



CITY IMAGES. AN INSIDE VIEW OF THE MARKETING POTENTIAL OF STOCKHOLM CITY'S MEMORY OF THE WORLD

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Introduction

In 2011 the building drawings in Stockholm City Archives were inscribed in the UNESCO Memory of the World Register. The event created a strong influx of interest in the 2.5 million objects in the collection, which subsequently resulted in different marketing projects. This text reflects on the outcome of the measures undertaken by Stockholm City Archives since 2011. The aim of the Memory of the World register is according to Irina Bokova, Director-General of UNESCO:

To preserve, raise awareness and promote access to the documentary treasures of humanity.¹

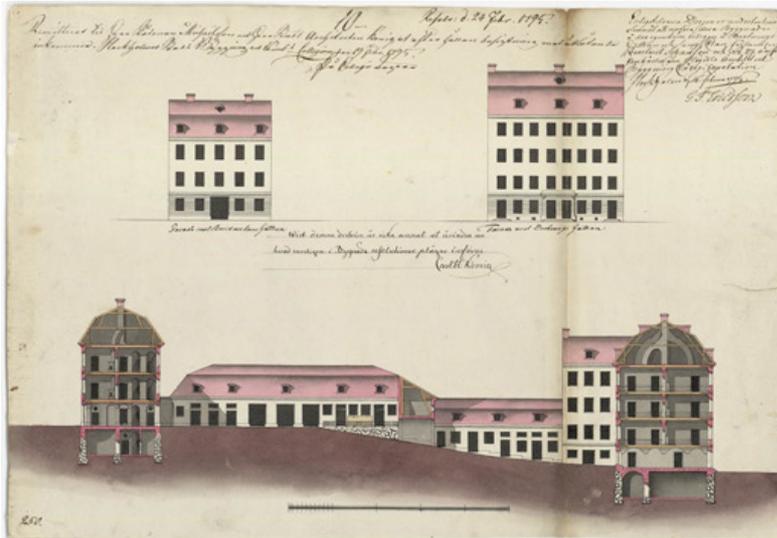
The Memory of the World Programme was created in 1992 and the register received its first inclusions in 1997. Today the register contains 293 objects. Stockholm City Planning Committee Archives 1713–1978 is at the present time, together with Codex Argenteus – the Silver Bible – in Uppsala University Library, Sweden's latest contribution to the register.

Beginnings: the city architect Johan Eberhard Carlberg and the decree of 1736

All building drawings in the collection are connected to applications for building permits, which have been registered and processed by the city administration. The oldest drawing in the collection is an application by commissioner Carl Henrik Wattrang for a three storey building on Bastugatan, dated in May 1713. City architect in Stockholm at the time was Nicodemus Tessin (1654–1728). He was also the royal architect and as such responsible for the building of the new Royal Palace. In an ambition to better control and regulate the private building activities in the city he sought to keep the applications for new buildings in the custody of the city, instead of returning them to the applicants after review. It would, however, take another thirty years or so before it became mandatory for the applicants to leave a copy of the building drawings for the city administration to keep. And this is mainly thanks to the unrelenting work of the true mastermind behind the collection: Johan Eberhard Carlberg (1683–1773), city architect in Stockholm from 1726 to 1772.

¹ *Memory of the World. The treasures that record our history from 1700 BC to the present day.* Published jointly by UNESCO and HarperCollins Publishers, Paris and Glasgow 2012.

The career of city architect Carlberg follows closely the radically changing Swedish political situation in the early 18th century. He started out as a fortifications officer during Sweden's era as a great power in Northern Europe – a time when the nation was almost constantly at war – and ended up as city architect in a depopulated post-war Stockholm. The capital of Sweden in the early 18th century was no longer an imperial capital. The autocratic rule of the earlier era had gone and power shifted from the king to new power groups among the leading noble families and the upper strata of the bourgeois. This is called the era of freedom in Sweden and it lasted from 1719 and up until the reign of king Gustav III and his revolution in 1772.



Spice shopkeeper Ericsson's house. Skansen 27, 1795/10.

The drawing shows a cross-section of an entire block in the old Klara neighborhood. The owner, spice shopkeeper Gustav Ericsson, sold different types of spices and other articles in his store on Drottninggatan. Today Kulturhuset is located on the exact location of these buildings.

Stockholm City Archives.

The rulers who took charge of Stockholm in 1719 had new ideas of how the city should develop and the city architect Johan Eberhard Carlberg soon realized that in order to make better city plans a more efficient bureaucracy concerning the building permits was absolutely necessary. He persistently advocated a tighter building regulation and proposed a new building act which was passed in 1736. He could from that time on put strong legal pressure behind his demands for copies of drawings for every building application. To improve things further he, in his office, established an architectural school for builders, improving the quality of what was being built. Not only that, he himself monitored that the legal and archival routines concerning the city's new buildings were followed by everyone. For an impressive 45 years (Carlberg retired in 1772, at the age of 89), he and his carefully selected co-workers examined every building application. As city architect Carlberg was also responsible for the development of public buildings and places, quays, bridges, streets, roads and thoroughfares. The city's ruling administration, however, often rejected Carlberg's own plans and building suggestions which left him with a strong feeling of being unappreciated. But in the long run his contribution to Stockholms architectural history is magnificent.

Johan Eberhard Carlberg established a modern bureaucracy for dealing with building applications, so effective that it is possible for us today to study every single house, palace, public building, not excluding the smallest sheds or outhouses, which have been built in Stockholm from the early 18th century to our own time.²

² Henrik Ahnlund, *Johan Eberhard Carlberg. Stockholms stads arkitekt 1727–1773*, Stockholm 1984.

The Stockholm City Planning Committee Archives, 1713-1978

The archival routines that became established under Johan Eberhard Carlbergs time as city architect in Stockholm are with only slight moderations still active today. The collection of architectural drawings and plans in the current Stockholm City Planning Committee Archives was from the eighteenth century a part of the city architects office and have since then undergone different organizational changes. It has, however, through the centuries maintained its complete nature and its historical section rests today in the Stockholm City Archives, which contains drawings and plans from 1713 to 1978. Modern architectural drawings and plans (from 1979 and up until today) are housed in the Stockholm City Building Administration Office. They will in time be transferred to Stockholm City Archives. Each day new drawings and plans are added to the collection as a result of the ongoing process of building applications being accepted or denied by the City Building Administration.

The processes that control building and construction activities in the city have changed significantly over the past 300 years, but the main idea behind the collection is still the same. The idea is this: each time the city administration issues a permit to build or construct on the city's premises, the administration should receive a copy of the drawings and plans of the project in question. The copies should be placed in the archives for future reference. This basic idea can be traced back to Johan Eberhard Carlberg and the decree of 1736. The workings of this idea and its survival through the ages have today created a collection of approximately 2.5 million drawings and plans that in minute detail tells the story of a northern European capital's urban development. Stockholm was in the early eighteenth century a small city built to a large part with wooden houses. Today it is a modern twentieth century capital with almost one million inhabitants.

All drawings and plans from 1713 to 1859 have been digitized and are available free of charge from the Stockholm City Archives' website (www.ssa.stockholm.se). The digitization of the whole collection up until 1978 is being planned and will be realized in the future. Modern drawings and plans are being created in digital form or are undergoing digitization by the City Building Administration in Stockholm.³

UNESCO and the Memory of the World Programme

The Memory of the World Programme was initiated by UNESCO in 1992. It was not, like the World Heritage List from 1972, created in conjunction with a convention which must be signed and ratified by the states which follow its guidelines. All members of UNESCO have the right to establish national Memory of the World commissions that can nominate new inclusions to the register. The World Heritage List contains monuments, buildings, historical milieus, landscapes and natural environments. The focus of the Memory of the World programme is the world's documentary heritage. That is: books, manuscripts, maps, drawings and plans, recordings, movies and more. UNESCO has also, in 2003, created a List of Intangible Cultural Heritage, containing different important cultural practices and expressions.

³ Mats Hayen, "Stockholms stads byggnadsritningar", i *En introduktion till Memory of the World – Världsmminnesprogrammet*. Svenska Unescorådets skriftserie, nr 1/2012, Stockholm 2012, .s 49–55.

The main guidelines of the Memory of the World Programme were established in September 1993 at a conference in Pultusk in Poland. The first inclusions to the register appeared in 1997. Among these we find the manuscripts and correspondence of Hans Christian Andersen, the final document of the Congress of Vienna (1815), the Treasures from The National Archives and Library Organizations of Ethiopia and the Traditional Music Sound Archives of China. It is one of

the tasks of the IAC, the programs International Advisory Committee, to prepare new inclusions to the register and to supervise the development of the register. In 2013 it contained 293 registrations. It will receive new inclusions in 2015.

Inclusions to the Memory of the World Register 1997–2013			
Year	Inclusions	Total	Swedish inclusions
1997	39		
1999	9	48	
2001	21	69	
2003	23	92	
2005	29	121	2
2007	38	159	2
2009	34	193	
2011	45	238	2
2013	55	293	
<i>Source: UNESCO:s Memory of the World website</i>			

A number of criteria of each nomination are judged by the IAC and – depending on the verdict of the IAC – the nomination is either proposed as a new inclusion to the register or rejected. The IAC bases its verdict on the following:

- Is authenticity established?
- Is world significance, uniqueness and irreplaceability established?
- Is one or more of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style satisfied?
- Criterion 1 – Time
- Criterion 2 – Place
- Criterion 3 – People
- Criterion 4 – Subject and theme
- Criterion 5 – Form and style

The Swedish National Memory of the World Committee was established in 2000 and the first two Swedish nominations were prepared and included in the register in 2005. These were the Astrid Lindgren Archives and the Emanuel Swedenborg Collection. Today (2014) there are six Swedish inclusions to the register.⁴

The registration of the collection by UNESCO in 2011

⁴ UNESCO:s Memory of the World website. <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/homepage/>. 2014-09-29.

In 2009 the IAC of the Memory of the World Programme rejected two proposals to the register from the Swedish National Commission. These were the Swedish Civil Registration Archives (1608-1991) and the Archives of the General Government of Skåne (1658-1693). The IAC decided that these two nominations only met some – but not all – of the criteria necessary for inclusion in the register. In 2010 the Swedish National Commission for UNESCO decided to put forward two new proposals for nominations, the Codex Argenteus – the Silver Bible – in Uppsala University Library and the Stockholm City Planning Committee Archives (1713-1978) in Stockholm City Archives.⁵

The nomination of the Stockholm City Planning Committee Archives was prepared by Björn Jordell (then head of the Stockholm City Archives), Lennart Ploom (then head of the public service department of the Stockholm City Archives) and PhD Mats Hayen, historian at the public service department. In May 2011 the IAC met in Manchester in the UK and announced the inclusion of 45 new objects to the Memory of the World Register. Both the Codex Argenteus and The Stockholm City Planning Committee Archives were accepted as objects included in the Memory of the World register at this time. The text of the IAC regarding the collection in the Stockholm City Archives reads as follows:

The Stockholm City Planning Archives are of world significance for the comprehensive view that they provide of a capital city's urban formation and change, from poor dwellings to the mansions of the prosperous, and the full range of commercial, administrative, industrial and educational buildings, for more than three centuries, including the documentation of many structures that no longer exist. It is very rare and complete urban architectural record held by a single authority and served as a model for an ideal city conceptualized by Japanese anime director, Hayao Miyazaki, in his film, Koriko.⁶

The famous director of anime-films Hayao Miyazaki visited Stockholm in the 1970s and decided to use the city as a blueprint for scenes located in the imagined city of Koriko in the movie Kiki's Delivery Service (1989).

First reactions by the media

The inclusion of the Stockholm City Planning Committee Archives in the Memory of the World register was announced by UNESCO on the 25th of May 2011. An extensive article on the Memory of the World in the Stockholm City Archives, covering several pages in the issue on paper and headlined on the newspapers website, was published by Dagens Nyheter on Monday the 30th of May 2011. This article was picked up by more newspapers the following days and was also covered in many ways on the internet by various media, organizations and private individuals. Regional TV News (SVT ABC) which is broadcast on SVT (Swedish Television) visited Stockholm City Archives and covered the news on Tuesday the 31th of May.⁷

The outcomes of the media interest during the summer of 2011 were mainly twofold. It highlighted the unique collection of drawings and plans in the Stockholm City Archives, as an important cultural heritage depicting the development of a capital city in northern Europe from the 18th century to the end of the 20th century. And it shed light on the Memory of World Programme as a whole. It was evident that many people in Sweden were unaware of the

⁵ Memory of the World Register, Stockholm City Planning Committee Archives, (Sweden), Ref N° 2010-28. This document is available on the UNESCO:s Memory of the World website.

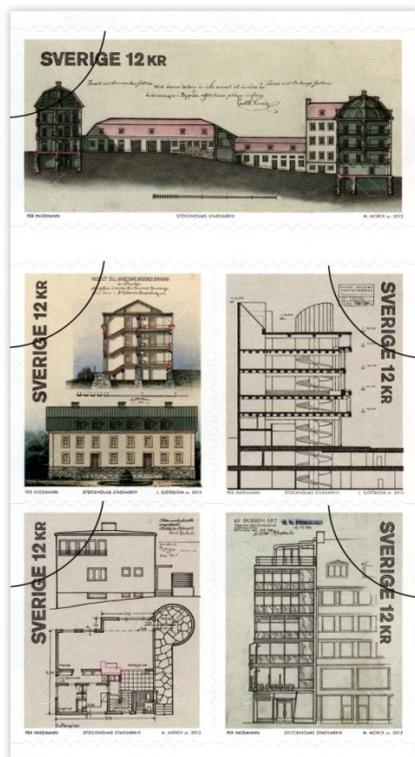
⁶ Final Report of the 10th meeting of the International Advisory Committee. 10th meeting of the International Advisory Committee for the Memory of the World programme, Manchester, United Kingdom, 22-25 May 2011. Appendix 3, p. 18. This text is available on the Unesco:s Memory of the World website.

⁷ Dagens Nyheter 2011-05-30. SVT website (www.svt.se).

Memory of the World initiative and the work done by UNESCO since 1992 and by the Swedish National Memory of the World Committee since its creation in 2000. The time that has passed since the summer of 2011 has witnessed both new – and renewed – interest in both The Stockholm City Planning Committee Archives and the Memory of the World Programme in Sweden.

The stamp project by Swedish Posten AB

In the fall of 2011 the news of UNESCO's registration of Stockholm City Planning Committee Archives as a Memory of the World reached Swedish Posten AB. Planning was at that time underway for the forthcoming stamp issues of 2013. Posten AB consequently decided to issue five stamps with images from the collection in the Stockholm City Archives, both as a celebration of the collections 300th anniversary (1713–2013) and its new status as a Memory of the World. Following a series of meetings in early 2012, with representatives from Posten AB and Stockholm City Archives, it was decided that the selection of five building drawings for the stamp project should try to reflect both the time-span of the drawings and plans in the archives – and its geographical and functional diversity. The building drawings that were eventually selected represent buildings from the three centuries (18th to 20th century) and cover different functions (cultural facilities, commercial buildings and both multi- and single-family houses).



Stockholms stads världsminne.

Issue of five stamps from 2013 with images from the collection of building drawings in Stockholm City Archives.

Photo by Posten AB.

The stamps by Posten AB were created by the graphic designer Per Ingemann and engraved by Lars Sjööblom and Martin Mörck. The release on the 14th of March 2013 was celebrated with events both at Posten Museum in the old town in Stockholm and at the Stockholm City Archives. The fact that one of the buildings on the stamps was the famous Cultural House in Stockholm (built in 1974) was picked up by many newspapers and other media at the time, resulting in more attention from the media concerning both the drawings and plans, their status as a Memory of the World and the role of UNESCO in the field of cultural heritage. The stamp issue released by Posten AB in the spring of 2013 was beneficial for Stockholm City Archives in many

ways. It opened up new paths to the public, with information regarding the Stockholm City Planning Committee Archives channelled through the extensive marketing organization of Posten AB and its approximately 3.500 selling points in Sweden.⁸

The film project with the Stockholm City Building Administration

The summer of 2013 saw two major projects concerning the Stockholm City Planning Committee Archives coming to a close. The first was a large exhibition showcasing the building drawings and plans in the Stockholm City Archives and the second was the book by Lennart Ploom and Per Kallstenius to be released by the publisher Max Ströms Förlag (see the next section). In conjunction with these projects a short film in cooperation with the Stockholm City Building Administration was decided. It was produced in September 2013 and contains a presentation of the Memory of the World Programme, a general outline of the Stockholm City Planning Committee Archives and a discussion on the history, present and future of urban buildings and city planning in Stockholm. The discussion in the film features city architect Karolina Keyzer, director of Stockholm City Archives Lennart Ploom and city historian Mats Hayen. The film is distributed through the website of the City of Stockholm and also published on different channels on the internet.⁹

It is made evident in the film that the history of Stockholm and the history of planning in Stockholm are of importance for the city architect in her work on the current and future city. The development of the city is always in progress but decisions on new buildings or areas in the city are always dependent on the historical forces that have shaped the urban structure so far. In this way the city images in the City Planning Committee Archives continue to be of importance when the new city is formed. Since the 1850s the development of the architecture in Stockholm has also been highly receptive to influences from other countries in Europe and from the USA. Especially during the years of intensive growth of Stockholm, from 1880 to 1960, the architectural styles in Stockholm followed the international patterns closely and new ways of designing and constructing buildings were often introduced, made common, and discontinued within very short time-spans, often less than ten years. In this way the city itself is like an archive containing almost all of the important European architectural styles from the last three hundred years.¹⁰

The book project by the publisher Max Ströms Förlag

In July 2011, shortly after UNESCO announced the inscription of the building drawings in the Memory of the World register, the publishing house Max Ström approached Stockholm City Archives. As publishers they saw the opportunity to create a book on the drawings and plans in the archives.

Drawings from the collection have of course been reproduced in a number of books over the years. But the quality of these reproductions has often been poor – and the presentation and layout has often been based on conservative ideas about books with images from archives.

⁸ *Bulletin. Frimärksnyheter från Posten 2/2013.*

(www.posten.se/sv/Documents/PDF/webb_bulletin2_13_sv.pdf)

⁹ The film "Stockholms stads byggnadsritningar 1713–1978, ett av UNESCO:s världsminnen sedan 2011". (<http://video.stockholm.se/video/8751962/stockholms-stads-byggnadsritningar>). The film is also available on YouTube and Vimeo.

¹⁰ Marianne Råberg (ed.), *Husen på malmarna. En bok om Stockholm*, Stockholm 1985.

Max Ström Publishers now wanted – in close cooperation with Stockholm City Archives – to change the way buildings drawings should be presented, with a truly modern conception of layout. Max Ström is renowned for large format books with extraordinary high quality images and state of the art ideas on layout. They only work with the best printers in the world and carefully choose which printer to use in each separate project. The collaboration between Stockholm City Archives and Max Ströms Förlag resulted after two years work in the book *Stockholm – ett världsminne* (Stockholm – A Memory of the World).¹¹



Stockholm – ett världsminne. Stadens byggnader i ritningar 1713–1913.

Book by Per Kallstenius and Lennart Ploom on Max Ströms Förlag, published in 2013.

Photo by Stockholm City Archives.

The collaboration with Max Ströms Förlag was not straightforward but changed radically as work progressed. The initial ambition was to represent the whole period 1713-1978 and all areas of Stockholm. But then we – Lennart Ploom, director of the city archives and Per Kallstenius, former city architect – realized that this was a too traditional concept for a book of this kind. It only took a few meetings with the books art director Mikael Engblom until we realized the importance of enhancing the drawings on the pages and to give them proper justice in terms of color and details. This in turn meant that we had to cut back from the 3 000 drawings we originally intended to present, to a total number of approximately 400 drawings.

Choosing the best representatives – 400 out of a collection of 2,5 million objects – was not easy and demanded the outmost of the three main collaborators: Per Kallstenius (representing the expertise on the architecture), Lennart Ploom (representing the history and the archives) and the art director Mikael Engblom (representing the expertise on large format books with high quality images). One of the first decisions was to shorten the time-span of the book and to concentrate on the time-period from 1713 to 1913, the first two hundred years of the collection. Many hours of discussions and decisions on individual drawings then followed. In this process the demands

¹¹ Per Kallstenius and Lennart Ploom, *Stockholm – ett världsminne*, Stockholm 2013.

of the art director forced the archivist and the architect, to engage with the collection again and again, and to truly focus on what was important in the material. In the end this collaboration produced one of the finest examples of books in this genre, with a strong reception from the media at the time of publication.

Conclusions

The city of Stockholm continues to change – but in Stockholm City Archives – an almost complete picture of the city’s architectural history remains. Before 2011 we – as representatives of Stockholm and the history of the city – knew that a great collection of drawings and plans rested in our archives. We knew that this was a first class archival material showing the development of a great Northern European capital, from the early modern era and through almost 300 years of modernization, industrialization and urbanization. The nomination and then registration in the Memory of the World register have helped us to spread this knowledge in Sweden and to the world. At the same time the Memory of the World Programme has become better known in Sweden. In this way the marketing activities connected with *our* Memory of the World have proven beneficial for UNESCO:s work on national and international levels concerning the cultural heritage of mankind.