

Behind the Image: Assessing Architectural Drawings as Cultural Records

Julie Collins, Susan Collins and
Christine Garnaut

Dr Julie Collins is the Collections Manager at the Architecture Museum, Louis Laybourne Smith School of Architecture and Design, University of South Australia. Her research interests include architectural records and their collection, and the intersection of architectural history with social and cultural fields. Recent projects include post-war housing (1945 to 1965), women in architecture and biographies of South Australian architects.

Susan Collins (B.Arch. Hons) is a Registered Architect working in the field of heritage. She is a PhD candidate in the Louis Laybourne Smith School of Architecture and Design, University of South Australia (UniSA). Her thesis, 'Traces that remain: architectural drawings as contextual records', focuses on a study of twentieth-century drawings. Her principal resource is the collections of the Architecture Museum at UniSA.

Dr Christine Garnaut is Research Fellow and Director of the Architecture Museum, Louis Laybourne Smith School of Architecture and Design, University of South Australia. An historian, her research focuses on twentieth-century planning and architecture. She is a member of the South Australian Heritage Council.

Appraising architectural drawings can be a daunting task especially when expertise in architecture and design is limited. As a consequence there is a danger that such drawings may not be used to their full potential or even that they may be discarded. This paper proposes a tool to assist archivists with their assessment of the significance of architectural

drawings and in particular, their examination of the drawings' cultural dimensions. The proposal is based on established cultural heritage guidelines including the 'Australia ICOMOS Burra Charter'¹ and the 'Heritage Collections Council (significance)'² document. The authors have built on existing research and used a number of other approaches to develop their framework which includes aesthetic, social, technical and historic themes. The findings were synthesised into a ready reference chart.

Architecture and its records

Architecture is an experience involving all our senses, filtered through our remembered and unconscious prior experiences and modified by our present social, cultural and philosophical experiences. The experience of architecture happens through incidents and sequences, moments and journeys.³

A broad definition of architecture such as this captures the way buildings play an integral role in our society while hinting at the cultural value of architectural records. Many clues may be garnered about a society and the individuals who constitute it by examining buildings and the records of these buildings. Architectural drawings record built fabric and ideas and although it can be argued that the 'entire planet Earth is the only truly complete archive of extant architecture',⁴ Van Bronswijk has observed that the 'advantage that [architectural] records have over buildings is their portability and their potential to act as a primary information source long after the structure has ceased to exist'.⁵

Architectural records include records produced not only by architects but also by those in the associated fields of building, planning, engineering, urban design, landscape architecture and interior architecture. They comprise drawings that are generated during the sketch design, design development and documentation phases of a building project, and written documents such as correspondence, contracts and specifications as well as photographs and press clippings. However, given that drawing is the primary form of architectural communication, drawings of buildings can be regarded as holding special potential as cultural records.

Historically, architectural drawings have not been widely collected by museums and archives but rather 'treated as interesting curiosities or footnotes ... [and] not been deemed worthy of study'⁶ in themselves. As Richardson has pointed out, 'Architectural drawings were collected in the past by architects ... or by topographically-minded antiquarians, but seldom by museums'.⁷ However during the 1970s, with a general renewal of interest in history, discussion on drawing was reinvigorated and collecting institutions began developing their drawing collections.⁸ This was due in part to the establishment of architectural history as a valued field of history rather than being viewed as a 'dilettante subject'.⁹ Consequently, architectural '[d]rawings became the necessary tools of historical research'.¹⁰ During this period the drawings collection of the Avery Architectural and Fine Arts Library at Columbia University (established originally in 1890) grew significantly and other dedicated architecture archives and museums were established, including the Northwest Architectural Archives at the University of Minnesota (1970) and the Carnegie Mellon University Architecture Archives, Pittsburgh, Pennsylvania (1984). In the United Kingdom in the 1970s the Royal Institute of British Architects (RIBA) began exhibiting historical architectural drawings in a specifically dedicated space, the Heinz Gallery.

From the 1970s a further reading of architectural drawings emerged as they were increasingly perceived and valued as works of art. Historians Nevins and Stern explained in their publication *The Architect's Eye: American Architectural Drawings from 1799-1978*, that the emphasis was 'as much on architectural drawings as works of art as it [was] on the important ideas drawings represent'.¹¹ By regarding historical architectural drawings as artworks their intention was to lift the drawings' profile. Collecting and trade in architectural drawings persists today with collectors encouraged to invest because: 'Framed up, architectural drawings can be handsome works of art or at least fine pieces of décor'.¹² By contrast, the less aesthetically pleasing working drawings are seen as 'not worth hanging because of their annotations and worn appearance'.¹³ Archivists have warned of the dangers of the commercial trading of architectural drawings which 'invariably leads to the dismemberment of sets of drawings and increases the likelihood of the works becoming inaccessible to researchers'.¹⁴ Archivists are equally concerned that by viewing drawings as artworks the contextual information which they hold is often ignored.

While the increased recognition of the value of architectural drawings as artworks has had negative effects, it has brought them into the public eye through architectural drawing exhibitions, which have experienced 'exponential growth'¹⁵ over the last three decades. Kristen Feireiss, of the Netherlands Architecture Institute, has warned that

the undoubtedly great artistic value of individual works is an extremely pleasing side-effect, but does not in itself justify their display in an architectural museum. The primary justification for inclusion ... is not the artistic aspect but the concept and context of the design.¹⁶

Thus architectural records must be judged against criteria which are not purely artistic; only then will their 'immense historical and architectural significance'¹⁷ be fully understood.

Collecting Institutions

The motivations for the retention of architectural records have often reflected concerns closely linked with the maintenance of extant buildings, and hence 'practical necessity', 'legal requirements' and 'historical purposes' have been cited as three reasons to keep such documents.¹⁸ In Australia there are few dedicated architectural drawing collecting institutions, and only one architecture museum, suggesting that at the present time 'the future of architectural archives in Australia is uncertain'.¹⁹ However architectural records do exist as part of the distributed national collection and may be found in various archives and museums throughout the country. Records produced by State and Commonwealth government architects or public buildings departments are held within State Records collections and by the National Archives of Australia. In South Australia local councils hold building plans which have been lodged for development assessment purposes - a practice which began formally in 1923 in accordance with the *Building Act*. Records of privately practising architects have, until more recently, had no place for deposit.

The collections of work by privately practising architects which do exist in Australia generally fall under the auspices of the state libraries or within university special collections. For example, the Queensland Architectural Archive at the Fryer Library, University of Queensland, the State Library of Western Australia and the Mitchell Library at the State

Library of New South Wales all have architectural drawings collections. The State Library of South Australia included 'architectural plans and drawings' as a collection priority in its 2006 *Collection Development Policy*.²⁰ Aside from library special collections, many small archives belonging to schools, churches, businesses and other interest groups also hold architectural records relating to their own organisation, for example the Royal Agricultural and Horticultural Society of South Australia. Some architectural practices maintain their own archives such as Woods Bagot Architects in Adelaide whose historic collection dates back to the nineteenth century.

The Architecture Museum at the University of South Australia is dedicated to collecting records of local privately practising architects and associated professionals and assumes a unique and important role as the only collecting institution of its type in Australia. Contemporaneously, it aims to not only generate research based on, but also develop specialist knowledge about, the records. The Museum holds more than 200 000 documents, including over 20 000 architectural drawings, a 2000 volume library of books, journals and trade literature, and a small number of artefacts, mainly drafting tools. Quite often it has the sole surviving copies of plans for South Australian buildings and structures.

The lack of specialist architectural drawing collecting institutions in Australia is of concern, for two reasons. Firstly, there is no systematic strategy in place for the collection of these records which often results in their loss. Van der Hoeven and van Albada have asserted that: 'The loss of archives is as serious as the loss of memory in a human being; societies simply cannot function properly without the collective memory of their archives'.²¹ Secondly, drawings are often donated to collecting institutions, particularly libraries that specialise in books, papers and manuscripts but where there is little expertise in architecture or architectural drawings. Serendipitously acquired drawings are then either at risk of not being fully understood or worse still, incorrectly appraised, sometimes resulting in improper destruction. 'Familiarity with the architectural history of the city and with architects, past and present helps a great deal',²² yet even when archivists are specialists within the field of architectural records, acquisition may be based on individual judgements, because a donation 'feels right'.²³ Hence it is important that if an archive is interested in collecting architectural drawings this focus

is reflected in its collection development policy. By extension, the ramifications of such a focus need to be understood.

It has been acknowledged that: 'Appraisal of architectural records is often viewed as a difficult and puzzling problem for archivists'.²⁴ Unfamiliarity with building plans can be a large part of the problem. Learning to read architectural drawings means learning the graphic language used to describe buildings including their spaces, details, materials, construction methods, siting and style. Most people have looked at drawings of their own residence or examined real estate plans of properties. However these domestic presentation drawings are vastly different from working drawings produced by architects during the documentation phase of a project and the structural engineering drawings used to construct the building on site. The information provided on working drawings is coded to convey complex information. These codes include different cross-hatching styles and abbreviated symbols which indicate materials and add to what can seem a bewildering array of information.

There are also other, more practical, problems associated with the appraisal of architectural records. Often drawings are donated to the collecting institution in bulk when an architectural partnership has dissolved, premises are to be let or the architect has died and the drawings are part of the estate. When this occurs the institution may be offered the practice's entire surviving records and this can sometimes mean thousands of rolls of drawings and hundreds of cartons of documents - potentially, a 'big, beautiful and unwieldy'²⁵ bequest. Conversely, the donor or architect may cull or organise their own records before donation.

Even assuming a collection policy is in place, when unfamiliar with the field, it can be an overwhelming task for the archivist assigned to make the initial decision on whether to accept the donation and then, if it is taken, to follow up with an appraisal. The sheer volume of architectural drawings and their physical state makes it difficult to do any kind of quick assessment as the very task of unrolling large format drawings, which may have been rolled for some years, is a challenge in itself. Even though drawings may have been kept in order while in the architect's office, due to the cumbersome nature of large drawings, they are often moved around from place to place and therefore any initial filing system may have become muddled hence making speedy identification all the more difficult. Plans are usually identified by a title block on the front of

the drawings, but once the drawings are rolled, this becomes difficult to see at a glance, unless the plans are marked on the outside of the roll or kept in a cylindrical tube with external labelling.

The problems of collecting and appraising architectural records are becoming more widespread because of the relative increase in their volume. The rise has been driven by both the growth in the number of architects educated after World War II who are now retiring and looking for somewhere to deposit the records of their life's work, and by the change in the nature of twentieth-century architectural practice whereby copious numbers of drawings are now required in order to construct a building. As Van Bronswijk has argued: 'The sheer quantity of material produced by architects, and the need for specialist staff to select and process accessions, can be additional disincentives in organisations where architectural archives are just one of many record types being collected'.²⁶ The appraisal of archival architectural drawings has thus become a critical issue.

The heritage and significance debates

It is important that any decision regarding the appraisal of architectural records firstly reflects the institution's collection policy and secondly is broadly based and not limited by the canon of architectural history. Architectural history has traditionally had

a taxonomic approach to history, dealing with the way the building fits into the characteristics that define a certain style, or how it is evaluated among the works of a particular architect, or how it utilized design or materials to achieve an innovative solution to a particular problem facing the architect.²⁷

This approach led to the problem that the '[a]rchitectural value of a building (real or assumed) was once the principal determinant in conserving it - in the 1960s a "historic building" often really meant simply "an architecturally beautiful building"'.²⁸ When considering architectural records, the accepted taxonomy fundamentally limited the type of information which could be gained from records. But perspectives have changed, as Marvin Trachtenberg²⁹ stated in 1988 and Christopher Thomas reiterated in 1996, that now 'architecture is less often viewed in isolation from other forms of activity and discourse than before'.³⁰ The

use of wider criteria has become essential when examining both architecture and architectural records. Thus it can be argued that the importance of architectural drawings lies in their reflection of broad themes of our history or in other words, their 'cultural dimensions'. Architectural records are part of our cultural heritage and document our built environment which may or may not be extant. Drawings in particular reflect the social, economic, personal and cultural factors at work during a building's creation.

The appraisal of architectural drawings is thus related to the assessment of their cultural significance and they should be valued in a similar way to other cultural artefacts. The *Australia ICOMOS Burra Charter*,³¹ developed by the International Council on Monuments and Sites (ICOMOS), is an established and accepted document in Australia which outlines best practice in the field of heritage conservation. It defines cultural heritage as tangible assets such as historic places, sites, built environments and landscapes as well as intangible assets including personal stories, memories and lived experiences.³² Places of significance are described as 'having value for past, present or future generations' while at the same time recognising that cultural significance may change over time and places may have differing values for different groups or individuals.³³

Significance as a concept is about 'hierarchies of choice'.³⁴ In the heritage conservation field, significance means 'the degree to which a place possesses a certain valued attribute, and is often used synonymously with the term "value"'.³⁵ There are several precedents used to determine significance, although none of them specifically relate to architectural drawings. Guidelines include: the *Burra Charter*³⁶ used to assess the significance of built heritage; the Australian Heritage Commission's *Australian Historic Themes - A framework for use in heritage assessment and management*,³⁷ also used for heritage places;³⁸ the Heritage Collections Council's (*significance*) - *A guide to assessing the significance of cultural heritage objects and collections* used primarily in museums for objects, and based on the ICOMOS and AHC criteria for built heritage;³⁹ and the *UNESCO Australian Memory of the World*⁴⁰ criteria used to determine significance of documents.

Unfortunately however, as Pearson and Sullivan have emphasised, 'There is no such thing as an objective assessment of significance'.⁴¹ Sloggett has argued that, 'The significance assessment methodology treats

significance as an acquired trait; it is an intellectual patina identified after the event',⁴² while Tainter and Lucas stress that:

We cannot speak of significance as an inherent attribute of cultural properties, waiting only to be discerned. Significance, rather, is a quality that we assign to a cultural resource based on the theoretical [and ideological] framework within which we happen to be thinking.⁴³

Significance assessment hence is politically, ideologically and culturally driven and must be recognised as such rather than as an objective way of ranking items. However the frameworks set in place to determine significance do offer ways of thinking about places, objects and documents that prove useful during the appraisal process.

One further issue, raised by Sloggett, is that significance is not useful as a generic concept; 'Heritage is by definition local'.⁴⁴ National significance cannot address minority culture as 'cultural attributes are insider knowledge'⁴⁵ and, as recognised by Lathrop, of the Northwest Architecture Archives, most appraisal issues 'can be resolved only on a local level because of the highly localized nature of research and user needs in every repository'.⁴⁶

Assessing architectural drawings as cultural records

Using the literature introduced above, the authors of this article devised a project aimed at developing a guide to help archivists charged with the task of appraising architectural drawings to assess their cultural significance.⁴⁷ The aim was not to devise a complete appraisal method for architectural drawings, as it is important that the collecting institution's own collecting and appraisal policies determine the method used for appraisal. Rather this project aimed to bring to the fore the importance of valuing architectural drawings as containers of cultural information. The research went through many iterations before arriving at its chief outcome, the 'Assessment of Architectural Drawings Chart' (Figure 1). Our preliminary investigations concluded that the *Australian Historic Themes* and the *Memory of the World* documents were helpful but not specific enough for assessing architectural drawings. The former was too broad and did not relate closely enough to themes evident in architectural drawing. The focus of the latter was on international, national and regional significance but our investigations revealed that

most architectural drawings are predominantly locally significant. However the *Australia ICOMOS Burra Charter* and the document (*significance*) - *A guide to assessing the significance of cultural heritage objects and collections* proved to be more relevant.

The *Burra Charter* provided 'guidance for the conservation and management of places of cultural significance'.⁴⁸ It divided cultural significance into aesthetic, historic, scientific, and social or spiritual values.⁴⁹ The (*significance*) document was based on similar primary criteria: historic, aesthetic, scientific, research or technical, and social or spiritual. In addition it adopted five comparative criteria which related to objects and documents: provenance, representativeness, rarity, condition, completeness or intactness and integrity, and interpretive potential.

To gauge the types of information that may be read from an architectural drawing the research team held a workshop titled 'Clued Up: architectural drawings as research records', at the South Australian State History Conference in Adelaide in May 2006.⁵⁰ We used six sets of twentieth-century working drawings of various building types including residential, commercial and industrial, and gave a set to each group of five people. The groups were asked to identify basic cataloguing information and to respond to ten questions which were provided as prompts to help them discover ways of reading a drawing. The workshop participants, who included archivists, librarians, professional historians, heritage consultants, staff of the South Australian Heritage Branch, and several architects, identified evidence of many themes including gender roles, economic conditions, class divisions, shifts in technology, categories of home-owners, and architectural styles.

Some of the feedback received about the architectural drawings included: there was a 'lot more information than expected'; it was possible to 'pick up on how the business operated'; it was interesting how the drawings contained 'much social info[rmation]'; and architectural drawings were 'excellent for social aspects, styles and different values'.⁵¹ These reflections concurred with historian Christopher Thomas' experience that: 'Over and over again I have found that consulting the original record challenges perceived ideas and alters the intellectual gestalt of a question'.⁵² The value of architectural drawings as research records perceived by those outside the field of architectural history was revealing.⁵³

The research team had initially devised a 'Cultural Significance Assessment Proforma' for both individual drawings and sets of drawings (informed by the four previously mentioned reference tools for assessing cultural significance). This proforma comprised a 'tick box' system with single line entries and had the goal of producing a 'Statement of Significance'. It was intended to be completed upon acquisition of architectural drawings and as such it combined cataloguing information, data about the medium and condition of the drawing, and a preliminary cultural significance assessment. Several versions were trialled on a series of architectural drawings from the Architecture Museum's collection; and even though the proforma was found to be useful, filling out each adaptation proved extremely laborious and time-consuming.

Following review and analysis of the workshop's outcomes and the proforma trial, we devised the reference diagram the 'Assessment of Architectural Drawings Chart' (AAD Chart) (Figure 1). The AAD Chart features a series of assessment prompts and raises issues of cultural significance. In the drawing assessment process individuals are likely to draw on their existing knowledge of the building and of the temporal and other contexts in which it was designed. The AAD Chart features a range of assessment prompts and is meant as a procedural aid to be of assistance whether or not the user has prior knowledge of the item.

.....

IDENTIFY THE CONTEXT
IDENTIFY KEY INFORMATION SUCH AS: ARE YOU FAMILIAR
WITH THE BUILDING REPRESENTED IN THE DRAWING?,
PROVENANCE, DONOR INFORMATION, ANY RELATED
ITEMS THAT WERE DONATED WITH THE DRAWING.

SITUATE THE DRAWING
IDENTIFY KEY INFORMATION FROM THE TITLEBLOCK
INCLUDING DATE, ARCHITECT'S NAME, CLIENT'S
NAME, BUILDING, LOCATION.

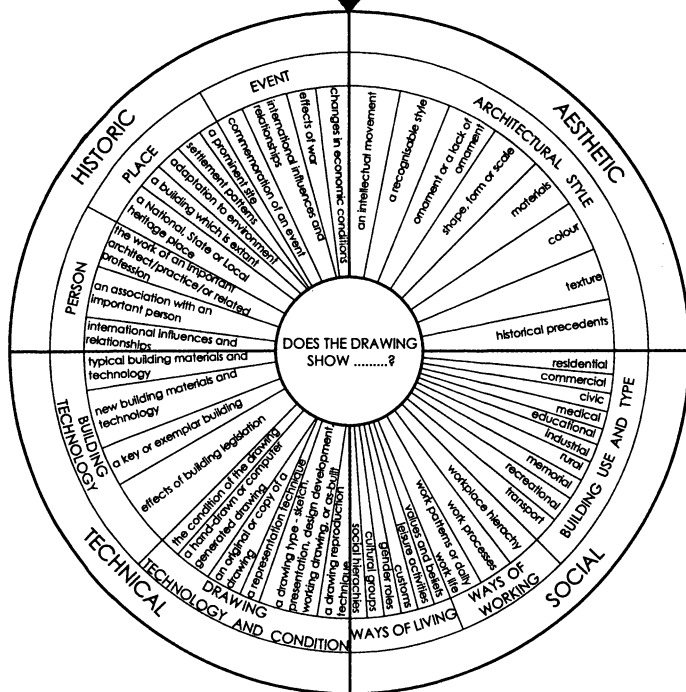


Figure 1. Assessment of Architectural Drawings Chart (AAD Chart). Drawn by Susan Collins.

The first level of assessment identifies the drawing's context. Key information to which attention is drawn includes: whether the building represented in the drawing is familiar, the drawing's provenance, details of the donor and identification of any related items that were received with the drawing.

The second level of assessment requires the drawing to be situated in time and place to allow preliminary data about content to be obtained. Most drawings will have a title block which gives adequate information for this purpose. It may show the architect's name and address, the client's name, the project name, the address of the project, the date drawn, and any associated consultants.

The third level of assessment is based on the criteria for significance as outlined in the field of cultural heritage. It seeks identification of culturally significant themes, namely historic, social, aesthetic and technical. Basic examples of what these may be are given at the centre of the chart. Historic themes include whether a drawing shows evidence of an event for example the effects of a war, a place (such as a prominent site), or a person (including the work of an architect familiar to the appraiser). It is important to note that even if a drawing is of an unexecuted building it still represents ideas prevalent at the time of the design. Social themes which may be read from the drawing include evidence of ways of living, which might indicate social hierarchies, ways of working, which may include work processes shown on the drawing, and building use that indicates purpose(s) of the building.

The technical themes evident in the drawing may include effects of building technology, for example whether the drawing indicates any typical building materials or it may show changes in drawing technology such as the reproduction or printing method. It is important to identify the drawing type, such as sketch design, design development drawing, presentation drawing, working drawing or as-built measured drawing, because working drawings reflect the built outcome due to their production at the end of the design stage. They are the drawings intended as the communication tool with the builder. In addition, the theme of drawing technology covers the physical condition of the drawing. Assessment of this criterion directs the future use of the record and

considers whether or not it is vulnerable to damage, as is the case of works on tracing paper (which becomes brittle over time).

The final theme which may be embodied in the drawing is aesthetic. It may show architectural style through the shape, form and scale of the building, ornament or lack thereof, as well as references to historical precedents such as Classical columns. The use of the AAD Chart not only highlights the drawing's cultural dimensions but also, through the total number of themes evident in the drawing, suggests different levels of significance. This level of examination is best explained through the case study examples which follow.

Osborne Power Station Kitchen and Mess Room

The title block on a drawing of the Electricity Trust of South Australia's Osborne 'B' Power Station⁵⁴ Kitchen and Mess Room (Figure 2) reveals that it was prepared in September 1946 by Hurren, Langman and James Consulting Engineers. The working drawing comprises two plans, one a small scale block (site) plan and the other a larger scale more detailed floor plan.

By examining the drawing alongside the AAD Chart it is clear that there is little evidence of aesthetic and technical themes. This is due to the nature of the plan, which is a horizontal section cut across the building, and hence contains limited aesthetic information. Drawing modes such as elevations and details generally provide greater insight into elements of architectural style. Similarly the plan does not offer much in the way of technical building information due to the small scale which gives little indication of building materials and construction methods.

However the drawing does provide clear evidence of significant historic and social themes. Through it a researcher could begin to piece together the daily work life of an Osborne Power Station employee. The drawing also alerts us to the size of the workforce and scale of activity at the Power Station. For example the Mess Room drawing illustrates seating for almost four hundred staff members at any one time. It reveals more detailed information about workplace hierarchy, a social theme in the AAD Chart. The Mess Room is divided into three dining rooms; the largest accommodates 348 workers, the second largest is designated as the 'Foreman's Dining Room' for twenty-seven men, and the smallest, with seats for twenty-one men, is the 'Staff Dining Room'. These distinctions emphasise the division of labour within the plant and the way in which the space was purposefully designed to reinforce the differentiation between white collar management and blue collar labour.

The provision of a Mess Room at the power station in itself suggests that the Osborne complex was geographically isolated from any local amenities and that it was necessary for the Electricity Trust of South Australia to provide meals for its employees. The types of food available ranged from sandwiches and salads to meat, vegetables and pastries. The drawing reveals this through the kitchen equipment, which includes marble pastry benches, fish fryers, sandwich and salad preparation areas and potato peelers. The presence of a cash drawer suggests that meals were not free.

Thebarton Town Hall and Council Chambers

A Town Hall and Council Chambers for the Corporation of Thebarton (Figure 3)⁵⁵ was designed in 1927 by Kaberry and Chard Architects of Sydney. The building, known today as Thebarton Theatre, is on Henley Beach Road, Torrensville, and is used predominantly as a live performance venue. The associated council chambers are extant but

currently untenanted. The group of buildings is listed on the South Australian Heritage Register.⁵⁶

By examining a surviving set of four water-coloured architectural drawings alongside the AAD Chart it is clear that within the historic category they reveal social and economic themes related to building type. The 1927 floor plans of the Town Hall incorporated a theatre space as well as tenanted shops the latter suggesting that the theatre's financial viability was supported by commercially rentable space for retail use. In this case, the design shows accommodation for a bank and a real estate agent. Thus these drawings demonstrate that building types such as theatres may have incorporated mixed uses.

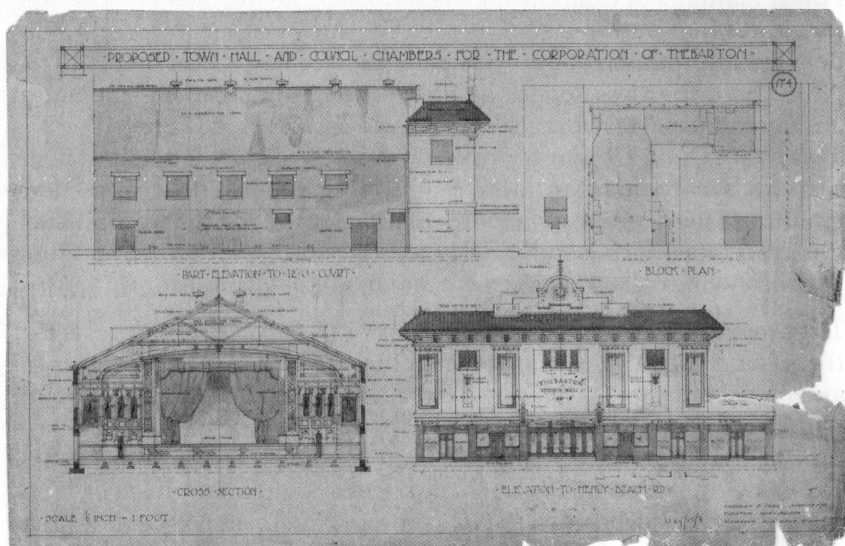
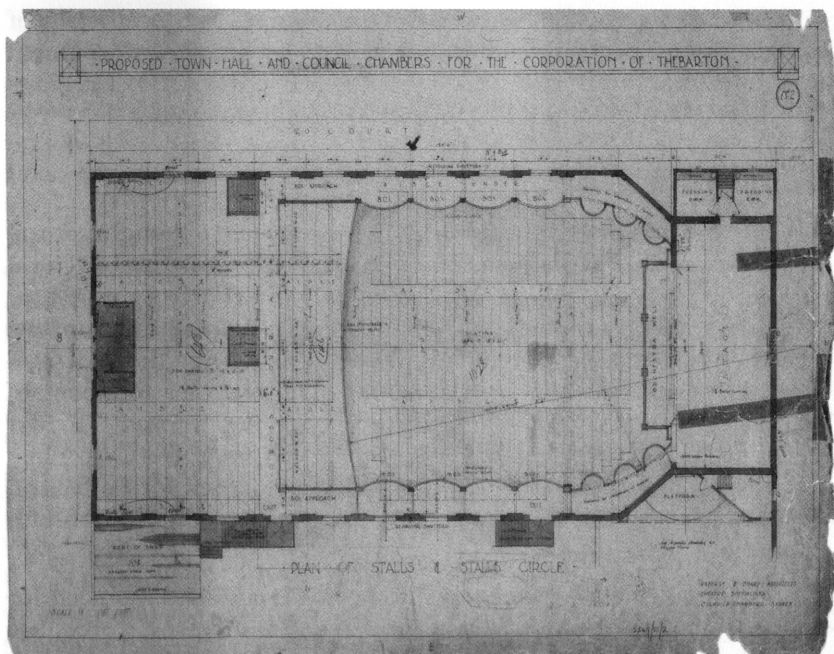


Figure 3. Two drawings of the Proposed Town Hall and Council Chambers for the Corporation of Thebarton, 1927, Kaberry and Chard Architects, LLSAM Hurren, Langman and James collection S249/10/2 and S249/10/4.



The floor plan also shows the social themes of the AAD Chart demonstrating entertainment and recreation pursuits of the period. The theatre space was multi-purpose. It had facilities for live musical performances, revealed by the band and music room and the orchestra pit. Films were screened there, as illustrated by the 'bio-box' and rewinding room at the rear of the theatre. Additionally, it was designed for dances, as shown by the 'balcony for onlookers at dances', as well as dramatic performances as indicated by the dressing rooms backstage. In addition to insights into the leisure and entertainment activities of patrons living in the late 1920s, the drawing provides evidence of economic and social themes through the different types of seating: including on the main floor, in stalls, in boxes and in the dress circle.

The elevations of the Thebarton Town Hall display important aesthetic themes related to architectural style. The interior elevation of the stage in particular represents a grand space which makes reference to the Classical

architectural style through the design of the columns. The theatricality of the space is further reinforced by the use of elaborate plaster ornament and richly coloured fabrics. Through reference to the AAD Chart, it is clear that these drawings have a high level of cultural value.

Conclusion

Architectural drawings have cultural significance and although cultural considerations are but one part of the process of appraising architectural drawings such assessment is vital. The AAD Chart offers a guide for archivists and others involved in that process. It aims to prompt the appraiser to consider whether or not the drawings demonstrate historical, aesthetic, social or technical themes and therefore contain information potentially relevant for research or other purposes. The chart may be used during the acquisition period; cataloguing; de-accessioning; researching and exhibition; to determine priorities for collection management and development; or to prioritise for digitisation and conservation work.

The research and development of the AAD Chart raises the need for specialist training workshops on appraisal and assessment techniques for architectural drawings; such workshops could be arranged through the Australian Society of Archivists. The AAD Chart aims to help archivists to read architectural drawings and determine their levels of significance. Despite the potentially overwhelming nature of the task of appraising architectural records, it is hoped that by approaching them with an eye to identifying the cultural data which they encapsulate, a rich source of historical information may be preserved and used by researchers well into the future.

Endnotes

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⁴ *ibid.*, p.69.

⁵ Barbara Van Bronswijk, 'Architectural Archives: Who collects the designs and papers of Australian architects?', *Voices: the quarterly journal of the National Library of Australia*, vol. 7, no. 2, 1997, p. 28.

⁶ Deborah Nevins and Robert Stern, *The Architect's Eye: American Architectural Drawings from 1799-1978*. Pantheon Books, New York, 1979, p. 11.

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¹⁰ *ibid.*, p. 14.

¹¹ Nevins and Stern, p. 9.

¹² Terry Ingram, 'Architectural drawings attract a new respect', *Australian Financial Review*, 18-19 August 2001, p. 37.

¹³ *ibid.*, p. 37.

¹⁴ Van Bronswijk, p. 29.

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²⁰ State Library of South Australia, 'Collection Development Policy', revised edition, February 2006, p. 21, at <<http://www.slsa.sa.gov.au/webdata/resources/Files/colldevtpolicyfeb2006.pdf>>.

²¹ Robyn Sloggett 'Valuing Significance or Signifying Value? Culture in a Global Context', *Archives and Manuscripts*, vol. 33, no. 2, November 2005, p. 121.

²² Alan Lathrop, 'Appraisal of Architectural Records in Practice: The Northwest Architectural Archives', *American Archivist*, vol. 59, no. 2, 1996, p. 227.

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²⁸ *ibid.*, p. 138.

²⁹ Marvin Trachtenberg, 'Some Observations on Recent Architectural History', *Art Bulletin*, vol. 70, no. 2, pp. 208-241 cited in Christopher Thomas, 'A Historian's Experience of Architectural Collections', *American Archivist*, vol. 59, no. 2, 1996, p. 171.

³⁰ Christopher Thomas, 'A Historian's Experience of Architectural Collections', *American Archivist*, vol. 59, no. 2, 1996, p. 171.

³¹ ICOMOS.

³² ICOMOS.

³³ ICOMOS.

³⁴ Sloggett, p. 115.

³⁵ Pearson and Sullivan, p. 17.

³⁶ ICOMOS.

³⁷ Australian Heritage Commission, *Australian Historic Themes - A framework for use in heritage assessment and management*, Australian Heritage Commission, Canberra, 2001.

³⁸ *ibid.*

³⁹ Heritage Collections Council, p. 9.

⁴⁰ UNESCO, 'Memory of the World Register' at
<<http://www.amw.org.au/>>

⁴¹ Pearson and Sullivan, p. 168.

⁴² Sloggett, p. 117.

⁴³ Joseph Tainter and G John Lucas, 'Epistemology of the significance concept', *American Antiquity*, vol. 48, no. 4, 1983, pp. 707-19 cited in Pearson and Sullivan, p. 168.

⁴⁴ Sloggett, p. 124.

⁴⁵ Sloggett, p. 120.

⁴⁶ Lathrop, 1996, p. 227.

⁴⁷ For a guide to managing architectural records see Waverly Lowell and Tawny Ryan Nelb, *Architectural Records: managing design and construction records*, Society of American Archivists, Chicago, 2006.

⁴⁸ ICOMOS, p. 2.

⁴⁹ *ibid.*, p. 3.

⁵⁰ 'Clued Up: architectural drawings as research records workshop', at the *In history we trust* State History Conference, 27-28 May 2006, Adelaide, Australia.

⁵¹ Participant comments from 'Clued Up: architectural drawings as research records', *ibid.*

⁵² Thomas, p. 170.

⁵³ These findings resonate with, and are reinforced by Susan Collins' PhD research which analyses the complex contextual information embodied in architectural drawings. Susan Collins, 'Traces that remain: architectural drawings as contextual records', PhD thesis in progress, University of South Australia.

⁵⁴ Electricity Trust of South Australia, Osborne 'B' Power Station Kitchen and Mess Room, September 1946, Hurren, Langman and James Engineers, LLSAM Hurren, Langman and James collection S254/16/67.

⁵⁵ Proposed Town Hall and Council Chambers for the Corporation of Thebarton, 1927, Kaberry and Chard Architects, LLSAM Hurren, Langman and James collection S249/10/1-4.

⁵⁶ Australian Heritage Places Inventory, 'Former Thebarton Council Chambers, Town Hall (Thebarton Theatre) & Hall' at <<http://www.heritage.gov.au/cgi-bin/ahpi/record.pl?SA10645>>.

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