



**Proceedings
of the International Congress
on Architectural Archives
“Professional Experiences
in a Cultural Diversity”**

Braga, September, 25th-27th 2019



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MARILENA KOURNIATI		

Introduction

This edition gathers the texts of the communications presented at the International Congress in Architectural Archives “Professional Experiences in a Cultural Diversity” that took place in Braga, Portugal, from the 25th to the 27th September 2019.

This Congress was a great opportunity to share and debate about the practices of the archival community that works with the archives of architecture and other activities in the “built environments”.

A hundred archivists, architects and conservatives attended ICAA2019. They came from 17 countries. The 27 communications (selected from 56 proposals) and nine posters were enriched with three excellent guests who introduced interesting points of view and challenges: Mirko Zardini, Antonello Alici and André Tavares.

The aim of this edition is to continue the debate about the issues that are relevant to the archival community, allowing everyone to return to the speakers’ words and to those who were not present to be aware of the contents of the meeting, the questions raised and the shared experiences, enabling them to join this debate.

We know that archives are important for knowledge, the construction of collective memory, cultural production and the safeguard of the rights of citizens and their organizations. Communications have shown us how important documents and information can be in these various aspects. As evidence of human activities, they prove to be important for people's daily lives. Therefore, the management of archival information is very relevant to the planning, decision-making and implementation of public policies.

These archives, related to the transformation by man of his environment, represent fundamental sources for an effective, adequate human intervention. It is up to us the management of these sources, their valorization, appropriate treatment and availability. In addition, we have many aspects - from description to digital preservation - that need reflection, research and study in order to obtain and implement best practices in times of crisis and difficulties.

Thus, we have to take the available resources and, in a network, look for the answers that allow us to successfully perform our function and the mission of our organizations.

The Congress gives the SAR Executive Committee a general picture of the situation of the archives and their problems. This knowledge will inform our decisions and activities in the near future.

The Congress was a collective event in its design and organization. Therefore, we appreciate the contribution of fellow archivists and architects who were part of the scientific committee, the ADB employees who took care of the local logistics organization and, in particular, our guests who found time on their agendas to be with us and bring their thoughts and experience to us.

But this would not be possible without the support of various entities – the Municipality of Braga, Casa da Arquitectura, Canadian Center for Architecture, Fundação Oriente, Odilo and Keep Solutions – and in particular the community of the University of Minho and its Dean, Professor Rui Vieira de Castro.

To all those who participated, we thank for your presence and we expect that all of you will continue with us, in a network, committed to the development of reflection and practices that will ensure the good management of these archives so relevant to Humanity.



Yolanda Cagigas Ocejó
President ICA-SAR



António Sousa
Director ADB-UM

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- Yolanda Cagigas Ocejo** – Universidad de Navarra - Archivo General, (Spain); Section
on Architectural Records – SAR

PROCEEDINGS

Old institutions, New responsibilities

Mirko Zardini

I would like to thank you for the invitation to talk with the Architectural records group of the ICA.

I was particularly intrigued by ICAA's request to look at how we can "deepen the discussion about the role archives should play in the different contexts" and exploring "new ways" of cooperation.

Not being an archivist, but having worked around, for, and with archives during my tenure as Chief Curator and Director of the Canadian Centre for Architecture (CCA), I'll try to offer both a larger and a more institutional perspective on these issues; bringing to your attention some questions that have emerged from my time at the CCA.

Before delving into the discussion about archives, these issues require a retrospective look and reflection on the transformations which have informed the present context that we operate in today, of the institutions themselves, and the evolution of how architecture is produced and documented currently.

1970-2020: A Successful Story

First of all, I would like to celebrate with you the success of Architectural Institutions and Architectural Archives. We generally complain about the state of our institutions, about the general lack of understanding of our mandate, or about the need for better support. Even if the current situation may look problematic, if we consider the last fifty years we can reasonably be happy with the result achieved in our field, with the creation of a much larger group of institutions dealing with architectural archives, with the extension of their geographical presence outside of Europe and North America, and with the success in establishing a new role for architecture as part of a larger cultural landscape.

The period of 1970's and 1980's saw the emergence in Europe and North America of a renewed interest in architecture, and a large influx of new architecture archives, new architectural museums, and new architectural institutions. The circumstances surrounding their creation are different from the cultural institutions created in Europe after the WWII, which operated as an apparatus to modernize a democratic society and rebuild its social fabric in the postwar period.¹ These new burgeoning institutions (1970-1980) were in fact birthed in a postmodern context, and were surrounded in a renewed interest in history; and a shifting perception of architecture from a profession with direct impact on the social, political, and economic reality to being re-conceptualized and circulated as a cultural product.

Marking this cultural shift, a flurry of new architecture museums, departments, and centers were created. Architectural museums were created such as the National Building Museum in Washington in

¹ Christoph Grafe, *People's Palaces: architecture, culture and democracy in post-war Western Europe* (Amsterdam: Architectura & Natura, 2004), 43

1980, and the Architekturmuseum in Basel in 1984. The Musée d'Orsay opened in 1986 with a sizeable architectural collection, whilst new architectural departments were formed in already established institutions such as; the Art Institute of Chicago in 1981, San Francisco Museum of Modern Art in 1983, and the Heinz Architecture Center at The Carnegie Museum of Art in Pittsburgh in 1990. A new research centre, the Temple Hoyne Buell Center for the study of American architecture, urbanism and landscape was created at Columbia University in 1982, while Center for Advanced Studies in Visual Arts, which includes architecture (CASVA), opened in Washington in 1979.

Some of these institutions represented an effort to reconsider the traditional organization through the inclusion and rethinking of different components—its research, public activities, and collection. This hybrid model is recognizable in different ways and gradation at The Getty Center for the History of Art and the Humanities (1983-85), the Canadian Centre for Architecture (CCA, 1979-89), the Netherlands Architecture Institute (NAi 1978-93) and Cité de l'architecture (2007). Each putting substantial, but varied energy into both its collection - which have a large archival component - research, and exhibition of content. Others followed a more traditional model. The Deutsches Architekturmuseum (DAM) founded by Heinrich Klotz in 1984, for example, built a collection of contemporary architecture, which privileged objects that summarized architecture moments rather than the full archive, thus resisting archival model which would allow for the multiple readings of history. However, its original conceptualization of itself changed under the directorship of Vittorio Magnago Lampugnani (1990-1994), who rethought the DAM's collection mandate by collecting archives.

This newly marked interest in architecture was solidified through the creation of the International Confederation of Architectural Museums (ICAM), in 1979. The first ICAM meeting, hosted at the Finnish Museum of Architecture in Helsinki from the 20-25 August 1979, saw the participation of 25 institutions from 15 countries, from Europe and North America. Forty years later, ICAM is composed of 95 institutions, from 33 countries (with a growing presence in Asia) and architecture museums have become a “fixture in the museum landscape ... even if there is no universal model for them.”² These new institutions enlarged the existing constellation of national architecture museums (like Schusev State Architecture Museum and ARKDES), of long-established professional organization, like RIBA in Britain, and of architectural centers and of archives.

Architectural archives experienced a similar growth starting the decade before in the 1960's onward: the Archives d'architecture moderne was created in Bruxelles in 1969, Northwest Architectural Archives at University of Minnesota in 1970, Canadian Architectural Archives at University of Calgary in 1975, Irish Architectural Archives in 1976, The Architectural Archives of the University of Pennsylvania in 1978. These new archives articulated the existing repositories for architectural records represented by national and local archives, and those created by universities and professional associations (e.g. Architects Association of Catalonia) which have and will continue to grow in the successive years.

In tandem to the growing efforts to establish the 'art of architecture', we cannot forget the relevance that heritage issues assumed in that period. The Venice Charter for the Conservation and

² Monika Platzer, “Editorial”, *icam print 03* (December 2009), 2.

Restoration of Monuments and Sites, presented in 1964, is a significant example of the effort to establish, after the worldwide destructions produced by World War II, a proper base for the interventions of restoration of buildings, and reconstructions of entire parts of cities, based on proper analysis and historical documentation. Therefore, this growing interest in architectural history was also expressed in restoration efforts, which further increased and showed the growing role of archives to ensure a restoration, conservation, and preservation of the built environment that was faithful to the original—guided by historical documentation from archives.

The International Council on Archives, founded in 1948, realized the growing importance of architectural archives and architectural records. Architectural Records Section became a permanent section of ICA (SAR) in 2000 in Sevilla, after having produced *A Guide to the Archival Care of Architectural Records 19th- 20th Century*.³ So, looking back we have to acknowledge the success of these institutions and organizations in establishing a new role for architecture as part of a larger cultural landscape and recognize the role that archives have and are playing.

Fifty Years Later: Some Considerations

1. Rethinking the Archive

Nevertheless, the contemporary landscape is very different in comparison from forty to fifty years ago; with dramatic cultural, political, economic, and environmental shifts; and rising inequality, issues of accessibility, and technological transformations. Our contemporary moment has made clearer the biases within archives; and thus, the necessity to increase the scope of the archive to be inclusive of histories and communities that have and are being marginalized. It is still possible to be faithful to the mission of the institution and inclusive of other perspectives, without being overly expansive to point in which it occludes meaning. Multiple perspectives and new discourses can also be provoked— in tandem with strategically widening the scope of the archive— through opening the archives to larger diverse groups and establishing collaborations with other institutions to foster research, inquiry, and new publics. It is not only important on what we preserve, but how we make use of it.

In the last year, for example, the CCA began a collaborative and multidisciplinary research initiative, *Centring Africa: Postcolonial Perspectives on Architecture*, on “architecture’s complex developments in sub-Saharan Africa countries after independence...to understand architecture’s historical role in decolonization, neocolonialism, globalization and their manifestations across the continent, at local and regional scales; and second, how this understanding can challenge established methods and disciplinary conventions of architectural and urban studies.”⁴ This research project was spurred by the recent arrival at the CCA of three archival collections related to architecture, urbanism, and territoriality in Africa: those of Dutch planner Coen Beeker, German architect Georg Lippsmeier, and Kiran Mukerji, an employee of Lippsmeier.⁵ This project reconsiders the archive “in order to challenge the reliance on Western sources by looking beyond institutional archives to others constructed around single buildings,

³ <https://www.ica.org/sites/default/files/ArchitectureEN.pdf>

⁴ *Centring Africa: Postcolonial Perspectives on Architecture*, CCA, accessed September 12, 2019, <https://www.cca.qc.ca/en/61282/centring-africa-postcolonial-perspectives-on-architecture>

⁵ *Ibid.*

international organizations, urban spaces, new policies, statistics, laws, photography, financial programs, and philosophical, intellectual, or cultural propositions.”⁶ The Mellon researchers, for example, intend to establish a live archive, which expands upon and challenge traditional institutional frameworks.

2. Creating Collaborative Networks

Collaborations between institutions could take very different forms, establishing networks among archives, such as the case with Association of Architecture Archive in Italy, or institutional partnerships such as between the Royal Institute of British Architects (RIBA), and Victoria and Albert Museum (V&A). In the case of RIBA and V&A, their collaboration was not to rethink their institutional mandate in respect to research and their publics, but done to optimize in areas in which they are lacking in. The partnership with RIBA allowed for V&A to increase the amount of services and access to archival material, while the V&A provided a much larger public for RIBA’s extensive collection.⁷

The recent collaboration among Serralves Foundation, Calouste Gulbenkian Foundation, and the Canadian Centre for Architecture, in which the archive of an architect, Alvaro Siza, has been shared among the three, represents a possible model of archival material not belonging to one institution, but to a larger network.

To have a more complete understanding of the coordination in sharing an archive, it is imperative to have a sense of the different institutions involved. Serralves Foundation holds 4,300 works in its collection, and 5,000 artist’s books and editions. Its collection focuses on contemporary art from the 1960s onward, but also looks to put contemporary art into conversation with architecture, performance, and post-colonized and globalized present.⁸ The Siza archive is the Serralves’s first architecture archive and one of only two archives in their collection. Calouste Gulbenkian Foundation has an art collection which includes both ancient and modern art and has a research library containing 190,000 titles. The Álvaro Siza archive is housed in the special collection, which houses numerous architecture archives.

Among the architecture institutions created in the 1970s and 1980s, the Canadian Centre for Architecture was one of the ones to assume an international mandate for architecture in an increasingly connected, networked and global context, building its unique collection with archives from many different countries, and with an emphasis on postwar architecture— among them Aldo Rossi and Alessandro Poli, Pierre Jeanneret, James Stirling and Cedric Price, Peter Eisenman and Gordon Matta-Clark, Shoji Yoh, Ábalos & Herreros and Foreign Office Architects. Each institution varies considerably from one another but is forced to more productively confront our institutional and general cultures. In facilitating a collaboration like this one, a more articulated conversation spanning an international network is established.

With the donation of his archive, Siza communicated his “desire that so many years of work can become useful in many ways, as a contribution to the research and debate on architecture, particularly

⁶ Ibid.

⁷ Irena Murray (Sir Banister Fletcher Director RIBA), in discussion with the author, December 2018.

⁸Serralves Museum. “The Collection”. Accessed September 2018. <https://www.serralves.pt/en/museum/the-collection/>

in Portugal and with a perspective opposed to isolation.” So his decision to donate his archive to three institutions was made with the intention of not only selecting the best possible places for the management and preservation of the archive, but also, and perhaps more importantly, to foster a new model of collaborative, international research to promote public awareness of architecture in Portugal and throughout the world.

In the last century, the growing tension between local cultures and an international culture has complicated the question of how much the archives of modern and contemporary architects belong to the physical context that produced them, and how much they belong to the international culture that they contributed to, which had an equally significant impact in shaping them. The sharing of the Álvaro Siza archive is for the CCA a way to respond to this duality.

This strategy has several objectives: to reflect the different cultures and contexts in which the work was generated, to expose the material to diverse interpretations by researchers—scholars, curators, editors, architects, urbanists, and students—operating inside these different contexts, and to create a link among different institutions that can benefit from the confrontation of their different approaches, the cultivation of common strategies and learning from diverse ways of working.

The geographical distance between institutions was never a real issue, but rather one of institutional culture; a product of different backgrounds and funding models of the three institutions. Despite these differences, the motivation to share the archive is underscored by a conviction that the idea of an institutional network for the dissemination of ideas, is ultimately stronger than the idea of an archive itself. The sharing of the Siza archive is a way to respond to multiple contexts and cultures, and a way to consider the archive as a tool for cross-contamination—something that can initiate and contribute to larger discussions to advance thinking on architecture and its role inside broader questions of contemporary culture and society.

3. Reconsidering the Digital

Last point I would like to talk about are new digital technologies, which do not only represent a new way of producing architecture inside the architecture office, but a complete transformation of the production and construction processes (BIM, Building Information Model, for example).

In the last years, different initiatives and projects have been put in place to tackle the archival particularities of born-digital material.⁹ The *Gau:di* project (2002-2007), was a European investigation on how architecture practices were operating in Europe, but it was not yet addressing issues of preservation related to born-digital materials.¹⁰ In parallel, the Art institute of Chicago investigation (2003) “undertook a study to address the requirements for archiving born-digital material.”¹¹ *Devices of Design*, a seminar by

⁹ For a general survey of previous years, see Ann R.E. Armstrong, “Architectural Archives/Archiving Architecture: The Digital ERA”, in *Art Documentation: Journal of the Art Libraries Society of North America*, Vol. 25, No. 2 (Fall 2006), pp. 12-17

¹⁰ Martien de Vletter, “Don’t be afraid of the Digital”, *Arts (January 2, 2019)*, 3

¹¹ *Ibid*, 3

the CCA and Daniel Langlois Foundation (2004), looked not only at the issues around collecting born-digital material, but posed the question of what are the implications of digital tools in architecture. Daniel Langlois Foundation, took up the former issue with their program *Documentation and Conservation of Media Arts Heritage* (DOCAM), which developed a set of “guidelines and manuals for the documentation and preservation of such media in museum collections.”¹² Subsequently *Façade* (2007), was a project by MIT addressing the issue of identification, migration, and emulation of 3D CAD models. This leads to the *Archeology of the Digital* (2011-), a project by the CCA to collect and investigate early experimental projects in architecture from the 1980s to 2000s. The *Archeology of the Digital* project lead to a series of exhibitions, publications, E-pubs, and lead to the formation of an archive of digital born material.

Structurally, the project required the institution to work horizontally and collaborate closely cross-divisionally with departments such as: Collection, Programs, Publication, Research, and Information Technology. This also resulted in the creation of new positions within the institution, Architecture Digital Archivist, who process digital-born material to be made accessible on site at the CCA. In order to do so, SCOPE was developed as a digital archives access interface, which is an open source tool developed by the CCA in collaboration with Artefactual, to access in their digital format. In parallel, Yale’s *Emulation-as-a-Service Infrastructure* (EaaS), seeks to simulate digital-born material’s original environment (e.g. screen resolution, CPU, etc.), thus recreating the circumstances to better ascertain how the user interfaced and interacted with the digital material at that particular moment in time. A possible course for these two programs, is assessing the feasibility of merging these two programs, which will be done in an upcoming workshop at the CCA.

With technological transformations changing the contemporary landscape, and new research and investigations projects being undertaken, perhaps there is a necessity to create a new working committee (like the Committee on Architectural Record which produced the 2000 document)¹³ to enlarge the original guidelines, which would review the efforts taken by different institutions and groups in these past years.

Conclusion

The changing landscape of the 1970s-1980s created new institutional models that were successful in asking us to engage with the architectural archives in new ways. However, we now find ourselves in a similar moment where our current circumstances, again, are asking us to approach archives with new perspectives and a renewed effort. Whether this is through expanding the scope of the archive to be conscious of histories and communities that are marginalized; to bring a diversity of thought through increasing access to different groups to interrogate prevailing narratives; or how digital transformations reshaped architectural thinking and practice, and at the same time can increase access to larger publics or creating a network-like collaboration between institutions. I think these questions about the archive point to the larger need for institutions to reflect on the assumptions that they operate upon; and not to seek only answers to long term questions, but to develop tools to unearth new lines of inquiry.

¹² Ibid,4

¹³ <https://www.ica.org/sites/default/files/ArchitectureEN.pdf>

Documentation about Architecture in the Archive Collections of the Sancho El Sabio Foundation

Jesús Zubiaga Valdivielso, Rafael Resines Pradera

Fundación Sancho El Sábio, Spain

The Sancho el Sabio Foundation (Vitoria-Gasteiz) is a Documentation Centre devoted to the promotion of Basque culture. Since 1964, it has maintained and managed a documentary collection of varied typology: manuscripts, printed matter, graphic material and personal, family and company archive collections: complete information can be found at www.sanchoelsabio.eus

In 1993, it embarked on a project to recover private archive collections. The Sancho el Sabio Foundation sorted, described and digitized the entire contents of the archives, creating a favourable environment for their consultation and conservation.

Documentation regarding architecture can be found among said collections: Recognised architects number among the distinguished members of families who have donated their archives, such as Joaquín de Yrizar , whose career, projects and studies are conserved in the Yrizar Archive. The projects for the enlargement of Bilbao are conserved in the Ampuero Archive. In addition, there are documents regarding construction projects or the renovation of buildings, palaces, parks, farmsteads, etc.

Another collection with documentation about architecture can be found in the Sancho el Sabio Foundation photographic library: it contains graphic material from projects and buildings realised by Savings Banks in Vitoria-Gasteiz, and graphic documentation of the urban planning development of Bilbao. In addition, there is a graphic collection devoted to farmsteads and traditional Basque architecture.

The lecture will describe the contents of the archive collection with documentation on architecture, the archival processing carried out and the digitalization and dissemination process established within the Sancho el Sabio Foundation's private archive collection recovery project.

An example of archive information management from a private Foundation devoted to the compilation, description, dissemination and study of Basque culture, which includes traditional, popular and urban architecture.

Subjects to be explored include architects' documentary collections in family archives, urban planning development in graphic collections (the growth of the city of Vitoria-Gasteiz), urban planning in Bilbao in a family archive, and popular Basque architecture.

Álvaro Siza Archive – A Shared Archive

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Abstract

The Álvaro Siza archive documents the architectural work of Portuguese architect Álvaro Siza. The records in this archive relate to Siza's built and unbuilt projects, dating from 1958 to 2012. The archive will continue to be expanded with projects developed by Siza after 2012. The archive is comprised of drawings, textual documentation, photographic material, electronic records, sketchbooks, and models. A collaborative project was established between the Canadian Centre for Architecture (CCA), Serralves Foundation (SF), and Calouste Gulbenkian Foundation (CGF) to allow for international research about and access to the archive. Each of the three institutions hold records for different architectural projects represented within the archive and collaborate on the descriptive work, while increasing the visibility of the archive. Together, the three institutions work toward making the archive available for researchers and cultural institutions.

Álvaro Siza's decision to donate his archive to these institutions was made according to best practices for preservation and collection management criteria and, also, with the intent of fostering an inspiring model of collaborative international research, while promoting public awareness of architecture throughout the world.

In 2014, the three institutions initiated this collaborative project, which has since included research, publications, and exhibitions. The primary goal of the project is to encourage discourse at a national and international level regarding the role architecture plays in society.

Keywords: architectural archives, Álvaro Siza, digitisation, preservation, access, description

The donation history

In 2014, Álvaro Siza donated his archive to three institutions—the Calouste Gulbenkian Foundation (CGF) in Lisbon, the Serralves Foundation (SF) in Porto and the Canadian Centre for Architecture (CCA) in Montréal. Álvaro Siza chose these institutions with the intent of selecting the places best suited to the management and preservation of the archive, and also, to foster a new model of collaborative international research and to promote public awareness of architecture in Portugal and throughout the world.

With the donation of his archive, Álvaro Siza expressed the desire “that so many years of work [could] become useful in many ways, as a contribution to research and debate on architecture, particularly in Portugal, and with a perspective opposed to isolation.” As a result of this desire, he communicated his decision to “donate [his archive] to two Portuguese institutions that already [had] the experience, quality, and capacity to develop or enlarge their respective archives (CGF and SF) with the goal of increasing access, dissemination, and active participation in a debate that is no longer simply national nor centred on an individual,” and to “donate to the CCA in Montréal, an institution of

unequalled experience and prestige and with a sustained series of activities—exhibitions, publications, research, relations with other related institutions and large visibility. As the CCA is recognized for its experience in the preservation and presentation of international archives, it will care for a large part of my archive and make it accessible, alongside the work of other modern and contemporary architects.”¹⁴

In the past five years, an exceptional agreement of institutional collaboration and joint commitment was established. Each institution, at its own pace, is aiming to create consistent descriptions and digitisation of the archive to collectively provide access to Siza’s significant body of work, which includes his built and unbuilt projects, dating as far back as 1958. This collaboration is also based on a shared vision and the desire to, in the future, establish standards regarding the archive’s conservation, access, and guidelines for loans. Collaborative projects, such as research, exhibitions, public programs, and publications are also essential to stimulate the national and international discussion about the role that architecture plays in society.

Each of the three institutions holds records for different architectural projects but work together to increase the visibility and accessibility of the archive as a whole. To date, the archive, in its entirety, includes over 65,000 drawings, 500 models, and 394 sketchbooks, as well as project documentation, correspondence, born-digital records, and photographs, negatives, and slides of project sites, construction processes, models, and built projects.

Sharing the archive

As mentioned, one of the primary goals of this collaboration is to provide visibility to the archive, which will include the sharing of a selection of digitised images. This requires an understanding of the search behaviours and needs for researchers at the three institutions, which consist of, but are not limited to, scholars, university students, and curators. Therefore, an understanding of the distinctions between the holdings of each institution is crucial in order to successfully communicate this with researchers.

The objective of this paper is to provide a summarized description of the three parts that each institution holds and to underline the importance of communication between the parties while providing access to and promoting the archive, as well as facilitating the work of researchers. The sharing of the archive is still a work in progress and the main goal is to create, over the years, new or more efficient ways to share the archive between the institutions and with our users.

All three institutions share the same mission, providing access to significant collections and archives. None the less it is important to keep in mind that there are also distinctions, such as choice of standards, policies, backgrounds, institutional identities and histories. These distinctions are reflected in the project.

Calouste Gulbenkian Foundation

The Art Library of the Calouste Gulbenkian Foundation received the first accession at the beginning of 2017. This included records for 38 projects, some relevant projects being the Portugal

¹⁴ “Álvaro Siza doa acervo à Gulbenkian, Serralves e ao Centro Canadano de Arquitectura,” *Jornal Público* (2014). Accessed July 30, 2019, <https://www.publico.pt/2014/07/23/culturaipsilon/noticia/siza-vieira-doa-acervo-a-gulbenkian-serralves-e-ao-centro-canadiano-de-arquitetura-1664010>.

Pavilion, Expo'98, Terraços de Bragança complex, Santa Maria Church and Parish Centre and the Setúbal College of Education (ESSE).

The Art library also received records for four projects commissioned by the Foundation: the Ballet set for “Quatro Árias de Ópera”; the Gulbenkian Foundation’s stand at the Frankfurt Book Fair; the Gulbenkian Foundation’s stand at the 18th Paris Book Fair; and the Calouste Gulbenkian Foundation Pavilion at the Expolingua Fair.

Since the transfer of this accession, out of the 38 projects, 22 have been digitised and an exhaustive description has been made to allow for a more transparent search for users. Furthermore, thirteen projects have been described and out of these seven have been catalogued to the item level.

Canadian Centre for Architecture

The CCA received the first accession of the archive in 2015. It later received two accessions in 2016 and another accession more recently in March 2019. Materials from the first three accessions have been 90% processed, and consist of approximately 63,000 drawings, 48 linear meters of textual documentation, and 21, 000 photographic materials. Descriptions for these materials are available on the CCA’s website. The 2019 accession as well as the remaining 10% of materials from the first three accessions is still in process and descriptions are being progressively added to the finding aid. Given the volume of the materials and the interest in the archive the CCA made the decision to process the archive in phases and give access to processed portions overtime instead of closing the entirety of the archive until completely processed.

The portion of the archive held at the CCA consists mostly of records for architectural projects of international resonance dating from 1958 to present. Records for architectural projects from 2006 onwards will be held at the CCA. At present, the CCA holds the records for more than 200 architectural projects, as well as 394 of the architect’s sketchbooks.

Serralves Foundation

In the course of its activities, the SF has been investing in the incorporation and valorization of private archives / collections, making them accessible not only from an expositive point of view, integrating cultural programming, but also in a documentary logic, disseminating to specialized audiences, such as students or researchers. Thus, for the SF the acquisition of part of the Siza Archive is framed in this context of the valorization of a rich informational resource of undeniable value, which speaks to the mission of the SF.

The SF holds records for 40 architectural projects (realized and unrealized) which was received by the SF Library in 2015. The projects range from such early works as the Quinta da Conceição swimming pool in Matosinhos (1957-66), developed while working in the studio of architect Fernando Távora, to the Faculty of Architecture of the University of Porto (1979-97) to private houses and of course the Serralves Museum of Contemporary Art.

The following diagram summarizes and identifies the similarities and differences between the three institutions, giving emphasis to communication, access, digitisation, description, arrangement and preservation.



Figure 1 – Diagram of main activities

Communication between the three institutions

Communication is essential for a project of this magnitude. Meetings held before beginning the project and during the donation process were a good starting point to establish common ground. A couple of in person meetings with all three institutions were held in Portugal, however most communication is done via video conferencing and notes, documents, and images, which are shared through Basecamp¹⁵ (figure 2). This way all three institutions stay updated and utilize a platform where all important decisions that concern the archive are discussed.

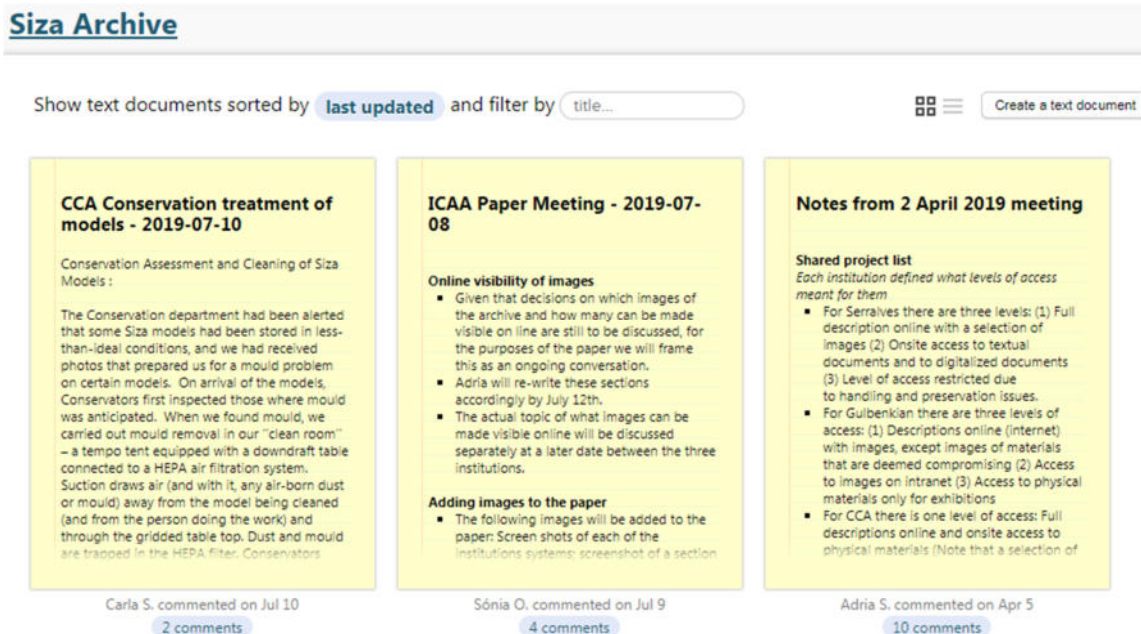


Figure 2 - View of notes in Basecamp

¹⁵ A Project Management and Team Communication Software, <https://basecamp.com/>

Granted there can be many challenges when communicating over long distances. Video conferencing tools do not always allow for clear communication as connections often break between one or all parties. To overcome this, posting notes on Basecamp following the meeting or simply sending an email listing all decisions made is crucial. This ensures that there were no misunderstandings and if anyone got cut off during the conversation they are able to see what they missed and add any comments they may have regarding the topic discussed. It also helps to remind all of us where we left of in a conversation as there are moments where there are months between each of the meetings.

Another key tool for communication is a shared Google sheet where we list all of the architectural projects for which all three institutions hold records (figure 3). We use the sheet to document: the title of the project; geographic location; English translation of the title; the unique identifier assigned to the project (which each institution creates according to their internal practices); which institution holds records for the identified project; and a column for comments for discussion, which can be used for notes on translations or questions about the project itself. More recently, we also began using this sheet as a tracking document to inform each other which projects have descriptions available online, the level of access available to records for a given project, and if a selection of images are available online.

Title	Comments for discussion	Institution	Descriptions online
Terraços de Bragança [Terraços de Bragança Complex]. Lisbon, Portugal, 1991	digitized	Calouste Gulbenkian Foundation ▾	<input type="checkbox"/>
Coeur de ville, Montreuil, France, 1991		Canadian Centre for Architecture ▾	<input checked="" type="checkbox"/>

Figure 3 - Entries in the shared project list

Access to the Álvaro Siza Archive

All three institutions are making or have made their holdings of the archive available for research to scholars and other cultural institutions, as well as other related institutional activities including exhibitions and publications.

The three institutions are dedicated to give online access to a selection of digitised materials, in accordance with their publication and access criteria, onsite access for advanced research, and the donor’s wishes. The Álvaro Siza Archive will be available by appointment for physical consultation in a controlled professional manner at all three institutions. The three institutions reserve the right to control and restrict access to the archive as necessary in relation to internal activities, resources and operations. Access to certain material is restricted due to the stipulations of the donation, or the condition and format of specific archival material. Digital reproductions of the archive are available by request subject to internal review of use, resources, copyright, and any terms stipulated in the donation agreement.

The three institutions will describe or have described their holdings of the archive according to the set of descriptive standards followed within their respective institutions. Once completed, each institution will post the descriptions for their holdings on their website. The drawback of this model is that the researcher will be required to know which of the three institutions hold what set of records in order to find the descriptions they are looking for. To overcome this, in the future, each institution will make available the shared project list so that researchers know which institution holds the set of

records they are interested in. Furthermore, the biographical sketch will be the same in the finding aids of all three institutions as well as a portion of the scope and content note.

Architectural project titles

Standardizing the titles of the architectural projects will be a key component to increasing the searchability of the archive. Using the shared project list, previously mentioned, the researcher will know what terms to use when searching on each of the institutions websites and how to refer to projects.

Many of the conversations between the three institutions are on the translation of the architectural projects' titles. Translation is always a time-consuming process as well as a challenge to ensure that the intention of a title is captured in the translation. In this case, with the involvement of three different institutions achieving a consensus is also required. All three institutions are working together to create the most accurate translations for the architectural projects represented in the archive. The shared project list serves as a useful tool to discuss suggested translations.

Furthermore, video conference and in person meetings were crucial in reaching a consensus regarding assigning titles, identifying geographic locations in titles, and formatting titles. More importantly is documenting these decisions. Since the project spans over years staff members from the three institutions have changed overtime. To overcome this, instead of simply documenting decisions or notes from meetings through emails we use our shared account on Basecamp, where, for instance, are the notes from a 2016 meeting held at Serralves that outlined guidelines regarding project titles.

Arrangement and description of the material

Since each institution uses different systems and descriptive and metadata standards, each institution described the materials and created finding aids according to their internal practices and needs. Furthermore, each institution does not describe to the same level of description.

Anteceding the description process the Art Library maintained the order in which the archive arrived after leaving the Álvaro Siza office. The following steps for each document are the archival inventory, the attribution of a sequential identifier, that identifies all documents that are part of the same project, and of a call number that permits the localization of each document in the separate storage units.

The standards used by the Art Library (CGF) are the Resource Description Format Unimarc, the International Standard Bibliographic Description (ISBD), the Anglo-American Cataloguing Rules, the Statement of International Cataloguing Principles (ICP) and the Portuguese Cataloguing Rules. They also developed a specific policy for describing the Álvaro Siza Archive to establish criteria and procedures for the accurate description of these architectural projects. This policy was based on the standards in use already mentioned, other architectural archives descriptive policies applied in the past,

the particularities of the archive at hand, as well as the intent to integrate descriptive criteria used by the CCA and the SF.

In their Integrated Library System, the Art Library (CGF) created a record for the Archive and dependent/subordinated individual records for each project, which include descriptions in separate UNIMARC fields for each document or group of documents (e.g. drawings that correspond to the same project phase). Each of these fields will have the corresponding digitized images of the materials, and a selection will be visible in their Online Catalogue.

BAILADO QUATRO ÁRIAS DE ÓPERA, CENOGRAFIA, FUNDAÇÃO CALOUSTE GULBENKIAN [BALLET SET FOR "QUATRO ÁRIAS DE ÓPERA", CALOUSTE GULBENKIAN FOUNDATION], LISBOA, PORTUGAL, 1996 [PROJECTS DE ARCHITECTURE] / A. SIZA

AUTORIES: Siza, Álvaro, 1933-
PRODUÇÃO: 1996
DESCR. FÍSICA: 176 esboços, 14 desenhos de arquitectura, correspondência
INCLUIDO EM: Arquivo Álvaro Siza 1976-2008
CONTEM: Esboços [Cenografia para espectáculo de Bailado Fundação Gulbenkian, s.d.], 61 desenhos (cópias), 30 x 21 cm. Inclui um poema da autoria de Álvaro Siza e três separadores assinados por A. Siza. AAS072.90.1
 Esboços: Cenografia para espectáculo [sic] de Bailado Fund. Gulbenkian, [s.d.], 61 desenhos (cópias), 30 x 21 cm. Inclui três separadores.
 Esboços reunidos num caderno. Versão duplicada da cota AAS072.90.1. AAS072.90.2
 Esboços, [s.d.], 41 desenhos (cópias), 30 x 21 cm a 30 x 42 cm. Cópias parciais da cota AAS072.90.1. AAS072.90.3-AAS072.90.6
 Esboços: palco, [s.d.], 2 desenhos (1 original e 1 cópia), 30 x 21 cm. AAS072.90.7, AAS072.90.8
 Esboços, [s.d.], 4 desenhos (cópias), 30 x 42 cm. AAS072.90.9, AAS072.90.10
 Planta: alçados: rampa, [s.d.], 1 desenho original, 1:20, 38 x 65 cm. AAS072.90.11
 Planta: alçados e pormenores: estrutura das torres, [s.d.], 5 desenhos (4 originais e 1 cópia), 1:20, 30 x 21 cm a 57 x 75 cm. AAS072.90.12-AAS072.90.16
 Pormenores: rampa, [s.d.], 1 desenho original, 24 x 25 cm. AAS072.90.17
 Plantas: Auditório I - Proscenium stage with curtain and [...], [s.d.], 2 desenhos (1 original e 1 cópia), 1:100, 30 x 42 cm. Cota AAS072.90.18 inclui esboços no verso. AAS072.90.18, AAS072.90.19
 Cortes: Fundação Calouste Gulbenkian - Auditório I, [s.d.], 2 desenhos (1 original e 1 cópia), 1:100, 30 x 42 cm. AAS072.90.20, AAS072.90.21
 Corte: palco, [s.d.], 1 desenho (cópia), 42 x 30 cm. AAS072.90.22
 Planta: Grande Auditório - Espectáculo de bailado: Cena aberta, [s.d.], 1 desenho (cópia), 1:200, 21 x 30 cm. AAS072.90.23
 Correspondência: 1996. 1 documento, dactiloscrito. Inclui dois desenhos. AAS072.90.24

NOTAS:
 - Data do projecto atribuída pelo atelié: 1996
 - Projecto organizado na origem em quatro unidades de instalação, intituladas: "Ballet Gulbenkian"; "Bailado "Quatro Árias de Ópera" / Cenografia / 72/90 / 1996 - F. Gulbenkian"; "Ballet / Gulbenkian / 72/90"; "72/90 / Palco Gulbenkian (Guilherme)

ASSUNTOS:
 Bailado - Portugal - Séc. 20 - [Projectos de arquitectura]
 Cenografia - Portugal - Séc. 20 - [Projectos]
 792.021(469)1996(084.11)

CDU:
TERMOS E CONDIÇÕES: Termos e condições de utilização das cópias digitais.
COPIA DIGITAL: Esboços: palco, [s.d.], AAS072.90.7-AAS072.90.8 (2 MB)
 Esboços, [s.d.], AAS072.90.9 (1 MB)
 Planta, alçados: rampa, [s.d.], AAS072.90.11 (2 MB)
 Planta, alçados e pormenores: estrutura das torres, [s.d.], AAS072.90.12-AAS072.90.14, AAS072.90.16 (5 MB)
 Pormenores: rampa, [s.d.], AAS072.90.17 (384 KB)
 Plantas: Auditório I - Proscenium stage with curtain and [...], [s.d.], AAS072.90.18 (2 MB)
 Cortes: Fundação Calouste Gulbenkian - Auditório I, [s.d.], AAS072.90.20 (1 MB)
 Corte: palco, [s.d.], AAS072.90.22 (1 MB)
 Planta: Grande Auditório - Espectáculo de bailado: Cena aberta, [s.d.], AAS072.90.23 (447 KB)
 Correspondências: 1996. AAS072.90.24 (3 MB)
 Esboços [Cenografia para espectáculo de Bailado Fundação Gulbenkian, s.d.], AAS072.90.1 (29 MB)

Este(s) autor(es) no 'Google books':
 • Siza, Álvaro, 1933-
 Este(s) autor(es) no 'Google scholar':
 • Siza, Álvaro, 1933-

Figure 4 - Record of a project (CGF)

Described in the database ARCHEEVO, SF, achieved physical and intellectual control, capturing each of the activities represented, the diversity of supports and space the materials occupy. By studying the physical arrangement they were generally able to organize the records, anticipating the classification and archival description. It was also important to note when there were electronic documents (studies, drawings, CDs) as a complement to the documentary process and how they can be integrated into the archive. Research, incorporation and analysis were the following steps of the plan, in accordance with international standards - ISAD (G) and ISAAR (CPF) -, and with the guidance of the Directorate General of Archives (ODA). The classification, crucial for capturing the arrangement, was also created in accordance with archival principles.

Although the SF has not completely described the entirety of the documentation, the initial projects are fully described to the item level. Small projects will be done like this, larger projects will be described to the file level (figure 5).

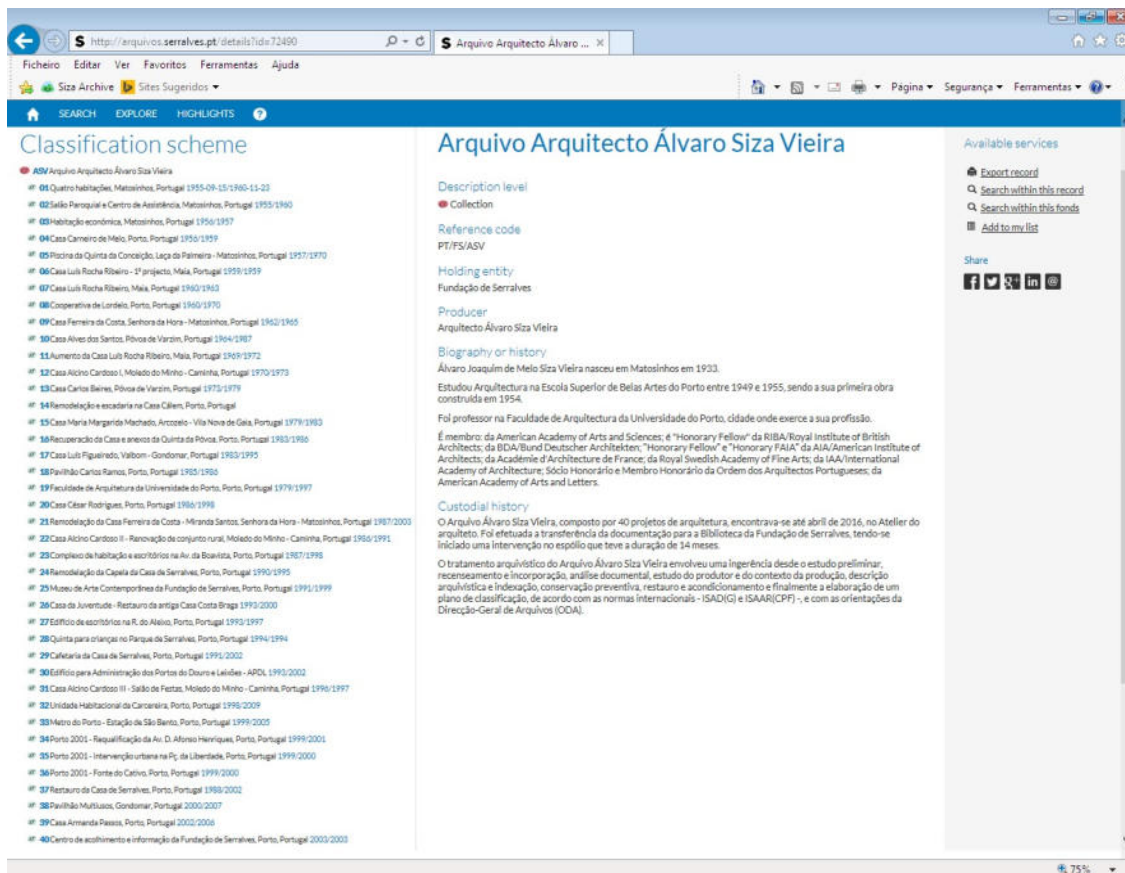


Figure 5 - Description and arrangement of archive (SF)

The CCA uses the archival descriptive standard ISAD(G) to describe all archives in its holdings, including the Álvaro Siza Archive. Records in this archive held by the CCA were described to the file level, with the bulk of the materials arranged in the Architectural Projects Series. Similarly to the other two institutions, the CCA arranged materials within this series into separate sub-series, with each sub-series representing a set of records for a specific project. This arrangement respects the order in which the office organized most of the materials and was the way materials were sent from Siza’s office. The CCA describes its archives in The Museum System (TMS), which is a collection management system. A challenge of using TMS is the inability for the system to generate finding aids. Therefore the CCA developed an in house interface (figure 6) for finding aids available on the CCA’s website which allows researchers to navigate across different levels of a finding aid’s hierarchy.

Title

Block 121, Schlesisches Tor [Block 121, Schlesisches Tor residential complex], Berlin, Germany (1980-1990)

Dates of creation

circa 1980-1990

Level of archival description

Project

Extent and Medium

- Approximately 865 drawings (including approximately 676 reprographic copies)
- 329 slides
- 234 photographs
- 70 35mm negative strips
- 33 postcards
- 9 model pieces
- 5 contact sheets
- 0.20 linear meters of textual documentation
- 4 maps
- 1 poster
- 1 certificate

Scope and Content

The project series documents Block 121, better known as Bonjour Tristesse. While the records were held in the office's archives this project was assigned the number 2/80. This project was one of several projects Siza submitted to the International Architectural Exhibition Berlin competition (International Bauausstellung, IBA, circa 1979-1987), and was Siza's first international built project.

Figure 6 - Portion of a subseries description in the finding aid (CCA)

Digitisation

Each institution approaches the digitisation of the archive differently. Reasons for why or why not to digitise materials can depend on various factors such as financial resources, requests, institutional projects, preservation, institutional projects, etc. In some cases all the materials received have been or are being digitised and in other cases digitisation is carried out upon request and for research purposes.

Although several materials are and have been digitised, selecting which of these digitised images are made visible online is in the process of being discussed. To date the SF digitised the entirety of the records in its holdings that amount to over 40 thousand images, the CCA has digitised a selection of 311 materials through its Find and Tell program for which an invited resident makes a selection from an assigned archive, and the Art Library (CGF) is digitising the entirety of the archive. The guidelines for the selection criteria for which images will be available online will ensure that the donor's wishes and institutional practices are respected. Furthermore, other considerations taken into account when giving online access to these images will include limiting handling of fragile materials and the nature of the information, for instance potentially sensitive client information.

Preservation

The institutions will also preserve and maintain the archive in accordance with archival best practices. The goal is to preserve the archive for the purposes of posterity. As such, we are dedicated to preserving that archive's informational value, its historical context, and evidentiary value, as well as preserve its original order and provenance, while documenting the artefactual value of the materials.

Conservation treatments and preservation decisions are primarily undertaken to prevent further deterioration of the material. Digitization in many cases is used as a way to limit handling of fragile

materials. The archive was mostly removed from original containers and rehoused in new acid free containers and folders. In most cases, drawings are stored flat and were physically and chemically stabilized, for instance tears and detached pieces were repaired and dirt was removed. Drawings are in indian ink, graphite pencil, colored pencils, or ink on either tracing paper, opaque paper or plastic. Therefore, depending on the type of architectural drawing (nature/process of the drawing), interleave was used between drawings to prevent damage to other types of materials. The archive is stored in acclimatized vaults with conditions that are optimal for storing paper. Materials are stored according to size and format, while larger drawings are stored in horizontal drawers or oversized boxes smaller formats, such as correspondence, are stored on shelves designed for textual boxes (figure 7).



Figure 7 - Architectural storage archive (SF)¹⁶



Figure 8 - Horizontal storage (CGF)¹⁷

¹⁶ Photograph by Fernando Guerra | FG+SG

¹⁷ Photograph by Catarina Garrido and Helena Gonçalves.

In general materials were in good condition upon receiving the archive. However, certain materials received a CO₂ or anoxia with nitrogen source treatment due to the presence of insects and the models, mostly those made of cardboard, paperboard or coated foam, had developed mold over the years while in storage. The architect's office provided photographs of the models and indicated with stickers which models to take precautions with. Therefore, conservators were able to remove these from the rest of the collection and either chemically clean models with biological contamination while dry cleaning others. Given the volume of models it was important to understand which of the models posed a risk to other collection materials and which were stable. By using a Lumitester, a method shared by the Canadian Conservation Institute, levels of contamination for some of the models were tested to make an assessment of which models posed a risk to other collection materials.¹⁸

Conclusion

As a model for encouraging collaborative international research, the donation of this archive to three institutions has been successful. There have already been exhibitions, conversations with scholars, and lectures that the three institutions participated in some way to highlight this archive. We also update each other regarding research requests or exhibitions and programming that utilize the archive. Perhaps the success has been in part due to the fact that the commitment to collaborate was integral to the donation process from the beginning as opposed to the archive being split and donated to different institutions over a period of time. All three institutions took part in the donation process together, from the first conversations with the donor and creating the deed of gift to the press release on the acquisition and then processing and making the archive accessible.

Although communication over large geographic distances has been a challenge in some instances, because the archive is held in three different geographic locations as well as the fact that there are some differences in research groups between the three institutions, public awareness of the archive has had a much broader reach.

Varying institutional practices can also be a challenge because descriptive practices and the level of the description may vary, as well as access policies to the physical and digital material are different from institution to institution, which require that users adapt to these differences.

It is safe to say that this has been a challenging but, at the same time, rewarding experience for the three institutions. The challenge is the need for continuous communication, and to develop shared guidelines, common projects and creative ways of sharing and promoting the archive to benefit our users across the world. The rewarding aspect of this collaboration is the sharing of experiences and the gratification of working with other professionals towards the same goals with the same interests in mind. This inevitably leads to a shared knowledge of the archive between much larger groups of people. Furthermore, the project benefits from the diversity of professional backgrounds and institutional perspectives. There is still much work to be done, the archive is in many ways a living organism and projects developed after 2012 will need to be integrated into the archive. The present and future goal

¹⁸ With contributions from Constança Costa Rosa and Sónia Casquiço (CGF), as well as Karen Potje and David Stevenson (CCA)

is to encourage discourse at a national and international level regarding the role that architecture plays in society and the importance of the Álvaro Siza Archive in this context.

The architect Álvaro Siza initiated this project and brought these three institutions together to contribute to the vast field of architectural knowledge. The role of the three institutions is to make sure that his legacy receives international recognition and is given a voice in the history of architecture.

Sharing Knowledge of Documentary Architectural Heritage: Arrangement and Description of Indonesia Architectural Archives (De Haan Maps and BOW Archives).

Risma Manurung

National Archives of the Republic of Indonesia, Indonesia

Abstract

The National Archives of the Republic of Indonesia preserve approximately 1600 meters of colonial architecture archives. These archives come from the Dutch colonial government in the Dutch East Indies, now Indonesia. Among them there are the large map collection by De Haan and the archives of the Burgerlijke Openbare Werken (BOW) (also known as the Department of Public Work). Both have been arranged and described very well. Their finding aids have already been published and are used by researchers, both in Indonesia and overseas. They are also available online. The map collection by De Haan is already digitized and connected to the finding aids, and accessible via the website <https://sejarah-nusantara.anri.go.id/maps-de-haan/>. The BOW archives are partly digitized and available online through the National Archives of the Republic of Indonesia website <https://www.anri.go.id/>. This presentation aims to share my experience in arranging and describing the map collection by De Haan and BOW archives both in manual and digital environments. Furthermore, I will also share my experience about the cooperation between National Archives of Indonesia and some cultural heritage institutions in making the map collection and archives more accessible worldwide as documentary heritage.

Introduction

As one of the largest countries in the world, Indonesia has also many historical buildings and sites. Many of them were inherited from the Dutch East Indies colonial government. After the independence of Indonesia, all buildings and sites were kept and maintained in Indonesia, also with the colonial archives. These archives are preserved now in the National Archives of the Republic of Indonesia (ANRI). ANRI preserves more than 30 kilometres of paper archives that originate from many provenances.

Among the 30 kilometres of archives, 128.592 sheet are cartographic and architectural archives. These archives were formed by different institutions, such as Public Works Department, Militaries, Meteorological Climatological and Geophysical Agency, etcetera. The archives cover a time period from the 17th century to the 21st century. Two of these cartographic and architectural archives are the BOW archives and map collection by De Haan. These two archives date from the Dutch colonial period in Indonesia. BOW archives are very important for doing research in architectural history because it contains a lot of information about history of colonial buildings in Indonesia. People can trace the blueprints, graph designs, and also maps of particular building during colonial period in Indonesia.

Besides BOW archives, the map collection by De Haan is also important for tracing colonial situation of particular places in Indonesia. For example, people can search for Jakarta maps in the 17th century through this archives. By looking at the map, people can compare the landscape around Jakarta

between the 17th century and today. De Haan maps also contain information about the situation of rivers, mountains, and historical buildings.

Both BOW archives and De Haan maps are available online. People can view the digitized archives of BOW by visiting the ANRI website, meanwhile De Haan maps can be viewed on <https://sejarah-nusantara.anri.go.id/maps-de-haan/> together with other Dutch East India Company archives. These archives can be accessed online because there have been close collaboration between ANRI and other heritage institutions, like for example The Corts Foundation (TCF) and The Dutch National Archives (Nationaal Archief). Other heritage institutions, such as PDA (Documentation Centre of Architecture) in Jakarta, RCE (Dutch Cultural Heritage Agency) in the Netherlands, has contributed a lot in publishing some toolkits and organizing a workshop to introduce the BOW archives and De Haan Maps to the public and researchers. In this paper, I will share my experience in arranging and describing BOW archives and also my experience in making De Haan Maps accessible online.

Burgerlijke Openbare Werken (BOW) Archives

Originally, BOW was called *Civiele Gebouwen (Civil Buildings)* and was established in 1819. Furthermore, this institution merged with the *Hoofdinspectie Waterstaat (Main Inspectorate for Public Works and Water Management)*. In 1828, it changed its name into *Administratie van den Waterstaat en der Civiele Gebouwen (Administration by the Water Management and the Civil Buildings)*. It was the branch of the *Directie der Producten en Civiele Magazijnen (Management of Products and Civil Warehouses)*. In 1866, the government of the Dutch East Indies was reorganized. This reorganization had impact on the *Management of Products and Civil Warehouses*. According to *Koninklijk Besluit 21st September 1866 (Staatsblad 1866 no.127)*, *Burgerlijke Openbare Werken* was established.¹

The main tasks and responsibilities of this department were mainly in the field of irrigation and public facility improvement. This includes the construction of roads, bridges, harbours, waterways, and government buildings. Since 1862, it also had an additional function, namely post and telegraph, and then in 1863, it had to deal with mining (*mijnwezen*). In 1865, BOW also dealt with steam matters (*stoomwezen*). These tasks were managed by the branches (*afdelingen*) of the BOW. Initially, these branches were divided based on the regions, for example in 1823, the branch of Batavia, Buitenzorg, Krawang, Cirebon and Semarang. These branches were divided based on their functions, for instance branch A for housing, branch B for bridges and roads, branch C for financial matters, etc. Arrangement of BOW archives used the *verbaal* system and agenda system.

To access the archives using the *verbaal* system, researchers should start by browsing the indices first. On the front page of each index, there is a so called *hoofdenlijst* (main list). Although the use of the *verbaal* system had been already implemented since around ca. 1800, the indices that were kept in ANRI start from the time period 1914-1924. Subsequently, the agenda system was used from 1925 until 1943. Nevertheless, this system was still used in the period after independence (around 1945)/ transfer of sovereignty of Indonesia (around 1949) until 1960. BOW archives also include the so called *Grote Bundel*. In order to simplify the access of this, researchers can use indices

¹ My lecture during the seminar “Collecting and Connecting Historical Data”, 27-28 October 2014, Jakarta

that are attached to the inventory. The large bundle has a large number of volumes that together form approximately 1600 linear meters.

Arrangement and Description of BOW Archives

Arrangement and description of BOW archives has started since 2009 and was finished in 2014. During this period, the archivists at the Directorate of Arrangement and Description of ANRI created the archives inventory of BOW, includes *Toegangen*, *Verbaal*, *Agenda*, and *Grote Bundel*. The arrangement and description was done by fifteen archivists. The arrangement processes was already regulated by the ANRI. The inventories were arranged based on regulation of Directeur General of ANRI number 27/2011 and Standard Operating Procedures and international (ISAD (G)).

First, we assessed the BOW archives to understand its physical condition, the archival system and the original order of the archives. This step took a lot of time since some of us were not trained to read the Dutch language. Thus, we had to take Dutch courses before we started the research of these archives. Secondly, we visited several institutions that had information about BOW archives, such as Department of Public Works, State Water Companies, and Ministry of Transportation. Then, we made a provisional scheme that helped us in describing the archives. The archival description was recorded in Microsoft Excel and an open source data application called SIDA (Archival System for Archives Description). When all the archivists finished their descriptions, the team coordinator checked them and made a final scheme. The next step was to physically arrange the archives. Here we put a label on each cover and boxes of archives. Finally, we concluded the inventory and delivered it to stakeholders internal in ANRI (Reading Room, Preservation Unit (archives depo), Central File). Unfortunately, users still had to visit the reading room in Jakarta to make a reservation and consult the BOW archives in original form.



Figure 1 BOW archives before they were arranged and described



Figure 2 BOW Archives after they were arrange and describe

In 2017, ANRI agreed with the *Nationaal Archief Nederland* (NAN) to digitize the BOW archives. This cooperation has successfully digitized BOW Archives around 118 inventory numbers. This includes BOW *Toegangen* and *Index* (indices). Users can access these digitized archives via ANRI websites, www.anri.go.id. The digitized indices are very helpful for researchers who want to research BOW archives. They can trace first from the indices whether the sources that they will look for are available or not, before looking further or visiting the reading room.

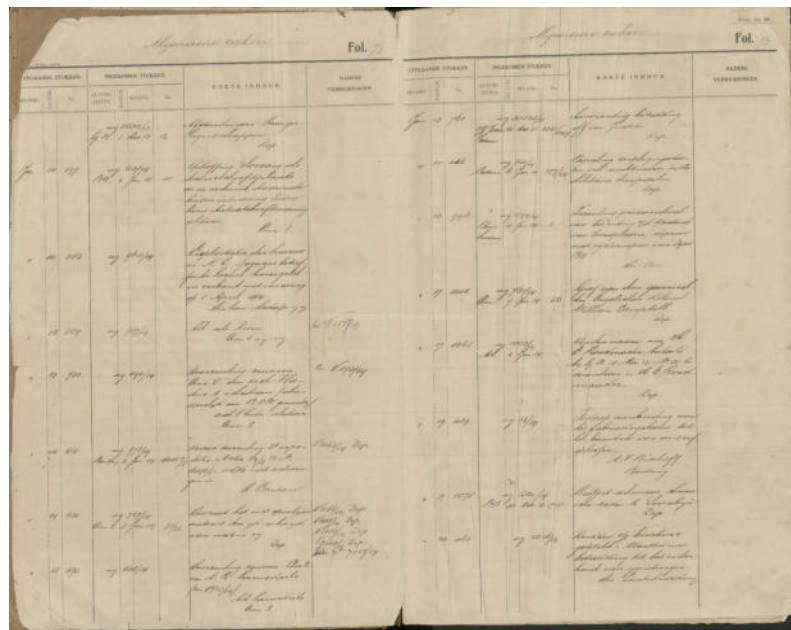


Figure 3 Digitized indices of BOW archives

De Haan Maps Archives

On January 28th, 1892, the Dutch East Indies government made an important decision to appoint an officer, the so called *Landsarchivaris*, to manage and preserve the Dutch archives for historical writing and science. The date marks the birth of the archival institution as well in charge of the Dutch archive records dating back to the early 17th century. In time four people were appointed Landsarchivaris between 1894 and 1943. Dr. Frederik de Haan succeeded the first Landsarchivaris Dr. Jacob Anne van der Chijs after his death in 1905 and held the position until 1922. De Haan finished the map collection and the inventory of this collection.

Frederik De Haan was born in Holland, studied Classical Literature in Utrecht and decided to go to the East Indies in 1892, despite medical conditions that made him 'unfit for the tropics'. After moving to Batavia in 1895 he started to write in the "Tijdschrift Bataviaasch Genootschap" (TBG). He published many articles about the archives of the 17th and 18th century that were already under the supervision of Landsarchivaris van der Chijs.

De Haan was hired by van der Chijs to make inventories and conduct research in the archives from 1898 to 1902 and continued to write and publish articles. Even though de Haan did not have archival studies as his educational background, he had knowledge of old documents through writing his publications. Immediately after he had been appointed as van der Chijs' successor, de Haan continued the publication of "Dagh-register gehouden int Casteel Batavia vant passerende daer ter plaatse als over geheel Nederlands-India" (The Daily Jurnal Casteel Batavia). He managed to publish four volumes (1678 – 1681) and in parallel also continued to work on eight volumes on the "de Preanger Regentschappen" this publication about the Preanger like plantaion, population etc. now days we called it West Java. Also he published works on Batavia and the Portuguese Church.

Even though he was a very loyal and dedicated person, it seemed that some considered him a poor Landsarchivaris. There was criticism from the Netherlands that De Haan was more a compiler of historical publications, who only focused on his own works and neglected his function as the Landsarchivaris. Although de Haan's works were praiseworthy, his activity in the historical field was obtained through the disparagement of his archivist function. He did not assist the few researchers or the public that visited the Landsarchief in order to gather information, as was stated in his job description. But it seems that the situation in the Netherlands, where the archivist main task was to support the historians in their research, was not similar to that of the Dutch East Indies, where the Landsarchivaris task was more focused on doing research and publish. More criticism focused on the state of conservation and housing of the archives in the East Indies and the inability of de Haan to improve that. Last but not least, he was not a very sociable man to work with and he had a hearing problem. During a leave of de Haan to Holland in 1922 he asked for an honorable discharge at the age of sixty.²

Digitization of De Haan Archives

In 2011, ANRI started collaboration with The Corts Foundation (TCF) from the Netherlands. This lasted until 2017. The many results can be seen and used on the website <https://sejarah-nusantara.anri.go.id>. One of the projects in this collaboration was to publish De Haan maps online. The maps were already scanned but the metadata was not yet digitized, the images and data needed to

² <https://sejarah-nusantara.anri.go.id/maps-de-haan/>, text by M. Roling MA

be published and made accessible online. The metadata of the maps was eventually linked directly to the digitized images.

The archivists had to recheck and sometimes refine descriptions from the original paper inventory by De Haan himself and this was a good moment to check the quality of the metadata. This process took months. After rewriting the collection inventory in Microsoft Excel, the technical team from The Corts Foundation uploaded the images to the website together with a database of the maps, and an index with keywords. This enables researchers to browse and search through the map descriptions.

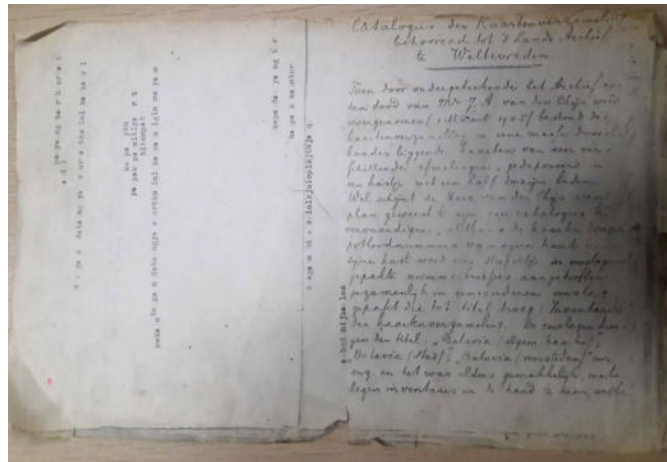


Figure 4 Inventory of De Haan archives, handwritten by F. De Haan

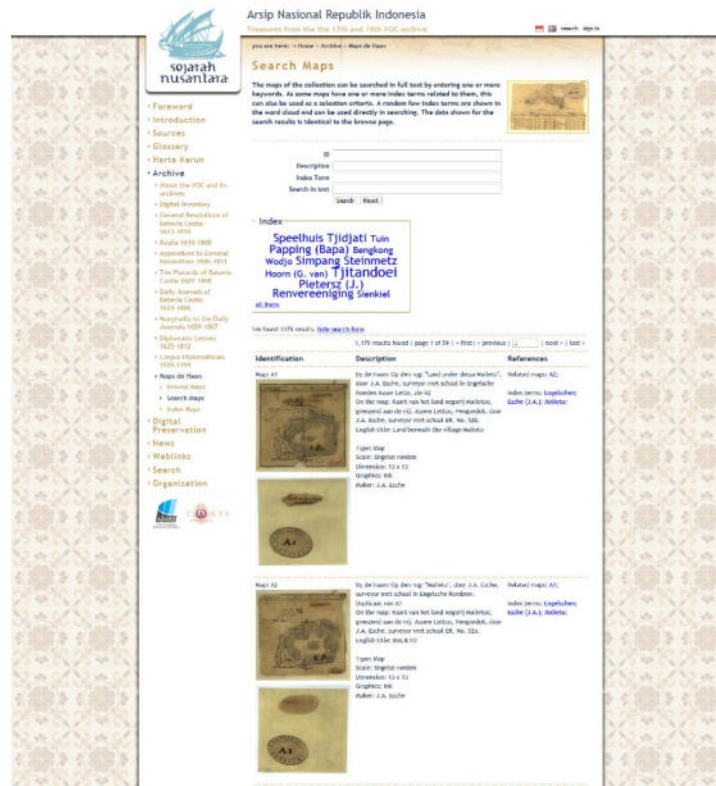


Figure 5 De Haan Maps on the Sejarah Nusantara Website

Some maps have a front side and a back side with markings or additional handwriting. This makes online publication a little more complex, as both images of the same map should stay together in view. The metadata of each map had to be extended for this to make the proper links to these scanned images. The original separate index of the maps, mostly consisting of person names and place names, was added back to the map metadata by including the relevant index keywords to each map individually. The index was recreated again online and fully linked to the maps and their images.

Using the BOW archives and De Haan maps

According to the reading room, the request of BOW archives and De Haan Maps is quite high. They are used by architects specifically, and by historians and public in general. In 2014 and 2015, ANRI, in cooperation with some institutions such as PDA (Documentation Centre of Architecture, Indonesia), RCE (Dutch Cultural Heritage Agency) and NAN, held two workshop that focused on how to use architectural archives as a historical source. These workshops were attended by many architects, historians, and archivists who use these architectural archives of ANRI.

During the seminar, there were many questions from the participants. Most of them asked about how to search for certain archives regarding one particular old building. They usually face difficulties in finding the right “keyword” to use in search. In order to tackle this problem, I have suggested to make additional secondary finding aids that contain more detailed indices or information regarding one subject in the archives. Furthermore, the results of the seminar was shared to the participants and the book “Digging4Data” was published in order to give some best practices and guidelines to research architectural archives and map collections.



Figure 6 Publication "Digging4Data" contains information about how to access architectural and maps archives in Indonesia

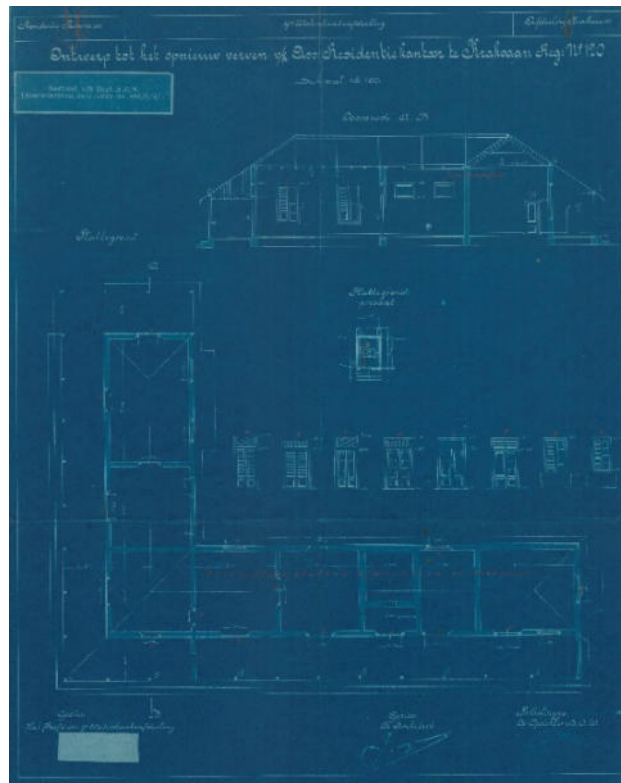


Figure 7 One of blue prints that is found in the BOW archives

Here are the steps in doing research on architectural archives in Indonesia:

1. Posing the right research question is an absolute necessity. If you do not ask the right question(s), or if you make it either too broad or too vague, it will be impossible to start looking for data.
2. Based on your research question(s), it is also necessary to ascertain where you need to look for sources.
3. Once you have identified your sources, you need to find out which ones are accessible to you. Are the people who were involved still alive? Can you travel to the sources? Will the custodian or owner of the sources allow you access? Can you read and understand – and thus interpret – the sources?
4. When using online sources, make sure you use the contemporary and/or locally prevailing names and spelling, because original names/terms are not changed or updated in digitized original sources, looking for information using modern names/terms will fail. Take for example www.delpher.nl, a Dutch website that offers access to all Dutch newspapers. It is a great resource generally but also for research on Indonesia in colonial times. However, to find relevant data, you will have to enter searches using the contemporary names. When searching for information in newspapers from before 1950, for example, you will have to write 'Tjitjoeroeg' instead of 'Cicurug', and 'Buitenzorg' instead of 'Bogor'. Accuracy is of paramount importance when using search terms.
5. Research is not always easy or rewarding: occasionally, information will be handed to you on a plate, but this is an incredibly rare occurrence. What you will find instead, are bits, pieces, or

snippets. It is up to you to utilise these scraps of information, to make sense of them and reconstruct events, based on both your findings and your knowledge. To achieve this, you have to work in an 'associative' way.

- References to your sources allow others to check how you arrived at your interpretation of events. They show what data you used, and how it supports your narrative. When, at some later point new data become available, your references will help others to revise or update your interpretation using the new material³

Nowadays, there is an effort to revitalize the old and historic parts of cities in some provinces. It is an attempt to bring the rich history to the present city. In order to study the situation in history or the intended design, researchers study De Haan Maps at ANRI. They use some of these maps to rebuild the history of old cities and to attempt to reconstruct old buildings. Archives and map collections will help in doing so.

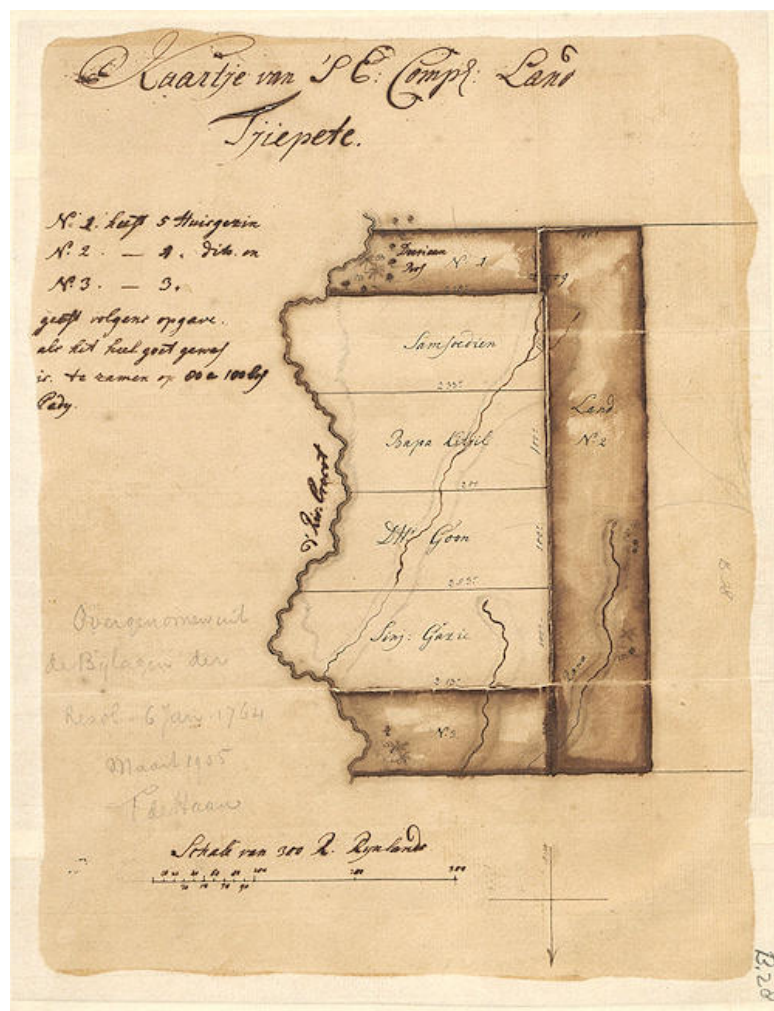
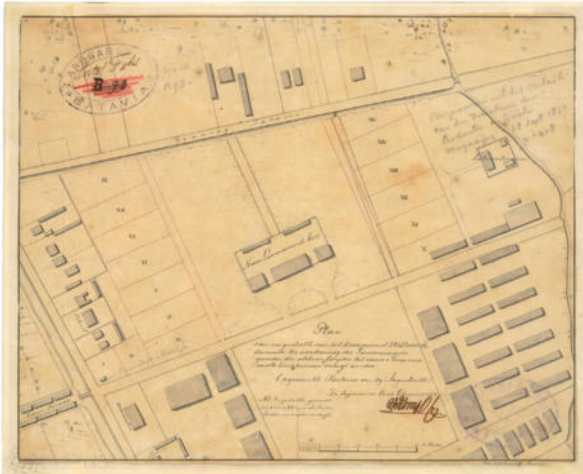


Figure 8 Example of De Haan Maps

³ Akihary, Huib et al. Digging4Data, How to Do Research on the Built Environment in Indonesia 1620-1950. Cultural Heritage Agency of the Netherlands (RCE), and Nationaal Archief. Jakarta, The Hague, Amersfoort: 2017.



ANRI, De Haan Collection, Inv. No. B93: Plan of a part of Weltevreden signed by J. Tromp in 1827



ANRI, De Haan Collection, Inv. No. K47: Plan of Weltevreden

Conclusion

The BOW archives and the map collection by De Haan in Indonesia have proven to be very important for researchers around the world and in particular in Indonesia, especially for architects and historians. They make use of these archives for the preservation and sometimes reconstruction of old buildings and locations. It contributes to the sustainability of cultural heritage and public awareness, where old images can be shown in the present.

Further continuation of digitization of archives and also online publication of them is still much needed in order to provide access to the large volume of these historical sources. One more thing that has not been started yet is linking data about architectural sources from different archival institutions. Mapping and integrating architectural archives and map collections in Indonesia will help and encourage researchers to successfully use them around Indonesia. My suggestion here is to start creating an independent portal website as a node to all digitized archives and collections of Indonesia.

Dealing with complexity. The arrangement of the archival fonds of Egle Renata Trincanato: a knot of interrelationships amongst personal attitudes and multiplicity of functions

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Abstract

The papers of the venetian architect Egle Renata Trincanato (1910-1998) offer a wide catalogue of the problems and difficulties that archivists must face during the arrangement of architectural records. Compared to the average archival fonds of this kind, this one has been dramatically characterized by the not systematic attitude of its creator (whose result has been the high amount of "original" disorder in which the documents have been collected), by the variety of functions she performed during her life and by her close professional and academic relationship with Giuseppe Samonà. As a result of this, the Trincanato and the Samonà archives (both preserved in the Università Iuav in Venice) are not only strictly connected but often complementary, to such an extent that a whole section of the Samonà papers found itself embedded in the Trincanato archival fonds.

Egle Renata Trincanato has been professional architect, university professor, researcher and writer in the field of the architectural and urban history of Venice, passionate draughtsman and photographer. For many years she held also a leading position in the public administration as director of Palazzo Ducale in Venice. Performing these functions simultaneously during her long life, she created and collected without any kind of "archival awareness" a huge amount of drawings and architectural projects, writings, photographs and printed materials, a fond which, in spite of its being the product of a multifaceted and comprehensive professional life, had almost no organization. To make it accessible, the long, difficult and sometimes adventurous work of arrangement had to create from scratch a suitable logical structure and was challengend to solve countless problems of identification, recomposition and detection of connections among documents, both in the same fond or in that of Giuseppe Samonà.

Keywords: Arrangement, Personal papers

In 2004, the Archivio Progetti of the Università Iuav di Venezia received as a donation the papers of the Venetian architect Egle Renata Trincanato, a major figure in the history of our university who had died few years earlier, in 1998. The arrangement of her fond, lasted from 2004 to 2008, would have been one of the most challenging experiences of this kind in our more than thirty years-long activity on architectural archives. After quite a few years from its completion, it remains an interesting case-study for the large number of elements and variables which had to be taken into account to draw up a framework for an archive which apparently had never had one¹.

By means of an arbitrary simplification, architectural archives are too often considered only, or at least primarily, on the basis of the architectural projects they contain. Both archivists and shrewd researchers know very well that this is not correct, because these fonds are much more than collections

¹ Since 1988, the Archivio Progetti, a documentation center of the Iuav University, collects architectural fonds of architects, engineers, town planners, industrial designers and photographers. Its collection includes now (2019) 67 archival fonds, mostly donated or in long-term loan. Its website address is <http://www.iuav.it/archivioprogetti>.

of drawings, reports and models drawn up by more or less distinguished architects during their activity. Usually they document complex professional and intellectual lives and require pondered arrangement treatments, studied on a case-by-case basis in accordance with the principles of the archival science. This is the only chance to safeguard the often-intricate network of relationships that underlies the documents, a prerequisite for avoiding the loss of important information.

It is difficult to limit the concept of "architectural archives" within the borders of a definition. In general terms, they are somehow linked to the practice of design (in turn a category with very broad and often nuanced boundaries), to the management of architectural heritage, to its administration but also to its study and documentation. From this point of view, those who deal professionally with the management of these kinds of documents are well aware of the general problems they pose, both in the arrangement and description phases as much as in the very complicated step of the storage with the always indispensable optimization of spaces. A great deal of elasticity and predisposition to technical virtuosity is needed to manage their typical, huge physical heterogeneity and to hold together, virtually in the inventory and as far as possible physically in the deposits, documents so different one from each other by nature, size and materials.

Architectural archives may belong to public and private entities, even not directly or exclusively related to architecture. They can also be the result of activities carried out within professional practices of variable size and organization. In large ones, a clear distribution of tasks and a strict definition of procedures are usually respected, while professionals working alone or in small groups adopt usually behaviours less determined by thorough and mandatory rules. It is quite obvious that the more a professional activity becomes that of a single person, the more the settling of documents in the archive is the result of a process in which factors like personality, attitudes, interests and the randomness of life can assume a leading role. A strong impact on the nature and organization of the archive has the fact that only rarely the activity of an architect is entirely focused on design. Quite often an architect is also a scholar, a writer, a university lecturer, holds a position in the public administration, has political activities or within associations and organizations, has far-flung interests, loves to draw, to paint, to photograph. There is no doubts that it will be very difficult to draw a line in his papers and make a separation between the professional designer and everything else. Documents produced and sedimented over the course of an architect's life are the result and the reflection of this multifaceted activity, in which each branch relates strictly to the others.

The arrangement of such an archive involves the need to solve always new problems, with the clear aim that everything documenting the professional, intellectual and personal history of the creator must be preserved. Concentrating the emphasis, or overbalancing it, to the scope of architectural projects is simplistic and leads to incomplete and potentially misleading results. The archive of Egle Renata Trincanato and its difficult arrangement give an effective representation of the many variables that can make difficult the work of the archivists. The complex organization of the documents mirrors the various areas of her professional activity as much as her lively intellectual personality, keen to produce and collect documents of any kind but at the same time far from the slightest idea of a classificatory or systematic attitude, as if she wanted to challenge the archivists who would one day receive her papers.

Born in 1910, Egle Renata Trincanato was in 1938 the first woman to graduate from the venetian Regio Istituto Superiore di Architettura, today Università Iuav di Venezia. Soon after, she became an assistant to Giuseppe Samonà, with whom she collaborated also in many professional activities. She used to work alongside him to many projects without making her name appear, a habit she would keep

for life. In 1946 she won some prizes in architecture competitions and the following year she revealed her pugnacious personality by exposing herself in a public controversy about the management of the competition for the new hotel Danieli on the Riva degli Schiavoni. In the same year, the school of architecture having changed its name into that of Istituto universitario di Architettura, she was commissioned to manage on her own the lessons of Elements of architecture.

In 1948, the appearance of her book *Venezia minore*, the first systematic study of non-monumental historical housing in Venice, aroused international interest. The book gathers the results of years-long researches in which Egle Trincanato had analyzed and classified construction techniques, compositive schemes and ornamental details of hundreds of buildings. The graphic production she built up during the preparation of this work is abundant and rightly famous. Her freehand drawings on thin sheets of yellow paper, extremely accurate and detailed, provide an impressive iconographic apparatus to the book. Always in her travels and on-site investigations, Egle Trincanato had also her camera with her. She had greatest consideration for photography as a formidable tool of work but, unlike other architects-photographers, she probably appreciated more its practical utility rather than technical and formal issues.

In 1954, she became an official of the City of Venice and was appointed director of the Palazzo Ducale. This was the end of a seven-year fight against a set of legislation and mental habits, which at that time did not allow women the right to access such a position. Over the next ten years, she would start a broad plan for renovations, whose highlights are the creation of the Museo dell'Opera di Palazzo Ducale and the new exhibition of the Armory. She soon became a key figure in the city's intense cultural life and promoted initiatives of great resonance. *Venezia viva* (Venice alive) was the first exhibition patronized by Palazzo Ducale under her direction. Set up at Palazzo Grassi in 1954, it was the first to put Venice as its focus and to address the issues of recovery and preservation of the city.



1. Egle Renata Trincanato as Director of Palazzo Ducale in 1962.

Università Iuav di Venezia, Archivio Progetti, Egle Renata Trincanato archives

Since 1951, she had been a member of the group that, under the coordination of Giuseppe Samonà and Luigi Piccinato, designed the INA Casa residential district of San Giuliano, an expansion of the town of Mestre towards the lagoon of Venice. The collaboration with Samonà was a constant

element of Trincanato's activity as designer. In 1952-56 was built one of the most well known results of this partnership, the INAIL headquarters building in Venice. Other significant episodes of this professional relationship are the INA Casa project for Treviso (1949-52), the competition projects for the new Tronchetto island (1964) and the Tête Defense in Paris (1982-85). From 1958 to 1964, she was in the working group for the new Venice master plan and together with Samonà she was member of the so-called Subcommittee for urban regeneration. Her long-term militancy for the safeguard of the city is mirrored in a large number of publications.

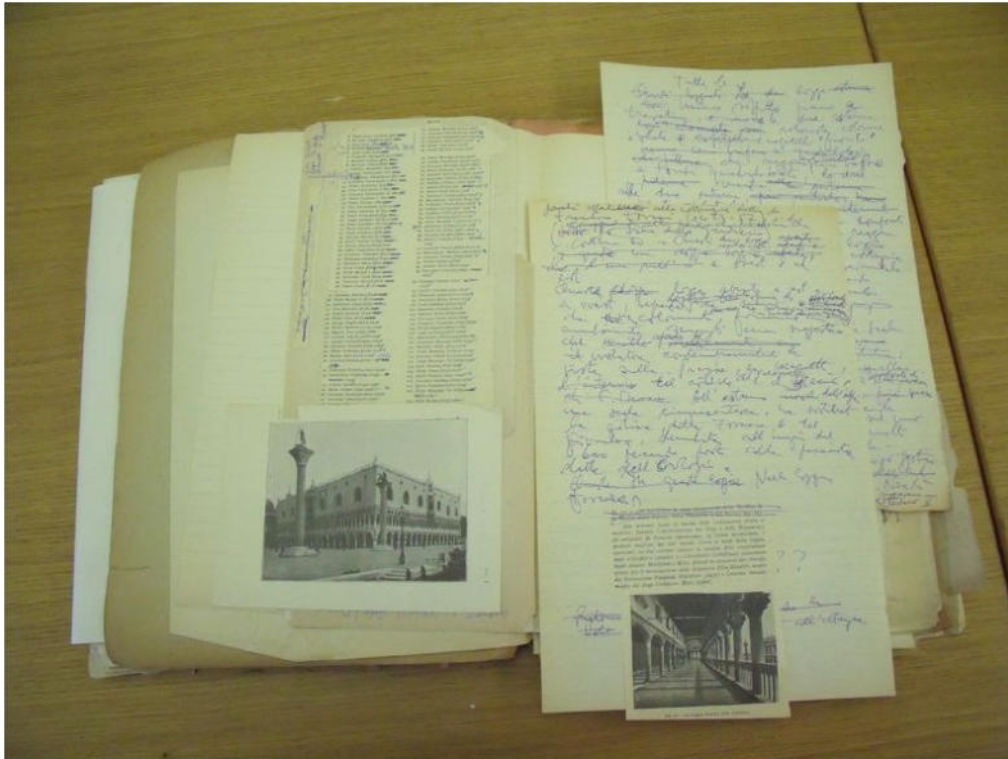
Egle Trincanato university teaching and research activities focused mainly on the urban history and the morphological complexity of Venice. Her investigations, in which the analysis of the buildings was put in relation with the research on archival and iconographic sources, produced an impressive amount of documents. In 1967 she was appointed a full professor for the University chair of Elements of architecture and survey of monuments and in 1975 director of the Institute for Restoration. President of the Querini Stampalia Foundation from 1990 to 1994, she died on March 5th, 1998.

Preliminary surveys on the documents proved that several kinds of problems would have to be solved:

– Size. With its almost 1150 items, the Trincanato archives have a remarkable size, compared to the average fonds of this kind. The reason comes partially from the fact that during her life Trincanato has carried out multiple activities, but also from what could be called an aptitude for accumulation that over the years has led her to collect a huge amount of documents of many different kinds, which she assumed would be potentially useful and interesting for her work.

– Disorder, original and not. A character of the personality of Egle Renata Trincanato was undoubtedly her aptitude to disorder. Unlike what was common practice for many architects of her generation, there is no hint to argue that she has ever been interested into a systematisation and organisation of the documentary heritage she has created over the years. Feeble attempts to bring some order in her letters appear to have been very quickly interrupted, just as other interventions were rushed and insignificant, being most of the time limited to the writing on the folders generic and not too useful titles. To increase the problem has contributed the fact that the archive was not retrieved from its original location, but has been taken over already boxed and after it had suffered relocations and temporary storages in different places. The lack of knowledge about its original situation certainly contributed to the loss of information that could have been useful to the archivists.

– Reading difficulty of documents. Egle Renata Trincanato's handwriting is extremely difficult to decipher. This was a problem of the utmost importance because an in-depth reading of the papers was often mandatory to bring them to their proper location. The same problem occurred with architecture drawings. A skilled designer and painter, Trincanato could produce sketches of great elegance and clarity, and perspective views of enormous visual impact. The archive contains, however, a great deal of documents related to those collaborations in which she did not want to play an official role. They have left a massive amount of preparatory drawings very difficult to interpret, especially when the projects to which they refer have had extremely intricate histories and developments.



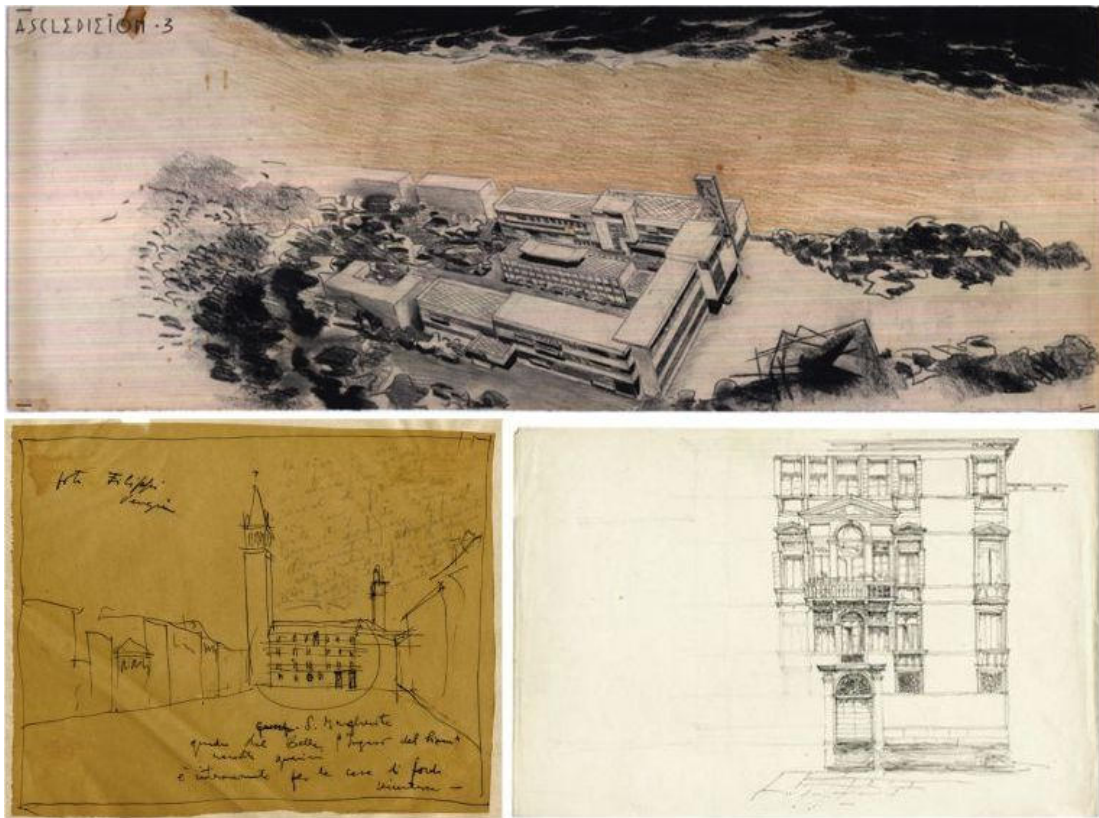
2. Miscellaneous dossier.

Università Iuav di Venezia, Archivio Progetti, Egle Renata Trincanato archives.

– Complicated organization. Egle Renata Trincanato's professional career moved from university teaching to practicing architectural design, servicing as a public servant, doing historical research and producing articles, essays and books. Each one of these activities left documents in the archive as much as her private life and her love for drawing, painting and taking photos. Due to the long-running, intellectual and professional partnership with Giuseppe Samonà, there is a close relationship between the papers of the *dottoressa* (this way Samonà called her for life) and those in the archival fonds of the Sicilian architect, similarly preserved in the Archivio Progetti collections. The link between them is so close that papers logically belonging to the same item find themselves physically separated in the two archives. Moreover, the Trincanato fonds incorporates a large amount of documents produced by Samonà but left in possession of his collaborator.

An indefatigable worker and at the same time a tireless hoarder of records, Egle Trincanato has never acted as a systematic collector. From the dozens of large boxes in which the documents had been transferred to the Iuav University, came out hundreds of dossiers filled with an incredible amount of letters, sheets of notes, draft texts both handwritten and typed, printed materials, cut-outs, student works and any sort of imaginable piece of documentation. The drawings section related to the architectural projects had the same features: in hundreds of rolls were put together technical drawings, beautiful perspective views and “presentation drawings” made for competitions or publication, and thousands of preparatory sketches on every possible sort of paper. These drawings, in most cases lacking in any information useful to identify them, were particularly difficult to allocate to the right project. On rolls and folders were present scant annotations in Trincanato's unmistakable and almost unreadable handwriting, in most cases generic or irrelevant. It was quite clear that they had placed in

retrospect in what appeared to be self-imposed and hasty "reordering" operations. The amount of loose and misplaced sheets was very high and many folders appeared to have been filled at random, simply placing a handful of documents in the first available place. The massive presence of photographic materials, which Egle Trincanato has collected throughout her life and with her usual ease aggregated to papers and drawings, is another distinctive feature of this archive. Photography was for her an important tool, whether it was her own youth shots made for *Venezia minore* in post-war Venice, or the hundreds of prints retrieved from the works assigned to students, requested to archives and libraries or received from news agencies or famous photographers with whom she had friendship or working relationships.



3. Drawings by Egle Renata Trincanato. Top: a competition drawing. Bottom: a study sketch (left) and a drawing for Venezia Minore (right).

Università Iuav di Venezia, Archivio Progetti, Egle Renata Trincanato archives

Finally yet importantly, in her distinctive inclination to overabundance Egle Trincanato made extensive use of a tool, which was very common in the era prior to the invention of the photocopy machine: the carbon paper. To avoid too many steps, project reports and texts intended for publication were typed into many copies using this aid, which produced more and more confusing and unreadable copies as the number of sheets inserted into the typewriter increased. Annotations, corrections, and revisions make each of them an original document to be kept and put in relation to the other versions

of the same text. A difficult task because Trincanato almost never had kept them together in the same place, very often spreading them as loose sheets.

Given the very high level of disorder found in the documents and the almost total lack of signs of an original shape of the archive, the work of arrangement had to be a thorough intervention of organization. It has been carried out with the aim of relating the documents' aggregation to the three main areas of activity of Egle Trincanato, under which the documents had been sedimented: public administration, university, profession. Each one of these corresponds to one of the three main series, some of which are divided into sub-series to facilitate clarity of understanding and the use of inventory. Other series contain the aforementioned papers of Giuseppe Samonà incorporated into his collaborator's archive, documents related to Trincanato's private life, printed materials and correspondence. This one was created by combining the many letters found everywhere as loose sheets to a small group that Trincanato itself had at some point collected and put in order, without ever completing the work.

The resulting framework of series and sub-series is as follows (S = series, ss = sub-series):

- S 1: Institutional activities
 - ss 1.1: Institutional roles and participation to conferences
 - ss 1.2: Photographs
- S 2: Research and educational activities
 - ss 2.1: *Venezia minore*
 - ss 2.2: Teaching at Iuav University
 - ss 2.3: Iuav University photographs
 - ss 2.4: Research for teaching and publications
 - ss 2.5: Photographs for research for teaching and publications
- S 3: Professional activity
 - ss 3.1: Architectural projects and professional appointments
 - ss 3.2: Photographs
- S 4: Professional and personal correspondence
- S 5: Giuseppe Samonà papers
- S 6: Personal archive
 - ss 6.1: Papers
 - ss 6.2: Photographs
- S 7: Printed materials

The work on the documents to identify and recompose the items has been long and extremely challenging. Only after some years of patient reconstruction, discussions, assumptions, verifications and subsequent adjustments, the working group was able to reach the result and the completion of both the printed inventory and the database of the analytical description for the on-line catalogue.

The final stage of this adventure was perhaps the most dramatic. Ready to hand over to the publisher the text of the completed inventory, the archivists received the news that in the library of the University of Trieste, to which Trincanato's books had been donated, a few dozen boxes of documents

had emerged, which mistakenly had been confused with those of the volumes and brought to the wrong institute. An unexpected stop was then given to the publisher and the archivists had to reopen a work believed to have been completed. The new documents, found in the same situation of the other ones, received their proper placement within the new framework of the archive. This operation involved the creation of new items, the modification of many others and the general refurbishment of reference numbers, but it also gave the satisfaction of seeing gaps filled and evidently incomplete items finally restored. The results of the long work of recognition, identification and connection of the many thousands of papers, drawings, photographs and printed materials are two finding aids with different features and purposes: a printed inventory and an online catalogue². While the first one delivers the usual description at items' level and is accompanied by a thorough biography, indexes, bibliographies and lists of Trincanato's works and publications, the on line catalogue offers a more analytical description which extends often up to the level of the single document and allows the free retrieval of the digital reproductions of a great deal of drawings and photographs.

A quantitative comparison between the inventory (which reflects the situation on 2008, when the project was closed) and the online catalogue with its subsequent updates, shows an interesting gap in the items' number: 1120 in the book versus 1146 resulting at present on line. It seems impossible to imagine a complete and definitive situation for this archive: after the Trieste "big panic", in the following years new documents have been recovered by family members in the corners of a house that seems to reserve new surprises every day. They are mostly small things: personal documents, drawings, plaster works, film rolls. Among them, though, there are also the papers related to the preparation of a never released book that should have been titled *Quattro immagini emblematiche di Venezia* (Four emblematic images of Venice), a summa of years of studies, thoughts and analyses to which Egle Trincanato and Giuseppe Samonà worked for a long time in authentic intellectual symbiosis. Thanks to the invaluable collaboration of her family, a complete draft of the book, finished by Egle Trincanato after Samonà's death and still unpublished, has recently been merged with the archive and is now available to researchers.

² *Egle Renata Trincanato 1910-1998*, edited by Maddalena Scimemi e Anna Tonicello, Venezia, Marsilio 2008. The on line catalogue can be accessed through the Archivio Progetti website.

The Restoration of the Historical Real Estate Fonds of the Generali Group Historical Archives

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Abstract

The Istituto Nazionale delle Assicurazioni (INA) was a public authority founded in 1912 by the Italian government to establish a national monopoly on insurance. Later, in 1923, a new law introduced competition among private insurance companies and the Istituto. Following this, the latter began investing heavily in real estate. Over the course of time, many buildings were acquired or constructed in the centre of every major Italian city (as well as in the outskirts, both in Rome and in other cities). A few properties were also to be found in the Italian colonies and elsewhere abroad. INA became a private joint-stock company in 1992, and later on in the same decade, the board made the decision to divest the property division of the company, transferring the majority of its real estate assets to Unione Immobiliare (UNIM). This decision marked the end of INA's real estate activity, after uninterrupted growth since 1923. Such vast real estate activity produced various records – both administrative and technical – which only became available for research in their original form in 2000-2002. The real estate papers were transferred to the Historical Archive of INA, which preserved their existing arrangement in boxes, tracing paper tubes and blueprint folders (with an estimated total of 20,000 repository items). In 2014, the staff of the Archive decided to rearrange these materials and to collect them in what would later be called the Historical Real Estate Fonds. But what was the intended process for this? Was it necessary to undertake a thorough description of all papers and records? Or was it preferable to first outline a general framework? The latter was the chosen path. The project aims to add the entire Fonds to the back-office software of the Historical Archives of the Generali Group to which INA Assitalia belongs since the merger in 2000.

Keywords: real estate, insurance, state-owned company, Italy, retention, access

Introduction

«Well, there's the FIAT garage where we leave the car' the Colonel said. 'You can leave the key at the office. They don't steal. I'll go in the bar while you park upstairs. They have people that will bring the bags.' 'Is it O.K. to leave your gun and shooting gear in the trunk, sir?' 'Sure. They don't steal here. I told you that once.' 'I wanted to take the necessary precaution, sir, on your valuable property'. 'You are so damned noble that sometimes you stink,' the Colonel said. 'Get the wax out of your ears and hear what I say the first time.' 'I heard you, sir,' Jackson said»¹

The FIAT garage on Piazzale Roma, mentioned here by US Colonel Richard Cantwell, the hero of Hemingway's novel *Across the River and into the Trees*, whilst on a visit from Trieste to Venice, was an

¹ Ernest Hemingway, *Across the River and into the Trees*, London, 1950 (p. 26 of Arrow Books, 2004).

INA building, constructed in the thirties by the *Istituto* in accordance with the municipality of Venice and AGIP and then rented to FIAT.

On 14th July 1944, in the midst of World War II, a fire broke out, destroying an estimated 5km of celluloids from the famous *Istituto LUCE*, including many movies of the regime. That event took place in the Bonvecchiati Hotel, another INA building, located in Calle Goldoni, Venice, which had been partially confiscated by order of the Prefect to provide repository space for the *LUCE*.

This is to emphasise the historical significance of INA's real estate, and how many stories their records might hold about our country. The more the papers are rearranged, the greater the wealth of information which can be deduced from them.

Brief history of the Istituto Nazionale delle Assicurazioni's Real Estate Holdings (1923-1998)

The *Istituto Nazionale delle Assicurazioni* (INA) was a public authority, founded by Law 305, April 4th, 1912 by the government of Italian Prime Minister Giovanni Giolitti. The new state-owned company was to have a national monopoly on insurance, but ten years later (after the end of WWI and the annexation of Trieste to Italy, with its major insurance companies *Assicurazioni Generali* and *Riunione Adriatica di Sicurtà - RAS*) the new Law 966, April 29th, 1923 introduced by the Fascist government brought in competition among private insurance companies. At that time, the *Istituto* began investing heavily in real estate, initially through its subsidiary company, the *Istituto Nazionale Immobiliare* (INI) and then directly from 1934 and onwards. During those years:

«The INA benefited from the renovation of Italy's biggest city. Furthermore, in cooperation with the local administration, INA played an active role in the realisation of urban plans for several towns, frequently acting as the pioneer and driving force [...]. During this period, INA's real estate activity included striking and large-scale projects, such as the realisation of an entire arterial road in Rome (Corso del Rinascimento), and of most of another (Via della Conciliazione, also in Rome)»²

Over the course of time, a great many buildings were constructed or acquired in the centre of every major Italian city (as well as in the outskirts, both of Rome and other cities). Before the outbreak of WWII, important properties were also completed in the two biggest cities of Italian-controlled Libya - Tripoli and Benghazi - as well as elsewhere abroad. This building activity continued into the 50s and 60s.

INA attracted famous architects to work on its projects, including Ugo Giovannozzi, Marcello Piacentini, Arnaldo Foschini, Adalberto Libera, Mario De Renzi, Giulio Pediconi, Mario Paniconi, Mario Ridolfi but also Carlo Broggi, Gino Peresutti, Attilio Spaccarelli, Cesare Costantini, Vittorio Ballio Morpurgo, Cesare Valle and others. Gio Ponti (before he found fame) also worked for INA in Austria. This list, in itself incomplete, aims only to provide names and is not intended as any sort of assessment of their architectural merits.

According to the financial statements of 1941, INA had 176 buildings with a total value of approximately £800 million. In the 1963 report, this had risen to 360, with a value of about £97 billion.

² INA, *Attività edilizia dell'INA 1959-1980*, Roma, 1980, p. 53.

In 1963, when the *Istituto* celebrated its 50th anniversary (the *Cinquantenario*), the architect and engineer Gino Cipriani, the undisputed *dominus* of technical services for INI and later for INA for over three decades (1924-1955), said in an interview with INA's corporate magazine *Cronache dell'INA*, of the men who built INA's real estate assets:

«I believe that nothing is a more powerful reminder of their job than [...] the great commemorative plaque in Florence, at the end of *Viale dei Colli*, which – paraphrased – reads: “*To Giuseppe Poggi - Architect. Look around you, it is all a monument to his memory*”. To the office staff, to the engineers on the construction sites, to the foremen [...], to all who gave their all in pursuit of building the biggest complexes in all of Italy, I'd like to say: look at INA's real estate today. You did that!»³.

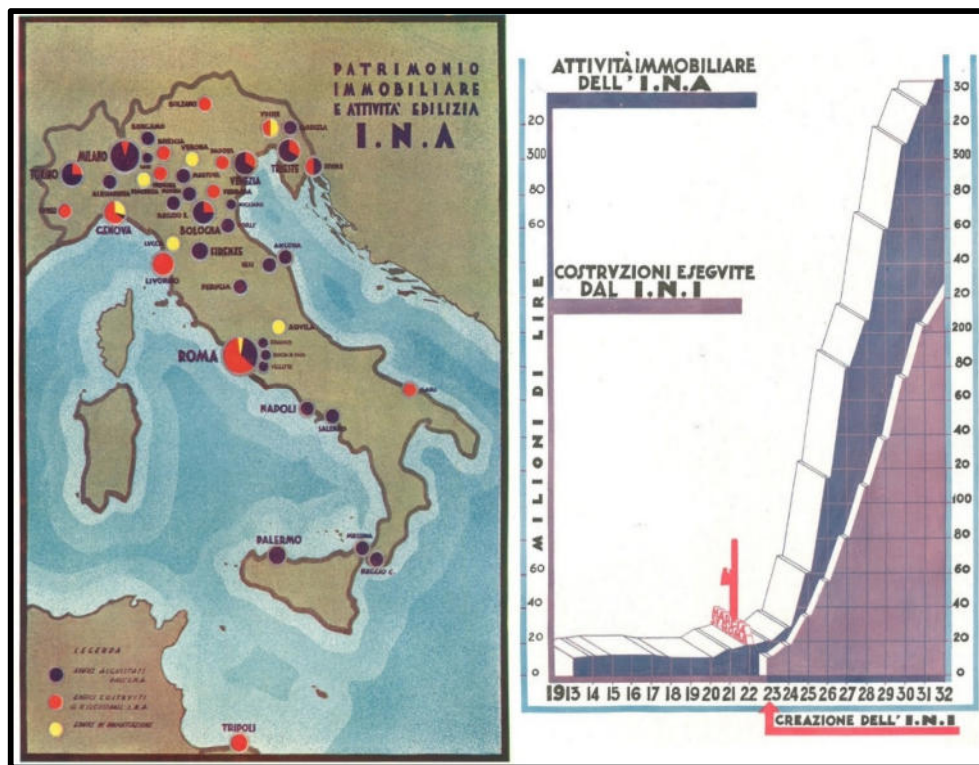


Figure n. 1 - INA's Real Estate (1933) ⁴

Figure n. 2 - Growth of INA's Real Estate (1933) ⁵

At the end of the same decade in which INA became a private joint-stock company in 1992, the board of *INA S.p.A.* made the decision to divest the property section of the company, transferring the majority of its real estate assets to the *Unione Immobiliare S.p.A.* (UNIM), a new company only at first 100% controlled by INA. This decision marked the end of INA's real estate activity, after years of uninterrupted growth since 1923.

There is no purpose in reconstructing all the complicated corporate operations following the divestment of INA's real estate assets; we must only express our gratitude to the *Sovrintendenza archivistica del Lazio* (the regional archival authority that safeguards and promotes the local documentary heritage in accordance with the directions of the Ministry of Cultural Heritage and Activities) and to

³ *Cronache dell'INA*, anno XI - n. 122, giugno 1963, p. 7.

⁴ Gino Cipriani, *Il patrimonio immobiliare dell'Istituto Nazionale delle Assicurazioni*, Roma, 1933.

⁵ *Ibidem*.

our previous colleagues for their work (with a particular mention to Antonio Ratti). Thanks to them, most of the real estate files were preserved and returned to the Historical Archive of INA, with the exception of those records which were still valuable for the day-to-day administration of UNIM.

These records relate to both the buildings transferred to UNIM by INA and to the constructions remaining with INA; the latter now belong to Generali Real Estate. These include the building on Via Bissolati in Rome, designed by Marcello Piacentini (which also houses the Historical Archive of INA Assitalia).

It is also important to note that subsidiaries of INA (primarily *Le Assicurazioni d'Italia* and *Fiumeter*) had their own important real estate, and the documents regarding these are mixed in among those of INA. One of the more remarkable buildings of *Le Assicurazioni d'Italia*, Palazzo Bonaparte, is still part of Generali Real Estate: this historic building is located on Rome's Piazza Venezia (for more on this building, I suggest reading the article entitled "In the Heart of Rome: Palazzo Bonaparte" on our website, available at <http://www.generaliarchives.com/en/in-the-heart-of-rome-palazzo-bonaparte/>).

The Restoration of INA's Historical Archive's Real Estate Fonds: Work in Progress

When the records of INA's real estate came back to INA S.p.A. in 2000-2002, they were immediately sent to an external outsourcer. Three transfer lists – boxes, tracing paper tubes and blueprint folders – based on repository units, were drawn up at that time. Thanks to them, since then the Historical Archive of INA Assitalia was able to help its users with their research; at the same time, the need to retrieve records for the users was an occasion to verify the nature of different kind of the records.

In 2014, the staff of the Historical Archive (my colleagues Monica Micci, Lilliana Corona and I) decided to have the papers of the Real Estate Fonds restored (about 20,000 repository items). Based on our knowledge, we divided them into six series:

1. Activity of INA's technical department

- 2. Properties in Italy**

3. Properties abroad

4. Properties in the colonies

(this series was separated out many years before, as if it were an autonomous fonds)

5. Expert activity for mortgages

6. Miscellany

The biggest (about 85% of the total fonds) and most important series, and the one about which we are going to talk, is the second one, *Properties in Italy*. The papers of this fonds provide a clear demonstration of the scope of INA's real estate business in Italy.

The first thing we did wasn't about the papers, but about the history of INA's real estate. For this purpose, we checked all the financial statements of INA and its subsidiary companies, the minutes of both the Board of Directors and the Standing Committee of the *Istituto*, and all of INA's real estate

publications to verify all the properties. This included those transferred to UNIM in 1998 and other properties that either remained with INA or were sold previously, including the real estate assets of subsidiary companies: in total, there are records for 800 buildings.

Secondly, we determined whether the constructions were a single building or a complex and whether they had been constructed or acquired by INA. We checked their total area and their toponymy, and we studied INA's real estate management structure, based on two identification numbers: the first, an administration number (*Amministrazione*), that corresponded to a city, and the second an accounting number (*Gruppo contabile*), that corresponded to a single building, a complex or to additional adjacent buildings.

At the same time, we checked the secondary creators (of papers) within the *Istituto*; the internal department responsible for handling the real estate. For this purpose, the records schedule (*Massimario di conservazione*) of INA written in 1995 came in highly useful: this historical introduction assisted us in completing the picture of the internal structure of INA, which remained relatively stable between 1912 and 1992.

The main departments with responsibility for the management of INA's real estate were:

1. *Property Department (purchase and sale)*
2. *Construction Department*
3. *Maintenance and Administration Department⁶*

The next step in the process was using our Excel files that had just five columns (even if the data was later exported to a software tool, it remained very simple and rough):

1. *Collocation (outsourcer)*
2. *City*
3. *Address*
4. *Description*
5. *Internal numbers of INA's Real Estate Administration*

These files contained numerous inaccuracies: the names of the roads or streets were often different or incomplete, (e.g.: Via Quinto Sella - Via Q. Sella - V. Sella), many rows related to items regarding several buildings, many items were listed as *NI* (not identified). From this data it would be very difficult to understand, for example, how many copies we possess of a given record.

Then, using our computer software, we joined columns 2 and 3 and made the result the title of every item; the field *title* was also standardised, so that all the units about a building were given the same title. Finally, we created a list of every Italian city where the *Istituto* had a building, and a record for every construction (or area, farmhouse or industrial building). This took the form of a card that we

⁶ We don't provide the exact names of the internal departments because over the course of time there have been several changes of name.

filled with the basic information we had gathered about the building: we called these *Schede immobile* (“real estate cards”, to fill the *Schede* of Roma buildings out we started with the brief historical-archivistic notes written by architect Tiziana Maffei and Antonella Nonnis). For Rome and Milan we also created an additional intermediate frame based on the historic district, owing to the quantity of buildings (over 200 in Rome and over 80 in Milan).

Finally, we created subordinate cards that corresponded to the secondary creator we had previously identified:

1. *Records about acquisition (either area or building and other)*
2. *Records about construction (and renovation)*
3. *Records about maintenance and administration*
4. *Records about purchase*

Thanks to the content description made possible by our software, we could associate every item/record of a building (with simple mass drag and drop) with their section, while the records whose object wasn't recognisable were temporarily associated with the *Scheda immobile*. The physical repository of the items, however, did not change. This made it possible to have a reasonably clear big picture, immediately and permanently, regarding the type and quantity of items we possess for each and every building; this gives a researcher almost immediate access to archival holdings and type of documents. In other word - a basic inventory.

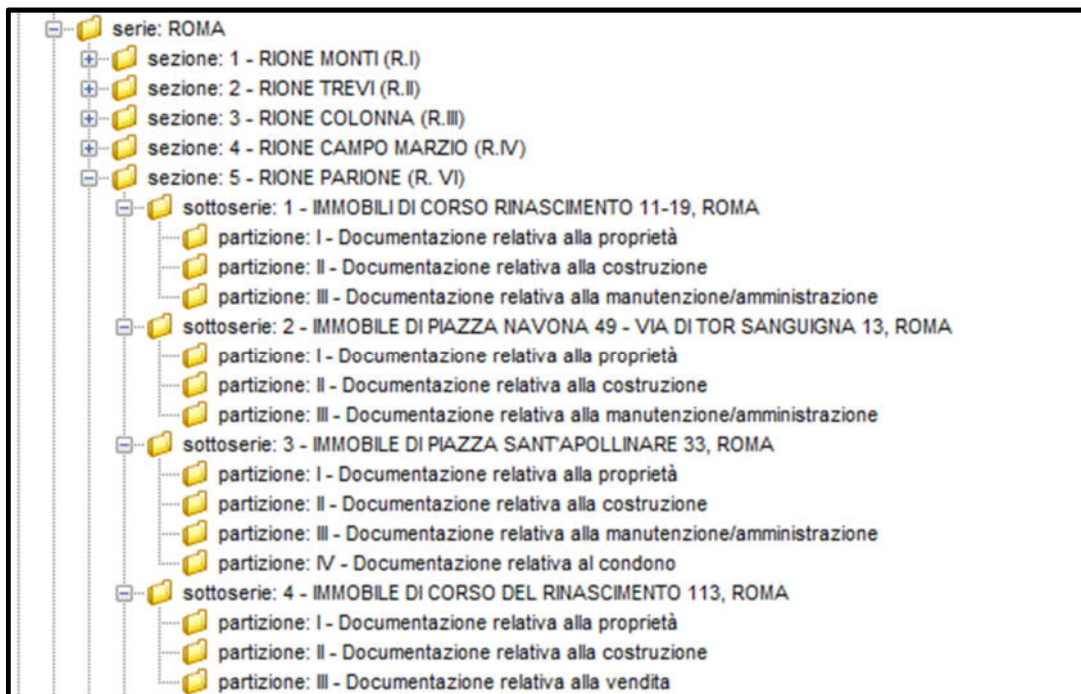


Figure 3 - Section of tree structure of Rome series from our back office software. Since 2014, the Historical Archives of the Generali Group have used a shared back office software, allowing them to research all their database both by word and by hierarchy.

Then, unlike before, every bit of research became an opportunity to improve the archival description of the card and of the records of the requested INA building and to focus on the old problem of duplication disposal (every archivist knows how many duplicates are in the twentieth century's historical archives, but it's only when you see it directly that you realise how many there are!).

In addition, in order to avoid the risk of eliminating the wrong items, we started out by concentrating solely on getting rid of one type of document: the heliography made from 1985 to 1995 after an extensive building amnesty. Usually we would have the original tracing paper too, and we decided to save at least three copies of the respective heliography, to be on the safe side. In this way, we were able to free up a lot of repository unit numbers that we kept for new items.

For example, in our miscellaneous fonds, we found a great deal of items regarding war damages (over 330 boxes). These contained very simple, basic indications regarding their contents. We called them in from the outsourcer repository, ten at a time, and quickly assessed which building (or sometimes city, as in the cases of Bolzano or Milan) they belonged to, so as to include them within our frame of INA's real estate and to send it back to the outsourcer repository with the freed repository unit numbers.

In this way we could, on the one hand, reduce our *Miscellanea* and, on the other hand, improve our understanding about the life story of the building. As a brief aside, it is possible to read about these war damages items in the article entitled "War Stories, Testimony from the INA Buildings" (available on our website at <http://www.generalearchives.com/en/war-stories-testimony-from-the-ina-buildings/>), where we show never-seen-before images of war damages in Messina, Milan and Verona.



Figure 4 - Messina, Cortina del Porto, Via I Settembre (1945)

Another case study: it sometimes happens that sections of fonds arrive in a historical archive only later. In the year 2016, the real estate company of the Generali Group, Generali Real Estate (GRE), transferred thirty large boxes with records about INA subsidiary companies' real estate to the Historical Archive of INA Assitalia: these records mostly relate to the sales of buildings in the late nineties.

We didn't send them to the outsourcer repository immediately, but instead we kept them in our own small storage room. As mentioned before, for every reference activity within the historical real estate fonds, we call on all the items about a building and free up several repository units either through elimination of heliographies or through restoration of the items (often we found a box with just a drawing or a paper). So far, we have been able to manage 2/3 of the new arrivals in the archives with these freed numbers.

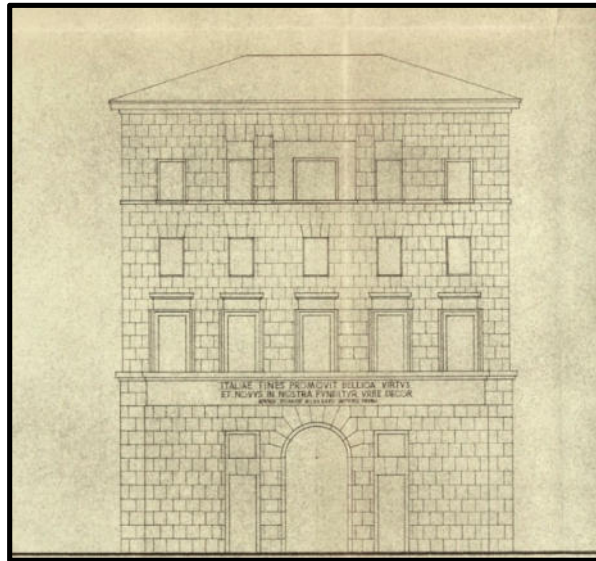


Figure 6 - Detail of the prospectus of the building on Corso del Rinascimento, unrealised (c.1940)

Conclusion

The restoration work aims to make the entire INA's historical real estate fonds available on demand via the back-office software and later on the website of the Generali Group's Historical Archives. To achieve this purpose, there are two primary challenges ahead: one is the improvement of the inventory of INA properties from synthetical to analytical; on the other hand, preparing for digitalisation, after a more comprehensive disposal is carried out, including also types of documents other than heliographies.

In our case, I believe that mass digitalisation would not be the right solution, owing to the huge bulk of records and, above all, drawings, not to mention the duplicates. I also think that, in the architectural archives, it is essential to start with archival science. The inventory is always the preferred tool to guide the researcher and to help the archivist to choose, for example, what is to be digitalised.

To conclude, I wish to underline once more the value of the architectural archives; not only for architects, engineers and other construction professionals, but also for researchers in many other fields. On this subject, I'd like to provide with a few statistics regarding our reference activity: from 1998 to 2018, references regarding historical real estate fonds made up 42% of all reference activity. 56% of this historical real estate fonds reference activity had an administrative purpose – users looking for a specific record such as, for example, the construction license – while the remaining 44/% had a historical objective regarding building construction and/or restoration, incomplete projects (on this topic, I recommend the article “The INA Building in Piazza Barberini Disputed in the Fascist Era: a Journey Through Archive Papers” available on our website at

<http://www.generaliarchives.com/en/the-ina-building-in-piazza-barberini-disputed-in-the-fascist-era-a-journey-through-archive-papers/>), territory, city or block development history, historical leases, persons (technical and not), politics (national and local), church construction history, business history, history of old shops, archaeological findings, artwork (paintings and statues), poets and Latin (on this subject, I recommend the article “Latinitas of INA: from Providentiae Munus to Novus Decor” available at <http://www.generaliarchives.com/en/latinitas-of-ina-from-providentiae-munus-to-novus-decor/>), to name a few.

Finally, I wish to thank my dear colleagues, Roberta Spada, Andrea Mazzetti and Simone D’Ambrosio, for their invaluable help and advice.



Figure 6 - Perspective of small house in Ostia (Rome), project unrealised (1936)

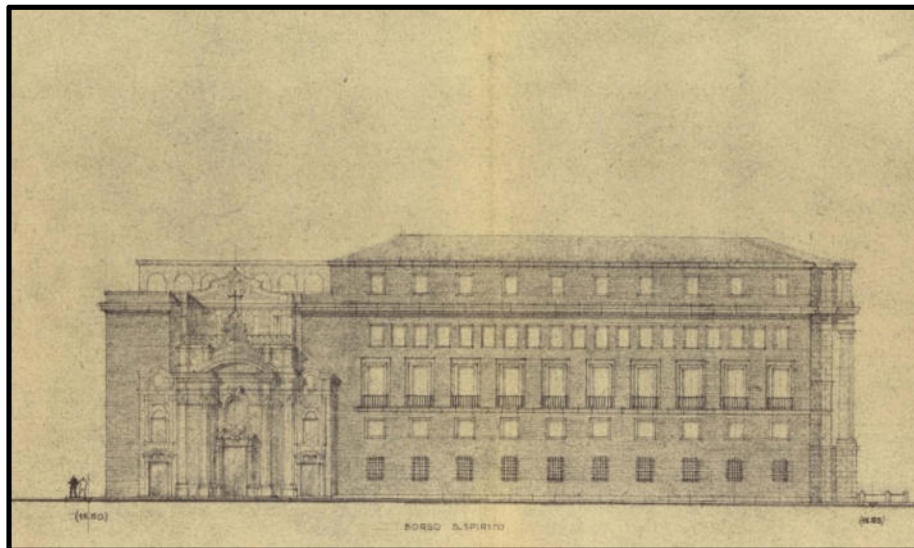


Figure 7 - Prospectus of Building on Via della Conciliazione - lot M - with the Church of Santa Annunziata, reconstructed by INA (1940)

Rome, 31.07.2019

Personal files of the Body of Civil Engineers (Cuerpo de Ingenieros de Obras Públicas). (19th century)

Esther Cruces Blanco

Head of the Archivo Histórico Provincial of Málaga, Spain

Keywords: Civil Engineer, Málaga, historical archives, personal files, public works, records.

Personal files of Body of Civil Engineers (Ingenieros de Caminos, Canales y Puertos) allow us to know the evolution and the characteristics of this Body of Public Administration. Moreover, this type of files shows different issues that go beyond its administrative and professional situation because the documents that make the file up provide information on academic training, on family and personal situation, on ideology and on the functioning of the Administration and of the public works in Spain, from the point of view of those who are in charge of them, since the numerous documentation that constitutes this type of file also shows the economic, administrative and technical problems of a public work. The Archivo Histórico Provincial of Málaga keeps personal files of the engineers that worked in the Provincial Headquarter of Málaga (Jefatura Provincial of Málaga¹), although this study analyses the files produced in the 19th century, a crucial century for the creation and consolidation of the Body of Civil Engineers and of the public works in Spain. The 19th century was troubled period in which the concept “Promotion” (“Fomento”) –in relation to infrastructures– is associated with the development because it was based on the axiom of... *the influence of the public works on the progress, well-being and the future of nations...*, according to one of the engineers who worked in Málaga in 1854².

This research seeks, among other aspects, to give an answer to one of the principles that the Section on Architectural Records of the International Council on Archives (ICA/SAR) has highlighted on several occasions: to document the Architecture and, by extension, the Engineering which makes it possible to understand the resulting works, but also to know the professionals who created them and, ultimately, to protect a wide range of cultural heritage³, in which the documents must be included. And, in this sense, this research tries to draw attention once again to the dedication that the ICA/SAR must give to the documents produced by engineers –from different areas– throughout history, also giving an answer to the necessary cooperation between the different producers of documents, such as architects, architectural conservators, engineers, town planners, landscape architects...⁴.

Let’s begin with the words of a Civil Engineer, whose personal file is kept in the Archivo Histórico Provincial of Málaga, to approach ourselves to the leading role of these professionals and to

¹ Archivo Histórico Provincial de Málaga (AHPM). Secc. Ministerio de Fomento. Dirección General de Obras Públicas. Asuntos Generales. Expedientes de ingenieros de Obras Públicas. Cuerpo Nacional de Ingenieros de Caminos, Canales y Puertos. Distrito de Granada. Legajos 26.666, 26667, 26682, 27072; más de 120 expedientes de los años 1836 a 1968

² MILLA, F. “Obras Públicas en la Provincia de Málaga. Preliminar”. *Revista de Obras Públicas*. n.º22 t. II (15 de noviembre de 1854) pp. 273-274

³ *Documentar la Arquitectura, así como las actividades arquitectónicas, procesos y agentes y hacer accesibles al público los documentos resultantes, está generalmente considerado por los colectivos y los individuos como una contribución esencial para la comprensión, realce e incorporación de esta parte del patrimonio cultural complejo y multidimensional, así como para su gestión y protección.* CONDE, M.L. y VIEIRA, J. “Introducción”. *Architectural Records. Archives d’Architecture*. COMMA. 2009.1 ICA, 2010 p. 13

⁴ WILLINGER, M. “Networking and cooperation for architectural archives”. *Architectural Records. Archives d’Architecture*. COMMA. 2009.1 ICA, 2010 p. 164

the importance of the public works that were developed in the 19th century, as well as a position that was always critical and analytical:

Another reason of the imbalance can be, and is, the immoderate eagerness of using the political influence, that gives the investiture of representative of a district to fulfilling the promises that preceded their investiture and to cover with public works their territory, ...⁵.

1.- The institutional framework of the Public Works and of the Ingenieros de Caminos, Canales y Puertos in the 19th century.

The first step to know the collection of documents and, as is the case here, a file series requires in-depth analysis of the producer body of the collection or file series, thereby also giving an answer to one of the elements of the General International Standard Archival Description, ISAD (G).

Therefore, to study the personal files of the Civil engineers (Ingenieros de Caminos, Canales y Puertos), we must know the organisation of the Public Administration of Spain in the 19th century with regard to the management of public works, which were conceived within the wide concept of “Fomento”.

On the other hand, as we have stated on other occasions, it must be assumed that the document production of engineers and of architects was not clearly differentiated because the professional activity of both groups had not been defined. In fact, military and civil engineers were the authors of several architecture projects promoted by administrative units related to engineering and public works⁶.

In relation to public works, it must be pointed out that both the legislation and the job plans adopted in the 19th century establish two periods: the first period in the first part of the 19th century that includes the continuity of public works policy of the Ancien Regime, the problems generated by the War of Independence (1804-1814) and the first Carlist War (1833-1840) periods in which a significant part of the budget was allocated to these conflicts; and the second period was established in the second part of that century, from 1845, which has as a reference the tax reform of Alejandro Mon and thus the recovery of the public finance, so that the Ministerio de Fomento (Ministry responsible for public works, buildings, etc.) had 5.6 % of the budget in 1850 and 11 % in the period from 1860 to 1864⁷. However, it should be remembered that the Law of Eminent Domain (Expropiación Forzosa) of 17 July 1836 was a basic rule for the *promotion of public works in Spain that put an end to the legal vacuum that made difficult to carry out many works of general interest* and, as a complement to it, a Real Decreto of 1845 that extended the Law to the Overseas provinces, since it should not be forgotten that records in relation to public works and, of course, the personal files of the engineers, make it possible to know the situation in the Overseas Provinces⁸, namely in those regions of America

⁵ MILLA, F. “¿Hay desequilibrio efectivo entre las necesidades del servicio general de Obras Públicas y el personal facultativo que lo desempeña?”. *Revista de Obras Públicas*. t.1 (1883) p. 23

⁶ CRUCES BLANCO, E. “El necesario conocimiento de cómo los documentos de arquitectura y de ingeniería han sido producidos a lo largo del tiempo. Una base de datos de normativa”. *Architectural Records. Archives d'Architecture. COMMA*. 2009.1 ICA, 2010 p. 205

⁷ FERRI RAMÍREZ, M. *El Ejército de la paz. Los ingenieros de caminos en la instauración del liberalismo en España (1833-1868)*. Valencia, 2015 (reseña en la Revista *Pasado y Memoria. Revista de Historia contemporánea* n°15, realizada por Esther Collado Fernández pp. 354-355

⁸ Real Decreto de 15 de diciembre de 1845. GONZALEZ TASCÓN, I. *Ingeniería española en Ultramar. (siglos XVI-XIX)*. Ministerio de Obras Públicas, 1992 p. 603, p. 606

that still depended on the Spanish Administration, as well as the Philippines and some sites in North Africa.

This reform of the public finance was accompanied by a legislation that developed the basis for the forced alienation of a private property for the benefit of the public as well as the improvements for routes, roads and general pathways (1800-1849); because this outdated communications network was understood in the 19th century as one of the problems of the backwardness of Spain, so that different governments approved rules that developed the articulation of the main pathways and the division of the Spanish roads in general, transverse, provincial and local (1850-1876), what create a favourable atmosphere for the approval of a National Roads Plan (Plan General de Carreteras del Estado) in 1877⁹. All this clarify the necessity for professionals who could deal with this huge work, as well as the creation of an organisational structure of the Public Administration that could carry out this big task.

The concern for public works was an earlier fact, created by the Age of Enlightenment. Consequently, a Real Orden of 1780 created the Department and the Inspection of Routes, Bridges, Hydraulic Works and Channels (Dirección e Inspección de Caminos, Puentes, Obras Hidráulicas y Canales) in 1799¹⁰; the Inspección General de Caminos arose to work, independently, in order to *achieve that the projects relating to work and alignment of roads, channels and works of masonry, bridges and other services... were well-considered*. All these changes required the existence of professionals, so in 1835 the Cuerpo de Ingenieros was created. The professionals of this body, for a long time, were dedicated to the works and constructions of a state nature, for which they had a Regulation for its proper functioning¹¹.

All of the above-mentioned should be supported on a well-configured administration that was based on districts and provinces because the organisational structures of the Ancien Régime were not valid for the new reality of public works; the Chief Engineer of the Province of Málaga critic the *enlightened conscientiousness* of the town halls responsible for their ports as well as the benefit of the maritime lighting launched by the Lighthouse Commission (Comisión de Faros) —approved on the 13th September 1847— that *put an end to the local anarchy*¹², so that Francisco Milla praised the centralised and hierarchical administration so that both the maintenance and the creation of infrastructure works were well executed and controlled. That's why the rules approved by the Ministry of Public Works (Ministerio de Fomento), to establish a correct peripheral structure (the “Servicio Ordinario de Provincias” and the territorial Delegations) and so that the functions that should be carried out by these units and the engineers of them were well delimited, were continuous. Moreover, it was intended to know the engineers who were performing their functions in every moment¹³, studies that were published in *Revista de Obras Públicas*¹⁴.

⁹ SÁNCHEZ SOLES, A. y LUQUE RAMÍREZ, R. “La recuperación del trazado viario romano de Málaga por los ingenieros de caminos del siglo XIX”. *Isla de Arriarán* XXVI (diciembre, 2005) p. 132

¹⁰ Real Cédula de 12 de junio.

¹¹ 1863, octubre, 28. R.D. Reglamento orgánico del Cuerpo de Ingenieros de Caminos, Canales y Puertos.

¹² MILLA, F. “Obras Públicas en la Provincia de Málaga. Puertos, faros, boyas y balizas”. *Revista de Obras Públicas*. t. III (1855) pp.33-34

¹³ “Distribución del personal facultativo de obras públicas en octubre de 1899” *Revista de Obras Públicas*. t.I (1899) pp.395-410

¹⁴La *Revista de Obras Públicas* se fundó en 1853 para servir de órganos de expresión de los ingenieros de caminos españolas y fue desde su creación uno de los signos de identidad de este colectivo, la Revista fue un elemento de interlocución con la sociedad, pero también mostraba las consecuencias económicas y sociales de las obras. RUIZ BEDIA, M.L. “El discurso arquitectónico de la *Revista de Obras Públicas* entre 1853 y 2003. Un bosquejo”. *Ingenieros Arquitectos*. Pedro Navascués Palacio y Bernardo Revuelta Pol, coord.. Fundación Juanelo Turriano. 2015 p. 49

On 24th July 1865 a royal decree of General Management of Public Works (Real Orden of the Dirección General de Obras Públicas) modified the organisation of the Inspections of Public Works (Inspecciones de Obras Públicas) and established an administrative structure that has lasted over time and that was conceived *so that it can be exercised the proper monitoring over all public services entrusted to the Body of Civil Engineers (Cuerpo of Ingenieros de Caminos, Canales y Puertos) by the article 1 of the organic Regulation approved by Real Decreto of 28 October 1863*, reason why the Peninsula and the Balearic Islands were divided in ten ordinary districts of public works, two of railways and two of hydraulic works¹⁵.

Because of this situation, it can be understood the personal and professional career of the engineers who will undertake these works. These professional trajectories are reflected in their personal files.

The organisation of the public works, as well as the training of the Ingenieros de Caminos, Canales y Puertos¹⁶ in charge of undertaking them, has as a model what was done in France and it should be remembered that the French administration in the 18th century made progress in the centralised organisation of public works at a technical body¹⁷ expense and that in this century the administrative exchanges between Spain and France were frequent.

Furthermore, it should not be forgotten that, in 1784 Agustín de Betancourt, the engineer who promoted huge changes in public works in Spain went to Paris to broaden his education and studied in L'Ecole des Ponts et Chaussées. In addition, this School was the model adopted by Spain in 1802 to organise the training of Spanish engineers, unlike other countries which followed the Anglo-Saxon model¹⁸. During much of the 19th century, Spanish engineers were trained with French theoretical texts¹⁹.

The links of the Spanish engineers with the French formative model had different influences derived from the political events because some of the teachers went into exile in France after the return of the King Ferdinand VII and many students of the School of Civil Engineering had lived in that country because they were children of exiled liberals²⁰.

Hence, civil engineers during the Independence War and after that conflict suffered from a double drama because their training was from France and so much personal links were from there too and, in addition, the War led to the collapse of many infrastructures²¹, without forgetting that the

¹⁵ Los distritos ordinarios se denominan: Madrid, Burgos, Santander, Zaragoza, Barcelona, Sevilla, Granada, Valladolid, Coruña y Valencia. El Distrito 7º, Granada, comprende las provincias de Granada, Jaén, Málaga, Almería y Córdoba. Los distritos de los ferrocarriles tienen dos divisiones: Norte y Mediodía. Los distritos hidrológicos son las vertientes del Mediterráneo y las vertientes del Océano.

¹⁶ *Para mejor entender las peripecias biográficas de los distintos ingenieros de Caminos decimonónicos es necesario conocer el marco institucional en que se desarrollaron y las vicisitudes que a lo largo de la centuria, fueron determinando la extracción social, los sistemas de acceso y los métodos educativos con que se formó aquel grupo profesional.* SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. Colegio de Ingenieros de Caminos, Canales y Puertos. Madrid, 1990 p. 1

¹⁷ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p.2

¹⁸ FERRI RAMÍREZ, M. *Ob. Cit.* p. 353

¹⁹ *Los estudiantes de la Escuela del Cuerpo de Caminos, durante gran parte del siglo XIX, estudiaban y aprendían la noción de proyecto en el texto teórico-práctico "compendio de Lecciones de Arquitectura" del que es autor J.N.L. Durand, que fue profesor de la École Polytechnique durante treinta y cinco años.* NAVARRO VERA, J.R. "La forma en el proyecto de ingeniería. De la utopía al espectáculo". I.T. nº 81 2008 p. 39

²⁰ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p.9

²¹ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 56

School of Civil Engineering (Escuela de Ingenieros de Caminos), installed in the Palacio del Buen Retiro, was destroyed by French bombs²².

2.- Military engineers, civil engineers and architects.

The 19th century is when the figure of the civil engineer was consolidated, and it was differentiated from its immediate precedent, the military engineer, and from the other professional that was also dedicated to construction, the architect. However, especially in the first half of this century, conflicts and indeterminacies between the functions of all these professionals were frequent²³.

During the 17th century, the military engineers had overseen public works when they were commissioned to it²⁴. In the 18th century there was not a professional body especially dedicated to public works, military engineers were still dedicated to these works, they were subordinated to the activity of the armies, and there was no body of the Administration that was responsible for programming public works²⁵.

The creation in 1799 of the General Inspection of Roads and Channels (Inspección General de Caminos y Canales) led to the creation of the Special Body of Civil Engineers (Cuerpo Facultativo de Ingenieros de Caminos) as a necessary technical element for this inspection²⁶. Both actions sought to make more technical the public works in Spain²⁷, with this the works of military and civil engineering seemed to reach its division; Agustín de Betancourt was an essential figure for the creation of both elements. Nevertheless, civil engineers worked in the construction of buildings, from a bridge to a hospital, they built prisons, barracks, arsenals, warehouses, ports, lighthouses. A wide range of important buildings²⁸, all of which was a source of conflict. Because of that in 1845 the competences between engineers and architects were tried to demarcate, but they did not make it. In 1846, they were forced to approve a new provision to limit the functions²⁹, although conflicts between engineers and architects from Royal Academies of Fine Arts³⁰ were frequent. Once again, the *Revista de Obras Públicas* echoed all the current events that affected the profession and left room for controversies between engineers and architects in the second half of the 19th century³¹.

²² GÓMEZ PORTILLA, P. El proceso de formación de la ingeniería civil. La creación del cuerpo y Escuela de Ingenieros de Caminos”.

²³ En España en el siglo XVIII coexisten las tres especialidades de ingenieros relacionadas con las obras públicas: los militares que se ocupan de las fortificaciones, los de minas y los arquitectos que se ocupan de construir puentes, puertos y canales. GÓMEZ PORTILLA, P. *Ob. Cit.*

²⁴ *Los ingenieros militares constituían durante el siglo XVII un pequeño grupo de profesionales al servicio del rey. Ocasionalmente, cuando se trataba de obras de la Corona o se pedía ayuda a la misma, comisionaban a algún ingeniero para realizar estudios o dirigir un proyecto ... para las grandes obras públicas se comisionaba a algún ingeniero. El cuerpo de ingenieros militares fue creado por Felipe V en 1711 con el nombramiento para ello de Próspero de Verboon. NOVOA, M. "La obra pública de los ingenieros militares". *Los ingenieros militares de la monarquía hispánica en los siglos XVII y XVIII*. Ministerio de Defensa, 2005 p. 187; p. 188*

²⁵ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 1

²⁶ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p.2

²⁷ SÁENZ RIDRUEJO, F. "Datos para el estudio sociológico del Cuerpo de Ingenieros de Caminos a mediados del siglo XIX". p. 361

²⁸ NAVARRO VERA, J.R. *Ob. Cit.* p. 39

²⁹ Real Decreto del 10 de octubre de 1845. CASTILLO-OLIVARES, M.D.A. "Los ingenieros urbanistas en la España decimonónica". *Espacio, tiempo y forma*. Serie VII. Historia del Arte. T. 10 (1997) p. 218

³⁰ FERRI RAMÍREZ, M. *Ob. Cit.* p. 353

³¹ ...unas veces como debate teórico y otras como un conflicto de intereses particulares y también sobre el deslinde de competencias profesionales entre unos y otros. RUIZ BEDIA, M.L. "El discurso arquitectónico de la *Revista de Obras Públicas* entre 1853

3.- The civil engineers training.

The evolution of public works in Spain and the creation of an administrative structure for the construction and maintenance of infrastructures required the existence of *individuals instructed in Mathematics, trained in Astronomy and practical Geometry and in use of instruments, particularly in branches of civil and hydraulic architecture, as well as much ingenuity and qualities*³². For this purpose, the aforementioned School was created in 1802. This School had several closures and openings throughout the 19th century according to political events, until its definitive consolidation in 1839 as a single Centre for the training of civil engineers³³, with a highly technical training programme³⁴. The special School of Civil Engineering (Escuela de Ingenieros de Caminos, Canales y Puertos) began to take remarkable engineers from all Spanish provinces, including Cuba, Puerto Rico and the Philippines³⁵.

The links between the training of the Architecture and Engineering professionals with the production of documents and their public and private activity have been highlighted at other times to draw the attention over the carelessness that sometimes seems to exist in this documentation of engineers, forgetting that the personal files or the documents of these professionals should also be considered documents similar to the documents of architects³⁶.

In the 19th century, the increasing professional specialisation and a conception of the Engineering as an academic discipline can be seen not only in the rules approved for this purpose or in the documentation of the training School, but also in the personal files of engineers, as this investigation tries to prove.

The specialisation of Ingenieros de Caminos, Canales y Puertos (civil engineers) promoted the appearance of different professional categories, all based in these technical training³⁷. All this led the Public Administration to establish the organisation of public works professional staff in different categories³⁸. So, in the Provincials Headquarters there were engineers of first, second and third class, assistants and subordinates of public works, all of them with a similar training³⁹; we must also add draughtsmen and copyists. Assistants of public works had a complete technical education and their

y 2003. Un bosquejo”. *Ingenieros Arquitectos*. Pedro Navascués Palacio y Bernardo Revuelta Pol, coord. Fundación Juanelo Turriano. 2015 p. 51

³² 1799 RC de 12 de junio por la que crea la Inspección General de Caminos, también indica la exigencia de cualificación de los ingenieros

³³ Se cerró en 1808 y fue reabierta de nuevo en 1834. SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 1; SÁENZ RIDRUEJO, F. “Datos para el estudio sociológico.... p. 361

³⁴ Programa elaborado por Larramendi, uno de sus directores. Gaceta de Madrid el 26 de enero de 1834 Real Orden sobre el “Programa de las materias de que serán examinados los que aspiren a entrar en la escuela de Ingenieros de caminos y canales mandada establecer por SM en esta Corte”. SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 43

³⁵ Real Decreto y Reglamento de 10 de agosto de 1855 para la Escuela especial de Ingenieros de Caminos, Canales y Puertos. AHPM Leg. 26667 exp. 27

³⁶ CRUCES BLANCO, E. “El necesario conocimiento de cómo los documentos.... p. 211

³⁷ GÓMEZ PORTILLA, P. *Ob. Cit.*

³⁸ Real Decreto sobre la organización del personal facultativo de Obras públicas publicado en las Gacetas del 11 y 12 de abril de 1886: Categorías de las divisiones facultativas de ferrocarriles: Ingeniero Jefe de la División, Ingeniero encargado de las líneas, ayudantes, sobresetantes. *Revista de Obras Públicas*. t.IV (1886) pp.49-50

³⁹ *El ayudante de Obras públicas es el auxiliar indispensable del Ingeniero, con una educación científica completa, aunque naturalmente más limitada que la de aquél*. GONZÁLEZ REGENAL, S. “Algunas consideraciones sobre el personal subalterno de obras públicas”. *Revista de Obras Públicas*. t.I (1881) pp.2-6

work was essential for engineers. Subordinates of public works had to pass a very technical exams of the required subjects⁴⁰.

The training of the Spanish engineers was sometimes completed with visits abroad. In this sense, in 1878 the Directorate General of Public Works (Dirección General de Obras Públicas) authorised Jorge Loring y Heredia, a civil engineer assigned in Málaga, a service commission to go to Paris so that he could study material of ports of the World Fair. He was able to stay in Paris for two months, *this service is on the one hand honourable and on the other hand free, he should just receive during his stay in Paris his corresponding salary*⁴¹.

From 1907 the Board of Pensions of Engineers and Workers (Junta de Pensiones de Ingenieros y Obreros) started to send technicians and workers to increase their knowledge abroad and the School of Civil Engineering had its own scholarship system⁴².

Students of this School had to carry out a traineeship in the Provincial Headquarter of Public Works (Jefaturas de Obras Públicas), an issue that we know not only for the rules that establish this type of training, but also from the personal files of these students that were conserved in the archives of the aforementioned offices⁴³. This documentation has as a title *Folder of the students of third year of the la Escuela Especial de Ingenieros (Special School of Civil Engineering) who were assigned in this province to the corresponding practice by order of the headmaster of that school*. In Málaga we know the students who carried out their practice in 1874⁴⁴, the students of the third year of 1885⁴⁵, students of the third year of 1887⁴⁶ and those of 1888⁴⁷ and students of fourth year of 1889⁴⁸. We also know students in practice of third and fourth year in 1889-1890⁴⁹, 1892, 1893 and 1895⁵⁰. Although the Jefatura de Obras Públicas received students in practice before⁵¹.

4.- Personal files of the Civil Engineers (Ingenieros de caminos, canales y puertos).

At the beginning, the Body of Civil of Engineers was nourished by the children of civil servants and employees of the Royal Court. However, as the School was being consolidated in the training of

⁴⁰ Programa para los exámenes de subalternos de obras públicas: aritmética, geometría, topografía, geometría descriptiva, nociones de mecánica, carreteras, construcciones en general “Exámenes de subalternos de obras públicas”. *Revista de Obras Públicas*. t. IV (1855) pp.45-47

⁴¹ 1878, septiembre, 23. Madrid. AHPM Secc. Ministerio de Fomento. Leg. 26.667 Exp. 2

⁴² SÁENZ RIDRUEJO, F. “La Escuela de Caminos, Canales y Puertos”. *Ingenieros Arquitectos*. Pedro Navascués Palacio y Bernardo Revuelta Pol, coord. Fundación Juanelo Turriano. 2015 p. 32

⁴³ Y en la actualidad se conservan en los Archivos Históricos Provinciales.

⁴⁴ Alumnos: Carlos Angulo, Jorge Loring, Federico Moliné. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 51.

⁴⁵ José Rodríguez Spiteri y Fernando Alarcón Herrera. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 52

⁴⁶ Alumnos: Ramón Díaz Petesen y Julio Alcalá Zamora y Zulueta. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 54

⁴⁷ Modesto España y Pérez y Juan Ochoa y Parías. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 53

⁴⁸ Modesto España y Pérez, Ramón Díaz y Petersen, Julio Alcalá Zamora. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 55

⁴⁹ Rafael Gómez y Díaz. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 56

⁵⁰ AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27, entre ellos los alumnos Manuel Jiménez Lombardo y Práxedes Mateo Cruz Roldán

⁵¹ Pablo de Alzola y Minondo, 1841-1912, al terminar la carrera realizó las prácticas a las órdenes del Jefe de Obras Públicas de la Provincia de Málaga que le asignó la carretera, en construcción de Cádiz a Málaga, en esta provincia siguió trabajando como ingeniero y se encargó del proyecto y construcción del puente sobre el río Guadalhorce, proyecto que se publicó en la Revista de Obras Públicas en el tomo IX de la Colección de Memorias y documentos. SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... pp. 279-280

the engineers and the Government required a greater number of these professional, the bourgeoisie of the main Spanish cities were the social group that contributed a greater number of individuals. In addition, we should highlight the high number of foreign surnames among the members of the Body⁵², all these circumstances are reflected in the personal files of the engineers. Moreover, from the beginning, a lot of these engineers had a familiar link with outstanding individuals of the political scene, although this type of relationship increased in the second half of the 19th century⁵³; an example of this is Jorge Loring y Heredia, an engineer from Málaga⁵⁴. Another social characteristic that we have to highlight and that is included in personal files, is that the Body of Civil Engineers showed a strong endogamy⁵⁵. City of Málaga, together with the city of Cádiz, was the origin of a high percentage of engineers due to the liberal strength of both cities and the important bourgeoisie existing in those cities during the first half of the 19th century⁵⁶.

Personal files of civil engineers are kept in public archives because this documentation was produced in the administrative offices of the Government both the Directorate General of Public Works (Dirección General de Obras Públicas) and in the headquarters of the Districts and of the Provincial Headquarters. Main researches on engineers in the 19th century have used the documents kept in the Ministries Central Archives, but the documents produced in the provinces and that are kept in the Archivos Históricos Provinciales have had little attention. In both cases, it must be pointed out that a large part of the archival records on Architecture and Engineering are mainly linked to the public archive⁵⁷.

It must be pointed out that the documentation produced by civil engineers was extensive both in its quantity and in its different typology. There are numerous references that the personal files of these professionals indicate on the responsibility that those have over the documents, over the management of the archives of the offices where they work, the repository of maps and drawings and the production of them. Engineers carried out the instruction of very diverse procedures, as well as they oversaw *the study of the projects of all the works that the Government intends to execute*⁵⁸. The engineer was responsible for the technical and optional actions, but also of the economic and personal management where he carried out his work, and he was required to produce a special, complete and separate documentation; for this, engineers should show *evidence of conscientiousness and intelligence that they have proved*⁵⁹. Most of this documentation followed standard forms, models of economic states and contract specifications⁶⁰, which are included in personal files. All of this constitute a considerable volume of

⁵² SÁENZ RIDRUEJO, F. “Datos para el estudio sociológico.... p. 9, p. 10, p. 368, p.369

⁵³ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 11

⁵⁴ AHPM Leg. 26667 exp. 2 1878-1891, expediente personal.

⁵⁵ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 11; En la familia Loring, de Málaga, primero con Jorge Loring Heredia y años más tarde con Jorge Loring Martínez, sobre este último vid. ANGULO ÁLVAREZ, A. “Jorge Loring Martínez, ingeniero de caminos, notable impulsor de la aviación”. *Revista de Obras Públicas*, marzo, 1991 pp. 37-40

⁵⁶ SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 9- 10

⁵⁷ PEYCERÉ, D. “Les archives d’architecture en Europe”. *Architectural Records. Archives d’Architecture. COMMA*. 2009.1 ICA, 2010 p. 26

⁵⁸ Por ejemplo, la instrucción de los expedientes para el aprovechamiento de las aguas del dominio público para la industria agrícola y fabril y la ejecución de las obras que a este objeto han de ejecutarse; los ingenieros también tienen a su cargo. “Cuerpo de Ingenieros de Caminos, Canales y Puertos”. *Revista de Obras Públicas*. t. V (abril,1857) pp.73-77

⁵⁹ “Cuerpo de Ingenieros de Caminos, Canales y Puertos”. *Revista de Obras Públicas*. n°8 (abril,1857) pp.85-90

⁶⁰ “Formularios para el Estudio de los proyectos de carreteras”. *Revista de Obras Públicas*. t.I (1875) pp.134-137

documents both in the Central Board (Junta Central) and in the Provincial Headquarter Offices⁶¹. The documentation kept in the provincial archives is complementary to that which must exist in the archives of the Central Administration, in a perfect correlate of production and reception of documents in both institutions, as some rules recalled⁶².

In each Provincial Headquarter Office (Jefatura Provincial) existed an archive so that this wide and complex documentation could be used and kept. This Office was an administrative office that used to be mentioned, on several occasions, in the documentation that make up the personal files of engineers. In this Archive, projects of works were kept⁶³ and it was used to look for the previous works in progress if, sometimes, the *archive suffers from the lack of documents as interesting as the report* and, in the absence of these documents, they had to be found in other archives, but with a prior consent⁶⁴.

The *Revista de Obras Públicas* allows us to know the officers of the Body of Civil Engineers because it reports on the engineers and their destinations; the magazine also published articles on the shortage of engineers, the dedication and the *services and other attentions of the field of public works* throughout the 19th century⁶⁵ as well as the different administrative, political and personal situations to which engineers were dedicated⁶⁶. All this is reflected in the personal files of engineers in each of their classes and destinations and allows us to know the staff of engineers that existed in each province⁶⁷.

These personal files of the officers of the the Body of Civil Engineers include documentation on personal circumstances, of the administrative facts related to their administrative life, but also information of a personal and familiar nature. In addition, these files include documents that are not

⁶¹ Se calculó que la Junta despachó en 1896 1.368 expedientes y 1.246 en 1897 expedientes, y que se invertían cada año 23.000 hojas de escritura para los dictámenes. “Distribución del personal de obras públicas”. *Revista de Obras Públicas*. t.II (1898) p. 26

⁶² 1859, marzo, 11. Madrid. Circular de la Dirección General de Obras Públicas en la que se recuerda la RO de 7 de abril de 1843, recordada a su vez en una circular del 25 de octubre de 1854 en la que se indica que todos los informes, consultas, proyectos y demás trabajos de los ingenieros subalternos han de remitirse a la superioridad siempre con el dictamen de los Ingenieros Jefes de Distrito. AHPM Secc. Ministerio de Fomento. Leg. 26.667 exp. 42

⁶³ El ingeniero Jefe de Málaga menciona el archivo en relación con las obras de la carretera Málaga-Almería. AHPM. Secc. Ministerio de Fomento. Leg. 2666 exp. 8

⁶⁴ 1855, mayo, 19. Francisco Milla, Jefe de Obras Públicas de Málaga, informa al Director General de Obras Públicas sobre las obras e limpia y reparaciones del puerto de Málaga de las que se hizo cargo el 2 de mayo, según lo proveído en la RO de 31 de marzo, *para completar los antecedentes y datos de estas obras cuyo archivo se resiente de la falta de documentos tan interesantes como la memoria* documentos que tal vez estén en otras dependencias por lo que solicita que el Gobernador de la Provincia de Málaga *se faciliten al Ingenieros cuantos papeles digan relación con dichas obras autorizándolo al efecto para buscar en los archivos en que se encuentren*. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27

⁶⁵ En 1857 existían 215 ingenieros numerarios (de primera, de segunda, ingenieros primeros e ingenieros segundos), 156 supernumerarios (con las mismas categorías), es decir un total de 371. “Cuerpo de Ingenieros de Caminos, Canales y Puertos”. *Revista de Obras Públicas*. t. V (abril, 1857) pp.73-77

⁶⁶ En 1883: *Véanse ahora las diversas situaciones y en qué se ocupan los 156 ingenieros supernumerarios e ingenieros*: 1 ministro de la Corona, 2 exministros de la Corona, 1 senador, 1 exsenador, 5 diputados, 3 exdiputados, 6 en otros ministerios, 10 en Diputaciones Provinciales, 9 en ayuntamientos, 15 en Ultramar, 30 en ferrocarriles, 18 en puertos, 3 en canales, 11 contratistas, 5 en expectación de destino, 5 con licencia limitada, 31 enfermos. MILLA, F. “¿Hay desequilibrio efectivo entre las necesidades del servicio general de Obras Públicas y el personal facultativo que lo desempeña?”. *Revista de Obras Públicas*. t.1 (1883) pp.17-23

⁶⁷ En 1899 la plantilla de ingenieros de caminos en Málaga era la siguiente: Ingeniero Jefe: José de Torres Capurión; ingenieros Subalternos: Leopoldo Werner y Martínez del Campo, Ramón Díaz Petersen, Ignacio Fernández de la Somera, Joaquín de Mesa y Moreno; ingeniero aspirante: Manuel Jiménez Lombardo; en las obras marítimas: José Valcarce y del Castillo y Luis Balanzat; ayudantes de obras públicas: Manuel Ruíz Martínez, Pedro Herrera Guerrero, Antonio Mesa Tornero, Antonio Díaz Bresca, Manuel Pérez Aranda, Francisco Rodríguez Neuman, Carlos García Reboul, Jorge Origoni Pérez; sobrestantes eran 9 entre ellos Enrique Parody Gómez. “Distribución del personal facultativo de obras públicas en octubre de 1899” *Revista de Obras Públicas*. t.I (1899) pp.395-410

strictly personal because many of them provide information on very diverse aspects of public works of the 19th century.

We consider that existed a special conscientiousness for the creation and the maintenance of the personal files of the engineers. In 1849 a circular letter of the Directorate General of Public Works (Dirección General de Obras Públicas) gave very precise instructions to *create with the rightful accuracy the service sheet of the engineers*, documentation that had to be sent by that Directorate⁶⁸.

The personal file of Civil Engineer at the service of the Public Administration is formed by the appointments for the diverse destination and tasks that he had to perform. In the files of the heads of the province and of the engineers of first class are included the trades in which the appointment of the subordinates is communicated⁶⁹. The diverse reports, application forms and trades of engineers verifies facts of their personal life: family data of their parents, wives and children, diseases, geographical origin, economic situations, etc., a documental typology that is showed as standard as it is deduced from the analysis of the files here analysed and that of others well known as the personal file of Práxedes Mateo-Sagasta⁷⁰.

On the other side, the personal file is full of copies (printed and handwritten), of rules, circulars, orders from the General Director of the Directorate General of Public Works (Director General de Obras Públicas) and from the Minister, necessary references both for the working life (appointment, transfers and taking of post⁷¹) and for carrying out the work entrusted. So, the file reflects issues in relation to incomes and other labour circumstances. Many documents that form these personal files are related to request for working absence or sick leaves⁷², not always attended. Maybe this was caused because engineers had to live in the town and province where they were responsible for works *based on the most accurate possible knowledge of the needs and other circumstances of each town*⁷³ and show a great

⁶⁸ 1849, junio, 28. Madrid. AHPM Secc. Ministerio de Fomento. Leg. 26.667 exp. 34

⁶⁹ 1865, julio, 24. Madrid. Oficio del Director General de Obras Públicas, Frutos Saavedra Meneses, al Ingeniero Jefe de Málaga comunicándole que la Reina ha nombrado a los Inspectores generales de segunda clase del cuerpo de Ingenieros de caminos, canales y puertos, uno de ellos, Antonio López para el Distrito de Granada. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 2

⁷⁰ El expediente personal de Práxedes Mateo-Sagasta recoge todos estos nombramientos, así como numerosas decisiones relativas a permisos estivales por vacaciones que, conforme a la normativa de la época, habían de venir precedidas por solicitudes para reponer la “quebrada salud” y acompañadas de los oportunos informes facultativos. Aparecen también referencias a sus elecciones como diputado a Cortes o a sus nombramientos para diversas carteras ministeriales, a partir de 1868. SÁENZ RIDRUEJO, F. “Práxedes Mateo-Sagasta, Ingeniero de Caminos”. *Radicalismo y reformismo en la democracia española de la Restauración*. p. 78

⁷¹ 1849, octubre, 25. Valentín M^a del Río manifiesta al Director General de Obras Públicas que en el día de la fecha se le ha hecho la entrega del Distrito por el ingeniero Nicolás de Contreras que interinamente ha estado encargado del despacho de los asuntos del Servicio. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 21

⁷² 1854, enero, 5. Málaga. Francisco Milla solicita al Ministro de Fomento, dos meses de licencia, dado su delicado estado de salud y pasarlos en Córdoba, pues en otras solicitudes Milla dice que tiene parte de su familia en Córdoba y parte en Madrid. Se crean unos malentendidos con el Jefe del Distrito de Granada, y Millán remite al Ministro de Fomento un certificado de un médico para reiterar dos meses de permiso por enfermedad, según el médico tiene una irritación al hígado magnificada entre otros síntomas por cólicos biliosos; 1855, diciembre, 3. Francisco Millán llega a Málaga y le escribe a todos las autoridades que se ha incorporado. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27

⁷³ 1872, febrero, 25. Madrid. Circular de la Dirección General de Obras Públicas Para que sea oportuno y provechoso el impulso que conviene dar a todas las obras públicas propias del instituto de este Ministerio, fundándose en el conocimiento más exacto posible de las necesidades y otras circunstancias de cada localidad, es indispensable que los ingenieros del cuerpo de Caminos, Canales y Puertos que deben sin cesar estudiarlas, residan precisamente en los distritos y en las provincias a que respectivamente estén destinados. AHPM Secc. Ministerio de Fomento. Leg. 26.667 Exp.36

conscientiousness to control that every engineer kept an eye of the tracking of a work⁷⁴. That is also why, personal files have service commissions that involve the absence of work such as the one that was authorised to Jorge Loring Heredia to go to Paris⁷⁵.

This file series is called “personal file” and it adopted the judgment of the covers of the files, but as it was said these go beyond of the strictly personal matters because, in addition to the indicated documentation, these files include documents that make possible to know the coordination between the Directorate General of Public Works, the Distrito and the Provincial Headquarter to achieve a project, its execution and inspection of a work⁷⁶.

The documentation of these personal files allows us to know the internal functioning of the administrative offices in which engineers work the development of a work because the transfer of functions among engineers requires a formality since what is transferred is the responsibility on the work in an infrastructure, which requires reports on the detailed state of the situation of the works, making observations that are considered convenient on improvements to be made, a copy of the budget and other documents as well as works executed by the contract⁷⁷, this transfer of functions must be accompanied by a complete inventory of the documents that make up the management archive, the working and drawing tools and the equipment⁷⁸. The inventory of the documentation that is delivered by an engineer to whom replaces him and to the boss of both, allows to study the documentation produced by an engineer of public works in his destination of work⁷⁹.

The transfer of functions and the transfer to another job post require a special conscientiousness in relation to the documentation and this can be proved when an engineer is transferred to another

⁷⁴ 1847, mayo, 20. Granada. El ingeniero Jefe del Distrito comunica a Joaquín Téllez que ha de estar al frente de las obras que se ejecutan en las inmediaciones de la ciudad de Málaga como primeras que son de las de nueva construcción de la carretera a su cargo recordándole que debe permanecer en ellas sin excusa ni pretexto alguno. Estuvo encargado de la Carretera Málaga a Granada, en la zona de Antequera. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 38

⁷⁵ 1878, septiembre, 23. Madrid. AHPM Secc. Ministerio de Fomento. Leg. 26.667 Exp. 2

⁷⁶ Oficio del Jefe del Distrito de Granada comunica a Pedro Antonio de Mera, Jefe de Málaga, que ha sido nombrado Inspector General del Cuerpo D. Gabriel Gómez Herrador para que verifique la inspección ordinaria de las obras públicas de los distritos de Sevilla y Granada, por lo que debe tener todo previsto para la inspección y le transmita la noticia a sus subalternos, y le faciliten cuantos datos y noticias pidiese y prestándole toda clase de auxilios. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 3;

⁷⁷ 1855, abril, 14. Granada. José M^o de Aguirre, Ingeniero Jefe del Distrito de Granada, al ingeniero de la provincia de Málaga, El traspaso de una responsabilidad como ingeniero Jefe y la toma de posesión del siguiente ha de estar acompañada de una serie de formalidades: el inventario por duplicado, el estado detallado en que se manifieste la situación de las obras, haciendo las observaciones que se considere convenientes sobre las mejoras que deban introducirse, una copia del presupuesto y demás documentos. Mensualmente se hará una relación del progreso de las obras, y de los trabajos de la contrata. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27

⁷⁸ 1853, septiembre, 1. Málaga. El Ingeniero Jefe Francisco Milla, de la Provincia de Málaga informa al Ingeniero Jefe del Distrito que ayer le hizo entrega el ingeniero Pedro Antonio Mesa de las obras y comisiones de las que está encargado en la provincia de Málaga, así como de su archivo, útiles de oficina, instrumentos y herramientas que aparece de la copia del inventario formado al efecto que se adjunta. AHPM Secc. Ministerio de Fomento. 1853, septiembre, 18. Granada. Pedro A. de Mesa del Distrito de Granada informa al Jefe del Distrito de Granada que el 31 de agosto hizo entrega según lo ordenado de la Provincia de Málaga al Ingeniero Francisco Millas bajo el inventario que acompaño; 1853, agosto, 31. Málaga. Inventario de los documentos, útiles y herramientas pertenecientes a dicha Sección que el Ingeniero 2^o D. Pedro Antonio de Mesa entrega al de la propia clase D. Francisco Millas en el día de la fecha. Zonas Sección de la Carreteras General de Granada y Málaga. Con el entregué y el recibí Leg. 26.666 exp. 27

⁷⁹ 1855, septiembre, 3. Málaga. Inventario de los documentos, efectos, útiles, instrumentos y herramientas pertenecientes al servicio que el ingeniero de 1^a Francisco Milla entrega al de igual clase D. Pedro Antonio Mesa, también entrega un estadillo de las cuentas. Con un entregué y un recibí. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27

province, he must inform the Civil Governor (Gobernador Civil) and deliver the documents to him⁸⁰. In addition, as the figure of the Civil Governor consolidated, as the representative of the Government in a province, the engineer must report to this leading figure of the Administration and inform him⁸¹.

The management and the supervision of the works by the engineers involved a series of trips and stays in the areas where works take place, so that the engineer had to receive a compensation for these trips and stays, supporting documents that are included in files and allow to know the development of the work in these infrastructures⁸². The personal files of the engineers contain several documents that give answer to the established in the Regulation on the 14 April 1836 that must be followed in the execution on the public works⁸³.

Through the personal files of the engineers of public works, it is possible to know the labour of the works⁸⁴, the number of works that were being executed or planned in a province⁸⁵, the state of them and the difficulties they were going through⁸⁶, as for example can be deduced from the analysis of the files of Jorge Loring y Heredia⁸⁷, Manuel Giménez Lombardo⁸⁸ y Salvador Benjumea Burín⁸⁹. In addition, in the file of some engineers are kept reports that were entrusted to them beyond the work they performed in a province, perhaps due to their qualification as happens with the Chief Engineer José Rodríguez Spiteri in whose personal file are kept *documents in relation to the commission to draft the presentation of the services of maintenance and repair of roads in which he acted as president*.

Personal files of engineers provide a wide knowledge of the staff who depend on them, both the administrative structure and the contractors, since the files show documents draw up by a wide range of professional categories; but, also, the employees and subordinates of the works must sign documents in which they assure who is the chief engineer who is responsible for a particular work or

80 1872, febrero, 28. Málaga. Joaquín Téllez informa al gobernador civil y le entrega los documentos pues se traslada a otra provincia. AHPM Secc. Ministerio de Fomento. Leg. 26.666 Exp. 38

81 1863, febrero, 5. Madrid. Circular de la Dirección General de Obras Públicas ordenando que con el objeto de que los Gobernadores de las provincias tengan siempre conocimiento del punto en que se hallen los Ingenieros de Caminos, Canales y Puertos destinados a ellas para el caso en que juzguen conveniente utilizar sus servicios la Dirección General dispone que cuando un ingeniero tenga que salir del pueblo fijado para su residencia lo comunique a la autoridad superior. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 45

82 "Instrucción para el abono de indemnizaciones a los Ingenieros del Cuerpo de Caminos, Canales y Puertos y personal auxiliar facultativo de obras públicas". Revista de Obras Públicas. t.23 (1884) pp.177-182

83 Reglamento de 14 de abril de 1836 para la organización de la Dirección General de los Ingenieros de Caminos, Canales y Puertos y de su Escuela Especial. Orden que debe seguirse en la ejecución de las obras Públicas. AHPM Secc. Ministerio de Fomento. Leg. 26.667 exp. 31

84 Por ejemplo, en el expediente del ingeniero D. Antonio García Molina, 1860-1867. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 29

85 1855, septiembre, 3. Málaga. Informe de Francisco Milla sobre el estado de todas las obras públicas de la provincia de Málaga (puerto, faros, carreteras), así como la correspondencia. Informa igualmente al Gobernador Civil y a los empleados del puerto de Málaga, al ayudante, a la diputación provincial, al celador. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27

86 1855, septiembre, 3. Málaga. Informe de Francisco Milla sobre el estado de todas las obras públicas de la provincia de Málaga (puerto, faros, carreteras), así como la correspondencia. Informa igualmente al Gobernador Civil y a los empleados del puerto de Málaga, al ayudante, a la diputación provincial, al celador. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27

87 Entre ellos la carretera de Peñarubia; en 1890 prestó sus servicios en la División Hidrológica del Guadalquivir, y 1890 se recoge en un oficio que Jorge Loring ha alcanzado el cargo de Diputado a Cortes. AHPM Leg. 26667 exp. 2 1878-1891, expediente personal. Jorge Loring Heredia, nacido en Málaga, promoción de 1877, SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p.372

88 AHPM Secc. Ministerio de Fomento. Leg. 26682 exp. 13. 1897-1926. Expediente personal

89 AHPM Secc. Ministerio de Fomento. Leg. 26682 exp. 16. 1911

infrastructure⁹⁰. Also, personal files allow us to know the irregularities that could be made in relation to employment and the division of staff in the works and that the irregularities can be solved⁹¹.

As it was indicated, the training of the Civil Engineers required a period of practice so it is also kept personal files of these students in the Provincial Headquarters⁹², files that report on the period of training, works for which they are destined, works completed⁹³, reports that they have to fill and the qualifications they had for these practices, as well as circulars and instructions for the development of this training period⁹⁴, and a wide correspondence between the Head of the School of Civil Engineers and the Chief Engineer of the Province, in which the first one gives indications to the second one in relation to these practices⁹⁵.

Files also have the clean-up processes and, in its case, the subsequent rehabilitation, of some of the civil servants of the Body of Engineers of Public Works (Cuerpo de Ingenieros de Obras Públicas). The clean-up of the civil servants after periods of internal conflicts and, especially, after the Spanish Civil War, was a mechanism to demonstrate the loyalty to a new establish regime and, after this procedure, not all of them managed to remain in their posts. This practice has a long tradition in the Spanish Administration, we know some rehabilitation file of engineers after the Independence War⁹⁶. The files kept in the Archivo Histórico Provincial of Málaga also have clean-up processes, although for a period later than the one analysed here⁹⁷.

⁹⁰ 1855, mayo. 1. Málaga. Los empleados y subalternos de estas obras y limpia del Puerto de Málaga, reconocen por Director de las mismas al Sr. D. Francisco Milla, Ingenieros de Caminos, Canales y Puertos a quien se le ha hecho entrega de la Dirección con esta fecha. Firmas autógrafas de los trabajadores, por lo que se puede saber quiénes saben escribir mejor y peor y quienes no saben firmar y lo hacen otros por ellos. AHPM Secc. Ministerio de Fomento. Leg. 26.666 Exp. 27

⁹¹ La Dirección General de Obras Públicas se hace eco de las quejas sufridas por que el ingeniero Joaquín Téllez ha empleado a los peones camineros *en asuntos ajenos a su instituto*, pues hechas las averiguaciones se sabe que un peón hace de escribiente, pero ha de *volver inmediatamente a la carretera*. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 38

⁹² La carpetilla del expediente indica: *Documentos: circulares, instrucciones, Memoria, Informe de los trabajos, oficios*.

⁹³ 1874, septiembre, 7. Málaga. Informe del ingeniero Jefe sobre los ejercicios verificados por el aspirante alumno de tercer año....., se indican los trabajos que han realizado entre ellos: trabajos de oficina, Documentación, libros registro, Archivo, inventarios, contabilidad, conservación de carreteras, trabajos de gabinete, redacción de proyectos, expropiaciones, memoria del Guadalhorce, riegos, norias de agua del Guadalhorce y Guadalmedina, establecimientos industriales, servicio general...

⁹⁴ 1874. Carpeta de los alumnos de 3er año de la Escuela especial de Ingenieros que fueron destinados a la práctica correspondiente a esta provincia por orden del Director de dicha Escuela. Por ejemplo, los expedientes de los alumnos en prácticas Carlos Angulo, Jorge Loring, Federico Moliné AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 51.

⁹⁵ 1874, junio, 30. Un oficio circular (impreso) del Director de la Escuela de Ingenieros al Ingenieros Jefe de la Provincia de Málaga recordando que las prácticas de los alumnos son reglamentarias, explica las mismas y que éstas también dependen de la Dirección General de Instrucción Pública. Le recuerda que las prácticas no son remuneradas y que por lo tanto algunos alumnos no podrán costearse las visitas a obras distantes, y esto lo debe tener en cuenta. Firmado por Lucio del Valle; 1874, junio, 30. Madrid. Otro oficio del Director de la Escuela recordando que los ejercicios prácticos durarán 45 días. Lucio del Valle.

⁹⁶ Por ejemplo, el de Juan Subercase. SÁENZ RIDRUEJO, F. Ingenieros de caminos del siglo XIX. ... p. 59; La refundación de la Escuela de Ingenieros en 1834 bajo la dirección de Agustín de Larramendi tras la depuración de alguno de sus miembros por colaboracionismo con los franceses durante la Guerra de Independencia. FERRI RAMÍREZ, M. Ob. Cit. p. 353.

⁹⁷ Por ejemplo, 1940. Ayudante Jesús Hernández Vázquez. Depuración. Pertenece al cuerpo de ayudantes de Obras Públicas. Ingresó en la Administración en 1919, es de la promoción de 1915. Destinado en la Jefatura de Obras Públicas de Málaga. AHPM Secc. Ministerio de Fomento. Leg. 27073 Exp. 6

5.- Public works, engineers and the enlightened thinking.

Public works policy initiated at the end of the 18th century, due to the lack of a road network connected to the hinterland, requires the appearance of innovations and a greater professionalisation of the construction process of public works, at the same time scientific and technological advances emerge and are applied. The situation of things and the concern about the lack of a road network or about the poor condition of the roads was revealed in *News of the current situation of Spanish roads and channels, cause of delays and effects* created in 1803 by Agustín de Betancout, General Inspector of Civil Engineers (Inspector General del Cuerpo de Ingenieros de Caminos, Canales y Puertos), there was also revealed the bad administrative management and the absence of engineers⁹⁸.

The reform of the Public Finance (Hacienda Pública) supposed, as it was indicated, an increase of the income aimed to public works, a part of this budget was aimed to the railway network, to the construction of big ports, to the completion of the basic road network and to the urban supply networks⁹⁹.

The creation and development of basic infrastructure works is one of the pillars of the liberal thinking, which is why engineers were based on these approaches associated to the concept of “Fomento”, which had their roots in the enlightened reformism¹⁰⁰. The establishment of the modern liberal state, after the death of the King Ferdinand VII, meant that the transformations were undertaken in Spain that went beyond political change, modifications that had repercussion in the social and economic life, and, of course, in the infrastructures. In this moment of transformation, the Cuerpo de Ingenieros de Caminos had a leading role, participating in the project of the new political system that pursued the development of the public works as a means of achieve the economic progress of the country through the territorial cohesion and with it the long-awaited empowerment of the internal market, as a basic for economic liberalism¹⁰¹. Engineers, in general, agreed in the claim of the role of the Government as author of public works without reject the promotion of private initiative¹⁰².

These postulates were expressed in administrative rules and as an example of this we have the preamble to the Decree-Law of Public Works (Decreto-Ley de Obras Públicas) of 14 November 1868. This can be considered a declaration of these principles, being General Director of Public civil Works, José Echegaray, who was a civil engineer¹⁰³.

Writings, publications and statements of all kinds show the Regenerationist and Krausist postulates of many of the civil engineers and many of them display of the advocated virtues by this last thought: sobriety, abnegation, love of work and family, etc.¹⁰⁴.

Likewise, during the Restoration Civil Engineers, in general the older ones, turned towards a bigger conservatism, while the younger ones joined the postulates of the Institución Libre de

⁹⁸ SÁNCHEZ SOLES, A. y LUQUE RAMÍREZ, R. “La recuperación del trazado viario romano de Málaga por los ingenieros de caminos del siglo XIX”. *Isla de Arriarán* XXVI (diciembre, 2005) p. 131

⁹⁹ FERRI RAMÍREZ, M. *Ob. Cit.* p. 355

¹⁰⁰ No hubo entre 1854 y 1868 empresa intelectual de signo progresista en la que los ingenieros de Caminos no estuvieran presentes, ya fuera en contra de la esclavitud, a favor del libre comercio o en pro de cualquier otro derecho individual. SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX. ...* p. 12; MARTYKÁNOVÁ, D. “Remover los obstáculos. Los ingenieros de caminos españoles y sus visiones del Estado durante la segunda mitad del silo XIX”. *Historia y política*. N°36 (julio-diciembre, 2016) p. 61

¹⁰¹ FERRI RAMÍREZ, M. *Ob. Cit.* p. 352, p. 353

¹⁰² MARTYKÁNOVÁ, D. *Ob. Cit.* p. 68

¹⁰³ MARTYKÁNOVÁ, D. *Ob. Cit.* p. 50

¹⁰⁴ SÁENZ RIDRUEJO, F. “Datos para el estudio sociológico...p. 373

Enseñanza (Free Teaching Institution)¹⁰⁵. From 1876, these professional found in the Institución a model in which they saw their ideological approaches reflected, in such a way that among the shareholders and the teaching staff of the Institución we can find names of engineers¹⁰⁶.

In the second half of the 19th century, the Civil Engineers gained their own place in the public life of Spain and they were considered for adopting decisions that were beyond their training; to show this decision-making capacity and participation and their ideological positions and professional motivations, within the liberal tradition of the Cuerpo, they had the *Revista de Obras Públicas*¹⁰⁷.

Likewise, the close relationship between the vicissitudes of the Body of Civil Engineers and the political events was soon manifested¹⁰⁸ because the engineers actively participated in the development of state policies in relation to public works¹⁰⁹ as they were directly involved in political life: as parliamentarians, as ministers of different matters and as managing directors, being an example of the aforementioned the figure of Práxedes Mateo Sagasta, President of the Cabinet (Consejo de Ministros) on several occasions¹¹⁰.

Active participation in the political scene generated a network of interests among the members of the Body of Civil Engineers and those who have held a political position from the middle of the 19th century onwards; this close interrelationship could explain, for example, a great number of corruption cases that involved the nineteenth-century governments in relation to granting for railway construction in connection with issuing of public debt securities¹¹¹.

6.- The projected image of the Body of Civil Engineers (Ingenieros de Caminos, Canales y Puertos) in the 19th century.

Personal files of the engineers allow us to investigate the links with the political action and the familiar connections and another type with different nineteenth-century politicians. These documents also allow us to see the image that engineers had of themselves; in this sense, Francisco Milla, Chief engineer of the Málaga Province, appealed to the patriotism of the Body of Engineers, *so many times proved... to improve the situation*¹¹² and at other moment, when he demanded the right distribution of the staff of public works –which had been requested by the Junta Consultiva de Caminos, Canales y Puertos to the Dirección General de Obras Públicas–, among other things because *the number of engineers is not enough to cover all the growing attentions of the service*, F. Milla started from the premise that *the activity*,

¹⁰⁵ SÁENZ RIDRUEJO, F. Ingenieros de caminos del siglo XIX. ... p. 13

¹⁰⁶ SÁENZ RIDRUEJO, F. “Datos para el estudio sociológico...” p.373

¹⁰⁷ RUIZ BEDIA, M.L. “El discurso arquitectónico de la Revista de Obras Públicas entre 1853 y 2003. Un bosquejo”. Ingenieros Arquitectos. Pedro Navascués Palacio y Bernardo Revuelta Pol, coord.. Fundación Juanelo Turriano. 2015 p. 50

¹⁰⁸ FERRI RAMÍREZ, M. Ob. Cit. p. 353

¹⁰⁹ FERRI RAMÍREZ, M. Ob. Cit. p. 353

¹¹⁰ FERRI RAMÍREZ, M. Ob. Cit. p. 354; SÁENZ RIDRUEJO, F. “Práxedes Mateo-Sagasta, Ingeniero de Caminos”. Radicalismo y reformismo en la democracia española de la Restauración.

¹¹¹ FERRI RAMÍREZ, M. Ob. Cit. p. 353-354

¹¹² MILLA, F. “¿Hay desequilibrio efectivo entre las necesidades del servicio general de Obras Públicas y el personal facultativo que lo desempeña?”. *Revista de Obras Públicas*. t.1 (1883) p. 23

*conscientiousness and diligence that characterize our colleagues*¹¹³ were included; because every job requires the conscientiousness and diligence that he considers he is demonstrating¹¹⁴.

The *Revista de Obras Públicas* is a way to find out how engineers considered themselves and how the idea of belonging to a group, to a profession and to a “Cuerpo” (Body) was created and consolidated¹¹⁵.

Engineers gained social status, consolidated their position in the great bourgeoisie. They entered the Royal Academies, Scientific Societies and cultural forums –such as the Ateneo of Madrid, the Círculo de Bellas Artes¹¹⁶– and they displayed all of this even in administrative documentation, as is also confirmed in the personal files¹¹⁷.

All of this allows them to be individuals whose knowledge served as a reference for local and provincial authorities, there where they develop their work because they were required for different issues¹¹⁸.

7.- Public Works in Spain in the 19th century.

Personal files of the Body of civil engineers must be considered as a necessary source to know the public works in Spain throughout the 19th century and the political, economic and social situation in the areas where they perform their work. Since the reports they draw up and, even, the trades and instances let us know the reality they know, we could assure that this documentation transcends the administrative act because the work that engineers develop is for the benefit of a Province¹¹⁹, as these professional understand their activity. Besides, it should be mentioned that the works entrusted to this Body of Engineers of Public Works (Cuerpo de Ingenieros de Obras Públicas) were of a very diverse nature: general and provincial roads, iron paths, ports, lighthouses, the exploitation of channels, navigation studies in rivers, telegraph lines, buoys and beacons system in coasts, etc., both on the side of drafting a project and the direction, execution and inspection of these works¹²⁰. We should not forget that the engineers participated in the second half of the 19th century in the changes in urban layouts both for interior reforms and for the expansions¹²¹.

¹¹³ “Distribución del personal de obras públicas”. *Revista de Obras Públicas*. t.II (1898) p. 26

¹¹⁴ 1854, enero, 5. Málaga. Francisco Milla, Ingeniero Jefe de Málaga solicita al Ingeniero del Distrito de Granada, que le releve de este puesto y trabajo pues dada su delicada salud no puede desempeñar esta responsabilidad con *el celo y la laboriosidad que este exige*. AHPM Secc. Ministerio de Fomento. Leg. 26.666 exp. 27

¹¹⁵ RUIZ BEDIA, M.L. “El discurso arquitectónico de la *Revista de Obras Públicas* entre 1853 y 2003. Un bosquejo”. *Ingenieros Arquitectos*. Pedro Navascués Palacio y Bernardo Revuelta Pol, coord. Fundación Juanelo Turriano. 2015 p. 49; Las necrológicas publicadas en la *Revista de Obras Públicas* son ilustrativas de la imagen que los ingenieros querían mostrar de sí mismos. SÁENZ RIDRUEJO, F. *Ingenieros de caminos del siglo XIX*. ... p. 10

¹¹⁶ SÁENZ RIDRUEJO, F. “Datos para el estudio sociológico...p. 374

¹¹⁷ 1878, abril, 20. Málaga. Luis Vasconi y Cano, comendador de número de la Real y distinguida orden de Isabel la Católica, Caballero de la de Carlos III e Ingeniero Jefe de Caminos, Canales y Puertos de la provincia de Málaga, certifica. El servicio activo de Jorge Loring. AHPM Secc. Ministerio de Fomento. Leg. 26.667 exp. 2

¹¹⁸ Atienden a los asuntos de interés público en los cuales las autoridades oyen generalmente el parecer de los Ingenieros de las provincias. “Cuerpo de Ingenieros de Caminos, Canales y Puertos”. *Revista de Obras Públicas*. t. V (abril,1857) pp.73-77

¹¹⁹ El beneficio que reporta a una provincia construir y conservar sus comunicaciones ordinarias, sus canales, sus ferrocarriles, sus puertos, sus faros, sus obras públicas, en fin. y todos ellos están desatendidos ya que, no menospreciados en la rica, en la culta Málaga. MILLA, F. “Obras Públicas en la Provincia de Málaga. Preliminar”. *Revista de Obras Públicas*. n°22 t. II (15 de noviembre de 1854) pp. 273-274

¹²⁰ “Cuerpo de Ingenieros de Caminos, Canales y Puertos”. *Revista de Obras Públicas*. t. V (abril,1857) pp.73-77

¹²¹ CASTILLO-OLIVARES, M.D.A. “Los ingenieros urbanistas en la España decimonónica”. *Espacio, tiempo y forma. Serie VII. Historia del Arte*. T. 10 (1997) p. 217, 222

We should remember that in the chronological period studied, Spain had the Overseas provinces where the Ingenieros de Caminos, Canales y Puertos developed a remarkable work between 1866 and 1898¹²². In 1879 the Public Works Services of Cuba (Servicio de Obras Públicas of Cuba) was organized *in harmony with the territorial division of the island into six provinces* and the number of engineers and assistants that should exist in Cuba, Puerto Rico and the Philippines was arranged¹²³. Engineers who worked on the Overseas received double the salary of their Peninsula colleagues and promotions were more favourable¹²⁴. These circumstances are included in their personal files because, among other things, they were linked to their administrative activity¹²⁵.

Nor should it be forgotten that the personal files of the engineers, as in the case of those preserved in the Archivo Histórico Provincial of Málaga, give us information about public works that were developed by Spain in its possessions in North Africa, tasks that sometimes fell on students in practice¹²⁶.

¹²² GONZALEZ TASCÓN, I. Ingeniería española en Ultramar. (siglos XVI-XIX). Ministerio de Obras Públicas, 1992 p. 601, p. 607; SÁENZ RIDRUEJO, F. “Ingenieros de caminos en Puerto Rico. 1866-1898”. Anuario de Estudios Transatlánticos” 2009 p. 311;

¹²³ Gaceta de Madrid del 15 de agosto de 1879

¹²⁴ Real Orden de 19 de junio de 1866; GONZALEZ TASCÓN, I. Ingeniería española en Ultramar. (siglos XVI-XIX). Ministerio de Obras Públicas, 1992 p. 611

¹²⁵ Por ejemplo, 1897, septiembre, 29. Madrid. Un oficio en el que se indica la supresión de la plaza de Puerto Rico y la modificación de las plazas de Ultramar, por ello un ingeniero destinado en Puerto Rico llegará a Málaga. AHPM Secc. Ministerio de Fomento. Leg. 26682 exp. 13

¹²⁶ 1895, julio, 15. Málaga. Los alumnos en prácticas destinados en Málaga, entre ellos Manuel Jiménez Lombardo, se les encomienda el replanteo de las obras de los faros de la Isla de Isabel II (Chafarinas), Melilla, Peñón de Vélez de la Gomera y Alhucemas. Leg. 26682 exp. 27

A organização e a descrição dos processos de obra particulares no Município de Lisboa

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Resumo

Esta proposta parte do estudo da unidade informacional processos de obra particulares do município de Lisboa, a mais procurada e significativa, em termos de volume, do Arquivo Municipal de Lisboa (AML), sendo bastante diversificada do ponto de vista cronológico, tipológico, informativo e de suportes. Considerando a metodologia de organização seguida no AML, trata-se de um conjunto de processos organizados relativos a cada imóvel da capital, reunidos durante a sua existência, sendo encerrados apenas com o projeto de demolição total.

A análise desta informação, normalmente associada aos arquivos intermédios, é bastante relevante já que, à semelhança do que se verifica no concelho de Lisboa, é a mais produzida pelos serviços de qualquer município, a mais procurada e a que origina maior número de pedidos de reprodução pelos utilizadores destes arquivos. Ainda assim, trata-se de uma unidade de informação raramente estudada, não só em Portugal, mas na generalidade dos países, sendo quase inexistentes os artigos ou trabalhos académicos que a aprofundam.

Se aos serviços de urbanismo do município de Lisboa, produtores de uma parte das tipologias dos processos de obra particulares¹, cabe, na fase inicial, a organização dos mesmos, o AML é responsável pela sua manutenção, assegurando o ingresso sistemático de processos respeitantes a cada edifício, nas várias vertentes.

Por conseguinte, pretende-se identificar historicamente as origens do modelo organizativo dos processos de obra particulares e respetivos objetivos, e comparação, no que respeita à sua organização, com os restantes municípios portugueses.

Os elementos interpretados permitem-nos concluir que os processos de obra particulares, para além do seu valor primário, caracterizam-se por uma extraordinária riqueza e diversidade informacional, sendo indispensáveis para o estudo da evolução urbanística e arquitetónica de qualquer cidade, justificando a sua conservação permanente nos serviços de informação arquivística, como testemunho da atividade da entidade produtora e da memória coletiva.

Palavras-chave: Município de Lisboa, processos de obra particulares, organização e descrição.

Introdução

O presente artigo centra-se na unidade informacional processos de obra particulares do município de Lisboa, a mais procurada e relevante, no que respeita à dimensão, do AML, sendo bastante diferenciada em termos cronológicos, tipológicos, informativo e de suportes. Tendo em conta a metodologia de organização seguida no AML, um processo de obra particular é um conjunto de

¹ Para além dos serviços de urbanismo o AML recebe processos sobretudo das seguintes áreas: Atendimento; Desporto; Cemiterial; Ambiente Urbano; Secretária-geral; Espaço Público; Gestão de Mobilidade e Tráfego; Habitação e Manutenção de Edifícios Municipais; Infraestruturas, Via Pública e Saneamento; Planeamento; Receitas e Financiamento; e Execuções Fiscais.

processos organizados relativos a um determinado imóvel de Lisboa, agregados ao longo da existência deste, desde o primeiro requerimento² a solicitar a construção, finalizando apenas, quando tal se verifica, com o respetivo projeto de demolição total.

A interpretação desta unidade de informação assume grande significado, já que, tal como sucede no concelho de Lisboa, é aquela que, por um lado, é produzida em maior quantidade pelos serviços de qualquer município e, por outro, a mais procurada e a que provoca maior número de pedidos de reprodução pelos utilizadores destes arquivos. É ainda, por regra, a que nestes serviços de informação possui maior afetação de colaboradores para a sua organização, descrição, digitalização e comunicação. Todavia, trata-se de uma unidade informacional pouco investigada, não só em Portugal, mas na generalidade dos países, sendo escassos os artigos ou trabalhos académicos sobre a mesma.

Origem

“Iniciou-se em 1940 a organização do arquivo de obras, trabalho dispendioso e demorado, mas indispensável para eliminar as atuais e constantes perdas de tempo na procura de antecedentes dos projetos; abrangeu 47 ruas, deixando concluídos 905 processos”³.

O primeiro processo de obra particular a ser constituído pela Direção dos Serviços de Urbanização e Obras (DSUO), da CML, iniciou-se com um projeto de construção de 12 de novembro de 1943, respeitante ao cineteatro Monumental, projetado pelo arquiteto Raul Rodrigues Lima, inaugurado em 1951 e demolido em 1984.

Pretendia-se com este procedimento reunir a documentação produzida pelos diferentes serviços municipais, que estava disseminada por vários espaços da capital, relativos a edificações particulares. Desta forma, a partir dos anos 40 do século XX, fase de grande urbanização desta cidade (tornando urgente reunir toda a documentação referente a cada imóvel), qualquer processo de obra particular passou a ter todos os processos respeitantes a um edifício, documentando a sua história desde a construção até à demolição total.

Na opinião de Vasco Brito, “até à década de 40, para se consultar toda a documentação à guarda do município referente a um único edifício era necessária uma pesquisa morosa e paciente, uma vez que os documentos recebidos e produzidos pelos serviços camarários responsáveis pelas obras eram arquivados respeitando uma ordem cronológica e temática que não levava em consideração o edifício *de per se*”⁴. Este autor acrescenta que a partir dessa data, os técnicos municipais, para lá de passarem a constituir os processos de obra particulares das novas construções posteriores aos anos 40, vão reconstituir estes processos para os edifícios anteriores a essa década. Tal provocou que nem todos os processos de obra particulares reflitam a história do imóvel desde a sua construção inicial, começando-a, por vezes, a “meio” da existência do edifício, pelo que a evolução arquivística do número dos processos de obra particulares não reflete a antiguidade dos respetivos edifícios⁵.

² Instrumento que serve para formalizar um pedido à CML.

³ LISBOA. Câmara Municipal – *Actas das Reuniões da Camara*. Ata nº 39 da sessão de 16 de janeiro de 1941. Lisboa: Imprensa Democrática, 1942. p. 26-27

⁴ BRITO, Vasco – Os processos de obra no município de Lisboa: origem documental, estrutura tipológica e classificação patrimonial. *Cadernos do Arquivo Municipal*. Lisboa: AML/CML, 2001. Nº 5, p. 130-131.

⁵ IDEM – *Ibidem*. p. 132.

Dimensão

Atualmente, esta unidade informacional, que se encontra no AML, no bairro da Liberdade, em Campolide, afirma-se como a mais volumosa do município de Lisboa, com 52.871 processos de obra particulares⁶. Estes números não englobam “os processos de obra particulares que se encontram nos serviços de urbanismo, por ainda estarem em processo administrativo (pelo que só ingressarão no AML após o encerramento do processo de obra particular), ou, simplesmente, porque ainda não foram enviados por estes para o Arquivo”⁷. Com aproximadamente 6.750⁸ m.l. de documentação, em depósito, dos quase 36.500 que existem no AML, os processos de obra particulares contribuem decisivamente para que o AML seja um dos mais importantes e procurados arquivos em Portugal, o maior a nível autárquico e o terceiro, no que concerne à extensão documental, depois da Torre do Tombo e do Arquivo Geral do Exército.

Organização

Como referimos, um processo de obra particular é composto pela documentação, respeitante a um determinado imóvel, acumulada ao longo da sua vida. Deste modo, ingressam num processo de obra particular, integrados em processos, “além do projeto de construção, os projetos de alterações, ampliações, beneficiações com as respetivas memórias descritivas, licenciamentos, autos de vistoria, prorrogações de licença, baixas de responsabilidade, ou seja, toda a documentação produzida relativa a um edifício específico, que se vai avolumando ao longo do tempo, à medida que são incorporados novos documentos, sendo encerrado apenas com o projeto de demolição total”⁹.

No município de Lisboa cabe ao serviço instrutor dos serviços de urbanismo a organização dos processos de obra particulares na sua etapa inicial. Nesse sentido, os serviços de urbanismo são responsáveis pela tramitação e apreciação dos processos que integram esta unidade de informação, a que atribuem o número aquando do pagamento da licença de construção, ou seja, com a entrada do primeiro requerimento, análise e aprovação. Em alguns casos, os processos de obra particulares possuem moradas temporárias, como por exemplo, rua A ou rua B, sendo-lhes mais tarde concedido o nome definitivo de rua com o número de polícia concernente. Os processos que integram os processos de obra particulares apenas são enviados para o AML quando se encontram encerrados administrativamente pelos serviços de urbanismo, isto é, depois de terem o carimbo “é de arquivar”, datada e assinado pelo respetivo diretor de departamento a que pertence a informação. O “é de arquivar” significa que o procedimento administrativo pode estar fechado por vários motivos: a licença

⁶ 6.662 dos quais relativos a obras demolidas.

⁷ BATISTA, Paulo; VIEGAS, Inês – A digitalização dos processos de obras particulares no Arquivo Municipal de Lisboa. *Cadernos do Arquivo Municipal* [em linha]. Lisboa: AML/CML. 2ª Série, nº 3 (jan.-jun. 2015), p. 267.

⁸ Estes números “não contabilizam a documentação que não ingressa nos processos de obra particulares por ser irrelevante para o seu historial, como os pedidos de consulta ou de reprodução, ou os pedidos indeferidos ou arquivados que são objeto de avaliação e eliminação de acordo com os prazos estabelecidos pela Portaria n.º 1253/2009, de 14 de Outubro, que altera a tabela de seleção do anexo n.º 1 do Regulamento Arquivístico para as Autarquias Locais, constante da Portaria n.º 412/2001, de 17 de Abril, em virtude da entrada em vigor do Código de Contratação Pública, aprovado pelo Decreto-Lei n.º 18/2008, de 29 de Janeiro, segundo o qual os prazos de conservação dos processos de aquisição de bens e serviços foram reduzidos. Esta metodologia foi adotada desde 2003, como resultado do grande aumento da documentação produzida pelos serviços de urbanismo, a partir dos anos 90 do século XX, contribuindo, por um lado, para a normalização dos processos que vão ingressar nos processos de obra particulares e, por outro, iniciando aqui, a avaliação desta documentação. Todos os processos que se encontram nos processos de obra particulares são de conservação permanente.” IDEM – *Ibidem*. p. 267.

⁹ IDEM – *Ibidem*. p. 269

foi emitida; o requerente desistiu do requerimento, não estando interessado em pagar mais taxas; o processo de obra particular está incompleto, faltando-lhe, a título exemplificativo, a emissão da licença de construção, só podendo realizar as obras quando a possuir, etc. Por conseguinte, os processos de obra particulares apenas são transferidos dos serviços de urbanismo para o AML quando possuem a licença de construção, a licença de alteração (se existente), a atribuição do número de polícia e o alvará de utilização.

Por sua vez, é responsabilidade da DAM a gestão e manutenção desta unidade de informação, assegurando o ingresso dos processos relativos ao edifício, nos mais variados aspetos, como atualizações de toponímia, ingresso de processos de alteração, entre outros exemplos.

Como se observa na Fig. 1, um processo de obra particular é identificado por um código numérico e o local respeitante ao mesmo (rua e número de polícia, englobando, no caso de existir, os torneamentos, como se verifica na Fig. 2), que são o elemento agregador, porque existente em todos, atribuído sequencialmente pelos serviços de urbanismo, quando se efetua o pagamento da licença de construção inicial.



Fig. 1 – Processo de obra particular com o respetivo número associado à morada



Fig. 2 – Processo de obra particular com o respetivo número associado à morada e ao seu torneamento

No que respeita ao número de volumes de cada processo de obra particular este não varia em função da tipologia do imóvel (habitacional ou de serviços), mas da dinâmica das intervenções a que o mesmo foi sujeito (complexidade da construção, transformações porque passou e anos de vida do edifício), pelo que “sempre que um volume já não tem capacidade física para receber mais processos é criado um novo. Cada volume de um processo de obra particular apresenta no início, o seu índice, discriminando os processos que o integram. Por conseguinte, existem processos de obra particulares com um, dezenas ou mesmo mais de 100 volumes”¹⁰.

¹⁰ O AML possui processos de obra particulares com somente uma unidade de instalação e outros que ultrapassam a centena, como o do Estádio Alvalade XXI – Alvaláxia, do Sporting Clube de Portugal (184 volumes), do conjunto

Por outro lado, “cada processo de obra particular é constituído por um conjunto organizado de processos que, apesar de pertencerem ao mesmo imóvel, são independentes entre si, estando sujeitos a tramitação administrativa própria, com circuitos próprios e bem definidos, e com um código alfa numérico exclusivo”¹¹, que provém das características da intervenção urbanística, identificada pelos serviços de urbanismo, pelo que é fundamental estarem corretamente organizados.

Por conseguinte, a organização física dos diferentes processos que integram cada processo de obra particular resulta do procedimento administrativo e de acordo com a sua complexidade, estando ordenados por ordem cronológica, do mais antigo para o mais recente, dispostos em pastas, normalmente correspondentes a décadas distintas. Cada processo que ingressa no processo de obra particular é um conjunto de documentos paginados, identificado pela data, assunto, tipologia, nome do requerente e recebe um número de ordem sequencial por pasta. A organização dos processos de maiores dimensões a colocar no processo de obra particular pode ter vários volumes, a que se acordou apelidar tomos, de forma a não equivocar com os volumes dos processos de obra particulares.

Alargando à realidade nacional o nosso objeto de estudo, a situação mais verificada na organização dos processos de obra particulares nos municípios, tal como sucede em Lisboa, é que cada processo comece com um requerimento, que tem a sua tramitação, e se finalize, em caso de deferimento, concedendo a licença de obra/construção, que permite iniciar a construção, abrindo-se um processo que depois origina uma série por procedimento, em cumprimento do Código do Procedimento Administrativo. Naturalmente, o pedido pode ser indeferido ou dar-se o seu arquivamento, neste caso, quando é solicitada alguma informação ao requerente, que não é satisfeita, ou este desistir do pedido.

Podemos concluir que, independentemente dos instrumentos de pesquisa e das aplicações tecnológicas, que possibilitam a agregação virtual, potenciando a rapidez da recuperação da informação, a organização física dos processos de obras particulares, tal como é feito no AML, torna mais fácil e rápido para os colaboradores do AML disponibilizarem a informação completa de um edifício, da mesma forma que essa fica mais acessível para os utilizadores que pretendam consultá-la e recolher os elementos que necessitam.

Descrição

A descrição dos processos de obra particulares assenta no X-arq¹², uma aplicação de gestão integrada de arquivos definitivos e intermédios, criada pelo Município de Lisboa, em parceria com a MIND – Soluções Industriais e Digitais, SA, e parametrizada segundo as normas e orientações internacionais e portuguesas de descrição arquivística ISAD (G), ISAAR (CPF), ISAAR e as ODA, além da NP 405, com o objetivo de descrever, digitalizar e divulgar a documentação do AML. “O X-arq apresenta aos seus utilizadores a grande vantagem de permitir, através de linguagem controlada, a

habitacional praça central de Telheiras (133 volumes) e do El Corte Inglés (101 volumes). Outros processos de obras particulares de grande dimensão são os do Centro Colombo (95 volumes) e do Estádio Nova Luz, do Sport Lisboa e Benfica (82 volumes).

¹¹ IDEM – *Ibidem*. p. 271.

¹² No X-arq importa referir os módulos de gestão e de descrição, o primeiro com a finalidade de criar um sistema informático integrado para a gestão da documentação à responsabilidade do AML, não obedecendo às supramencionadas normas internacionais, e o segundo direcionado para o respetivo quadro de classificação, em respeito a essas orientações. A interação entre os dois módulos obrigou ao mapeamento de campos para adequação às referidas normas.

consulta à distância da informação digitalizada, por via do acesso a um índice digital dos processos de obra particulares, com a indicação dos volumes em que os processos que o compõem se encontram”¹³.

O resultado da descrição documental de cada volume de um processo de obra particular é um índice em suporte papel (colocado no início de cada volume), e em suporte digital.

A acessibilidade aos processos de obra deriva dos impedimentos legais de acesso aos documentos administrativos, bem como às limitações resultantes da proteção de dados. Desta forma, se presencialmente é permitido aceder a qualquer processo de obra particular, não se colocando o acesso nominal, isto é, não existem restrições de acesso a esta série documental, nem ao nível dos direitos de autor, das ordens dos Engenheiros e dos Arquitetos, mas apenas de utilização, pelo contrário, não é possível aceder às imagens digitalizadas dos processos de obra particulares através da Internet, mas somente, como se visualiza na Fig. 314, ao índice digital de cada volume desta unidade informacional, com a indicação dos processos que foram objeto de transferência de suporte.

Pasta	Número de ordem	Data	Natureza do documento	Assunto	Total de Tomos	Número de folhas	Info. de Tomo nº
		1969	14914/DAG/PG	Obra de construção	10		1
		1970	6139/DMPGU/OB	Junção de elementos	1		
		1972	444/DSQ/E	Obra de construção	1		1
		1972	6252/DMPGU/OB	Obra de alteração	1		1
		1972	7704/DMPGU/OB	Obra de alteração	2		1
		1972	14218/DAG/PG	Averbamento de construção	1		
		1972	18791/PET	Outorga de via pública	1		
		1972	22024/DAG/PG	Projeto de escavação	1		1
		1972	25709/DAG/PG	Junção de elementos	1		
		1973	22341/PET	Petição	1		
		1973	28427/PET	Petição	1		
		1974	1067/OCEOD/I	Intimação	1		
		1974	6019/DMPGU/OB	Obra	1		
		1974	14956/DAG/PG	Processo geral	1		
		1975	1344/DMPGU/OB	Obra	1		
		1976	1191/PET	Petição	1		
		1976	1213/PET	Petição	1		
		1976	13874/DAG/PG	Processo geral	1		
		1977	28479/DAG/PG	Processo geral	1		
		1978	12/DMPGU/OB	Obra	1		
		1978	23529/DAG/PG	Processo geral	1		
		1978	29004/DAG/PG	Processo geral	1		
		1978	31064/DAG/PG	Processo geral	1		
		1982	920/DMPGU/OB	Obra	1		
		1982	2369/DMPGU/OB	Obra	1		1
		1984	20254/DAG/PG	Processo geral	1		
		1988	335/DSQ/E	Fiscalização de obra	1		
		1988	986/DMPGU/OB	Telas finais	3	80	1
		1988	4669/DAG/PG	Victoria de oportunidade horizontal	1		
		1988	12284/DAG/PG	Alvará de utilização	1		1
		1991	2491/PET	Obra de beneficiação	1		
		2010	1497/DMPGU/POL	Declaração prévia	1		
		2011	1004/DMPGU/POL	Declaração prévia	1		
		2014	8581/DMPGU/OTR	Obra de conservação	1		

Fig. 3 – Índice digital de um volume de processo de obra particular

¹³ IDEM – *Ibidem*. p. 275.

¹⁴ Na margem direita, a azul-escuro, identificam-se os processos que estão digitalizados, neste caso oito.

O projeto de digitalização do AML, uma iniciativa piloto em Portugal, começou em 2005, tendo os serviços de urbanismo sido fundamentais na sua implementação e desenvolvimento. De facto, nas tipologias documentais¹⁵ que se optou por digitalizar em primeiro lugar¹⁶ – as solicitadas pelos utilizadores, mas também, considerando os estudos de repetibilidade efetuados, as mais procuradas, antecipando futuros pedidos – a respetiva seleção foi desenhada de acordo com as necessidades destes serviços, para lá, naturalmente, do levantamento das mesmas em relação aos municípios e público em geral, determinantes na sua prossecução.

Na transferência de suporte dos processos de obra particular, etapa final do seu tratamento documental, “as imagens obtidas são a cores, para que os técnicos da gestão urbanística, arquitetos, engenheiros, etc., possam distinguir as alterações realizadas nos imóveis, que estão marcadas a encarnado e a amarelo. Da mesma forma, as plantas são digitalizadas à escala¹⁷, para que os referidos técnicos possam efetuar medições e cálculos, nomeadamente para avaliações e pagamento de escrituras, taxas de Imposto Municipal sobre Imóveis (IMI), Imposto Municipal sobre Transmissões Onerosas de Imóveis (IMI)”¹⁸, entre outras contribuições, ou seja, para atos administrativos.

Novas propostas de organização¹⁹

No momento em que escrevemos este artigo, consideram-se novas metodologias de organização e parâmetros de base para a implementação do urbanismo digital, onde todos os procedimentos serão desmaterializados, devido à recente decisão dos serviços de urbanismo de abandonar a organização desta unidade de informação, tal como apresentámos, invocando a acumulação de processos nos serviços e a falta de pessoal para organizar e manter fisicamente os processos de obra particulares de cada edifício.

Contudo, vai permanecer o conceito intelectual de obra, pelas vantagens que possibilita ao reunir a totalidade dos processos referentes ao mesmo edifício, pelo que o processo de obra particular deixará de ser uma realidade física, passando a ter uma existência virtual. Deste modo, pretende-se que sempre que chegar ao AML um protocolo²⁰ com processos, com indicação do respetivo número de processo de obra particular, cada um deles seja conferido e registado autonomamente, colocando no sistema informático o número da obra, ou seja, vão-se relacionar no módulo de gestão todos os processos com o concernente processo de obra particular. Efetuada esta relação, os processos ficarão com o estado de agregado, sendo arrumados fisicamente em caixas de processos normais. Por conseguinte, o processo de obra particular tornar-se-á uma realidade virtual, de modo que os pedidos dos utilizadores terão de ser feitos ao nível dos processos e não dos processos de obras particulares, como atualmente

¹⁵ A tipologia documental “tem por objeto o tipo documental, entendido como a «configuração que assume a espécie documental de acordo com a atividade que a gerou”. BELLOTO, Heloísa Liberalli – *Como fazer análise diplomática e análise tipológica de documento de arquivo*. São Paulo: Arquivo do Estado e Imprensa Oficial do Estado, 2002. P. 9.

¹⁶ Respetivamente e pela seguinte ordem de importância: Projeto inicial de arquitetura; Plantas de implantação/localização; Telas finais de alterações; Planta da fração; Planta geral dos andares; Alçados e cortes; Autos de vistoria; Memória descritiva; Licença de utilização; Projeto de esgoto; Último projeto de alteração; Requerimento inicial; Licenças de obras; Comprovativo de pagamento da licença; Informação relativa ao andamento da obra.

¹⁷ A escala é fundamental para que se possam utilizar as imagens digitalizadas como base de novos projetos relativos aos edifícios.

¹⁸ IDEM – *Ibidem*. p. 278.

¹⁹ O agradecimento à Dra. Helena Neves, Chefe da Divisão de Arquivo Municipal de Lisboa, pelos elementos disponibilizados e sugestões de melhoria, que permitiram a atualização da informação deste artigo.

²⁰ Instrumento que identifica e comprova a receção da documentação transferida de um serviço municipal para o AML.

acontece, em observância à sua organização física. O que passará a ser movimentado serão os processos e não os processos de obras particulares, e toda a localização será efetuada ao nível dos primeiros.

O processo de obra particular virtual é um conceito novo que está ser desenvolvido e testado pelo AML e a MIND, implicando a adaptação do X-arq a este novo modelo de organização que se presume possa vigorar a partir de setembro/outubro deste ano.

Utilizadores

Existem dois grupos de utilizadores que consultam esta unidade informacional. Os primeiros são os colaboradores do município de Lisboa que desenvolvem a sua atividade no âmbito da gestão urbanística, “os únicos que podem efetuar “empréstimos” da informação, isto é, que podem requisitar e consultá-la fora do AML, no bairro da Liberdade. O segundo, utilizadores externos, é constituído, para lá do cidadão comum ou munícipe, por arquitetos e engenheiros, advogados, estudantes e professores, historiadores e investigadores, arquivistas, bibliotecários e documentalistas, agências imobiliárias e gabinetes de arquitetura, urbanistas, *designers*, produtores audiovisuais, técnicos editoriais, museólogos, sociólogos, fotógrafos, jornalistas, bancários, advogados, etc.”²¹.

Os utilizadores do AML podem obter reproduções em suporte papel e digital dos processos de obra particulares, salvaguardando as limitações decorrentes da conservação das espécies e das restrições impostas pela lei. Os pedidos de consulta e de reprodução desta documentação referem-se maioritariamente à consulta de antecedentes com vista à realização de obras na própria habitação, mas também para fins de investigação, ou apenas porque querem ter o projeto na sua posse e saber como o edifício onde residem foi construído, para além do pedido frequente das licenças de utilização, requeridas na maior parte dos casos para efetuar escrituras, já que são condição para o efeito. Estas licenças existem desde 1904, mas apenas os imóveis construídos depois de 7 de agosto de 1951 é que são obrigados a possuí-la. Em menor número verificam-se pedidos relativos a plantas, por norma, relacionados com o IMI ou com avaliações, e devem-se a questões legais, como a obrigatoriedade de apresentar essa informação em tribunal, a par de outros relacionados com a compra e venda de casas, em que as pessoas querem saber se estas possuem obras ilegais, ou para ver a classificação da obra (por exemplo, se é de interesse público), porque há zonas de Lisboa em que se efetuarem obras de beneficiação têm direito a benefícios fiscais e, finalmente, em que as administrações dos prédios pretendem confirmar a cor do prédio dos respetivos prédios, em vista à realização de obras.

Conclusão

Os elementos interpretados permitem afirmar que os processos de obra particulares, para além do seu valor primário (probatório, fiscal, legal e administrativo), caracterizam-se por uma extraordinária riqueza e diversidade informacional, sendo indispensáveis para o estudo da evolução urbanística e arquitetónica de qualquer cidade, justificando a sua conservação permanente nos arquivos, como testemunho da atividade da entidade produtora e da memória coletiva.

A organização dos processos de obra particulares no município de Lisboa compreende uma vertente física e outra intelectual. A primeira respeita à agregação dos processos relativos a cada um dos procedimentos urbanísticos no mesmo edifício, que integram esta unidade de informação. A

²¹ IDEM – *Ibidem*. p. 273.

perspetiva intelectual refere-se à noção de edifício e de morada, que fundamentam a atribuição do número do processo de obra particular, permitindo a georreferenciação de uma edificação por via da respetiva morada.

Considerando a supradita organização, no AML um processo de obra particular constitui um macroprocesso²² – refere-se ao conjunto de processos, para fins distintos, como o licenciamento da obra, publicidade, utilização comercial, etc. – que reúne toda a informação relativa ao mesmo edifício, tendo por base o número de polícia, apresentando por isso como grande vantagem permitir uma recuperação mais eficaz e eficiente do historial do imóvel.

Por conseguinte, a especificidade da organização desta unidade de informação no município de Lisboa, cujo modelo é seguido noutros concelhos do país ²³, deriva da agregação física de todos os processos que o integram, cada qual afirmando-se como um processo autónomo, diferenciado dos restantes.

Uma nota final para a recente decisão dos serviços de urbanismo de interromper a organização desta unidade de informação, tal como apresentámos, mantendo, todavia, a dimensão intelectual de processo de obra, que permite agregar todos os processos referentes ao mesmo imóvel, o que implica que o processo de obra particular passará a ser uma realidade virtual, não existindo processos físicos.

Esta modificação do modelo organizativo dos processos de obra particulares, em que os recursos informáticos têm um papel decisivo, deve ser entendida no âmbito da fixação das premissas (funcionais, tecnológicas e arquivísticas) para o desenvolvimento do urbanismo digital, com consequências profundas na organização desta unidade de informação, ao nível do seu arquivo, acesso e utilização, pensando-se que entre em vigor a partir de setembro ou outubro do presente ano.

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²² No AML, para lá dos macroprocessos de obra existem os de jazigo.

²³ Segundo Paulo Batista, com base num questionário enviado aos responsáveis de arquivos municipais portugueses, em 2016-2017, em que alcançou uma taxa de resposta de 42,85%, em 29% desses municípios os processos de obra particulares estão organizados da mesma forma que no município de Lisboa, e em 61% verifica-se o que o modelo de organização desta unidade informacional não obedece a essa agregação física de todos os processos que o constituem, tal como apresentámos. BATISTA, Paulo – *La serie documental “expedientes de obra particulares” del municipio de Lisboa: Análisis de su sistema de gestión*. Alcalá: [s.n.], 2017. Tese de doutoramento em Documentación, apresentada à Universidad de Alcalá. p. 713-715.

A Organização de um projeto de arquitetura com valor histórico: O caso do Novo edifício dos Paços do Concelho, Tribunal de Vila Nova de Famalicão

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Resumo

O Projecto do Novo Edifício dos Paços de Concelho, Tribunal de Vila Nova de Famalicão do arquiteto Januário Godinho (JG/PNEPCT), depositado no arquivo municipal de Vila Nova de Famalicão, constitui um testemunho notável da obra deste autor. Januário Godinho foi uma figura incontornável no âmbito da arquitetura portuguesa do século XX. O JG/PNEPCT, pelo seu relevo, integra o inventário dos edifícios com valor cultural, a nível municipal. A preservação a longo prazo e o acesso contínuo à informação sobre este importante projeto arquitetónico levanta questões ao nível de tratamento arquivístico, dado que possui uma organicidade e relações com a instituição que o originou e acumulou, com implicações diretas no processo de classificação no arquivo do município. Discute-se a questão da manutenção da classificação de origem da produção para o qual foi criado e uma outra opção que permita destacar este JG/PNEPCT e dar-lhe para uma maior visibilidade, facilitando a consulta também fora do contexto da sua criação e uso. Apresenta-se uma proposta para aperfeiçoar o tratamento arquivístico, acesso e uso digital deste projeto pelos investigadores e cidadãos em geral. Pretende-se garantir a salvaguarda do testemunho da herança cultural deste JG/PNEPCT e contribuir para a salvaguarda e comunicabilidade do património edificado, através da função instrumental dos documentos no arquivo municipal.

Palavras-chave: Januário Godinho, Município de Vila Nova de Famalicão, Paços do Concelho, Arquivo de arquitetura, Classificação em arquivos.

Abstract

The New City Hall and Court of Justice building project, at Vila Nova de Famalicão by architect Januário Godinho (JG/PNEPCT), deposited in the Vila Nova de Famalicão's municipal archive, is a remarkable testimony of the work of this author. Januário Godinho was an unavoidable figure in the Portuguese architecture of the twentieth century. For its relevance, the JG/PNEPCT, integrates the inventory of buildings with cultural value at the municipal level. The long-term preservation and continuous access to information on this important architectural project raises questions in terms of archival treatment, as it has an organicity and relationships with the institution that originated and accumulated it, with direct implications for the classification process in the municipality archive. This discussion is about the classification maintenance of the production origin for which it was created as well as another option that allows highlighting this JG/PNEPCT and giving it greater visibility, facilitating consultation also outside the context of its creation and use. A proposal is presented to improve the archival treatment, access and digital use of this project by researchers and citizens in general. The aim is to guarantee the preservation of the testimony of the cultural heritage

of this JG/PNEPCT and to contribute to the protection and communicability of the built heritage, through the instrumental function of the documents in the municipal archive.

Keywords: Januário Godinho, Municipality of Vila Nova de Famalicão, City hall, Archives of architecture, Classification in archives.

Introdução

A partir do século XX, o volume de arquivos oriundos da profissão de arquiteto, assim como de todo o ecossistema da arquitetura cresceu exponencialmente. A este facto acresce, o crescente interesse da sociedade contemporânea pela Arquitetura.

Os arquivos da administração, nomeadamente os das câmaras municipais, têm vindo a afirmar-se institucionalmente, a melhorar a qualidade dos seus serviços e a contribuir para darem melhores respostas ao cidadão e ao investigador, valorizando os arquivos de arquitetura (Mansion-Prud'homme, 2018). Nestas unidades, uma das funções é fazer memória da experiência da administração local a partir do arquivamento de todos os documentos criados/recebidos pelo município. Os documentos já não têm, na fase secundária, valor administrativo e probatório. O seu valor é histórico, de testemunho institucional e pessoal.

É nesta fase do ciclo de vida do documento, que se encontra o conjunto documental relacionado com a construção do edifício da câmara, designado *Projecto do Novo Edifício dos Paços do Concelho, Tribunal, Secção de Finanças, etc.* (JG/PNEPCT) da autoria do arquiteto Januário Godinho (JG), com datas de produção entre 1952-1974, que foi conservado no Arquivo Municipal Alberto Sampaio (AMAS). As administrações municipais asseguram a conservação da documentação, incluindo toda aquela que está relacionada com a construção dos equipamentos públicos, assegurando a elaboração da história urbana e social do município.

O arquivo tem por missão a conservação, a disponibilização e comunicação, aos cidadãos do município, e a todos os interessados, dos documentos criados e recebidos no município de V.N. de Famalicão no decurso da sua atividade administrativa.

O AMAS foi inaugurado em 1983 neste edifício dos Paços do Concelho, e em 9 de julho de 2013 abriu portas num novo edifício. Pode dizer-se que o Fundo da Colegiada de Antas e o Fundo da Câmara Municipal constituem as suas âncoras fundadoras. O empenho que se colocou na abertura a outro tipo de documentos externos ao município, permitiu que os arquivos pessoais e familiares tenham hoje um lugar privilegiado no AMAS.

Fundamentação

Januário Godinho, figura incontornável no âmbito da arquitetura portuguesa do século XX, nasceu a 16 de agosto de 1910 no concelho de Ovar e faleceu em 1990 na cidade do Porto. Frequentou o curso de arquitetura na Escola de Belas Artes do Porto, entre 1925 e 1932, tendo como mestre o arquiteto Marques da Silva. Aos 31 anos obteve o diploma de arquiteto com um estudo para o Hotel do Parque-Vidago (CODA em 1941)¹, com o qual obtém a classificação de 20 valores.

¹ CODA – Concurso para a Obtenção do Diploma de Arquiteto

Estagiou com o arquiteto Rogério de Azevedo e desde cedo, aos 24 anos, após conclusão das cadeiras curriculares, assinou o primeiro projeto de referência, o projeto do Mercado do Peixe de Massarelos (1934). Nele, Januário Godinho desenvolveu a primeira obra de grande força expressiva, condensando influências múltiplas, desde o expressionismo holandês ao neoplasticismo (Tostões, 2015).

Esta obra, quer pela sua dimensão e linguagem, quer pelo emprego de novos materiais, como era o betão armado, aponta o que será uma exemplar integração dos valores modernistas e vanguardistas na obra de Januário Godinho (Tostões, 2015).

Se por um lado Fernandez (1988), define Januário Godinho como um arquiteto eminentemente modernista, que lança as premissas para o posicionamento que apenas anos mais tarde assinalará a prática profissional dos arquitetos com maior importância no nosso país; Nuno Portas (1978), considera Januário Godinho como um “arquiteto charneira”, na medida em que tem a capacidade e visão pioneira de nas suas obras, incorporar um léxico arquitetónico nacional, abrindo o caminho para o regionalismo crítico. Conseguiu conjugar uma certa militância com a liberdade de criar, fruto da sua proficua mestria, mas, certamente, também das viagens que fazia com outros arquitetos e artistas a outras culturas.

Desse caldeirão de estilos e formas arquitetónicas, terão surgido as coordenadas para gerir as questões do gosto, entre o internacionalismo arquitetónico e o bom gosto português que caracterizam muita da sua obra (Tavares, 2012).

Tanto em Portugal, como além-fronteiras, na encomenda privada e na pública, a sua obra estendeu-se com uma abundância assinalável e uma exemplaridade de referência. Merece destaque a obra do Banco Comercial de Angola em Luanda, cujo desafio estrutural que apresenta, e a sistematização de elementos, traduzem a linguagem arquitetónica advogada pelo racionalismo funcional e apregoada pela corrente moderna da arquitetura do período pós-revolução industrial.

Numa aproximação ao nosso objeto de estudo, importa fazer referência à conceção de vários Palácios de Justiça: Palácio de Justiça de Tomar (1951), Palácio de Justiça de Ovar (1960) Palácio de Justiça do Funchal (1962), Palácio de Justiça de Lisboa (1962), em coautoria com João Andresen e o Tribunal de Vila do Conde (1964).

No contexto de Vila Nova de Famalicão a obra de Januário Godinho é especialmente abundante. São de referir a Casa Afonso Barbosa (1941) (fig. 1), as Instalações Agrícolas do Louro (1947 e 1967) (fig. 2), a Casa Casal Miranda (1951) (fig. 3 e 4), o Banco Português do Atlântico (1953), a Casa de Compostela (1962) (fig. 5), o Plano Parcial de Urbanização entre o Largo da Igreja e o Cemitério do Louro (1962), a Igreja Paroquial do Louro (1967), o Centro Pastoral do Louro (1969) (fig. 8), a Casa de Felgueiras (1970), o arranjo Urbanístico em volta da Igreja Paroquial do Louro (1971), a Residência Paroquial do Louro (1971), a Casa de Valbom (1972), as Instalações Agrícolas de Requião (1972) (fig. 6 e 7), a Unidade Industrial TMG (1972), o Centro Comercial do Louro (1973) (fig. 9), a Casa do Povo do Louro (1982) e a Casa da Cartuxa (1985).



Fig. 1: Casa Afonso Barbosa



Fig. 2: Instalações Agrícolas do Louro



Fig. 3: Casa Casal Miranda

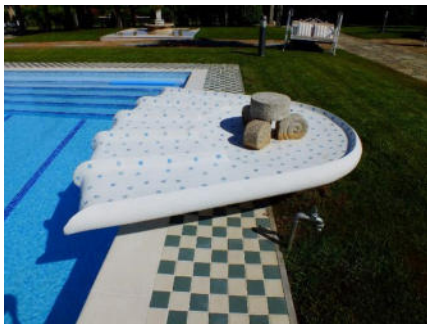


Fig. 4: Casa Casal Miranda (pormenor)



Fig. 5: Casa de Compostela; Fig. 6: Instalações Agrícolas de Compostela



Fig. 7: Casa Agrícola de Compostela



Fig. 8: Centro Pastoral do Louro



Fig. 9: Centro Comercial do Louro

Desta extensa e notável obra, o JG/PNEPCT, pelo seu relevo, integra o inventário dos edifícios com valor cultural a nível municipal.

A encomenda para este projeto nasce na sequência de um incêndio que destruiu integralmente os antigos Paços do Concelho. O Presidente da Câmara de então, Álvaro Folhadela Marques, optou pela construção de um novo edifício para albergar os Paços do Concelho, o Tribunal e outros serviços públicos que se encontravam instalados provisoriamente noutros edifícios, num programa integrado e inovador.

A composição estudada por Januário Godinho, procurou transmitir uma imagem de grandiosidade institucional, conjugada com a fluidez na sua implantação. Assim, o edifício é definido por três grandes corpos em volta de um pátio de honra, pelo qual se faz o acesso principal aos Paços do Concelho e ao Tribunal. Neste conjunto, todos os serviços dependentes do antigo Tribunal e

Registo Civil, formam um corpo autónomo, com a sua função e caráter próprios, embora integrados no conjunto arquitetónico geral (fig. 10).

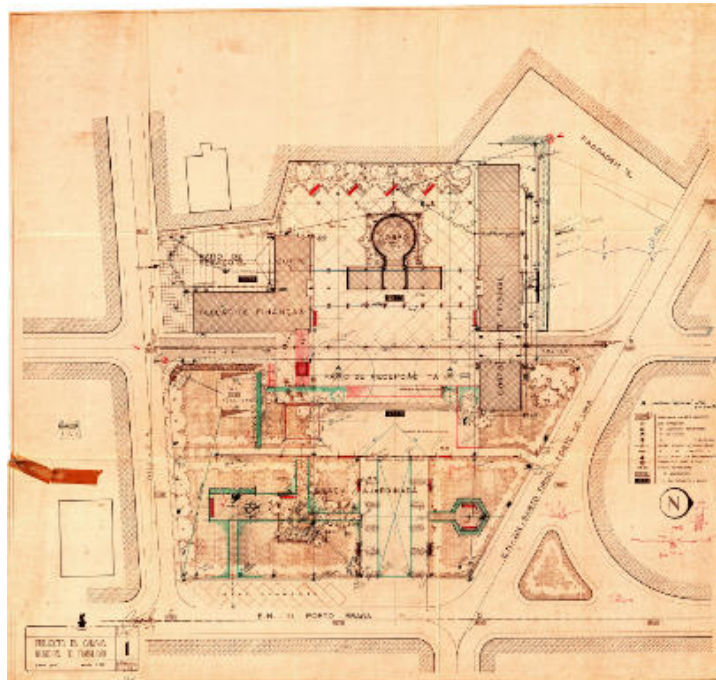


Fig. 10: Planta geral, JG 16 (PT/MVNF/JG/PNEPCT/B/000004)

Deste conjunto, sobressai uma torre com um relógio, manifesto elemento simbólico, cuja verticalidade contrasta com a horizontalidade de toda a composição (fig. 11). O edifício é marcado pelo emprego de granito em toda a sua extensão. Na cobertura predominam os telhados com beiral, e os vãos marcam um ritmo regular nas fachadas. Além do emprego do granito e da telha cerâmica, a madeira e o ferro forjado são utilizados em grande abundância.

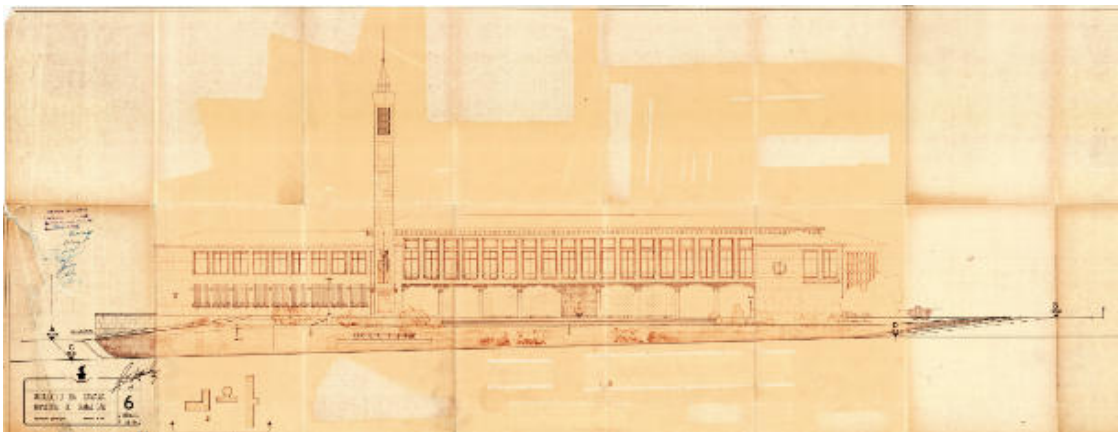


Fig. 11: Fachada principal, JG 24 (PT/MVNF/JG/PNEPCT/B/000012)

No interior, são os azulejos policromados que animam as paredes. Nos tetos do salão nobre e da sala de audiências, a madeira em caixotões preenchem o espaço, apresentando um desenho complexo e singular (fig. 12). Os vidros dos vãos também têm as suas particularidades: desde o martelado vindo da Alemanha, aos coloridos, a variedade é significativa. Uma janela não é apenas uma janela, é um exercício de expressão, geometria e iconografia. Os ferros das guardas, candeeiros, os mármore dos pavimentos e lambris, as carpintarias, demonstram uma sensibilidade distinta e magnificente do detalhe na sua obra (fig. 13).

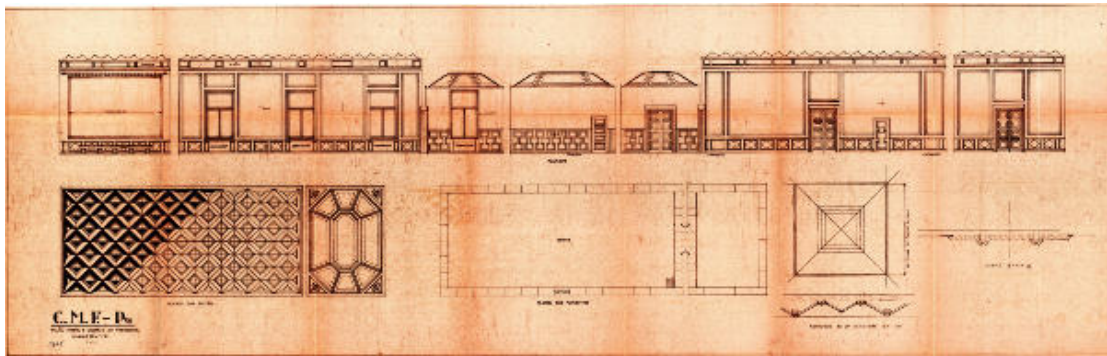


Fig. 12: Salão Nobre e gabinete do Presidente da Câmara Municipal, JG 96 (PT/MVNF/JG/PNEPCT/C/000040)

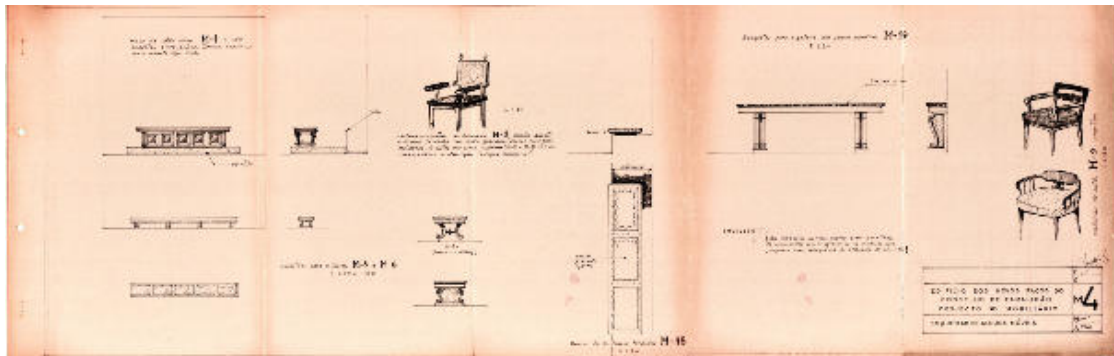


Fig. 13: Projeto de mobiliário, JG 193 (PT/MVNF/JG/PNEPCT/H/0001)

Se por um lado Januário Godinho parte dos princípios conceptuais modernos da organização do espaço, através da fluidez da colunata que antecede o pátio de honra e da relação exterior/interior dada pela superfície envidraçada, por outro, a imagem adotada através da linguagem empregue, exprime as orientações determinadas pelo Estado Novo. Ou seja, é clara uma ambivalência arquitetónica entre dois polos que gravitam neste período no contexto português.

Januário Godinho, soube articular nesta obra a modernidade e a tradição, através do seu diálogo, numa linguagem capaz de simbolizar o tempo presente, não abdicando da continuidade com o passado (Sales, 2014).

Desde o primeiro anteprojecto apresentado até à conclusão da execução da obra, toda a informação de natureza técnica, administrativa, contratual, encontra-se no Arquivo Municipal Alberto Sampaio. Refere-se que o Centro de Documentação da Faculdade de Arquitetura da Universidade do

Porto possui documentos, no Fundo Januário Godinho, que podem complementar a visão deste Projeto.

Discussão

O JG/PNEPCT encontra-se completo no AMAS, integrando as peças escritas e desenhadas comuns, desde a fase do programa base, ao projeto de execução, contemplando os projetos das diversas especialidades. A sua excecionalidade deve-se ao facto de constar toda a informação de natureza técnica e administrativa que enriquecem o conhecimento profundo de todo o processo.

O projeto de arquitetura foi trabalhado a várias escalas, conforme a fase e a complexidade que o pormenor exigiu. Além deste aspeto, a execução técnica dos detalhes é acompanhada de informação desenhada, sendo esta realizada com exímio rigor e técnica. Exemplo disso é o desenho da estereotomia dos pavimentos, da geometria dos tetos, do entablamento da cantaria e da serralharia e carpintaria em geral. No exterior, os pátios e jardim são também executados segundo a informação que consta do JG/PNEPCT e mediante peças desenhadas extremamente informativas quanto ao desenho, material, dimensões e produção. Quer para o interior, quer para o exterior, o mobiliário e equipamento, desde as mesas, cadeiras e iluminação são previstos e desenhados especificamente para este edifício.

Do ponto de vista administrativo, o procedimento concursal encontra-se integrado no processo, assim como um conjunto de comunicações entre Januário Godinho, empresa construtora, presidente da câmara e membros do governo, acerca do desenvolvimento dos trabalhos, com um detalhe significativo. Acrescem outros documentos administrativos, como pareceres técnicos, escrituras, editais, autos de receção e ofícios.

Do ponto de vista contratual, o processo possui diversos documentos que permitem perceber as alterações e as decisões em obra ao nível do projeto de arquitetura e especialidades, refletidas em peças desenhadas e peças escritas, como é o caso dos autos de medição.

Por vezes, os arquivos de arquitetura colocam alguns problemas aos arquivistas, desde a questão da sua grande dimensão ou o facto de os documentos serem mais frágeis e o seu acondicionamento ser complexo (ICA, 2000), não é esta a situação do JG/PNEPCT que é constituído exclusivamente por cerca de 320 documentos simples e compostos, em papel, com dimensões planas e tipologias variadas, entre plantas, faturas, ofícios, editais, jornais, autos, folhetos publicitários, caderno de encargos, programas de concursos, desenhos, propostas, etc., em bom estado de conservação. Este *Projeto* encontra-se devidamente descrito arquivisticamente segundo as recomendações internacionais (ICA, 2000), (ISAD(G), 2002) e nacionais (Portugal. Direção-Geral de Arquivos, 2011).

O JG/PNEPCT está inserido no Fundo da Câmara Municipal de Vila Nova de Famalicão (PT/MVNF/CMVNF), na *Secção M-Obras Municipais*, por sua vez na *Subsecção Edifícios Municipais*. Este projeto é uma Subsubsecção da última mencionada (PT/MVNF/CMVNF/M-A-A).

Os documentos provenientes do trabalho administrativo do município, criados ou recebidos, são classificados no Plano de Classificação da instituição. A classificação é um processo intelectual de organização da documentação, com regras preestabelecidas para agrupar os documentos, consoante a sua proveniência. É a ação de separar ou dividir um conjunto de elementos estabelecendo classes ou grupos, sendo aplicável à totalidade de um fundo ou a secções desse fundo (Heredia Herrera, 1991). Ao classificar um arquivo ou fundo faz-se um agrupamento hierárquico das séries documentais à volta

dos órgãos ou funções (secções), das atividades ou negócios (subsecções), etc. desenvolvidas pela instituição ao longo da sua atividade de gestão.

Conforme os princípios da arquivística, o respeito pela proveniência e pela ordem original, deverá introduzir este *Projeto* no seu contexto de produção, ou seja, faz-se o respeito pela proveniência e a ordem original, para compreender o significado administrativo e histórico da documentação (Heredia Herrera, 1991) (Rosseau & Couture, 1998).

Sendo assim, no respeito pelos princípios da arquivística mencionados, faz-se uma ocultação da relevância do JG/PNEPCT ao posicioná-lo como uma Subsubsecção num vasto fundo de uma unidade orgânica da câmara municipal. O *Projeto*, que diz respeito a um edifício marcante e a um arquiteto de renome, com uma prestigiada carreira, está classificado segundo a função orgânica que desempenhou no passado, fruto de uma atividade relacionada com a construção de um edifício municipal e termina, no plano de classificação hierárquico, bastante oculto em termos de comunicabilidade com o público investigador.

O que se pretende refletir é se o JG/PNEPCT deveria ser tratado arquivisticamente com um outro critério de classificação que lhe permitisse ter mais visibilidade e comunicabilidade, sendo descrito não exclusivamente no Fundo da Câmara Municipal, mas representado também, no Guia de fundos e no catálogo do AMAS, com independência e como sendo um projeto de arquitetura destacado da sua *origem*, sem contudo corromper o princípio arquivístico da proveniência (Heredia Herrera, 1991) (Rosseau & Couture, 1998).

Tradicionalmente a estrutura orgânica-funcional é uma referência, tanto na elaboração dos planos de classificação como na identificação e definição da operação da classificação (Silva, 2013), mas alguns autores têm divergido desta opção, colocando os princípios de proveniência e da ordem original em causa (Cook, 1993) (Krawczyk, 2001-2002), por razões que não são as que se defendem neste trabalho, mas que se compreendem atualmente pela globalização da informação e o acesso facilitado e rápido aos documentos digitais que pressupõem comunicabilidade nos sistemas de informação eletrónicos que os arquivos disponibilizam.

O JG/PNEPCT é constituído por nove séries que correspondem aos diferentes procedimentos administrativos (Fig. 14).

	Título	Data de produção (inicial-final)		Âmbito/conteúdo
<i>Série A</i>	Ante-projecto do Novo Edifício dos Paços de Concelho, Tribunal, etc. - Câmara Municipal de Famalicão - 1952	1952	1952-09-18	Esta série contempla o Ante-Projeto do Novo edifício dos Paços de Concelho, Tribunal, etc. de Vila Nova de Famalicão, realizado poucos meses após o incêndio do antigo edifício. Este Ante-projeto, apesar de bastante distinto do edifício construído, contém muitas das premissas desenvolvidas no Projeto base.
<i>Série B</i>	Projeto do Novo Edifício dos Paços de Concelho,	1950-11-16	1956-04-09	Encontram-se em falta os documentos: 2 - Planta da Cave e Alicerces; 4 - Planta do 3º Piso 5 - Planta dos Arquivos Gerais 4º Piso;

	Tribunal, etc. - Arquitectura			Esta série constitui o projeto base do Edifício da Câmara Municipal de Vila Nova de Famalicão.
<i>Série C</i>	Projeto do Novo Edifício dos Paços de Concelho, Tribunal, etc. - Pormenores - Arquitectura	[195-?]	1961-02-11	Secção constituída pelos documentos 53 - P11 a 144. Esta série é composta por um conjunto de desenhos de pormenor e alterações sobre o projeto base, que resultaram na obra construída.
<i>Série D</i>	Projeto do Novo Edifício dos Paços de Concelho, Tribunal, etc. - Aditamento - Mobiliário	1959-01-	1961-01-	Nesta série encontram-se desenhos de plantas do Tribunal, com identificação e localização das peças de mobiliário propostas pelo arquiteto Januário Godinho. Os desenhos contemplam as alterações dos vários aditamentos dos desenhos de pormenor. A base destas plantas são as plantas do projeto original, apesar de já conterem alterações das versões finais dos espaços.
<i>Série E</i>	Projeto do Novo Edifício dos Paços de Concelho, Tribunal, etc. - Peças não Catalogadas	[1952?]	1968-02-27	Nesta série encontram-se desenhos, que são parte integrante do projeto da Câmara Municipal de Vila Nova de Famalicão, apesar da sua ordem não estar identificada originalmente.
<i>Série F</i>	Projeto do novo edifício dos Paços do Concelho, Secção de Finanças Câmara Municipal de Famalicão- Adicionais	1951-07-24	1961-06-09	Nesta série encontram-se um conjunto de ofícios, Mapas de Medições e Orçamentos relativos aos Adicionais de Obra
<i>Série G</i>	Diversos	1960-04-06	1965-06-30	Nesta série encontram-se um conjunto diverso de Peças escritas e desenhadas que não encontram lugar nas séries anteriores
<i>Série H</i>	Concursos Públicos de fornecimento para o novo edifício dos Paços de Concelho, Tribunal, etc.	1951-07-24	1961-04-	Nesta série encontram-se várias capas e maços com documentos datilografados com processos de concursos.
<i>Série I</i>	Correspondência recebida e expedida referente ao Projeto do Novo Edifício dos Paços de Concelho, Tribunal, etc.	1952-05-06	1974-10-31	Nesta série encontram-se maços de correspondência com ofícios recebidos/expedidos pela Câmara Municipal. Fornecedores, ministérios, arquiteto Januário Godinho, etc.

Fig. 14: Tabela com resumo descrição arquivística do JG/PNEPCT

Por fim, optou-se por manter esta estrutura das séries decorrentes da sua organicidade, respeitando os princípios da arquivística moderna, realizando uma descrição sumária do JG/PNEPCT no Fundo da *Câmara Municipal, Secção M-Obras Municipais, Subsecção Edifícios Municipais (PT/MVNF/CMVNF/M-A-A)*, e uma descrição completa ao nível do documento, enquanto fundo independente do Fundo da Câmara Municipal (PT/MVNF/JG/PNEPCT), a par de outros fundos e coleções que o arquivo municipal possui. Pode observar-se no portal do AMAS² o resultado desta resolução.

Conclusão

O JG/PNEPCT face à sua importância no contexto da história da arquitetura em Portugal e da obra de Januário Godinho, constitui desde logo uma importante herança cultural, que impõe a sua preservação e salvaguarda.

Por outro lado, o facto deste processo ter uma complexidade assinalável e contemplar todas as fases de projeto e testemunhar todo o decorrer da obra, tem em si uma capacidade de constituir um exemplo a ser estudado por futuros arquitetos. Permite o entendimento da componente prática da arquitetura entre o projeto e a obra, pois além de refletir a memória e a exemplaridade do projeto, abarca a relação da encomenda do Dono de Obra com o arquiteto e a empreitada.

O processo em questão tem ainda a capacidade de contribuir para a salvaguarda do próprio edifício, através da função instrumental dos documentos de projeto e obra, para execução de projetos de intervenção no edifício, a executar no futuro.

Entende-se que o JG/PNEPCT é uma peça fundamental complementar ao património edificado e como tal deve ser preservado, valorizado e divulgado.

Tendo em conta a missão genérica do AMAS, a promoção, a salvaguarda, a valorização, a divulgação, o acesso e a fruição do património arquivístico do município (Portal online Arquivo Municipal Alberto Sampaio, 2019), pode afirmar-se que esta intervenção em termos arquivísticos, de valorização e visibilidade do JG/PNEPCT, permite cumprir com esta missão e proteger a qualidade arquitetónica patente no *Projecto* e melhorar a sua visualização, enquanto fundo, no portal do arquivo municipal, no seu repositório *online*, através do *Archeero* (software de gestão de arquivo). Logo, contribui-se para uma melhor preservação do património arquitetónico e difusão da sua informação junto do público em geral e do público mais especializado. Assim como permite melhorar a compreensão da obra de JG no concelho de Famalicão, e a nível nacional, difundindo a prática de arquitetura de edifícios públicos que se destacam no município, facilitando o acesso aos documentos deste *Projecto* e agilizando o tempo de investigação dos utilizadores. Cumpre-se os objetivos de divulgação e acesso e fruição do património arquivístico relacionado com a arquitetura e valoriza-se a investigação desta área em arquivos administrativos e municipais.

Nesta dupla opção de apresentação arquivística do *Projecto*, na segunda situação, em que ele surge fora do contexto de produção, tem-se consciência que é respeitado o princípio da proveniência porque se mantém a sua referência no fundo da Câmara Municipal, não se desvalorizando o seu valor histórico municipal. Pelo contrário, esta opção, de o constituir como um fundo independente, enriquece-o e permite uma recuperação informacional muito maior do que se estivesse classificado junto ao conjunto documental com o qual foi produzido, no arquivo do município, no fundo da CMVNF/*Secção M-Obras*

² Disponível em: <http://www.arquivoalbertosampaio.org/results?lg=Fonds%2cCollection>

Municipais/Subsecção Edifícios Municipais. De forma geral, a pesquisa *online*, através do software do arquivo localiza e recupera informação sobre documentos existentes, em qualquer local do plano de classificação, resolvendo esta questão da invisibilidade na classificação dos documentos.

As missões que SAR³ (SAR-ICA, 2004) propõe (a promoção da documentação arquitetónica como elemento-chave do património cultural e o aumento do acesso a mais e melhores registos arquitetónicos autênticos) são assumidos pelo AMAS para melhorar a qualidade e o desempenho técnico e administrativo do município de V.N. de Famalicão.

Com esta proposta alternativa de classificação, deste *Projeto do Novo Edifício dos Paços de Concelho, Tribunal, etc.* de autoria do arquiteto Januário Godinho, o arquivo municipal em diálogo com os arquitetos do município, dá visibilidade e comunicabilidade incentivando o uso da documentação no arquivo como recurso para as fontes da história da arquitetura.

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The forgotten legacy of Antonio Rubio Marín

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Abstract

In the 21st century, we have located in an attic of the library of the University of Alcalá some boxes marked as Antonio Rubio that nobody knew where they came from or who they belonged to. We decided to investigate about the same, finding what appeared to be a documentary archive of a mid-twentieth-century architectural studio, corresponding to Antonio Rubio Marín, an architect from Madrid not very well known, but of notable importance in Madrid and Zaragoza, becoming Dean of the College of Architects of Madrid in the 1950s.

Before tackling the exhaustive study of this material, it was necessary to locate its origin. We asked Antonio Fernández Alba, who recognized that he was the one who sent the boxes but could not give us more information of where those boxes had come from, and some contemporary architects such as Gaspar Blein, Sánchez de León or Sainz de Vicuña. This process was successful in localizing his grandchildren, so we are able to face the study of the architect's legacy from the beginning, having to solve different questions that we want to transfer in this communication:

From the legal point of view: what happens to the author's rights of a legacy abandoned a few decades ago and now recovered? to whom does the legacy belong? who can have the reproduction rights? who bears the costs of inventory and classification?

From the point of view of conservation: how to act with planes rolled up in a regular condition of conservation? what to preserve, expurgate or throw away?

If it could be to digitize the material: everything or just the most significant? Should the digitized be shared openly?

Keywords: legacies, Antonio Rubio Marín, architecture, unpublished, donation.

Introduction

Although the transfer of the legacies of architects to the documentation centers¹ is already quite frequent, some forgotten legacies remain, as is the case of the architect Antonio Rubio Marín, a legacy that has come to light in a casual way among the shelves of the library of the University of Alcalá.

The architect Antonio Rubio Marín was born in Granada in 1884, but his professional life developed mainly between Madrid and Aragon. He made important works in Zaragoza such as the great Hotel (VVAA 1931) and the Zaragoza Post Office (VVAA 2016), or in Teruel, the Casino and

¹ In Spain after the failed attempts to make the great architecture museum of the late twentieth century, the weight of the archival in Architecture has fallen on professional colleges, universities and schools of architecture, and some other institution such as the Academies. Particularly in Madrid, this work is carried out mainly by the Historical Service of the College of Architects of Madrid, and the archiving services of Madrid universities such as ETSAM (VVAA, 2012) and to a lesser extent our University of Alcalá. To these specific centers of architecture, the National Library, the San Fernando Academy, the Villa archive, and many other generalist archives with its more or less important section of architecture must be added.

Marin Theater (Biel, 2005), a character not too well known among historians of the twentieth century, perhaps for not embracing the international style. In any case, his influence within Madrid's architecture was notable with the design of various buildings on the Gran Vía, in the Carrera de San de Jerónimo where he made the Musical Union building and especially for being elected as Dean of the College of Architects of Madrid in 1949 exercising until 1953. He maintained an architecture studio in the central street of Alcalá until his death in 1980. It was then that his heirs dismantled it, keeping the legacy in cardboard boxes, which years later have appeared at the University of Alcalá, giving rise to this communication.



Figure 1. J. Cárdenas, 1969.
Portrait of Antonio Rubio Marín.

The legacy found

This finding consisted of 3 cardboard boxes of different sizes and a roll of large planes correctly wrapped. These were boxes stored in a mezzanine under cover of the polytechnic building that were identified but not classified or recognized, as they were intermingled together with other material donated by Antonio Fernández Alba.



Figure 2. Boxes with the legacy found. Photo of the author.

This material had already been donated more than fifteen years ago, but forgotten in the loft found, but it had been left in the memory of two librarians² who at the time could not inventory said material. Years after the transfer of the architecture library to the new CRAI (resource center for learning and research), it meant a greater distance and therefore greater abandonment of the custodial material.

² María Pilar Centeno y Flor Fernández López librarians of the School of Architecture and the Polytechnic School of UAH.

It is at that time, in the middle of the year 2018, when an collaboration emerged in the form of an article with the architect Antonio Fernández Alba³, which caused him to resume all his involvement with the University of Alcalá, and therefore, he tried to recover and locate part From the legacy of this architect, and among this localized material, thanks to the memory of the librarians, the cardboard boxes with the archival material labeled with the name of Antonio Rubio appeared, which give rise to this research work.

The first research steps

Once the material was located, and before facing the study and the evaluation of said material, it was necessary to locate the origin and situation of our protagonist. First, different inquiries were made with living contemporary architects, in addition to Antonio Fernández Alba, Gaspar Blein, Sanchez de León and Sainz de Vicuña were contacted, who provided some clues. Subsequently, inquiring on the internet, contact with one of his granddaughters was achieved, which allowed the architect's value to be established and minimum conditions established to face the study of the legacy. At this time the doubts that arose were, What about the copyright of an abandoned legacy a few dozen years and now recovered? Who owns the legacy? Who can have the reproduction rights? Who pays inventory and classification expenses?

And from the point of view of conservation: how to act with rolled vegetable planes in a regular state of conservation? What to keep ?, expurgate or throw? What to restore and to what level? Is digitalization of the material considered necessary? Of everything ?, of only the most significant? What digitized should be shared in open?



Figure 3. Rubio Marín, Antonio. Drawing of proposal of Town Hall next to the Basilica del Pilar de Zaragoza. Watercolor on cardboard, Size 220 * 70 cm. Photo of the authors.

³ Antonio Fernández Alba (1927-) renowned architect who won the National Architecture Award of Spain (1963) and the Gold Medal of Architecture (2002) as well as being a member of the Royal Academy of Fine Arts of San Fernando and the Royal Academy of the Language. He is a professor at the UPM and was selected by the Rector of the University of Alcalá for the development of the degree of architect at this university and its implementation, as well as being in charge of some of the significant buildings of the new university as the polytechnic building.

The legacy: drawings and texts.

The localized material, as already indicated, consists mainly of three cardboard boxes with rolls of vegetable paper organized in named and numbered architectural projects, and a roll of drawings on large format cardboard. We have not yet completed the complete inventory of all the material, but it can be anticipated that it is made up of about 100-120 files, almost all of basic and execution projects, and among them, some of the larger dimensions made in color with watercolor on them stand out appropriate cardboard for these techniques.

The graphic material is complemented by three written documents of great value, a Journal of Operations, a written report of a project and a brief biographical review. This biographical review is written on folded paper pages, with an old typewriter, with numerous corrections, which give an idea of a written text for your own use. In addition, the pages were stored in an envelope with the edges tinted black in the manner of the envelopes used in the twentieth century for the wake and mourning situations, this circumstance and the tone of the written lines suggests some notes written to read in a tribute to the architect at the time of his death.

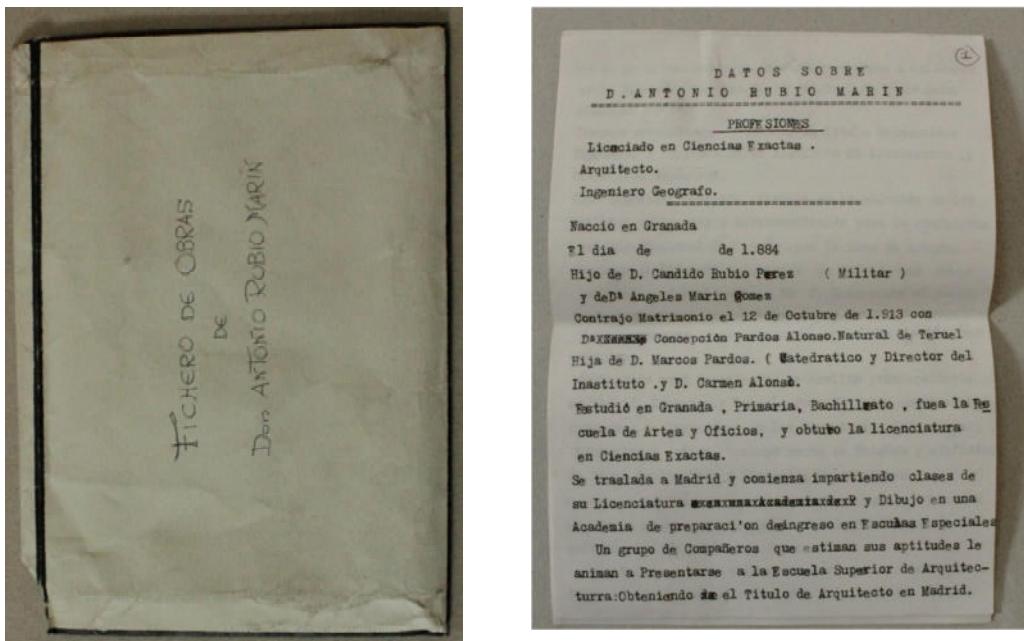


Figure 4. Pages of the brief biography of Mr. Antonio Rubio typed found. UAH Archive.

The second document is a report of the execution project corresponding to the Building Block project for state officials and is a few pages, and stands out for the small document entity of the document compared to what is now an execution project in full era of office automation. It will be interesting, when the corresponding project drawings are located, to study the cross information in both documents.

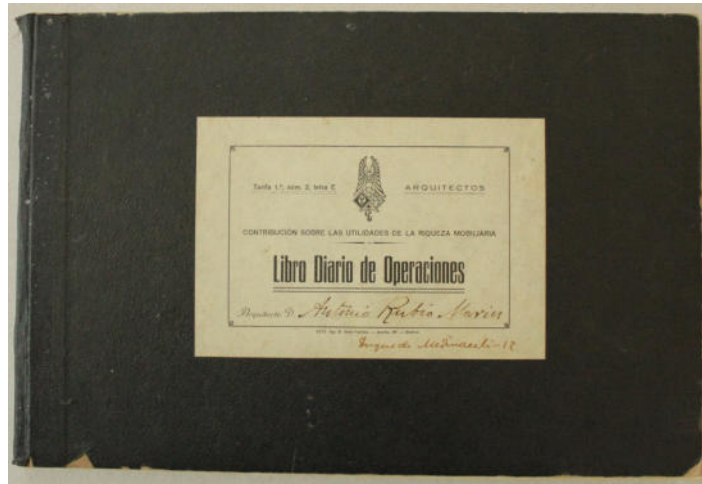


Figure 5. Daily Book of Operations of the Architect D. Antonio Rubio. UAH Archive.

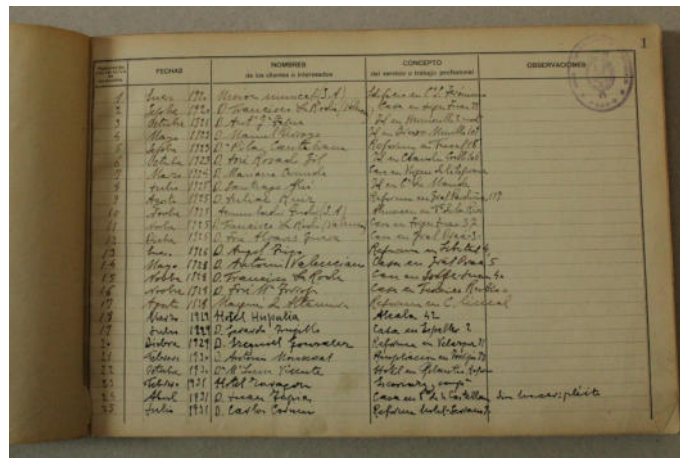


Figure 6. First page of the Daily Book of Operations of the Architect D. Antonio Rubio. UAH Archive.

Finally, the document of greatest interest is an inventory book of the work done in the exercise of the architect and is called the Journal of Operations. It seems that this book would correspond to the obligation of carrying out the inventory of all the projects by the liberal professionals for their control in order to proceed with the calculation of the corporate tax they had to satisfy, as established in the *Contribución sobre las utilidades de la riqueza mobiliaria* of October 19, 1920, where it indicated in its first section that

As of 1 current month, it is declared mandatory for lawyers, engineers, architects, Exchange and Exchange agents, [...] included in section E) of the Law regulating Taxation on the utilities of the movable wealth, the use of the books of records referred to in art. 20 of said text, and with the formalities determined for each profession. [...] In said books, the taxpayers who are interested in the income they receive or have received in the exercise of their profession shall be recorded by the interested taxpayers. ⁴

⁴ The popular Utilities Tax that was actually called the Contribution on the utilities of movable wealth of October 19, 1920 and that was corrected in a new Consolidated Text of September 22, 1922

From the point of view of the study of the legacy this document is of great interest because it will serve to order the author's projects and locate the corresponding plans, since they are numbered chronologically together with the indication of the property, the type of action and the location. The annotations correspond to projects from 1921 to 1954, which can mean the end of your activity as a designer. We must consider that at that age our protagonist was 70 years old, which most likely meant his retirement as a designer.

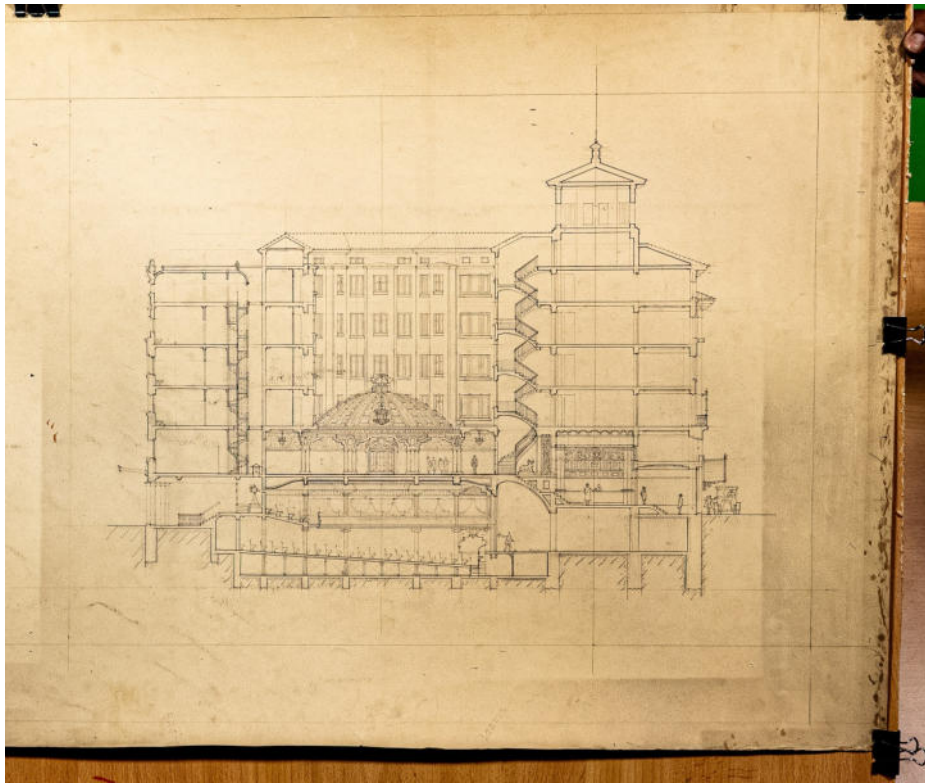


Figure 7. Antonio Rubio Marín, Pencil drawing. Photo of the authors.

The processing of the legacy

The processing of such a legacy begins with the administrative legal procedures to define who belongs and who can make use of the generated material, so once contacted the heirs we had to establish a meeting with them to establish the interests of each of the parts. After the contact we scheduled a meeting, which was attended by two grandchildren and a great-granddaughter, and we were able to establish the guidelines of what will be the future record of donation of the goods.

It was considered that the most appropriate legal figure for this action would be the donation, in which all rights are transferred with respect to the material located by the family to the university, which on the other hand we have been custodians of it for years .

It was necessary to carry out a first letter of acceptance by both parties since, although the material was property of the University archive there was no document to ratify it, so the first thing that was processed was a document, signed by a family representative, who recognized the current

situation and allowed the use and conservation of all the material found until the final agreement was drafted. This document facilitates at least the realization of the previous inventory that will allow to write the definitive agreement, as well as the previous diffusion that is being done in a communication like this.

Thereafter, a few months later, the final agreement has been signed, the parties sharing responsibilities with the following conditions set out in the signed document

Second.- In this act, the Donor delivers to the Archive of the University of Alcalá the set of documents and other elements that form the named Fund [Shallow Inventory Annex]. The family reserves the right to voluntarily donate new documents to the Archive of the University of Alcalá, which will be obliged to accept them to maintain the unity of the fund.

(...)

Fifth.- Within the framework of cultural and research purposes and therefore of dissemination and dissemination that are characteristic of scientific and technical research, this donation expressly includes the transfer in exclusive and indefinite, or for the maximum time allowed by the law, of all the intellectual property rights of all the works that are part of the donated file including the fragmentary use of them, for any type of exploitation, public communication, distribution as well as support, format and medium, including audiovisuals, computer, multimedia, telematics, etc.

Sixth.- The donation of this Archive implies the transfer of ownership of it to the Archive of the University of Alcalá, which will become the owner and assume the following commitments:

1. To make the Documentary Fund available to researchers and the general public, for its dissemination, in the way that teachers and technicians of the Archive of the University of Alcalá deem most appropriate.

2. Establish the most appropriate criteria for specific treatment, evaluation and selection in order to guarantee the best management and preservation of the entire Documentary Fund.

3. Proceed with the organization and the development of instruments for the description of the Documentary Fund to facilitate its consultation and dissemination.

4. As it is prepared, provide the Donor with a copy of the various instruments of description of the Documentary Fund.

5. Encourage the appointment of this Documentary Fund according to the International Standard Archival Description (General, 2nd. Ed.):

ES.28804.AUAH / AP / Antonio Rubio / xxx

[Spain.CP.Alcalá University Archive / Personal Archives / Antonio Rubio / Caja-Planero]

From this moment and with this signed agreement we will be able to proceed with the organization and treatment of the legacy with legal support for the planned actions.

The organization of the legacy

Once the administrative difficulties have been overcome, work has begun on the management of all the material obtained. In a first exploration work, we have verified that the projects are ordered and marked with small labels that describe and number them, although this numbering will serve for a first approximation, but it cannot be considered definitive, since there are some disordered drawings, partly because the labels have come off or because some rolls had been opened. Therefore, the first measure will be to establish an order for projects by assigning a signature to each of the existing sets, whether they are projects carried out or preliminary projects (Cagigas, 2016) for this purpose, we will take advantage of both the number assigned in the roll and the numbering established in the Order Book found.

The process of management and treatment of plans

Once a classification is established, the plans will be ordered in archives of the University archive. The material found is in a regular state of preservation, since the planes are rolled without tubes to protect them. Therefore, a first job of stretching at large tables will be necessary to evaluate them and make decisions about them. All those drawings that, due to their size and state of the support, can be flattened, will be placed in cardboard folders with paper subfolders that stabilize the acidity of the support⁵ and those that are already very twisted and difficult to unroll will remain rolled.

For this work of material manipulation, we have the collaboration of a restorer who will establish the guidelines for action both in the study process and for its documentary restoration for the purpose of future conservation. This future restoration process will be marked by criteria of dirt, presence of metallic, plastic or fatty elements and the existence of tears or tears. (Cagigas, 2016: 1218)

The drawings of this legacy are made on various supports such as cardboard, vegetables, cloth paper, sketch paper, tissue paper ... each of them needs a different treatment and protection. The vast majority are ink drawings that have an acceptable state of preservation, however there are others made with graphite pencil that due to the process of manipulation of the drawings are getting dirty and erasing the drawings, so it will be necessary to protect them. With appropriate papers, the pencil drawings are very delicate in the face of friction and especially when the paper ages and loses moisture, so that the graphite is worse and it detaches more easily. Therefore, these should be protected with neutral papers that prevent friction or fixing them to one end and that can be lifted avoiding surface friction or if the format is not very large with the four-flap format. (Heel, 2008: 133)

As for the conservation of the material, all of them will be kept in places with optimal humidity and temperature conditions (Tacón 2008: 30-31) and as far as possible, and in those cases that require them, and justify their interest will be treated to improve the pH of the support by impregnating products that counteract the deterioration by acidity of the paper.

⁵ Most of the paper and cardboard supports used for drawing in the mid-twentieth century have deteriorated due to an unbalanced Ph, having a lot of acidity, so they are brittle and their handling has many risks because they easily break. When, once the different materials have been analyzed, the appropriate sub-folders will be acquired for each situation. For this definition see (Tacon, 2008: 134)

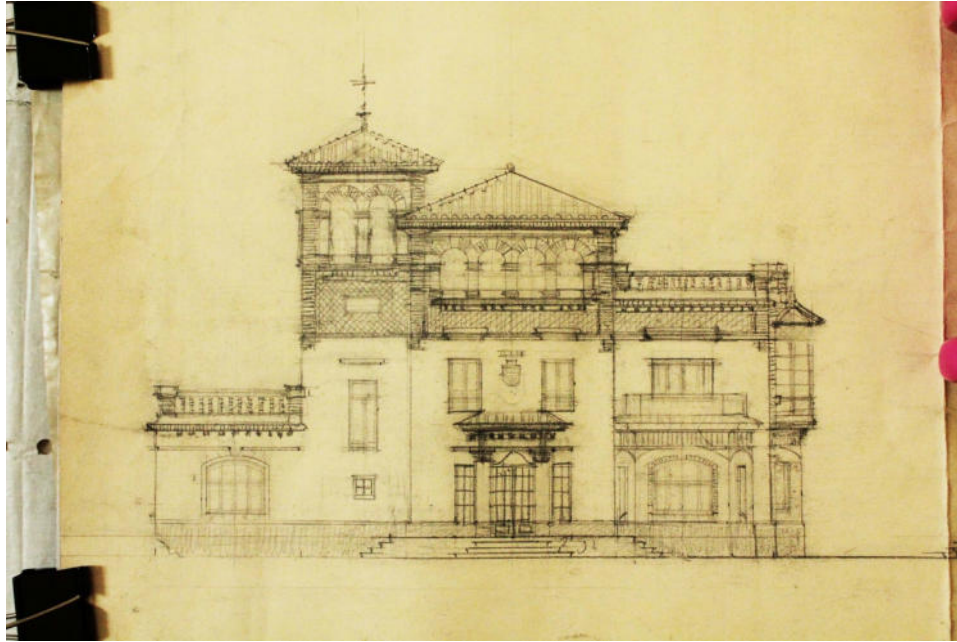


Figure 8. Antonio Rubio Marín, (1930?) Pencil drawing Casino turolense. Photo of the authors.

Digitization

Once the inventory has been completed and while the cataloging of all the material is being carried out, the digitalization work will begin. This process involves a significant investment, so it will be done progressively according to the needs of using these images. The proposed scanning system will be non-invasive and with minimal contact with the original. In small planes, as far as possible, a flatbed scanner, of UNE A3 size (210 * 297 mm) will be used, this type of scanner allows you to keep the document flat while scanning is being done given the revolved state of the support. We have rejected the use of a large-sized scanner that we have in the file, as it is a system that causes the paper to move between two rollers to pass through the scanner reader, which means an aggression and given the fragile state of It seems appropriate. On the other hand, when faced with a rough paper, it may cause small errors or imperfections in the final result. Therefore, for larger planes, the digital photography system will be carried out, we have a document photography table with a horizontal lectern and two perimeter lights that, with a suitable camera lens, allow us to photograph documents of up to UNE -A2 (420 * 597 mm), so we will proceed in this way. For larger sizes we have had to organize a system in which we hang the drawings with tweezers and magnets on a flat vertical surface to illuminate it with spotlights and with a tripod located at the appropriate distance proceed to photograph. This system, although it forces us to a large space, gives us a lot of reliability and once the distances and objectives to be used are normalized, it allows a fairly dynamic and effective work.

This system will require a post-production process with Photoshop of the resulting images to remove the remains of photographs, tweezers and magnets. To obtain the images, at least one centimeter will be left all around to distinguish where the document ends, in case there are tears or imperfections that usually occur at the edges. (Cagigas 2016). Likewise, on this outer edge, a label designed for this purpose will be included, showing the signature, a graphic scale and a color scale that

allows to have in the same photograph all the image definition data in order to achieve maximum correction in future reproductions .

This digitized will be done in high resolution photography obtaining a raw file, and from which two .jpg and one .tiff files will be obtained, of different sizes according to the demanded use, on the one hand the quality images for researchers and on the other hand a Low resolution jpg that can be used for publications and dissemination.

Conclusion

Being able to follow the process of an architect's legacy from the first steps to its completion, is being a unique opportunity to analyze and review the entire procedure involved.

The first administrative and legal steps, which has involved contact with the family and the drafting of the necessary donation documents, where the ownership and use conditions have been established.

Following the technical process of inventory, cataloging and digitization, to end the dissemination processes, which will happen to the previous steps and that exceed this communication.

It seems important to highlight all the processes and difficulties encountered, as well as the need to adjust the effort to the economic resources and people we meet. A thorough dedication to all existing legacies is not possible and an order of priorities should be established based on the interest and possible dissemination of the material found. In this case, the identity of Antonio Rubio Marín, an important and more or less unknown architect, has allowed us to provide an unpublished and original study that we believe of interest for its connection to the College of Architects of Madrid and that will advance according to the balance between demand actual dissemination and available resources.

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On the affective value of archives: The case of Raoul Verney

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During the Lebanese Civil War (1975-89), many architects, private and public institutions lost their archives to theft or warfare destruction. Several of the modernist buildings that survived the war were demolished during the reconstruction effort; in the urge to forget the conflict, a distant past was favored for preservation whilst newly erected structures promised a better future.

In an enduring context of indifference towards modernist architecture, this paper discusses the crucial endeavor by the Arab Center of Architecture (ACA) to preserve architecture and its documentation from that era. The ACA's initiative is exemplified by a project currently underway which will archive the documents of a radical modern and brutalist Lebanese architect, Raoul Verney (1930-2017).

Following his death, his wife, Claude Verney, also an architect, initiated a selective preservation of paper-based and digital documents as well as scale models, moving these from his studio to a seaside chalet where the couple had spent their last three years. There, she underwent a process of emotional healing through organizing the archival items. Balancing the tension between Claude's attachment to the physical archive - an affective trigger towards her lost one - and her intention to make it accessible to the public, a customized working model was agreed between Claude and the ACA. Parts of the archives are transported to the institution on a weekly basis for digitization, preservation and analysis, then returned to the custodian who offers insights in discussions about each week's materials.

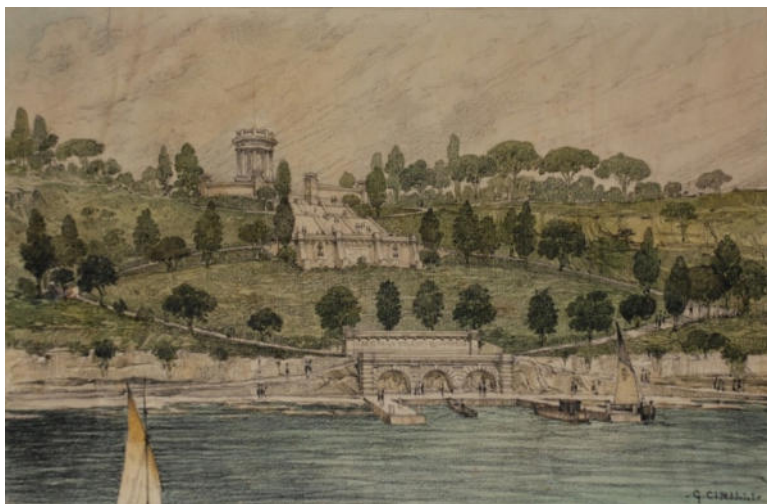
This paper offers reflections on the personal and cultural sensitivities to be negotiated to secure public access to this nationally and internationally significant archive. Drawing on the diversity of the archive and the rare opportunity to enrich critical discussion on a posthumous collection with insights from an informed family member, the paper also typologises the life stages of the documents, which may start as technical information for construction, re-emerge as promotion material for business development, surfacing again as affective triggers for loved ones; and finally recast as cultural artefacts and research resources facilitating intellectual and creative learning amongst those engaged in the production of the built environment.

The mission of architectural archives for the protection of cultural diversity. The Italian experience

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What is the mission of architectural archives in contemporary society? What is the audience of the archives, for whom we should preserve them? What are the responsibilities of the governments for protecting and enhancing the cultural heritage in a wider dialogue with the communities? We might remind that protection of culture and the natural world is a moral duty of individuals, communities and governments. And, also, that “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits” (United Nations Universal Declaration of Human Rights, 1948). We need to re-discuss the mission and potentials of architectural archives, as well as museums of architecture, as strategic centres for innovative policies of promotion of contemporary architecture.



Guido Cirilli, War Memorial at Passetto, Ancona, 1926-1932

Archivio Accademia di Belle Arti di Venezia, Fondo Guido Cirilli

Today we are far from this position, as culture and heritage are not a priority in the governments' agendas, and cultural institutions don't seem to be any more places for innovation and for an avant-garde. In such a framework, the extreme fragility of the cultural asset makes even more critical the situation of the architectural archives.

The awareness of their cultural value and the need for policies for their preservation required a long process by an avant-garde of professionals, experts and scholars active in different fields and in different institutions reaching the first tangible results during the 1980s.

Italy has a relevant part in this process: in the 1980s a group of pioneering institutions, public and private, started a movement to protect the conservation and the integrity of the archives of contemporary architecture. Italian experience is rooted into the plurality of our culture due to the

composed political and administrative asset of our peninsula, that reached a national unity between 1860s and 1870s. So, Italy is a multicultural country, a collection of regions, provinces and towns with different history, morphology, culture, traditions, language. The variety and diversity of such heritage is recognized as a high value and proved to be a successful issue in the process of creating an Italian network of contemporary architectural archives which was at the origin of *AAA Italia*, the national association of architectural archives, founded in Venice in July 1999 (www.aaa-italia.org). The institutions involved succeeded in dealing with the complexity of the architectural archive, aware of the importance of its integrity as well as the need to preserve them in the place of their production. We should stress, in fact, that architectural archives do not contain only beautiful artifacts to be collected but sketches, notes, letters, photographs, and technical drawings, models, samples of materials, contracts and bills, and in several cases extraordinary libraries linked to the professional and cultural activity. Depending on the cultural context and on the role and importance of the producer of the archive, architect or engineer, they risk being abandoned in a storage or even destroyed by the heirs, or, at the opposite, considered a source of income for the art dealers.

Let me suggest how the variety of our culture, region by region, village by village, was recognized as a high value by the travelers visiting the peninsula in the Grand Tour. The travel to Italy, in fact, in its different stages from the 17th to 20th century has revealed the value to its heritage, tangible and intangible. We can consider the image of the peninsula having been forged by the narratives of the visitors and mirrored in the visions of foreign eyes. Travel diaries made of narratives, sketches and drawings have contributed to the definition of the identity and the character of the peninsula. The itineraries of foreign writers, poets, composers, artists and architects evolved in the late nineteenth century for the discover of an inspiring landscape and townscape, beyond the ancient monuments of Roman Empire, Renaissance or Baroque. They were impressed by the so-called 'Italia minore', expressing the complexity of a country changing its image place by place, woven in its landscape and territory. The urban scene with its squares, the pattern of streets, the dialogue between modest buildings and monumental palaces and churches, the glimpse on the hilly or mountainous landscape or even the openings to the coast, take on a unitary value together with the intangible heritage of the traditions, languages and dialects, daily activities that mark the life and habits of the communities.

Italian avant-garde, during the difficult and controversial years of the Fascist regime and in the post-war, found new roots in such a choral heritage. Vernacular architecture was appreciated for simplicity and functional clarity, as opposed to the artifice of academic and classicist compositions. A pioneering photographic journey along the whole peninsula, region by region, was made in the thirties by Giuseppe Pagano Pogatschnig, editor-in-chief of "Casabella", and the German architect Werner (Guarniero) Daniel: 'Italia rurale' was an exhibition on landscape and spontaneous architecture at the VI Milan Triennale in 1936¹. The research aimed at describing Italy with its spontaneous constructions as the result of a long tradition of adaptation to the climate and the materials of the place to «[...] demonstrate how it is constantly alive, in rural architecture, maximum independence from any stylistic influence "². Quoting John Ruskin, Pagano emphasizes the "solid adherence to the reality of the climate, the agricultural economy and constructive honesty", which in those years risked "losing its immense value of *pure*, a-stylistic, functional construction"³. In the introduction to the exhibition and

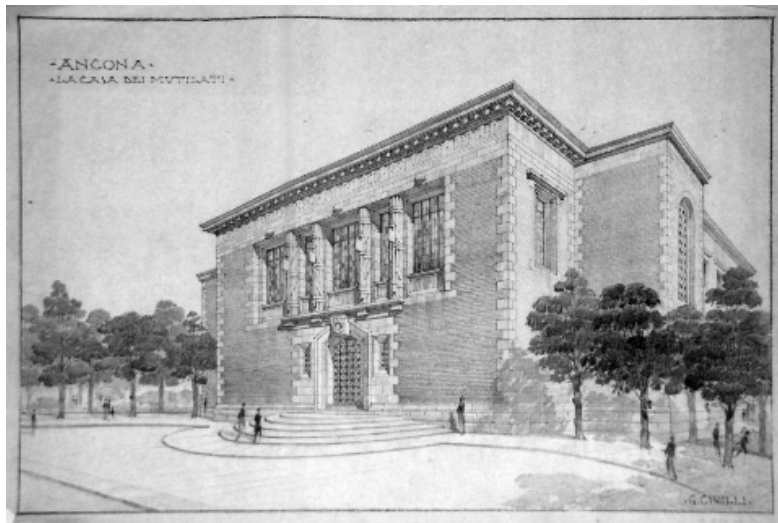
¹ G. Pagano, G. Daniel, *Architettura rurale italiana*, "Quaderni della Triennale", Ulrico Hoepli Editore, Milano, 1936

² Ivi, pp.

³ Ivi, pp. 19-20. The quotation of Ruskin is from J. Ruskin, *Poesia dell'architettura*, 1837

its catalogue, the authors emphasize the "true indigenous tradition of Italian architecture: clear, logical, linear, morally and even formally very close to contemporary taste"⁴. The impact of this analysis is extraordinary, also for having offered local populations an opportunity to recognize the values of their land.

On this tradition is rooted also the very successful book 'Italy Builds. Its Modern Architecture and Native Inheritance' by the American architect George Everard Kidder Smith published in 1955⁵, followed by 'Viaggio in Italia' by the renowned journalist and writer Guido Piovene, a travel from north to south and an impressive portrait of Italian society during the heroic years of the reconstruction⁶.



Guido Cirilli, Casa del Mutilato, Piazza Diaz, Ancona, 1932-1933

Archivio Accademia de Belle Arti de Venezia, Fondo Guido Cirilli

These experiences revealed traces of major and minor figures of the modern season of Italian architecture, needed to be searched beyond the narratives and publications of specialized magazines. The sources were kept in the architect's papers, in hundreds of offices spread in the provinces of the peninsula. The awareness of a still hidden heritage revealed itself gradually. Mario Ridolfi's decision to donate his archive to *Accademia Nazionale di San Luca*, of which he was president in 1977-78⁷, was the first step for the Accademia to start an unprecedented collection dedicated to contemporary architecture. In the nineties, Ridolfi collection was followed by many other archives of architects and engineers⁸.

Already in 1968 University of Parma established the *Centro Studi e Archivio della Comunicazione*, aimed at collecting architecture, fashion, industrial design, photography, graphics and art, starting a

⁴ Ivi

⁵ G.E. Kidder Smith, *Italy Builds. Its Modern Architecture and Native Inheritance*, Edizioni Comunità, Milano, 1955

⁶ G. Piovene, *Viaggio in Italia*, Mondadori, Milano, 1957

⁷ See www.fondoridolfi.org

⁸ The section 'Fondi Architetti del XX secolo' at Accademia Nazionale di San Luca has today 12 archives of very relevant figures of twentieth century, as Mario Ridolfi, Carlo Aymonino, Wolfgang Frankl, Pietro Aschieri, Mario De Renzi, Amedeo Luccichenti. See <http://www.accademiasanluca.eu/it/fondi-architetti-xx-secolo/elenco>

programme of exhibitions of its collections⁹. They acquired very important architectural collections as part of the Pier Luigi Nervi archive and, among others, Gio Ponti, Ettore Sottsass jr, Leonardo Ricci, and were very active to start experimental actions for their protection and valorisation¹⁰. These two pioneering institutions were followed in the late 1980s by the Istituto Universitario di Architettura di Venezia (Iuav) opening in 1987 the *Archivio Progetti*: the archive of a school of architecture had a different aim and acquired more specific value linked to the idea of collecting memories of its own history through the documents of its professors, among them Egle Renata Trincanato, Giancarlo De Carlo, Gianugo Polesello, Giuseppe Torres, Luciano Semerani¹¹. In 1989 Museo di Arte Moderna e Contemporanea in Trento established the *Archivio del 900* based on the collection of the Futurist artist Fortunato Depero in Rovereto, soon followed by other archives of Futurist artists and later acquiring a prestigious collection¹². Single archives of preminent figures of twentieth century were organized in forms of foundation, as *Fondazione Giuseppe Terragni* in Como and *Fondazione Giovanni Michelucci* in Fiesole (1982)¹³. A series of conferences and seminars gathering archivists and architectural historians – as the conference ‘Gli archivi per la storia dell’architettura’ promoted by the Ministry of Culture in Reggio Emilia in 1993 – signed a milestone in the direction of a multipolar specificity of the Italian context¹⁴. From 1995 to 1999 the need for a coordinated action of safeguard of the architectural archives and the recognition of the polycentric character of our national heritage resulted in the foundation of the *National association of architectural archives* (AAA Italia) in Venice at Archivio Progetti Iuav on 9 July 1999¹⁵. The aims were clearly stated and spread in a dynamic series of meetings and seminars all over the country: to enhance the national archival heritage inherent to the architectural culture spread throughout the territory; to promote the identification and safeguarding of architectural archives;

to promote initiatives aimed at coordinating information relating to the existence of the archives, the sorting, description and conservation criteria; to make the registered assets accessible by guaranteeing maximum interoperability; to promote research activities on the issues of physical conservation, reproduction and treatment of this type of documentation; to favor the possibility of relations with similar foreign associations; to encourage research by providing useful tools for

⁹ See <https://www.csacparma.it/en/>

¹⁰ See <https://www.csacparma.it/en/research/>

¹¹ The acquisition collection policy started by focusing on the contributions of the master architects and urban planners of the Scuola di Venezia (Giovanni Astengo, Giuseppe Samonà, Egle Renata Trincanato, Giancarlo De Carlo, Gianugo Polesello, Giuseppe Torres, Ferdinando Forlati, Luciano Semerani and Gigetta Tamaro... just to name some of them) and soon after opened up to photography (Giorgio Casali, Mauro Maserà, G. E. Kidder Smith), design and decorative arts (Luca Meda, Paolo De Poli and Diego Birelli), reflecting the interdisciplinary approach of our university. See <http://www.iuav.it/INTERNATIO/ABOUT-IUAV/archives/>

¹² See <http://www.mart.tn.it/fondi-en>

¹³ Now Archivio Terragni, see <https://www.archivioterragni.it/>; Fondazione Michelucci see <http://www.michelucci.it/>

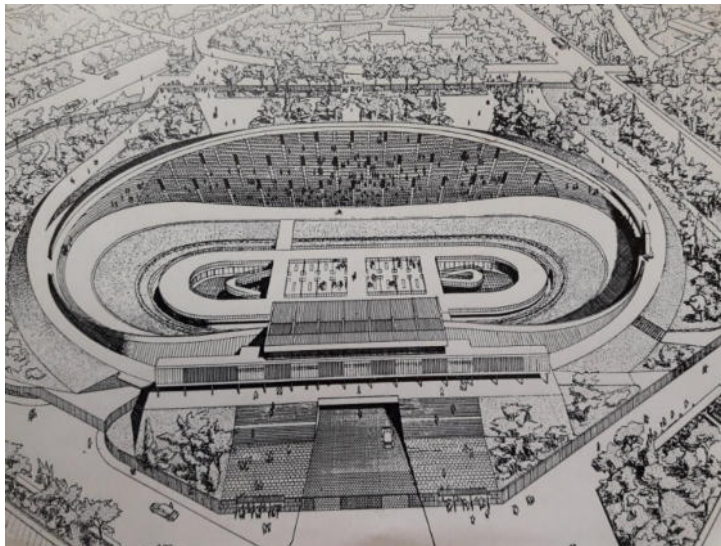
¹⁴ *Gli archivi per la storia dell’architettura*, Atti del convegno internazionale di studi, Reggio Emilia, 4-8 ottobre 1993, (pubblicazioni degli Archivi Stato, saggi 51), Ministero per i Beni e le Attività culturali – Ufficio centrale per i beni archivistici 1999. 2 voll.

¹⁵ After Reggio Emilia, a two-days seminar in Venezia at IUAV (20-21 January 1995) and a conference in Roma at Archivio Centrale dello Stato on 15 May 1998, discussed questions related to the arrangement, description, conservation, accessibility, promotion of the research, the training of professional in the archives, and signed the road for the foundation of a specific strategy for architectural archives. See *Il progetto di architettura. Conservazione, Catalogazione, Informazione*, (Atti del seminario, gennaio 1995), A. Tonicello (ed), IUAV – AP Centro di servizi interdipartimentali Archivio Progetti, 1995.

investigations in the field of architecture; to promote adequate professional training of operators¹⁶. Among the results of this first stage, was the training of new professionals in the field of architectural archives gathering from archival studies and architecture and engineering faculties.

In the 1990s the Regional Superintendence of the Archives of Lazio started a systematic inventory of the architectural archives preserved in the region and listed them. Exhibitions, seminars and a guide to the collections provided an advanced methodology for collecting archives and ordering and protecting them. They opened a new space for research and suggested a similar approach to other regions¹⁷. The 'Guida agli archivi di architettura di Roma e del Lazio' is still today a valuable source for orienting researches on the twentieth century.

Following the pioneering experience of the Lazio region, the Ministry of Culture established a special Directorate on Contemporary Art and Architecture and in 2001 launched a national campaign for researching and listing private archives of the architects: it represented a real revolution, revealing an unknown treasure of small and large collections hidden in the territory¹⁸. In a few years, hundreds of archives were collected in the whole country and regional guides were published: a coherent picture connected to the idea of *Italia minore*, a treasure of minor archives by architects and engineers who were among the main actors of the transformation of the country opened a new and successful season of studies widening our knowledge on contemporary history, and at the same time reducing the distance between the scholars and the general public¹⁹.



Dagoberto Ortensi, Cesare Ligini, Silvano Ricci, Olympic Velodrome, maquette, Roma, 1954

Archivion Centrale dello Stato, Roma, Fondo Cesare Ligini

¹⁶ See <http://www.aaa-italia.org/>

¹⁷ *Guida agli archivi di architettura a Roma e nel Lazio. Da Roma Capitale al secondo dopoguerra*, M. Guccione, D. Pesce, E. Reale (eds), Gangemi Editore, 2nd edition, Roma 2002

¹⁸ Notizie sul censimento degli archivi e sui cataloghi pubblicati

¹⁹ After Lazio, Lombardy, Emilia-Romagna, Tuscany, Marche, Abruzzo published regional catalogues and guide to the architectural collections. See *Gli archivi di architettura in Lombardia. Censimento delle fonti*, L. Ciagà (ed), Milano 2003; *Quale e quanta. Architettura in Emilia-Romagna nel secondo Novecento*, M. Casciato, P. Orlandi (eds), Bologna, 2005; *Guida agli archivi di architetti e ingegneri del Novecento in Toscana*, E. Insabato, C. Ghelli (eds.), Edifir, Firenze, 2007; *L'architettura negli archivi. Guida agli archivi di architettura nelle Marche*, A. Alici, M. Tosti Croce (eds), Gangemi Editore, Roma, 2011, *L'Architettura sulla carta. Archivi di Architettura in Abruzzo*, F. Toraldo, M.T. Ranalli, R. Dante (eds), Tinari, Chieti, 2013.

The role of AAA Italia has been strategic in gathering the most advanced institutions of the country, museums, architectural centres, state archives, universities, and private archives. It has organised a community of experts and promoted campaigns, seminars, conferences, exhibitions dealing with all aspects of the topic. Education was a key issue suggesting the multidisciplinary approach.

The association is a key partner of the national project by the Archival General Directorate of the Ministry of Culture to create a “National Portal of the Architects’ Archives”, opened in June 2012, that confirmed a strong investment of the government and the association towards a general education to contemporary culture²⁰. In the webpage of the “Portal” is clearly stated that “The archives of architects and engineers constitute a particular point of access to the history of architecture, landscape, cities and infrastructures, which today characterize our country. They are the magnifying glass through which to observe, with first-hand information, the transformations and events of the past but also allow you to rethink and redesign the near or distant future”²¹. The Portal is organised as a map through the biographies and works of more than 500 architects and engineers from almost all the regions of the country, and it is providing guided itineraries through selected topics, a tool that we hope can be extended with new researches²².

A clear result of all this big effort is the institution of the “National Day of the Architectural Archives” (at its ninth edition in 2019), which gives to the issues a good relevance especially in the education to schools and citizens. The national day is the chance for any citizen to have open doors in all the museums and archives of the network, where is also provided a special selection from the collection on a given topic. The researches referred to the topic are then collected in the magazine of the association (“Bollettino AAA Italia”)²³.

After twenty years, AAA Italia is facing a new challenging season, with a reduced energy in terms of economical support and cultural forces. A new strategy is needed to gather ideas and also financial support and to give space to the new generations. The rapid changes, especially due to the digital archives and the new social systems of communication need a complete review. Following the suggestions coming from the museums, architectural archives and centres should widen their involvement in the society. As stated by *ICOM Siena Charter* in 2014, they should extend their responsibility “in the open field of cultural heritage and landscape that surrounds them”, they should become “active managers of active protection of the culture of their communities”.

It is a new mission that calls an international cooperation, I invite ICA and ICAM to be part of it and invest in this direction to give a future to our cultural tangible and intangible heritage.

²⁰ <http://www.architetti.san.beniculturali.it/>

²¹ <http://www.architetti.san.beniculturali.it/web/architetti/portale/portale>

²² The Portal has the following boxes: partner, projects, chronology, protagonists, itineraries, multimedia gallery and a search for archives.

²³ The 18 issues of the “Bollettino AAA Italia” (from 2000) are available for a free download from the website: <http://www.aaa-italia.org/cosapubblichiamo/>

Revisitar o Projecto “Uma Cidade em (Re) Evolução: Recuperação do Fundo Documental do SAAL Norte”

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Resumo

Revisita e reflete sobre o projecto “Uma Cidade em (Re) Evolução: Recuperação do Fundo Documental do SAAL Norte”, concebido e realizado pelo Arquivo Distrital do Porto, nos anos de 2000/2001.

Apresenta a metodologia e as diferentes actividades que o ADP então promoveu com o objectivo de salvaguardar, recuperar, tratar e divulgar o fundo documental do SAAL Norte, Serviço de Apoio Ambulatório Local, que existiu na dependência do Fundo de Fomento da Habitação entre 1974. Um núcleo documental que se encontrava disperso e inacessível, memória fundamental para a compreensão da evolução do urbanismo da cidade do Porto e do processo social subsequente ao 25 de Abril.

Equaciona um projecto, à data, inovador na concepção e execução de políticas de preservação patrimonial activas e exemplo de boas práticas, com o recurso a uma equipa de arquivistas e à participação ativa de intervenientes no projeto SAAL Norte (arquitectos e outros agentes).

Aborda a problemática da promoção da aquisição de arquivos de arquitetura, como um processo que requer o desenvolvimento de estratégias concertadas e novas abordagens para a salvaguarda e valorização desse património arquivístico e acesso às fontes de informação.

Palavras chave: Arquivo Distrital do Porto, arquivos de arquitectura, SAAL Norte, salvaguarda, património, política de aquisições.

Introdução

“A experiência do SAAL/NORTE pode e deve ser estudada em todas as suas múltiplas vertentes, não sendo correcta a sua abordagem apenas na óptica de uma delas.

Foi, como se sabe, um momento único para a recente história do urbanismo em Portugal e especialmente na cidade do Porto.

Foi, igualmente, uma novidade relevante na área da política habitacional portuguesa.

Foi, ainda, uma profunda transformação técnica de métodos e concepções para arquitectos engenheiros e assistentes sociais. (...)

Quem participou nesta luta poderá não ter colhido os seus esperados frutos imediatos mas foi, por certo, autor de uma transformação pessoal, cultural e cívica que ainda hoje se sente na cidade e nas suas vidas.” Mário Brochado Coelho¹

1 Depoimento de Brochado Coelho inserido no CD.

O Serviço de Apoio Ambulatório Local - SAAL, nascido da Revolução do 25 de Abril, existiu integrado no extinto Fundo de Fomento para a Habitação, entre 1974 e 1976. Ao ser descontinuado, após 26 meses de actividade, no ano de 1976, pelo despacho de 27 de Outubro, o núcleo documental produzido por aquele efémero Organismo foi disperso, sofrendo vicissitudes diversas, desde a destruição de documentos, à dispersão incontrolada do restante núcleo documental por várias entidades institucionais e pessoais. A documentação espalhou-se por diferentes tipos de organismos: câmaras municipais, associações de moradores, o Fundo de Fomento para a Habitação, os arquitetos ou outros atores intervenientes no processo e veio a sofrer percursos diferentes ainda não totalmente identificados e certamente com consequências insuficientemente avaliadas.

O Arquivo Distrital do Porto (ADP), organismo responsável pela salvaguarda e valorização do património arquivístico, tem considerado como uma das suas funções estratégicas a recuperação de fundos documentais, quer públicos quer privados, que se encontrem em risco de desaparecimento e que pela sua importância informacional e testemunhal devam ser preservados e tem promovido ao longo dos anos uma política de aquisições que adoptou estratégias distintas para a salvaguarda do património.

Assente nesse princípio tomou a decisão, há quase duas décadas, de conceber e produzir um projeto, que candidatou a uma entidade externa para a captação de recursos, com o objetivo de preservar, valorizar e divulgar a memória de um trabalho desenvolvido num contexto muito particular e com um impacto tão significativo na organização urbana da cidade do Porto e do processo social subsequente ao 25 de Abril, que se encontrava disperso e inacessível e que se perderia com o tempo. Desenvolveu o *Projecto de recuperação do Núcleo documental do SAAL/Norte – Serviço de Apoio Ambulatório Local/norte*, que apresentou para financiamento e recebeu a aprovação da Sociedade Porto 2001, S.A., Capital Europeia da Cultura. Esta verba (cerca de 25.0000 €) cobriu, apenas, cerca de 1/3 dos encargos, tendo o restante sido financiado pelo orçamento do Estado.

O Projecto

Actividades desenvolvidas

Um projecto, à data, inovador na concepção e execução de políticas de preservação patrimonial activas, com o recurso a uma equipa diminuta de arquivistas e à participação dinâmica de intervenientes no projeto SAAL/N (arquitectos e outros agentes) e que acreditamos poder ser, ainda hoje, exemplo de boas práticas.

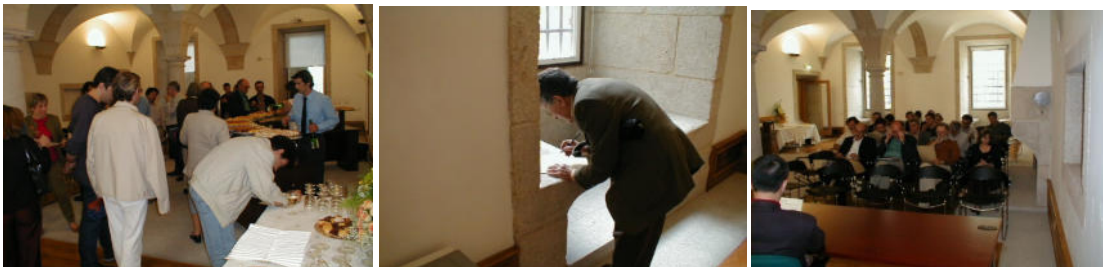
O contributo dos atores intervenientes na produção documental que vivenciaram o processo de arquitectura traduziu-se numa experiência muito gratificante para o ADP. No entanto, a dispersão e a desorganização da documentação, a contemporaneidade das fontes e a novidade da metodologia aplicada colocaram desafios no que ao tratamento técnico disse respeito. Acresce, ainda, a singularidade da documentação e o facto de partirmos para a recolha de um acervo documental sobre o qual tínhamos muito pouco conhecimento quanto ao volume e complexidade.

A primeira das actividades concretizadas iniciou-se em meados do ano 2000 e incluiu o contacto personalizado com cerca de 53 arquitectos e outros intervenientes e com entidades públicas e privadas, directamente relacionadas com aquele Serviço, para que o ADP pudesse identificar, localizar e quantificar o acervo documental. Era indispensável explicar e captar os diversos intervenientes no

processo SAAL/N para a pertinência do projeto e para a importância da doação/depósito/empréstimo dos documentos que tinham ciosamente guardado em suas casas, gabinetes, escritórios.

A forma abrupta como o Serviço SAAL tinha acabado e a pouco relevante intervenção que os arquivos públicos tinham à época, não facilitava o trabalho a desenvolver. Era pois necessário ganhar a confiança dos participantes.

Em Julho desse ano, foi efetuado um primeiro encontro com a participação de arquitectos e elementos das comissões de moradores que foram contactados com o apoio da Ordem do Arquitectos – SRN para que o ADP apresentasse o projeto e para incentivar e apelar à colaboração de todos.



Encontro com os arquitectos e outros intervenientes no processo SAAL/Norte

A generosidade e a manifestação de interesse foi a tônica comum e muitas portas se abriram a esta iniciativa. Prova de que o trabalho de proximidade obtém resultados foi o facto de alguns dos arquitectos manifestarem de imediato a intenção de doar os seus acervos.

Numa segunda fase, depois do conhecimento exacto da localização da documentação e do mapeamento dessa localização, formalizaram-se protocolos, ou outro tipo de compromisso formal entre as instituições e pessoas envolvidas, com o propósito de determinar a entrega, provisória ou definitiva da documentação no ADP - empréstimo, doação, depósito.

Recolhidos os acervos documentais procedeu-se ao tratamento arquivístico, depois de definidos os critérios e metodologias de organização e descrição. Apesar de grande parte dos documentos recolhidos terem origem em proveniência privada, de serem originais ou cópias, toda a documentação foi reunida num único fundo, sem desmembramentos e mantendo a organicidade, procedentes de 25 arquivos, dos quais 16 foram doados e 3 depositados no ADP e 6 cedidos temporariamente que depois foram devolvidos.

Foi efectuada uma organização funcional de acordo com plano de classificação elaborado e as 1.550 unidades arquivísticas, das quais cerca de 850 são peças desenhadas de grande formato, que perfazem um total de 25ml,² foram descritas e receberam uma ordenação onomástica e geográfica.

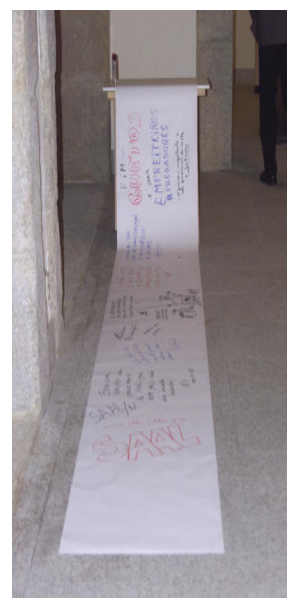
Todo o acervo foi objecto de acções de conservação/re-instalação e procedeu-se à digitalização de cerca de 13.000 imagens, que foram associadas às respetivas descrições, após a realização de testes de pré-digitalização e de benchmarking com instituições que à data custodiavam acervos similares.³

2 A documentação doada/depositada ou cedida temporariamente ao Arquivo Distrital do Porto pelos seguintes indivíduos/organizações: A. Cerveira Pinto; Adalberto Gonçalves Dias; Alexandre Alves Costa; António Júlio Moura; Branco Lima; Célio Melo Costa; Cristiano Moreira; Domingos Tavares; Fernando Laranjeira; Gaspar Martins Pereira; IGAPHE/DHN; João Araújo Resende; Joaquim Bento Lousan; José Púlido Valente; Manuel Fernandes de Sá; Manuel José Magalhães; Manuel Lessa; Manuel Nicolau Brandão; Margarida Silva Coelho; Mário Brochado Coelho; Mário Trindade; Nuno Portas; Pedro Ramalho; Serafim Gesta; Sérgio Fernandez.

3 Estas imagens não apresentam a qualidade técnica com que são produzidas actualmente, mas à época correspondiam aos requisitos técnicos e às condições materiais existentes.

No ano de 2001, depois de identificado, organizado e descrito o acervo, lançaram-se uma série de iniciativas de extensão cultural e editorial, destinadas a apresentar resultados e a divulgar e alargar o espectro de influência do projecto.

Uma dessas iniciativas foi a concretização de uma exposição, nas instalações do ADP, uma outra forma de representação da história do processo SAAL/Norte, que procurou recriar ambiências da época, intitulada “Uma cidade em r(E)volução: recuperação do Arquivo SAAL/Norte”.



Inauguração da exposição “Uma cidade em r(E)volução: recuperação do Arquivo SAAL/Norte”

Na inauguração, foi também, apresentado um CD multimédia, produzido pelo ADP, que pretendia ser mais uma forma de divulgação deste conjunto documental e um testemunho, realizado a partir de fontes documentais – o Arquivo, contendo imagens de documento, textos, depoimentos e filmes relativos ao processo SAAL/Norte.



1



2



3



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6



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Imagens sobre o processo SAAL/Norte contidas no CD produzido pelo ADP

1. Capa do CD produzido pelo ADP; 2. Grupo que participou na reunião com o Secretário de Estado da Habitação. Lisboa – 1975 (Arq. part./SAALN-24); 3. Comício no Palácio de Cristal. Porto - sd ((Arq. part./SAALN-06); 4 e 5 Cortegaça – sd (Arq. Part. SAALN – 23); 6. Programa da Exposição sobre o SAAL – Julho de 1977 (Arq. part./SAALN-06); 7. Autocolante. Associação de Moradores – sd (Arq. part./SAALN - 15)

Depoimentos integrados CD⁴

“No Porto, os arquitectos tiveram em 1975 a primeira oportunidade de trabalhar no centro histórico da sua cidade e a acção das brigadas portuenses tinha implícita uma crítica em relação ao grande planeamento urbano de tradição moderna, apontando para um novo tipo de urbanismo adequado a uma nova cultura e uma nova era: o plano constantemente aferido e alterado pela sua própria aplicação, o plano menos rígido, mais fragmentado, mais pragmático, tendo em conta a conflitualidade de interesses que rege a cidade contemporânea. (...)

Esta delicada e rigorosa delimitação de fronteiras que deu unidade formal a cada operação e garantiu o seu efectivo controlo por parte dos moradores, acentuou conscientemente o seu carácter pontual em relação à totalidade da cidade e correspondeu à compreensão de que seria da malha dos consensos locais e particulares que ela deveria reformar-se. (...)

Empirismo e bom senso, a teoria e o modelo brotando da prática sempre mais urgente, como sempre em Portugal. Hoje leio, fora do calor das circunstâncias, a presença do passado no presente que o excede e reivindica e, nesta conciliação, a essência do processo de onde decorreriam as imagens que nunca chegaram a concretizar-se.” Alves Costa

(...) O “povo”, os moradores pobres, estava sedento de ocupar a rua, a vida da cidade, a cidadania, aceder a casas decentes, organizar uma nova forma de vida que esconjurasse o que havia sido o passado. Quem se esquece de ti, Ernesto, dos Bairros Camarários? Quem se esquece de vós, Orquídea, Avelino, da Bouça...e tantos outros que souberam dar voz aos que jamais a tinham tido?(...)” Ricardo Lima

(...) Foi extraordinariamente rica a experiência arquitectónica desenvolvida no âmbito do processo SAAL, apesar de não terem sido muito numerosos os exemplos de obras concluídas e de, em geral, elas não terem correspondido à importância pretendida nos caminhos da procura do reencontro de uma outra lógica e escala na formação da cidade contemporânea.

Como ensaios que, afinal, acabaram por ser, estas experiências despertaram a atenção do mundo profissional ligado à arquitectura e, no Porto, estão na origem da ampla divulgação internacional dos métodos projectuais atribuídos à “Escola de Arquitectura do Porto. (...)” Domingos Tavares

Em Dezembro de 2001, como corolário de conclusão do projeto, o Arquivo Distrital do Porto organizou um colóquio, subordinado ao tema “SAAL/N: Pontes para o presente”, particularmente participado, no qual estiveram presentes, entre outros, arquitectos, estudantes de arquitectura e antigos intervenientes no processo SAAL/N. Moderado pelo Prof. Doutor Gaspar Martins Pereira, teve a participação dos arquitectos Nuno Portas e José António Bandeirinha, do advogado Mário Brochado Coelho e dos representantes das Associações de Moradores da Arrábida e da Bouça, Lúcio Abreu e Avelino Gonçalves. Todos os intervenientes foram unânimes na saudação ao trabalho desenvolvido pelo ADP e consideraram esta iniciativa uma boa forma de contribuir para uma reflexão mais alargada sobre a necessidade de uma gestão participada do planeamento urbanístico e em particular realçaram os aspectos inovadores do designado “Processo SAAL” como uma das formas de organização dos moradores com menos recursos para obtenção de habitação social de qualidade, a preços controlados.

Recuperar, agregar e disponibilizar este núcleo documental que se encontrava disperso e inacessível não foi um trabalho despiciente. A colaboração dos diferentes participantes, designadamente do IGAPHE, Instituto de Gestão e Alienação do Património Habitacional do Estado, organismo que herdou as atribuições e competências do ex-FFH, foi uma ajuda preciosa. Apesar de não corresponder de facto à totalidade do núcleo documental original produzido pelo SAAL/Norte no âmbito das suas funções, constituído não só por projetos de arquitectura, mas também pelos documentos de suporte produzidos para a prossecução das diferentes actividades que testemunham e

4 Depoimentos integrados no CD produzido pelo ADP.

enquadram o contexto em que decorreram, representa uma batalha ganha na salvaguarda de um conjunto documental que inquestionavelmente se perderia.

Existem, certamente ainda entidades que, por diversas ordens de razões, optaram por não colaborar e que poderão ainda ter na sua posse documentação relativa a este processo. Por isso deixamos aqui como desafio aos organismos que agora tutelam arquivos de arquitectura para que possam inspirar-se e eventualmente replicar este projeto, visando completar a preservação destes acervos, ou mesmo alargá-lo para outras áreas da arquitectura de forma estruturadas, cooperante e em rede.

Apraz-nos pensar que este projecto constituiu uma experiência inovadora na concepção e execução de políticas de preservação patrimonial. Quarenta e cinco anos após a criação do SAAL e cerca de vinte anos depois do projecto desenvolvido pelo ADP, a consulta destas fontes documentais pode ser do maior interesse para repensar o problema do acesso à habitação e para o equacionar das novas políticas habitacionais que estão na ordem do dia.

Aquisição de arquivos

Todos sabemos que a aquisição e preservação de documentos sobre arquitectura, testemunhos gráficos e iconográficos dos projetos edificados e recursos informativos para a história da arquitectura, do urbanismo etc, têm o maior significado. Múltiplas entidades, fundações, associações, arquivos privados, com distintas naturezas institucionais, jurídicas e funcionais, custodiam acervos privados de arquitectos pelo impacto público da sua obra e pelo reconhecimento internacional, cuja fonte de aquisição foi a doação/depósito. Alguns arquivos públicos, para além de documentação sobre arquitectura, proveniente de entidades públicas, produzidas no âmbito das suas actividades, também são detentores de acervos desta natureza.

Actualmente, no nosso país, apesar de sua pequena dimensão territorial, verificamos uma dispersão pouco compreensível destes arquivos, o que só contribui para dificultar o acesso à informação e para potenciar custos e ocasiona, como afirmam Luísa Conde e João Vieira, “processos documentais, planeamentos e metodologias experimentais”, originando uma acumulação com base num critério discutível e pouco consistente e por vezes o desmembramento de conjuntos documentais.⁵

Podemos afirmar que esta dispersão é inevitável, não só porque alguns desses arquivos já se encontram depositados/doados em diversas entidades, mas também pelo facto de não existir uma acção concertada por parte do Estado. Perante esta situação, as entidades que detêm estes arquivos, carecem de promover o desenvolvimento de estratégias concertadas e de novas abordagens para racionalizar a utilização de recursos, partilhando saberes e serviços que possam minorar a dispersão e as disfuncionalidades que ela acarreta, quer para a documentação, quer para os utilizadores da informação.

Para isso é preciso que se implemente uma política em rede, o mesmo é dizer de forma mais simplista, é preciso articular, dialogar, cooperar para cumprir um objectivo em comum. Esta conjugação de sinergias obterá, certamente, mais resultados.

⁵ Introducción María Luisa Conde Villaverde e João Vieira - International Journal on Archives:COMMA. Paris,(20110), p.14.

A inexistência de uma política de aquisição e de avaliação, que contemple os arquivos de arquitectura, em nada contribui para que a organização, a representação e a disseminação da informação sejam eficazes. Cria entropias, bloqueia uma normalização do tratamento técnico, o acesso, a pesquisa e a divulgação dos acervos e em nada contribuiu para a interoperabilidade. Um ambiente de diálogo franco entre arquitectos, instituições ligadas à arquitectura e organismos responsáveis pela sua conservação, sem constrangimentos seria certamente muito mais profícuo.

Competiria aqui uma intervenção do Organismo Coordenador da Política Arquivística Nacional, a DGLAB – Direcção Geral do Livro, dos Arquivos e das Bibliotecas, que permanece sem definir uma política de aquisições estruturada e coerente, sem fixar o que cabe a quem e como, o que ocasiona que continuemos por um caminho errático, casuístico e sem investimento.

A criação modelos coerentes de redes de informação e a gestão de recursos informacionais exige profissionalização e a afectação de recursos (materiais e financeiros) de forma planificada e sistemática. Importa, pois, avançar com uma política nacional de aquisições, nomeadamente no que aos arquivos de arquitetura diz respeito, que contribua para uma melhor definição do património arquivístico público e privado, e que conduza à constituição de um repositório nacional de informação arquivística devidamente assente num modelo preventivo e não reativo como actualmente, que valorize uma perspectiva integrada, evitando, assim, as lacunas na memória arquivística do nosso país, a sobreposição de missões e a duplicação de arquivos.

Em simultâneo, é também preciso estabelecer critérios claros e rigorosos que conduzam a uma avaliação e selecção criteriosa da documentação a integrar nos diferentes tipo de arquivos responsáveis por este tipo de acervos e assegurar a execução continuada e coerente dessa actividade, porque só assim é possível garantir a selectividade, a coerência e a integridade nas aquisições e evitar a duplicação e a multiplicação dos encargos referidos. Avaliar estes acervos sem “pré conceitos”, nem ideias pré definidas de que tudo deve ser conservado, ou que só se preservam os conjuntos documentais de arquitetos/gabinetes de reconhecido mérito, não nos parece ser a solução, porque não espelha a realidade e conduz à distorção da memória. Os técnicos que trabalham em arquivos, nomeadamente os que trabalham em arquivos especializados em arquitectura têm, seguramente, uma palavra a dizer sobre esta matéria e os produtores da documentação, os arquitectos, também, mas é necessário debater e investir para se obterem resultados. Não raras vezes prevalece a assumpção de conservar toda a documentação. É, por ventura, mais fácil de defender, mais fácil de aplicar e mais fácil de ser aceite, no entanto parece-nos fundamental pensar/repensar esta temática.

Aliás como se devem posicionar os arquivos públicos que custodiam documentação maioritariamente proveniente do Estado, que foi previamente avaliada antes de transferida, de acordo os normativos técnico legais, quando recebem este tipo de arquivos? Que critérios aplicam? O debate de ideias precisa de ser feito e nós não vemos, nem as estruturas responsáveis pela política arquivística, nem as instituições detentoras destes acervos promoverem a sua discussão, com o objectivo de obter soluções tecnicamente responsáveis e consensuais que não perpetuem este modelo.

Afirmarão que os arquivos de arquitectura tem especificidades. É verdade, como muitos outros acervos relativos a muitas outras áreas, mas como para qualquer outro arquivo, o seu tratamento deve integrar as operações de avaliação, selecção e aquisição dos documentos inseridos no respetivo contexto de produção, porque também eles foram produzidos e conservados orgânicamente por múltiplas entidades para fins administrativos, legais, fiscais e para memória, para serem futuramente reutilizados, depois de adquirirem o direito de serem conservados.

Por todas estas razões as entidades implicadas na recolha, conservação, tratamento e valorização do património arquivístico de arquitectura necessitam de cooperar institucionalmente, concertando as políticas e orientações de aquisição e a partilha de competências específicas na área e assim concorrer de forma responsável para a coerência e integridade do repositório e para a credibilidade externa.

Ao terem estabelecido as respectivas áreas de intervenção e missões, será possível responderem de forma rápida, pragmática, desburocratizada quando são contactadas pelos proprietários, sem concorrerem entre si. Nem todas terão como matriz a custódia de arquivos, nem todas estarão tão vocacionadas para o tratamento técnico da documentação, mas todas têm certamente um papel a desempenhar na conservação e divulgação destes recursos informacionais.

É essencial tratar os arquivos doados/depositados em tempo útil, publicar descrições em linha através de sistemas interoperáveis; criar um portal único de acesso, com ligações direccionadas para as entidades custodiadoras; produzir eventos de divulgação, com a participação, sempre que possível e pertinente, dos doadores/depositantes ou seus representantes; publicitar nas redes sociais e interagir com os internautas, para criar uma relação de proximidade e de confiança com os produtores e potenciar o número de doadores/depositantes.

Contudo reconhecemos que ainda é necessário desenvolver muito trabalho, para que de forma estruturada seja presente uma resposta satisfatória à preservação deste património. A promoção de campanhas específicas de sensibilização para a doação/depósito de arquivos de arquitetura e de campanhas de mecenato; a dinamização de candidaturas a projetos nacionais para a salvaguarda destes arquivos e o estabelecimento de parcerias e protocolos com os centros de formação, como universidades, que desenvolvem trabalho de investigação com base nestas fontes documentais e com os organismos do Estado responsáveis por pelos arquivos públicos, contribuiriam para a sua concretização.

Sentido Público dos arquivos de arquitetura

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Resumo

Fundada em 2007, a Casa da Arquitectura – Centro Português de Arquitectura, é uma instituição vocacionada exclusivamente para a arquitetura, que reúne no mesmo espaço áreas de arquivo e exposição, permitindo levar a arquitetura ao conhecimento do público em geral.

O acolhimento, tratamento e preservação de acervos, espólios, coleções, projetos ou unidades documentais de âmbito nacional e internacional, a divulgação e o incentivo à investigação, são as principais missões da Casa da Arquitectura.

Com a transferência para as instalações do renovado quarteirão da Real Vinícola, em Matosinhos, em novembro de 2017, a CA passou a beneficiar de instalações de excelência, que lhe permitiram acolher em menos de dois anos mais de 60.000 documentos, dos quais cerca de 17.000 em formato analógico.

Na comunicação serão abordadas para além das técnicas e metodologias arquivísticas aplicadas desde a recolha ao acondicionamento, a divulgação e o sentido público dos arquivos de arquitetura.

Arquivo de Património Arquitetónico da DGPC. Partilha de conhecimento

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Direção-Geral do Património Cultural/Directorate General of Cultural Heritage, Portugal

A Direção-Geral do Património Cultural (DGPC) detém, de momento, um manancial de documentação fundamental para o estudo da arquitetura portuguesa e das ações de salvaguarda e valorização de património arquitetónico, ao longo dos séculos XIX, XX e XXI, resultante da fusão de vários organismos.

Em vários espaços (Xabregas, Ajuda, serviços dependentes e Sacavém), existem os acervos da própria DGPC e dos organismos que a antecederam (IPPC, IPPAR, IGESPAR), do Instituto Português do Património Arqueológico, do Instituto Português de Museus, do Arquivo de Fotografia, herdeiro de vários repositórios fotográficos, reunidos pelo seu antecessor, o Arquivo Nacional de Fotografia, e da extinta Direção-Geral dos Edifícios e Monumentos Nacionais e de vários espólios de arquitectos do século XX, que constituem o Arquivo de Património Arquitetónico da DGPC, ainda conhecido pelo Sistema de Informação para o Património Arquitetónico (SIPA).

O Arquivo de Património Arquitetónico da DGPC encontra-se instalado no Forte de Sacavém, um edifício construído no século XIX, delineado pelo Capitão Maximiliano Eugénio de Azevedo (1850-1911) no âmbito da concepção do Campo Entrincheirado de Lisboa (1899-1926), que nunca cumpriu funções de defesa, mas de depósito de pólvora e local de recruta. Em 1998, o Prédio Militar n.º 4 de Loures foi afeto ao Ministério do Equipamento, do Planeamento e da Administração do Território (MEPAT) para ser utilizado pela Direção-Geral dos Edifícios e Monumentos Nacionais (DGEMN), sofrendo obras de adaptação à instalação do arquivo da DGEMN (a funcionar desde 05 de janeiro de 1999) e dos técnicos afetos ao projeto de inventário do património arquitetónico (a funcionar desde 01 de março de 2001). O projeto de inventário começou na década de 80 do século XX, visando a criação de informação que servisse de sustentação às obras levadas a cabo pela instituição, iniciando-se a sistematização da organização do arquivo em 1994, com a entrada do arquivista responsável pela mesma.

Para a concepção do novo edifício, foi reunida uma equipa multidisciplinar composta por arquitetos, engenheiros e um arquivista, iniciando-se uma abordagem a vários arquivos mundiais, tendo-se optado pelo modelo instituído pelo Canadian Centre for Architecture, um verdadeiro centro de investigação de arquitetura.

Inicialmente instalado numa área do antigo Forte, a *caponnière*, uma zona de defesa avançada, passaria em 2007 para um edifício construído de raiz, sob a escarpa que circunda o fosso, entre dois edifícios antigos, que funcionavam como paióis.

Quer no edifício antigo (Arquivos I) quer no edifício que lhe sucedeu, inaugurado em 2007, foi criada uma cadeia de tratamento de arquivo, passando pela higienização, descrição arquivística, conservação, digitalização e instalação definitiva em depósitos com diferentes características ambientais, em função do tipo de documento e respetivos suportes, tarefas que eram, maioritariamente, garantidas em outsourcing.

A especificidade do arquivo, integrando documentos iconográficos (desenhos e fotografias) com grande riqueza informativa, obrigou a uma abordagem algo diferente dos arquivos ditos *tradicionais*.

A prioridade foi o tratamento destas espécies e a necessidade de as difundir eletronicamente implicou que a descrição documental tivesse que ser efectuada ao nível mais baixo da hierarquia documental – ao nível da peça documental (desenho, foto, página) e que fossem desenvolvidos e aplicados critérios de comunicabilidade e acesso a esse mesmo nível. Criaram-se, assim, três projetos autónomos, desenhos técnicos, fotografias e arquivos textuais, com campos específicos na base de dados.

O desinvestimento económico a partir de 2007, agudizado em 2011, irá colocar em causa estes objetivos, pela falta de recursos humanos e de financiamento, o que colocou em causa a manutenção dos procedimentos instalados. Hoje, estão em curso alguns projetos e estratégias que procuram projetar e recolocar, de novo, no panorama nacional os arquivos de arquitetura do Forte de Sacavém, ainda que dentro dos limites inerentes ao funcionamento do Estado.

No entanto, o sistema desenvolvido no Forte de Sacavém continua a ser caso de referência internacional pelos especialistas e estudiosos da área do património arquitetónico, constituindo-se como um dos maiores guardiões de documentação autêntica sobre arquitetura e património arquitetónico português, associado a bases de dados de informação sobre património arquitetónico, urbanístico e paisagístico, o que lhe confere uma grande especificidade e uma enorme vantagem, que reside precisamente no facto desse sistema de informação se basear numa solução técnica e tecnológica que, ao permitir e promover a permanente integração entre o estrato da informação e o estrato da documentação autêntica, produz *out-puts* simultaneamente estruturados e de grande profundidade.

O trabalho desenvolvido ao longo de cerca de trinta anos, disponibiliza:

Projeto	Disponível internamente	Disponível on-line
Registos de inventário, em território nacional, insular e outros espaços lusófonos, em SIG	34.853	33.470
Desenhos digitalizados	193.532	43.031
Fotografias digitalizadas	716.793	636.683
Páginas textuais digitalizadas	12.504.736	2.349.603
Maquetes	90	

Atualmente, existem, no Forte de Sacavém, 18 quilómetros lineares de documentação, que integra, a par do incontornável arquivo institucional, que fundamentalmente documenta a instalação de serviços públicos e a salvaguarda e valorização de património arquitetónico, uma série de espólios de arquitetura ou de diversas artes plásticas, bem como núcleos documentais de entidades públicas ou privadas gestoras ou detentoras de património.

Além da documentação produzida institucionalmente, que testemunha 78 anos de intervenção em edifícios e monumentos, que fazem parte da nossa identidade e com os quais nos identificamos, existem 36 espólios incorporados por doação ou em regime de comodato:

Arquivo Pessoal e Espólio	Datas extremas	Data de ingresso
Frederico George	1939-1994	1998
DRABL (Direção Regional da Agricultura da Beira Litoral)	1887-1980	1998
DRAC (Direção Regional de Assuntos Culturais R.A. da Madeira)	1982-2002	2002
Manuel Maria Laginha	1936-1997	2002
Maria João Laginha	1979-2001	2002
CMunicipalAveiro - fotos	1999	2002
Daciano da Costa	1959-1994	2002
Porfírio Pardal Monteiro	1897-1957	2002
Raul Chorão Ramalho	1939-1995	2002
José Manuel da Silva Passos	1937-1995	2003
João da Silva Lopes	1960-1977	2003
Eduardo Nery	1951-2004	2003
Ernesto de Sousa	1970-1980	2003
Francisco dos Santos	1937-1971	2004
Vasconcelos Esteves	1946-2004	2004
Francisco Caldeira Cabral	1938-1984	2004
António Viana Barreto	1950-2001	2004
Guilherme Faria da Costa	1938-1961	2004
Gonçalo Ribeiro Telles	1950-2004	2005
Ilídio Alves de Araújo	1959-1972	2005
Jorge Viana		2006
APAP – Associação Portuguesa dos Arquitetos Paisagistas	1967-1980	2006
SOBIJER, Sociedade de Bens Imobiliários e de Gestão, S.A.		2006
José Cottinelli Telmo	1922-1948	2006
Carlos Chambers Ramos	1923-1968	2006
Carlos Oliveira Ramos	1949-1999	2006
Albano Castelo Branco	1924-1983	2007
João Caldeira Cabral	1957-1997	2007
Leonardo de Castro Freire	1944-1970	2008
Nuno Teotónio Pereira	1948-2007	2008

Vítor Figueiredo	1958-2003	2008
Mário de Azevedo		2009
Mural da História, Lda.		2012
Freitas Leal	1958-1994	2013
Fernando Silva		2013
Carlos Henrique Roxo de Ramos Bandeira	1965-2007	2013
Justino de Morais		2015
Pedro Viana Botelho e Rosário Beija		2019

Envolvem o trabalho de inúmeras personalidades incontornáveis da história da arquitetura e do design portugueses do século XX.

Logo no ano em que a DGEMN se instala no Forte de Sacavém, 1998, ingressam o acervo do arquiteto Frederico George, com produção datada de 1939 a 1994, data do seu falecimento, e alguns desenhos provenientes da Direção Regional da Agricultura da Beira Litoral, as peças aguareladas de Luigi Manini, produzidos em 1887 para a construção do Palácio do Buçaco. Sucedenm-se a um ritmo regular, vários espólios de que se destacam os dos ateliers de Eduardo Nery e Daciano da Costa, dos arquitetos paisagistas Francisco Caldeira Cabral e Gonçalo Ribeiro Telles, bem como os dos arquitetos José Cottinelli Telmo, Porfírio Pardal Monteiro, Guilherme Faria da Costa, Nuno Teotónio Pereira, Vítor Figueiredo ou Raul Chorão Ramalho, sendo a aquisição mais recente, datada de julho de 2019, o espólio dos arquitetos Pedro Viana Botelho e Maria do Rosário Beija.

No ano de 2003, o Parlamento Europeu lança uma Diretiva (98/CE) desafiando todas as entidades públicas para a necessidade de disseminar a informação por elas produzidas, permitindo o acesso e a viabilidade da sua reutilização, recomendado aos estados membros que criem políticas de reutilização de dados, tendo em conta a sensibilidades dos mesmos. Dez anos depois, a 26 de junho, nova Diretiva (37/EU) estabelece a obrigação de tornar reutilizáveis todos os documentos, “(...) exceto se o acesso foi restrito ou vedado ao abrigo de regras nacionais sobre acesso a documentos e sem prejuízo das outras exceções previstas na presente diretiva” (Diretiva 2013/37/EU do Parlamento Europeu e do Conselho de 26 de junho de 2013, in Jornal Oficial da União Europeia, L 175/1, de 27.6.2013, ponto 8).

Tendo em conta estas diretivas e certamente na sua sequência, é lançado um projeto de consórcio assinado por várias instituições, concorrendo a um projeto da Fundação para a Ciência e Tecnologia, a integrar no Roteiro Nacional de Infraestruturas de Interesse Estratégico, visando a criação de uma plataforma aberta para a divulgação de informação por parte de várias instituições. Este protocolo é assinado no dia 23 de setembro de 2013.

Após vicissitudes várias, o projeto arranca em dezembro de 2017, certamente incentivado pela Resolução do Conselho de Ministros n.º 21/2016, datada de 11 de abril de 2016, onde se recomenda a partilha do conhecimento científico produzido, em acesso aberto. Será já no âmbito da gestão da DGPC que o projeto inicia o seu desenvolvimento, prevendo, além da contratação de bolseiros de investigação e aquisição de equipamento para digitalização, a criação de um novo software que permitirá reunir o inventário dos imóveis com classificação legal, que a DGPC gere desde o final do séc. XX, o SIPA (Inventário e Arquivo), a base de dados do património classificado móvel.

O arquivo da Direção-Geral das Construções Escolares: um caso impar de um arquivo arquitetónico no seio da Administração Pública Portuguesa

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Resumo

A Secretaria-Geral da Educação e Ciência tem a seu cargo os arquivos históricos dos organismos extintos das áreas governativas da educação e da ciência, tecnologia e ensino superior. No meio dos seus 30 quilómetros de documentação sobressai o arquivo da Direção-Geral das Construções Escolares, não só pela importância da sua documentação, os processos de construção da rede pública de escolas nacionais, mas também face às práticas técnico-administrativas que esta Direção-Geral desenvolveu.

A sua história administrativa é longa e tumultuosa começando em 1919 com a criação da Repartição de Construções Escolares (1919-1929) até 2006 com a criação das Parque Escolar, já no sector empresarial público.

Nesta comunicação, além de se pretender divulgar a parte de arquivo arquitetónico, ir-se-á falar das dificuldades de tratamento face às especificidades da documentação num arquivo que não é, na sua génese, um arquivo especial, e das medidas tomadas na aposta da divulgação da documentação pelos meios tecnológicos disponíveis e no desenvolvimento de uma política de digitalização sistemática da documentação.

Palavras Chave: Direção-Geral das Construções Escolares, arquivo de arquitetura, escolas, arquivo fotográfico, mobiliário escolar, arquitetura escolar

Introdução

A Secretaria-Geral da Educação e Ciência (SGEC) é um organismo da administração direta do Estado que abarca duas áreas governativas, a Educação e a Ciência, Tecnologia e Ensino Superior. Tem como missão dar suporte às funções meio das áreas citadas nas quais está incluída a gestão do património histórico quer a nível bibliográfico, arquivístico e museológico.

É neste âmbito que a SGEC gere um vasto espólio patrimonial que, do ponto de vista arquivístico, traduz-se em cerca de 30.000 metros lineares de documentação instalada há décadas no chamado “depósito de Camarate”.

Neste depósito encontra-se arquivada documentação histórica dos vários organismos da administração que geriram, e gerem, os negócios da educação e ciência desde o século XVIII, bem como de estabelecimentos de ensino, onde essa educação foi ministrada.

Trata-se de uma realidade pura e dura do arquivo tradicional, documentação em papel, produzido organicamente em função dos vários “core business” das entidades produtoras, passíveis de seriação orgânico ou funcional

No entanto, no meio desta imensa massa documental, sobressai o espólio de uma instituição finda que teve a seu cargo a construção e manutenção de todo o parque escolar nacional durante um século da história contemporânea de Portugal, a Direção-Geral das Construções Escolares (DGEC). O que tem de diferente este fundo documental dos restantes?

Todo o conjunto documental que chegou até nós e a forma como chegou.

Desta Direção-Geral, além da documentação administrativa, temos um vastíssimo acervo documental arquitetónico, designado Núcleo de Arquivo Técnico, um valioso arquivo fotográfico e uma particular biblioteca de apoio, tudo demonstrativo de uma subtil e preocupada gestão administrativa e da materialização dos conceitos educativos na realidade escolar de um país.

Este fundo, além do inegável interesse histórico e, ainda hoje, administrativo, traz aos arquivistas da SGENC um desafio enorme no tratamento de uma panóplia de documentos dispare e que exigem especialização de conhecimentos muitos próprios e, neste momento, inexistentes. Acrescenta-se, ainda, uma necessidade de condições de arquivo diferentes, da restante documentação em papel.

A documentação foi incorporada na SGENC de uma forma massiva, tendo sido organizada, com ajuda de técnicos vindos da própria Direção-Geral, que tiveram a preocupação de identificar os documentos na forma de resposta a questões diretas de futuros utilizadores tendo organizado a documentação em áreas de ensino e zonas geográficas. As questões de organização arquivística foram secundarizadas.

Hoje, com o desaparecimento dos técnicos que fizeram a mudança da documentação, a sua organização em Camarate, e mesmo dos que desenvolveram a sua atividade profissional na DGEC, levanta-se um véu nublado sobre o tratamento desta documentação pois não conseguimos respostas para muitas práticas processuais materializadas nos documentos e das quais não temos registo. A pressão exercida na consulta deste fundo, exige o seu tratamento, apresentando-se nesta comunicação uma proposta de organização particular, tendo em vista a resposta às solicitações, por vezes não rigorosas da ciência arquivística.

A Direção-Geral das Construções Escolares

A Direção-Geral das Construções Escolares foi criada por decreto-lei nº 49.169, de 5 de agosto de 1969, tutelada pelo Ministério das Obras Públicas, com a missão do “estudo, projeto, ampliação, restauro, conservação e apetrechamento dos edifícios escolares de todos os graus e ramos de ensino, das residências de professores e estudantes, das instalações desportivas e culturais dos organismos circum-escolares e de outras instalações compreendidas nos planos de construções escolares aprovadas pelo Governo”. Esta Direção-Geral agregou as funções de quatro instituições que se extinguíram.

A sua estrutura orgânica compreendia serviços técnicos e administrativos:

- Gabinete de Estudos e Planeamento¹;

¹ Compete a este Gabinete” estudar de forma permanente os problemas relacionados com o projecto, construção, apetrechamento e método de utilização dos edifícios escolares, em ordem a obter as soluções mais adequadas às exigências pedagógicas e construtivas, dentro do melhor aproveitamento dos recursos financeiros”.

- Direção das Instalações Universitárias;
- Direção das Instalações para o Ensino Secundário e Médio;
- Direção das Instalações para o Ensino Primário;
- Divisão de Eletrónica e Mecânica;
- Repartição dos Serviços Administrativos
- Delegações externas no Norte (Porto), Centro (Coimbra), Lisboa e Sul (Évora)

A sua existência durou até 1985 onde as suas funções foram transferidas para a o Ministério da Educação. A vivência administrativa do estado Português, sempre tumultuosa, levou a que, na realidade, esta instituição com a designação de Direção-Geral dos Equipamentos Educativos² durasse até aos anos 90, onde as suas funções foram separadas por várias instituições recaindo algumas na própria Secretaria-Geral em colaboração com as Direções Regionais de Educação. Só em 2006 é que as suas funções passaram em definitivo para uma nova realidade, o sector empresarial do Estado, com a criação do Parque Escolar. EPE.³

O Núcleo do Arquivo Técnico das Construções Escolares foi transferido para a Secretaria-Geral do Ministério da Educação em 2007.

O fundo documental da Direção-Geral das Construções Escolares (DGCE)

Como foi afirmado no capítulo anterior, nos finais dos anos 90, as funções desta Direção-Geral foram desmembradas tendo recaído na Secretaria-Geral a componente de apoio técnico o que justifica a existência da documentação no arquivo da SGEC.

Assim, além do Núcleo do Arquivo Técnico das Construções Escolares ter sido transferido para a Secretaria-Geral do Ministério da Educação em 2007, o mesmo aconteceu com a sua biblioteca e os estudos desenvolvidos pelo Gabinete de Estudos e Planeamento.



Fig.1 - Panorâmica do depósito onde está a documentação

² Cf. Decreto-Lei n.º 49/85, de 17 de dezembro.

³ Cf. Decreto-Lei n.º 41/2007, de 21 de fevereiro.

O vasto conjunto documental foi organizado, fisicamente, por graus de ensino e temas solicitados para consulta:

Fundo das Escolas Primárias (construção) (1929-1969);
Fundo das Escolas Primárias (criação);
Grupo de Trabalho das Construções Escolares;
Programa de Salvaguarda de Património Escolar:
Plano dos Centenários;
Cidades Universitárias;
Escolas Técnicas (1928-1980)
Cimento JCETS (Junta das Construções para o Ensino Técnico e Secundário)
Zonas de Proteção
Sondagens
Equipamentos;
Mobiliário;
Material Didático;
Ensino Superior (1928-1970)
Escola Portuguesa de Maputo (Moçambique);
Escola Portuguesa de Luanda (Angola);
Escola Portuguesa de Dili (Timor);
Escola Portuguesa de Macau
Conservatório de Música de Coimbra
Editorial do Ministério da Educação
Palacete Silva Amado
Visitas Ministeriais
Arquivo Fotográfico
Constas de Gerência
Arquivo JCETS (Junta das Construções para o Ensino Técnico e Secundário)
Planos de Fomento

A documentação compreende correspondência oficial, documentação de trabalho dos técnicos da Direção-Geral, contratos de aquisição/cedência de terrenos para a construção dos estabelecimentos escolares, memórias descritivas, elementos arquitetónicos (plantas de implantação, cortes, alçados, redes de águas, esgotos, eletricidade), zonas de proteção, construção de mobiliário didático, entre outros.

Os processos acompanham toda a vivência da escola desde a sua criação até ao seu encerramento ou até à sua entrega à Parque Escolar, EPE., sendo por isso volumosos pois são constituídos pelas telas preparatórias e finais das construções e de todas as alterações subsequentes.

A acompanhar os processos foram rececionadas algumas maquetes dos projetos.

A documentação espelha a aposta do regime político na evolução dos projetos educativos quer a nível do ensino primário, quer a nível do ensino médio, hoje secundário, técnico e superior. Assim, encontramos os processos de todo o parque escolar primário nacional desde as grandes cidades até à mais recôndita aldeia do interior, plasmando a campanha de alfabetização desenvolvida nos anos 40/50 do século passado, bem como os processos dos grandes liceus nacionais ainda hoje em funcionamento e escolas industriais e comerciais.

Bem exemplificado está a criação das cidades universitárias e a construção dos grandes hospitais escola de Lisboa, Porto e Coimbra.

Os processos são normalmente constituídos pelas cedências/compra de terrenos, projetos arquitetónicos, orçamentos, e documentação de acompanhamento das obras até à entrega definitiva do edifício. Foram ainda incorporados todos os documentos relativos às alterações existentes. Nestes processos os documentos arquitetónicos estão inseridos nos respetivos processos, mas existem ainda plantas que acompanhavam as equipas de arquitetos da Direção-Geral nas suas deslocações às obras. Estes estão em armários verticais encontrando-se debruados com cores indicativas de algum estado processual, informação que perdemos hoje.



Fig. 2 – Planta em armário horizontal debruada a amarelo

De salientar que a SGEC recuperou as caixas de madeira onde eram transportadas estas plantas pelas equipas citadas.



Fig. 3 – Caixas de madeira para transporte de plantas pelas equipas de arquitetos

Este fundo documental incorpora ainda um valioso arquivo fotográfico, composto por milhares de fotografias (positivos e negativos), slides e algumas chapas de vidro dos edifícios dos vários graus de ensino.

Uma autentica reportagem fotográfica onde está documentado todo o processo de construção dos edifícios, a envolvente física, os exteriores depois de concluídas as obras, as salas de aulas, os equipamentos quer de laboratórios e edifícios para a prática do desporto escolar, como mobiliário escolar em sala indiferenciada, equipamento expositivo, espólio museológico, passando por fotografias dos alunos já em ambiente letivo.

Como já foi referido este fundo engloba a vasta biblioteca que reflete a preocupação no acesso à informação mais atualizada, à época, em matérias de construção de edifícios e equipamentos escolares, ao desenvolvimento dos currícula, a questões de design de mobiliário, bem como no tratamento da informação e aplicação das novas tecnologias.

O fundo da DGCE é complementado com outros fundos ligados a arquitetos que trabalharam nesta Direção-Geral, aqui estamos a falar de arquivos particulares, e ao chamado Grupo de Trabalho sobre Construções Escolares (1961-1975) desenvolvido no âmbito da OCDE.⁴

⁴ “No âmbito do Projecto Regional do Mediterrâneo (acordo de assistência técnica e financeira na área da educação tendo em vista o seu desenvolvimento económico, entre a OCDE e um grupo de países - Portugal, Espanha, Grécia, Turquia e Jugoslávia), celebrou-se em Paris, a 31 de Dezembro de 1963, um contrato entre os representantes da OCDE e os países aderentes. O contrato dizia respeito ao estudo da planificação e desenvolvimento da construção escolar encarado sob a mais estrita economia. [...] No termo, elaborar-se-ia um Relatório Final que seria submetido à apreciação do Governos. [...] Assim, a 15 de Fevereiro de 1964, foi criado, em Lisboa, o Grupo de Trabalho Sobre Construções Escolares, constituído por arquitectos, engenheiros e pedagogos. Os estudos a desenvolver visariam a construção de edifícios para escolas primárias e secundárias. [...] o Grupo elaborou os Projectos-Piloto de uma escola para o Ensino Primário Elementar, e uma escola para o futuro Ciclo Preparatório do Ensino Secundário”.

Uma organização arquivística

Face à pressão da consulta sobre esta documentação, a SGEN sentiu necessidade de lhe dar uma estruturação descritiva baseada nas necessidades reais dos utilizadores criando grandes conjuntos temáticos. Mais tarde seria feita uma inventariação e aí, a recuperação orgânico/funcional do arquivo.

Neste momento o fundo arquivístico encontra-se dividido em seis secções abarcando a vertente administrativa e técnica das suas funções.

A organização é hierárquica e descrita segundo as ISAD (G).

Assim temos:

Fundo: Arquivo das Construções Escolares

SC: Serviços Administrativos

“Contém as seguintes séries documentais: copiador geral de correspondência expedida, correspondência recebida; copiador geral de ordens de serviço; processos individuais de funcionários, registo de assiduidade, contas de gerência.”⁵

SSC: Estudos e planeamento

SSC - Documentação e Informação

SR - Relatórios de missões

SR - Coleção de publicações

SSC - Recursos Financeiros

SSC - Recursos Humanos

SR - Processos individuais de pessoal

SC - Instalações para o ensino superior

“Contém documentação variada referente às instalações universitárias de Lisboa, Porto e Coimbra; Obras em várias instalações universitárias; Projecto de um hospital para a cidade do Porto, do Arquitecto Miguel Ventura Terra; Projecto do Hospital Escolar de Coimbra (Distel); Coleção de desenhos originais dos vários planos desenvolvidos ao longo do tempo, para a Cidade Universitária de Coimbra; Correspondência da CANEU com o Arq.º Pardal Monteiro.”⁶

SR - Projetos de instalações universitárias

SR - Autos de Entrega dos Hospitais Escolares de Lisboa e Porto

SR - Universidade de Coimbra

SC - Instalações para o ensino técnico e secundário

“Contém projectos de todos os edificios destinados ao ensino liceal, técnico e médio (Institutos industriais, Escolas Comerciais e Industriais; Escolas Técnicas Elementares, Escolas de Regentes Agrícolas) e Escolas do Ciclo Preparatório (Escolas Preparatórias, Escolas Secundárias), Aquisição de terrenos, Processos de Concurso, Empreitadas de

⁵ SECRETARIA-GERAL DA EDUCAÇÃO E CIÊNCIA (2014, p. 171)

⁶ SECRETARIA-GERAL DA EDUCAÇÃO E CIÊNCIA (2014, p. 168)

Obras e Apetrechamento, Entrega dos edifícios ao Ministério da Educação; Zonas de proteção.”⁷

- SR - Projetos de escolas industriais e comerciais
- SR - Processos de escolas técnicas e secundárias do distrito de Beja
- SR - Projetos de liceus
- SR - Aquisição de terreno
- SR - Entrega de Edifícios Escolares do Ensino Técnico e Secundário
- SR - Concurso de Embelezamento e Humanização dos Espaços Educativos
- SR - Programa de Assistência Técnica (OCDE)
- SR - Projetos de escolas preparatórias e secundárias
- SR - Zonas de proteção
- SR - Atas de reuniões
- SR - Projetos de escolas práticas de agricultura
- SR - Projetos de institutos industriais
- SR - Residências para estudantes
- SR - Projetos de escolas técnicas
- SR - Cadastro das Escolas Preparatórias e Secundárias

SC - Instalações para o ensino primário

“Contém processos de construção de edifícios escolares para o ensino primário (salas de aula, cantinas e residências de professores), construídos ao longo do tempo, em todo o país. Contém ainda processos de concurso, empreitadas e fornecimento de mobiliário. Inclui processos de conservação e ampliação dos edifícios das escolas primárias bem como os processos referentes à atividade da criação e extinção de escolas primárias (rede escolar). Faz parte ainda deste núcleo documental o arquivo produzido pelo Programa de Preservação e Salvaguarda do Património Escolar Português (1997-2002).”⁸

- SR - Construção, ampliação e conservação de edifícios
- SR - Processos da rede escolar
- SR - Copiador geral de correspondência expedida
- SR - Projetos de construção de Escolas primárias
- SR - Copiador geral de ordens de serviço
- SR - Concurso para anteprojecto de residências para professores do Ensino Primário
- SR - Projeto normalizado de escolas primárias (P3)

⁷ SECRETARIA-GERAL DA EDUCAÇÃO E CIÊNCIA (2014, p. 165)

⁸ SECRETARIA-GERAL DA EDUCAÇÃO E CIÊNCIA (2014, p. 162)

SR - Projetos tipo regionalizados Rogério de Azevedo

SR - Projetos tipo regionalizados Raul Lino

SR - Programa de Preservação e Salvaguarda do Património Escolar Português

SC - Arquivo de desenhos técnicos

“Coleção de desenhos técnicos de equipamentos escolares (salas de aula; cantinas; pavilhões gimnodesportivos; mobiliário), destinados aos três graus de ensino”⁹

SR - Peças desenhadas de edifícios do ensino técnico e secundário

SR - Peças desenhadas de edifícios do ensino superior

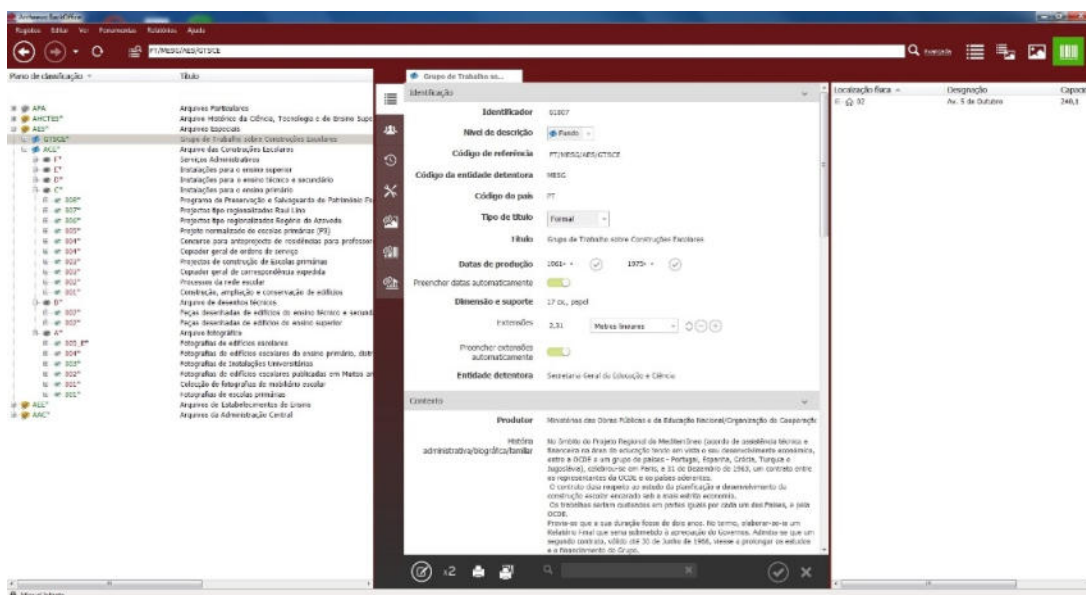


Fig. 4 – Ecrã Archevo - base de descrição da documentação

SC - Arquivo fotográfico

“Contém documentos fotográficos de edifícios escolares do Ensino Primário, liceal, técnico e universitário, de todo o país. A temática geral destas fotografias é a arquitetura, mais especificamente, a arquitetura escolar. São documentos avulsos ou agrupados em reportagens que documentam interiores e exteriores de edifícios escolares; edifícios escolares nas suas diversas etapas de construção e/ou remodelação; inaugurações de edifícios escolares, nomeadamente do ensino superior; vistas aéreas e panorâmicas de edifícios escolares; edifícios escolares estrangeiros, resultado das missões ao exterior de funcionários da Junta das Construções para o Ensino Técnico e Secundário. Inclui documentos fotográficos de mobiliário e equipamento escolares bem como documentos fotográficos de maquetas de projetos e de desenhos técnicos.

9 SECRETARIA-GERAL DA EDUCAÇÃO E CIÊNCIA (2014, p. 159)

Algumas fotografias estão assinadas por fotógrafos profissionais de renome. Entre eles: Horácio Novais (1910-1988); Mário Novais (1899-1967); Joaquim Silva Nogueira (1892-1959); Domingos Alvão 1872-1946); Teófilo Rego (1914- 1993).”¹⁰

SR - Fotografias de edifícios escolares

SR - Fotografias de edifícios escolares do ensino primário, distrito de Beja

SR - Fotografias de Instalações Universitárias

SR - Fotografias de edifícios escolares publicadas em Muitos anos de escolas

SR - Coleção de fotografias de mobiliário escolar

SR - Fotografias de escolas primárias

Se a arrumação intelectual da documentação dava resposta aos pedidos de consulta que iam chegando, quando se tentava abandonar uma macro descrição, começavam a surgir problemas resultantes da falta de organicidade apresentada, bem como o sistema de codificação, quer alfanumérico, quer por cores, aposta nos documentos, para o qual não existe documento explicativo.

Por exemplo ficou claro que os estabelecimentos de ensino eram codificados por uma sigla alfanumérica e que aparentemente estaria relacionada com o grau de ensino ministrado, mas rapidamente apareciam códigos que colocavam em causa qualquer lógica previamente entendida.

EB 1 Patrício Prazeres	T 23-15
EB 1 Patrício Prazeres	T 23-16
ED 2/3 D. José I	T 23-32
ED 2/3 D. José I	P+S/00+00
Escola Manuel da Maia	P 23/2
Escola Manuel da Maia	T 23-12
Escola Secundária Eça de Queiroz	L 23-05
Escola Secundária Eça de Queiroz	T 23-01
Escola Secundária Eça de Queiroz	T 23-35
Escola Secundária c/ 3º ciclo Eça de Queiroz	T 23-35
Escola Secundária Eça de Queiroz	T 23-08

¹⁰ SECRETARIA-GERAL DA EDUCAÇÃO E CIÊNCIA (2014, p. 156)

Outra das grandes dificuldades existentes tem a ver com os suportes de informação. Num arquivo que não é específico para documentos arquitetónicos, os simples tamanhos das peças dificultam o manuseamento e depósito, ao que acresce a preservação física dos mesmos, pois se é relativamente fácil para as plantas em papel ou papel vegetal, as mesmas, em formato de reprodução heliográfica em papel sulfite ou em cópias xerográficas, apresentam graves índices de destruição (elevada acidificação e decomposição química do suporte), muitas vezes já impeditiva da leitura da informação contida.

Presentemente a SGEN está a apostar num estabelecimento de um novo quadro classificativo, baseado nas funções desta Direção-Geral e dando destaque aos estabelecimentos escolares, descrevendo a documentação a nível de agregações, indo assim diretamente ao encontro da principal forma de interrogação deste espólio.

Apostamos ainda na normalização das codificações atribuídas, isto é, cada estabelecimento escolar irá ser codificado (cotado) com um conjunto de siglas oficiais que identificaram imediatamente o estabelecimento e a região física onde está inserido (distrito e concelho).

Uma das grandes dificuldades apresenta-se, como foi dito, na especificidade dos suportes quer no arquivo em papel, quer no arquivo fotográfico, que obriga à aquisição de equipamentos próprios, bem como à criação de condições ambientais muito específicas e hoje inexistentes. Situação complexa num arquivo que tem uma vastidão de documentos ditos tradicionais e uma pressão de consultas por parte de organismos produtores desta área de governo.

Uma aposta na divulgação

Como já foi referido a importância da documentação, e a sua atualidade, garantem uma constante pressão na sua consulta, quase inibidora de qualquer ação de divulgação. No entanto a SGEN tem apostado numa linha de ação que consubstancie a penetração deste espólio num público mais alargado e heterogéneo.

Por um lado, adquiriu meios técnicos que possibilitem a digitalização das peças de forma a disponibiliza-las na internet e contribuir para a sua preservação física.

Por outro lado, têm sido inseridos na base de dados, e disponibilizados na internet, descrições dos estabelecimentos escolares, principalmente do ensino primário, com a inclusão das respetivas imagens, fonte importante para o reconhecimento das várias escolas-tipos, mas também para garantir uma resposta a um público não especialista que gosta sempre de ver e compreender como era “a sua escola”.

Por outro lado têm-se apostado nas colaborações institucionais, de onde sobressaíram as exposições de homenagem a grandes arquitetos que trabalharam em início de carreira nesta Direção-Geral, como foi o caso da homenagem da Faculdade de Arquitetura da Universidade de Lisboa ao arquiteto Augusto Pereira Lucas¹¹, ou no apoio institucional, através de levantamentos específicos de espécies, como recentemente aconteceu com o município de Lisboa, onde, para permitir uma resposta do município à descentralização de competência na área da educação, foi feito o recenseamento de

¹¹ Iniciativa realizada em 2006, que consistiu na realização de uma exposição das plantas de escolas desenhadas por este arquiteto.

todas as plantas existentes dos liceus de Lisboa. Com a entrega deste levantamento a SGEN solicitou a que lhe fossem entregues imagens digitais de todas as peças.

Como os recursos diários são sempre escassos para se desenvolverem trabalhos de grande folgo, a SGEN não esqueceu, estimulou mesmo, as parcerias com grandes projetos de investigação, como o projeto Atlas Escolar desenvolvido pelo Instituto Superior Técnico e que permitiu o reconhecimento e digitalização de milhares de documentos referentes aos principais liceus nacionais. Esta parceria de dois anos está hoje disponível no site Atlas da Arquitectura Escolar em Portugal (http://asap-ehc.tecnico.ulisboa.pt/index_pt.php)¹² que permitiu a entrega à SGEN de 43873 imagens, contribuindo de forma efetiva para a divulgação deste arquivo e para a preservação dos documentos físicos.

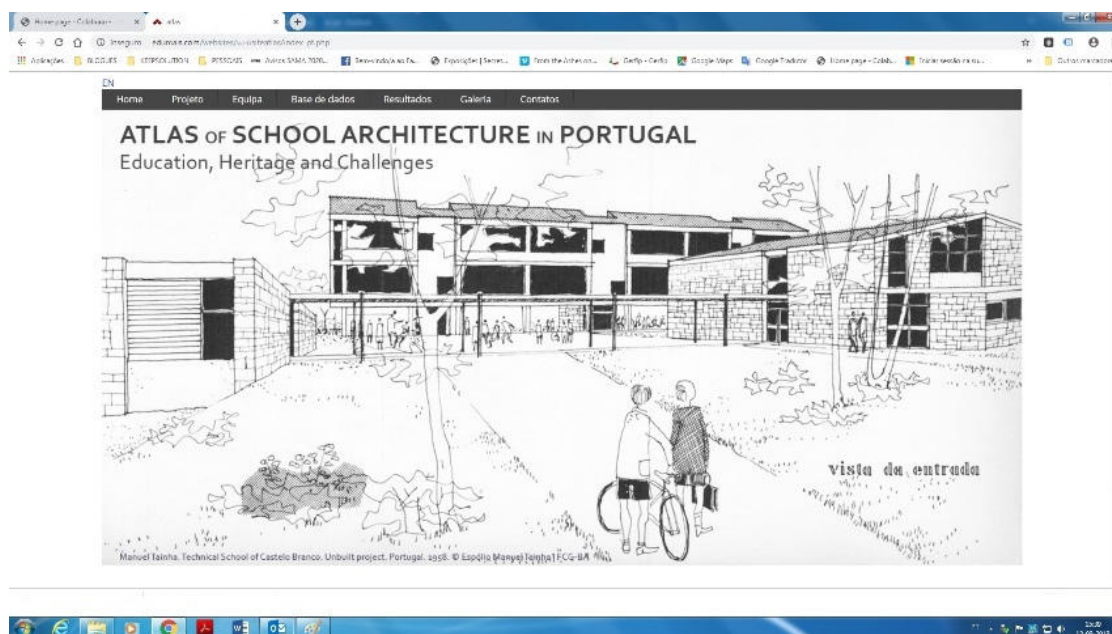


Fig. 5 – Ecrã do site Atlas da Arquitectura Escolar em Portugal – Educação, Património, Desafios

No planeamento anual das suas atividades iniciou-se agora uma linha de ação que vai traduzir-se, no biénio 2019-2020, na publicação de vários instrumentos de acesso à documentação, inventários seletivos das principais séries documentais. Estando previstos até final de 2020 a publicação de dois inventários ligados ao Fundo das Escolas Primárias.

¹² “Atlas da Arquitectura Escolar em Portugal – Educação, Património, Desafios é um projecto de investigação financiado pela Fundação para a Ciência e Tecnologia e desenvolvido por uma equipa de investigadores de diferentes centros de investigação portugueses e distintas áreas disciplinares. Pretende contribuir para o estudo da arquitectura escolar em Portugal centrando a análise nos edifícios destinados ao ensino secundário (liceus e escolas técnicas) e de ensino médio (institutos industriais, escolas agrícolas e magistério primário), promovidos sob iniciativa pública e construídos entre o final do século XIX e o início dos anos 70, data a partir da qual se assistiu a uma alteração do paradigma educativo em Portugal.”

Conclusão

Como se depreende pelo que foi referido estamos perante um fundo documental fechado e pleno de importância, pois reflete a história da educação do Portugal contemporâneo, na sua vertente edificada, mas também de materialização das políticas educativas, bem como um fundo pleno de atualidade fonte de informação para a manutenção de um parque escolar utilizado diariamente.

Arquivisticamente, é um projeto em aberto que começa, agora, a ser sistematicamente tratado com uma proposta de descrição tecnicamente viável, carecendo de toda uma intervenção ao nível do seu acondicionamento físico, para a qual a SGEN está aberta ao estabelecimento de parcerias.

Esta comunicação vai ao encontro da recente posição expressa pelo o Ministério da Cultura, em que “assume a importância da arquitetura como disciplina transversal para o estudo das cidades, para a vivência das comunidades e para a intervenção no território, promovendo as boas práticas da criação artística e a sua preservação”. Para se atingir este desiderato, nada melhor que salvaguardar e divulgar os arquivos arquitetónicos.

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A reutilização da informação dos arquivos dos conventos para a recuperação dos edifícios e das vivências sociais

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Sumário

Pretende-se nesta proposta de comunicação demonstrar como a documentação produzida pelas organizações do Estado com a extinção dos conventos e casas religiosas são um potencial de informação para a recuperação do património arquitetónico e desenvolvimento sustentável desses espaços e áreas geográficas onde se encontram inseridos.

Com a extinção dos conventos e casas religiosas foi produzido um importante conjunto documental, hoje incorporada no Arquivo Nacional Torre do Tombo, que nos proporciona uma visualização desses espaços assim como do seu recheio e nos reportam às vivências sociais daqueles que neles habitavam. Estes arquivos, são constituídos, nomeadamente, por plantas dos edifícios e descrições dos respetivos recheios, revelando-se uma importante fonte de informação, passível de ser utilizada pelos arquitetos, quando da recuperação desses edifícios, hoje afetos a outros usos, designadamente, ao turismo.

Palavras Chave: Salvaguarda do património; Conventos; Casas religiosas; Fontes documentais; Arquivos; Reutilização da informação

1 -- O património edificado e móvel:

Os conventos e casas religiosas marcaram de forma evidente e singular a paisagem das localidades. O património construído para albergar as instituições religiosas deixaram uma marca evidente na paisagem e em muitos casos foram impulsionadores do povoamento e fator de crescimento das localidades onde se inseriam, mesmo, quando localizados nos meios rurais. Estas edificações eram complementadas por zonas de cultivo, celeiros e espaços para acomodação de animais. Localizavam-se, por norma, perto das vias de acesso das localidades ou mesmo junto à malha urbana. Estes edifícios organizaram a paisagem, orientaram ruas e praças.

Os conventos e casas religiosas marcaram também o ritmo da vida da comunidade, com as suas vivências sociais, com as suas leituras, com o património móvel que arrecadaram, como bibliotecas e obras de arte no domínio da pintura e escultura, muitas delas proveniente das casas senhoriais de onde gravitavam. Ensinararam técnicas de produção agrícola, aqueles que através dos arrendamentos fixaram às terras que administravam e foram um importante motivador das trocas comerciais.

Deixaram-nos um magnífico legado produzido pelas mãos daqueles que neles habitavam, basta para isso, lembrar-nos da obra deixada pelos monges do Mosteiro do Lorvão, desde os vários missais ricamente iluminados ao Apocalipse do Lorvão, último livro do Novo Testamento, classificado como Registo Memória do Mundo em 9 de outubro de 2015.

Para além da profunda marca deixada na cultura, foram um polo de assistência social aos pobres e carenciados, promovendo cuidados médicos e suprimindo as carências alimentares da população. Promoveram, também, a doçaria, com receitas que chegaram até nós.

A legislação produzida com a vitória do Liberalismo, em 1834, no âmbito da "Reforma geral eclesiástica" empreendida pelo Ministro e Secretário de Estado, Joaquim António de Aguiar e executada pela Comissão da Reforma Geral do Clero (1833-1837), extingue, por Decreto de 30 de Maio, os conventos, mosteiros, colégios, hospícios e casas de religiosos de todas as ordens religiosas. As instituições de religiosas ficam sujeitas aos respetivos bispos, até à morte da última freira, data do encerramento definitivo das ditas instituições. Os bens das instituições extintas foram incorporados nos Próprios da Fazenda Nacional, entidade que determinou o seu destino.

Desta fase da vida das instituições, considerando que na sua grande maioria funcionaram durante séculos, foi produzido um vasto conjunto de informação demonstrativa do procedimento adotado quer para o levantamento do património quer para a determinação do seu destino.

O património móvel e edificado que pertencia aos conventos, mosteiros, colégios, hospícios e casas de religiosos passou por vicissitudes várias, compreensível se considerarmos que os processos de extinção arrastaram-se durante anos. Oficialmente a extinção deu-se em 1834, mas só nos finais desse século se determinou o destino a dar a grande parte do património que detinham. Não podemos esquecer que estas vicissitudes contribuíram para o abandono e descaminho de alguns bens.

2 -- A documentação

Ao Arquivo Nacional Torre do Tombo, enquanto entidade do Estado, com missão de salvaguarda do património documental, coube a incorporação dos processos de extinção dos conventos e casas religiosas que totalizam 578 processos (454 masculinos e 124 femininos) com documentação produzida e acumulada entre os anos de 1701-1919.

Esta documentação é composta fundamentalmente por processos administrativos de gestão de património imóvel e móvel e de equipamentos.

Os processos de extinção destas Instituições são compostos por tipologias documentais várias, das quais se destaca os inventários de bens móveis e imóveis, que contemplam a sua avaliação e, os autos de posse ou de venda dos diversos bens. Neles, encontramos informação que nos permite documentar de forma pormenorizada o vasto património que detinham estas Instituições, desde os edifícios utilizados para fins religiosos ou habitacionais, às quintas de produção agrícola, aos objetos do culto (obras de arte sacra, paramentos da sacristia, objetos de prata), das obras que bibliográficas que compõem a Biblioteca, ao cartório/arquivo, aos objetos que compõem a enfermaria, cozinha, assim como, o restante mobiliário. Alguns destes processos são complementados com plantas, que ilustram o edifício do Convento, igreja, cerca e até propostas para ocupar os referidos espaços.

3 -- Novos usos para o património

Os bens móveis e imóveis que constituíam o património destas instituições tiveram destinos vários. Ingressaram na Biblioteca Nacional de Portugal, no Arquivo Nacional Torre do Tombo, no Museu Nacional de Arte Antiga, outros foram afetos a Autarquias, a Instituições de Solidariedade Social, vendidos a particulares e outros ainda ficaram ao abandono.

As expropriações das instalações dos antigos conventos e casas religiosas com a sua posterior venda ou alucção a outras entidades, foi considerado para o governo da época, como um algo que permitiria colmatar as suas necessidades financeiras, ou mesmo, a resolução de problemas administrativos, com a reinstalação de serviços públicos e privados, que há muito necessitavam de novos espaços para o seu funcionamento.

A reutilização do património para além de abrir portas a uma disputa entre instituições há muito carentes de melhores espaços para o seu funcionamento, permitiu, em muitos casos, a sua completa descaracterização e perda. Apontamos a título de exemplo, o acontecido com o Mosteiro Feminino de São Bernardo, de Tavira, mandado erigir por D. Manuel I, em 1509, o único da ordem de Cister no Sul do País, na sua sequência da sua alienação é incorporado o edifício (Igreja, Convento e Cerca), assim como, todos os restantes bens na fazenda real, e vendido em hasta pública. Em 1890, é ali montada a Fábrica de Moagem e Massas a Vapor que, em 1920, é vendida a J. A. Pacheco. A fábrica manteve-se em laboração, até finais da década de 60. Alguns espaços são adaptados a escritórios de apoio ao funcionamento da indústria e a residências particulares. Estamos perante um caso, em que a nova utilização do espaço alterou profundamente a sua estrutura e promoveu a sua total descaracterização. Hoje este espaço sofreu profundas obras de reabilitação, encontrando-se transformado em hotel e residências privadas.

Outros edifícios tiveram melhor fim, como é o caso do Real Mosteiro de S. Vicente de Fora sendo transformado em residência do Patriarca de Lisboa, do Convento Arrábido de S. Pedro de Alcântara em albergue para as meninas órfãs da Santa Casa da Misericórdia.

Se na atualidade pretendermos recuperar do ponto de vista arquitetónico este património, mantendo de alguma forma a sua traça original ou realçar alguns dos seus pormenores, deparamo-nos com dificuldades na informação da arquitetura destes edifícios. Essas necessidades de informação podem de alguma forma colmatadas com a consulta da documentação existente no Arquivo Nacional da Torre do Tombo, proveniente do extinto Arquivo do Ministério das Finanças, nomeadamente dos processos de extinção das Casas Religiosas e coleção de plantas o fundo do Ministério do Reino.

A consulta desta documentação torna-se um apoio importante para os arquitetos que tem a seu cargo a reabilitação, ou qualquer outra intervenção arquitetónica nestes imóveis.

Estes documentos são também como uma importante fonte para o estudo da história das cidades ou dos espaços onde se inseriam. Documentam o rasgar dos espaços onde se inseriam as instituições em causa, dando origem a ruas, praças, outros edifícios e até cemitérios.

A consulta desta documentação, constitui também, um importante manancial de informação para a musealização dos espaços. Solução que poderia ser adotada, quando não é possível a recuperação do espaço segundo a sua traça original. Na impossibilidade de execução um projeto de arquitetura que respeite o projeto inicial do imóvel é possível recorrer a outras tecnologias e efetuar um objeto digital que respeite na íntegra o espaço e seu conteúdo, considerando que esta informação permite também a recuperação das vivências sociais destas sociedades.

Porque nos encontramos em Braga, podemos apresentar como exemplo o Mosteiro do Salvador de Braga, feminino, fundado por iniciativa do arcebispo de Braga D. Agostinho de Castro, que no ano de xx comprou casas na cidade, com o intuito de para aí transferir as monjas beneditinas do Mosteiro do Salvador de Vitorinho das Donas. Pertencia à Ordem de São Bento e estava sob jurisdição diocesana. O Mosteiro foi extinto, depois de 1893, à data em que ainda viviam três monjas.

Situado no campo D. Luis, referenciado no auto de posse, de 2 de junho de 1897, do processo do extinção, assinado por José Santos Oliveira, como o “primeiro d’ esta cidade de Braga¹”, constata-se na sequencia de um pedido da Câmara de Braga, a concessão por carta de lei de 19 de abril 1892 e decreto de 6 de março de 1893 de “uma parte da cerca do referido convento indispensável para regularizar a praça do Salvador, em que não está compreendida a parte pedida pela mesma Camara para mercado de cereais”.

O auto de posse, do referido Mosteiro, datado também de 2 de junho de 1897 concede o espaço à Comissão Administrativa do Asilo de Mendicidade, por carta de lei de 19 de abril 1892 e decreto de 6 de março de 1893: “o convento denominado do Salvador, igreja do mesmo nome, casa do capelão e parte da cerca do mesmo convento” para instalar o dito Asilo de mendicidade, com designação desde 1975 de "Lar Conde de Agrolongo". A planta que se encontra no processo de extinção demonstra a configuração do mosteiro com os seus anexos e cerca. Assim, através desta planta é possível reconstruir o mosteiro, hoje "Lar Conde de Agrolongo", assim como espaço envolvente que deu origem à praça do Salvador.

Mosteiro do Salvador de Braga

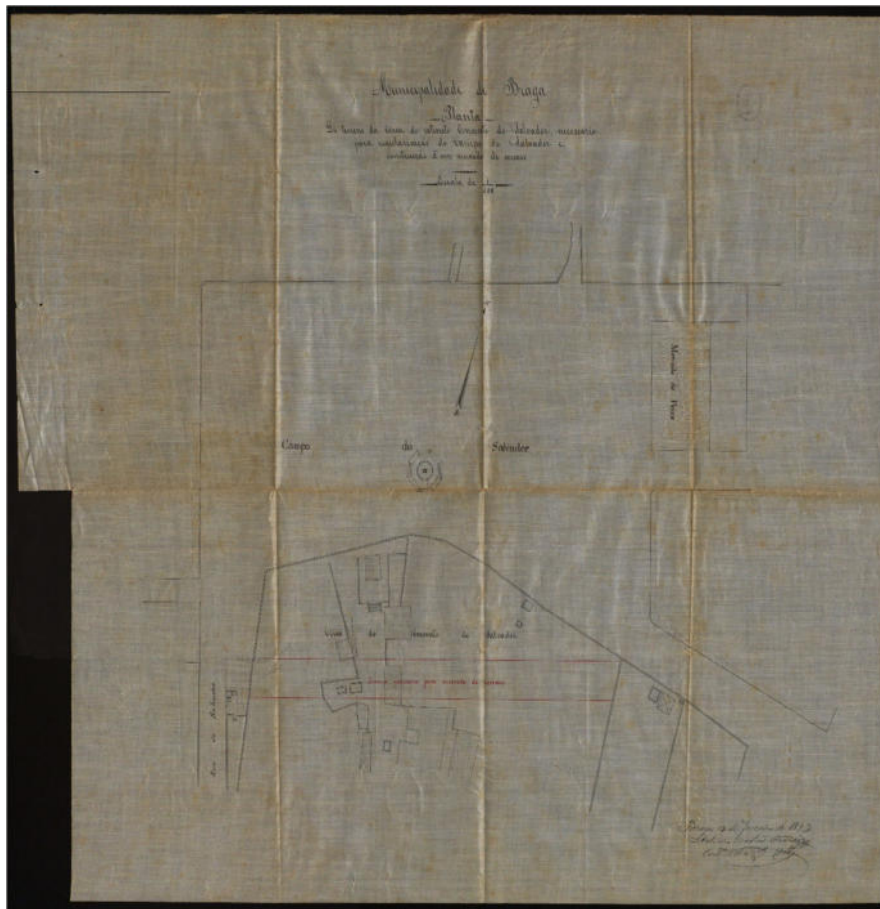


Fig. 1 Arquivo Nacional da Torre do Tombo, Ministério das Finanças, Convento de Nossa Senhora da Conceição de Braga, cx. 1880, 1882. PT/TT/MF-DGFP/E/002/00014

¹ANTT, Arquivo Histórico do Ministério das Finanças, Convento do Salvador, cx. 1885, capilha 1

Convento de Nossa Senhora do Carmo de Tentúgal de Coimbra

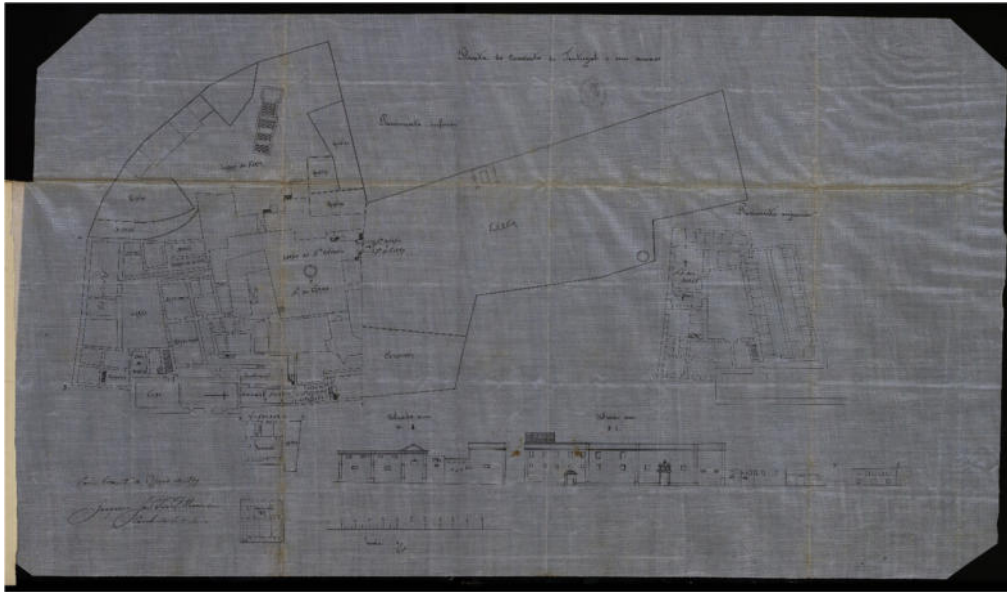


Fig. 2 - Arquivo Nacional da Torre do Tombo, Ministério das Finanças, Inventário de extinção do Convento de Nossa Senhora do Carmo de Tentúgal de Coimbra,, cx.1898 e 1899. PT/TT/MF-DGFP/E/002/00027

O Convento foi extinto em 18 de Fevereiro de 1898, por morte da última religiosa da Ordem dos Carmelitas.

Sendo o edifício do Convento do Carmo, a igreja, a cerca, e a casa denominada do Hospício foram concedidos à Misericórdia de Tentúgal, para instalação do seu hospital, e de duas escolas para ambos os sexos, em 1911. O convento foi reclamado para diversas funções, entre as quais se conta com a destruição dos dormitórios para a construção da escola primária, e as restantes foram adaptadas para as necessidades da paróquia.

Convento de Santa Teresa de Coimbra

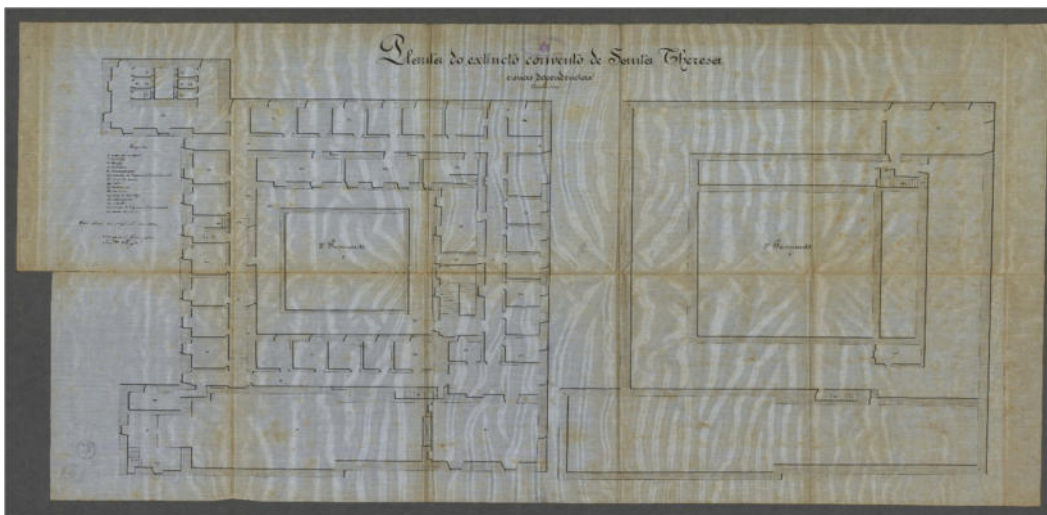


Fig. 3 - Inventário de extinção do Convento de Santa Teresa de Coimbra, Arquivo Nacional da Torre do Tombo, Ministério das Finanças, Convento de Santa Teresa de Coimbra, cx.1909. PT/TT/MF-DGFP/E/002/00032

O convento de Santa Teresa de Coimbra, feminino, pertence às Carmelitas Descalças e foi inaugurado em 1744. Em 1834, ano em que foram, legalmente, extintas as ordens religiosas e nacionalizados os seus bens, contrariamente aos outros mosteiros e conventos da cidade e arredores, este sobreviveu a todas estas vicissitudes, merecendo a proteção da sociedade local, bem como das autoridades eclesiásticas e da própria rainha D. Maria II. Em 1910, na sequência da revolução republicana o convento foi ocupado pelos soldados, acabando as freiras por ser expulsas e o edifício entregue ao Estado e ocupado pelo Ministério da Guerra que aqui instalou um Hospital Militar. Em 1933, já no Estado Novo, as freiras são autorizadas a regressar do exílio em Espanha e, em 1947, reocupam o seu antigo convento. Do Convento dos Paulistas a Biblioteca do Exército.

Convento dos Paulistas

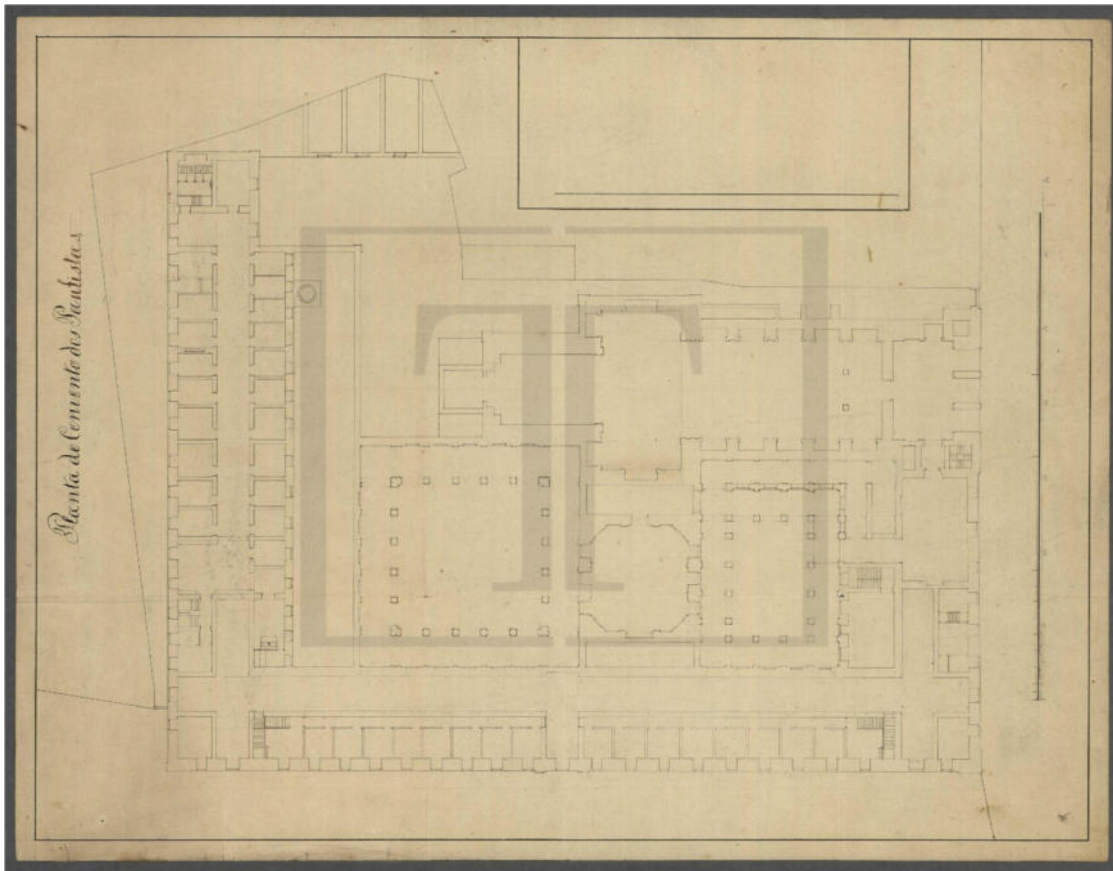


Fig. 4 -- Planta do convento dos Paulistas. Arquivo Nacional da Torre do Tombo, Ministério do Reino, Coleção de Plantas do ex-A.H.M.F., cx. 5270, n.º 19. PT/TT/MR/2/P-5270-19

Fundado, em 1647, pelos Eremitas da Serra de Ossa, também conhecidos por Eremitas de São Paulo ou de Jesus Cristo. Classificado como Monumento Nacional, traduz uma arquitectura religiosa maneirista e apresenta planta articulada, em L, com a Igreja de Santa Catarina adossada a Este, formando um U. Após a extinção das Ordens Religiosas, em 1834, o Convento foi objecto de várias ocupações sendo actualmente ocupado pela Biblioteca do Exército. Apesar de se encontrar muito descaracterizado é ainda possível reconhecer no edifício vários elementos conventuais, tais como: parte do claustro quadrangular com arcada de arcos plenos, separados por pilastras; o longo e monumental corredor de acesso à zona das antigas celas dos monges; o átrio de acesso à Igreja de Santa Catarina.

Conclusão

Os inventários de extinção dos bens dos conventos e casas religiosas, enquanto fonte de informação, são elementos cruciais para o estudo dos edifícios, das cidades e dos seus comportamentos sociais. Podem ser uma importante fonte de informação e de apoio para os arquitetos para o conhecimento quando chamados a intervir quer em edifícios que outrora ocuparam estas funções quer nos espaços envolventes. Tornando-se uma fonte fundamental para o estudo da história das cidades.

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Digitization of the Architect Antonio Tenreiro Brochón's legacy

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Abstract

Antonio Tenreiro Brochón (A Coruña 1923 - 2006) is one of the key figures in the recovery of modernity that occurred in Spain from the 1950s onwards, when the autarchic period following the Civil War was overcome and a new generation of architects joined the profession, detached from previous historicist languages and reintroducing modern principles in a critical and reflective manner.

As a result of his professional activity, carried out between 1951 and 1981, a documentary fund was generated which he himself donated to the City Council of A Coruña in 2001, being preserved since then in the Archivo Municipal de A Coruña. In 2017, Fundación Alejandro de la Sota proposed the incorporation of this legacy into “Archivos de Arquitectos del Siglo XX”. This experience has allowed Tenreiro Brochón most outstanding projects to be available on the web.

The aim of this study is to assess and analyse the reflection process carried out for the documentary selection, as well as other critical decisions of both a theoretical and technical nature taken in the same. It is proposed here as a model of interdisciplinary action in the case of professional archives, concretised in the archives of architects' offices.

Keywords: Antonio Tenreiro Brochón; Professional archives; Digitization; Architectural archives

Introduction

The number of documents generated from the different fields related to architecture has grown enormously during the last century, as well as the complexity of the processes related to the constructive event and the number of studios and professionals involved. Awareness of the value of these documents has also evolved, partly in response to the destruction of architectural heritage as a consequence of the great wars of the 20th century (International Council on Archives, 2000), but also due to the impossibility of being conserved by the creators themselves at the end of their professional careers due to the costs and space involved.

An increasing interest in architectural documents and archives has taken shape in recent decades, especially since the creation within the International Council on Archives (ICA) of the Working Group on Architectural Records (1982). In 2000, this group became the Section on Architectural Records (ICA/SAR) during the 14th International Archives Congress in Seville. Among the objectives of the SAR we highlight, given its direct link with the object of this text, that of “to encourage the identification and the preservation of architectural records in offices, in the hands of private individuals, and in local or national agencies, in order to render them accessible to the public and to researchers” (International Council on Archives, 2016).

The documentation generated in the processes related to the design and construction of architectural works, from the design scale to urbanism, is susceptible of being considered archives of architecture as “chronicles of mankind's built environment” (International Council on Archives, 2000, p. 9) and we can obtain them through three fundamental sources: the offices and other administration organizations (Government Offices and Other Organizations), the architecture studios (Architects' Offices) and the companies and entities that participate in the construction process (Contractors, Engineering Firms, Engineers...).

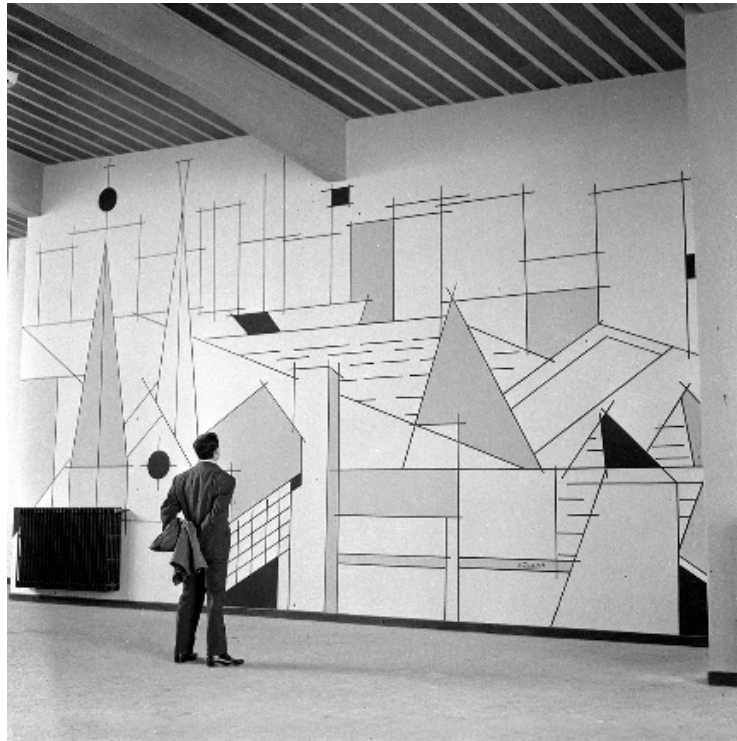


Fig. 1. Antonio Tenreiro Brochón. Mural at the Instituto Laboral de Betanzos, 1952.

Archivo Municipal de A Coruña. Fondo Tenreiro Brochón. Sig. 33 (3)

This paper focuses on the funds generated in the heart of an architectural studio, Antonio Tenreiro Brochón's firm [Fig. 1]. It fits between the so-called “professional archives” defined as those that reflect the activity of an architecture, urbanism and landscaping studio or the engineer's technical office, originally generated and conserved as office archives. These are private archives that are not subject to any specific regulations, except those corresponding to the economic sector (Rivas Quinzaños, Ruilope Urioste & Suárez Menéndez, 2012), but which, nevertheless, are of great interest because they are capable of illustrating, from within, the creative process that leads to the final result, gathering influences, attempts or different versions of a project.

The way in which these archives are managed and preserved varies enormously: in general terms, it can be said that professional studios conserve during their existence all those documents that may have a legal value related to the characteristics of what was built. However, the treatment of other materials with different values such as artistic, in the case of sketches, models or photographs, differs

greatly between studies. In some cases, these documents are finally donated to an institution, public (as in the case of the legacy of Antonio Tenreiro Brochón) or private. Is this institution the one in charge of their cataloguing, conservation and enhancement, allowing public consultation or their loan to exhibitions. In them it acquires different characteristics and is then linked to the concept of fond, given that it is the set of series generated by a creator as the result of an organic process reflecting its functions (Rivas Quinzaños, Ruilope Urioste & Suárez Menéndez, 2012).

These funds have an important set of values to contribute from an archival point of view, but especially for the construction of a specialized historiography. In a schematic way it is possible to highlight the values of:

- Urban memory: helping to construct the global image of the development of those urban spaces intervened or in which it could intervene.
- Memory of the architectural work at all scales of the project: allowing to find out what was the process of gestation, limits, variations...
- Testimony of the architectural process of each period: insofar as it offers a vision of how the architect or the studio as a whole, in creative facets or as a designer, faces the surrounding circumstances at each moment of history and own life. Requirements, aesthetic currents, construction needs, limitations...
- Evidence of the relationships between architects, professional associations, clients and contractors: especially the documents generated for the build process, given the reality of the existing collegial and professional model in Spain.
- Biographical profile: the professional archives have the capacity to show, as a personal record, multiple facets of the architect both through his work and, in many cases, other complementary documentation such as letters, annotations, press clippings and magazines... which offer a multifaceted vision of the person and his professional development.

These features tend to be accentuated in modern archives as ICA emphasizes:

“In the modern practice of architecture, the time between design and construction of a building and debate and discussion concerning its qualities continues to shorten. Modern architectural records are therefore of ever greater interest to researchers studying shifts in ideas and cultural trends of the recent past. Just as researchers studying scientific breakthroughs seek to come as close as possible to the source of the concept, so researchers studying the built environment seek modern architectural records as a contemporary mirror to the still mysterious and fascinating act of creation.” (International Council on Archives, 2000, p. 17)

In Spain, the need for regulation for the conservation and defence of this heritage, as well as historical research, has been pointed out for decades. A milestone in this process is the Declaracion de Palma (1972), signed by representatives of the Cultural Services and Historical Archives of the Official Associations of Architects of Spain, meeting in Palma de Mallorca. This declaration alerts of the dangers for the heritage and demands, among other measures, the creation of historical archives and their endowment to enable the Official Colleges of Architects in their social function.

There is a small number of these archives in Spain that have adopted an independent status that we find more frequently at the international level, with foundations such as that of Le Corbusier, Alvar Aalto, Mies Van de Rohe, Oscar Niemeyer or Frank Lloyd Wright. It is worth mentioning the

Fundación Alejandro de la Sota [Fig. 2], which will be discussed later, or other similar cases of private initiative such as the Fundación Miguel Fisac or the Fundación Goerlich. However, there have been numerous donations from these archives to public and private institutions, including architects' official associations (for instance, the Servicio Histórico del Colegio Oficial de Arquitectos de Madrid or the Archivo Histórico del Colegio Territorial de Arquitectos de Valencia), universities (like the Universidad de Navarra) or even museums, such as the recent donation of the José Antonio Coderch archive to the Museo Nacional Centro de Arte Reina Sofía. Interest in other archives has also grown, including those of the architects' associations (Pérez Herrero, 2009), with examples such as the donation of the historical collection of the Colegio Oficial de Arquitectos de Galicia to the Archivo del Reino de Galicia. Ruilope Urioste, Sanz Hernando and Suárez Menéndez (2016) have drawn up an interesting analysis of the state of the professional archives of architects of Spanish modernity and their opening through the Internet.



Fig. 2. Home page of Archivo Digital de Alejandro de la Sota (Fundación Alejandro de la Sota)

Antonio Tenreiro Brochón and the recovery of modernity in Spain through the archives

Antonio Tenreiro Brochón (A Coruña 1923-2006, became architect by the Madrid School of Architecture Madrid in 1952), had a wide contact with international artistic environments in his formative years: living long periods in the north of Europe, especially in Scandinavia, Sweden and Finland, between 1957 and 1967, attracted by the renovating architecture carried out there. In Sweden he collaborated for a few months with the architects Thorsten Roos and Kurt Hultin and in Finland he met Alvar Aalto personally. As part of his professional career, we can highlight projects such as the competition of the Tax Agency of the Ministry of Finance in A Coruña (with Alejandro de la Sota and Ramón Vázquez Molezún, 1956), the Instituto Laboral de Betanzos (1958), the Coca-Cola bottling plant in A Coruña (with Andrés Fernández-Albalat Lois and his brother Ramón Tenreiro Brochón,

1963) [Fig. 3], or the villages for the workers of the FENOSA hydroelectric power plants in Os Peares, Chantada and A Capela (1956-1964). In the mid-eighties, he gradually abandoned architecture and devoted himself to travelling and painting, interests that accompanied him throughout his life, becoming a member (Académico Conservador) of the Real Academia Gallega de Bellas Artes.

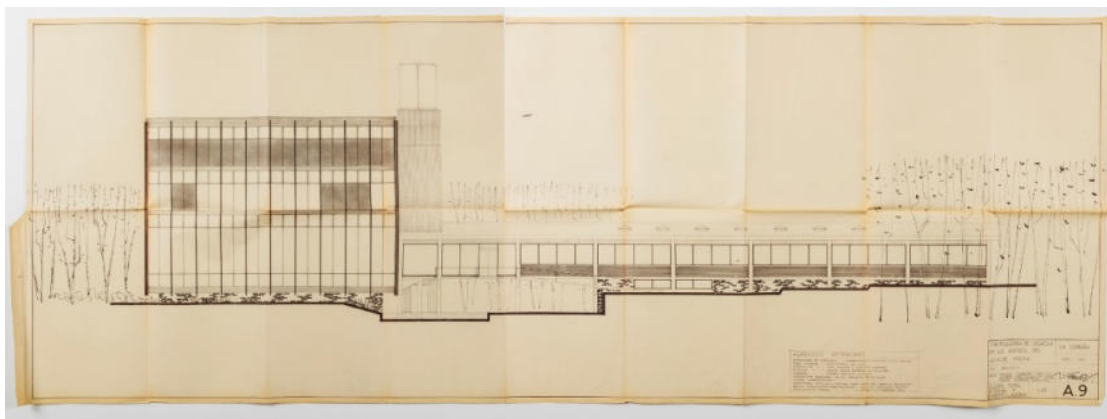


Fig. 3. Coca-Cola bottling plant in A Coruña. Total elevation, offices and bottling plant, 1960.

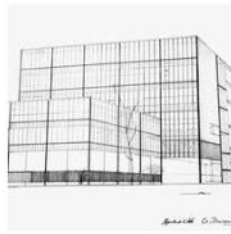
Archivo Municipal de A Coruña. Fondo Tenreiro Brochón. Sig. 40 (2)

In November 2001, he donated his professional archive to the Archivo Municipal de A Coruña, being accepted by the Government Commission on 23rd November of the same year (donation n° 232) and placed next to the legacy of his father, the architect Antonio Tenreiro Rodríguez (1893-1972). The fund was incorporated into the private funds of individuals with the identification code ES.GA.15030.AM/2.1.14.2 and collects materials generated between 1948 and 1985, with 99 installation units (signatures 33 to 228), stored in very diverse ways: mainly project boxes, but also rolls, folders and envelopes. The content is, for the most part, the documents of the projects corresponding to the professional assignments carried out by Tenreiro: plans, sketches, memories, budgets and some photographs, very heterogeneous in terms of techniques, sizes and supports.

Most of the documents are freely accessible and the state of conservation is, in general, good, as they are high quality paper of little age. Access is restricted only to those documents that are affected by legal provisions established in article 105-b of the Spanish Constitution and, exceptionally, to certain installation units that are not in an adequate state of conservation.

DELEGACIÓN DE HACIENDA, LA CORUÑA

concurso edificio para delegación de hacienda en la coruña
1955



Referencia	55-B
Concurso	Sí
Anteproyecto	Sí
Proyectos	Sí
Construido	No
Restaurado	No
Demolido	No
Cliente	MINISTERIO DE
Dirección	CARRETERA EXTERIOR DE LOS JARDINES MUNICIPALES, LA CORUÑA



Fig. 4. Project File from the Alejandro de la Sota Digital Archive

Fundación Alejandro de la Sota

The quality of this legacy awakened the interest of the Archivos de Arquitectos del Siglo XX project. This is inscribed in the activities of the Fundación Alejandro de la Sota, focused on the “conservation, dissemination and study of the work of the architect Alejandro de la Sota”. The foundation, over the years, has incorporated among its activities those framed in the architect's own identity of thought and the valorization of the dissemination and teaching of architecture. Thus, after cataloguing and digitising its own archive and creating a website (www.alejandrodelaSota.org) [Fig. 4] which “contains one of the most complete on-line digital archives in the world of an architect's work”, began in 2013 the process of opening up the archive to external collaboration, with the aim of “sharing our experience with other architects' archives in order to boost international knowledge of modern Spanish architecture” (Fundación Alejandro de la Sota).

This is the context in which the project called Archivos de Arquitectos del Siglo XX appears; thanks to a framework agreement signed between the Fundación Alejandro de la Sota and the Ministerio de Fomento del Gobierno de España at the Museo ICO, in Madrid on 12 December 2013, with the aim of constituting a network platform of Spanish architecture based on the work that the foundation has previously developed with the Alejandro de la Sota digital archive.

The outcome is a flexible and open network platform to which the archives of 20th century Spanish architects can adapt and suitable for use by those who wish to share and disseminate their work. In this sense, the agreement allows important actions to be implemented, such as the

incorporation of other architects' archives to the platform, advising them on the process of incorporation into the digital world; counting on the addition of public and private entities to this project to contribute efforts and capacities; and promoting dissemination activities using a website as a tool.

The digitization of Antonio Tenreiro Brochón's legacy

Archival digitization, when it serves the purposes of preservation and public access to documents, is a complex process consisting of a variety of facets that must be taken into account both as a whole and in their own complexity. The National Archives and Records Administration (NARA), in its Strategy for Digitizing Archival Materials for Public Access, 2015-2024 (2014), provides a definition of digitization that constitutes a suitable conceptual framework for the effects of this study. It considers that “*digitizing* should be understood not just as the act of scanning an analog document into digital form, but as a series of activities that result in a digital copy being made available to end users via the Internet or other means for a sustained length of time” (p. 3).

In March 2017, the Fundación Alejandro de la Sota contacted us to study the possibility of digitizing the legacy of Antonio Tenreiro Brochón and incorporate it into the website of Archivo de Arquitectos del Siglo XX for its consultation through the Internet. The previous knowledge of his architecture through different research studies that we had carried out allowed us to approach him with a scientific base, to which we had to add the inexistence of monographic studies on his architectural work, being limited only to his pictorial production.

With the aim of having the digitalised material available before the end of 2017, the first step was to reach an agreement between the Concello da Coruña (on which the Archivo Municipal depends) and the Fundación Alejandro de la Sota to proceed with the detailed study of the legacy, according to the following work sequence:

1. Review of all available legacy material (April - September)
2. Selection of the most relevant projects to be digitized (October)
3. Incorporation of each project's metadata in the Archivo de Arquitectos del Siglo XX database (October).
4. Digitization of the selected material (November)
5. Incorporation of the digitised material in the Archivo de Arquitectos del Siglo XX database (November).
6. Publication of the page in open access

During the first phase, the 99 units of the legacy were reviewed, noting the diversity of scales, typologies, techniques and formats of the existing material. The legacy contains everything from interior refurbishments of little interest to the large urban facilities in which Tenreiro had participated. This exhaustive revision allowed some unpublished proposals to be discovered, such as the non-materialised intention to place a sculpture created by Cristino Mallo (Tui 1905 - Madrid 1989) inside the turbine room of the Os Peares hydroelectric power plant; also to correct the identification data of some project that was erroneously named within the legacy, such as the chapel for FENOSA in Erberdeiro (Chantada) [Fig. 5].



Fig. 5. Chapel for FENOSA in Erberdeiro (Chantada), 1955

Archivo Municipal de A Coruña. Fondo Tenreiro Brochón. Sig. 35 (1)

Selection, as part of digitization, differs conceptually from the selection and (re)evaluation decisions that archives make during collection management processes. Bibliography proposes different lists of criteria that should be evaluated when selecting for digitization (examples include Menne-Haritz & Brübach 2000 and Ooghe & Moreels, 2009), which can be summarized as follows: content, demand and physical state (McIlwaine *et al.*, 2002). This means that we must take into account both the intellectual value of the document in terms of its content, the information to be digitized, and whether it is worth the effort and cost of the project. It is also necessary to consider the potential users of the digitised documents and the state of the documents, especially if this does not support the digitisation process or, on the contrary, digitisation is assumed as an important conservation element in terms of replacement copy.

Professional archives include diverse types of documents, an issue that has been addressed abundantly in literature over the last few decades (Lathrop, 1977; Nelb, 1996; Rivas Quinzaños, Ruilope Urioste & Suárez Menéndez, 2012...). In all these classifications it is clear that the range of typologies is very wide and, as is logical, it is directly related to the activities carried out in the architecture office.

In the case of Antonio Tenreiro Brochón's legacy, after reviewing and analysing all the projects, the twelve most relevant ones were selected as a representative sample of the architect's professional career, including public and private development works, residences and public buildings and built and unbuilt proposals. In each case, the most significant documents were chosen, mainly memoirs, general architectural plans and photographic records. Since these are working documents during the project process, it is common to find different suggestions and corrections or notes on the plans [Fig. 6].

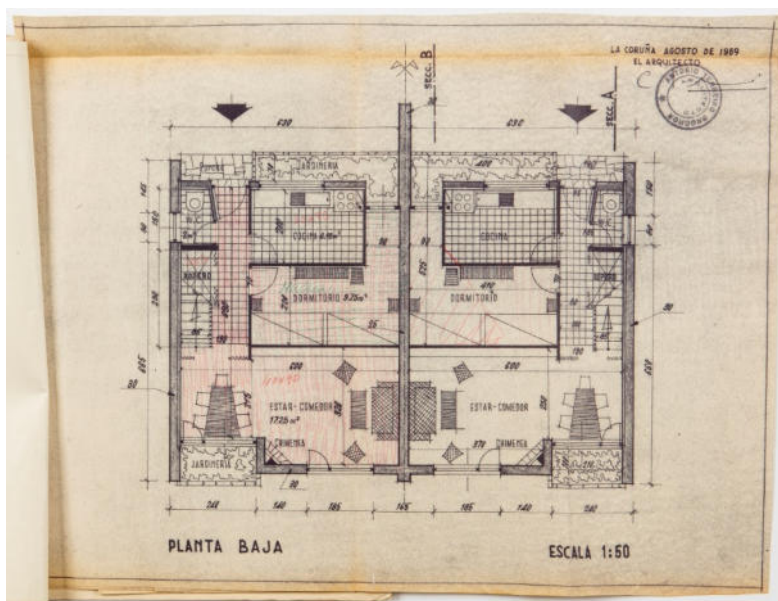


Fig. 6. Dwellings for Eume hydroelectric power plant workers (A Capela, A Coruña), 1959

Archivo Municipal de A Coruña. Fondo Tenreiro Brochón. Sig. 39 (4)

In addition, we proposed two complementary documents corresponding to his stage of training as architect: a project exercise carried out at the Madrid School of Architecture in December 1949 and a series of perspectives drawn during his collaboration with the studio of Thorsten and Roos in Malmö (Sweden) at the end of the 1950s.

Regarding metadata, in order to incorporate these projects into the Archivos de Arquitectos database, we used the following identification data:

1. Project title (simplified for easy identification)
2. Full title of the project
3. Project date
4. Location
5. Reference (code generated from the year and a letter)
6. Status: tender, preliminary project, project, built, restored, demolished
7. Customer
8. Address
9. Existing bibliography
10. Observations

Of the 12 projects selected, we revised the existing material again, in order to generate a table that would facilitate incorporation into the portal and, at the same time, include a series of new data such as: the signature of each document in the archive, the title to identify it properly, the type of paper (opaque, vegetable, negative or photographic), the measurements of the minimum rectangle that would

allow scanning, and the name of each digital card according to the indications provided by the Fundación Alejandro de la Sota. For each project, we were allowed to introduce five types of content, called "cards" in the portal: sketches, plans, photographs, texts (memoirs and writings of the architect) and miscellaneous (news, brochures and any material not classifiable in the other types).

Título: Instituto Laboral (Betanzos, A Coruña). Id.: 52_A					
Signatura	Documento	Tipo	Medidas	Id. Ficha	Id. Dig.
33 (3)	31 Negativos	Negativo	6x6	52_A_NEG_1	1
33 (3)	Alzado norte	Papel op.	90x35	52_A_PLA_1	A_8
33 (3)	Alzado poniente	Papel op.	70x35	52_A_PLA_2	A_7
33 (3)	Alzado naciente y secciones	Papel op.	90x35	52_A_PLA_3	A_6
33 (3)	Alzado sur	Papel op.	90x35	52_A_PLA_4	A_5
33 (3)	Planta primera	Papel op.	75x65	52_A_PLA_5	A_3
33 (3)	Planta de cubiertas	Papel op.	75x65	52_A_PLA_6	A_4
33 (3)	Planta baja	Papel op.	75x65	52_A_PLA_7	A_2
33 (3)	Situación	Papel op.	75x65	52_A_PLA_8	A_1

Table 1. Example of the data collected for the project of the Instituto Laboral de Betanzos

The photographer Juan Rodríguez (A Coruña, 1960), who specialises in architecture and has extensive experience in the digitalisation of artistic works, was commissioned to digitise this material. Not being able to remove the documents from the Municipal Archive, he had to deal with the reduced space, installing all the equipment in an archive room and photographing them on a horizontal white surface [Fig. 7]. For the 6x6 cm negatives, there was a special scanner exclusively for this format. A total of 187 documents were digitized, including 115 plans, 6 sketches, 32 texts (mainly project memories) and 34 photographs.



Fig. 7. Juan Rodríguez digitizing the documents at the Archivo Municipal de A Coruña

Photograph of the authors (November 9, 2011)

All the images were obtained at a high resolution, around 700 pixels per inch, which allows us to observe with precision all the details of each document. This resolution was reduced to 300 pixels per inch in the images incorporated to the portal to facilitate their better visualization through the Internet [Fig. 7]. The highest quality copies were delivered to the Municipal Archive of A Coruña for use as a consultation copy and other activities.

The last phase of our work consisted of entering all the digitized documentation in the web. Through private access to the administration of the page, and using all the data collected for each image, they were progressively added to the portal, becoming available for open access in May 2018, simultaneously with other legacies incorporated in previous months.

Conclusions

This experience has allowed us to know, first hand, the whole process of digitization of a professional archive of architecture for its diffusion through the Internet; starting from the exhaustive revision of the existing legacy, continuing with the critical selection of the projects and, finally, proceeding with the digitization of the documents. Selection has been observed as a crucial process in which the joint vision from the archival and architect's perspective has much to contribute.

Initiatives such as this one are fundamental to know the trajectory of the professionals who contributed to place the Spanish architecture in the path of modernity, once surpassed the autarchic period after the Civil War. But they also allow us to discover the architects in their facet as creators [Fig. 8], within the reflective process of the project, with their doubts and attempts, aspects that are of great value in getting to know the resulting works better.

Public availability of digitalised documents through the Internet, accompanied by all their metadata, greatly favours their dissemination and diffusion, allowing people from distant regions to have unrestricted access to their consultation and promoting the social aspect and internationalisation of this heritage. A documentary heritage that is essential for understanding the history of architecture of the last century and our built environment.



Fig. 8. Sketch of the Labra family house in Gandarío (Sada, A Coruña), 1954
Archivo Municipal de A Coruña. Fondo Tenreiro Brochón. Sig. 34 (4)

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Digitizing Finnish Architectural Heritage

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Abstract

Teaching of architecture in Finland started in 1863 and the Department of Architecture was founded in 1872, both at the Helsinki University of Technology, one of Aalto University's predecessors. University archives has architectural records from mid 19th century onwards including thousands of measuring drawings of existing (or in some cases already extinct) buildings, other student drawings and over 400 000 photographs.

Most used part of the collection outside university has been the measuring drawings that were compulsory part of every architects' education. Many generations of architect students during these years have given their effort to document Finnish built heritage. The photograph collection documents both student works and Finnish built heritage and has mostly been so far in educational use only. Uncatalogued and in analogue form both collections were in most parts outside researchers' and other users' reach.

In a project executed in 2018 - 2019 Aalto University digitized over 250 000 images from which over half were from the architectural collections. The digitized images are now an important part of University's teaching – both subject specific and in specialized courses such as visual resources workshops. For researchers and architects they provide f.e. valuable collections of knowledge on how specific historic buildings have changed through time.

In my presentation I go through the technical details of digitizing, techniques of mass cataloguing & adding descriptive metadata, required systems infrastructure and finally technical interfaces that allow harvesting to national and international search services like national Finna service and initially Europeana.

Keywords: Digitizing, Architectural records, Finnish Architecture, Aalto University

Digitizing Finnish Architectural Heritage

Architectural education in Aalto University and its founding universities

Architectural education in Finland started in 1863 and the Department of Architecture was founded in 1872, both at the Polytechnic School (later, in 1879 Polytechnic Institute and in finally 1908, Helsinki University of Technology, one of Aalto University's founding universities). At the time, Finland was an autonomous Grand Duchy in the Russian Empire and had barely a few professionals or academics in the field of architecture. Influences came naturally from Sweden and Russia, but also initially from Germany. Many foreign (mostly German) architects took up positions in Finland and the school's first professor of architecture was Wilhelm Ludvig Bähr, an architect from Hannover.¹

¹ B. Wuolle (1949), Suomen teknillinen korkeakouluopetus 1849 – 1949, Helsinki: Otava

Quality of education rose quickly and was soon up to date with international development. Already in 1900 Paris Exposition Polytechnic Institute and its Department of Architecture was acknowledged with the first price in the field of “Teaching and education”, subarea “Industrial and economic education”.²



Fig. 1 - 1900 Paris Exposition, Diploma Grand Prix, Aalto University Archives

Finnish architecture and architectural education has later contributed significantly to several styles internationally, such as Jugendstil (or Art Nouveau), Nordic Classicism and Functionalism. The works of the country's most noted early modernist architect Eliel Saarinen have had significant worldwide influence. Modernist architect Alvar Aalto is regarded as one of the major figures in the world history of modern architecture. Both are also alumni of Aalto University³.

Aalto University archives have architectural records from mid-19th century onwards including university's administrative records, thousands of measuring drawings of existing (or in some cases already extinct) buildings, other student drawings and over 400 000 photographs. Even though the archives include other private collections linked closely to Aalto University, most private collections of professional architects in Finland are in the Museum of Architecture or other private museums like Alvar Aalto museum.

² Panu Nykänen (2007), Kortteli sataman laidalla, Helsinki: WSOY

³ Aalto University Archives, Student records

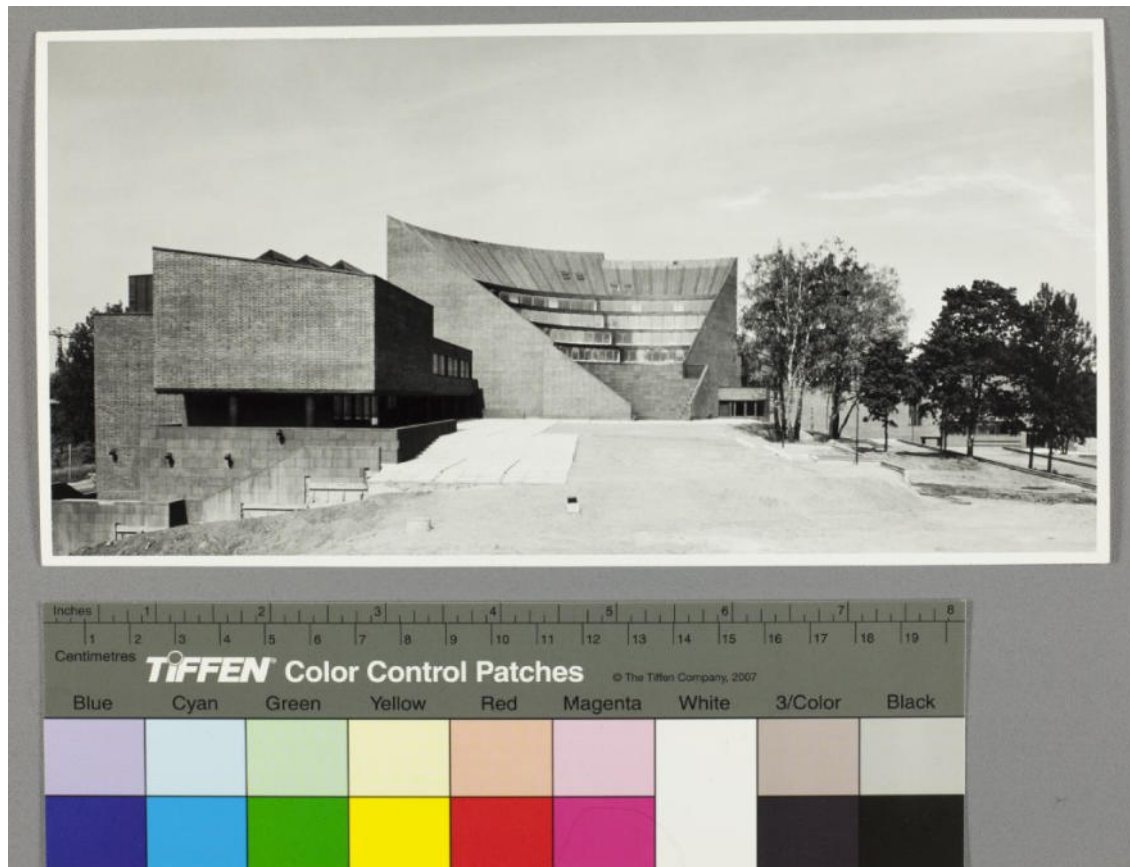


Fig. 2 - Still unfinished main building of the University of Technology Helsinki designed by Alvar Aalto, 1960s.
Aalto University Archives

Most used part of the collections have been the measuring drawings, collection of over 6000 drawings, a course that was compulsory part of every architects' education. Students usually took part of a measuring camp, where students had to study the structure and aesthetics of historically important buildings. Many generations of architect students during these years have given their effort to document Finnish built heritage.⁴

The photograph collection documents both student works as well as Finnish built heritage and has mostly been so far in educational use only. Uncatalogued and in analogue form both collections were in most parts outside students, researchers and other users reach. In a project executed in 2018 – 2019, Aalto University has digitized over 250 000 images from which over a half were from the architectural collections.

⁴ Juhani Korpinen, Kalle Saarinen, Jussi Telaranta (ed.) (2013), *Viivat kertovat – Mittauspiirustusleirit Vanhassa Raumassa 2011 – 2012*, Saarijärvi



Fig. 3 - Department of Architecture, student projects

Ville Hara, Kupla. Aalto University Archives

From in-house digitization to mass digitization

Aalto University Archives has done in-house digitizing since 2008 when image database Raami was taken into use. Raami qualifies as long-term preservation system. The annual increase of images digitized was from 1000 to 3000 images. It was quite soon obvious that mass digitizing was the only answer for better digital access to the collections.

The specifications for the acquisition were done using both national and international requirements for long-term digital preservation⁵. Before the initial acquisition, Aalto University Archives published a line of questions for the intended tenderers. These allowed us to specify our line of requirements even further and gave us some idea of the initial costs of the digitization. Aalto University Archives tendered at the same time mass digitizing of the theses collections (over 60 000 theses all together) which also gave some advantage in the process since the requirements and processes are partly similar.

⁵ National requirements (file formats, technical & descriptive metadata) can be found in “Säilytys- ja siirtokelpoiset tiedostomuodot” (CSC, latest edition 2019) are based on all the crucial international standards.

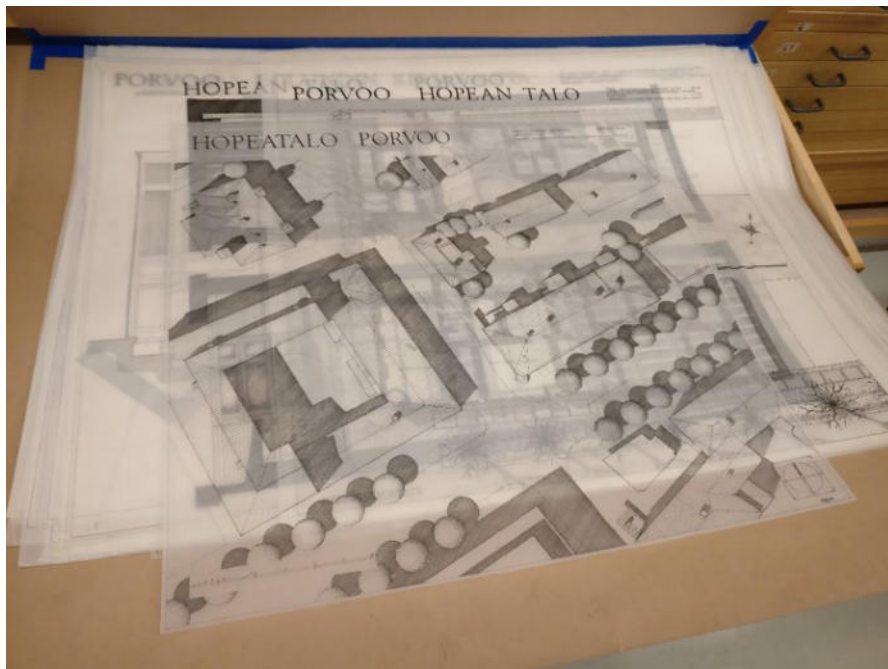
After the acquisition process was finished and the name of the winning tenderer published the project finally started. Finding the right level of quality required took almost three months of continuous trials. Digitizing big drawings (largest being size A0, 1189 x 841 mm) in life size with no allowed anomalies when compared to the originals was the trickiest part. Slides and photographs both had some minor issues with color balance and contrasts but these were quickly resolved.

Preparing the material for digitization

Before sending material to the supplier, the Archives had to prepare the material. Most parts of the collections had no previous detailed cataloguing information and some of the collections had had no previous evaluation of archival value either. Tight schedule and the massive amount of material meant that especially slide collections had to be evaluated quite roughly. On the other hand, the price of one digitized slide was minimal so the financial risk of digitizing duplicates was indifferent.

Every collection was attached with an excel including details for individual slides: collection id, serial number/archival id etc. The supplier autocompleted these with file names and other data during digitizing. After digitizing the same excel was used for quality checks and completed with the possible descriptive metadata the collections had. With the completed excel the digitized files were mass imported to the image database.

The process was carefully planned and parts of it automatized if possible due to the vast amount of items digitized. Still, a lot of manual work was left. At this point, we have not yet been able to use artificial intelligence in the process, but in the future, we are planning to cooperate with AI study & research groups within Aalto University to enrich descriptive metadata and intellectual value of the collections.



Measuring drawings from the Aalto University Archives.

Publishing and using digitized collections

The most important target in this project was to improve visibility and accessibility of the collections in a time when opening research and other data is increasingly important to universities and research institutions in the name of open science.⁶ At the same time students, researchers and other customers seem to expect digital sources instead of actually visiting the archives. Publishing catalogues and descriptions of the collections improves findability but answers only parts of the problem.

Publishing digitized images has its limits, mainly concerning copyright issues. Fortunately, this is not a problem when it comes to architectural measuring drawings – these are not considered to have individual artistic input. With the rest of the collections every collection and its publication has been evaluated individually. Most of the collections published have been licensed with Creative Commons licenses CC-BY-NC, CC-BY or CC0.

Especially with the oldest images in the architectural teaching collections, earliest dating back to 19th century, we have taken cautiously progressive line and published quite many parts of the collections without any actual information of the copyright owner. Even though no contracts were made, quite many images in the collections have been photographed by the professors, students and other staff members of the university for the purpose of providing source material for teaching and research.

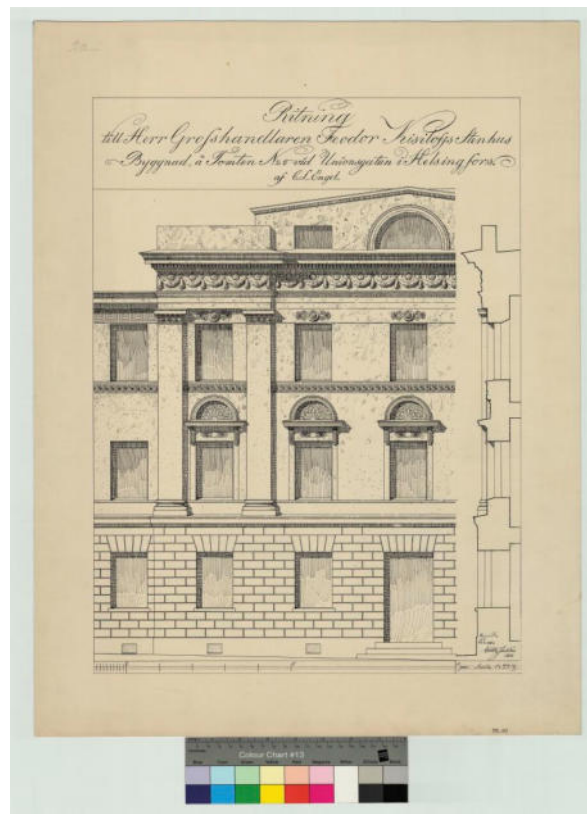


Fig. 4 - Kiseläffin talo, measuring drawing, Gösta Juslen 1909-1910. Aalto University Archives

⁶ Aalto University Introduction to RDM and open science (27.6.2019) <https://www.aalto.fi/en/services/introduction-to-research-data-management-rdm-and-open-science> ; EC Open Research Data Pilot OpenAIRE (27.6.2019) <https://www.openaire.eu/what-is-the-open-research-data-pilot>

Published collections are harvested to national search service Finna, equivalent of Europeana. Aalto-University has also its own Aalto-Finna site providing access to Aalto University's library and archives collections.

The digitized images are an essential part of Aalto University's teaching and learning, especially in the School of Art, Design and Architecture. Aalto University Archives has offered introductory courses on archives' collections and many times the digital collections work as a gateway to the analogue collections that still are the vast majority of Aalto University Archives' collections. Many departments also order course specific tutorials and workshops from the Archives.

Aalto University Archives also provide extensive courses on "How to use and cite online collections" and have produced study tutorials as part of "ImagOa - Use of images & Open Science" project in Finnish universities. Our collections serve as a good source material for these courses as well and it has been a nice way of increasing overall awareness of Aalto University Archives' collections.

For researchers and architects the collections provide valuable information f.e. on how specific historic buildings have changed through time. Recently the architectural measurement drawings have also been used in Finnish Open GLAM (Galleries, Libraries, Archives and Museums) network's Hack4FI events as a source material and to our pleasure many interesting applications were developed based on the metadata and images we provided.

The screenshot shows the Aalto University Visual Resources Centre (VRC) website. The header includes the Aalto University logo and navigation links. The main content area features a large graphic with the text "VRC + arkisto" and "Kuva- ja arkistoaineistoja tutkijoille, opiskelijoille ja opettajille". Below this, there is a list of services and a section for "Tervetuloa" (Welcome) with a list of services. On the right side, there is a Facebook widget for "Visual Resources Centre, Aalto University Learning Centre" and a section for "VRC tietopalvelu" (VRC information service).

Fig. 5 - Online tutorials provided by the Aalto University Archives

Over all, digitizing collections opens many new ways of using the collections. Students find continuously previously unseen and innovative ways of using these collections as part of their artistic and creative projects. Open access collections serve the public and especially researchers with easy access source materials. Open access collections can also be used in creating new applications that f.e. inspire people to find out more about the history of different buildings and so on.

Besides digitizing, it is as important to invest in finding new channels to share the digitized collections and find new partners with whom to cooperate in improving the quality and findability of the collections. Aalto University Archives will continue digitizing its collections. Our four shelf kilometers of archive collections offer still many previously unseen collections that could offer more information about our unique architectural heritage.

Aalto University Archives (in English) <https://learningcentre.aalto.fi/en/vrc-archives/>

Aalto Visual Heritage blog (in English) <https://blogs.aalto.fi/visualheritage/>

Giuseppe and Bartolomeo Gallo's Architectural Archive: preserving architectural heritage in the digital age – challenges and methodologies

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The purpose of this paper is to illustrate the case study of Giuseppe Gallo and his son Bartolomeo's architectural archive and the main stages in its history and conservation process from the acquisition by the Fondazione 1563 per l'Arte e la Cultura of the Compagnia di San Paolo to its reorganization, digitalization and online accessibility.

The Foundation 1563 is an independent body set up and administered by the Compagnia di San Paolo, one of the most important Italian Foundations of banking origin, and looks after the conservation and promotion of the Historical Archives of the Compagnia di San Paolo, which preserves material relating to its 450-year-old history, starting from 1563, the year of its establishment.

The patrimony of the Historical Archives of the Compagnia di San Paolo therefore represents an important source of research for Piedmontese and national history, deeply connected with many Italian archives and freely available for consultation for scholars researchers and ordinary citizens.

Giuseppe Gallo (1860-1927) and Bartolomeo Gallo (1897-1970) were two of the major architects of religious buildings in Piedmont in the late 19th and 20th century.

Giuseppe and Bartolomeo Gallo's fonds shows architectural drawings and designs that record the state of affairs of many Piedmontese religious buildings and many transformations of baroque buildings hardly recognizable today.

These transformations range from simple maintenance works to more complex enlargement works or even to a total reconstruction; it therefore represents a fundamental tool for the restoration and conservation of the heritage of Piedmontese religious architecture.

The fonds is constituted by more than six thousands architectural and constructions site drawings, documents related to projects, and some photographic materials and letterheads concerning Gallo's work.

In some ways, the collection of drawings and documents by Giuseppe and Bartolomeo Gallo constitutes a unique case in the landscape of the 20th century archives in Piedmont that have been studied so far.

That is due to several reasons: first of all the Gallo's workshop was almost exclusively oriented to religious buildings, and secondly it was a family archive involving the work of Giuseppe Gallo first and of his son Bartolomeo after: he in fact continued his father's activity until mid-twentieth century.

In 2005 and 2006 the Fondazione 1563 purchased the whole Gallo's archive directly from the heirs.

The archive was paper-based and when the Foundation purchased it, it was entirely reorganized according to new cataloguing criteria; graduated archivists inventoried and catalogued the items

following the original filing of Gallo's professional studio and they were supported by a historian of architecture who helped them in identifying the categories of drawings.

The process allowed to divide Giuseppe and Bartolomeo's bodies of works and also to recognize a continuity between father and son in some of their works.

During the cataloguing phase the Archival Superintendence for Piedmont and Valle d'Aosta declared the archive "a heritage of historical interest" that cannot be dismantled.

While cataloguing and digitalizing the drawings, the Fondazione 1563 promoted a historical study of the fonds and of the two architects' professional profiles. In 2009 it published *Il fondo Giuseppe e Bartolomeo Gallo. Fonti e documenti per l'architettura dell'Ottocento in Piemonte*, vol. I, *Le carte e i disegni dall'atelier all'architetto*, vol. II, *Repertorio bibliografico per lo studio dell'architettura e del suo contesto*, editor Mauro Volpiano, Quaderni della Fondazione, n. 4, Torino, 2009

Those books belong to the Fondazione 1563 series Quaderni della Fondazione per l'Arte della Compagnia di San Paolo.

At the beginning the archive was reordered by using an analytical cataloguing archival platform promoted and financed by the Piedmont Region called Guarini Archivi featuring the whole cultural heritage of Piedmont. Due to conservation issues and to the will of making it more easily accessible to the audience, in 2007/2008 the Foundation decided to digitalize all the drawings.

Subsequently the digital archive was transferred to the software Collective Access and uploaded online on the Digital Archives and Collections of the Fondazione, where high quality images of over 4.700 architectural drawings can be consulted.

The items that constitute the inventory of Giuseppe and Bartolomeo Gallo's fonds, 1882 – 1967 are listed below:

1. Drawings, 1882-1967 (Series)
2. Projects and construction sites, 1891 - 1948 (Series and subseries)
3. Copyletters, 1897-1929 (Series and subseries)
4. Photographic materials, 1901-1966 (Series and subseries)
5. Printed materials, 1891 - 1927 (Series)
6. Various documentation, 1895-1950 (Series)

Gallo's archive is also available on the website of the prestigious National Archival System and on the website of the Archives of the Architects <http://www.architetti.san.beniculturali.it/web/architetti/home>, promoted by the Ministry of Cultural Heritage - Directorate of Archives.

In addition to being listed as an archive in the Historical Archive, the entire graphic collection is included in the Fondazione's digital photo library as a collection that can be accessed through the website of the Fondazione.

Here every drawing, sketch, layer can be explored in high resolution.

Another digital tool developed to explore the documentation of the Gallo fonds is the georeferencing of the sites that enables to conduct research starting from the map of the territories of Piedmont and Valle d'Aosta.

In order to spread knowledge and awareness about the Historical Archives of the Compagnia di San Paolo, the Fondazione has developed the D.A.C. - D.igital A.rchives and C.ollections of the Fondazione 1563, which aims to make the preserved historical heritage available on the web. The publication of all the inventories and repertoires concerning the archival heritage of the Fondazione 1563 on a single platform allowed to improve its management, thus making possible to examine the entire archive heritage in a uniform manner. The archival fonds of the Compagnia di San Paolo was the first one to be published online, and then the Giuseppe and Bartolomeo Gallo's one.

The system consists of:

- a back-end made of an archival software that can be differentiated into different profiles in order to access and visualize the catalogued resources integrating cards with digital media, relational maps and georeferencing data;

- a front-end for online publication, with a web interface that is adaptable to different needs.

The platform uses internationally accredited software (CollectiveAccess and WordPress) that ensures great stability to the system, high technical standards, interoperability and migration of databases from other applications. The development and evolution of the software in use are guaranteed by the active participation of the international community.

The proposed system is Web Based. Its software environment is independent from the installation platform, which can be either proprietary (Microsoft or Mac) or open source (Linux). A device connected to Internet is enough in order to access the platform.

The realization of this structure has allowed to organize better the management of the entire documentary heritage, making it searchable uniformly and in a single environment, thus solving problems of potential future obsolescence of the systems, by adopting open source software. This has also allowed to prevent cases of obsolescence already featured by other programs.

The process went through several phases: the first one was the creation of the architecture system, and then data migration from different software. In the case of the inventory of the old part, the process was particularly long and delicate since it involved the transformation of a paper inventory into a digital one, in other cases the process was easier since the work was done on files that had already been digitalized, by using systems such as Guarini Archivi, Gea or simple MS Access.

All the interventions were accurate and carried out with great expertise from the technical and archival point of view.

In the archival practice great attention was paid to the language used in these systems. Furthermore, the archivists had to face the need to disobey some rules that have always been at the base of the activity of cataloguing and producing the "classic" inventory. In an environment where research can bring more detailed units as first results, each unit should be self-consistent.

The new cataloguing practice is already proceeding in this direction, with a keen eye on the layout of the front end and the query mode.

Certainly, the real potential offered by the system is related to research. D.A.C. wants to be an information system accessible to everyone: from researchers, to less experienced students, to interested citizens.

But to us it is very important to highlight that behind these online pages there is a scientific work, they represent authoritative sources and correspond to a real document that is kept in a physical place and is available for consultation.

There are plenty of different ways of conducting the online research: the user can read the inventory through the hierarchical structure or the inverted tree structure. The level cards are filled in to activate documentary units of various types (document, report, resolution, photograph ...). The software then allows you to establish relationships between the cards, also specifying the type of report, which is a very interesting potential offered by Collective Access, the software that is at the base of the system.

It is also possible to search by using Google, the most instinctive way to approach online consultation: through the free text search, the user can then refine the result and choose the archive of interest or the type of document.

Another possible option is searching through the map, using the geolocation to locate the contents of interest. Some of the archival collections preserved, including the Gallo fonds, in fact feature information whose geolocation is crucial.

It is a type of research that allows even those who are not carrying out a precise search to browse the site and discover the contents.

The last observation concerns users: since the Fondazione research portal has been online, the study room of the Fondazione doubled up.

The Fondazione currently manages a study room located in Piazza Bernini, Turin, and an online one on its website: and it is precisely in the management of the latter that we are wondering how to improve the communication and the interaction with users, who have to register to view images and indicate the scope of their research. Therefore the Fondazione is partially aware of the research interests of the users, but it does not really interact with them. The Fondazione is currently trying to develop a more empathic interaction mode with its audience. The efforts made to improve the design of the website and to implement its content aimed to make everything clear and to ensure that the user could create his/her own path in order to manage his/her research independently. But this was not done in order to avoid contact with the user: the Fondazione believes that the function of mediator carried out by the archivist is also very important in the digital environment. The Fondazione wants to actively engage with the users, who are a very valuable source.

Plans and historical topography. The use of georeferenced maps by the arrangement of architectural records

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Abstract

The Budapest City Archives (BCA) keeps different types of architectural plans, in the order of provenience, by origin. The largest document collection is the Collection of the Plans of Architectural Departments, which used to be the plan deposit of the former architectural studio of the capital. The footage is almost 900 running meters. The files are claused, definitive, contain the plans, static calculations, engineer manuals observed by the authorities at least, and the occupancy permits as well, which can be considered as the closing of a constructive era, and based on this the age of a building can be defined. The documents in question had an 'active life cycle' till 2007, i.e. they were handled by the authorities, when the management of documents was subservient by the applicable topographical numbers. Although an actual lot number can cover more, historically changing objects, and potentially at times it refers to multi-phases of planning and construction and these may cause issues in the docketing, of which rules need to be reconsidered all the time, e.g. the boundaries of the buildings and the area do not match. Therefore, the topographical processing is indispensable to help the sorting of the plans, for which the site of the digital database of the historical maps, called mapire.eu is a great help. The BCA plan collection provides one of the most important databases for mapire.eu. The site is developed and operated by Arcanum Ltd., a specialist in digitisation. The site is developed and operated not only the maps of the capital, but also many other important maps of Europe (national, urban, military cadastral) on the site. In cooperation with other Hungarian public collections the site Hungaricana, the Hungarian Cultural Heritage Portal has been launched. The digitised map collection serves a perfect background for the georeferenced data, which form together the Budapest Time Machine which is part of the European Time Machine Project.

Budapest City Archives is the second largest public archives in Hungary. Our institution has started the digitisation, processing, systematization and publishing of the documents back in the 1990s and ever since the BCA has taken the lead in document processing, digitisation and publishing them. Databases, like topographical registers have been produced since the 1970s. Beside the above mentioned metropolitan plan repertory collection, the documents of the state studios are also determined/authoritative, that have been active in the times of the socialism (i.e. 1948-1989). In addition, we also collect private collections of independent architects, which is a transition between private and official documents.

Keywords: provenience, topographical numbers, arrangement, topography, maps, digitisation

Budapest City Archives is the second largest public archives in Hungary. Our institution started the digitisation, processing, systematization and publishing of the documents back in the 1990s and ever since the BCA has taken the lead in these activities in the region. Databases, like topographical registers have been produced since the 1970s. Besides the metropolitan plan repertory collection, the documents of state studios, and private planners and companies are also part of the collection.

Furthermore BCA also keep private collections of independent architects, which is a transition between private and official documents.

The Budapest City Archives keeps different types of architectural plans in the order of provenience, by origin. As a city archives, one of the priority tasks of the BCA is to collect the records of the current planning and construction authorities, primarily of the municipality. In addition design companies state design institutions, documents of individual practitioners are also part of the collection. Personal, private fonds can additionally contain unofficial documents from preparatory phases.

The largest unit is the Collection of the Plans of Architectural Departments, which used to be the deposit of the authorized plans by former municipal construction and housing authorities. The footage of this series is almost 900 running meters. These files are claused, definitive, contain the plans, static calculations, engineer manuals observed by the authorities at least, and the occupancy permits as well, which can be considered as the closing of a phase of construction, and based on this the age of a building can be defined. The documents in question had an active life cycle till 2007, i.e. they were handled by the authorities, in order of the valid lot number (l. n.).

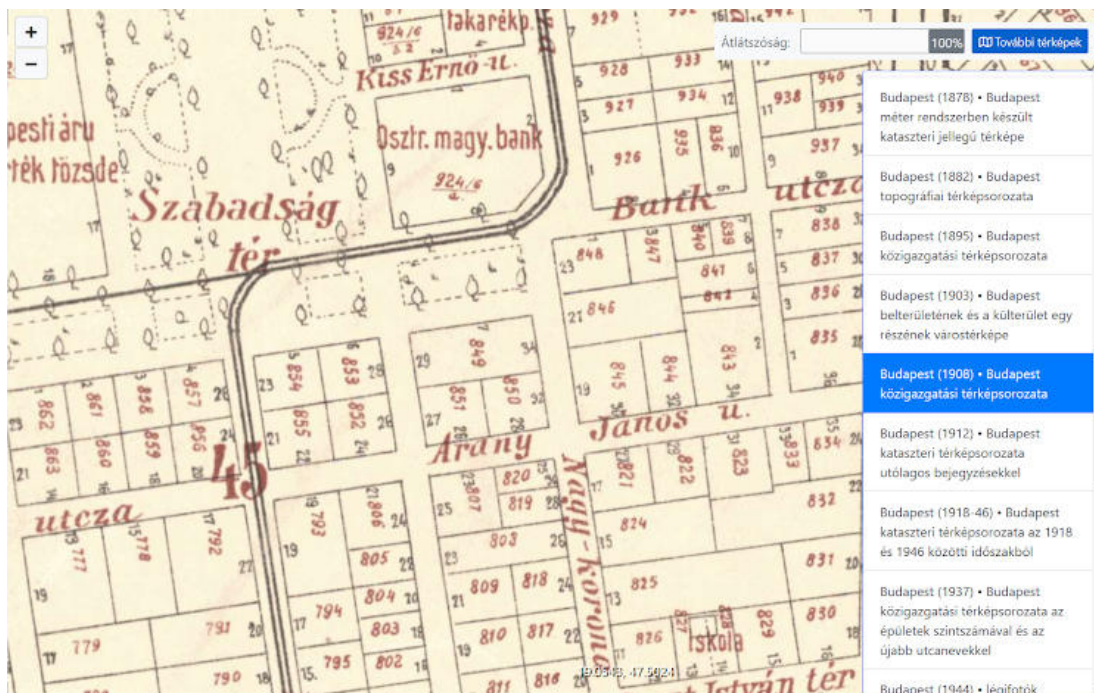
The arrangement of the items of the series mentioned above (HU BFL XV.17.d.329) can be done by the order of the researchers. The unit of the arrangement is geographical based (lot number), but the contour of the building can overwrite this. Our aim is to reconstruct not only the process of the design period, but also the architectural history of a building, e.g. from a view of urban history.

An existing lot number can cover more, historically changing objects, and potentially at times it refers to multi-phases of planning and construction and these may cause issues in the arrangement, of which rules need to be reconsidered all the time, e.g. the boundaries of the buildings and the area do not match.

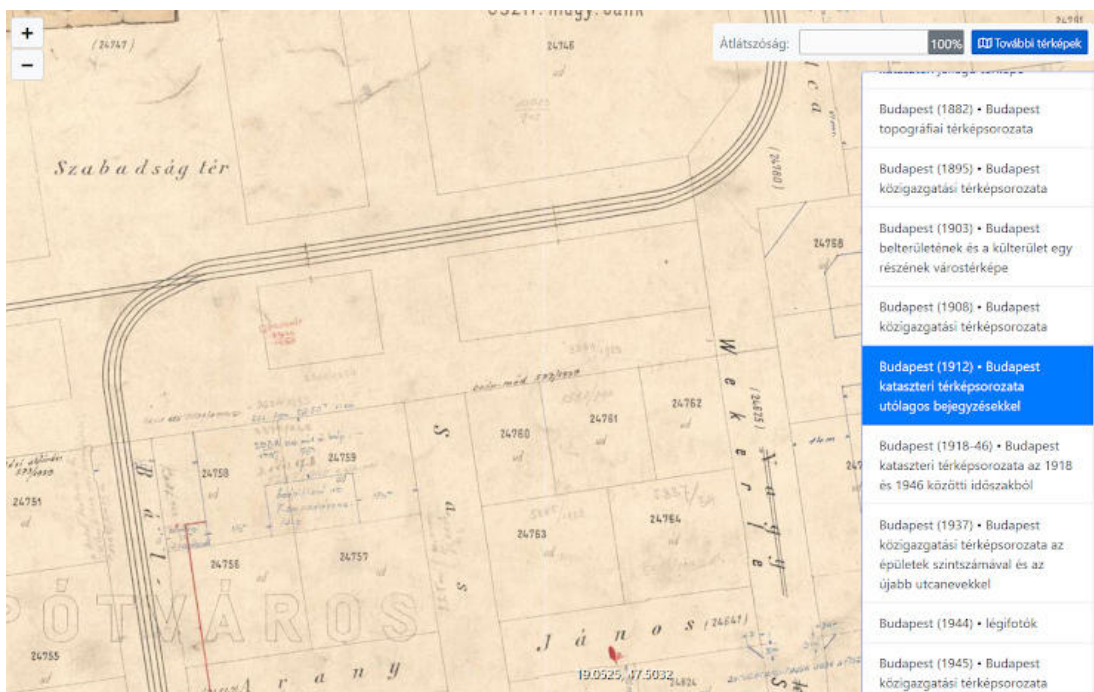
There are some issues when a sorted item is need to be rearranged as additional documents can be found at any time or added by new growth. In this case, the given structure should be kept, therefore a special solution has been proceeded. Within the items, smaller units, subitems need to be shaped. By using this method, the previous structure can remain visible and more plain. These type of method should be used in cases of bigger compounds or spacious factories.

Example Nr. 1

In one block, delimited by four streets, there used to be three parcels in the late 1800s, early 1900s, with three independent lot numbers, and one of them was subdivided into three smaller blocks, which can be seen on the map from 1912 (24760, 24761, 24762) (Picture 1). Six years later it became one again, lot number 24761 (Picture 2). All of them have their own history and documentation. In the late 1990s all the three were demolished, and the new office centre which stands now there, cover the complete block, has one, merged lot number (24761). (Picture 3)



Picture 1: Szabadság tér 7 (l.n. 849), detail of a map, 1908, Budapest, source: mapire.eu



Picture 2: Szabadság tér 7 (l.n. 24760, 24761, 24762), detail of a map, 1912, Budapest, source: mapire.eu

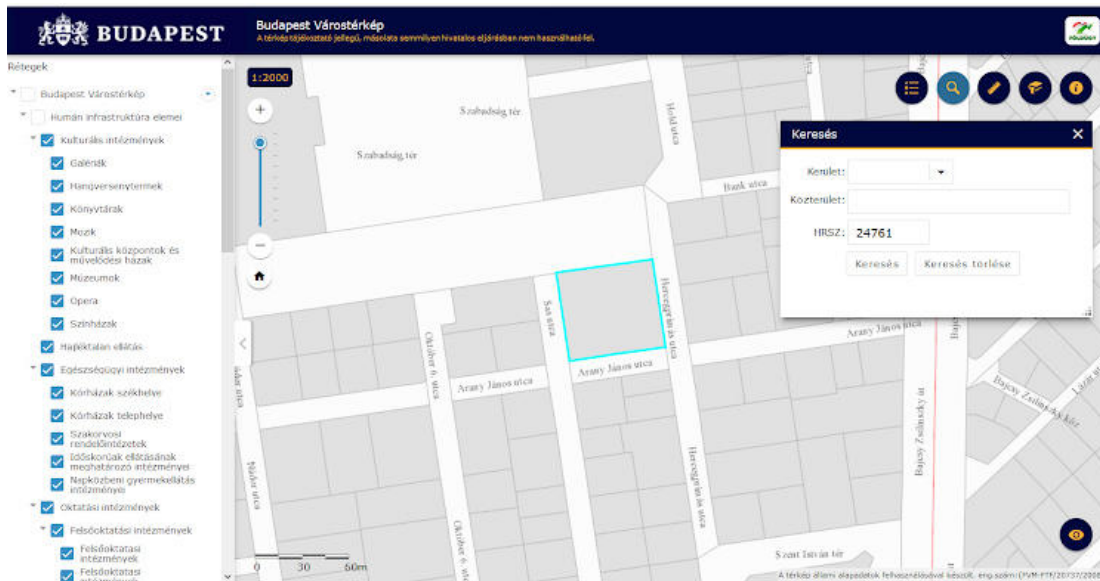


Picture 3: Szabadság tér 7 (l.n. 24761), detail of a map, 1918-46, Budapest, source: mapire.eu

In this case all of the forthcoming documents need to be reachable and searchable, so all of the objects, every last lot number which has related documents, needs to be shown in the registries. That is why we started to form subitems inside the items. Therefore three items can describe this case correctly: 24764, 24763, 24761 and within this last one we also created a subitem, to show the former and the actual size and content of this parcel.

● HU BFL XV.17.d.329 - 24750	lakóépület - Építési engedélyezési tervdokumentáció	1896-1995	Befejezett
● HU BFL XV.17.d.329 - 24753	Építési engedélyezési tervdokumentáció	1903-1987	Befejezett
● HU BFL XV.17.d.329 - 24755	Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24756	Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24757	Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24758	Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24759	Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24761	Lebontott épület és Bankcenter-felvonó - Építési engedélyezési tervdokumentáció	1905-1967	Folyamatban
● HU BFL XV.17.d.329 - 24761_cs01	Lebontott épület - Építési engedélyezési tervdokumentáció	1891-1963	Folyamatban
● HU BFL XV.17.d.329 - 24761_cs02	Bankcenter, felvonó - Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Folyamatban
● HU BFL XV.17.d.329 - 24763	Lebontott épület - Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24764	Lebontott épület - Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24765	Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24766	Építési engedélyezési tervdokumentáció	1889-1983	Befejezett
● HU BFL XV.17.d.329 - 24767	Négyemeletes bérház - Építési engedélyezési tervdokumentáció	1873 (kb.)-200...	Befejezett
● HU BFL XV.17.d.329 - 24768	Építési engedélyezési tervdokumentáció		

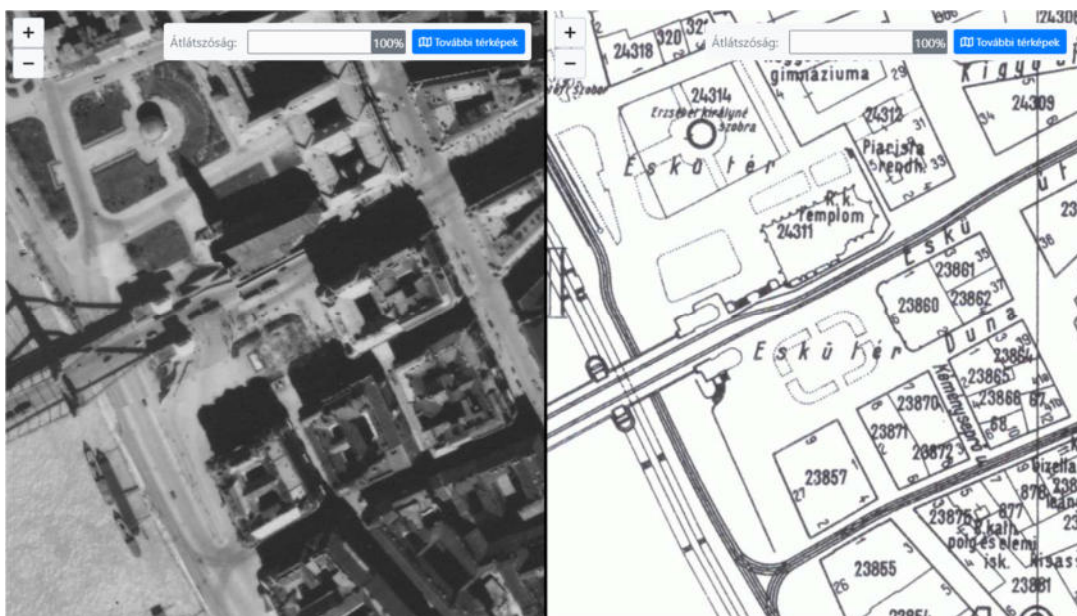
Picture 4: printscreen of the subitems of lot number 24761, from the Archival Information System, scopeArchive, BCA



Picture 5: the location of Szabadság tér 7. (l. n. 24761), printscreen from citymap, Budapest source: *Geoportal, Budapest*

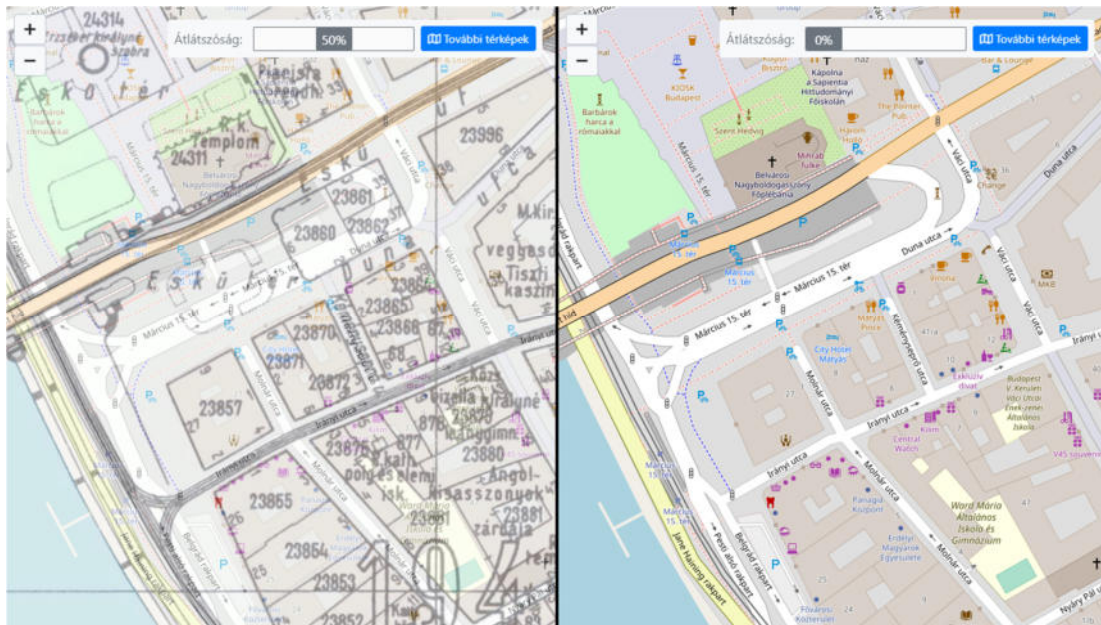
Example Nr. 2

Significant changes need to be done when a new bridge is set up in the city, or if it is needed to be rebuilt. In the case of the first Elizabeth Bridge in Budapest the surrounding houses on the Pest side could be kept and built. But after the WWII some of the buildings suffered such a severe damage that they needed to be completely demolished and the rebuilt bridge also demanded some relandscapeing. Three objects used to be here before (Picture 6)

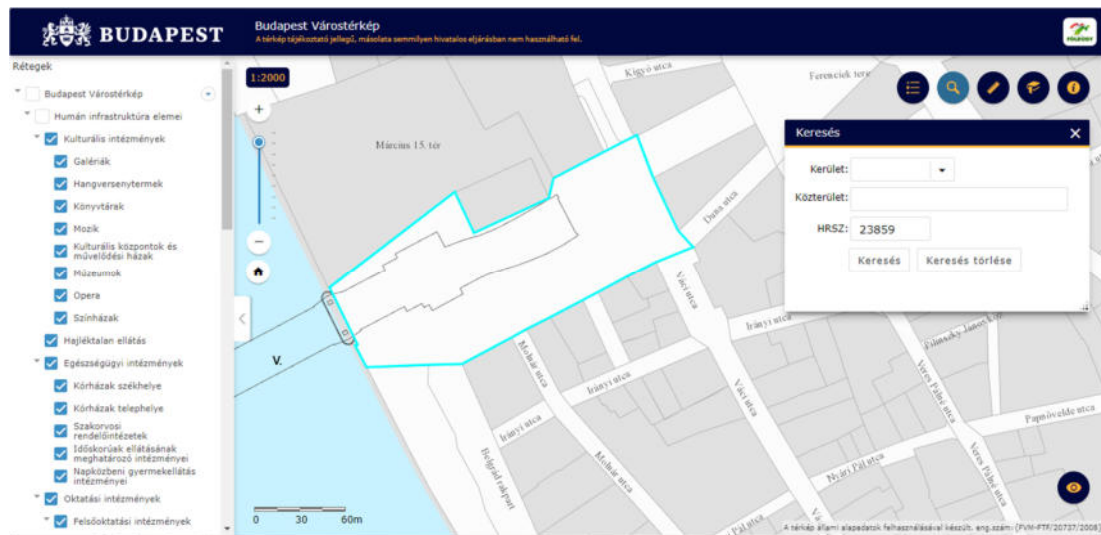


Picture 6: aerial photos from 1944 and cadastral map from 1945, the lot numbers 23860, 23861 and 23862 are yet exists. source: *mapire.eu*

After the war and the restoration, all of the former numbers have been merged, the whole area is under one lot number (Picture 7, 8).



Picture 7: the same area from 1945 in 50% and with 0% of transparency, source: mapire.eu



Picture 8, the location of the lot number 23859, printscreen from citymap, Budapest source: Geoportal, Budapest

As the new number does not have any related documents in our collection at all, it cannot be found in the registry, only the former numbers, which have covered existing buildings, are available. In this case, the connection also needs to be shown in the search and filling system (Scope-Query) in cases when only the current lot number is known. There is a possibility to reflect on the connection between present and past: within the datasheet of the record, the current lot number and previous lot number, also current address and previous address can be/need to be filled.

Therefore, as it can be seen above, the historical-topographical processing is indispensable to help the arrangement of plans, for which the website of historical maps, called Mapire.eu a huge help. The maps are georeferenced which make their usage very easy and comparable with other maps from different time sections or the present state. On this platform there are options for synchronized view and for transparency, too.

This site has the greatest collection of European maps, digitised and georeferenced, especially, Budapest has an expressly rich collection, from 1745 till 1946. The BCA collection provides one of the most important databases for Mapire.eu. The site is developed and operated by Arcanum Ltd., a specialist in digitisation. In cooperation with other Hungarian public collections the site Hungaricana, the Hungarian Cultural Heritage Portal, has been launched in which the digitised map collection is also integrated. From this online collection some of the maps have been vectorized so far (only the street contours in our case yet) and the data to display are also geocoded and have been added to the same layer, and as a result, all of this serves a perfect background and form together the Budapest Time Machine.

On the surface of this integrated and joint database the base of the connection between data and the map, is the lot number, therefore, the geographical position of the data of the building or the records related to a person (e.g. address, owned estate, location of the enterprise). Clicking on the plot on the interactive map, all of the related geocoded data are available, can be searched by address or lot number.

After typing the known parameters, we can choose historical map layers from four different time periods and the connected archival documents can be selected from the list (if no one is being selected, all of them will be shown).

After searching, the list of digitised information and documents relating to that specific building will be displayed to the building:

- historical topographical description

And the types of archival documents which are already connected:

- Land registry files (property information database)
- Flat data sheets 1944 (Census of the Jewish population of Budapest in 1944)
- Architectural plans
- Notarial records (deeds)
- Address registry (Budapest City Directory)

(For an example see Picture 9)

Lot number: 24761 1054 Budapest, Szabadság tér 7

Data from the historical topography of Budapest

Községi terület: Budapest, Lipótváros V.

Mai cím: Hercegprimás utca 24. (Alpári Gyula utca 24.)

Helyrajzi szám (1975): 24761

1879. helyrajzi szám: 849/2

1879. cím: Nagyköröna utca 34. – Sas utca 29. – Széchenyi tér 7.

1861 körül. Telekösszeírás. V. füzet: Háromkorona utca 24. – Két sas utca 26.

1857 körül-1871 körül. Telekösszeírás. III., IV., VI. füzet 140

1840 körül. Telekösszeírások. II. füzet: 267, 268

1816 körül. Telekösszeírás. I. füzet: 308, 309

1805. Hild János szabályozási térképén szereplő számok: K. 238, 237

Árverési iratok, telekkönyvek: Pl. 237-238/1809

[View 3 records](#)

Archival documents corresponding to lot number 24761

Previous: 24759 | Next: 24763

Database name	Corresponding records
Property information database BFL	HU BFL - XV.37.c - 841
Census of the Jewish population of Budapest in 1944 BFL	No corresponding records
Architectural plans BFL	View corresponding records
Notarial deeds BFL	View corresponding records
Budapest City Directory FSZEK	View corresponding records

Picture 9: printscreen of a datasheet of a building, lot number: 24761, source: *Budapest Time Machine*

By clicking on any active link the information (descriptive records) from the database can be seen and if the documents themselves have already been digitised, we can open them with one click.

HU BFL - XV.37.c - 841 - 24761

Reference code HU BFL - XV.37.c - 841 - 24761

Database Land registers

Title of archival unit XV.37.c - Gyűjtemények. Telekkönyvi és ingatlanylvántartási iratok gyűjteménye. Pesti telekkönyvi betétek

Type Telekkönyvi betét

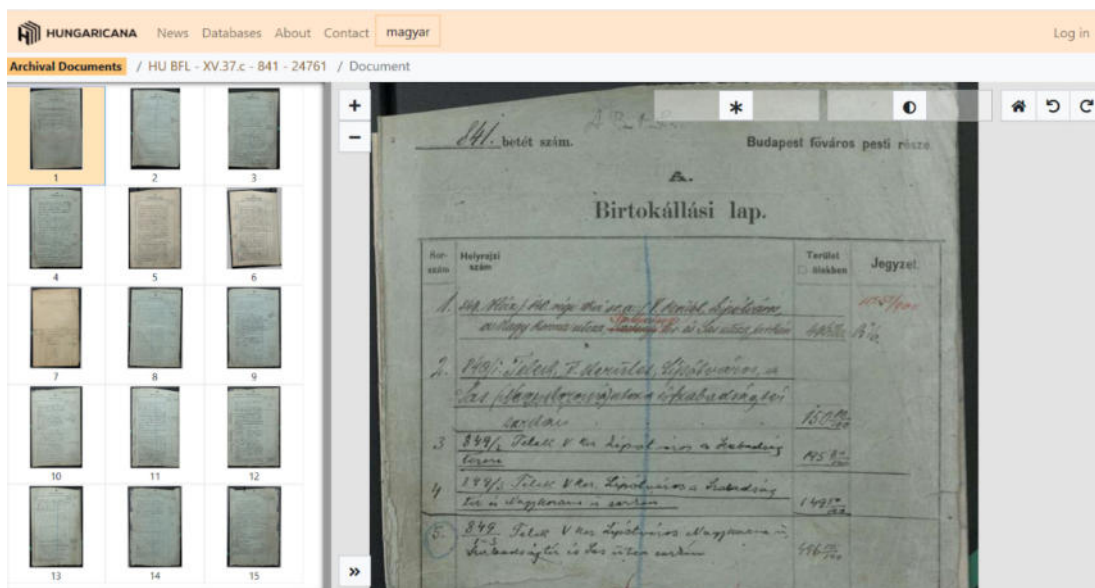
Place Helyrajzi szám (1926): 24761
Betétszám: 841
Betétszám (1926): 808

Current lot number 24761

[Print metadata](#)

Picture 10: descriptive record of a land registry file, l.n. 24761, source: *Budapest Time Machine*

Returning to the example shown before, the process of the split and unified parcels can be reconstructed by the help of the available documents. Opening the Land registry files (property information database) we can read the original, documents in digitised form and we can have access to more information than we could learn from the maps.



Picture 11: printscreen of a building's land registry file, l.n. 24761, source: Budapest Time Machine

As the development of the Time Machine by processing more and more documents is continuous, the more layers of maps will be available, the more information we can reach from the Time Machine Budapest.

Being a very successful and developing project, TMB became part of the prestigious European Time Machine Project. «The Time Machine Project is by far the most ambitious and far-reaching project ever undertaken using Big Data of the Past. Revolutionising the way we experience European history and culture, the project is an international collaboration to build a map of European history that spans thousands of years.»¹ The project has started in 2013 with the Venice Time Machine. A year after, Frederic Kaplan, professor of EPFL (École polytechnique fédérale de Lausanne, Switzerland), announced the vision of the global Time Machine in his TED Talk, using Venice, as an example. The online platform, which can help us travelling back in time collected many countries, cities, universities, research labs and numerous professionals from diverse fields of science and digital humanities to join this mission. In the past few years over 400 organizations, from 34 countries, including leading academic and research organisations, cultural heritage institutions and private enterprises working on the common mission. At this time 17 local time machines are available the ones which are also supported and covered by the international consortium.

¹ <https://www.timemachine.eu/discover/>

As it has been said, «Local Time Machines are meant to be at the centre of the Time Machine network, rallying different partners behind the Time Machine objectives and helping the growth of both Time Machine Data and Operation Graph. Shaped as independent networks of projects, they're still active within a common global Time Machine network, and as such, benefit from the Time Machine infrastructure and contribute to its development.»²

Reference:

Architectural Records, Managing design and construction records, Waverky Lowell & Ryan Nelb, The Society of American Archivists, Chicago, 2006.

² <https://www.timemachine.eu/time-machines/>

Collecting and publishing born digital drawings of architectural competitions held in Estonia in 1991–2019¹

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Abstract

The Museum of Estonian Architecture preserves, researches and displays materials of the 20th-century and contemporary architecture. The Museum collects drawn materials systematically, although due to the digital revolution, the activity of collecting the drawings made in the last 25 years have been sporadic. Many questions have risen when archiving digital architectural records such as in which materials in what format should be collected? It concerns files that may one day be impossible to use due to outdated software.

The Museum proposed together with The Estonian Association of Architects a project that was launched in spring 2019 to collect and manage born digital architectural records involving Estonian architectural competitions that took place between 1991–2019. The strategy is to gather, archive and present drawings of the prized entries of each architectural competition without taking whole collection of the competition. Working closely with architects helps to find a solutions for issues such as copyright issues – instead of original large ones (dwg format), files made available for public will be smaller versions (pdf, jpg files).

One of the goals is to make this huge amount of artistically unique material with historical value available to all researchers via the website of Estonian Museums (www.muis.ee). Not only can architectural drawings be used in pupils' research papers and as teaching material, it gives an overview of the technical solutions, artistic and architectural ideas of the era for everyone.

Keywords: born digital, contemporary architecture, archives, architectural competitions

Introduction

The Museum of Estonian Architecture (Eesti Arhitektuurimuuseum)² was organised in 1991 in a time of political anxiety some months before the restoration of Estonian independence. Like the majority of architectural museums in the world it focuses on collecting, researching, and displaying 20th-century and contemporary architecture and holding a variety of drawings, photos and models. As is common for European architecture museums it centralises the heritage of the architects of the country or the region. As active engagement in the issues surrounding contemporary architecture takes place in a quickly-changing era, it becomes necessary to analyse and acquaint today's living environment to the wider public.

In the last 28 years over 400 public architectural competitions have been held in Estonia since the restoration of Estonian independence. It also saw a rapidly changing era of digital revolution that peaked in regards to architectural drawings in the mid 1990s in Estonia. As a result, the overview of

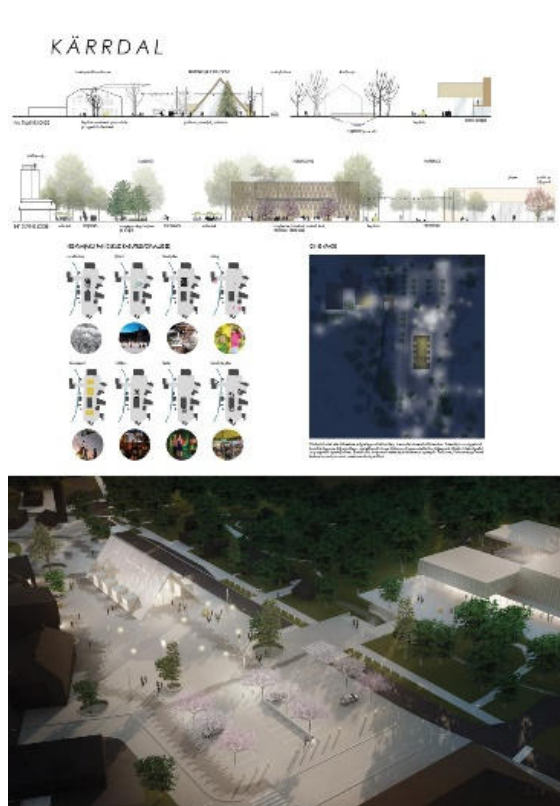
¹ (Note of the editors) An unforeseen event prevented the author's presence in Congress. Given the interest of the paper, it was decided to include it in this edition (in the position preview in the draft of the program).

² Further named as Museum or EAM in the text.

the subject is scarce. This paper highlights the issues involving archiving works from the era and proposes some solutions for passing the demands of the Museum – to make the collection accessible for the public by first collecting and archiving. The paper introduces the project in its first stage of collecting design entries. The project is to be fully realised by 2021 that marks the 100th anniversary of the Estonian Association of Architects.

Dark Spots in the Collection from the Mid 1990s

From the mid 1990s afterwards there has been a triumph for digital architectural drawings. There has been a widespread shift from the pre-digital era, from paper and pencil drawings to born digital ones made mostly in programs such as ArchiCAD and AutoCAD and also accompanied by BIM-models³. The architectural competition design entries are born digital and printed out on cardboard. The printed displays of the design entries are obligatory for the jury of the architecture competition. The information on the display is converted and much reduced from the original files (DWG files) serving the purpose of bringing the main architectural idea to the viewer. In Estonia the printed versions of the competition design entries are collected by the Estonian Association of Architects for a certain amount of time due to the practice of sending the materials occasionally to travel around cities in a form of an exhibition. This serves the interests of the wider public and local municipalities – for example the competition for renewing main squares in Estonian towns held in 2014–2016 or the architectural competition for Kalaranna 1 in Tallinn (2017) with 11 design entries (incl. the winning entry, two III prizes and two incentive prizes).



1. 1 out of 3 displays with drawings of the conceptual design for EV100: main square and urban design in Kärda City, 2015. Winning entry „Kärddal“

³ Shared building information model.

The practice has been that until the last 5 years some of these drawings are collected in the Museum in printed form. The entry for the architecture competition holds a letter of explanation, layout plans and a situation plan; floor plans, views and sections. Dark spots in the collection of drawings of contemporary architecture start in the mid 1990s. The amount of possible material is huge considering that over 400 public architectural competitions have been held during the new independence, averaging 5 to 7 prized design entries (incl. incentive prizes). The aim of the ongoing project is to collect prized works: winning project and other prizes, purchased and special mention works. After the digital revolution, architectural ideas are often available only in digital format while printed versions are usually not available anymore. A similar threat – being lost – might possibly affect the digital files as well. The aim of the project is to document the materials in a systematic way and make available all the works regarding the public architectural competitions held in 1991–2019. It also gives a possibility to easily add new materials of upcoming competitions to the catalogue in the future as well.

Migrating original DWG files made in AutoCAD or ArchiCad into PDF files means an information loss, nevertheless it is likely the most durable format – files can be opened probably with less problems in the future in PDF format.

Public architecture competitions are mostly conducted in cooperation with the Estonian Association of Architects which makes collecting information easier (differing from invited competitions organised by private firms, developers or municipalities etc.). The first phase of the project lists the competitions, its participants, prized works and additional data gathered mostly by the Vice President of the Estonian Association of Architects.⁴ The cooperation between two institutions – the Museum and the Association of Architects has proved to be successful. In addition to gathering the information, the association also holds some of the design entries on various data carriers. The additional materials such as protocols and competition assignments are added to the projects by the Association as well.



2. Fragments of the competition entry submitted to the competition for Kuressaare Kindergarten. Ist prize "Kas pardid räägivad?" (2016), Karisma Architects.

⁴ The project participants: Museum of Estonian Architecture (Sandra Mälk, Teele Jürivete), Estonian Association of Architects (Kalle Komissarov).

Publishing Materials on the Museum Information System MuIS

The PDF is further converted into an image file made available on the museums' website Muis.ee for the general public. In the last phase, the information made publicly available will include the images of the architecture project (layout and storey plans, views, perspective view and sections) along with the basics: the name of the competition, the year it was held, the name of the work and the authors (architects and engineers). Every design entry has a unique collection number, for example EAM.30.2.5. Since each competition has 5 to 7 prized works these will form a collection and are tied to other similar works in the Estonian museum collections' website MuIS (www.muis.ee). The platform supports long-term digital preservation since it includes a repository (est digihoidla) for archiving large files. MuIS is governed and constantly renewed by the Ministry of Culture. The portal itself is accessible by museum workers for adding, describing and managing files, adding metadata while it is accessible by everyone on the public portal as open data.

Furthermore, by 2021 the materials will be collected into yearbooks also made publicly available on the website of the Estonian Association of Architects. A good example of what we aim for are the catalogues of the National Association of Norwegian Architects⁵.

The screenshot shows the Muis.ee website interface. At the top, there is a search bar and navigation tabs for 'Esileht', 'Otsing', 'Muuseumide kogud', and 'Mina Lugu'. The main heading is 'Eesti paviljoni konkursiprojekt "Millepiedi" Hannoveri EXPO ...'. Below this, there is a metadata section for the entry, including the museum name 'Eesti Arhitektuurimuuseum', collection number 'EAM 19-4052', and author 'Raivo Kotov, Andres Kõresaar'. A 3D architectural rendering of the pavilion structure is displayed on the right. Below the rendering, there are two file download links for 'EAM194052_1.pptb (194 KB)' and 'EAM194052_1.jpg (194 KB)'. The page also includes a 'Tagasite' section with a form for user registration and a 'Kordusloos' field set to 'SKA'.

3. A screencap of the Muis.ee website that shows the materials of the competition entry for EXPO 2000 in Hannover (2nd prize, Raivo Kotov, Andres Kõresaar, 1999). EAM collection.

⁵ The website of the National Association of Norwegian Architects with the catalogues of architecture competitions. Available at: www.arkitektur.no/juryrapporter-norske-arkitektkonkurranser (accessed at 28 July 2019).

Obstacles and Copyright Issues

Born digital cultural heritage is the most endangered form of data because the long-term preservation of digital files is affected by software becoming quickly obsolete and files being susceptible to deletion. In the case of obsolete programs, original files are unrecognisable and impossible to migrate into easily readable formats like PDFs. Instead of collecting CAD drawings and 3D models the aim is to collect image files (TIFF and JPG) or PDF files given to the museum by architects.

Making the original files (CAD drawings, BIM models, 3D models) public may pose copyright issues. Since intellectual property law protects the drawings and its authors, grey areas still emerge when copying parts of drawings. Therefore, possible theft issues may occur while making these files public. That is one of the concerns architects pose regarding the ongoing project. While stressing that the collected information is intended purely for documenting the design process which serves the Museums' goal of collecting architectural ideas, it does not serve the Museums' other aim to share the information with the wider public. That is why collecting the original files poses difficulties. In a sense there is a possibility to collect the original files (at least the materials of the winning entry) with a unique agreement, archive these together with ones in PDF format but not publish the models and DWG files. Although when considering collecting the original DWG files and models, issues with managing large amounts of data will occur. These files are most likely over hundreds of MB-s each while a PDF averages around 30 MB. Since there are approximately 40 public architectural competitions held in a year, collecting all materials may pose archiving issues.

Different Values of the Architectural Drawings

One might ask, how valuable it is to collect materials that are not 1st prized design entries. Especially considering that the competitions held might in some cases be without actualised buildings. In some cases the designs in addition to architectural and cultural values can reflect idealistic visions. For example, the works submitted in the competitions held in the 1990s reflect an optimism in artistic expression which results in some cases in overestimated designs that is symptomatic to young countries.⁶ In that case the winning entry may be made into a more pragmatic design afterwards. It is very much so if the winning entry is a conceptual idea or a preliminary design which turns into a operational building design documentation. This latter design may differ a great deal from the architectural idea first made for the competition. In some cases it might become more down to earth with less technically innovative solutions due to a strict budget or with additional functions added in the process. That said, we might ask does it bear the artistic signature of the architect if it is less original? That is why collecting the first versions of projects from architects or offices preserves their unique signature and true essence of their work which is necessary for future researchers defining their legacy.

Designs were not always possible to realise due to economical changes or if they strove away from pragmatism – that is especially common for works made in the early years of the 1990s. The architecture critic Ingrid Ruudi has concluded in her studies with 1986–1994 architecture that architects, while designing «admitted to themselves that the likelihood of the structures' realisation was slim, but at the same time, the most dizzying of developments might present themselves, too. /.../

⁶ On a similar note – The study of the Latvian architect Linda Leitane-Smidberga “25 Years of Ambivalence: Architecture Competitions in Latvia since 1991” delves into the role of the architectural competitions in Latvian culture.

Even left on paper, they form a vivid and influential part of the local architectural culture.»⁷ Such is for example the story of the National Museum of Estonia. The first architecture competition took place in 1993 with 30 entries, the new one that realised in 2006 with 108 entries.⁸

The prized works have architecture cultural values that can reflect the situation in the society, the bright ideas of young architects and the influences that sculpt the creative work. The winning entry can be more pragmatic than the runner-up since the selection is made by a jury who may value pragmatism more. It consist of a variety of parties that include non-architects as well, together with architects and local municipalities or developers. That is why the second prizes can be especially interesting to compare. Therefore the designs submitted must also be well readable. After the digital revolution much importance has been assigned to eye-catching renders. The digital revolution has even changed the very first and essential part of the design process – drawing the first sketches – which has now shifted remarkably like from paper towels on to tablets. If we collect the paper versions, should we not collect the ones made on tablets? That is another topic, but equally important nonetheless and shows the changing habits and the ongoing developments in the digital field.

While architecture drawings are also collected by the National Archives of Estonia, the local municipalities and the city archives, they are collected for technical and legal reasons. They only collect the final documents such as the operational building design documentation that leads to construction.⁹ As such, they do not focus on the runner-ups and conceptual design.

Aimed Outcome and Further Action

In 2020 the public architectural competitions held with cooperation of the Estonian Association of Architects shall have an adjustment in the documents for the participants. The Association will be given rights not only for the printed version of the design but also the migrated ones (in PDF format). The drawings shall afterwards be given to the Museum for archiving and publishing. In addition, the Association plans to publish the new materials in a format of a yearbook.¹⁰

There is potential to use the parts of the new collection integrated to the curriculum of public schools. For example, Arhitektuurikool (School of Architecture – a hobby school for children led by practicing architects) has launched a program (a voluntary architecture course in gymnasium) in public schools, such as Pelgulinna Gymnasium in Tallinn and Tallinn Secondary School of Science (Reaalkool). It involves a lesson regarding architectural drawings called „Architecture on Paper and Screen“ that uses a variety of architectural drawings and encourages school children to study born digital and traditional architectural drawings on paper.¹¹ Not only can architectural drawings be used in pupils' research papers and as teaching material, it gives an overview of the technical solutions, artistical and architectural ideas of the era for everyone via the yearbooks and MuIS.ee website.

⁷ Ruudi, Ingrid. Visions for a New Society. – Unbuilt. Visions for a New Society 1986–1994 (exhibition catalogue). Tallinn: Museum of Estonian Architecture, 2015, pp 32.

⁸ A museum was established in 1909 but the building (manor) was destroyed in 1944 in II Word War. Since then it acommodated in separate structures in Tartu City until a new building was erected in 2016 (competition in 2006, winning entry - "MEMORY FIELD", Dan Dorell, Lina Ghotmeh and Tsuyoshi Tane).

⁹ *Riigi Teataja*. Requirements for building design documentation (subsection 2 (1), “Building design documentation”).

¹⁰ A good example is the yearly catalogues of the Canadian architectural competitions. Available at: www.ccc.umontreal.ca/index.php?lang=en (accessed at 24 July 2019).

¹¹ Arhitektuurikool (Architecture School). Available at: www.arhitektuurikool.ee/eng/ (accessed at 30 July 2019).

Conclusion

The project, if successful, helps to diminish some of the dark spots in the history of architecture culture in Estonia, regarding the years of 1991–2019. Problems with copyright issues collecting the materials can be avoided by using migrated files. These are acquired from the architecture offices and are primarily the same ones made for the architectural competition (converted by architects from DWG files to PDF files).

Through the process it helps to have an ally when collecting and archiving born digital materials. The Estonian Association of Architects serves as a good partner for either gathering information in the first phase or helping with the documents and agreements. The legal rights to the material will be given to the Museum by the agreement made individually between the architect and the Association. This may give a more familiar partner to the architect. After that, one agreement will be made between the Association and the Museum that simplifies archiving for the Museum by making it less bureaucratic. All the materials gathered by the Museum are ready for archiving. The files in PDF format will be converted to image files for the website. Files archived and made public individually in the MuIS portal and on the website of the Union of Architects (as yearbooks) makes the information accessible for the wider public. Also, the cataloguing of works in MuIS acts as a repository for long-term preservation and gives an opportunity to add large original files (DWG files) to the individual object without a necessity to make it publicly available.

The ongoing project may help make the materials available for the wider public and popularise the architectural drawing. Not to mention that the variety of visions might prove to be of great interest for the local community. It has conclusive materials of importance to future researchers – it is a topic not yet researched enough in Estonia. It gives further references for the researchers but serves as a guidebook for the architects and ones who solve similar tasks on some other occasion. And it is now possible in some cases to import the collected info into students' curriculum via Arhitektuurikool that launched a program in public gymnasiums.

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Conservation Treatment and Preservation Method of Architectural Archives of Joseon Governor General in National Archives of Korea

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Abstract

The National Archives of Korea a collection of about 36,000 architectural archives produced by the Joseon Governor-General from the early to the mid-20th century. The main structures of the archives include schools, historic sites, museums, and railways, and the materials of the archives include tracing cloth, blueprint, tracing paper, and Hanji which is Korean traditional paper. Architectural archives are many requests of accessing for reasons of historic value and architect restoration in the modern and contemporary period, therefore, conservation treatment and management of them are needed due to serious deterioration caused by creases and water damage. The conservation treatment was carried out in the order of condition report, cleaning, flattening, repairing tears and missing areas, and improvement of storage. Considering that the archives are compiled in various manners: flatten, rolled, and folded book, the improvement of storage has been made by a proper method fit to each type of storage.

Keywords: Architectural archives, Conservation treatment, Preservation method, Joseon Governor General, tracing cloth, blueprint

1. Introduction

The National Archives of Korea has in storage architectural archives, land registration maps, and weather maps created by the Joseon Governor General. Among them, about 36,000 architectural archives are the records that were produced until the mid-20th century before the Joseon Governor General was established. Prior to the production of these archives, books called Eugye were written to record the events and buildings in Joseon. However, with the introduction of modern materials, the books were no longer produced but replaced by modern types of paper, such as tracing cloth, blueprint, and tracing paper, easy to move and copy for use. These types of paper have been discolored and degraded due to flooding and storage issues. Therefore, the National Archives of Korea is carrying out conservation treatment to prevent future damage of archives with high accessing rates. This paper examines how the architectural archives of Joseon Governor General are being kept in storage and treated for conservation and how they should be preserved.

2. The Collection

Architectural archives were mostly produced at the Takjibu architectural bureau under the Ministry of Government in the Joseon Governor General and were managed at one departure after

being managed and produced across various departments. At that time, preservation periods were different according to the importance of the records was defined, and the remaining archives until today have been preserved indefinitely as important records separately from general documents. The preserved archives were kept by the US Army Military Government in Korea after the defeat of Japan before they were kept and managed by the Cabinet Office for storage in 1948 and transferred to the Government Archives of Korea, which was established in 1969. Since the Government Archives of Korea was renamed the National Archives of Korea later in 2004, they are kept and managed by the archives.

2.1 Types and Content

The archives in the architectural archives are mainly for schools, historic sites, fairs, museums, medical institutions, the offices of the Joseon Governor General, observatories, old public office buildings, and railways. These archives are categorized as a land registration map, topographical map, layout, plan, elevation, cross-sectional or detailed drawing, and so on. Most archives contain titles, subtitles, scales, and classification tables for building purposes. The classification table at the bottom of the archives provides the creation year, working name, and management number.

2.2 Materials

Various materials such as tracing cloth, blueprint, tracing paper, Hanji, and Kent paper were used, and most of the remaining archives are in tracing cloth, followed by blueprint and tracing paper. The tracing cloth shows watermark that identifies the difference and the place of production in color and thickness, suggesting that there are several types of it. The blueprints also have significant visible differences in color, which makes it possible to categorize them according to the production method. In this regard, the National Archives of Korea is analyzing the characteristics of each of the materials.

3. Conservation treatment and preservation method

3.1 Conservation treatment

3.1.1 Condition Report

The archives, created in tracing cloth and blueprint, were rolled and stored in a box without support. Overall, they were rolled with tears and holes, and had creases and fold lines. The tracing cloths were severely deteriorated with stains and contaminated parts due to flooding, and most of them became discoloration. In addition, some of them were dried and brittle, and mold traces were seen, which appears to have been caused by storage in places where temperature and humidity conditions were not suitable after flooding. The blueprints were discolored and faded, with damage by insects. In the blueprints, there were fold lines, along which severe deterioration and wear took place. The tracing cloth was slightly acidic at pH 4.8-5.3, while the blueprint was acidic at pH 4.1-4.8, indicating that the archives were oxidized generally.

3.1.2 Cleaning

As the surface of the drawing was dusty, cleaning was performed. To prevent stains in a further wet treatment process, the dust was removed with a soft dust absorbent cloth. In the case of the tracing cloth, there were parts where the surface sizing was falling off, therefore, the dust was removed with a brush. The process was conducted carefully to avoid erasing pencil and writing traces. The blueprints were cleaned in the same method.

3.1.3 Flattening

There were creases as well as stains and contaminations on the surface, and the materials were seriously dried or weakened due to deterioration. It was difficult to remove the contaminants or to flatten by using distilled water. Therefore, humidification was conducted using wet blotting paper and the non-woven spun polyester on verso to flatten fold lines. On recto side, both the non-woven spun polyester and blotting paper were laid. As the tracing cloth was sized on the surface and both the tracing cloth and the blueprint used water-based inks that may spread into the water, the test for water bleeding was carried out first. Gore-Tex was used between the blotting paper and the non-woven spun polyester to prevent the ink from spreading. Following flattening, they were put between the blotting paper and the non-woven spun polyester and pressed for drying.

3.1.4 Repairing missing parts

Surface colors of the archives were checked after drying. The archives were dyed in Hanji dyeing method along the surface color of the discolored tracing cloth using an alder or acorn. Using the dyed Hanji, the missing areas and losses were filled. The blueprint was filled with staple fiber paper that matches the color of the line, not the blue part. Dyed papers were applied using a starch paste we made. The other tears were repaired to prevent further damage with Tengu Japanese roll paper.

3.1.5 Storage

After all the procedures ended, photography and condition report were carried out, of which results were recorded for comparison. The archives after the treatment were flattening condition and divided into tracing cloth and blueprint, and separately placed in Mylar film and stored in archival paper folder.

3.2 Preservation method

3.2.1 State of storage

The storage of the archives can be classified into three categories: flatten, rolled and folded book. Most of the archives are kept flatten. The archives rolled together can be separated one by one. Sizes vary from A4 size to 120 X 100cm size. Some of the tracing cloths are as long as 20 m and stored in rolls. In addition, certain tracing cloth have tags, which seem to be used for easy retrieval of archives among rolls. Some archives are compiled as a folded book and have no cover in most cases except for

rare cases. The folded books are mostly in the form of blueprints. There are various types of archives, such as Kent paper archives enclosed in Hanji envelopes.

3.2.2 Improvement of Storage

The drawing bookshelf can hold general documents at the top and two thirds of it below is for archives. As the archives required various forms of folders and boxes depending on their storage method, and they were not fit to be placed on a bookshelf, storage measures were needed.

Basically, archives are put in the internally made folders for archives and stored in the shelf. Archives that do not fit to the bookshelf are rolled and placed in a box using supports so that they do not move. Folded booked archives are put in archival paper folder individually and stored in box to prevent them from bumping into each other. Considering frequent requests for accessing, archives are stored in method that makes it easy to take out and with care to avoid storage problems.

4. Conclusion

Most of modern and contemporary architectural buildings in Korea were demolished considered as the remnants of the Japanese rule and destroyed during the Korea war and no longer exist now. The early modern and contemporary buildings disappeared or changed in appearance can be seen from the records in the archives now. Thus, conservation treatment of architectural archives is a means of not only extending the life of records, but also of seeing and restoring their original state. Archives that are not processed yet can be damaged further deterioration and dry due to tears and missing parts. Therefore, conservation treatment needs to be continued, as well as improvement of their storage to prevent further damage.

Note: In case of conservation treatment, materials of archives treated in this year.

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A Scientific Analysis of Architectural Archives of the Joseon Governor General in National Archives of Korea

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Abstract

The architectural archives of the Joseon Governor-General in National Archives of Korea contain concrete forms and construction techniques of Korea's modern buildings. Therefore, they are evaluated as an important source that can be used as basic data for preservation and restoration of important buildings. The architectural archives were made using various supports such as Korean traditional paper Hanji, blueprint, tracing cloth, tracing paper, fine paper, and minongji. The material characteristics were examined through a scientific analysis of the archives using materials like blueprint, tracing cloth and tracing paper. To this end, optical, physical and chemical characteristics were analyzed. In addition, fiber analysis and surface observation were performed to analyze their structures and compositions. The results of the analysis showed that the tracing cloth was made using silk and cotton, and S, Si, and P were detected as main components. It was also confirmed that the surface was sized with kaolin. The blueprint was found to be made the soft wood, having Si, S, and Fe as main components were and Ti, Al, and Zn as photoconductor material used. The tracing paper was thicker than those commonly used and showed a clear tendency to dry, having S, Si, and Pb as the main components.

Keywords: Joseon Governor-General, Architectural archives, Tracing cloth, Blueprint, Tracing paper, Material characteristics

1. Introduction

The National Archives of Korea has a collection of various archives for public offices and urban infrastructures created from around the 1900s to the modern period. Among them are about 36,000 architectural archives of the Joseon Governor General produced in the 1940s from around the 1900s. The architectural archives are archives for the Joseon Governor General Central Office, schools, hospitals, and railways, showing concrete forms and construction techniques of Korea's modern buildings. As a result, they are evaluated as an important source that can be used as basic data for preservation and conservation of important buildings.

The architectural archives were made using various supports such as Korean traditional paper Hanji, blueprint, tracing cloth, tracing paper, fine paper, and minongji. As the supports vary, there are various damage characteristics by support, and the damage worsened due to various problems caused by storage for a long time. Some of the archives were so severely damaged that it was difficult to check their content or digitize them, raising the need of urgent conservation treatment. For the conservation

process, the materials used in the support should be scientifically analyzed to determine what materials and methods were used.

Since 2019, the National Archives of Korea has been conducting research project for a scientific analysis and preservation evaluation of the supports used in the architectural archives of the Joseon Governor General in its collection. This study, which is the one of the present research, examines the characteristics of the materials of archives made in blueprint, tracing cloth and tracing paper through a scientific analysis.

2. Subject and Method

2.1. Subject

Five types of tracing cloth, one type of tracing paper, and three types of blueprint were randomly selected according to their visible characteristics. Of the nine types selected, the 5 types of tracing cloth used fabrics as the support, and the remaining four types of tracing paper and blueprint were made of paper.

2.2. Method

2.2.1 Characteristics Analysis

The optical, physical and chemical characteristics were analyzed to understand the basic properties of the architectural archives. The chromaticity and whiteness were measured with a spectrophotometer (CM-2600d, Minolta) to determine the optical characteristics such as yellowing, staining, discoloration of the support, using a measuring diameter of 3mm, an observation field of 10°, and a light source of D65. They were analyzed physical and chemical characteristics through thickness, basis weight, density and paper moisture (HK-300, Kett) and pH measurement (Orion star A211, Thermo SCIENTIFIC).

2.2.2 Structural and component analysis

To analyze the structure and composition of the architectural archives, fiber analysis and surface observation were conducted for the nine types. A digital microscope (DG-3, Scalar) was used to magnify (X50, X200) the fiber surface of the support. In addition, the fiber of support was observed to color reaction after pretreatment with disintegration through an optical microscope (Digital Microscope, KH-7700, HiROX). The support was pretreated with Graff "C" stain and double stain (Safranin and Astra blue). Digital microscopy and infrared spectroscopy (FT-IR, Nicolet is10, Thermo Fisher SCIENTIFIC) were used to understand the structure of the support fibers and sizing agents. Measurements were made 32times with an infrared spectrometer of 4000-600cm⁻¹ with resolution 4cm⁻¹ and analyzed in Attenuated Total Reflection (ATR) method. In order to analyze the main components of the support, a portable X-ray fluorescence spectrometer (DELTA, Innove-X, Olympus) was used to measure at 40kV Prolene film, filter 1 10sec and 13kV Prolene film, filter 7 10sec for 20seconds in total, changing the voltage and the X-ray filter at a measuring area of 3mm in diameter.

3. Results and Discussions

As a result of the analysis of the tracing cloth (TC-1 ~ TC-5), it was confirmed that TC-4 was made of silk fabric, and the other four types of tracing cloth were made of cotton. TC-4 showed differences in thickness and transparency from the other types. In terms of physical properties, it was found to have a thickness of 0.05mm, basis weight of 70.10g/m² and density of 1.21g/cm³, revealing that its density is significantly high, compared to its thickness. In addition, the paper moisture of TC-4 was 4.32%, while that of the other types was 5.19%, indicating that TC-4 was seriously dried. The surface of the tracing cloth was found to be sized with kaolin, and S, Si, and P were mainly detected, and given that Fe was detected from the brown stains on the surface, it seems that Iron caused damage during the production and storage. The hand written areas were estimated that writing supplies using organic pigments or dye, because other minerals were not detected from that area except S, Si, and P were.

The blueprints (BP-1 ~ BP-3) showed the transition of production methods from the negative method to the positive method, from the Prussian blue type sensitizing paper to the diazo type sensitizing paper. The fiber analysis of the blueprint showed that soft wood, a short fiber, was used. In the case of BP-1, unlike the other two type of blueprint, lining was conducted with paper after drawing production. The lined blueprints were found to be thicker and have higher levels of basis weight than other blueprints, but with a lower density. The common main components of the blueprints were Si, S, and Fe. Al and Ti were detected from BP-1, Al from BP-2, and Zn from BP-3, respectively, which are presumed as the conductive sizing agents used to sensitize the blueprints.

The tracing paper (TA-1) for the analysis was noticeably thicker and drier than general tracing paper. As a result of the physical property measurement, the thickness was measured at 0.132mm, basis weight at 121.78g/m², and density at 0.97g/cm³, and it was impossible to measure water content. This was because paper moisture below 4% cannot be measured by equipment. Therefore, the paper moisture of the tracing paper was assumed below 4%. This seemed to be related to dry in the visual inspection. The main components of tracing paper were identified as S, Si, and Pb.

Findings from this scientific analysis of the architectural archives can be lacked in reliability as it used a non-destructive analysis method that does not damage the records. It is also true that the research is still in progress and needs further analysis, so it is not enough to show accurate results. However, the research revealed primary differences and characteristics of the materials of the archival archives. The remaining analysis will be expected to identify specific material properties.

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Meet Sir George Gilbert Scott - challenges in archival preservation of the Glasgow University building plans

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Abstract

This paper focuses on the issues associated with challenges in conservation and preservation of the Glasgow University building plans and importance of ethics in the decision to offer a volunteering opportunity for University students during project and promote our plans collection.

Due to building plans past storage and handling, a process of minimum intervention was necessary in the preservation and conservation program to respect the building plan's authenticity and protect their historic substance. These preservation and conservation treatments also play a greater role in making Archive's resources available to public and preventing them from future deterioration.

Archive Services hold over a hundred of the Scott plans and details for the main University buildings.

Sir George Gilbert Scott, the designer of the main buildings of the University of Glasgow. George Gilbert Scott was the foremost architect of his day, an 'indefatigable in business and a fervent worker'. In his 43 year career, Scott was responsible for over a 1,000 projects, including new government offices in Westminster; the Albert Memorial for which he was knighted in 1872; St Pancras Station and Hotel; new university buildings in Oxford and Cambridge as well as the Universities of Glasgow and Bombay; workhouses; country houses; schools; vicarages; cathedrals; and hundreds of new churches and church restorations.

Scott described his design for the University of Glasgow as being Scottish Gothic, 'in the style of the early part of the 14th century – and the treatment of the style is in an attempt to harmonize it in some design with the national characteristics of Scottish domestic and secular architecture'.

Keywords: archives, preservation, university, building plans, Scott, Glasgow

University of Glasgow

The University of Glasgow is a mid-fifteenth-century establishment, the second oldest university in Scotland. Archives and Special Collection is the central place of deposit for the records of the University of Glasgow created and accumulated since its foundation in 1451. Archives and Special Collections acts as the guardian of the University's collective memory as revealed in the records of management, administration, staff and students and thus protect the rights of all members of the University community.

The University of Glasgow first base was in Glasgow Cathedral. The University operated from here until 1460, when it moved to the city's High Street. Over the next 400 years it grew in scope and size, prompting a second and final move to Gilmorehill in the west end of Glasgow in 1870.



Fig. 1 University of Glasgow, Gilmorehill campus with its historical Gothic tower

Sir George Gilbert Scott, the designer of the main buildings of the University of Glasgow was the foremost architect of his day. In his 43 year career, Scott was responsible for over 1000 projects, including new government offices in Westminster; the Albert Memorial for which he was knighted in 1872; St Pancras Station and Hotel; new university buildings in Oxford and Cambridge as well as the Universities of Glasgow and Bombay; workhouses; country houses; schools; vicarages; cathedrals; and hundreds of new churches and church restorations.

Scott himself described his design for the University of Glasgow as being Scottish Gothic, « in the style of the early part of the 14th century – and the treatment of the style is in an attempt to harmonize it in some design with the national characteristics of Scottish domestic and secular architecture ».¹

The "new" building undertaken in the nineteenth century was controversial, because the commission went straight to Scott: the leading Glasgow neo-classicist, and the Gothic Revival style to be incompatible with other important city buildings.²

In his speech at Glasgow University in July 1870, reported in the Glasgow Herald, replying to a toast to himself from the University, he noted that architecture « with beauty ... combines that utility which is ever found in all that proceeds from the Divine hand ». ³

The University of Glasgow Archives and Special Collections is a home to the over a hundred of the Gilbert George Scott architectural drawings sketched by Sir Gilbert George Scott which represent a collection of gothic architectural, design, and engineering history of University of Glasgow.

In 2007, the Preservation Unit started a new preservation strategy programme in the Archives Services. In 2016, Archives Services merged with the Library Special Collections and created existing Archives and Special Collections institution.

¹ Thomson, Alexander. Criticism of Sir George Scott's design for the building for the University of Glasgow. Photocopy of report by T.G. of lecture by Thomson to Glasgow Architectural Society, 1866. Sp Coll MS Gen 798

² *idem*

³ Business success and the architectural practice of Sir George Gilbert Scott, c.1845–1878: a study in hard work, sound management and networks of trust, Sam McKinstry & Ying Yong Ding

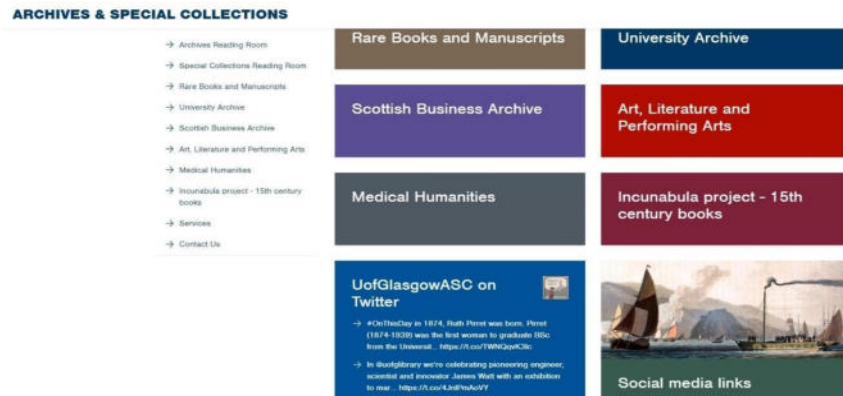


Fig.2 The University of Glasgow, Archives and Special Collections (website view, online sources)

University's building plans collection

In 2009, the agreement for using the conservation studio and facilities on regular basis was given by Library Assistant Director and Keeper of Special Collections. This permission was excellent improvement for integration and collaboration between Library and Archive Department. It was one of the major steps to preserve archival materials in Archives.

The Archive's Preservation Manager established a conservation program consisting of such elements like: emergency conservation work, preparation of materials for digitalization and for exhibitions (including mounting), procedures for major conservation treatments and all work relating to reprographic orders. These conservation treatments play a greater role in making Archive's resources available to the public and preventing them from future deterioration.

University Glasgow building plans collection was identified as a remedial conservation priority due to their importance and poor packaging and condition. Some of the building plans in the archive were restored in the past and contain a range of materials used for repairs: paper, Japanese tissue paper and textile. Range of the historical paper repairs are a common conservation treatment in the Archives and in the case of Scott's architectural drawings conservation also several varieties of paper repair methods were used. Among other treatments, lamination also was used to reinforce paper. During the years, plans were also stored differently. Some of the architectural drawings have been stored in paper folders or polyethylene plastic sleeves in the wooden cabinets or they have been tightly rolled and stored in varying environmental storage conditions for extended periods.

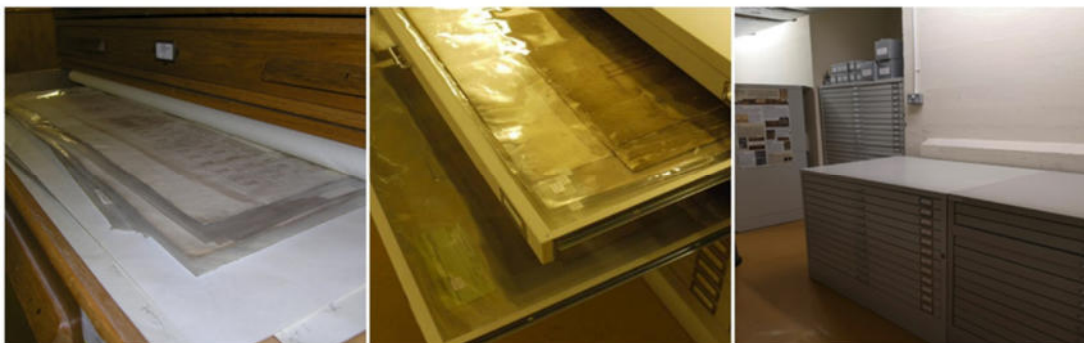


Fig.3 (Left to right) The architectural drawings stored in the wooden drawers of a plan chest in archive repository at the beginning of the preservation project, some of the repackaged drawings in individual Melinex® polyester sleeves, and the new plan chests after preservation project. Photograph by Ela Gorska-Wiklo

In conjunction with the 200th anniversary of the birthday of Sir George Gilbert Scott architect and also the designer of the main buildings of the University of Glasgow, in March 2011 some architectural drawings with significant historical importance were selected by curators and archivists for exhibition at the University of Glasgow Hunterian Museum.



Fig.4 Details of the University building Section E-F plan, c.1867, ref. BUL.6/6/13, before conservation treatment.
Photograph by Ela Gorska-Wiklo



Fig.5 Detail of the two bays of Great Hall plan, c.1867, ref. BUL 6/1/36, image shows folded plan before conservation treatment. Photograph by Ela Gorska-Wiklo

All selected architectural drawings had several characteristic types of damage, therefore requiring a wide range of treatments. The plans were very dirty and crumpled, with varying degrees of surface dirt. The drawings have been susceptible to tears, losses, and reinforcement with unfavorable materials.

Due to their condition plans couldn't be displayed without conservation treatment. The main conservation problem was related to the approach to these archival materials. As the architectural drawings were working documents, and the meaning of plans with so-called "ready use" elements, and so due to their past storage and handling, many of them have large tears, major losses, and reinforcements with unfavorable material such as paper and pressure sensitive tapes.

Architectural drawings also have a variety of back supports from a single sheet of white paper to multiple layers of bond paper, Kraft paper, tracing paper and linen.



Fig.6 Details of the plans condition before conservation treatment, the plan suffers surface dirt, tears and losses.
 Photograph by Ela Gorska-Wiklo

University of Glasgow building plans preservation project

Main aims of this preservation project were: to assess the condition of architectural plans, formulate a conservation treatment proposal considering possible options, carry out treatment, and to define recommendations for future display in order to protect the objects, mounting and framing in order to prepare the plans for exhibition, and make them accessible to future visitors and as well as for future digitisation.

The first part of the project was focused on research study of the material composition of architectural drawings. The conservator made the condition assessment of the drawings and proposed steps for stabilising their condition. Preservation workflow was as follows: art historical research and technical examinations, such as infrared reflectography, ultraviolet illumination, cross sections imagery was made to guide the treatment path and selection of materials to be used in the past, treatment conservation, photographs, mounting and framing selected items, and replacing old paper folders covers with new archival-quality polyester sleeves.



Fig.7 Technical photography before conservation treatment, a collection of spectral images realised with modified digital camera and different lighting sources and filters-enhances reading of inks, ref. BUL 6/1/36. Photograph by Ela Gorska-Wiklo

Due to the large size of the drawings at an early stage of preparation for display Preservation Manager together with Hunterian Museum exhibition team assessed what type of mount and what type of frame the exhibition designers have requested, and if it will be suitable for the item. Museum standard conservation mounting using ‘window mount’ where the object is hinged to the backboard and the edges of the object are overlapped by the window mount has been used. To prevent off-gas and cause the paper to discolour over exhibition period a barrier was created by applying a layer of inert material between wood and the mounted object. High quality conservation glass with low reflectance, and 99% plus UV filtering has been used.

Our priorities were preparing the architectural drawings for display, and on the other hand storage the collection of architectural drawings at British Standard levels, appropriate packaging and controlled handling procedures.

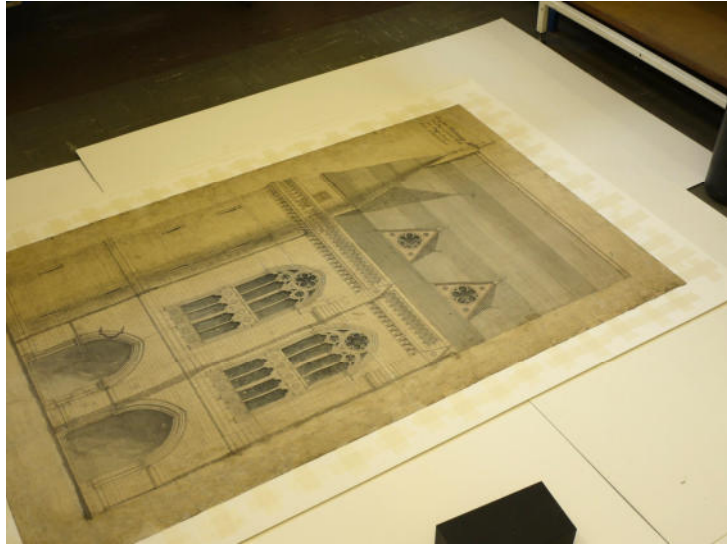


Fig.8 Architectural drawing of the two bays of Great Hall showing turret with lancet windows, arches, lancet windows with tracery, stringcourse and rusticated masonry, c. 1867, ref. BUL 6/1/36, image shows plan mounted to a back-museum board during exhibition preparation. Photograph by Ela Gorska-Wiklo

The Club 21 Business Partnership Programme

Preparing architectural drawings for exhibition and repacking a large number of plans is a time-consuming maintenance work and during the realization of this programme, the Preservation Manager decided to work with volunteer students from The Club 21 Business Partnership Programme, based at the University Career Service. As the University of Glasgow's dedicated, in-house internship programme, Club 21 provides internship opportunities to students last year through working with both local and national employers.



Fig.9 (left to right) Team: Claire Richards, Becky Jackson, Kimberly Frost, (bottom central photo left to right) Ela Gorska-Wiklo, Dr. Erma Hermens, Claire Richards and Kimberly Frost. Photograph by Ela Gorska-Wiklo

The Preservation Manager and students from Technical Art History department at the College of Arts, University of Glasgow, photographed each architectural drawing of both sides.

Photographs and microphotographs were also taken of various aspects of interest in the architectural drawings such as: signature, fabrication marks, scribes marks, watercolour, ink, pencil and watermarks, paper fibre, chain lines and any annotations.

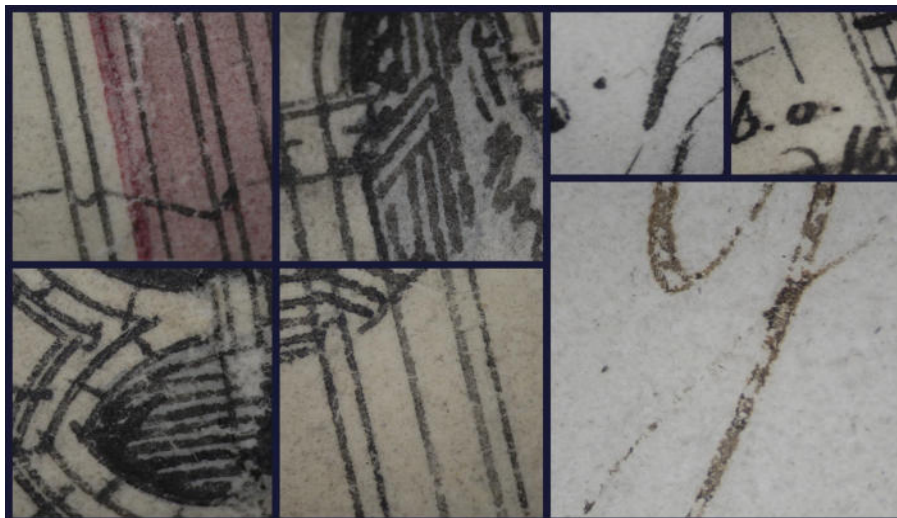


Fig.10 Photomicrograph of a detail of the architectural building drawings before treatment. Photograph by Ela Gorska-Wiklo

Conservation treatment

The next phase of the project works focused on conservation treatment of individual drawings selected for exhibition. Taking into account plans condition, limited space in conservation studio and limited time available, Preservation Manager led to the decision that to ensure the conservation treatment of the plans would only need minor interventions. Recommended treatment and action were on two levels; firstly, to stop the degradation and secondly to ensure the stability of paper deterioration.



Fig.11 Ela Gorska-Wiklo, Preservation Manager at Archives and Special Collections working on architectural drawings in the Conservation Studio. Photograph by Ela Gorska-Wiklo.

Some conservation treatment required basic dry cleaning, mending, and some paper tape removal. These minor treatments are recorded on a checklist treatment form with entries pertinent to this collection.

All treatment was documented photographically and included in treatment report. Digital images have been taken before, during and after treatment. The images include overview of the recto and verso and details. Prior to treatment all media such as inks, watercolour washes, pencils and adhesives were tested to determine the impact of conservation treatments and solvents.

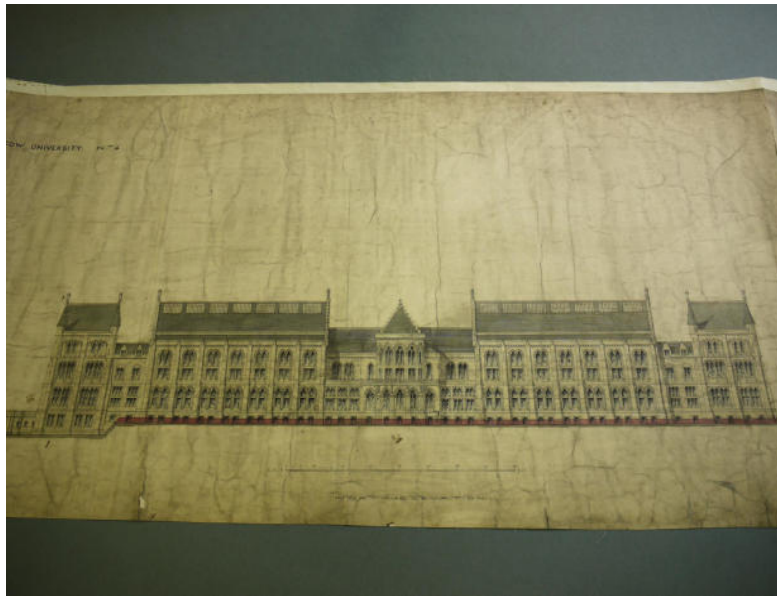


Fig.12 The University building North Elevation plan, c.1867, ref. BUL6/1/18, the image shows plan condition before cleaning process. Photograph by Ela Gorska-Wiklo.



Fig.13 The University building North Elevation plan, c.1867, ref. BUL6/1/18, the image shows plan condition after the cleaning process. Photograph by Ela Gorska-Wiklo.

Drawings were cleaned with light brush and sponge to remove loose dust and dirt. Removal of surface dirt was an important action and marked as a high priority for treatment because grey layer of dirt made drawing and the architectural details lines not fully visible. Removal of surface dirt was also important since it can be abrasive in the group housings and can be spread by researchers and staff. Grated and solid vinyl erasers Staedtler "Mars" were used for dry cleaning of surface dirt. Cleaning powders, like Scum-X, were tried early in the project but were found to be too abrasive and too difficult to remove.

Architectural drawings, after being humidified, were pressed between blotters and boards. The dry blotting papers were moistened by spraying with water. They absorbed water by capillary action until the pores were filled with water. Blotters were then placed on a flat surface. Piece of thick felt covered by Melinex® was used below the blotting paper. This helps to make close contact between the blotting paper and the object, especially when the object was weighted under boards and felts.

Long term flattening has been a very successful method; long time and slow process within stable environment change natural inclination and tendency for the paper to re-roll itself. After one-week flattening treatment most of the creases were flattened.

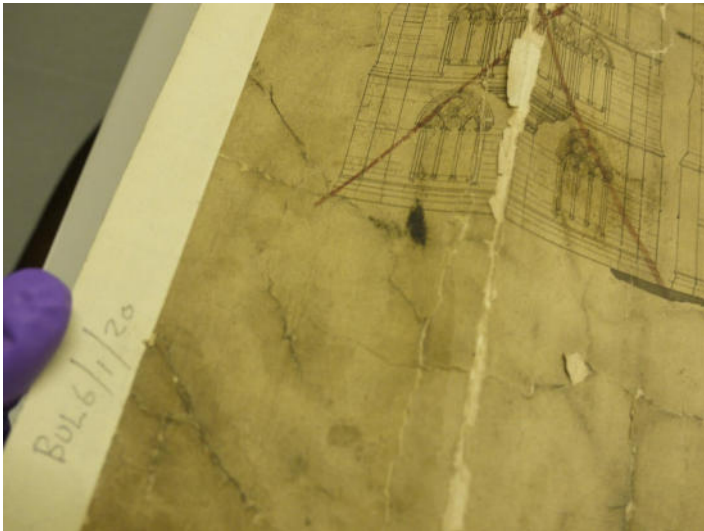


Fig.14

Details of the South Elevation plan, c.1867, ref. BUL 6/1/20 image showing severe plan damage and deformation. Photograph by Ela Gorska-Wiklo.



Fig.15

Details of the South Elevation plan, c.1867, ref. BUL 6/1/20 plan suffers surface dirt, tears and losses. Photograph by Ela Gorska-Wiklo.

Major tears were mended for handling reasons and to arrest propagation. Architectural drawings have been consolidated and forced with methylcellulose. Originally, appropriate weight Japanese tissue was used for mending. Repairs were performed using methylcellulose adhesives with long Kozo fibres Japanese tissue. These mends have been found to be very secure and the time for mending, with well-organized materials, has not significantly increased.



Fig.16 - The North Elevation plan showing lancet windows with tracery, dentilled cornice, turrets with spires and finials, string-course, skylights and drum-tower, c.1867, ref. BUL.6/1/18, the gallery of images before and after conservation treatment. Photograph by Ela Gorska-Wiklo.

In the areas where paper was split and torn, methyl cellulose with Japanese tissue was added. Some areas of loss on plan and most tracing paper drawings were bridged with intoned, appropriate weight Japanese tissue. For the most important drawings from a curator's point of view, losses were filled with toned Japanese or Western papers. Due to historical value of the all-architectural drawings and many details made by hand, after treatment details of the plans were examined under microscopy to avoid visible overlaps of the Japanese's papers on the drawing's obverse.

Following conservation treatment, the university's building plans were digitalised and housed inside, a transparent Melinex® polyester sleeve to avoid any direct contact.



Fig.17
The University building Section E-F plan, c.1867, ref. BUL.6/6/13, image showing mounted plan after conservation treatment. Photograph by Ela Gorska-Wiklo

All works on paper are susceptible to cumulative and irreversible damage from exposure to light. Electromagnetic radiation (light) exists as ultraviolet (wavelengths below 400 nanometers), infrared (wavelengths above 700 nanometers), or the visible spectrum (wavelengths between 400-700 nanometers), with the ultraviolet component being potentially the most dangerous. Longer exposure means a larger risk of fading or discolouration of the media and/or paper substrate over time.

Preparing for exhibition

Preservation Manager worked with the exhibition team to establish the best compromise between causing the object the least potential damage whilst making sure there is sufficient visibility for visitors to be able to fully appreciate the objects. All the architectural drawings for this exhibition were mounted and framed exclusively for the exhibition. After the three-month exhibition, plans were removed from frames and objects returned to storage.



Fig.18 University Glasgow building architectural drawings on display in the Hunterian Museum. Photograph by Ela Gorska-Wiklo

Exhibition of architectural drawings on paper are always especially unique and are an important part of the educational mission of many institutions. It is also an effective way of attracting the attention of the public.

After discussions and consultations original drawings were replaced by high quality copies and can currently be seen by visitors and still provide a better understanding of the engineering history of University of Glasgow. Gilbert Scott's plans are now permanently on display in the Hunterian Museum. These Scott's drawings are not only a great way to discover the University's Main Building, but also to encounter the architect and his work.

Project's impact

The conservation treatment project of Architectural Drawings sketched by Sir George Gilbert Scott made it possible to digitals, catalogue, access, and preserve the collection.

Through the dedicated six months a selection of plans has been prepared for an exhibition at Glasgow's Hunterian Museum. Additional 100 plans have been clean, digitalised and collection was stored.



Fig.19 The gallery of the images of the second-floor building plan, c.1867 ref. BUL 6/1/7 showing the stage of the conservation treatment. Photograph by Ela Gorska-Wiklo

The project has also helped to develop treatment priorities for large size object collections and a way of re-evaluating them if necessary, to ensure that the overall preservation goals of the collection are met. Some areas of possible investigation have come to light as a result of this project, including methods of basic cleaning; exhibit requirements of large size objects; and care, storage, and access to oversized drawings.

Another aspect of the project was to enhance the global reach and reputation of the Sir George Gilbert Scott architectural drawings. All of the Scott architectural drawings were hand drawn, skilfully executed and in some cases highly detailed and coloured. The images were shared via social media platform Flickr.

The collaborations between the conservation staff and students from Art Department have been very successful. Archive project helped students to gain professional, practical work experience as a part of the conservation project. The knowledge, skills and experience that students gain as part of their training gives them the opportunity to put what they're learning into practice. Their work placement focused on their research skills and analytical conservation techniques has given the students much insight into the working methods and materials of George Gilbert Scott's practice. Students have had the opportunity to interpret the work in a historical context.



Fig.20 Examples of student’s research into techniques George Gilbert Scott's drawings from Archives & Special Collections. (Left to right posters) Kimberly Frost “Sir Gilbert Scott's Architecture: A Victorian Vision on Paper”, Claire Richards “Architectural Plans”.

Students research was presented during the conference at Oxford University in 2011. It was also included in the new book, “Sir George Gilbert Scott 1811 - 1878”, published by Shaun Tyas for the Department of Continuing Education, the essay reviewing the life and achievement of the great Victorian architect Sir George Gilbert Scott as a part ‘From Paper to Stone: George Gilbert Scott's Design Process at the University of Glasgow’.

The author wishes to thank all the colleagues at the University of Glasgow Archives for their continuous co-operation and companionship throughout this project, especially for their catalogue introduction and all ad hoc meetings, in particular to Lesley Richmond, Moira Rankin, Alma Topen, George Gardner and William Bill. We would also like to thank students for their support and successful research, as well as continuous positive attitude during project.

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The Mansutti and Miozzo archival fund kept in the Archivio del 900

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Abstract

The contribution intends to present the activities of description of the archive produced by the work of the architects Francesco Mansutti and Gino Miozzo, now, after the deposit, preserved in the Archivio del 900 - Mart in Rovereto (TN).

The project for the description and enhancement of the fund, promoted by the Archivio del 900, began at the end of 2018 and will lead, over two years, to the detailed description of the documentation. The SAR-ICA conference becomes a good opportunity to expose the state of the work at about halfway along the route.

The situation of the fund at the start of the work, the preliminary cataloging activities and the technical considerations that will guide the definitive description and insertion of the database in the AST-Historical Archives of Trentino software will be illustrated.

In addition, the areas of activity of the two architects, until now better known for the construction of many representative and propaganda buildings of the fascist regime, whose work has continued over time focusing on different construction, industrial and service types, will also be presented in more detail.

As an example of the technical considerations related to the reordering activity and those of meaning related to the design work, some types of documentation produced will be presented, during the conference, which will also serve to sketch an argumentation about the conservation issues of the contemporary technical document.

The approach to the archive documentation produced by Francesco Mansutti and Gino Miozzo was a slow discovery of unexpected meanings, different from the common perception of the work of the two professionals too often approached, if not identified as only architectural designers linked to the fascist era. The project of reorganization and in-depth description promoted by the MART and his Archive of the 900 has the precise purpose of making known the numerous areas in which the activity of the two architects unfolded, both from the point of view of the object of the project (civil, industrial, urban planning or design) both from the point of view of the unfolding of the profession addressed not only as an act of project but also carried out in the punctual realization, as works management or, again, as a direct intervention of realization on site.

Before continuing with considerations more attentive to the consistency and characteristics of the documentation, some hints about the producer subject are needed.

The associated technical study, also in the form of a de facto company, is the result of the collaboration between the two architects that sees its beginning with the participation in the IV Triennale di Monza, to which they enroll at the end of 1929. It is from 1931 that the number of projects produced by Mansutti alone is decreasing while those made with the collaboration of both

professionals are increasing; from the year indicated the collaboration becomes intense and systematic; with some exceptions, the common relationship will last until 1969, the year that will see the death of both designers, a few months apart. The headquarters of the activity, the study, gravitates on Padua center; from the beginnings up to the mid-fifties it is located in via Cesare Battisti, in the following years, a few meters away, in via Zabarella, in a building where other Mansutti properties are located which apparently also serve as the residence of the architect Mansutti himself.

Francesco Mansutti, born in Porto Viro (RO) in 1899 and died in Padua, as mentioned, in 1969, he is an engineer and architect. He attended the Rovigo Technical Institute first and then enrolled in the School of Applications for Engineers at the Faculty of Engineering of the University of Padua where, in 1922, he obtained a degree in hydraulic civil engineering. In the first years of activity he was employed as a technical designer in the Grassetto construction company; he will also take part in some design competitions including those for palaces of the Provincial Council of Economy, and for the National Insurance Institute, both of Padua and the one for the cathedral of La Spezia. In 1927, following the R.D. n. 2145 of 22 October of the same year, he obtained the title of architect; in 1928 he enrolled in the register of engineers and in 1931 in that of architects. As indicated above, in 1929, he participated with Gino Miozzo in the IV Triennale di Monza, an event from which the nearly forty-year activity of the associated firm will begin. In this long period, Mansutti promotes or participates in associations or institutions operating in the areas of interest. In 1945 he was part of the Commission for the reconstruction of buildings (operating in the Paduan area), in 1946 he established the Paduan Family of Art, of which he also became president and in the 1950s he was president of the P. Selvatico State Institute of Art in Padua. In 1948 he was a member of the Governing Council of the Venetian Section of the National Institute of Urban Planning and in the same period he established the Paduan Association for Modern Architecture; still, in the Fifties, he collaborated with the Biennale of Art Triveneta, he will be a member and a member of the Executive Committee, and from the end of the same decade he was President of the Order of Architects of the Province of Padua.

Gino Miozzo, also an engineer and architect, attends the Royal Academy of Fine Arts in Venice where he graduated as professor of architectural design in 1923. After a brief period spent first in the same Academy and then in Rome, he took part, at the end of the 1920s, in the same competitions in which we saw Francesco Mansutti. Miozzo himself, obtains the title of architect following the R.D. quoted and, in the following year, he enrolls in the register of architects. After participating in the IV Triennale di Monza, the professional activity will continue mostly, or at least so testifies to the documents present in the archive, in common with Francesco Mansutti; in a first phase more marked by architectural rationalism, there will be many participations in exhibitions during the Thirties, Miozzo, for example, will join Mansutti in the Italian Movement for Rational Architecture, over the years, the production of the studio will evolve from the numerous projects for the Opera Nazionale Balilla made throughout Italy to works, even of great impact, concerning, for the most part and with interesting exceptions, the Paduan area.

The study, as anticipated, will deal, in the thirties, with the design or renovation of Case Balilla and Case Della Giovane Italiana in numerous cities of Italy and, at the same time, participating in the most significant exhibition events of that decade: in 1931 at the II Exhibition of rational architecture in Rome and Milan (in Florence in 1932), then participating in the V and VI Triennale di Milano and, in 1935, at the International Exhibition in Brussels. Concluded the activities for the ONB, with the exception of the project presented for the competition for the Palace of Italian civilization at the E42 in Rome, realizations aimed at private clients, especially the Paduan high society people, prevail (even if the places of intervention, in some cases are outside the Venetian panorama). Still in the 1940s, a

residual design activity for the Gioventù Italiana del Littorio, it is after the war that the activities converge completely (and fatally) to the construction of private buildings, for the INA-Casa and for industries. Also noteworthy is the town planning and planning activity which includes architectural objects such as schools and hospitals for many municipalities in the Veneto region. These are the projects of the Monselice and Padua civil hospitals that will occupy intensively the last phase of the two architects' planning activities and that will see, after the death of the two professionals, also the intervention of Francesco Mansutti's son, the architect Pietro Mansutti.

The documentation resulting from the activity of the architects' studio of Francesco Mansutti and Gino Miozzo was kept in the same office, in via Zabarella in Padua. It is present, especially for Francesco Mansutti, documentation relating to assignments taken individually, both prior to the formation of the associated firm, and of the contemporary era. Still with regards to Francesco Mansutti and, even in this case, unlike Gino Miozzo, more strictly personal documentation is present. After the death of the two architects, the archive fund remained deposited in the workplace, entrusted to the care of the architect Pietro Mansutti who, as mentioned, in some cases finalized the activity of the parent. The documentation was donated to the MART, in 1994, by the sons of Francesco Mansutti and by Annamaria Frimmel, widow of Gino Miozzo. The moving, carried out in two successive phases also reflects the characteristics of the documentation: the first, dating back to November 1994, concerned above all the common materials of the study activity, the second, dated December 2000, was mainly related to documentation relating to the production of the only Francesco Mansutti.

With good abundance, in the archival fund there are documents that illustrate, as mentioned, the activities of the individual professionals, before the associated activity, this is especially and almost exclusively true for Francesco Mansutti of which there are youth, reports and part of what is produced in quality of technician for the Padovan construction company Grassetto. With the Thirties, we see how the studio's production, and therefore the documentary residue, is almost a single commission, and therefore it is possible to identify a phase, even documentary in good part of exclusive reference to the Opera Nazionale Balilla and to the achievements, above listed for this institution. If we then move on to the second post-war period (a limited documentary record is a witness to the personal events and professions in full war period always referable only to Mansutti) the presence of documentary evidence is particularly abundant and concerns, as mentioned, planning and construction assignments (in a first phase more specifically of post-war reconstruction) commissioned mostly in the Triveneto area or, interesting cases by residents in this area but which lead the designers, individually or in an associated way, to design in other areas of Italy. As said, this will be a long period up to the extinction of the life and activity of the two architects and that sees, both as projects and more numerous documentary aggregates, what produced for the civil hospitals of Padua and Monselice.

A characteristic feature of the project archives is that the only final report (normally delivered, in its final form to the shift client or to the institution in charge of its approval) has not been preserved, but that there is a complete supply chain of previous, contemporary and following work itself; are therefore present, by way of example: preliminary studies, surveys, estimates, specifications, competition notices, cadastral documentation, iconographic and photographic equipment and correspondence with the client, suppliers and contractors. This "supply chain" therefore makes it possible to attempt, more easily, the precise reconstruction, not only of the planning affair but also of the implementation, with its often tortuous path of relationships, also, with public institutions, testimony to the bureaucratic administrative process that characterizes the birth of the artifact, from its conception to its inauguration.

A greater testimony to the variety of what the archive holds and confirming what has just been said, a precious collection of advertising material on supplies and technologies for the construction world, scientific literature applied to architecture and construction and a notable quantity of photographic material (negatives, prints and glass plates) that testify to the accomplishments; this last documentary typology, in many cases already collected and ordered, originally, in the register testifies to the planned will to well document the planning and realization activity of the study.

Particular interest is because it highlights another aspect of the activity of the architects and the study and from the archival point of view, are the documentary traces left by the direct activity in the building and construction field promoted, in various forms, by Francesco Mansutti and Gino Miozzo. The most obvious and most important is that linked to the IRE, a construction company, based in Mestre with which, both as partners and as technical designers, the two architects attend to, even as contractor builders, directly in the realization of some of their urbanization projects in the center of Mestre and in Padua. Another important event sees Mansutti and Miozzo linked to the first urbanization, in terms of tourism development, in the areas of Porto Istana and Capo d'Orso, the beginnings of the broader project of the Costa Smeralda in Sardinia.

The two activities just mentioned make that in the archive there is further documentation, different from the typically relating to planning and realization of the work; in fact, regulatory legislation and condominium regulations, technical annexes for the management and maintenance of common systems can be found, various relating to the management of personnel employed in large residential structures, interior design drawings and area marks and logotypes. An anomaly that makes the completeness of the "documentary chain" mentioned above even more evident.

Finally, as mentioned at the beginning, there are correspondences that testify to the relations of Mansutti and Miozzo with their contemporary environment: belonging to the Italian Movement for Rational Architecture, assignments for the Triveneta Biennale or for the Paduan artistic family, only exemplify some.

On the occasion of the second moving, in addition to the deposit, already mentioned of a substantial correspondence of a more personal and family nature, almost all referring only to Mansutti, a series of bibliographic materials, about the work of two architects, in original or in copy, were also gathered on the main fund.

The documentation, often preserved in original and contemporary files, was partly organized in chronological order before moving to the Mart Archivio del 900, then organized, ideally, in three groups.

These main partitions, namely: a) projects and attached material, b) photographic material and c) correspondence and professional documentation have served, up to now, to a basic interpretation of the documentation, functional to the better understanding, in the absence of a tool for in-depth access to the documentation of the archival fund. Present, since the beginning of the Nineties a database that collects the filing of archival units promoted according to the accurate cataloging of projects, projects of which exists, since 2000, a complete list in chronological order. A little later the compilation of the producer subject and the cataloging of the artistic and non-design tables are present also.

Now, with a project that will end at the end of 2020, we are proceeding with the in-depth analysis of the files, the numbering and the description of the documentation, above all technical, in view of the production of an archive inventory that respects the ISAD standards. This tool will be placed online within the AST system, in order to be accessible to all.

Study activities are planned and are already being carried out by the students of the Faculty of Engineering of the University of Padua, a project partner, and exhibition events will be organized at the EURAC, also a project partner, the European Research Institute of Bolzano which is located in one of the realizations of Mansutti and Miozzo, the Casa Balilla of Bolzano. All this work is possible with the support of Fondazione Cassa di Risparmio di Trento e Rovereto.

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As it was written, the description and knowledge activities of the archive are in progress. A bibliography, not exhaustive, but basic, includes the following two titles:

Mulazzani, M. "Francesco Mansutti e Gino Miozzo : architetture per la gioventù". Milano, Skira, 2005.

Gatti M. P. "Architettura e Regime: Storia dell'adattamento stilistico della Casa del balilla di Bolzano" in: "Architettura moderna in Italia: documentazione e conservazione: primo convegno nazionale DOCOMOMO Italia", a cura di: Casciato M. Mornati S. Poretti S. Roma, Edilstampa, 1999.

The archive fund is accessible online, now with a simplified description, at the end of the work in a complete way, by consulting the catalog of the Archivio del 900, <http://www.mart.tn.it/fondi>

Fondo Mansutti e Miozz: <http://cim.mart.tn.it/cim/pages/archivio.jsp?aid=10>

Euphoria and Pragmatism: Using Architectural Archives

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As an architect, I privilege history as a means to assess and experiment with ideas. Architectural archives are a thrilling repository of knowledge that can be explored. The records kept by architects encapsulate a wealth of sources unveiling the mechanisms on the basis of which our world is constructed. I have thus spent a great deal of time in architectural archives, each of which operates differently and serves a particular purpose. These notes are an attempt to extrapolate from these experiences and articulate a hypothesis on the function and functioning of architectural archives.

1

The Architect and the Architecture

Architects are not inherently interesting characters. They might be extraordinary and develop, over the course of their lives, extraordinary designs and constructions. Nonetheless, architecture is far more interesting, rich, and knowledgeable than any individual. It is architecture, not architects, that are of interest. This does not exclude architects: their personal skills and competence are key elements in creating architecture. Architects are accountable for their actions, and they claim, or should claim, responsibility for their decisions. It is their responsibility that makes them authors, going beyond the function of the technician to become architects.

This hypothesis draws on the first work I did in the Januário Godinho (1910–1990) archive, in the Faculty of Architecture at Porto University, back in the year 2000, when I was about to complete my degree in architecture. My interest in assessing this archive was to elaborate knowledge that differed from the usual narrative on modern Portuguese architecture. Godinho could be taken as an example of how architects were not doomed to the historical narrative forged through the twentieth century: if you weren't a modern author, both talented and committed, you could not be a good architect. Ten years after he passed away, his family had donated what remained of his archive to the university. Working on my own, I plunged into his 560 surviving design files to rapidly discover that I, as an author myself, would not be able to grasp in a few months even a fraction of what he had achieved in the course of his life. Even if I had had the assistance of dozens of collaborators, it would still have been a matter of scale. Most architects' archives are simply too large.

Instead of concentrating on the architect, I focused on two projects for Ovar, a small town near Porto: a project for a market hall in the 1930s and a different version of the same project from the 1950s which was built; and a project for a courthouse a few hundred metres away, dating from the 1960s, comprising two alternative versions, one of which was built. The four built and unbuilt designs propelled the development of the town along quite different trajectories. The various approaches to the same briefs and plots revealed not only the process of transformation within the architect's mind but also new ideas about how to deal with the town's urban fabric.

The archive provided me with a way to escape the author and learn about the urban space and the power of architecture to transform it. As a modern architect facing what was still a pre-industrial settlement, he had in his hands, or rather in his mind, the tools to propel it in various directions. He had to do this while complying with a rather large nexus of interests—it was not simply the result of his personal ambition or capabilities. While there is considerable appeal in the idea of giving him all the credit, which is what he did himself and what conventional histories of modern architecture tend to do in relation to authors, the archive proved that the architecture was far more relevant than the architect.

2

The Magician versus Reality

Architects are often presented as magicians, their hands seemingly endowed with the ability to craft extraordinary objects that escape the realm of banality and to imbue buildings with magical, delightful proprieties. It may be true, but the idea of displacing the architect from the everyday world to the heights of Olympus is an impoverishing one, to be sure. Although toying with such a notion can be fun for some, it is certainly not good for our daily routine, as it separates us from a key player in our lives: the architect. Treating the architect as a magician impedes our access to architecture.

Archives and the way archives are manipulated—or should I say “curated”?—are key to keeping architectural knowledge accessible and inculcating an awareness of what architecture is in a wider audience. I will use the example of a modest exhibition I had the chance to curate when a part of Álvaro Siza’s archive was donated to Serralves. The idea was to present what most archivists know but plenty of visitors are unaware of: that architecture is the result of collective action.

A few items can illustrate my argument: a beautiful working drawing for Serralves museum depicts an intermediate stage of the project, where the building was much larger than the structure that was actually built: it was a design stage in which the brief contained a huge conference centre that was more important than the museum. The archive contains the uncertainties of the design, as this journal clipping explains: there were other players beyond the architect who guaranteed the design’s success, forged the main project options, and made the architecture what it is. Another example is the very humble piece of paper on which Siza recorded the fees he received between 1958 and 1965 for the design of the Conceição swimming pool. It is precious, possibly even more so than the skilled drawing. Such lowly items reveal how the project developed over time, allowing us to date with precision various design and construction stages and to establish that the swimming pool took seven years to complete.

Architecture archives are not art archives. They are instrumental in enhancing society’s awareness of the profession and ensuring that historical and theoretical research is based on material evidence that connects the realm of ideas to the physical and social background that makes them relevant. Architects are not magicians; they must work with the tensions of everyday life. They do so by using architecture as a discipline. The archive keeps track of the friction between the various players in action, revealing the mechanisms at work in the project as well the expectations and frustrations that impact the construction of our environment.

3

Sources versus Buildings

Buildings tend to be silent. A careful assessment of their brickwork can reveal plenty of information: a sudden change in the pattern between walls can tell the story of a strike in a brick factory. But drawings and documents tell other stories—they hint at political decisions, technical mistakes, or financial quandaries. Do these earthly matters affect the quality of architecture? They certainly do, and they are the key to mapping the history of architecture to the history of humanity. Hence, a dialogue needs to be established between the archive and the building.

That said, and despite their silence, buildings are a primary source of architectural knowledge. Their materiality retains the vestiges of their builders' sweat, of the comedies and tragedies played out in their corridors. The Vatican obelisk, transported from Egypt to Rome, witnessed Saint Peter's martyrdom before being part of the technical achievement that enabled it to be displaced to align Bramante's architecture. The poetry of a building is its sheer reality. Often, archives and archivists forget the relationship between the meaningless papers and the meaningful construction.

This argument is not a paean to heritage: depending on circumstances, future buildings should replace those that have come before (I am not advocating the pasteurization of the past). My argument is that an architecture archive needs to be aware of its relationship to reality and the built work. Documents are part of a larger system of information. Documentary sources continue in the buildings, just as the buildings continue in their documentary traces.

4

Systems of Sources

For a researcher, one archive is not enough. An easy parallel can be made with a journalist, who is well advised to find various sources to tell different versions of the same event. To present my case, I will use the example of Villa Serralves, built by Carlos Alberto Cabral in Porto between the 1920s and the 1940s.

Cabral was a wealthy industrialist and wanted to build a house to match his persona. He inherited his grandmother's house and asked his architect, Marques da Silva, to refurbish it. Marques da Silva's personal archive is kept in a foundation established by his daughter, and within his archive there are about six hundred drawings on the project for the villa, some of them dated. Marques da Silva should thus be credited as architect. As the villa was bought by the state in the 1980s to become a major contemporary art museum, a large part of Cabral's personal archive returned to Serralves library. In his documents we can find his correspondence with various French architects, among them Jacques-Émile Ruhlmann, Jacques Grèber, and Charles Siclis. There are relationships reflected in the flow of drawings between Marques da Silva and the French architects, but there are more gaps than bridges between them. A third source is vital: the municipal archives, where there are reliable records of the building permits and key moments in the construction process. Of the three French architects, only Ruhlmann's archives have been preserved, and they also contain documents on Serralves that are different from those held by the municipality, Cabral, and the Marques da Silva archives. For Grèber, a useful thesis on his work provided key information to position the Serralves commission within the context of his

work, whereas for Siclis it was necessary to delve into magazine and newspaper clippings to reconstruct a possible portrait.

Who designed the Villa Serralves? The most reliable answer is “the client”. To write a history of Serralves architecture, it is necessary to articulate a network of information. Each archive on its own is incomplete and almost useless. Documents of the various sources, from the different actors involved, provide contradictory information, as each of them had different goals, positions, and commitments. A document is only worth something if it can be associated with other documents within a solidary network of information. The history of architecture can only be written from systems of sources.

5

Euphoria versus Pragmatism

Architectural archives are sublime. Their monumental scale overwhelms any human temptation to undertake a comprehensive assessment of them. Physical and digital archives both need space, careful preservation techniques, and processing time. They thus require significant investment. There is no need to underline the importance of archives to their users: researchers have recourse to architectural archives because they need them. Both scholarly and professional communities are aware of the wealth of information they provide. The challenge is to raise public awareness of their relevance and convince not only a general audience but also politicians and funding institutions to invest in them and provide them with resources and visibility. To achieve this, a constant flow of communication is crucial, accompanied by exhibition of the results and publication of the materials. The knowledge and content derived from archives is the key to their existence. Such cultivation needs further time and resources. To balance the competing needs of communication and preservation, we must find a balance between the euphoria of results and the pragmatism of daily management. Finding the balance between euphoria and pragmatism is more complicated than finding technical solutions to content management or ways to formulate ideas for sharing documents with a broad audience.

Architectural archives face conundrums that have no solution. Most of their users are anxious scholars with a strict timetable and limited funding with which to write their academic thesis and conduct novel research. They look after the archive and its original materials as unique clues for the cases they are focused on—their time is limited and their expectations high. These researchers are precious companions to the archivists, as they have the time and specific knowledge that is often lacking within the archive. But they have their own intellectual and professional agendas and often disappear once their work is completed. The volatile profile of the independent scholar and the alternative means to which they have access, enabling them to divulge and present the results of their research, are frequently viewed with suspicion by the archival institutions. They often run faster in different directions than those expected by the archive policymakers. Still, the archives need the scholars as much as the scholars need the archives. Both have to overcome their euphoria and enthusiasm and find a balance between the pragmatics of accessing documents and sharing ideas.

The material traces of decisions are often inconvenient for those who participated in building processes. Public awareness of improprieties and misdemeanours is an important factor—and the rise of public opinion as a powerful social weapon endangers the hidden archive. In our contemporary political context, one should not be surprised by any deliberate actions that may be taken to obliterate administrative procedures. While there is a growing obsession with legal and bureaucratic transparency, there are more and more scandals involving politicians and actors in the construction and real estate

industry—which goes hand in hand with finance. In a perfect world, archives would be cherished, but populism and obscure interests seem to conspire and operate against the democratic and free society that archives stand for.

Hence, the euphoria some funding opportunities provide should be tempered with the pragmatism required to maintain stability within the archive and balance multiple interests. Nonetheless, archives are simply too big, and each funding opportunity has the potential to keep feeding the archive's endless endeavour.

The recent massive digitization campaigns and the digital nature of many administrative procedures raise concerns about archives survival. To date, digital archives have proved to be less voluminous than physical archives, while at the same time being more fragile and more expensive to preserve. Digital items are unstable, and their long-term preservation is terra incognita. Again, the euphoria of digitization should be balanced with a pragmatic approach to preservation and accessibility.

The slowness inherent to archives is exasperating, and it certainly does not match the pace of contemporary urgencies, especially for academic researchers. Moreover, the specific funding opportunities for individual or research institutions are often disconnected from archival rhythms and agendas. The time frame of funding seldom matches the time frame of archival incorporation, the expectations of scholars, and staff availability.

There is no possible solution to the riddle in which archives are entangled: their dimensions, resources, and timelines do not match. Archivists, researchers, and the public must be patient and find a strategy to overcome the inevitable limitations. In an ideal world, things would be better, but we need to keep working within the world we have and make it better. The best way to improve the conditions in architectural archives is to establish their legitimacy, publish the outcome of meaningful research, and divulge the incredible accumulated wealth of architectural history.

Architects' Archives at the Service of Research: The Case of the Archive of the University of Navarra

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Abstract

Some of the questions we want to answer are: What is the *raison d'être* of an institution that custody personal archives of architects? What consequences does this have? How can an Archive increase the number of requests?

Is dissemination a task that any archive can afford? Is it reasonable to consider a direct service to teaching in case of university archives?

This communication wants to provide an answer to all these questions by studying a case. To achieve this, we briefly introduce the General Archive of the University of Navarra in the first section, and note some distinctive features when organizing, installing and describing Architectural records. The current Spanish legislation regarding access will be detailed below. Then, we will describe some of the specific actions to promote the use of these records and to improve the way of supporting research, as well as the impact on the number of requests in the last years. Finally, we will examine how the university archive directly supports teaching.

Keywords: archives, archives of architects, personal archives, university archives, Spanish architect's s. xx

1. Introduction

1.1. The General Archive of The University of Navarra and the Architects' Archive.

The General Archive of the University of Navarra (AGUN) was created in 2005. The AGUN is “the organic set of all available forms and records of whatever date of creation, produced or acquired in the development of the functions and activities of different individuals and university bodies, organized and collected for administrative management, performing a testimony of rights and historical memory», as specified by the Archive Governing Instruction. But «documentary heritage of the University of Navarra are also part of the documentary fond of natural or legal persons incorporated by any system provided for in the legal system»¹.

Regarding the latter, the owner of an archive can donate it to the University through a contract, whereby exploitation rights are also included. In return, the University undertakes to guarantee the appropriate management and preservation, to develop the most suitable description tools in order to facilitate access and make records available to researchers². Of course, the access to documentary fond

¹ Instruction available at <https://www.unav.edu/documents/29777/0/instrucciones-de-gobierno-archivo-general.pdf> Last accessed 07-30-2019.

² In point 6 of the ICA Code of Professional Ethics, it is specified that “archivists shall promote the widest possible access to archives and provide an impartial service to all users” <https://www.ica.org/es/ica-codigo-de-etica> Last consultation 07-30-2019.

is free and open to all researchers from any University, and not only from the University of Navarra. In fact, this has happened in 80% of cases in the last three years.

Throughout these years, the University of Navarra has always committed to the acquisition, custody and dissemination of a large amount of personal fonds for researchers. Thus, 23 of the current 310 personal fonds belong to architects: Rafael Aburto Renobales, Eugenio Aguinaga Azqueta, Eugenio Aguinaga Churruca, José Manuel Aizpurua Azqueta, Domingo Ariz Armendáriz, Ignacio Araujo Múgica, Luis Borobio Navarro, Francisco Cabrero Torres-Quevedo, Javier Carvajal Ferrer, Ricardo Fernández Vallespín, Francisco Javier Garraus Miqueo, Juan Gómez and González de la Buelga, Francisco Íñiguez Almech, Javier Lahuerta Vargas, Joaquín Lorda Iñarra, Luis Moya Blanco, Fernando Redón Huici, César Ortiz-Echagüe Rubio, Rafael Echaide Itarte, Carlos Sobrini Marín, Ramón Urmeneta Ajarnate, José Yáñez Larrosa and José María Yáñez Orcoyen. We must also add the one of the engineer Fernando Gallego Herrera.

Therefore, the main purpose of these archives is the service to researchers; that is, the main reason for this type of funds is to enable documentation to be consulted by an increasing number of users.

Thus, the various tasks carried out by AGUN regarding personal fonds, as well as architectural records specifically, such as acquisition, preservation, custody and dissemination, aim to provide an increasingly better service to researchers; so that, each of these tasks contribute to the achievement of this purpose.

1.2. Specific organization, installation and description of archives of architects.

A particularity of architectural records is that of the small variety of series, in contrast to the rest of personal fonds. While a personal fond consists of a wide variety of series, this is not the case in architectural records. It often includes one series called «Architectural Projects», consisting in the registration of each of the projects that an architect has developed throughout his or her professional career. There are different typologies within each record: sketch, drawing, floor plan, draft, photographic negative, slide, project's descriptive memory, budget, lay-out, etc.

As a result, it can be easy to develop an archival inventory, that is, a finding aid, including the name and number of the project - if it's the case -, the date, and its location in the Archive. From there we access a more detailed level of archival description according to different criteria: the relevance of the project or the author, the number of records, search frequency, conservation status, etc. Thus, we can make archival description at series level and the result of which is an archival inventory; or we can make archival description at document level and the result is a catalog; and we can also do a mixed description, the latter being the most common type of description.

It should be noted that in the case of plans – those prior to the electronic format – the difficulty of installation increases due to material's fragility, mostly vegetable papers to which an oil or varnish is applied to make them transparent. This oil or varnish causes an oxidation that makes the paper fragile and not very resistant.³

The variety of storage medium is another peculiarity of these archives. In addition to architectural plans and paper records, models and different photographic materials are often found: images and

³ Cfr. <https://ritaudina.com/es/2015/07/16/restauracion-de-papel-vegetal-curso-hildegard-homburger/> Last consultation 07-30-2019.

photographic negatives, slides and glass plates. Each storage medium must be installed according to its material, in order to reach optimal conservation.⁴

2. Spanish legislation on the use and dissemination of records from archives of architects.

As noted above, the access to AGUN Architectural record is free. It should be added that it is free to the extent permitted by applicable legislation. In Spain, there are various laws to observe. One of them is the Intellectual Property Law. Projects, plans, models and designs of architectural and engineering works are considered protected by copyright under Article 10 of Royal Decree 1/1996 of 12 April, approving the revised text of the Intellectual Property law, regularizing, clarifying and harmonizing according to current legislation⁵.

Intellectual property right remains the exclusive property of the author of the project and it is the author who has the exclusive right to the exploitation of his work. Copying, distribution, public communication or adaptation may not be made without his or her authorization. The exploitation rights of the work can be transmitted through acts "inter vivos". Therefore, each donor signs a written contract with the University of Navarra to ensure this transfer of reproduction rights, distribution, public communication and transformation.

However, in order to make culture, information and education accessible to all citizens, the Royal Decree 1708/2011, dated November 18, establishes limits to these copyrights, allowing the use of works in specific cases without the author's authorization⁶. One of these specific cases is the free public loan in cultural, educational or scientific institutions, and the use of works in universities and public research centers for teaching or research purposes.

According to the above mentioned Royal Decree, those records including any document whose dissemination could pose risks to the security and defense of the State, will be restricted access.

The Organic Law 15/1999, of 13 December, on the Protection of Personal Data guarantees control over their personal data for each living person, their use and destination⁷. We have to add the Organic Law 1/1982, of May 5, civil protection of the right to honor, personal and family privacy and personal image⁸. Both laws require preventing access and reproduction of certain records or a part of them, or the protection of some of the data.

3. Research support

3.1. Dissemination

In many institutions, dissemination begins at home. The Archive of the University of Navarra has completed a project with this purpose. Among the most important actions, it should be noted "De

⁴ Of the technical guidelines of organization, installation, description and digitization that the AGUN follows with its architects' fonds, we have dealt with VVAA, "The General Archive of the University of Navarra", *Prince of Viana (PV)*, n° 266 (2016), pp. 1217-1221. Available in http://www.culturavarra.es/uploads/files/09_266_cagigas.pdf. Last consultation 07-30-2019.

⁵ Cfr. <https://www.boe.es/eli/es/rdlg/1996/04/12/1/con> Last consultation 07-30-2019.

⁶ Cfr. <https://www.boe.es/eli/es/rd/2011/11/18/1708/con> Last consultation 07-30-2019.

⁷ Cfr. <https://www.boe.es/eli/es/lo/1999/12/13/15> Last consultation 07-30-2019.

⁸ Cfr. <https://www.boe.es/eli/es/lo/1982/05/05/1/con> Last consultation 07-30-2019.

par en par” – a Spanish expression that means a door completely opened inviting to enter and see inside-, a section in the internal bulletin of the institution, to disseminate the records of the University Archive, specifically among teaching and research staff. It is an image composition connected via links to fonds websites. The images are chosen as follows: commemoration day, acquisition of new records, historical references, recent news, etc.

Secondly, the creation of the blog «Archivos Personales»⁹ -personal archives-, to promote the archive among all those interested in personal archives, where news related to any personal fond and from any institution have been published for ten years. Currently, this blog is about to have the 200,000th views. A brochure and a bookmark have been also designed and sent to all departments of the Spanish Universities.

All other actions taken by AGUN are like those of most other Archives. Thus, the main dissemination tool is the AGUN website¹⁰, and, like many others, the AGUN has also a Facebook account, and other networking sites, like Twitter and Flickr.

As you already know, organizing exhibitions allows records from any Archive to be known by people who, otherwise, would not have access to them. In the case of virtual exhibitions, "multiply the possibilities of dissemination and knowledge, attracting a greater amount of public, and significantly reducing the costs of organization, maintenance as well as travel expenses for those interested"¹¹. As any Archive, AGUN has also organized exhibitions and contributed with records loans to exhibitions from different institutions. As an example of the first type, the AGUN exhibition in partnership with the School of Architecture of the University of Navarra (ETSAUN), that was organized to celebrate the fiftieth anniversary of the Spanish participation in the New York World Fair. The “Spanish Pavilion”. 1964/65 NY World's Fair» was inaugurated at the ETSAUN headquarters in Pamplona and was also exhibited in Madrid, Barcelona and Burgos.¹²

To establish a loan protocol, the experience in loaning originals for other exhibitions by experienced professionals were very helpful.¹³ Two examples of that kind of exhibitions are: “Camera and model. Photograph of architectural models in Spain, 1925-1970 ”at the ICO Museum in Madrid, curated by Iñaki Bergera; or "The metropolis in the era of photography, 1860-2004", held in *La Virreina* center of Barcelona.

Sharing the experience with other archives, there is another usual way to disseminate fonds of the General Archive of the University of Navarra through the publications made by the archivists themselves, which can be consulted on their website.

As a result of all dissemination activities, requests of architectural records have increased 55% in the last three years.

There are those who believe that only Archives with many economic resources can afford dissemination. However, this is not a “superfluous luxury” but a necessary means, and any Archive

⁹ Cfr. <http://fondospersonales.blogspot.com/> Last consultation 07-30-2019.

¹⁰ Cfr. <https://www.unav.edu/web/archivo-general> Last consultation 07-30-2019.

¹¹ Isabel M^a Sanz Caballero, “The Digital Transformation in Archives”, *Information Methods*, vol. 8 n. 14 (2017).

¹² <https://www.unav.edu/web/escuela-tecnica-superior-de-arquitectura/detalle-noticia-pestana?articleId=4254134> Last consultation 07-30-2019.

¹³ In this regard, such provision is welcome in: Andreu Carrascal of the Historical Archive of the College of Architects of Catalonia, Barcelona; Pilar Rivas -may she rest in peace- and Margarita Suárez of the Polytechnic University of Madrid; Rocío Sánchez Serrano of the Reina Sofía Museum Archive.

can undertake a proper dissemination plan according to available fonds and media, regardless of their level of resources.

3.2. Digitization

As we have many times stated, those who have signed this communication think that the purpose of personal archives in general, and those of architects in particular, is to facilitate the use of resources to researchers. Hence, to increase said use is the basic reason of the strategic plans of AGUN.

The digitization of records with adequate dissemination means exponential growth in terms of access. But, when an Archive with a significant volume of fonds does not have the necessary resources to cover digitization expenses, must establish clear criteria in order to decide its priorities when it comes to digitizing, after having organized, installed and described fonds catalog level.

As you can imagine, the priority of AGUN is the interest of researchers. The requested projects are digitized with priority, and secondly, those that are considered relevant. As for the method of digitalization of plans, AGUN has chosen to photograph, using techniques that, as far as possible, allow the minimum possible aberration, the graphic scale and a witness to the integrity of the image.

Logically, a database will be always available, in which the digitized records can be consulted. In the case of AGUN, the database "Redondoc" contains a set of fields following the ISAD (G) description standard. One of those fields is the digitized image. The search in "Redondoc" can be done at any of the campus of the University of Navarra: Pamplona, Madrid, San Sebastián and Barcelona. Currently there is a project to change the AGUN website, so that this database is not available exclusively from the intranet. At the moment, outside the different campuses, researchers can access documentation face to face or, following archival description tools available on the web, ask to send digital files.

To facilitate the access of users and researcher, the form to consult the fonds are available through the Archive website. As a result, virtual consultations have increased twentyfold in the last three years.

4. The direct service to teaching

Obviously any personal archive -personal papers- provide a service to research; but AGUN, as a university archive, aims to provide a direct service to teaching.

Thus, a professor of the subject Analysis of Forms of the School of Architecture of the University of Navarra (ETSAUN) selected a set of drawings belonging to the Francisco Íñiguez Almech fond, with which a didactic exhibition was held, so that the students could learn drawing techniques.

Later, when the "Redondoc" database was implemented, they saw the opportunity to become a tool for teachers, allowing the projection of images -they had previously selected- in the classroom, group work etc.

A quarterly email inform to teachers of the latest additions to the database. In this way, they try to increase the use of "Redondoc" content in their classes.

An example of this use for teaching activities was the work entitled "First Teachers" prepared by a teacher of the subject Analysis of Architectural Forms, Geometry and Architectural Drawing. The students worked on some projects built by the first professors of the ETSAUN, through digital reproductions of drawing plans previously selected by the teacher, that are conserved in the Archive.

Another example is the "Research Workshop in the General Archive of the University" prepared by the Professor of Theory and History IV within the Degree in Architecture. This time the students had to carry out a brief research project whose subject was the Chávarri Palace in Bilbao. They had to find out the most important dates of construction and remodeling of this building, its historical context and internal distribution, the elements of the facade, as well as some constructive aspects or artistic strategies, by using the "Redondoc" database and diverse bibliography. In addition, students were able to know the Archive through a small exhibition of plans and photographs of several Spanish architects of the twentieth century, which was made prior to the Workshop.¹⁴

Finally, the Archive offers to ETSA students the possibility to collaborate in archival tasks. In this way, they can meet first-hand some of the most outstanding architects in the country through their projects, plans, photographs and drawings; see how all the theory they have learned in the classroom turns into a real project; and consider the possibility to research in an Archive in the future. As following testimony shows:

«I began to collaborate in the Archive of the University of Navarra when I was in 2nd degree and continued until I finished my studies in 6th grade, with my final degree project.

»As an architecture student of the era of digital drawing, digital modeling programs and 3D printers, knowing such a different way of working was very exciting. Learning to deal with plans, organize and order a project, while enjoying the drawing quality of great professionals is a unique experience for a future architect.

»Enjoying details of pencil and ink drawing gave way to admire the thorough and specific work done by members of the Archive. For several years I was in charge of organizing the Personal Fond of Eugenio Aguinaga Azqueta and I understood the value of the records I was holding. Working in the Archive has allowed me to know the seriousness of research, the deep knowledge of a discipline.

»This is true to such an extent that I decided to get my PhD once I got my degree. Although my area of study is different from that of archival I learned throughout those years that thoroughness, perseverance and initiative are necessary qualities for any researcher».¹⁵

5. Conclusions

To think and to know the mission of any institution is a guide to achieve its different functions. The main mission of an institution that keeps archives of architects is the service to researchers; that is, the main reason is to allow records to be consulted by an increasing number of users. Therefore, offering an increasingly better service to researchers must be always present in all tasks carried out in the archives of architects, from the acquisition of fonds, through their treatment, custody and dissemination; so that all of them contribute to the achievement of that mission.

To paraphrase a Spanish saying, when it is "sown" in diffusion, it is "collected" in increasing number of users. Naturally, only the records that has previously been organized, installed and described can be disseminated.

¹⁴ Cfr. <https://www.unav.edu/web/escuela-tecnica-superior-de-arquitectura/art-th/investigacion/actividades>. Last consultation 07-30-2019.

¹⁵ Testimony of María Fernández Vigil, student of ETSA (2012-2017) and student collaborator of AGUN (2013-2017).

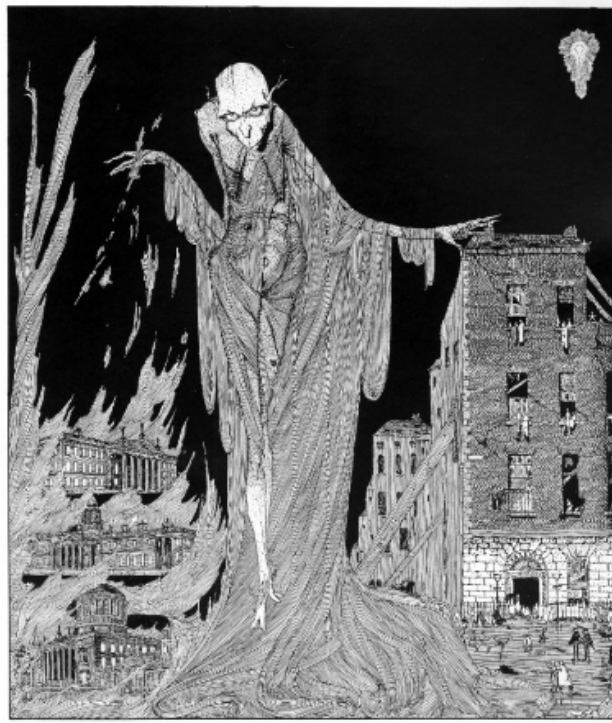
There are those who believe that only great Archives with many economic resources can afford dissemination. However, it is not a “superfluous luxury” but a necessary means, and any Archive, regardless of their level of resources, can undertake a dissemination plan according to the available funds and media.

When dissemination is preceded by digitalization and accompanied by actions that facilitate records requests, the result is an increasing use of the fonds.

Archives obviously provide a direct service to research. But, in the case of university archives, they can also achieve a direct service to teaching.

Where to Draw the Line; what should an architectural archive collect and why – the Irish Architectural Archive as a case study

Colum O’Riordan
Irish Architectural Archive



The Last House of the Night, Harry Clarke, *Dublin of the Future*, 1922

‘The Last Hour of the Night’ is a work by the noted Irish illustrator and stained-glass artist Harry Clarke (1889–1931). It appeared as the frontispiece to *Dublin of the Future*, the publication of the winning entry in the 1914 Dublin Town Planning Competition, the announcement of the results of which were delayed by the outbreak of WW1 until 1916 and the promulgation of winning scheme was postponed until 1922.

Produced on the eve of Irish independence Clarke’s work is a startling reminder of architectural loss and decay. On the left side is depicted the destruction of three of the great Classical buildings of Dublin – the 1812 General Post office by Francis Johnston, shelled and burned during the Easter Rising of 1916; the Custom House by James Gandon, 1781-91, gutted by fire in May 1921 during the War of Independence; and lastly the Four Courts, also by Gandon, 1785-1802, the bombarding and burning of which in June 1922 heralded the start of the short-lived but perniciously divisive Civil War which followed Irish independence from Britain.

On the other side of Clarke’s work is depicted another of Dublin’s architectural glories, the terraces and squares of Georgian houses which characterise so much of the city. For Clarke, and for many of his contemporaries, these terraces could only be seen as the location of what were widely

regarded as the worst slums in Europe. His ghoulish figure protectively stokes a house built for a single family but which had since the mid-19C Famine come to be occupied by multiple families, at least one to each room in the building. In many cases by upwards of 100 people were crammed into these houses, without sanitation, privacy or, as the image suggests, hope.

This image seems to me to be particularly apt when considering the origins and collections policy of the Irish Architectural Archive it encapsulates an attitude to architecture which blossomed as the Irish state was born and persisted tenaciously throughout the 20C. Our best buildings were destroyed, we told ourselves, and the rest of our architectural inheritance was not simply beyond salvation, it was tainted, a blight which required eradication.



Mountjoy Square, Hugh Doran, 1956

By the mid 20C Clarke’s artistic view of the Georgian core was not far from reality as this 1956 image of Mountjoy Square by Hugh Doran shows. And so while other countries across Europe and beyond developed state organisation which looked to preserve records of the building environment, Ireland did not – what was the point?

‘The Last Hour of the Night’ alludes to another pertinent factor in the creation – or rather the delay in creating – an Irish architectural archive. As I’ve said, it shows the destruction of Four Courts, here depicted here in an 1802 section by James Gandon. Immediately adjacent to the Four Courts building, as part of the same campus, was the Public Records Office of Ireland. An innovative archival building, it consisted of a front section containing offices and the public reading room and, separated by a fire-proof link, a repository block with records disposed across five galleries of iron shelving.



Public Records Office of Ireland, June 1922 (Irish Architectural Archive 10/35X5)

During the bombardment of the Four Courts, an explosion blew in the side wall of the repository and set its content on fire. Ironically, the fireproof link worked, albeit in reverse – the repository burned but the front building remained completely intact. It survives today, repurposed as the home of the Court of Appeal.

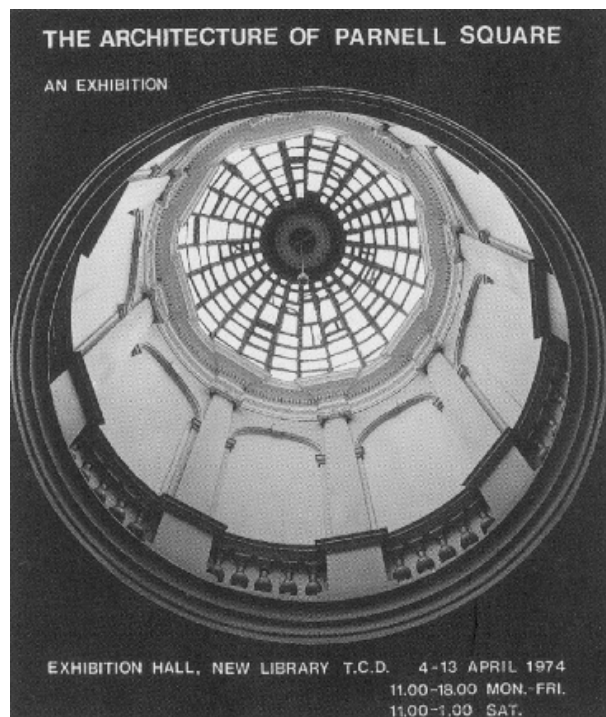
A considerable amount of architectural records were lost in the PRO: 16C and 17C land surveys, public works maps and plans 1683-1811, Board of Works records including maps, plans and specifications, 1821-1904, Surveyor General's office records, 16C to 18C, including maps and plans, the papers of the County Buildings Commission charge with building county gaols and court houses, 1791-1870, Barracks Board records, 1697-1821, and so on. But much more significant than the loss of these particular fonds was the stifling effect the destruction of the PRO had on the general development of all archives in Ireland, both institutionally and professionally. The country only acquired National Archives legislation in 1986 and still lacks a comprehensive system of local authority archives. Not only was there no particular urgency to create an archives for architecture, there really wasn't any impetus to pay proper heed to archives of any kind.

There remains no absolute legal obligation on architects in Ireland to preserve their records. Local authorities (regional and city councils) are required to keep planning application records (though preservation and access is patchy at best) and architects and construction companies to keep some construction certification records. But that is it; and there is at least an ambiguity in architects about architectural archives. The building after all is the primary artefact; the drawings and files merely insubstantial means to an end. This ambiguity is not just an Irish thing. It was a Portuguese architect, Manuel Graça Dias, who expressed the view about architectural archives that 'The ideal would be to have the courage not to store anything, to send everything to a huge waste bin in order to pursue real life and one's new and stimulating brainwaves on each occasion a new process begins' (Manuel Graça Dias, 'From the amateur archivist', *Comma, International Journal on Archives*, 2009-1, p. 52). This is a view with which many Irish architects would I suspect have some sympathy and one which at least one, historically, put in to practice. James Franklin Fuller, architect of numerous country houses including Kylemore, Co. Galway (1868-75), ran his practice with a gentlemanly disregard for standard clerical procedure. 'A few months after opening my offices', he recorded in his autobiography *Ommiania*

(London, 1916), 'I discarded the regulation copying-press and the regulation letter-book... The 'correct' thing to do with letters received, was to preserve, docket and to pigeon-hole them...; whereas nine out of ten of them went into my waste paper basket immediately after receipt... I kept no ledgers or books of any sort: I could not see the least necessity for them.' Nor did he retain copies of drawings. And so, although some 294 buildings can be attributed to him, there are almost no surviving records.

There are clearly many reason why architectural documentation in Ireland is not what it might be – from lack of interest, to loss of archives, to absence of incentive. BUT all was not entirely doom and gloom. Though each was badly damaged, and there were persistence demands that their ruins be demolished and replaced, the three great Georgian public building of Dublin were in fact saved thanks in no small part to the efforts of Thomas J. Byrne, the Principal Architect of the Office of Public Works, the states architecture division. And as the 20C entered its final quarter, there was a growing awareness of the importance of the architectural inheritance – not just the great public buildings, but the country houses too, but also terraces of Georgian Dublin.

One manifestation of this increasing interest was an 1974 exhibition of photographs of one of Dublin's Georgian Square – once Rutland and now Parnell Square. Organised by Dr Edward McParland, the photographs by David Davison comprised 'the most important visual study of the capital's architecture made since the Georgian Society Records of 1909-13' (Nicholas Sheaff, 'An Architectural Record for Ireland', RIAI Bulletin, 18 April 1978, p. 4).



Exhibition poster, 1974 (Irish Architectural Archive)

When the exhibition was over, there was no obvious repository dedicated to Ireland's buildings where the photographs could be placed so that they might continue to be accessible to the public. Responding to this gap, in June 1975 McParland, with Nicholas Robinson, published a position paper entitled 'Ireland's Architectural Heritage: The Case for an Archive of Photographic Material'. The central tenet of the report is the belief that 'a national architectural photographic archive is one of the

essential cultural institutions of any country', a philosophy which informs the activities of the Irish Architectural Archive to this day.

McParland And Robinson's paper argued for the creation of an archive which would commission photographs of buildings, commission photographic records of drawings collections, acquired existing collections of architectural photographs, and make all these photographs publicly accessible. Their direct model were what used to be called the National Monuments Records in the UK, in particular the National Monuments Record of Scotland (now part of Historic Environment Scotland). In April 1976 the findings of this report were put to practical application with the establishment by McParland and Robinson of the Irish Architectural Archive.



Dominick Street, Lower, Dublin, 1950, Maurice Craig (Irish Architectural Archive 52/54V1)

For the Irish Architectural Archive, photography forms one of the central cores of its collections. We commission new photography, with an active survey programme focused primarily on buildings about to be demolished or substantially altered. We copy photographs and acquire existing photographic archives. The photographic collections range in date from the dawn of photography in Ireland in the late 1840s to digital images captured in the last few weeks. We record or acquire images of not only exemplars of historic or contemporary architecture, but of ordinary, quotidian structures, of streetscapes and the built environment generally, and even the landscape. We take and acquire construction shots, publicity shots of completed projects, interiors and exteriors, and which might be termed 'accidentally' architectural images – photographs of people in places which proved context and animation. Indeed, when it comes to photographs, you might say that the Irish Architectural Archive does not draw a line; we are omnivorous, taking and acquiring images of buildings of every type across the entire the island of Ireland. Indeed, this desire to be as inclusive as possible is in large part a result of the destruction of the PRO; so much has been lost that the only way to repair the damage is to keep as much as possible from now on. It is in our DNA, so to speak; and was certainly a factor at play in the next stage of the Irish Architectural Archive's evolution.

Within weeks of the fledgling building-orientated photographic archive being established in 1976, there was a knock on the office door. The caller asked if the Archive might be interested in some material he had in the boot of his car. This turned out to be several plastic sacks full of rolls of architectural drawings. Now McParland and Robinson had allowed for the possibility of some non-photographic content but non-photographic material was only to be acquire if and when it supported or enhanced the photographs.

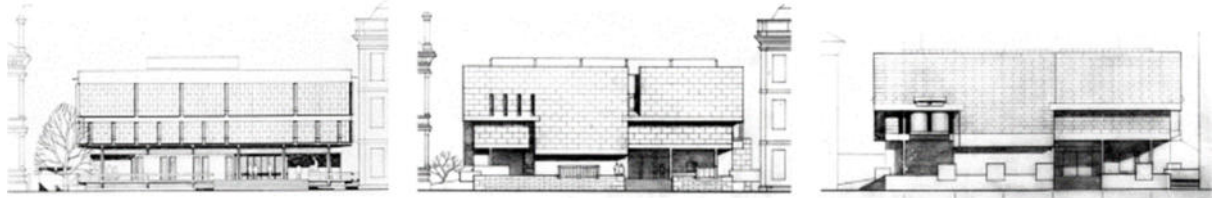
On inspection the drawings in the boot turned out to be from the a long-established Dublin architectural practice called Ashlin and Coleman, but included material from a predecessor practice called Pugin and Ashlin, and from a earlier practice still – the office established in Ireland in the 1840s by Augustus Welby Northmore Pugin. In all there were drawings for upwards of 200 Catholic churches built across Ireland from the late 1830s to the early 1920s, from Cobh Cathedral in the South to Newry Cathedral in the North - this sample drawing is for SS Augustine and John on Thomas Street, the church John Ruskin characterised as ‘poetry in stone’.



SS Augustine and John on Thomas Street, Dublin (Irish Architectural Archive 76/1.82/1)

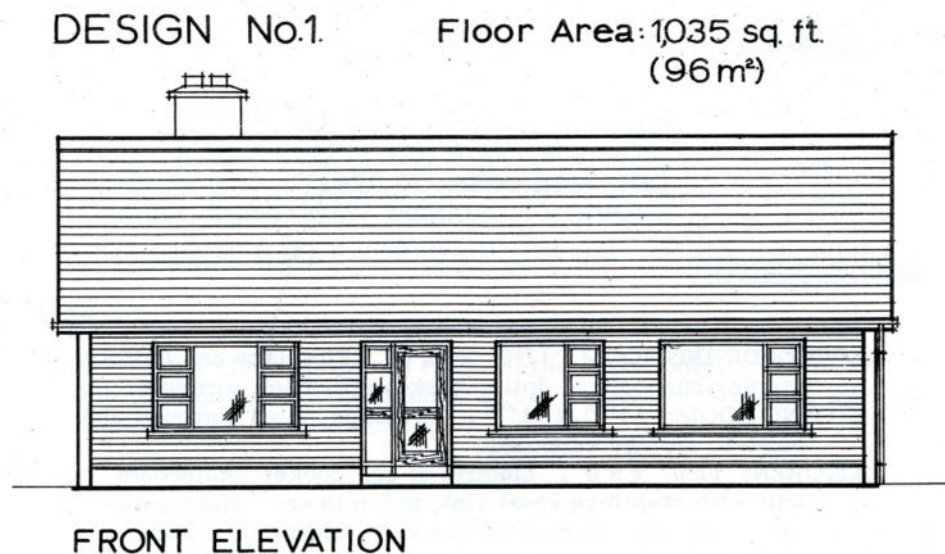
The collection even contained a substantial portion of one of A.W.N. Pugin’s famous sketch books – including this design for a lamp in St Lawrence’s Church, Nuremburg, 1838, which Pugin reused for chandeliers in the Houses of Parliament, London. Simply put, and especially in a context where so much of the 18C and 19C record had been lost, this was not the sort of collection that one says no to, even if your primary purpose is to collect photographs. And so the Ashlin and Coleman drawings were added to the photographs and Irish Architectural Archive began to collect drawings that had nothing to do with the photographic collections – drawing of big project and small, technical drawings and perspectives, presentation drawings and construction sets, realised projects and unrealised, old drawings and new.

There was of course a problem. The Ashlin and Coleman drawings collection just that – a collection of drawings. Nothing but drawings. And this maybe fine for an architectural drawings collection. But is it sufficient for an architectural archive?



Berkeley Library, competition elevation, interim elevation, final elevation (ABK Collection, Irish Architectural Archive 2007/92)

These three drawings show various proposals of the front elevation of the Berkeley Library, Trinity College Dublin. Paul Koralek won the competition in 1961, but none of these are the winning scheme. Nor do any show the final built scheme. Instead they mark particular points in the evolution of the project through several intermediary stages. How are we to understand the forces at work in moving from one design to the next. Well, it help greatly if you have the architects file contain his correspondence with the client, notes, minutes of meetings, and records of phone calls. The building is regarded as one of the finest modernist structure in Ireland and its construction was technically difficult and expensive. But how do you now that if you don't have the bills of quantities and the building accounts. An overall appreciation of the scheme is helped greatly if you have a model, or a photographic record of the construction process from site clearance to completion. Drawings on heir own do not constitute an archive; they require a vast array other documents to supplement and sustain a coherent understanding and interpretation.



Bungalow design, Bungalow Bliss, Jack Fitzsimmons, 1971

A second thing to note about the Ashlin & Coleman Collection is that while it included some exceptional buildings; it also included much that is repetitive and ordinary. Winston Churchill famously said in 1943 ‘we shape our buildings and afterwards our buildings shape us’. Well, if that is true it is certainly the case, in Ireland and I suspect elsewhere too, that most of us are not directly ‘shaped’ by buildings heralded by architectural historian and critics, not by the extraordinary or the rare but rather by the mundane, the commonplace: the hospitals where were born, school in which we are educate, and in particular the very ordinary apartments and houses in which most of us live – houses such as 1970s bungalows, thousands of which were self-built by Irish farming families to replace poor quality 19C housing stock. An architectural archive which ignores or dismissed the ordinary is undermining its utility as a repository of vital information on the society and culture in which it operates. Moreover, an exclusive concentration on the acquisition of the ‘important’ or ‘exceptional’ degrades our ability to properly understand those very projects. How can we trace the downstream fallout from supposedly totemic projects without understanding the milieu in which they came about. As Giles Ragot noted in 1996, the history of the Modern Movement in France in the first part of the 20th century referenced only 250 buildings. ‘Would we’ he asked ‘venture today to assess automobile design and markets solely on the basis of Formula 1 racing cars?’ (Giles Ragot, ‘The Hennebique Archives: Towards a New Corpus for Contemporary Architectural History’, *The American Archivist*, Vol. 59, No. 2, Spring 1996, p.220).



Sketch by William Walcot for Municipal Gallery of Art by Sir Edwin Lutyens, c1912 (Irish Architectural Archive 2005/56)

The architectural highs - such as this design for a gallery bridge over the Liffey by Sir Edwin Lutyens - will be there in a comprehensive archive; but they will be contextualised, and understood, in the broad stream of architectural culture and building output. And so, aside from the records of architects and architectural practise, we seek out and acquire the papers of civil engineers, planners and surveyors, of builders and developers, of academics and even architectural journalists. We hold the archives of architects and engineers representative bodies, and a substantial reference library.

Terry Cook noted, in advocating a macro-appraisal approach to architectural archives, that ‘while archivists appraise *records* for eventual *use* and thus societal enlightenment, they should not in the first instance appraise records to try to anticipate their use (Terry Cook, ‘Building an Archives: Appraisal theory for Architectural Records’, *The American Archivist*, Vol. 59, No. 2, Spring 1996, p. 137). Perhaps unconsciously at first, but consciously now, this approach is one the Irish Architectural Archive has adopted. We do not try to anticipate use and our holdings have informed the repair buildings, illustrated campaign for their preservation, and guided their demolition. They are a primary sources for scholars from multiple disciplines – design and architecture, architectural history, geography, construction, economics, and social sciences, even genealogists - revealing the homes peoples ancestors lived in.

We know we cant keep everything. And we do not try. We do reject collections and we weed those we accept vigorously. For example, we don't keep mechanical and electrical drawings, unless of course the project in question was innovative from a mechanical or electrical point of view. We don't keep trade literature, although we do have a large collection 19C and early 20C build trade catalogues. We tend not to keep sub-contractor files, or construction issues drawings (except the first and last sets). But our remit remain broad: the Irish Architectural Archive collects records of every kind on or relating to the architecture of Ireland. We define Ireland as the island Ireland and architecture as broadly as you can stretch the term. If its a man made structure that is substantially extant we may be interested in it; if you have to dig to find the remains then it is archaeology. At archaeology we do finally draw the line.

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Architectural record appraisal in Israel

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Abstract

In Israel, private architectural firms, active architects and their inheritors hold the vast majority of architectural archives. These archives are preserved due to the interest of their owners. In addition, there are three private dedicated architectural repositories which acquire architectural archives according to internal appraisal decisions. These repositories are currently the only way to responsibly preserve architectural archives for their relevance to the construction of the architectural heritage. The architectural repositories can acquire archives which reflect the main narrative, but they can also acquire archives of less famous architects, or the records of extraordinary buildings which reflect another narrative of the architectural heritage.

Two of the three dedicated architectural archives have not formally declared their goals or appraisal policy. The third repository published general guidelines for probable acquisition. According to these vague guidelines, the repository may acquire archives with weak linkage to Israel's built environment or culture.

In this work we propose a tool for quantifying the contribution of certain documents to the national architectural collective memory, and by that propose a method for record appraisal in the architectural dedicated archives.

Introduction

Preservation of architectural archives is one of the ways to construct the collective memory of society; therefore, the appraisal for acquisition of these archives is crucial for this purpose. In Israel, the dedicated architectural archives tend to preserve the well-known and prize winning architects. Other archives acquire architectural archives according to their affinity to the archive's goals (documenting a region, theme or era).

As a result, many meaningful archives, whose creators did not achieve a lot of public attention, are left behind, undocumented. The preservation for posterity is incomplete and twisted, and does not reflect the Israeli architectural corpus.

We propose a method for evaluating and guiding the appraisal for acquisition process of architectural records. Our plan begins by mapping the Israeli architectural arena, identify the powerful, well known forces in this professional arena. We continue by locating other voices, less popular and even marginalized; voices that present an alternative for the main narrative of the discipline. These forces are people in specific positions in Israel's architectural world that affect this world, and therefore are important to our research. The information elicited from these people will be used to quantitatively define the national heritage of architecture. Using this definition, we derive practical measuring tools to answer questions like: which architectural archives should be acquired by repositories to reflect Israel's heritage better? How well does an archive preserve the nation's architectural heritage?

Sociological background

The theoretical basis for our research is Bourdieu's sociological "Field" theory. Bourdieu defines a "field" as a group that has common characteristics, and whose members work together in a single domain. The individuals and organizations that make up the field, operate in it and belong to it are called "agents". Each agent in the field has "capital": power related to the field's characteristics. The agent's "status" is the relative power the agent has, in comparison to other agents.

The agents in the field conduct reciprocal relations among themselves. They struggle to maintain or increase their capital. This power struggle never ends; the field strives for balance and equilibrium, but the field is a dynamic system that undermines its own equilibrium, as soon as it is reached.

The term "habitus" represents both visible and hidden social structures that are responsible for society's operation; it is an array of forces and strategies. Habitus demonstrate the way that social mechanisms and structures are embodied and expressed in the actions of individuals, at times without their conscious knowledge¹.

Bourdieu's field theory does not refer specifically to the architecture discipline. Nevertheless, Owen and Dovey applied the theory to explore sustainability in the architectural arena². Following their work we use the field theory to explore the architectural discipline's practice in Israel in order to identify the agents in the arena, who fight each other on symbolic capital: the recognition as representatives of the Israeli architecture heritage. In the architectural field, the agents who have high capital struggle to maintain it, meaning to keep their strong position and the recognition that they have. Accordingly, agents that have low capital fight to increase their capital and gain a better position in the arena.

Related Work - Architecture Record Appraisal methodology

In this section we review works that demonstrate the early awareness to the incompatibility of the acquisition process and later works that were developed to respond to the need.

In the seventies, Gerald Ham³ pointed out, clearly, that the existing methods for acquisition were unsuitable for their purpose; the methods were random, fragmented, uncoordinated, and often accidental. He claimed that archival critics supported the notion that record preservation was biased and distorted, and did not reflect contemporary human experience. Ham suggested changing the criteria for acquisition according to the developments in society.

A decade later, Hellen W. Samuels⁴ articulated "Documentation strategy"; basically she said that archives do not develop in a vacuum. Each archive has reciprocal relations with related archives, that have similar functions and parallel mechanisms. The interaction between different institutions and methods must be examined, and the overlap between them must be noticed.

We follow Samuels in our research, with the notion that acquisition should be broader than focusing on a single archive. Archivists should collaborate to achieve better acquisition of archives and

¹ Bourdieu, P. (1993). *Sociology in Question*, London: Sage publications, pp.72-77.

² Qwen, C., & Dovey, K. (2008). Field of sustainable architecture, *the journal of architecture*, 13:1, 9-21.

³ Flecknet, John, A. (2014). F. Gerald Ham: Jeremiah to the profession, *the American Archivist*, 77(2), pp.377-393. Gerald Ham, was an archival critic, the Wisconsin state archivist, a leader in the state historical society, a teacher, one of the leaders of the Society of American Archivist, an important and "forceful" energetic voice in the American archivist, prize-winning contribution to SAA's archival fundamentals series.

⁴ Helen Villa Samuels was the head of special collections at the Massachusetts Institute of Technology, her most influential article from 1986 is Who Controls the Past, *American Archivist* 49(2), 109-124.

better appraisal for selection. The main advantage of Samuels's approach is reaching more accurate preservation decisions and avoiding document deduplication.

In the nineties, the national archives of Canada began to apply the Macro-Appraisal strategy to architectural records. Terry Cook⁵, one of the developers of this strategy, acknowledged the complexity of the architectural work due to the forces that shape the architectural creation:

“The resultant building or landscape, do not exist in a vacuum. The architect's work is also integrated with its broader surroundings, not just the physical surrounding of the building, but also the political, social, economic, and cultural influences of the time.”⁶ Plainly speaking, the architect has to negotiate with clients, city planners, citizen regulators, constructors, designers, suppliers, users, citizen lobbying groups, politicians, bankers, lawyers, and many others.

Appraisal for acquisition methods in Israeli institutions that acquire architecture archives

Dozens of institutions in Israel acquire architectural archives and collections. Each archive's appraisal method is derived from the type of the archive and from its goal.

Industrial factories, universities and hospitals may acquire architectural records as part of their archives. These institutions collect the architectural collections and archives that are directly related to the institution. For example, the historical archives of the Israeli Electric Corporation (IEC)⁷ hold the architectural collection of eight architect firms that planned buildings for the corporation. The architectural project records contain the power stations buildings, the manager's house and a new neighborhood for the workers in Haifa⁸.

Another type of institution that acquires architectural archives or collections is municipal archives. These archives usually preserve architectural archives of local architects or planners, whose main work was in the municipality. For example, the city archives of Haifa preserve the Rozov architects' archives⁹. This firm was located in Haifa and planned many public and private buildings, mainly in the city of Haifa. Therefore, the family chose to donate the documents to this repository.

In Israel there are some unique types of settlements, most of them possess repositories to document the history of the settlement. one of these settlement's types is the "Kibbutz"¹⁰. Three public kibbutz repositories collect archives of all aspect of the kibbutz, including architectural archives. The criterion to deposit architectural records in those archives is that the records must have a direct connection to the kibbutz buildings or that the architect whose archive is donated was a kibbutz

⁵ Terry Cook (1947-2014) was director of the records disposition division at the national archives of Canada. He was responsible for appraisal all records of the Canadian government. He was an editor of *Archivaria*, a fertile author on archival theory appraisal, electronic records, fonds concept and archival history. He lectured in Canada and abroad.

⁶ Cook, T.(1996). Building an archive: appraisal theory for architectural records *American Archivist*, 59, 138.

⁷ <https://www.iec.co.il/pages/default.aspx>

⁸ Herbert, G. (c2003). In search of excellence: the architecture and building project of the electric industry in the land of Israel 1921-1942, Haifa: Technion faculty o architecture and town planning.

⁹ The city archive of Haifa preserve the Shmuel and Ari Rozov's archives, thes architects (father and son) planned mainly in the city of Haifa, for almost sixty years, the archives include project files of few hotels in Haifa, a promenade, the central bus station, a cinema theater, apartments buildings and private houses.

¹⁰ The Kibbutz is an agricultural community settlement that its residents used to share every aspect of life (although nowadays less is shared). They had joint possession; the worked together in all jobs in rotation, and ate together at the dining hall. The children were raised together at the “children's house”, and their laundry was done together at the main laundry. This way of living necessitated a unique line of architecture.

member¹¹. For example, the "Yad Tabenkin" archives collect archives of all aspects of the kibbutz life, including all architectural archives concerning the kibbutz built environment¹².

The dedicated architectural archives do not differ much from one another in their appraisal consideration and methods:

The David J. Azrieli Central Archives¹³ mainly acquire architectural archives of Israeli architects who won the highest prize by which the state honors architects. The Arenson center, located at the faculty of architecture and town planning in the Technion¹⁴, used to acquire architectural archives of teachers from the faculty who were active architects. In recent years, following a management change, it tends to acquire archives of architects "of the first line". This tendency is unofficial, but characterizes the last deposits to the Arenson center.

The appraisal method of the Israel Architectural Archive (AAI)¹⁵ is based on expert selection; This repository preserves architectural archives as well as archives of related disciplines, such as construction, architectural photography, art, interior design, architectural research and architectural history.

Delegators from each dedicated architectural repositories take part in a committee, whose purpose is to digitally collect Israel's architectural records¹⁶. How should thus committee prioritize the digitization of records from all these archives? How can we assess if the archives' acquires' decisions reflect the national architectural heritage?

The Method: Architectural heritage driven appraisal

In this research, we would like to be able to quantitatively analyze institutions that acquire architectural archives and collections and their appraisal methods. We would like to measure how well they meet the goal of preserving the architectural heritage of Israel. Do these repositories preserve the main narrative? Do they preserve other narratives? How should the architectural heritage be preserved best?

It is true that some of the institutions have different goals: for example, the kibbutz archive's goal is not the preservation of the national heritage. However, we will only refer, in this work, to the role that the archive plays in the preservation of the Israeli architectural heritage.

To this end, we propose a tool that will outline Israel's architectural heritage, This tool relies on the application of Bourdieu's theory to the field of Israeli architecture. We will compile a list of names and positions of agents, all of which construct the habitus of the field and determine the nature of the discipline, according to Bourdie's theory. The list will include both internal and external agents:

1. Prominent architects, who fight to maintain their capital (superior position).

¹¹ A Kibbutz member is a person that is part of the kibbutz community; he should be accepted by the kibbutz community.

¹² www.yadtabenkin.org.il/wp-content/uploads/2018/12/collections-list-1.pdf

¹³ www.tamuseum.org.il/en/collection-item/3343

¹⁴ <https://architecture.technion.ac.il/הארכיטקטורה-למורשת-המחקר-מרכז/?lang=he>

¹⁵ https://he.wikipedia.org/wiki/ישראל_אדריכלות_ארכיון

¹⁶ The National Library of Israel (NLI) and "The Jerusalem and heritage office" (A governmental office that concerning nurture the city of Jerusalem and the national heritage of Israel.) initiated an archival project named "Israel's cultural heritage", which aims to map, prioritize and digitize architectural records. This project aims to digitize archival records in the field of architecture, dance, design and theater of the Israeli culture. Zacksenberg, H : http://blog.nli.org.il/culture_and_art

2. Architects that frequently plan common (low profile) projects, and fight to improve their relative position in the field.

3. City officials, who wish to enforce municipal regulations.

4. Architectural critics and journalists, whose views might build or damage architectural careers.

5. The architectural school headmasters, who affect the field's atmosphere.

6. The managers of dedicated architectural repositories, who influence the professional arena and the public opinion.

7. The chief planner of the housing department, who has a prominent effect on the building market.

8. Laymen, who have to live in the buildings and use the facilities that were planned by so many people with all these inspirations, hopes and interests.

We will interview these agents, aiming to extract their subjective answers regarding the same question: what are the X items (buildings/projects, architects or building types) which, in the agent's opinion, are important to preserve in an archive, because they are a part of the Israeli architectural heritage--either the main narrative or a counter narrative. If possible, the agents will be asked to rank the items relative to one another, or sort them.

From the agents' answers, we will compile, through a post-processing stage, a list of desirable items. The list might score items according to their repetition in answers, use different weighting criteria, and consider the variance of the ranking. High variance is expected for items that represent counter narratives, because such items will be ranked high by a minority of the agents, and ignored by most of them.

Using this list we will define **the heritage measurement tool**, which can be used for several appraisal aspects:

It can be used to measure an archive's completeness and fit for purpose: an archive will score at preserving the national heritage according to its correspondence to the list of items. As a simplistic example, an archive can score according to the fraction of the items on the list it has archived. Using the same tool, the preservation of counter narratives can also be measured.

Additionally, all the Israeli archives can be evaluated as one: how much of the Israeli heritage they preserve together. This is to fix a bias where high-profile buildings such as the parliament's house or the supreme court building are preserved too many times, while others are not preserved for lack of space.

The scores can be used to compare the current status of archives to one another, as well as monitor the progress of the global Israeli architecture archival status.

The heritage measurement tool can also be used by repositories managers, to reflect to them where their repositories are lacking, on the one hand, and what archives or documents in their possession do not contribute to the collective memory. This tool can help to focus archivers' efforts when they reappraise their archives.

Finally, the tool can be used to prioritize acquisitions according to their relative contribution to the collective memory. For example, it can help prioritizing the Israeli national architecture archive digitization project.

Another use case, which is harder to accomplish, is to evaluate and compare appraisal methods using the national heritage tool. Deducing from the archive's score on the validity of the appraisal

method would be biased. A clean appraisal method comparison should not be affected by the archive, so the acquisition opportunities that the archive has had must be compensated for.

To this end, "what-if" scenarios need to be considered. Two competitive methods need to be applied (as a gedanken experiment) on a list of acquisition opportunities, and the resulting archives need to be graded using the heritage measurement tool. The list of acquisition opportunities may contain, for example, all of the archived documents in Israel; all the items on the heritage list compiled according to the agents; the content of an archive, in addition to (some of) the items which were offered to that archive, but were not acquired.

Conclusion and Future Work

In this research, we presented the gap in appraisal of Israel's architectural records; we developed a method, called the heritage measurement tool, to quantitatively evaluate how much an archive and its appraisal method fulfill the archive's purpose, defined as the preservation of the national architectural heritage. The "heritage list", upon which the tool is based on, can also be used as a "wish list" for archives.

We intend to demonstrate the method for Israeli architecture and its archives. This should raise the awareness of private archives to professional methods of architectural record appraisal for acquisition and encourage private repositories to collaborate and share knowledge. Furthermore, it will lead to the composition of a dedicated record appraisal plan that will consider, on the one hand, the Zeitgeist of Israel's architecture, and on the other, common appraisal methods of institutions that acquire architectural archives.

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From Drawings to Documents Archives. The collection of French Academy of Architecture and the history of the *Société Centrale des Architectes* (XIX-XXth centuries)

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Abstract

The collection of the Academy of Architecture in Paris is the most important architectural private one in France, qualitatively but also quantitatively, it approaches the 200.000 pieces. *Established* in 1953, the Academy of Architecture (AA) stemmed from the *Société Centrale des Architectes* (SCA), the first and most prestigious professional organization in France, founded in 1840. As such, the Academy of Architecture inherits the 19th century collection of SCA, made up mainly of donations from members, and enriches it with archive funds of architects of 20th century.

The AA collections consist primarily of plans, drawings, photographs, medals and correspondence, a library and *manuscript minutes*. Currently, only the collection of drawings and photographs is open to the public. The collections of 19th and 20th centuries were first inventoried in two catalogues published between the end of 80s and end of 90s, funded, the first by Fondation Richard Lounsbery and the second by Getty Grant Program. Both collections of 19th and 20th centuries are intimately connected with the Ecole des Beaux-Arts system, attesting the links between architectural training and profession. The 19th century collection is mainly composed by plans-elevations-sections of Beaux-Arts competitions, sketch and travel books, revealing the relationship between architecture and archaeology. However, the collection of the 20th includes preliminary studies and documentation, giving a prominent place to urban planning in France, in the colonies and other countries. The current challenge is the treatment of the administrative documents of the association.

Through these collections of the 19th and 20th centuries, and their catalogues, this paper wishes to show the evolution in the treatment of the archives, the shifts of what we decide to conserve or not at different moments in history, the way we classify, and rate them. These archival questions go beyond the technical domain and have epistemological and historiographical extensions, revealing a valuation system but also a vision of a professional, intellectual and artistic field at a given moment in time.

Keywords: Société Centrale des Architectes, organisation, profession, mise en archive, Beaux-Arts system, Académie d'Architecture.

From the Société Centrale des Architectes (1840) to the Académie d'Architecture (1953-)

The Academy of Architecture, situated in Chaulnes Hotel in the Vosges square in Paris, possesses the most important private collection of architecture in France, qualitatively but also quantitatively: composed of drawings, photographs, medals, manuscripts, prints, travel and notebooks of the 19th and 20th ce. is close to, according to a first estimation, 200,000 pieces. This Academy is the successor of the first professional organization in France, the *Société Centrale des Architectes* (SCA, 1840-1953), also

one of the first to collect architectural drawings, as far back as 1856 (first donation: Charles Rohault de Fleury), alongside the drawing series deposited at the national archives.

Founded under the monarchy of July (1830-1948), during an era where the professional status of the architect was not regulated, the SCA was a major actor for the organization of the profession¹. It drafts the “code Guadet” (1885) outlining for the first time “the professional duties of the architect” and defines the status of architecture as a liberal and non-commercial activity, incompatible with the entrepreneurship. Its principles are reiterated within the deontological rules of the Order of architects, created in 1940 during the Vichy regime.

Having accomplished to a large extent its professional objectives, the SCA was dissolved in 1953 and re-established under the name of the Academy of Architecture, a non-profit association of cultural feature. As such, the Academy of Architecture inherits the 19th ce. collection of SCA, made up mainly of donations from members, and enriches it with the 20th ce. architects’ fonds.



Fig. 1. Travel sketchbooks and drawing material (Henri Labrouste), sketches, drawings and plans relating to the training system of Beaux-Arts (Exhibition, *Treasures of the Academy of Architecture*, 2015, ph. M. Kourniati)

The collection and its catalogues

Even though cultural ambitions were secondary at the time of the foundation, they have gradually occupied a considerable place. The SCA encouraged the constitution of a library, induced the collection of drawings, published the review *L'Architecture* (1889-1939), organized national and international congresses, and awarded prizes and compensations. The collection of drawings, as well as the library, was progressively constituted through donations and legacies of members of the SCA and very occasionally through purchase, such as those of Hector Horeau acquired through public sales in 1906

¹ The commission set up June 9, 1840 composed of Huyot, Blouet, Cushion, Durand, Constant Dufeux, Gilbert, Gourlier symbolizes the creation SCA. The resolution to found this company is adopted on November 15, 1840 (see, *Revue générale de l'architecture*, 1841, n° 2, p.85-92). The statutes were adopted in 1843 see, *Revue générale de l'architecture*, 1843, n° 4, p. 166-178).

by Charles Nizet, archivist of the SCA at the time. The acquisitions of the library are regularly published within the *Bulletin de la Société*, as from 1848.

Right from its creation in 1953, the Academy of Architecture, no longer having missions related to professional organization, placed the collection of drawings at the centre of its cultural vocation and continued to enrich it thanks to the donations of its members and their families². A very important part of the library and the collection of drawings and photographs of the Destailleur family are received in 1962, thanks to Claude Le Coeur, archivist at the time. Yvonne Labrouste confides in 1976 the drawings and correspondence that she possessed from Henri Labrouste, from Léon Labouste but also Adolphe Goujon, while Mrs. Antoinette Boutterin donated in 1977 the Bouwens van der Boijen drawing series.

The determining actor in the evolution of the collection is the architect-urbanist Paul Dufournet (1905-1994), conservator of the Academy of Architecture from 1971 until he died in 1994. Throughout these two decades, he constituted an important collection of the 20th ce. (with drawings, photographs and written material from architects such as Léon Jaussely, Henry Prost, Maurice Boutterin, Roger Expert, Jean Niermans, Albert Laprade, Eugène Beaudouin, Marcel Lods, Michel Andrault, Pierre Parat). Dufournet attempts to put in place an archive policy for architecture and urbanism, while valorizing the collection through expositions and publications in the journal of the Academy of Architecture³. On the occasion of the 150th anniversary of the foundation, Paul Dufournet organized the first exposition on the collection *Le dessin et l'architecte*, that revealed, through 150 graphic documents, the drawings status and its codes as well as the diverse stages of architectural creation, from prior studies to elaborated studies⁴.

The most important action of Paul Dufournet is the catalogue of the collections of the Academy of Architecture which proceeded from the identification, dating, classification, to the description of the documents and their inventory. Financed by the Richard Lounsbery Foundation of New York, the first catalogue, published in 1988 under the coordination of the historian of art Claudine de Vaulchier, covers the period of 1750 to 1900⁵. Within 356 pages, it essentially presents the inventory of the 19th ce. in 719 notices: 491 notices are consecrated on drawings, 65 notices on photographs, 146 on medals and coins and 17 notices on engraved portraits and busts. Each notice contained an unequal number of pieces; some of them were more than a hundred. This collection of the 19th ce. is closely linked to the educational system of *Beaux-Arts* (1819-1968), centred on regular design competitions in architectural composition of more or less complex programs - sketch *concours* and rendered projects but also construction *concours* - that train for the conception of public edifices and for *Grand Prix de Rome*⁶.

² « Liste des donateurs », *Académie d'Architecture : catalogue des collections*, Volume II, 1890-1970, Paris, Académie d'Architecture, 1998, p. 25.

³ See, Paul Dufournet, « Pour une politique des archives de l'architecture et de l'urbanisme », *Les cahiers de l'Académie d'Architecture*, n° 77-78, 1980, p. 3-8.

⁴ *Le dessin et l'architecte : excursion dans les collections de l'Académie d'Architecture*, Paris, Éditions du Pavillon de l'Arsenal / Editions du Demi-Cercle, 1992. Commissaire : Pieter Uyttenhove.

Paul Dufournet, *Architecture et Architectes. Une profession libérale s'organise : 1789-1953*, Paris Institut de France, Académie des Beaux-Arts, 1992, 34 p.

⁵ Paul Dufournet (ed.), Claudine de Vaulchier, *Académie d'Architecture : catalogue des collections 1750-1900*. Vol. 1, dessins, photographies, jetons et médailles, effigies d'architectes, Paris, Académie d'Architecture, 1988, 365 p. En ligne : <http://academie-architecture.fr/conservation/>

⁶ Arthur Drexler (ed.), *The Architecture of the Ecole Des Beaux-Arts*, Cambridge Mass., MIT Press, 1977.

Ten years later, under the coordination of the historian of architecture and urbanism Pieter Uyttenhove, the second volume of the collection of drawings is published. Financed by the Getty Grant Program, it covers the period of 1890 to 1970⁷. With 447 pages, this volume describes 39 architectural drawing series with 1255 notices of project documents that are decomposed into numerous documents belonging to three categories: drawings, photographs and written pieces.

Notwithstanding the heterogeneity of the documents, the collections of the 19th and 20th ce. favor, both of them, the conception phase of the architectural project as an art of composition. It is more a collection of architects than one of architecture, in the sense that no documents from other actors are found (project owner, construction etc). The collection is composed of more or less remarkable pieces – “beaux dessins”- rather than execution plans or technical documents that architects conserve for legal reasons linked to the ten year and thirty year old guarantee of their works. While the collection of the 19th ce. shows the link between architecture, history and archaeology bringing the attention to the scale of the edifice, its organizing elements and architectural details, that of the 20th ce. is more interested in urban scale and gives a notorious place to town-planning, i.e. town extension plans in France, new towns in colonies and elsewhere. If the collection of the 19th ce. is essentially composed of beautiful drawings of the competitions -*concours d'émulation, envois de Rome*- sketchbooks and travel tales, the collection of the 20th ce. valorises the preliminary drafts, surveys and written material.

While observing the two catalogues, we notice a comparative difference in the way of archiving, classifying and describing items. The catalogue of the 19th ce. excludes all written material, and limits itself to the technical description of items without any information or complementary reference, beyond their provenance. From the first to the second catalogue, the base unit which imposes itself for the classification is that of the (architectural) project and not the document/item. The term project designates either a stage or the complete process of its creation, whether it is constructed or not. The encoding method of the first catalogue was limited to an increasing numeration from 1 to 719, adopting the posture of the collector before a precious closed ensemble. The drawings are exposed as single timeless pieces of art, isolated from their production context, **appreciated and valued for their own sake**.

The catalogue of the 20th ce. collection has an evolving encoding method and preserves an equal status to drawings, photographs and paper documents. It contains biographic notices, bibliographical references and being inserted to the online database *Archivebture*, each fonds of the collection is situated in its historical context.

From the one catalogue to another, within 10 years of difference, archiving methods are changed but especially what is considered worthwhile to be preserved, besides the beautiful drawings. To give an example, the inventory of the fonds Labrouste within the first catalogue does not even mention a series contains about 2000 items including his correspondence, loosely described as the “papers” of the architect. This series of letters, of which Labrouste was sometimes the expeditor and sometimes the recipient, is not just a source of information but also makes it possible to have the cartography of the network of the actors and define the position of Labrouste and eventually his multiple positioning's within the network.

Therefore we notice a conceptual shift from a collection of drawings seen as isolated precious works of art, to the archiving of documents as objects of knowledge that could better inform us on

⁷ Pieter Uyttenhove (ed.), Vaulchier Claudine de, Kourniati Marilena (eds.), *Académie d'Architecture : catalogue des collections*, Volume II, 1890-1970, Paris, Académie d'Architecture, 1998, 447 p.

the relationships between institutions, architectural training and the access to public building projects. The history of the acquisition of drawing series is to be deepened⁸, but most specifically what Yann Potin called “mise en archive”, that means the fabrication of archives and the question of mediation⁹.

The archives of the Société Centrale des Architectes (SCA)

Limited to the size of the 500 co-opted members, it is important to remember that it is impossible to have access to this “learned society” unless one is chosen by those who are part of it. Composed of architects who were graduates from the Beaux-Arts de Paris, were Prix de Rome, patrons of ateliers (Beaux-Arts), civil building construction architects (Bâtiments civils) and members of the Institute, the SCA is a powerful network supposed to be the elite of the profession¹⁰. It is in this respect that the SCA claims to have the monopoly of judgment in architecture and succeeded, despite its limited staff, to represent architects with regards to public authorities at the end of the 19th ce.

However, it took not less than thirty years for the Academy of Architecture to undertake the inventory of the archives of the SCA itself¹¹. Aside from the precious collection of “beautiful drawings” of the 19th ce., the relevant archives to the functioning and the organization of the association were considered as administrative papers -intermediate archives- without the necessary value to be managed by the service of conservation. However the only cord that links these pieces of art together and explains the constitution of the collection is the affiliation of the authors to the same association: the SCA followed by the Academy of Architecture.

Despite the works of Jean-Pierre Epron and others¹², the history of the architecture as a profession remains a relatively unexplored research field and is devaluated in comparison to the monographies of architects and the history of buildings that still occupy a central role. Contrary to other liberal professions, that of architects has drawn little or no attention from other specialists, aside

⁸ See Paul Dufournet, « Introduction », in *Académie d'Architecture : catalogue des collections 1750-1900*. Volume 1, Paris, Académie d'Architecture, 1988, p. 23-29; « Introduction », in *Académie d'Architecture : catalogue des collections 1890-1970*, Volume II, Paris, Académie d'Architecture, 1997, p.16-19; « Les collections de dessins d'architecture, d'art urbain et d'urbanisme », in *Le dessin et l'architecte : excursion dans les collections de l'Académie d'Architecture*, Paris, Éditions du Pavillon de l'Arsenal/Éditions du Demi-Cercle, 1992, p.10-13. As well as the article of Pieter Uyttenhove, responsible for the collection of the Academy of Architecture from 1994 to 1999, « Les collections de l'Académie d'Architecture dans les années 1970-1990 », *Colonnes* n° 30, Paris, CAPA, sept. 2014, p. 43-47.

⁹ Yann Potin, « La mise en archives du Trésor des chartes (XIII^e-XIX^e siècle) », in *Position des Thèses de l'École nationale des chartes*, 2007, p.173-182.

¹⁰ For example, twenty-five of the twenty-nine Presidents of the SCA (1840-1953) were members of the Institute.

¹¹ Two study days on "Archives" were organized, under the direction of Paul Quintrand, at the same time with the exhibition “Treasures of the Academy of Architecture” (2015). See in particular the session *Institutions, Profession, Teaching*, in Jean-Pierre Péneau, Marilena Kourniati (eds.), *Archives, acteurs et institutions. Actes des journées d'étude des 15 et 16 octobre 2015*, Académie d'Architecture, Paris, 2017.

¹² Spiro Kostof, *The Architect: Chapters in the History of the Profession*, University of California Press, 2000 [1977]; « La profession d'architecte », *Les Cahiers de la recherche architecturale*, n° 2, mars 1978 (special issue); Jean-Pierre Epron, Bertrand Lemoine, Jacques Rosen, *Architecture-Architectes. Enseignement, Institutions, Profession*, IFA, Colloque, octobre 1981; Annie Jacques, *La carrière de l'architecte au XIX^e siècle*, catalogue d'exposition, Paris, RMN, 1986; Marie-Jeanne Dumont, *La S.A.D.G., histoire d'une société d'architectes 1877- 1939*, Paris, Société française des architectes, 1989 ; Paul Dufournet, *Architecture et Architectes. Une profession libérale s'organise : 1789-1953*, Paris Institut de France, Académie des Beaux-Arts, 1992; Jean-Pierre Epron (ed.), *Architecture. Une Anthologie*, Paris-Liège, IFA-Mardaga, 1992-1993; Jean-Pierre Epron, *Comprendre l'éclectisme*, Paris, Norma, 1997 ; Louis Callebat (ed.), *Histoire de l'architecte*, Paris, Flammarion, 1998; Claude Massu, Marie Gaimard, Élise Guillermin (eds.), « Métier : architecte. Dynamiques et enjeux professionnels au cours du XX^e siècle », *Histo.Art*, n° 5, 2013.

from sociologists¹³ that study the professional transformations in the present time. However, this field is in progress of renewal, notably through PhD thesis and the actual processing of the SCA archives intends to contribute to the advancement of this research era.

Currently, only the collection of drawings and photographs is open to the public. The fonds of the SCA that is ongoing processing is composed of three subsets:

A. Periodical publications

The SCA had its own publications: two monthly periodicals, the *Bulletin de la Société Centrale (1843-1893)* and *L'Architecture (1889-1939)* and the *Série centrale des prix des travaux de bâtiment* (thirty-five editions between 1883 and 1998).

The *Bulletin de la Société Centrale (1843-1893)*, traces the story line of the association and its functioning, publishes meetings minutes and shares information on diverse manifestations of the association and of its members. It is an internal communication tool.

The review *L'Architecture (1889-1939)*, assures the communication with the public on national and international architecture, indicates conferences and symposiums and has a legislative section.

The *Série centrale des prix des travaux de bâtiment* (thirty-five editions between 1883 and 1998) becomes an essential reference for the financial evaluation of works and services for prime contractors, building and public works companies, for more than a century. On February 2, 1999, the French Competition Council forced the Academy of Architecture to put an end to this publication which became a tradition in the construction market but now is considered as an anti-competitive practice.

B. Minutes of organs and forms of organization

We can follow the debates but also see the governance through the minutes of the various organs of the SCA, those of the Bureau (seven volumes of manuscripts from 1883 to 1953), the Council or Board of direction (twelve volumes of manuscripts from 1846 to 1952), the General Assemblies (four volumes of manuscripts from 1841 to 1953) and reports from different commissions and sections.

This series of manuscripts reveals the questioning and activities of those who cooperate, but also of the structure of the organization and decision-making that form the backbone of the association. The subjects treated and the exchanges are recounted without being nominative. Full of contradictions, the debate initially turns around the diploma being obligatory or optional and quickly slips to the acquisition of the "necessary knowledge" to its being obtained and thus on education. From teaching to the building construction market, the SCA is constantly expanding its field of action.

C. Members and their co-optation network

The applications for membership at the SCA, supplemented by the obituaries form a vital source for the biographical notices of the members¹⁴ Each application includes biographical elements of the

13 Raymonde Moulin, Françoise Dubost, Alain Gras, Jacques Lautman (eds.), *Les Architectes. Métamorphose d'une profession libérale*, Paris, Calmann-Lévy, 1973; Gérard Ringon, *Histoire du Métier d'architecte en France*, Paris, PUF, 1997; Florent Champy, *Les architectes et la commande publique*, Paris, PUF, 1998; « Métiers », *Les Cahiers de la recherche architecturale*, n° 2-3, novembre 1999; Thérèse Evette, *Les métiers de l'architecture en Ile-de-France. Enquête sur la diversité des exercices*, Conseil Régional de l'Ordre des Architectes d'Ile-de-France, Paris, 2012; Olivier Chadoin, *Etre architecte, les vertus de l'indétermination*, Presses universitaires de Limoges, 2013.

14 The database "Sociétés Savantes" (Learned Societies) presents the biographical notices for 657 members of the SCA: <http://cths.fr/an/societe.php?id=100405>

candidate and the names of at least three mentors with short handwritten comments. The processing of these documents reveals the patronage (member-get-member) system and can constitute a database to restore the filiations within this network of actors.

The censorship committee and the disciplinary council talk about the rules according to which "wanted, prolonged and repeated insubordination" leads to the dismissal of a member. By relying on the co-optation system, the SCA is not only the sum of the key personalities but forms a limited group that cultivates the self and ensures its reproduction according to its own rules and under the control of peers.

Lastly, the rich collection of photographic portraits, engraved or painted, is an object of study for the history of representations at the crossroads of disciplines such as history, history of art, semiology and anthropology¹⁵. The series of twenty-five photograph albums, which contains 676 portraits classified in 1913 by their order of entry (1840-1912), gives a global image of this male elitist group¹⁶. The Edouard Pourchet's series "Our Architects" (1894)¹⁷ presents twenty-three architects, all members of the SCA: sixteen of them are first Grand prix de Rome, seventeen are patrons of Beaux-Arts atelier's (studio-master), and eight are members of the Institute. These architects sit at home, in their "office of work" among their furniture and surrounded by symbolic objects (works of art, books, and drawings). These home self- settings embody the different ways of being an architect and create an image of the great master which oscillates between those of scientists, notables and artists. These series of portraits are now digitized and put online¹⁸.



Fig. 2. Periodicals, manuscripts and photograph albums of the SCA
(Exhibition, *Treasures of the Academy of Architecture*, 2015, ph. M. Kourniati)

¹⁵ On the social image of the Architect and the status of portraiture, see Laurent Baridon, « Les portraits d'architecte au XIX^e siècle: quelle image pour quel statut ? », *La revue du Musée d'Orsay*, n° 31, 2011, p. 14-23.

See also, Andrew Saint, *The Image of the Architect*, New Haven and London, Yale University Press, 1983.

¹⁶ « Fonds ancien de la Société Centrale », in *Académie d'Architecture : catalogue des collections 1750-1900... op.cit.*, p. 290-300.

¹⁷ Edouard Pourchet, « Série de Portraits de la collection 'Nos architectes', 1894 », *ibid*, p.263.

See also, Marie-Laure Crosnier Leconte, "La série 'Nos architectes': les grands maîtres chez eux", *Monuments Historiques*, n°195, mars 1995, p. 67-72.

¹⁸ See, <http://academie-architecture.fr/conservation/> et <http://academie-architecture.fr/conservation/>

Perspectives: Archives, history and the past

The SCA had the ambition to be not only the elite of the profession but also a scholarly community, that means a place of validation and recognition of works as well as a place that engages in forms of sociability and where a specific culture was developed. The collection of drawings and the constitution of the library contribute obviously to the legitimacy of the SCA providing to latter with the necessary symbolic capital. The ongoing archival processing of the SCA as an association, would enable first of all, the writing of its own history. However the long-term goal is to make a collective global history of SCA, able to connect, through a series of case studies, the micro-scale of the documents and the macro-scale of the through its relations to other institutions (the State, the School of Beaux-Arts, the administration of civil buildings)¹⁹.

The real restitution of the fonds of SCA is of course unachievable. The history of the archiving in itself, the sorting out of documents, the putting into series, their partial elimination or even involuntary destruction, the choosing or appraising of what becomes archives and what is eliminated, would provide information on the complex relation between the architects and their heritage. And more generally, it would concern the scientists for whom change and innovation are fundamental elements of their identity, as also the ambiguous attitude of the “learned societies” to both their memory and history²⁰.

Last but not least, the study of the principles that archivists have adopted overtime influencing the character of archival holdings, as well as the study of archives’ materiality and their status offers the historian the means to better understand his own participation to the making of history²¹.

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¹⁹ It is a collective ongoing and long-term project of the Academy of Architecture initiated by Paul Quintrand (former President and current Curator) and Jean-Pierre Péneau (Vice-President), coordinated by Florence Contenay. Scientific board: Bérénice Gaussuin, Marilena Kourniati, Estelle Thibaut and Yann Potin.

²⁰ Soraya Boudia, « Communautés savantes et ambivalences patrimoniales », in *Patrimoine et communautés savantes*, Presses Universitaires de Rennes, 2009, p. 61-76.

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* This bibliography does not include monographs and case studies of the various architectural collections and their projects but is limited to publications on the entire collection and / or on the association itself (SCA/AA).

Posters

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Palavras-chave: arquivo, arquitectura, projecto, património, investigação, memória

A Faculdade de Arquitectura da Universidade do Porto [FAUP] integra nos seus Serviços de Documentação, desde 1993, um Centro de Documentação de Urbanismo e Arquitectura [CDUA].

MISSÃO E OBJECTIVOS

- . Acolher e zelar pela salvaguarda de documentos com valor patrimonial, histórico e artístico, relativos à Arquitectura e Urbanismo, de que é proprietário e/ou depositário, preservando o legado do passado para as gerações futuras.
- . Incrementar medidas responsáveis pela custódia, conservação, valorização, difusão e acessibilidade desse mesmo património; promover acções de extensão cultural.
- . Implementar a cadeia de tratamento arquivístico da documentação: incorporação, organização, classificação, registo em plataforma informática, descrição, cotação, acondicionamento; construção de sistemas de informação; gestão documental.
- . Fomentar a reprodução digital progressiva do acervo, como conservação preventiva, garantia da sua integridade física e meio de divulgação pública/prestação de serviços; construção de bases de dados e instrumentos de pesquisa e recuperação de informação.

EVOLUÇÃO

- . Inicialmente Museu da FAUP, unidade de documentação com carácter colecionista, resquício da herança da Escola de Belas-Artes (EBAP-ESBAP).
- . 1986: incorporação, por doação, do primeiro arquivo profissional completo de um antigo aluno e docente (Manoel Marques), seguida de entrega/depósito/doação de novos arquivos profissionais (Arménio Losa/Cassiano Barbosa, Januário Godinho, Alfredo Viana de Lima, Mário Abreu, Celestino de Castro, ...) e desenhos de arquitectos.
- . 1992/1993: recenseamento da documentação dos primeiros Arquivos recepcionados.
- . 1999/2000: passagem do propósito de museu/coleccionismo para um princípio de sistematicidade de arquivo/centro de documentação; início da abordagem da documentação como tal – registos (manuais), organização, ordenação, acondicionamento provisório dos primeiros arquivos.
- . “Porto 2001 Capital da Cultura”: realização da exposição *(in)formar a modernidade* e do *Encontro sobre Arquitectura e Arquivos* que deram expressão pública à acção e ao acervo do CDUA, e expuseram um quadro de linhas de actuação.
- . Outubro de 2008: a exposição *Arménio Losa . Cassiano Barbosa . arquitectos . ‘nosso escritório’ . 1945-1957* confirmou publicamente a pertinência patrimonial, histórica, científica, educativa, cultural que hoje assume o acervo do CDUA, pertinência que ultrapassa há muito e em muito o círculo estrito da representação institucional.
- . 2001 até 2019: sistematização do tratamento do acervo, entretanto constituído por 16 Arquivos Profissionais integrais de Arquitectos, essencialmente século XX; Arquivos de Produção Escolar e

Académica (incluindo a produção transitada da ESBAP); Arquivos Sectoriais (projectos e obras de arquitectura); Documentação de Estudos de Projecto, Modelos; integra outras componentes documentais, nomeadamente Fotografia e Postal antigo; e Bibliotecas integrantes de dois Fundos.

- Metragem de documentação: ca. 1000 m.l. (> 1 milhão de documentos simples e compostos).

- Datas extremas: de 1807 a 2016.

PRÁTICA QUOTIDIANA

1. Incorporação e medidas preventivas

. Acolhimento de Arquivos profissionais de Arquitectura com assento temporário/provisório em estanteria, caixas, rolos (peças escritas e peças desenhadas, fotografias, diapositivos, acetatos; modelos), em sala de expurgo prévio.

. Abertura das diversas unidades de instalação, primeira abordagem e observação da tipologia documental.

. Higienização mecânica de sujidades e poeiras; remoção de aprestos metálicos e invólucros ácidos; análise de danos provocados por fungos e insectos, manuseio e acondicionamento inadequados.

. Atribuição de códigos de referência temporários e registo sumário na plataforma informática.

2. Tratamento arquivístico

. Estudo orgânico-funcional em cada conjunto documental (fundo/sistema de informação), com vista à construção de Plano de Classificação.

. Ordenação, organização dos documentos, respeitando a ordem de acolhimento e/ou do produtor.

. Planificação de peças desenhadas de grande formato.

. Pequenas intervenções de restauro nos danos físicos; correcção de deformações e dobras.

. Registo em FRD/Folha de Recolha de Dados conforme as regras internacionais (ISAD/G, ISAAR/CPF), como instrumento de descrição e de pesquisa, bases para recuperação da informação e agilização no acesso.

. Notação sequencial dos documentos (maioritariamente compostos), seguida da identificação das novas unidades de instalação; aposição de etiquetas com os códigos de referência; em simultâneo, registo da cota topográfica na FRD.

. Acondicionamento em capilhas e caixas de material não ácido, nas estantes e/ou gavetas de arquivadores horizontais, atendendo à dimensão e à natureza dos suportes (isolamento de suportes especiais, como o material fotográfico, estabelecendo-se remissivas).

. Relacionamento (informático) objecto físico/objecto digital (quando existente).

3. Acções subsequentes

. Transferência da documentação componente de cada Fundo/Sistema de Informação para o depósito definitivo.

. Controlo do ambiente (humidade relativa e temperatura) por desumidificadores e termo-higrómetros.

. Limpeza a intervalos regulares; observação da existência de alguma degradação ou dano provocados por agente externo.

. Disponibilização à consulta pública para investigação, passando pelo preenchimento de requisição e cumprimento do Regulamento que determina regras de conduta e bons procedimentos visando o respeito pelo acervo como património a conservar.

A informação e os seus contextos: um olhar sistémico sobre a documentação de dois ilustres arquitetos

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A [Fundação Instituto Arquitecto José Marques da Silva \(FIMS\)](#) resulta da transformação do Instituto Arquitecto José Marques da Silva (IMS), criado em 1994, em Fundação de direito privado, instituída pela [Universidade do Porto](#), em 2009.

Herdando as atribuições e competências do antigo Instituto, a FIMS dá corpo ao legado testamentário da Arquiteta Maria José Marques da Silva tendo por objetivo social a promoção científica, cultural, formativa e artística, designadamente a classificação, preservação, conservação, investigação, estudo e divulgação de todo o património artístico e arquitetónico do Arquitecto José Marques da Silva e, ainda, o acervo literário, artístico, arquitetónico e urbanístico dos Arquitectos Maria José Marques da Silva Martins e David Moreira da Silva.

O acervo patrimonial pertencente aos arquitetos [José Marques da Silva \(1869-1947\)](#), [Maria José Marques da Silva Martins \(1907-1994\)](#) e [David Moreira da Silva \(1909-2002\)](#), aparentemente composto por partes distintas, é afinal reunido numa totalidade unitária, que constitui um verdadeiro sistema de informação, constituído pela documentação da família Lopes Martins (em que se filia a mulher de Marques da Silva), e que inclui, para além dos documentos relativos ao contexto familiar a produção documental resultante da atividade dos arquitetos, uma importante biblioteca e objetos de arte.

A partir de 2006, e tendo em conta uma das suas missões estatutárias, o então IMS procede à incorporação de outros Sistemas de Informação no conjunto arquitetónico situado na Praça Marquês de Pombal, no Porto. Assim, desta data até 2018, acolheu a documentação de 22 acervos, em que se destacam:

[Arquiteto Fernando Távora \(1925-2005\);](#)

[Arquiteto José Carlos Loureiro \(1925-\);](#)

[Arquiteto Alcino Soutinho \(1930-2013\);](#)

Arquiteto [Alfredo Durão Matos Ferreira \(1928-2015\);](#)

Arquiteto Manuel Teles (1936-2012);

Arquiteto Octávio Lixa Filgueiras (1922-1996);

Arquiteto Fernando Lanhas (1923-2012);

Arquiteto Raúl Hestnes Ferreira (1931-2018);

Arquiteto Rui Goes Ferreira (1926-1978).

Pretendemos com o Poster, além de apresentar os acervos que a FIMS detém, demonstrar a abordagem científico-técnica dos “SI Marques da Silva Moreira da Silva” e “SI Raul Hestnes Ferreira”, destacando-se uma significativa diferença teórica em relação à prática arquivística generalizada e praticada em diversas instituições nacionais e estrangeiras.

A título exemplificativo apresentamos a série documental “Concursos de Emulação” inseridos no quadro orgânico do SI MSMS, são documentos produzidos/recebidos pelo Arquitecto José Marques

da Silva, na sua juventude, enquanto estudante na École Nationale et Spéciale des Beaux-Arts, atelier de Victor Laloux. Trata-se de um significativo e valioso conjunto documental (cerca de uma centena de documentos escritos e desenhados: aguarelados e de grande formato) que desde 1986 têm vigorado em diversas exposições e posteriormente apresentados em diversas edições/trabalhos académicos.

Com esta apresentação pretende-se mostrar que a estrutura destes SI é dupla: pessoal/familiar e empresarial, ou seja, documentos e objetos produzidos e acumulados por uma pessoa isolada ou por uma família, formada ao longo de gerações por vários membros ligados entre si, podem ser acedidos, independentemente de uma pesquisa seletiva, documento a documento ou objeto a objeto, mediante a catalogação respetiva, percorrendo o Quadro Orgânico-Funcional (QOF). Este quadro, no caso de uma Família, está estruturado em gerações e dentro destas por casal principal e irmãos de um dos cônjuges, sendo a documentação e objetos distribuídos de acordo com a identificação da sua pertença. Para cada pessoa, documentos e objetos aparecem distribuídos pelas principais fases orgânicas de vida: criança/adolescente (nascimento/16 anos); jovem (17/23 anos); e adulto (24 anos em diante).

Assim, adotou-se e desenvolveu-se, na FIMS, com cariz exploratório e experimental, o denominado modelo sistémico que consiste em encarar a produção informacional/documental de cada Arquiteto e/ou Atelier como um todo formado por partes diferentes mas interdependentes: os livros não podem separar-se das maquetes e estas são indissociáveis das “peças desenhadas”, a correspondência, os processos, as fotografias e inclusivamente a documentação familiar surgida e acumulada no contexto de vida complexa e gregária de determinado Arquitecto formam uma totalidade com sentido que importa compreender e respeitar. E como consequência desta premissa operatória todo o trabalho de organização, representação e comunicação do Sistema de Informação, assim considerado, pressupõe um quadro orgânico-funcional que na prática é uma classificação destinada a transmitir ou mediar para os potenciais utilizadores o contexto do SI recolhido e preparado para acesso geral e irrestrito em papel, mas sobretudo on line.

The value of the legacy of Manuel Barbero Rebolledo in the Archive of the University of Alcalá

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Keywords: legacies, Manuel Barbero Rebolledo, architecture, architectural archives, Universidad de Alcalá

It is a mistake to consider the University Archives as simple repositories of academic records. The Archives of the University of Alcalá hold valuable architectural documentation of heterogeneous origin among their collections. It is worth mentioning the information referring to the University buildings, reflections of Complutense history that currently house faculties, libraries and centers such as the Archive. Both the historic centre of the city of Alcalá de Henares and the University were declared World Heritage Site by UNESCO, and a significant amount of this documentation is kept in the University Archive. The external campus projects are also kept, where architects such as Antonio Fernández Alba and Víctor López Coteló stand out, and the incorporation of the legacy of another important architect is expected: Antonio Rubio Marín.

This poster aims to highlight the legacy of the architect Manuel Barbero Rebolledo (1924-1992). He was a Spanish architect of recognized prestige in his time. He studied at the School of Architecture in Madrid, where he obtained the degree of Doctor in 1961 and was able to give classes. He began his professional activity in the company URBIS, one of the most important companies in Spain during the 20th century. This company included, among others, architects such as José Antonio Domínguez Salazar and Luis Moya. Later, he worked with Rafael de la Joya Castro and César Ortiz-Echagüe.

Among his most important works are the dining rooms for the SEAT Factory in Barcelona, made in collaboration with Rafael de la Joya Castro and César Ortiz-Echagüe and awarded the Reynolds Prize in 1957. The current Eduardo Torroja Institute of Construction Sciences, the first stadium for the Spanish Baseball Federation of the Elipa in Madrid and the College for the Teresian Institution of Monte Sancha in Málaga are some of the projects that had an important repercussion for the architecture of the second half of the 20th century.

In Alcalá de Henares he worked in historic buildings. His main works include the rehabilitation of the old College of St. Augustine for its transformation into the current Courts of the city and the restoration of the lantern of the Church of the Convent of St. Bernard.

Another interesting factor in this legacy is that it is made up of very varied projects that are preserved in different types of material and formats: execution projects, photographs of construction processes and finished projects, freehand drawings and data collection, paper and digital plans, etc.

The legacy has a total volume of 201 boxes and 12 shelves with plans and the documentation was generated throughout the period from 1954 to 1982. Initially, the heirs donated the legacy to the Spanish Institute of Architecture, which later transferred it to the Archive of the University of Alcalá, where it has been described, inventoried and partially digitized. The description in the database includes project numbers based on ISAD rules combined with CAU/CRUE recommendations for use on personal documentary collections. In addition, the Archive has created several tools such as catalogues to aid research.

The preservation of an architectural legacy and all that this entails, such as the placement of large-format plans, fragile supporting materials that sometimes arrive in poor condition and need to be hydrated and restored, or drawings made with watercolours that need special care, make architectural archives pose a series of problems, for which digitalization is considered the correct way to preserve and offer online access to this type of material.

The Archive of the University of Alcalá values the diffusion of this architecture as an image of the collective memory that marked an era through the application of new technologies of digitalization and diffusion through networks and the future integration into archival portals. For the above reasons, it is clearly reflected that the preservation of documentary heritage is aimed at citizens.

Um Arquivo “Vivo”. O processo de tratamento do Arquivo Pessoal do Arquitecto António Menéres: Algumas notas sobre caminhos possíveis, hoje e no futuro.

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Palavras-chave: Fotografia, Etnografia, Inquérito à Arquitectura Regional Portuguesa, Arquitectura Tradicional, António Menéres.

Cada vez mais tem-se procurado, com maior responsabilidade, intervir no património arquitectónico de forma a causar o menor impacto no contributo deste para a caracterização de modos de viver e de modos de apropriação territorial. A distância temporal a estes modos de vida e, em certos casos, o desaparecimento evidente destes testemunhos, resulta em acrescida dificuldade de intervenção e salvaguarda, especialmente porque na maioria das intervenções arquitectónicas se observa a falência da consciência de escala, do carácter arquitectónico de uma região ou lugar e do uso dos espaços. O que resulta, como consequência dessa falta de caracterização e estudo dos sítios e do passado dos sítios, é que há um certo carácter de familiaridade que se vai perdendo e por oposição a uma certa efemeridade dos modos de fazer arquitectura, a experiência da fotografia aplicada ao continuado contacto com a metamorfose da realidade do habitar humano permite fazer comparações e obter dados sobre a variedade e a evolução (ou em certos casos involução) dessa metamorfose.

A oportunidade de trabalhar com o arquitecto António Menéres possibilitou a absorção de lições importantes sobre a noção de modernidade e actualidade na arquitectura portuguesa. Observou-se que o conhecimento da arquitectura de hoje muito beneficiaria do aprofundar do estudo de trabalhos como o Inquérito à Arquitectura Popular em Portugal mas, acima de tudo, do que resultou desse e de outros trabalhos de levantamento como metodologia de intervenção arquitectónica e como atitude para um futuro da arquitectura que se pretende receptivo, mas também crítico e atento.

Poderá referir-se que a importância de um trabalho de fotografia como o que se expõe, reside – até mais do que na virtuosidade do enquadramento artístico do fotógrafo – na prova documental, no registo dessas dinâmicas e na vertente pedagógica patente na possibilidade da sua divulgação, e retomando a certeza de que as arquitecturas tradicionais escondem razões plenas de racionalidade, a verdade das palavras de Fernando Távora, na década anterior à elaboração do IAPP – sobre a importância de se consultar o Passado para se retirar deste lições para o Futuro – tornou-nos mais conscientes da seriedade e responsabilidade deste trabalho e da dificuldade de responder a três questões essenciais:

Como transmitir a uma “novíssima geração” de arquitectos lição tão profunda apreendida em décadas de trabalho fotográfico? Como tirar partido do registo das arquitecturas não eruditas portuguesas para lá do que se observa possível com a publicação do próprio “Inquérito à Arquitectura Popular em Portugal”? E como tornar operativas estas lições, nem sempre evidentes, projectando-as no nosso futuro?

O IAPP é uma fonte insubstituível de exemplos da arquitectura tradicional portuguesa, reflexo da caracterização e do “estado” da arquitectura num período muito específico. Porém, e talvez por essa mesma razão, vítima de uma certa falta de continuidade. Assim, tem-se, nesta parte, interpretado como indispensável o estudo e registo do material existente em espólios pessoais que venham

contribuir para esbater essa aparente falta de ligação e nesse contexto, o processo de tratamento do arquivo pessoal do arquitecto António Menéres, iniciado ao longo de 2018, afigura-se como uma oportunidade de: 1) estabelecer elos de ligação na percepção de dois arquitectos de gerações distintas; 2) aproveitando o facto de se tratar de um arquivo “vivo”, que até aos dias de hoje representa fonte de trabalho para o mentor e importante fonte de informação no campo académico e científico, traçar linhas de acção para criar um tratamento arquivístico actual e dinâmico; 3) alertar para a necessidade de que os arquivos de arquitectura sejam, mais do que simples depósitos de material potencialmente pedagógico, suportados por uma mensagem clara, que oriente a análise de terceiros a partir das mesmas lógicas estruturantes estipuladas pelo autor na construção do seu espólio.

Resultados a observar futuramente:

- provocar uma discussão salutar que beneficie a troca de impressões nos campos da organização e descrição de arquivos num momento charneira em que os pontos de contacto com um universo praticamente inexistente, tanto da arquitectura espontânea, como de quem de facto a viu, escasseiam;
- pretende-se fixar como aspecto indissociável do “arquivo de arquitecto” a metodologia orientadora da sua elaboração, que poderá ser integrada na metodologia adoptada na digitalização e catalogação;
- contribuir para reforçar a importância da anexação de outros elementos úteis ao esclarecimento, actualização e consolidação da mensagem que subjaz ao arquivo em si - no caso, as notas que ao longo dos anos serviram de registo aos trabalhos de campo de recolha de material, e as notas com que orientava a integração destes elementos nas aulas de construção;
- orientar interpretações e análises posteriores à disponibilização deste tipo de material de estudo à generalidade da comunidade resulte no mínimo possível de suposição e que do contacto com o responsável pela construção do arquivo em estudo se possam retirar as orientações necessárias à compreensão dos conteúdos, para o se torna elemento central a participação do próprio autor na legendagem dos elementos.
- a interactividade das peças digitalizadas e a sua disseminação através de uma plataforma desenvolvida para o efeito.

Edoardo Gellner and the archive of the Eni village of Borca di Cadore.

Francesco Antoniol

Virginia Studio Associato. (Italy)

The contribution will try to illustrate, on the one hand the dynamics that led to the discovery and the beginning of the description and enhancement of the documentation relating to the construction of the Eni village of Corte di Borca di Cadore, and on the other the material characteristics and significance of the documentation found.

For the first aspect, an attempt will be made to outline the activity of Dolomiti Contemporanee, a laboratory of visual arts, above all with respect to its Borca Project which among its contacts has succeeded in intercepting Arch.IM, an association of archivists, a meeting from which it is started the recovering of village documentation.

For the second aspect, the contribution aims to briefly illustrate the figure of the architect Edoardo Gellner, in this case at the service of Eni and one of the vacationer structures of the oil industry. Later, we will proceed with the description of the actual status of the archival activities, after the Summer School Arch.I.M. which produced a first summary list of documentation; activities that will continue with a sample digitization of some typologies considered relevant for the research on the site and with a deepening of the archival work, only sketched.

Dolomiti Contemporanee:

www.dolomiticontemporanee.net

Progetto Borca:

www.progettoborca.net

Risultati Arch.I.M. Summer School 2016:

https://archivistinmovimento.files.wordpress.com/2016/12/2016_archimsummerschool_villaggio_eni1.pdf

Portuguese colonial architectural archives at the Arquivo Histórico Ultramarino, mid 19th century - 1975

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Keywords: Colonial Public Works, Colonial Archives, Archival Processing, Architectural Records, Portuguese Colonies

The Arquivo Histórico Ultramarino (AHU - Overseas Historical Archive) holds Portuguese architectural and also engineering archival records created and managed by the Colonial Public Offices seated in Lisbon, dating back to the end of the 16th century to 1975. The archives from the offices that performed duties in the Portuguese colonies remained there, even after their independence from Portugal. Until recently, records dated from the mid 19th century onwards were poorly identified, a panorama that changed over the last decade. These records are related to Angola, Cabo Verde, Guinéa-Bissau, São Tomé and Príncipe, Mozambique, previous Portuguese possessions in India, Macao and East Timor. The AHU hosted two funded projects by the Portuguese Foundation to Science and Technology (FCT) submitted by the Centre for Socioeconomic and Territorial Studies from the Lisbon University Institute (*DINÂMIA'CET-IUL*). The participation of the AHU in both projects allowed processing these records bulk. The first one was “The Colonial Urbanization Offices”, a three year project *which* benefited from the collaboration of five archival fellowships during nearly two years. The second project is the “Coast to Coast”, has a similar duration to the previous and will be ongoing until December 2019, with the contribution of an archival fellowship. Two archivists of the AHU participated in these projects as well, supervising the archival processing as researchers.

These Portuguese colonial architectural and engineering records were transferred to the AHU since 1931, predominantly after the military coup of April 25th, 1974, also known as the Carnation Revolution. They were stored in twelve repositories. Most of the records, specially the ones from the mid 19th century to c. 1930, were in bundles, often together with documents of other subject matters. Sometimes this happened because Colonial Public Works were ruled, mainly in that period, with other affairs by the same department or division (“repartição”) or by the same subdivision (“secção”), which led to their keeping in the same archive. The criteria for the selection of the documents to be described was based, on the one hand, on the incomplete and sometimes inaccurate information of the documentary contents provided by out of date repository guides. On the other hand, it was based on the initial scarce knowledge about the institutional history of the departments, its functions and competences over Colonial Public Works and about the history of their archives. All this made difficult the archival records selection, especially those previous to the creation of specialized offices such as the Gabinete Colonial de Urbanização in 1944, but the AHU had to take the risk.

Methodologically it seemed more cautious to adopt as a standard procedure the maintenance of the documents order in its container, original or not. Even when there had been a container alteration (mainly from bundle to box), the documents order was kept not harming any future data processing including of the records other than architectural. The level and the depth of the records description varied attending namely to the relation among its extent, the available human resources, the aims of the projects and the documentary access from the users of the AHU. Considering these variables, the unit of description was either of sets of records, of file and part of file or, more seldom, of items. The archival description, carried out according to the present international standards and Portuguese guidelines (which are being debated considering new search behaviours) includes the following elements: reference code, reference number, title, span dates, level of description and extent of the unit of description (identity statement area); name of creators (context area) and document's scope and content, with the indication of the number of photographs and architectural or other technical drawings (content and structure area). The history of the offices that produced and received these records and of the archives that kept them will be presented at a higher level of description.

So far, both projects have surpassed the 17.900 archival descriptions, most of them already available on-line. The archival descriptions from Public Works records dated ca. 1930 to 1974 are in the digital repository ACTD available at <https://actd.iict.pt/view/actd:AHUMUd004>. The description of the previous records will be soon available at the archival database from the DGLAB (Direção-Geral do Livro, dos Arquivos e das Bibliotecas) which the Arquivo Histórico Ultramarino uses and that can be accessed directly at <https://digitarq.ahu.arquivos.pt/> or by the site <http://ahu.dglab.gov.pt/>

Future challenges concern, besides the deepening of specific archival descriptions, strategies of digitisation of large format drawings, increasingly requested, including by the countries that share this common archival heritage. This requires knowledge, resources networks and a debate on the role of public and private agencies. The challenges concern also the improvement of repositories conditions and specially of the containers of architectural and engineering drawings.

De sombra e luz: conservação e restauro dos desenhos de Marques da Silva discípulo de Victor Laloux (1890-1896)

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Palavras chave: desenhos académicos de arquitetura, Beaux-Arts, conservação, restauro, acondicionamento, exposição

Instituída pela Universidade do Porto a partir do legado dos herdeiros do arquiteto José Marques da Silva (1869-1947), que inclui o seu arquivo profissional e a Casa-Atelier por si projetada, a Fundação Instituto Arquiteto José Marques da Silva (FIMS) tem como missão a classificação, preservação, estudo, valorização e divulgação da cultura e património arquitetónicos.

A obra deste arquiteto portuense deixou marcas na fisionomia da cidade, nas práticas de ensino, numa certa forma de fazer e pensar a arquitetura que se foi consolidando no Porto ao longo do século XX. Realizada num momento de mudança das práticas construtivas, resulta de um compromisso bem-sucedido entre a resposta às mecânicas da vida moderna e a aplicação dos valores da arquitetura beauxartiana, assimilados durante os 7 anos de aprendizagem em Paris, onde frequenta a École Nationale et Spéciale des Beaux-Arts e o ateliê de Victor Laloux (1850-1937), e expressos no caráter monumental e no aparato decorativo dos edifícios que projeta.

Deste período de formação, que se conclui em 1896 com a atribuição do diploma de arquiteto pelo governo francês, a FIMS preserva atualmente 78 desenhos, maioritariamente aquarelados e de grandes dimensões. Excetuando 10 desenhos de modelo vivo, cópia e estudo de ornamento, são representações gráficas de objetos arquitetónicos: plantas, alçados e cortes. Traduzem esquemas compositivos onde os elementos pictóricos e escultóricos merecem igualmente uma particular atenção, contribuindo para a afirmação de imagens cenográficas. Trata-se de uma singular e relevante coleção, única em Portugal, que não só dá a conhecer as soluções propostas por José Marques da Silva no contexto académico das várias disciplinas, como constitui um testemunho bem ilustrativo do que, em finais de Oitocentos, era exigido a um estudante de Arquitetura.

Em 2004, a FIMS iniciou um projeto de conservação e restauro deste núcleo documental, faseadamente desenvolvido até 2015, ano da sua conclusão. Contemplou o levantamento do estado de conservação, as necessidades de intervenção, o restauro dos objetos e seu acondicionamento. Os desenhos foram encontrados no contexto do espaço doméstico, anterior à ocupação institucional das casas, que hoje constituem a sede da Fundação. Apresentavam-se enrolados e cobertos por uma grande camada de sujidade superficial e muitos deles abandonados na cave do palacete Lopes Martins. A metodologia seguida compreendeu as seguintes operações de conservação e restauro: realização de um registo fotográfico e com a higienização dos objetos, numa primeira fase; planificação de suportes, consolidação de rasgões e preenchimento de lacunas, numa fase intermédia; acondicionamento em capilhas feitas à medida, para finalização da intervenção.

Ao longo deste período, e paralelamente, as peças foram tratadas arquivisticamente e alvo de um projeto de investigação centrado no seu estudo e enquadramento. Para além do tratamento centrado no documento físico, a digitalização generalizada do conjunto permitiu a sua integração no arquivo

digital da Fundação, instalada na plataforma AtoM, onde se encontram disponíveis para consulta virtual. A conjugação das componentes técnicas de arquivo, conservação e restauro, e investigação, viabilizaram a proposição de projetos expositivos, com destaque para a exposição levada a cabo na Garagem Sul do CCB, em 2018, *Desenhos de Marques da Silva no Atelier Laloux 1890-1896*.

Drawings Collection: a digital archival project for architecture students' drawings at the University of Porto

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Keywords: Formative Drawings; Architecture Education; Porto School of Architecture; Digital Platform; New Technologies.

1. The entire History of Architecture Education in Porto is inseparable from Drawing, which is recognised as "*a specificity that allows it to be distinguished in time and in relation to other Architecture Schools*" (Paulino, 2013). Rendered autonomous in 1911, the Degree in Architecture always awarded great importance to Drawing (Moniz, 2011) and the 1957 Reform for Superior Education further reinforced the tradition of Drawing (Fernandes, 2010). After the convulsions of 1967-74 at the Porto Fine Arts School (ESBAP) and the formation of the Faculty of Architecture (FAUP), Drawing remained a central pedagogy, articulated in two curricular models that remain until today. Furthermore, Álvaro Siza's mediatic impact from the 1980s onwards and the exploration of Drawing in his work led to the general recognition of Drawing as intrinsic to the architect's praxis (Reis, 2007). Finally, the last adaptations of the curriculum, incorporating the Bologna process, allowed the discussion of their identity and opened possibilities for their reinvention. Throughout this chronology and pedagogies, Drawing has been pervasive to the entire curriculum and different units.

On the other hand, the general recognition of the importance of university collections to teaching and research (Lourenço, 2002 and 2005) lead to the creation of an International Committee for Museums and University Collections and the adoption of resolutions stressing the urgency of its study and protection. These collections "are an important part of world heritage [that] must be valued for the role they can play in preserving universities history and for the role they can play in current teaching and research at universities, as well as for educating the public" (UMAC, 2013). Other networks (UNIVERSEUM, 2016) and specific recommendations (CE-UE, 2005) followed this path, fostering a growing interest also in the Collections at Porto University, as "material evidence and testimony of the transmission and construction of Knowledge, of the memory of the institution and of the intellectual contribution of notable personalities of the Academy" (Medina, 2010). In recent years, several initiatives, exhibitions and a growing number of academic studies aimed for the transmission and dissemination of this heritage to internal and external audiences. Also, in addition to its various museum spaces, the University hosts cultural and scientific spaces, including FAUP Documentation Centre (CD-FAUP), which assumes the mission of archiving, preserving, researching and disseminating FAUP's documentation of patrimonial value (U.Porto, 2016).

Despite unanimous recognition of the relevance of Drawing in the context of the Porto School of Architecture and the importance of the constitution of properly organized accessible Collections, only part of the material produced in the context of Architecture Education was acquired by UPorto and deposited at CD-FAUP. The vast majority of the material remains scattered in studio funds, personal archives, collections of many different institutions, or "hidden, since most authors, particularly the older ones, never gave great importance to their graphic production" (Moreno and Carneiro, 2002). Recent works (Bandeira, 2014) revealed how the discovery of academic works produced at ESBAP allows a disruptive rewriting of the history of Education. Particularly, drawings constitute an invaluable heritage and allow us to "open the field of observations about the importance

of this drawing as a didactic instrument and learning process of the things of architecture" (Moreno and Carneiro, 2002).

2. An archival project with the purpose of allowing the development of research explicitly focused on Drawing — particularly on Architecture Education at the University of Porto —, could increase specific knowledge in this field and allow alternative narratives and different kinds of visual culture to emerge, besides informing new approaches to teaching and learning. This formative material, which is currently dispersed, could be gathered for the first time in a “Collection of Drawings”, a new digital platform bringing together these documents uniquely and innovatively, opening the way for the work of many researchers, teachers, students as well as its dissemination to the general public. The majority of existing platforms tend to simply transpose physical archives to a digital form, not taking full advantage of digital tools as a way to expand archives. In the case of Portuguese Universities, online Thematic Repositories – implemented under the RCAAP project – host some images of work carried out during the training period. Specifically, the U.Porto repository covers a small selected set of elements from the collection of FBAUP and CD-FAUP, since 2013. However meritorious, the partial nature of these platforms limits their utility as operational tools for research. The introduction of technological innovations would challenge the character of these platforms, introducing a debate on the use of new technologies in teaching, production and knowledge sharing. The main challenge faced by any educational technology is considered the transformation of an information system into a vehicle for knowledge. Digital media, in this perspective, has to aspire to be more than a mere repository of information. For that, the new technological universe of knowledge sharing to be created, will necessarily provide a set of personalization tools operating in a flexible way, allowing sufficient content produced in a diverse set of scenarios, and a singular individual focusing on the nuclear issue of how to dispose a set of formation drawings and place them at the city service, to their authors and visitors, as well as a community that is interested in Architecture and Art.

Recently developed work on the construction of this digital platform already allowed testing some innovative solutions adapted to the specificities of this material, rendering more explicit their new possibilities (Herdade Gomes et al., 2016), namely as powerful pedagogical tools for master students and teachers in different curricular units involving Drawing. The potential of offering access and exploration of drawings — through mobile devices — in the various geographies where they were initially produced, could involve a broader and more diverse audience, aiming at a great sharing and dissemination of knowledge beyond the academic field. This Archival project might, therefore, strengthen the pedagogical and artistic memory of the teaching of Drawing at the University of Porto but also constitute an educational and creative tool.

Os documentos de arquitetura nos fundos do Arquivo Distrital de Braga

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Criado em 11 de agosto de 1917, o Arquivo Distrital de Braga, unidade cultural da Universidade do Minho desde 1973, é um arquivo público de âmbito regional.

É detentor de centenas de fundos arquivísticos com enorme variedade quanto aos produtores de informação, temáticas, cronologias, âmbito geográfico, tipologias, etc. Constituem alguns exemplos: Mitra Arquiepiscopal de Braga – séc. IX-XX, arquivos paroquiais – 1538-1910, Santa Casa da Misericórdia de Braga – 1408-1973, cartórios notariais – 1557-1975, Governo Civil do Distrito de Braga – 1801-1975, Família Araújo de Azevedo (Conde da Barca) – 1486-1879, Arquivo João Penha – 1866-1917, entre muitos outros.

Embora não custodiando um arquivo de arquitetura, o Arquivo Distrital de Braga é detentor de uma enorme variedade documental – em produtores, temáticas, cronologia, âmbito geográfico, tipologias – que torna impossível a não existência de documentos de arquitetura nos fundos custodiados. Pelos mesmos motivos verifica-se a existência de outros documentos que, não abordando diretamente uma obra de construção, refletem os arranjos urbanísticos/rurais existentes em determinadas épocas e projetos de urbanização.

São documentos produzidos com a finalidade de alicerçar uma determinada atividade, negócio ou empreendimento que, a longo prazo, ganham importância testemunhal e histórica, revestindo-se como fontes para a investigação científica, e dentro desta a investigação em história, em sociologia, em urbanismo, em arquitetura, etc., e para a atividade cultural.

O poster aqui apresentado pretende ilustrar os documentos de arquitetura existentes neste arquivo distrital, associando-os aos seus produtores e contextos de produção, assim como outros documentos que se consideram igualmente importantes para a temática em questão, por representarem ambientes construídos e/ou explorados.

Para a elaboração do cartaz foram pré-selecionados duas dezenas de documentos e desses apenas oito compõem a versão final do poster.

São eles:

1 – Integra um arquivo de família, a família Araújo de Azevedo, mais concretamente o arquivo do Conde da Barca, António de Araújo de Azevedo (1754-1817). Retrata o plano de um jardim – Jardim Real de Plantas em Olinda, estado de Pernambuco, Brasil, da autoria de Étienne-Paul Germain. Post. 1814. (PT/UM-ADB/FAM/FAA-AAA/000654)

2 – Planta da vila de Ponte de Lima. Documento pertencente ao arquivo do Colégio de Nossa Senhora da Graça do Pópulo de Braga, datado do século XVIII. (PT/UM-ADB/MON/CNSGP/A38-000549)

3 – Planta de um dos pisos do edifício que serviria de instalações à Direção Escolar, ao Tribunal do Trabalho e ao Instituto Nacional do Trabalho. Data de 1957 e pertence ao arquivo da Assembleia Distrital de Braga (ainda em tratamento arquivístico). Data: 1957. (PT/UM-ADB/AC/ADBRG-JPM/401)

4 – Excerto do livro Mapa das Ruas de Braga pertencente ao arquivo do Cabido da Sé de Braga e que retrata Igreja da Misericórdia. Data: 1750. (PT/UM-ADB/DIO/CSB)

5 – Excerto de um documento pertencente à série dos Estados dos Mosteiros do arquivo da Congregação de São Bento de Portugal. Data de 1713 e refere-se ao Mosteiro de Rendufe. Nestes relatórios trienais eram reportadas informações várias, nomeadamente as obras que se tinham feito nos mosteiros. (PT/UM-ADB/MON/CSPT)

6 – Parte do traçado da estrada nacional de Braga-Valença, que abrange as pontes a serem contruídas sobre os rios Cávado e Homem, no ponto em que o Homem desagua no Cávado e comumente conhecidas como “Ponte do Bico”. Data dos anos de 1840. Pertence a ao arquivo pessoal de José Gomes da Silva, ainda em tratamento arquivístico. (PT-UM-ADB-PSS-JG)

7 – Texto parcial de um caderno de encargos da construção de uma Auto garagem, sita no largo dos Remédios desta cidade. Obra essa da autoria do arquiteto Ernesto Korrodi (Palácio D. Chica - 1915), sendo o empreiteiro Bento José Soares de Abreu. Data: 1914. Pertence ao arquivo do notário bracarense Artur Cardoso Pinto Osório. (PT/UM-ADB/NOT/CNBRG01)

Por fim, a imagem de fundo do cartaz faz parte do processo da abertura da estrada Braga-Valença, já mencionado, e representa uma parte do projeto da construção da ponte sobre o rio Homem. Data: 1863. (PT-UM-ADB-PSS-JG)

As imagens selecionadas têm o objetivo de ilustrar a informação apresentada no cartaz mas, de forma alguma, esgotam os documentos arquitetónicos existentes no ADB.



Organization

Arquivo Distrital de Braga / Universidade do Minho – ADB

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