



Meeting Report

Le Corbusier's Three Museums: A Workshop on Their Care and Conservation

4–6 February, 2018, Mill Owner's Building,
Ahmedabad, India, and
8 February, 2018, Government Museum and Art
Gallery, Chandigarh, India

Ana Paula Arato Gonçalves, Chandler McCoy,
and Susan Macdonald



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ISBN: 978-1-937433-58-1 (online resource)

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

Front cover: Government Museum and Art Gallery, Chandigarh, India. Photo: Getty Conservation Institute, 2018.

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Acknowledgments

The authors would like to acknowledge the people and institutions that contributed to the realization of the workshop, *Le Corbusier's Three Museums: A Workshop on their Care and Conservation*, and to this report. First we would like to thank all workshop participants for their willingness to share their knowledge, and their openness to discussing the challenges they face and how best to preserve these significant buildings and collections. We are especially thankful to the institutions that collaborated in planning and hosting the workshop: Ahmedabad Municipal Corporation, Ahmedabad Textile Mills Association, and Government Museum and Art Gallery of Chandigarh. We would also like to thank B. V. Doshi for sharing his memories and wisdom with the group. Finally, we would like to thank GCI staff members Sara Galerne and Reem Barody, who helped plan, coordinate, and implement the event, Gail Ostergren, who copyedited this report, and GCI graduate intern Megan DiNoia for her help formatting the final publication.

Introduction

World-renowned Swiss architect Le Corbusier (Charles-Édouard Jeanneret) was one of the founders of the Modern Movement and one of the first architects to have a global practice. During his long and influential career, he designed only three museums, all located in Asia. All three were nearly identical versions of a single ideal prototype he called Musée à croissance illimitée—the Museum of Unlimited Growth. He first introduced the idea in his 1929 proposal for the Mundaneum, which contained a museum intended as a world repository of human knowledge to be built in Geneva. Le Corbusier further developed this concept for ten years, culminating in the prototype concept, which stood in opposition to the traditional museum form and image. His Museum of Unlimited Growth championed the idea of the museum as a dynamic gathering space for research and other cultural activities. Although first introduced as an idea in 1939, he did not have the chance to realize his vision until the 1950s, first in Ahmedabad, India, then in Tokyo, Japan, and finally in Chandigarh, India. These three designs were similar in form, size, and plan, but differed in their adaptation to the local climates, building materials, and specific building programs. It should also be noted that the Japanese building was designed to house a specific collection, while the other two—unprogrammed when they were designed—were created like empty boxes for the display of art.

Each of these museums is significant for its individual characteristics, such as use, history, and setting, but is also significant as part of a unique series of buildings designed by Le Corbusier. Although each of them is recognized in some way as historically or architecturally significant and is listed by its local government, they are currently in different physical conditions and in different stages of conservation planning. In Ahmedabad, the Sanskar Kendra (1954) has just started the process of improving the current condition of the building, which is experiencing a high degree of deterioration and low visitor numbers. In Tokyo, the National Museum of Western Art (1959) has a well-established conservation methodology in place for both the building and collections. It is currently in excellent condition, despite the additions and changes that have taken place through the years to expand the capacity of the original building. In Chandigarh, the Government Museum and Art Gallery (1968) is in fair condition and is in the midst of developing a conservation management plan (CMP) supported by a Keeping It Modern Grant from the Getty Foundation.

In February 2018, the Getty Conservation Institute (GCI) brought these institutions together for a workshop to learn from one another's experiences in dealing with Le Corbusier's museum prototype. The workshop was designed to advance each museum's conservation program and to create a network. The goal was to bring together the stewards of the three museums to discuss their shared issues and their unique situations, and to examine how a conservation planning process adopted by the GCI, based on established international conservation planning processes, could guide their ongoing care.

The guiding principle for this event was the need for each of these museums to think holistically about both its building and collection. The buildings themselves are culturally significant and they are used to house and display significant collections, which also require certain environmental standards for their preservation.

The GCI collaborated with the Ahmedabad Municipal Corporation and the Government Museum and Art Gallery in Chandigarh to organize a workshop about the conservation of the three Le Corbusier-designed museums. This event started in Ahmedabad on February 4, 2018, and concluded in Chandigarh on February 8, 2018. In Ahmedabad, the venue for the workshop was the Mill Owners' Building (designed by Le Corbusier in 1951), and in Chandigarh, the Government Museum. The workshop convened representatives from the three museums, the Fondation Le Corbusier, and the Getty Conservation Institute.

The workshop was organized under the auspices of two current initiatives of the GCI:

- the Conserving Modern Architecture Initiative (CMAI), which aims to advance the practice of conserving twentieth-century heritage; and
- the Managing Collection Environments Initiative (MCE), which aims to inform environmental strategies for collections, taking into consideration the types of buildings and environmental systems that will sustain climatic conditions and acknowledging that any strategy will have to be an integral part of heritage preservation as a whole.

Early in the event, it became clear that because the three buildings are expressions of the same architect's museum prototype, they share common significance. On the other hand, the three are very different in terms their built forms, collections, and settings, and the organizations that manage them, so they also have individual significances. Thus, each museum developed its own statement of significance. A statement of collective significance was also drafted as a workshop outcome. This will be especially useful to the two Indian museums, which are beginning to plan their conservation strategies.

Another important outcome of this workshop was the creation of a collegial network of museum professionals. Each of the workshop participants left with an expanded understanding of their own museum's heritage and an appreciation for their "sibling" museums. The group has committed to continue sharing information about common issues and concerns and will seek ways to reconvene.

Goals of the workshop

The workshop sought to achieve a number of goals including to:

- support the conservation of the three museums designed and built by Le Corbusier;
- help form a network of the three museums, raise their profiles, and enhance conservation and management of the buildings and their collections by sharing methodologies and experiences;
- understand the museums' significance, conservation, challenges, and management structures;
- identify vulnerabilities and threats to the museums;

- consider policies and approaches to interpreting, using, conserving, and managing museums and their collections when the buildings themselves are core components of the collections; and
- discuss how stewardship of a significant building relates to the curatorial, conservation, and administrative processes of the museum.

Participating Institutions

In addition to the GCI, the organizer of the event, the meeting convened the three museums and the Fondation Le Corbusier.

Fondation Le Corbusier, Paris, France

The Fondation Le Corbusier was represented by its director. The Fondation was established by Le Corbusier prior to his death in order to maintain and manage his archive. Today, the Fondation continues to maintain this archive and also acts as resource for scholarship on Le Corbusier, as well as a promoter and protector of his legacy.

Sanskar Kendra, Ahmedabad, India, 1954

The Sanskar Kendra building (fig. 1) is in poor physical condition and in recent years has seen decreasing visitation. Its collection is divided into two themes: traditional kites and the city of Ahmedabad. It was designed by Le Corbusier as a cultural center, at the request of the Ahmedabad Municipal Corporation, to symbolize the modern city. Located on the west bank of the Sabarmati river, the building was to be part of a cultural complex designed by Le Corbusier, but only the museum was built. The proposed complex included a conference hall, library, restaurant, exhibition annexes for different subjects, and an auditorium, in addition to the museum. In the 1960s, Balkrishna Vithaldas (B. V.) Doshi, who worked for Le Corbusier and participated in Sanskar Kendra's construction, would design an amphitheater, Tagore Hall, located on the site that Le Corbusier had reserved for an auditorium.

FIGURE 1
Sanskar Kendra,
Ahmedabad, India, in 2018.
Photo: Getty Conservation
Institute.



Doshi was also responsible for the most recent exhibit design, which is focused on the history of the city of Ahmedabad. Sanskar Kendra has recently been listed by the Ahmedabad Municipal Corporation; as of this writing, its listing has not yet been ratified by the state.

This museum is currently undergoing an institutional reorganization process, so it was represented at the workshop by senior officers from the Ahmedabad Municipal Corporation's heritage office, notable local architects with experience in heritage conservation, and an experienced exhibit designer.

National Museum of Western Art, Tokyo, Japan, 1959

The National Museum of Western Art (NMWA) (fig. 2) is located at Ueno Park in Tokyo, which acts as a hub for many of the city's cultural institutions. NMWA's mission is to provide the public with an opportunity to appreciate Western art. Its core collection, the Matsukata Collection, was assembled in Europe and came into the French government's possession during World War II; it was returned to Japan in 1959 as a sign of friendship. That same year, the collection was installed in the building, designed by Le Corbusier, who was already very influential in Japanese modern architecture. Three young Japanese architects, Junzo Sakakura, Kunio Maekawa, and Takamasa Yoshizaka, who had trained with Le Corbusier in his Paris office, worked on the realization of this project. They later became significant architects in their own rights in Japan. Le Corbusier initially planned the museum as part of a larger cultural complex, but the adjacent buildings were never realized.

FIGURE 2
National Museum of
Western Art, Tokyo, Japan.
Photo: National Museum of
Western Art.



Since its inauguration, the museum has been popular with the public. Over time, the building underwent changes and additions to accommodate the expanding collection and increasing visitor numbers, more space for special exhibitions (the main public draw), and the need for increased security, seismic safety, and enhanced environmental control for better conservation of the collection. These modifications, including a new wing designed by Kunio Maekawa in 1979, were executed as respectfully of Le Corbusier's building as

possible. The museum's management is very conscious of its status as an iconic building, which has resulted in special public programs that include architecture tours and exhibitions on Le Corbusier.

The team from the NMWA was headed by its deputy director and chief curator. The collection associated with this museum is considered to be the most significant collection of Western art in Asia. The museum itself was one of seventeen sites inscribed on the World Heritage List in 2016 as a transnational serial listing, the Architectural Work of Le Corbusier.

The Government Museum and Art Gallery, Chandigarh, India, 1968

The Government Museum and Art Gallery in Chandigarh, India (fig. 3), completed in 1968, was the last museum in this series. The whole city of Chandigarh was designed by Le Corbusier as the new capital for the Indian state of Punjab. The museum itself is part of the cultural complex that Le Corbusier planned for Sector 10, which was only partially implemented. Chandigarh is a mecca for architects coming to see the most complete built expression of Le Corbusier's urbanism.

The history of the museum and its collection is linked to the 1947 partition of British India into two independent countries: India and Pakistan. Punjab province was divided between the two new republics, and the collection of the government's museum in Lahore was also split between the two countries. The main part of the collection that went to Chandigarh was composed of highly praised Gandhara sculptures and Indian miniature paintings. Nowadays, the Government Museum also collects and exhibits contemporary Indian art. In addition, the museum's library has a collection that includes archival documents about the construction of the city.

FIGURE 3

Government Museum and Art Gallery, Chandigarh, India, in 2018. Photo: Getty Conservation Institute.



The building's open circulation plan offers multiple routes to visitors, who experience galleries that are naturally lit (from windows and from overhead clerestories) and naturally ventilated. Adjacent to the main building, there is an auditorium and what was originally a workshop, both of which take architectural forms that are different from the main building. The workshop is currently used for special exhibitions and as a conservation laboratory. A distinctive rainwater collection system is made of multiple gargoyles located between the clerestories. These collect rooftop rainwater into to a main channel, where another gargoyle projects far from the building, discharging water into a pool in the plaza below.

The monumental government buildings of the Chandigarh Capitol Complex are included in the 2016 World Heritage transnational Le Corbusier listing, but the Government Art Museum is not. It is, however, locally designated and very much acknowledged as a modern architectural icon.

The team from the Government Museum was led by its deputy curator. This museum is in the early stages of formulating a CMP, which will guide its future actions in conserving both the building and the collections.

Workshop Participants

Getty Conservation Institute

Susan Macdonald, Head, Buildings and Sites

Kathleen Dardes, Head, Collections

Chandler McCoy, Senior Project Specialist, Buildings and Sites

Ana Paula Arato Gonçalves, Professional Fellow, Buildings and Sites

Reem Baroody, Project Associate, Collections

Fondation Le Corbusier

Brigitte Bouvier, Director

National Museum of Western Art

Hiroya Murakami, Deputy Director and Chief Curator

Kyo Fukuda, Specialist (architecture), General Affairs Division

Naomi Hemuki, Conservator and Head of the Conservation Section, Curatorial Division

Azu Kubota, Associate Curator of Research and Future Planning, Curatorial Division

Government Museum and Art Gallery

Seema Gera, Deputy Curator, Government Museum and Art Gallery

Sangeeta Bagga Metha, Principal, Chandigarh College of Architecture

Shikha Jain, Director, Development and Research Organisation for Nature, Arts and Heritage (DRONAH)

Sanskar Kendra

Prabhat Kumar Ghosh, IAS (Rtd.), Chairman of Heritage Conservation Committee (HCC) for Ahmedabad

P. K. Vasudevan Nair, Deputy General Manager, Ahmedabad Municipal Corporation

Rabindra Vasavada, Architect, founder and former professor and head of the Postgraduate Program in Conservation Studies and Centre for Conservation Studies at CEPT University, Ahmedabad

Ashish V. Trambadia. Conservation architect, founder of Ashish and Poonam Trambadia

Vandana Raj, Museum consultant, founder of Vama Communications

Workshop Overview

The workshop involved site visits, lectures, discussions, and exercises (the workshop agenda appears in appendix A). It also included a public lecture and panel discussion in Ahmedabad. The GCI gave lectures and led the workshop participants in exercises designed to guide them through the conservation planning process. Workshop participants presented lectures about their buildings and were able to tour the two Indian museums (participant biographies appear in appendix B). For both buildings and collections, participants compared the museums' characteristics and discussed conservation issues. This process helped the participants identify what is significant about each museum and the potential threats to significance, and develop policies and practices to conserve significance.

Day One

On February 4, 2018, participants gathered in Ahmedabad at the Sanskar Kendra to hear a lecture about the museum by renowned architect B. V. Doshi (2018 Laureate of the Pritzker Architecture Prize). Doshi spoke from his perspective as one of the local architects engaged by Le Corbusier in the design and construction of Sanskar Kendra. He discussed the design concept for the building, which was created as a gathering space and cultural center that was part of a larger complex, but with no specific collection in mind. It was evident from Doshi's lecture that Le Corbusier was concerned with adapting his prototype to the local climate and building materials, making this a pioneering example of sustainable architecture. At the same time, the building attracted the curiosity of the population and symbolized a new Ahmedabad due to its modern design.

FIGURE 4

Architect B. V. Doshi talks to workshop participants about the Sanskar Kendra. Left to right: Brigitte Bouvier, B. V. Doshi, Susan Macdonald, Chandler McCoy, and Rabindra Vasavada. Photo: Getty Conservation Institute.



Following his lecture (fig. 4), Doshi led a visit through the building. Participants observed that it retains most of its original configuration, although ad hoc elements have been added over the years; the hydroponic roof garden and climbing plants envisioned by Le Corbusier are not there (the extent to which these original designs were implemented is unclear). During the visit, participants were able to observe the advanced degradation of certain building elements in exposed reinforced concrete and the display of objects illustrating the culture of Ahmedabad. It was also possible to observe that the museum grounds are actively used for cultural events, as a month-long art festival was taking place.

Day Two

The first full day of the workshop (February 5) was focused on understanding the significance of each museum. Participants gathered at the Mill Owners' Building, another Le Corbusier-designed masterpiece in Ahmedabad. Following introduction of the two GCI initiatives that organized the workshop, the director of the Fondation Le Corbusier, Brigitte Bouvier, delivered a talk on the organization's mission, the impact of Le Corbusier's work, and his concept for the Museum of Unlimited Growth. Each participant team gave a presentation about their museum's history, building, collection, and visitor experience. Susan Macdonald, head of GCI's Buildings and Sites department, presented a lecture on assessing significance in heritage places and explained the GCI's conservation planning methodology (see appendix c). This was followed by a group exercise in which the representatives of each museum defined its significance. Next, GCI staff moderated a discussion on the three museums' significances, which focused on the heritage values shared by all, and the ways this collective significance strengthened them. The GCI subsequently produced a collective statement of significance for the three museums, based on the results of the discussions. The day ended with a tour of the Mill Owners' Building (fig. 5) led by Abhinava Shukla, current secretary general of the Ahmedabad Textile Mills Association, who is responsible for the building's care.

FIGURE 5
Workshop participants touring
the Mill Owners' Building. Photo:
Getty Conservation Institute.



Day Three

The third day of the workshop (February 6) was focused on conservation challenges. Susan Macdonald delivered a presentation on the identification of threats and opportunities during the development of a conservation management plan. Each participating team presented their museum's building and collection challenges, discussing issues like environmental management, public visitation, and material deterioration. GCI staff moderated roundtable discussions to help participants identify shared issues and threats to significance, as well as opportunities (fig. 6). In the early evening, a public lecture was held, during which a representative of each institution gave a presentation: Brigitte Bouvier from the Fondation Le Corbusier; Hiroya Murakami of the National Museum of Western Art; Sangeeta Bagga Metha from the Government Museum and Art Gallery; and B. V. Doshi for the Sanskar Kendra (fig. 7). Mukesh Kumar, who was at the time the Municipal Commissioner of Ahmedabad, made the opening remarks, and Susan Macdonald moderated a panel discussion.

FIGURE 6
Workshop participants join in a roundtable discussion at the Mill Owners' Building. Photo: Ahmedabad Municipal Corporation.



FIGURE 7
B. V. Doshi giving a lecture about the Sanskar Kendra Museum. Photo: Ahmedabad Municipal Corporation.



Day Four

On February 7, the fourth day of the workshop, the group traveled from Ahmedabad to Chandigarh and visited the Government Museum and Art Gallery. Seema Gera, deputy curator, led the participants through the building, pointing out the character-defining elements, the main objects in the collection, and challenges in reconciling the appropriate display of objects with original architectural and exhibit design features. Despite some later, unsympathetic additions to the building, the participants experienced the quality of the internal spaces and observed the large amount of extant original fabric, such as the “aerators,” a Le Corbusier-designed natural ventilation element. At the end of the tour, participants witnessed the sealing of the main entrance’s lock with hot wax stamped with a seal bearing the name of the person overseeing the closure of the museum. This ceremonial security measure, which is repeated every day when the building closes, was established after a theft occurred in 1970.

FIGURE 8
Representatives from NMWA develop advice on conservation planning. Left to right: Kyo Fukuda, Takashi Ono (translator), Azu Kubota, Naomi Hemuki, and Hiroya Murakami. Photo: Getty Conservation Institute.



Day Five

The workshop’s final day (February 8), focused on the development of conservation principles and policies. Kathleen Dardes, head of GCI’s Collections department, started the day by giving a presentation about the relationship between museum collections and their buildings, which was followed by a discussion. Hiroya Murakami presented the NMWA’s preservation and utilization plan, which guides the care of that museum’s significant historic building and garden. In the afternoon, Susan Macdonald gave a lecture on establishing conservation policies, followed by a group exercise where the Indian museums were asked to develop conservation policies based on their significance and challenges. The NMWA team was asked to identify points of advice to assist the others in the development of a successful conservation plan (fig. 8). In the final exercise, each team was asked to identify priority actions. The workshop wrapped up with a discussion that gave participants the opportunity to share thoughts on what they had learned from the workshop.

The Workshop Exercises: Applying the Conservation Methodology to the Three Museums

Over the course of the workshop, participants from the three museums engaged in facilitated group activities, presentations, and discussions that focused on assessing the significance of each museum. They also engaged in exercises to identify vulnerabilities that threaten the museums and opportunities for improving the museums. What follows is a summary of the discussions and outcomes of the exercises the three teams completed, including the issues and concerns they identified relating to their respective museums.

Assessing Significance

After the lecture on significance by Susan Macdonald, participants broke into groups according to the museum they represented. Discussions were moderated by a GCI team member and focused on identifying each site's main elements, defining the site's cultural significance, and identifying the elements that contribute to that significance. The results for Exercise 1 (Assessing Significance), as presented by each group, appear below. Appendix D contains the outline and instructions for this exercise.

National Museum of Western Art

ELEMENTS

Building and Additions:

- Main Structure designed by Le Corbusier (significant)
 - Exterior: changes to materials, but unchanged design
 - Interior: ground floor substantially changed (tangible)
 - First floor: small change (tangible); no change to the original design or spatial character
 - Second floor
 - Underground
 - Natural daylight (significant)
 - Tables (significant)
- 1979 New Wing designed by Kunio Maekawa (significant)
- 1997 Special Exhibit Wing

Forecourt:

- Two terraces (significant)
- Gate
- Wall

- Lines on pavement (significant)
- Sculptures (significant)
- Garden

Collection:

- Matsukata Collection (370 pieces) (significant)
- European collection of approximately 5000 objects (significant)
- Works on deposit by Le Corbusier (significant)

SIGNIFICANCE

- A work of Le Corbusier
- Most important collection of European art in Asia
- Significant work of modern architecture in Japan
- Work of important Japanese architects, especially Kunio Maekawa
- Important symbol of the relationship between France and Japan
- Important cultural center in Ueno Park
- Mecca for architects
- Use of Le Corbusier's Modulor system post 1950
- First base isolation applied to historic building in Japan
- Most accessible museum in Tokyo
- The building maintains original design and intangible character

Government Museum and Art Gallery

ELEMENTS

Landscape and setting

- City: Sector 10—cultural sector
- Sector: positioning of museum within cultural core
- Site: plaza, water bodies, and outdoor display and vegetation, bicycle parking (this last element is currently missing, but should be restored). Noncontributing element: fountain.

Building

- Exterior
 - Open plan and spaces
 - Building envelope (exposed concrete, brick tile cladding)
 - Pilotis upon which the cuboid floats
 - Undulatory glazing
 - Sawtooth skylights
 - Balconies and aerators
 - Clerestory windows
 - Gargoyles
 - Noncontributing: window grilles
- Interior
 - Pivoting door and ceremonial entrance
 - Ramps and columns
 - Mural
 - Furniture and display units
 - Lighting
 - False ceiling

- Flooring
- Noncontributing: air conditioning and other building services; Children's Gallery (relocation/redesign is recommended); later partitions

Museum collection

- All artifacts
- Storage
- Conservation laboratory
- Archives

SIGNIFICANCE

Landscape and building significance:

- Exemplar of Le Corbusier's vision for the modern museum. It is the most evolved realization of the open plan museum concept as it encompasses all levels of design, from the macro level of the city to the site and building. Also, the building is part of the series of museums that show the development process for the Museum of Unlimited Growth idea.
- Historic value. Part of the educational policy of independent India is to use museums as knowledge centers.
- Architectural value. It makes a contribution to modern ideas in architecture, use of technology, adaptation to local context (materials), design details and materials, as well as a prototype for museum building design in independent India.
- Continuity of cultural–social value. It is the center of cultural hub for the city.

Collections significance:

- Associational significance with partition of India
- Art history significance of the collections, which contain sculptures and paintings (miniature and contemporary) ranging from as early as the second century CE to the present
- Scientific value in material and technology applied to objects

Sanskar Kendra

ELEMENTS

- Closest realization of Le Corbusier's museum prototype
- Doughnut plan
- Service floor
- Le Corbusier's five principles represented in the building: pilotis, roof garden, open plan, facade independent from structure, and horizontal windows
- Nonstructural walls in exposed brick; exposed reinforced concrete structure
- Relationship with Tagore Hall
- Site location: relationship with river, old city, and other cultural institutions
- Kite Museum
- City Museum collection

SIGNIFICANCE

- Site as a link to the evolution of the city
- Purest realization of Le Corbusier's Museum of Unlimited Growth
- High integrity in design, materials, and use

Developing a Statement of Significance

Exercise 2 (Write the Statement of Significance) was developed for the teams from the two museums that did not already have a statement of significance: Sanskar Kendra and the Government Museum and Art Gallery. These statements were based on results from exercise 1 and also informed the development of the collective statement of significance presented later in this report. The NMWA was the only institution that already had a statement of significance; therefore, the team provided a copy of its current statement, which is reproduced below. Appendix E contains the outline and instructions for this exercise.

National Museum of Western Art: Statement of Significance

- The NMWA was specifically established in order to house the Matsukata Collection of modern French art. The collection was confiscated by the French government in 1944 as an enemy asset, but was returned to Japan in 1959. The museum is therefore of major historical significance as a symbol of the renewed friendship between the two countries after WWII.
- The NMWA has served as Japan's only national institution dedicated to the history of Western art. Its collection is now considered to be the most important collection of Western art in Asia.
- The Main Building of the NMWA is the sole example of the architectural work in Japan of the great modern architect Le Corbusier. It was realized with the collaboration of the three Japanese architects who had worked in Le Corbusier's Paris office, and therefore it represents the influence of the great modern architect on the development of modern architecture in Japan.
- The Main Building is an outstanding realization of Le Corbusier's "Five Points of a New Architecture." It is also one of only three art museum buildings that are based on the architect's concept for a Museum of Unlimited Growth. The design of the building and of the forecourt garden is based on Modulor, the proportioning system Le Corbusier devised during the 1940s.
- While maintaining and improving its function as an art museum, the original design of the Main Building has been carefully preserved. In order to protect the building against earthquake, the seismic isolation retrofit system was applied for the first time in Japan.

Government Museum and Art Gallery: Statement of Significance

The Government Museum and Art Gallery, Chandigarh, is an outstanding national example of modern architecture in India. It simultaneously illustrates formal technological and material innovation in modernism to reflect post-independence ideals of nation building and museum design. At the same time, it represents an ensemble of outstanding modern architecture that marks the transnational exchange of architectural ideas and its subsequent impact on Indian and Western architecture, which lasted for more than three decades. It is an iconic sculptural masterpiece designed by Le Corbusier as the final realization of the Museum of Unlimited Growth concept.

Landscape and Building Significance:

- An exemplar of the architect's vision for a modern museum. It is the most evolved museum realizing the open plan concept from the macro level of the city to the site and building. It is also part of the series of other museums that show this process of development of the idea of unlimited growth.

- Historic value. It is part of the educational policy of independent India to use museums as knowledge centers.
- Architectural value. It has made contributions to modern ideas in architecture, use of technology, adaptation to local context (materials), design details and materials, and is a prototype for Museum building design in independent India.
- Continuity of cultural–social value. It is the center of the cultural hub of the city.

Collections Significance:

- Associational significance with partition of India.
- Art–historic significance of the collections ranging since the first century–sculptures and paintings (miniature and contemporary).
- Scientific value of material and technology.

Sanskar Kendra: Statement of Significance

- Sanskar Kendra represents how the influential Western modern architecture was brought to India.
- The building was designed by Le Corbusier, a master architect who introduced new concepts in the field of architecture, which would become extremely influential.
- The building introduced Ahmedabad to modern architecture concepts that would later dominate the built landscape, such as the framed structure and an architectural language without purely decorative elements.
- The building became an object of study for Indian architects. Thus, it influenced both the architects and their clients to think differently.
- Sanskar Kendra demonstrates how Le Corbusier adapted his concepts to develop a new structure suitable for the dry heat environment of Ahmedabad with devices like cavity walls, diffused natural lights, a central water body, and green roof. These elements characterize the building as an outstanding example of how modernism coped with climatic conditions.

Threats and Opportunities

These are the results of the discussions that took place on the afternoon of the third day of the workshop. Discussions were informed by Susan Macdonald's lecture on the relationship between the identification of threats and opportunities and the preservation of cultural significance, as well as presentations by the three museums on current challenges. The roundtable discussions that followed focused on the identification of threats and opportunities shared by the three museums, as well as threats and opportunities unique to each site.

Threats Common to the Three Museums

- Material deterioration:
 - Brick
 - Concrete
 - Metals
- Balancing architecture, collection care, and human comfort
- Collections vulnerable to environmental conditions
- Insects and pests

- Environmental performance of the buildings, such as temperature and relative humidity
- Waterproofing of roofs demanding frequent repair/maintenance
- Staff is limited in number
- Material deterioration over time
- Tensions between architectural design concept and practical realization
- Complex roof shapes and details difficult to maintain
- Pollution
- Earthquake impact on buildings
- Impacts of past changes

Opportunities Common to the Three Museums

- Fondation Le Corbusier has historical documents to support conservation.
- Fondation Le Corbusier has offered to support documentation through research grants.
- The buildings are highly significant nationally and internationally.
- The museums share a lot of the same challenges and solutions. Potential to share experiences, knowledge, and interpretation, which could lead to a formal network.
- Common commitment to conserve buildings and collections.
- All have implemented or started to implement professional processes.
- Resources are available to develop conservation planning process and institutional support.

National Museum of Western Art

THREATS

- No room for expansion
- Increased maintenance demands
- Increased performance demands
- Limitations to moving art due to difficult route into gallery spaces
- Size limitations to art objects:
 - Low ceiling
 - Pillar spacing
 - Weight load limitations
- Natural daylight intensity with skylights and large windows
- Need for cooling to control temperature in summer
- Backlog of objects for conservation
- Impact of measures to manage museum environment on original museum fabric

OPPORTUNITIES

- Full record of building works since construction
- Well-resourced and professional conservation and curatorial staff
- High level of institutional structure
- Shift to preventive conservation approach for objects and coordinated process in place within institution
- Increased interest in building due to World Heritage Listing and rise in visitation of the main building
- High percentage of objects in good condition
- Leveraging the benefits of World Heritage status

Government Museum and Art Gallery**THREATS**

- Water seepage
- Lack of funds
- Inappropriate patch repairs on the interior
- Only one in-house conservator
- Displays that block natural light
- Collection is more valued than conservation of modern architecture
- Ad hoc collection condition assessment
- No environmental monitoring or policy in place
- Area of replaced brick; coating on brick
- Damage to floor tiles
- Surveys, assessment, and documentation are needed
- Deterioration of water bodies; installation of railing surrounding it

OPPORTUNITIES

- Conservation of modern architecture in nascent stage in India
- Green solutions in original design to model climate system
- Highly intact architecture; some later changes are reversible

Sanskar Kendra**THREATS**

- Low visitation
- Proximity to a busy road
- Possible structural issues
- Exhibition design could conflict with building conservation values
- Current degraded landscape is not used or inviting
- No museum mission or clear vision
- Second floor beams restrict access
- Governance
- Access road level higher than floor level at ground floor
- Water damage on walls and ceiling
- Concept of city museum has not been successful in engaging the public
- Incompatible uses in the past

OPPORTUNITIES

- An inventory of the collection has been started
- World Heritage city status and role of the museum; potential to realize Sanskar Kendra concept
- Service floor currently unused, can be repurposed to provide for appropriate services as originally designed

Conservation Policies

On the last day of the workshop, participants representing Sanskar Kendra and the Government Museum were asked to develop conservation policies for their museums. In the meantime, the team from the NMWA prepared advice on how to develop a

successful plan based on its experience developing and implementing its conservation plan. The results presented here were achieved through small group discussions moderated by GCI staff. Discussions were based on lectures by Kathleen Dardes on conserving and managing museum collections in iconic buildings, Hiroya Murakami on NMWA's conservation plan, and Susan Macdonald on developing conservation policies. Appendix F contains the outline and instructions for Exercise 3 (Conservation Principles and Policies).

Policy Development Process of the National Museum of Western Art

- Collect documents about original construction and additions.
- Create a timeline of every change until the present.
- Compare original state to present state.
- Catalog every building element and assign a category according to level of significance (1 to 5).
- Determine conservation policy for each category related to building element.
- Develop and adopt collection management policies and museum management policies.
- Create a three-year plan for museum activities and update it yearly.

Advice from the National Museum of Western Art

- Work closely with government when carrying out renovations and making plans.
- Consult experts and include many different groups in order to achieve a balanced viewpoint.
- Increase amount of information available online and in other media to increase the public's awareness of the Le Corbusier museums.
- Increase availability of information about Le Corbusier museums at the museums.
- Take into consideration that the building is part of the collection.
- Curators should understand how to display artwork in harmony with the building.
- The museum is not complete until it displays art/objects.
- The building is difficult to understand. From the exterior, it is blank and does not communicate. We have to help the general public to understand it, for instance with guides, brochures, and a website.

Government Museum and Art Gallery: Policies

- Governance and funding
 - Work out a more robust governance structure with museum and conservation expertise.
 - Strengthen existing advisory committee with quarterly meetings.
 - Rigorous maintenance and management regime to be followed as per CMP.
 - International and national resources to be identified and engaged with for sustenance and funding in connection with the collections management and building use plan.
- Site planning and landscape
 - Respond to original site setting of cultural core of Chandigarh.
 - Bring back original landscape elements—water bodies, displays, and vegetation.
 - Work out sustainable long-term solutions for maintaining water bodies.
- Conservation
 - Retain existing materials and historic fabric.

- Repairs of any area/material to be undertaken only after mock-ups are in place, based on scientific testing.
- Introduction of any new material should be compatible with original material.
- Any intervention should be reversible in nature and should not detract from the visual connections of the original design.
- Collections management and archives
 - Prepare a comprehensive collections management policy that includes policies on cataloging, archiving, condition assessment, environmental monitoring, management software, conservation, acquisition, research, publications, display, and loan for exhibitions.
 - Develop a historic archives policy.
- Use and Interpretation
 - Policy for expansion to be developed in coherence with the concept for the Museum of Unlimited Growth.
 - Ensure dialogue between architectural spaces and collections so that cultural significance of each is enhanced in use plan.
 - Original display systems should be retained to the extent that they support the significance of the building and collections. In case of any modification or changes in displays, they should be aesthetically and environmentally compatible in terms of material as far as possible.
 - Interpretation of building and collections through various media to be communicated to all visitors.
- Visitor management and outreach
 - Create an annual calendar of events and outreach.
 - Universal access to be addressed including functioning of lifts.
 - Collaborate with international, national, and local institutions for various capacity building, research, and outreach activities.
- Lighting, infrastructure, and services
 - Install sustainable and energy efficient systems using passive means to the degree possible, and close to the original, to be used for water-related issues (surface drainage, etc.) and air circulation issues.
 - Lighting systems to be retained/developed, keeping in mind the significance of architectural spaces and needs of the collections on display.
- Risk
 - Security issues to be resolved with conservation policies in mind.
 - Security systems to be developed that respect retention of physical and visual connections of architectural spaces.
 - Traditional system of sealing museum to be retained for ritual significance; protection of metal door to be resolved.
 - Regular fire and safety drills for the staff are essential.
 - Seismic risks to be evaluated for developing risk policy, as Chandigarh is in seismic zone-4 and the building is on pilotis.
- Monitoring
 - Environmental monitoring system to be introduced for the building and the collections.
 - Data monitoring for temperature, humidity, noise, dust, and light to be undertaken on a regular basis.
 - Develop periodic monitoring for building structure and materials.

Sanskar Kendra: Policies

- Create an institutional structure with appropriate and independent governance and professional staff.
- Create a multidisciplinary advisory body with members from local related institutions and, potentially, relevant international advisors.
- Conservation of the building should drive use and activities.
- Work with experts to develop the museum in keeping with the Sanskar Kendra concept while minimizing change to the building.
- Manage stakeholders through engagement with other local cultural institutions and Le Corbusier building owners.
- Plan for ongoing maintenance needs.
- Learn and share with other modern museums and sites.
- Share and leverage with the Government Museum in Chandigarh during the process of conservation.
- Undertake professional oral histories with B. V. Doshi and other stakeholders about site and the contemporary period.
- Adopt an internationally recognized methodology for conservation and museum use.
- Phase the work to gain support—prioritize conservation of the building and develop exhibits only after the building is stabilized.
- Restore and ensure stability of the building and the institution.
- Protect the site and its setting through a Precinct and Local Area Plan.
- Ensure highly qualified teams to work on investigation and conservation.
- Re-establish the elements including courtyards, roof, and pilotis,
- Retain and preserve interstitial spaces (remove existing uses and prevent new ones)
- Manage slopes and levels around building to improve drainage
- Conduct emergency works:
 - Remove toilets on second floor.
 - Carry out emergency repairs.
- Upgrade services for museum (including reviving service floor).
- Maintain the site and surroundings.

Conservation Priorities

In their final workshop exercise, participants were asked to list their main conservation priorities. The results presented here were developed through small group discussions. Appendix G contains the outline and instructions for Exercise 4 (Conservation Priorities).

National Museum of Western Art: Priorities

- Complete plan for 2020 renovation (urgent!).
- Develop an exhibit that integrates modern art with architecture.
- Continue relationship with Indian museums.

Government Museum and Art Gallery: Priorities

- Governance structure with staff and decision making system: Advisory museum committee to be reconstituted to review the CMP preparation progress and its implementation in six months.
- Building conservation: Prioritize drainage and seepage for immediate changes.

Recommend maintenance while preparing CMP.

- Collections management: There are environment-related issues leading to deterioration, especially due to insects and pests threatening textiles. Temporarily move sensitive objects to storage and start environmental monitoring.
- Follow-on plans: A CMP is under preparation.
- Unused items to be auctioned so that museum space is cleared up.

Sanskar Kendra: Priorities

- Undertake a CMP, preliminary condition assessment and emergency conservation works if needed.
- Establish an institutional structure; governance and multidisciplinary advisory body.
- Develop a museum concept.
- Network with other Le Corbusier designed museums.

Collective Statement of Significance and Conservation Recommendations

During the event, it became clear that the three museums share important heritage values. These shared values, identified during the workshop, were later consolidated into a collective statement of significance (below).

The Collective Cultural Significance of Le Corbusier’s Three Museums: Sanskar Kendra, Ahmedabad (1954); The National Museum of Western Art, Tokyo (1959); and The Government Museum and Art Gallery, Chandigarh (1968)

The three museums, designed by Swiss architect Le Corbusier over the last decade of his life, are based on his conceptual model of the Museum of Unlimited Growth, initially conceived in 1929. The series of museums constructed in Ahmedabad, Tokyo, and Chandigarh may collectively be recognized as internationally significant:

- I. As exemplars of the **interchange of human values** internationally in relation to modern architecture.
- II. **As an exemplary contribution to modernism in its search for a new concept for the museum, this design represents the idea of the “museum as machine,” which breaks with the traditional notion of a museum as a monument** designed to house artifacts, and instead provides a non-monumental place for exhibiting culture with a human scale, experiential spaces, and the possibility of unlimited expansion.
- III. **As an integrated series, these three buildings represent the complete and only realization of Le Corbusier’s prototypical Museum of Unlimited Growth.** They all demonstrate Le Corbusier’s five points of architecture, as well as his modular ideal, and incorporate material innovations and spatial complexity. The series demonstrates the evolution and refinement of the prototype museum concept, as well as its adaptation to local conditions and building technologies to suit the museums’ respective geographic and climatic contexts, and the programmatic requirements of each, thereby demonstrating the interplay of theory and practice developed by Le Corbusier over half a century.
- IV. **As an interesting interaction between idealization and localization, thus exemplifying the pragmatic idealism evident in the constructed sites of Le Corbusier,** with his extraordinary concept being modulated on site by regional modern architects (including B. V. Doshi, M. N. Sharma, and Kunio Maekawa), thus nurturing modernism’s Asian diaspora and affirming modernism as the architectural language of the future.

- V. **As outstanding examples of iconic modern museums that remain in their original use, each plays an important cultural role in the urban life of the city it inhabits:** in Tokyo, as a national repository for Western Art; in Chandigarh, as a cultural marker for the new, modernist capital city; and at Ahmedabad, as the museum telling the story of the city as part of a larger cultural space for the expanding community. All are substantially intact in concept, design, and material fabric, and largely retain their settings and relationships with their cities.

General Recommendations for Conserving Le Corbusier's Three Museums

Workshop participants recognized the importance of the following in the care and conservation of each of the Le Corbusier-designed museums:

- Understand the significance of the relationship between the buildings and their collections. Conserve and maintain the buildings as well as the collections, including securing access to resources to operate them effectively.
- Engage expert staff and ensure that the staff structure is adequate to guide future stewardship and conservation of the buildings and their collections.
- Develop and implement a CMP, or if one is already in place (NMWA), follow its policy recommendations and update it periodically to account for changing circumstances. This type of document should be developed with a multidisciplinary team led by an expert in conservation and with input from others, such as a historian with experience in Le Corbusier's work, and architects and engineers associated with the building's creation and original construction.
- Ensure that the conservation of the building dictates its use and what happens within it. Recognize that the building is the principle exhibit and its careful conservation must drive any proposals for changes arising from or related to collection care and exhibit needs. Consider opportunities to interpret the building through museum programming.
- Plan interventions to the building only after detailed investigations, research, and design work have been completed. Implement interventions using only contractors with skill and knowledge of modern buildings.
- Establish and sustain a network with other Le Corbusier designed museums.

Conclusion

The workshop offered participants the opportunity to enhance their understanding of the three museums designed by Le Corbusier based on his prototype for a Museum of Unlimited Growth. The exchange of knowledge revealed the challenges and opportunities for these institutions to preserve their cultural significance. In addition, participants learned about tools and resources that can be employed in facing the difficult challenge of balancing conservation of historic properties and collections (see appendix H). They articulated the significance of their respective museums in their individual statements of significance, assessing both the importance of the building and the collection. They also began to understand how the three museums are related and can be understood as three parts that make up a whole. This concept was expressed in the collective statement of significance, which represented a new way of thinking about the museums.

Appendix A: Workshop Agenda

Sunday, February 4, 2018

Ahmedabad, India

Day 1: Introduction

Afternoon

Site Visit: Sanskar Kendra Museum

- Talk on history of museum (B. V. Doshi)
- Walk through Sanskar Kendra Museum

Monday, February 5, 2018

Ahmedabad, India

Day 2: Understanding Significance

Morning

Introductions: GCI

- Aim of the workshop (Chandler McCoy)
- Workshop agenda (Chandler McCoy)
- CMAI Initiative (Susan Macdonald)
- MCE Initiative (Kathleen Dardes)

Lecture: “The Importance of the Museum of Unlimited Growth within Le Corbusier’s Oeuvre” (Brigitte Bouvier)

Break

Presentations: Representatives from the three museums

- History of building
- Description of building and collection

Discussion and Observations (all)

Afternoon

Lecture: "Introduction to the Conservation Process and Significance" (Susan Macdonald)

Questions (all)

Exercise 1: Each museum discusses and identifies their significance (museum participants)

Break

Reporting Back: Each group shares their results

Group Discussion: Identify commonalities and differences

Exercise 2: Revise and craft statement of significance

Site Visit: Tour of Mill Owners' Building led by Abhinava Shukla, secretary general, Ahmedabad Textile Mills Association

Tuesday, February 6, 2018

Ahmedabad, India

Day 3: Vulnerabilities, Threats, and Opportunities

Morning

Introduction: Identifying threats and opportunities (Susan Macdonald)

Presentations: Representatives from each museum

Condition of building
Challenges and implications

Discussion

Afternoon

Roundtable Discussion 1: Common threats to significance, vulnerabilities, and constraints (all)

Roundtable Discussion 2: Opportunities (all)

Evening

Public Lecture:

Welcome (Mukesh Kumar, Ahmedabad Municipal Commissioner)
Introduction to CMAI and speakers (Chandler McCoy)
The importance of the Museum of Unlimited Growth within Le Corbusier's oeuvre (Brigitte Bouvier, Fondation Le Corbusier)
National Museum of Western Art (Hiroya Murakami):

Government Museum and Art Gallery (Sangeeta Bagga)
Sanskar Kendra (B. V. Doshi)
Moderated discussion (moderated by Susan Macdonald)
Q and A with audience (all speakers)

Wednesday, February 7, 2018

Chandigarh, India

Day 4: Travel to Chandigarh

Evening

Site Visit: Tour of Government Museum and Art Gallery led by Seema Gera.

Thursday, February 8, 2018

Chandigarh, India

Day 5: Principles, Policies, and Priorities

Morning

Presentation: "Perspectives on Conserving and Managing Museum Collections in Iconic Buildings" (Kathleen Dardes)

Roundtable discussion 3: Collections issues

Break

Presentation: NMWA discusses their policies and managing change (10 minutes)

Group discussion

Afternoon

Lecture: Introduction to conservation principles and policies (Susan Macdonald)

Questions (all)

Exercise 3: Each museum develops key principles and policies (museum participants)

Each group shares their results

Break

Exercise 4: Each museum identifies three priority actions

Each group shares their results

Wrap-up: participants share two learnings from the workshop (all)

Final Remarks (Susan Macdonald and Kathleen Dardes)

Appendix B: Participants' Biographies

Workshop participants gathered for a group photo at the Mill Owners' Building in Ahmedabad.

Photo: Ahmedabad Municipal Corporation.



Dr. Sangeeta Bagga Mehta is principal, Chandigarh College of Architecture, where she teaches urban design, theory of design, and architectural design studios. Professor Mehta has also been very active in heritage conservation work as nodal officer for the transnational serial nomination of the architectural works of Le Corbusier to the UNESCO World Heritage list, with the inclusion of the Chandigarh Capitol Complex. Her recent cause for care of heritage is her collaboration on the Getty's Keeping It Modern grants for the iconic Gandhi Bhawan and the Government Museum to advance conservation practice of modern architectural marvels across the globe.

Reem Baroody is a project associate in the Collections department of the Getty Conservation Institute (GCI), where she is the manager of the GCI's conservation guest scholar, postdoctoral fellow, and graduate intern programs. She also supports the coordination of activities related to the Managing Collection Environments and Research Into Practice Initiatives. Between 2006 and 2008, Baroody was a member of the Getty Leadership Institute where she supported the Museum Leadership Institute, and Museum Leaders: The Next Generation. Before coming to the Getty, She spent twelve years teaching history and English in Los Angeles area high schools. She holds degrees in history and theology, and a teaching credential from Loyola Marymount University, Los Angeles.

Brigitte Bouvier, currently director of the Fondation Le Corbusier, graduated from the École Normale Supérieure in Paris and the FEMIS (the French state film school). She was professor of film studies at the Université Paris 8 before being appointed as councilor for culture in Boston, Poland, and Morocco. She also served as deputy director for cultural affairs in Toulouse, France.

Kathleen Dardes is head of the GCI's Collections department where she manages the institute's education projects for movable cultural heritage, including courses, workshops, and in-the-field training activities that take place within the United States and internationally; she also oversees the GCI's Information Center. With colleagues in Science, the department also undertakes field activities to adapt and test new research and practical methodologies for collections. Dardes has worked at the GCI since 1988, first in the Training Program, then in Field Projects before taking on the leadership of Education (precursor to the Collections department) in 2007. She studied textile conservation in the Textile Conservation Centre/Courtauld Institute of Art postgraduate program, receiving her diploma from the University of London. Prior to her arrival at the Getty, she worked as a textile conservator at the Museum of Fine Arts in Boston, and in New York at the Cathedral of Saint John the Divine and the Metropolitan Museum of Art.

Dr. Balkrishna V. Doshi (workshop special guest) is a renowned Indian architect, a Fellow of the Royal Institute of British Architects, and a Fellow of the Indian Institute of Architects. Since working for Le Corbusier in the 1950s and supervising his projects in Ahmedabad and Chandigarh, he has developed an extraordinary body of work with his practice, Vāstu-Shilpā, in India. Over almost seventy years of practice, research, and teaching, he has created a wide range of projects that demonstrate an exceptional level of environmental and community awareness, adopting modern architectural principles and adapting them to the local Indian context. His distinguished contribution as a professional and as an academician has been recognized with several international and national awards and honors. Doshi is the 2018 Laureate of the Pritzker Architecture Prize.

Kyo Fukuda is a specialist (architecture), General Affairs Division, at the National Museum of Western Art. Prior to that, she was an assistant researcher from 2011 to 2014. Fukuda began her career in construction process management at several private companies. She holds an MA in Engineering from Tokyo University of Science. She specializes in repair and conservation history of NMWA's main building and preservation of modern buildings.

Seema Gera is working as deputy curator at the Government Museum and Art Gallery, Chandigarh. She joined the museum in 1999 and was curatorial assistant until 2015. Her current responsibilities are managing the antiquities collection and its digital documentation, organizing exhibitions, running educational programs and coordinating outreach activities. Her educational qualifications include a master's degree in medieval Indian history from Delhi University and another in museology from National Museum Institute of History of Art, Conservation, and Museology, New Delhi.

Prabhat Kumar Ghosh, IAS (Rtd.), is chair of the Heritage Conservation Committee (H.C.C.) for Ahmedabad, appointed by the government of Gujarat. Ghosh is a retired member of the Indian Administrative Services (IAS) where he worked for thirty-six years. During his service period, he acted in various capacities in various government departments, including fourteen years spent in urban administration. This brought him in close contact with the built urban heritage. He has deep interest in temple architecture, Indo-Islamic architecture, and the architectural forms developed during the British period. He is also equally interested in the history of India, particularly late-Mughal and colonial periods.

Ana Paula Arato Gonçalves joined the GCI in 2017 as a professional fellow. She has a bachelor's degree in architecture from the School of Architecture and Urbanism at the University of São Paulo and earned an MS in historic preservation from the University of Pennsylvania. Following the completion of her master's degree, she was a 2011–2012 graduate intern at the GCI. Returning to Brazil in 2012, she worked as an architect in private practice and for public institutions engaged in the conservation of modern buildings with a focus on the conservation of modern concrete.

Naomi Hemuki is a conservator and the head of the Conservation Section, Curatorial Division, at the National Museum of Western Art. She received her MA in museum studies at the University of Leicester, and a second MA in conservation studies at West Dean College (awarded by the University of Sussex), both in the UK. From 2006 to 2008, she was an assistant conservator. She engaged in international cooperation in conservation at the National Institute of Cultural Properties, Tokyo, from 2008 to 2013. She has been in her current position since October 2015. She previously pursued professional development training in Germany and freelance conservation work in Japan. She specializes in metals conservation.

Shikha Jain, director, Development and Research Organisation for Nature, Arts, and Heritage (DRONAH), has wide experience in cultural heritage ranging from expert representations at the UNESCO World Heritage Committee for Ministry of Culture, India, to planning and implementation of more than forty conservation and museum projects across the country, including the conservation management plan for Gandhi Bhawan under a Keeping It Modern grant from the Getty Foundation. She is consultant to UNESCO, New Delhi. She is visiting faculty for urban conservation in the Department of Urban Planning, School of Planning and Architecture, New Delhi; adjunct faculty at Centre for Heritage Management, Ahmadabad University; and UNESCO C2C visiting fellow at the Wildlife Institute of India, Dehradun.

Azu Kubota is an associate curator of research and future planning, Curatorial Division, at the National Museum of Western Art. Prior to her current position, she was a curator at the Aichi Prefectural Museum of Art from 2016 to 2017, and associate curator at the National Museum of Western Art since October 2017, following six month's experience as a curatorial assistant. Kubota specializes in modern and contemporary art. She holds an MA in art history at Waseda University.

Susan Macdonald, RIBA, PIA, has managed the Buildings and Sites department at the Getty Conservation Institute since 2008. Susan has a bachelor of science (architecture) and a bachelor of architecture from the University of Sydney, and a master's degree in conservation studies (University of York/ICCROM), and is a certified practicing planner. Macdonald has been involved in a wide range of conservation issues from urban planning, development, economics, World Heritage, and policy and technical matters, and has lectured, authored, and edited various books and articles on these topics. Susan has been involved in international and national advisory committees and editorial boards and is a member of the DOCOMOMO International Specialist Technical Committee, the ICOMOS International Scientific Committee on Twentieth-Century Heritage (ISC20C), and the Association of Preservation Technology International's Modern Committee.

Chandler McCoy manages the Conserving Modern Architecture Initiative of the Buildings and Sites department at the Getty Conservation Institute. Chandler has a master of architecture degree from Columbia University, a bachelor of architecture degree from the University of Virginia, and received additional architectural conservation training at ICCROM. He is a registered architect in the state of New York and a LEED-accredited professional. He is a member of the Northern California chapter of Docomomo-US, the Association of Preservation Technology, the California Preservation Foundation, and is past president of the San Francisco Heritage Board of Directors. Prior to joining the GCI in 2015, he was associate director for planning and design for the Presidio Trust in San Francisco, and prior to that, was a historical architect for the National Park Service in New York City

Hiroya Murakami is the deputy director and chief curator of the National Museum of Western Art. He received his MA in art history at the University of Tokyo. From 1988 to 2006 he was a curator at the Aichi Prefectural Museum of Art. Murakami was the chief curator at the National Museum of Western Art since 2006; deputy director since 2013. He specializes in early-twentieth-century art.

P. K. Vasudevan Nair is a retired assistant superintending archaeological engineer of the Archaeological Survey of India (ASI), with over thirty-seven years of experience in conservation and restoration of archaeological monuments and sites in the states of Gujarat and Rajasthan, and the union territory of Daman and Diu, India. He has successfully carried out conservation and restoration of a large number of earthquake affected monuments (2001 earthquake) in Gujarat. He has functioned as the project leader of the Ta Prohm temple, Cambodia, from 2004 to 2007. He has been a visiting faculty in the Post Graduate Program in Architecture and Settlement Conservation at CEPT University, Ahmedabad, from 2007 to 2012. He has been a deputy general manager with Ahmedabad Municipal Corporation since 2007 and played a pivotal role in getting the Historic City of Ahmedabad inscribed on the World Heritage List in 2017.

Vandana Raj is a museum consultant. She graduated in commerce from the Bhartiya University and holds a master's in development communication from Gujarat University. In her fifteen years of professional experience she has acted as a filmmaker, writer, development communicator, and curator of museums. In 2001, she established Vama Communications specialized in branding, design (video, print, and exhibition), digital (immersive and experiential), and curating and developing high-tech enabled museum spaces. In 2010, she started VamaToonz, a content development studio, to develop original

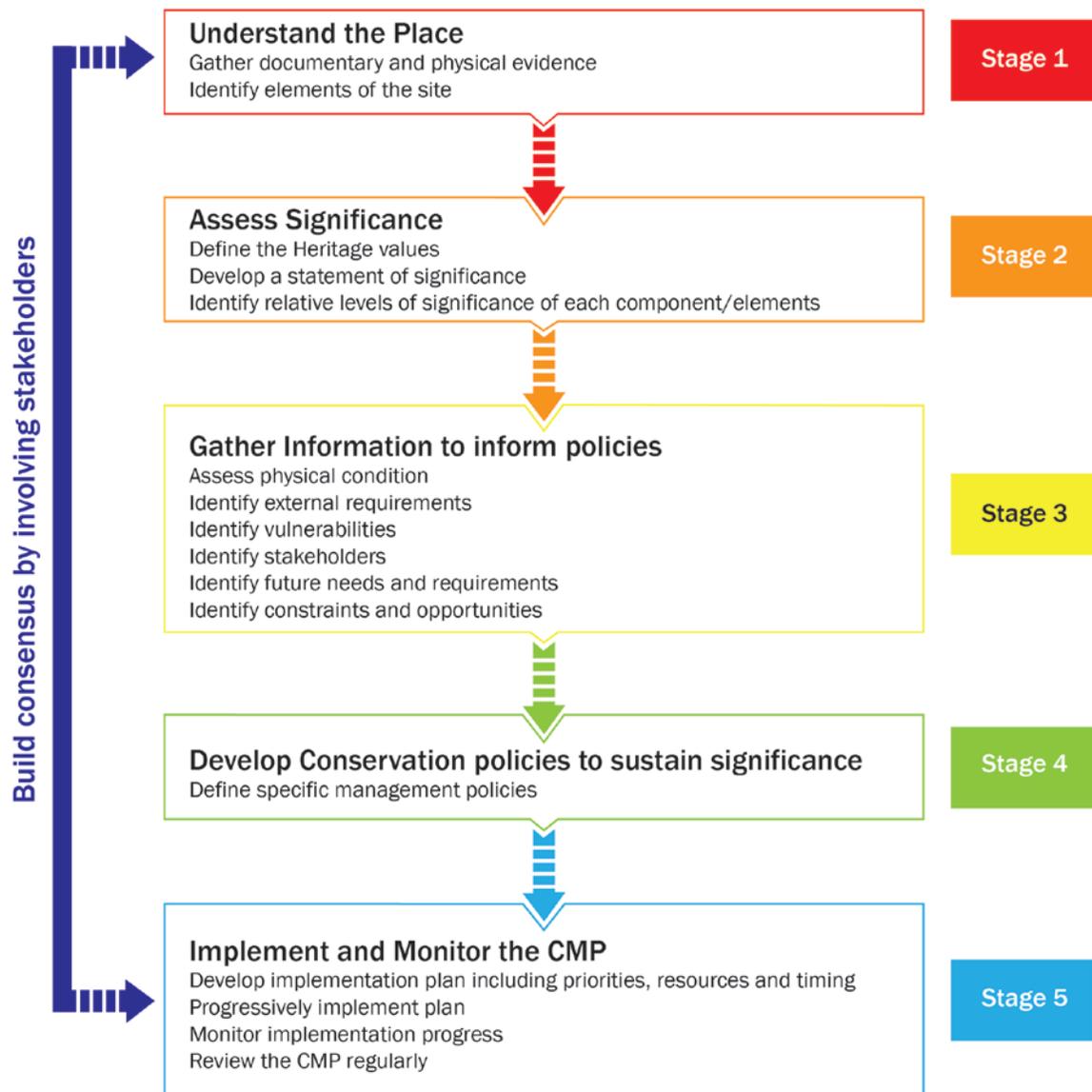
Indian content. VamaToonz has developed over 150 products in edutainment. She has been an official invitee with nominations at the Woodstock Film Festival and San Diego Film Festival in the US, and Annecy Film Festival in France. Her latest work is in the field of developing high-tech enabled museum spaces and she has successfully developed many digital immersive museum spaces.

Ashish V. Trambadia is a conservation architect based in Ahmedabad. He started his career at the Indian Institute of Technology Roorkee (2002) as project associate after earning his bachelor in architecture degree (Maulana Azad National Institute of Technology, Bhopal). He has a master's in architectural conservation (School of Planning and Architecture, New Delhi), and worked as consultant with the Indian National Trust for Art and Cultural Heritage (INTACH) headquarters (2004–2006). He has been working with government and private heritage conservation projects since he established his practice in Ahmedabad in 2006. His work includes condition appraisals for Rani-ki-Vav in Patan; the Lonar group of monuments; Louis Kahn Plaza at the Indian Institute of Management in Ahmedabad; and Ahmedabad fort walls; and city level projects like a heritage tourism plan for Sidhpur and heritage walk route upgrades in Ahmedabad. He is presently working on a World Monuments Fund-supported project with the Madhya Pradesh government for a conservation plan for Hinglajgarh Fort. Appointed as conservation architect, he has completed projects with numerous Indian agencies, institutions, and governments. He works with his wife and partner, Poonam Trambadia, an academican and conservation architect.

Rabindra Vasavada is an experienced architect with special interest in heritage conservation. He holds an architecture degree from the Maharaja Sayajirao University of Baroda and postgraduate studies in architecture and planning from the Royal Academy of Fine Arts in Copenhagen. He was an assistant to Louis I. Kahn on his Indian Institute of Management Project at Ahmedabad and later on various extensions at IIMA. He has been involved in architectural practice, research and documentation, and academics since 1976. He has worked extensively on documentation and conservation projects all over India. He was founding professor and head of the postgraduate program in conservation studies at the CEPT University. He has been an advisor to the National Monuments Authority of the Ministry of Culture and the World Resource Institute, Washington DC. He has been a project consultant for the Archaeological Survey of India, and was appointed a member of the National Committee on Conservation Policy for reviewing the Archeological Survey of India Act in 2009. In 2010, the Ahmedabad Municipal Corporation assigned him the task of preparing the World Heritage City Nomination Dossier for the Historic City of Ahmedabad, which was inscribed on the World Heritage List in 2017.

Appendix C: GCI Conservation Planning Process

The Conservation Planning Process



Appendix D: Instructions for Exercise 1 Assessing Significance

EXERCISE 1: ASSESSING SIGNIFICANCE

INSTRUCTOR(S): SUSAN MACDONALD

DATE: MONDAY, FEBRUARY 5, AT 2:00 P.M.

EXERCISE 1 (time allotted 45 minutes)

Break into assigned groups, each with a facilitator. Nominate a rapporteur/scribe for each group. Each group will provide answers to the following questions and topics. Reconvene large group and a rapporteur from each group summarizes results of small group session.

After discussion, write answers to the following questions:

ELEMENTS

1. What are the main elements of your museum? From your perspective? For other stakeholders?
2. Which specific elements are significant? Which elements do NOT demonstrate significance?

SIGNIFICANCE

1. Why is your museum significant? How significant is it?
2. What do visitors find significant about the museum?
3. Assess the significant for each of these typical elements:
 - BUILDING/ARCHITECTURE
 - SITE/ LANDSCAPE
 - COLLECTION
4. Which elements might tolerate more change than others without impacting the museum's significance?

EXAMPLE THE EAMES HOUSE

ELEMENTS: Those things that constitute the place
The building complex (residence, studio, courtyards)
Its landscape (trees, meadow, paved areas) and setting (bluff overlooking the ocean in residential area)
Its contents and collections (household objects, clothing, art and objects collected by the Eameses, furniture, etc.)

SIGNIFICANCE:

- An outstanding international exemplar of postwar modern residential design
- The home and landscape that Ray and Charles Eames designed for themselves
- With its contents and collections, it embodies the Eameses reflective, iterative approach to design and provides evidence of the Eameses humanization of industrial modernism
- A place of international pilgrimage for architects and designers.
- Demonstrates exceptional continuity of occupation and stewardship by the Eames family

Appendix E:

Instructions for Exercise 2

Write the Statement of Significance

EXERCISE 2: WRITE THE STATEMENT OF SIGNIFICANCE

INSTRUCTOR(S): SUSAN MACDONALD

DATE: MONDAY, FEBRUARY 5, AT 4.30 P.M.

EXERCISE 2 (time allotted 45 minutes)

Break into assigned groups, each with a facilitator. Nominate a rapporteur/scribe for each group. Each group will write a statement of significance for its own museum. Reconvene large group and a rapporteur reads the statement of significance.

Cultural significance is the sum of the qualities or values that a place has—esthetic, historic, scientific, social, and spiritual (intangible).

Write a short statement of significance.

Remember to take into account the significance of the following:

- BUILDING/ARCHITECTURE
- SITE/LANDSCAPE
- COLLECTION

EXAMPLE

THE EAMES HOUSE: STATEMENT OF SIGNIFICANCE

- The Eames House is an **outstanding international exemplar of postwar modern residential design** and exhibits many of the hallmarks of the period. These include the innovative selection and use of industrial materials in a residence; the integration of indoor and outdoor living and working spaces; an open-plan layout and flexible-use spaces; the honest expression of materials and structure; and an emphasis on the use of prefabricated and experimental construction materials.
- The Eames House is one of the most **intact and internationally-recognized** works designed under *Arts and Architecture* magazine's influential **Case Study Program**.
- As **the home that world-renowned designers Charles and Ray Eames designed for themselves**, the Eames House provides a visceral experience of their lives, work, and aesthetics, and demonstrates their attitude toward the interrelated nature of life and work. The site's exceptional integrity sustains the Eameses' legacy as innovators and communicators of wide range of ideas.
- The Eames House is a **place of international pilgrimage for architects and designers**.
- The house has had an **exceptional continuity of ownership, occupation, and ongoing care**, with Charles and Ray in residence from Christmas Eve 1949 until their deaths in 1978 and 1988, respectively. Their descendants' ongoing stewardship through the Eames Foundation facilitates public access and research.
- The Eames House with its collections **embodies the Eameses reflective, iterative approach to design**. The collections include important furniture prototypes and production models that demonstrate the Eameses' constant evolution of designs through use and iterative experimentation.
- The collections, which comprise carefully composed assemblages of objects, textiles, and artifacts, provide **evidence of the Eameses humanization of the industrial modernism of the house** through the interplay between craft and machine work, the use of the found object as art, and the celebration of the ordinary and utilitarian.
- The evolution of the Eames House design from the Bridge House to the final design (as built) demonstrates the deepening of the Eameses' **understanding and appreciation of the natural qualities of the site over time**, including its topographical character, the open meadow with its views out to the Pacific Ocean, the pre-existing row of Eucalyptus trees, and the play of light and shadow. The placement of the building complex embodies a sympathetic understanding of the spirit of the place. It respects and retains the site's natural qualities, and through careful design integrates the natural with the manmade.
- Since the time of its construction, the Eames House has been extensively photographed, filmed and written about, **internationally transmitting the influence of the Eames House and its creators as icons of twentieth-century modernism**.
- The continuing practice of welcoming visitors and guests: which has come to be known as the guest/host relationship; **honors Charles and Ray Eames's way of living and socializing at the Eames House, and communicates their spirit of the place**.

Appendix F:

Instructions for Exercise 3

Conservation Principles and Policies

EXERCISE 3: CONSERVATION PRINCIPLES AND POLICIES

INSTRUCTOR(S): SUSAN MACDONALD

DATE: FRIDAY, FEBRUARY 8, AT 1.30 P.M.

EXERCISE 3: (time allotted 45 minutes)

Break into assigned groups, each with a facilitator. Nominate a rapporteur/scribe for each group. Each group will develop approximately six key policies that aim to retain the values of its museum. Reconvene large group; rapporteur from each group summarizes results of small group session in five minutes. You can use the pin-up sheets.

DEVELOP 6 PRINCIPLES / POLICIES FOR YOUR MUSEUM:

Topics to consider (examples):

- Governance, decision-making responsibilities
- Managing change
- Conservation works
- Development, additions, new work, adaptation
- Visitor management
- Security, fire, etc.
- Maintenance
- Interpretation
- Archives, record keeping

Check that policies:

Retain and reveal significance

- Form
- Fabric
- Function/use
- Location
- Intangible value

Consider elements, (e.g.)

- Building
- Landscape
- Collections

Consider owner requirements, resources, and compatible uses

- Address the visitor experience
- Conservation of the collection
- The need to increase size of museum
- Meeting legislative requirements

EXAMPLE

EAMES HOUSE CONSERVATION POLICIES

GOVERNANCE POLICIES

- Goals, responsibilities, future actions of the Eames Foundation
- Approach to change should be significance based

SPECIFIC ELEMENT POLICIES THAT ADDRESS VULNERABILITIES:

- Building
- Landscape
- Collections

DETAILED POLICIES ON:

- Conserving the exterior
- Conserving the interior
- Setting and views, archaeology
- Collections management

OPERATIONAL AND MANAGEMENT POLICIES:

- Interpretation
- Accessibility
- Visitor management
- Managing records and information
- Priorities and responsibilities

Appendix G:

Instructions for Exercise 4

Conservation Priorities

EXERCISE 4: CONSERVATION PRIORITIES

INSTRUCTOR(S): SUSAN MACDONALD

DATE: FRIDAY, FEBRUARY 8, AT 3.45 P.M.

EXERCISE 4: (time allotted 15 minutes)

Break into assigned groups, each with a facilitator. Nominate a rapporteur/scribe for each group. Each group will provide answers to the following questions and topics. Reconvene large group; rapporteur from each group summarizes results of small group session.

LIST 3-5 PRIORITY ACTIONS FOR YOUR MUSEUM:

Start by considering some of the following:

- Immediate management needs
- Urgent building conservation concerns
- Urgent collection concerns
- Follow-on plans that should be written

EXAMPLE

EAMES HOUSE PRIORITY POLICIES:

- Adopt the CMP and implement its conservation policies and regularly review them
- Use professional conservation advice. Appoint conservation architect, collections conservator, and landscape architect
- Implement best practice conservation principles
- Manage in accordance with significance
- Reduce fire hazard to the site by regular removal of undergrowth and leaf litter
- Work with neighbors to manage water, drainage, and fire risks. Potential failure of the upper slope due to run off from neighboring lot is of particular concern
- Develop wildfire emergency plan for the site
- Prepare and implement a Landscape Management Plan
- Develop an environmental improvement plan based upon the findings of the Environmental Assessment and undertake related work
- Remove trees identified as hazardous and threatening to the building complex
- Investigate approaches to rectify, manage, and monitor instability and erosion of the upper slope and implement erosion management recommendations
- Prepare and implement a Heritage Risk Management Plan
- Implement annual pest inspection for contents and collections

Appendix H:

References for Further Research

This list of references for essential resources on conservation planning for buildings and collections was distributed to participants.

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The Getty Conservation Institute