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MUSEUMS:
CONCEPT, HISTORY, AND ARCHITECTURE
WITH A SPECIAL SURVEY ON THE TURKISH CASE

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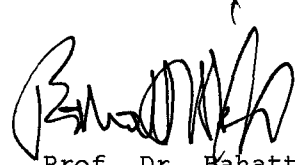
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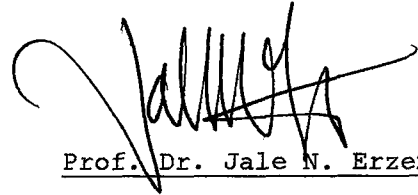
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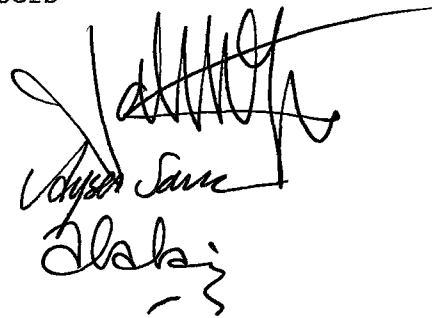
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ABSTRACT

MUSEUMS:

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WITH A SPECIAL SURVEY ON THE TURKISH CASE

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This dissertation is an analysis of transfigurations in the understanding of "museum" since its origins as a public institution first conceptualized in the nineteenth century. The dissertation, therefore, purports to assume the hypothesis that the so-called transfigurations are due to cultural changes in the World which can be cited as "The Enlightenment", "Modernism", and "Post-modernism". Changes, which have been occurring in the museum are basically related to two issues: its collections (content) and its uses (functions). These two are the bases for categorizing the museum in the following dissertation. Three understandings of museum are derived from the above changes: the museum as a sacred collection and a temple; the museum as a universal

collection and a container; the museum as a pluralistic collection and a community center. The first understanding is initiated in the nineteenth century. It takes "The Mouseion of Alexandria" of the ancient Greece as a model. Thus, the museum is not only a temple, but also a research center. The second understanding is developed in the first half of the twentieth century when the museum is meant to have a universal collection which demonstrates that is ideal for the society. The museum is also a container in which unpredictable developments in the artworks can be displayed. The last understanding is developed in the late twentieth century. This museum is conceptualized as a place where various facilities are offered and multitudinous cultural cross sections of the society represented. The museum communicates with the public also through its physical existence in the city. Thus, the museum associated with the urban texture is also the concern of this study. There is no sole understanding of museum in the contemporary world. All three understandings coexist and are juxtaposed against each other. The museum is a place where the material culture of humanity is kept and studied in order to define national, cultural, and ethnic identities within different social mediums. The understanding of museum is to adapt itself to the changes in the world. Thus, the museum is a crucial institution for protecting and revealing not only the material, but also the intellectual heritage of mankind.

Keywords: The museum/ definitions, The museum/ collections and uses, The museum/ social, cultural, architectural aspects, The museum/ national, cultural, and ethnic identities.



ÖZ

MÜZELER:

KAVRAM, TARİH, VE MİMARLIK

EK: TÜRKİYE'DEKİ DURUM HAKKINDA BİR ARAŞTIRMA

Camgöz, Nilgün

Yüksek Lisans, Mimarlık Tarihi Bölümü

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Bu çalışma, ondokuzuncu yüzyıldan beri halka açık kurumlar olarak hizmet veren müze anlayışlarındaki değişimleri incelemektedir. Tez, bu değişimlerin dünyadaki kültürel değişimler, "Aydınlanma", "Modernite", "Post-modernite", ile ilgili olduğu varsayımını ortaya atar. Müze, değişimlerden iki temel konuda etkilenir: koleksiyonları (içeriği) ve kullanımları (fonksiyonları). Bu iki unsur, tezdeki müze sınıflandırmasının temelini oluşturur. Yukarıda belirtilmiş olan değişimlerden üç farklı müze anlayışı geliştirilmiştir: kutsal bir koleksiyon ve bir tapınak olarak müze; evrensel bir koleksiyon ve bir konteyner olarak müze; çoğulcu bir koleksiyon ve bir toplum merkezi olarak müze. İlk anlayış ondokuzuncu yüzyılda ortaya çıkar. Eski Yunan'daki

"Alexandria Mouseion"unu model olarak alır. Bu nedenle, müze sadece bir tapınak değil, aynı zamanda bir araştırma merkezi olarak kabul edilir. İkinci anlayış yirminci yüzyılın ilk yarısında gelişir. Bu dönemde müze, toplum için ideal olanı gösteren evrensel bir koleksiyon oluşturmayı amaçlar. Bu tür müze anlayışında, müzenin aynı zamanda, sanat objesinin tahmin edilemeyen gelişiminin sergilenebileceği bir konteyner olarak algılanması söz konusudur. Son anlayış yirminci yüzyılın ikinci yarısında ortaya çıkar. Bu kapsamda müze, çeşitli aktivitelerin önerildiği ve toplumun değişik bölümlerinin temsil edildiği bir yerdir. Müze, şehir içerisindeki fiziksel varlığıyla da toplumla somut bir iletişim kurar. Bu yüzden, tezin içeriğinde müze mimarlığı da irdelenmiştir. Günümüz dünyasında tek bir müze anlayışı yoktur. Her üç anlayış da bir arada var olup yaşamlarını bu şekilde sürdürürler. Dördüncü bir anlayış, dünyadaki son gelişmelere bağlı olarak, yakın bir gelecekte karşımıza çıkacaktır: küresel bir koleksiyon ve bilgisayarlı bir rekreasyon merkezi olarak müze. Müze, insanlığın maddi kültürünün, toplum içerisindeki milli, kültürel, ve etnik kimliklerin tarif edilebilmesi için saklandığı ve incelendiği bir yerdir. Müze anlayışı kendini dünyadaki değişimlere adapte eder. Bu yüzden müze, insanlığın sadece maddi değil, düşünsel mirasını da koruyan ve ortaya çıkaran önemli bir kurumdur.

Anahtar Kelimeler: Müze/ tanımlar, Müze/ koleksiyonlar ve kullanımlar, Müze/ sosyal, kültürel, mimari yönleri, Müze/ nasyonal, kültürel, ve etnik kimlikler.



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CHAPTER 1

INTRODUCTION

This dissertation purports to study the changes in the museum since its origins in the nineteenth century. "Museum" as a term is to be interpreted not only as a collection of cultural and aesthetic objects, but also as a place where national, cultural, and ethnic identities are defined within the framework of its context. The term identity, let it be national, cultural, and ethnic, within the context of the museum is identical with self-recognition in a cultural universe or self-definition in the span of time from past to the future. Thus, one attains an awareness of himself and of his own existence defined by the cultural, national, historical, and ethnic framework of the reasons for his existence. In order to reach an understanding of the identity attributed to the self, it is essential to develop a better understanding of the term "museum." There is a one-to-one correspondence between the museum and the self. It is in the museum the self is identified. Therefore understanding the museum means clarifying the self-identity. To achieve a more clarified definition of the term "museum" its history, physical development, and the concepts which have shaped its

development are to be studied. Moreover, the architecture of the museum is also analyzed for a better evaluation of the term itself. I believe that the museum produces meanings through its physical existence within the urban texture. It is at a focal point in which historical, conceptual, and intellectual accumulation of humanity, together with a cultural heritage flow. From this point of view the museum becomes a cultural vortex, or a concentrated center. The museum does not represent a centrifugal force, but rather a force or a power which attracts the universe around itself. It sucks in all cultural and aesthetic objects filtered through different national, cultural, and ethnic overtones. The museum, therefore, is a physical center which is shaped by its universe of artworks, with which it is defined. The museum is an organic form which attains energy and power by being nourished through the cultural accumulation that it is meant to exhibit. Concentrating on European and American examples, the ultimate goal of this study is to reflect upon the lack of a satisfactory development of this institution in Turkey, neither in the city, nor as a nation.

The museum as a modern public institution has a history of about two hundred years. Throughout these former two centuries, changes related to two issues have occurred in the museum: its collections (content) and its uses (functions). The collections and the uses are the bases of the categorization of the museum in this study. The objective

of the study is also to show that these two issues effect the architectural form of the museum.

The museum, which can be considered as a Western phenomenon, is closely related to the concepts of the Western cultures, namely: "identity", "culture", and "history." The museum adapted itself to the cultural changes in the Western world. The cultural changes which effected the museum can be cited as the eighteenth century Enlightenment, Modernism, and Post-modernism.

Intellectuals of the Enlightenment looked into a rationale behind the existence of the world and of mankind. They gradually developed a way of logic which embodied ideas such as evolution, history, and rationality. The broader scope of the scientifically oriented logic of the Enlightenment and the process of the Industrial Revolution went together.¹ The eighteenth century Enlightenment generated a number of interrelated developments like the emergence of new disciplines, industrialization, urbanization, development of local governments, and social education programs for the betterment of communities. Consequently, the Modern thought evolved. As Kevin Walsh² states:

¹ The latter emerged partly out of scientific advances achieved by the intellectuals of the Enlightenment.

² Walsh; 1992: 22-23.

The Industrial Revolution intensified people's experiences of life in many ways. Factory work imposed a rigid awareness of and adherence to time. An increase in population, combined with the experience of urbanization, led to the destruction of insular rural communities with an appreciably slower way of life, even if it was harder. All of these experiences combined to impose a different spatial-temporal awareness, an awareness which contributed to the loss of a sense of place, ...

The museum, which developed as a social institution under the influence of the Enlightenment, was both a research center and a place for aesthetic contemplation. The idea of the museum as a sacred collection was introduced after the Enlightenment, in the early nineteenth century.

One of the social outcomes of the Enlightenment was the wish to construct an ideal society in a "universal" context. The "ideal" and the "universal" became the core ideas of Modernism in the first half of the twentieth century. The museum which emerged out of the Modernist thought was conceived as a neutral container which would acquire the ideal. The museum also aimed to establish a universal history of social and cultural development of humanity. As a result of the concerns mentioned above, the museum as a universal collection was established.

In the 1970s, Modernism was subjected to a criticism within itself. The main argument raised by the criticisms was that there could not be a single "truth" considering social

and cultural issues. The "ideal" and the "universal" were conceived as the weak bases for the idealism of Modernism. In this criticism, ethnicity, multi-culturalism, and pluralism were recognized as important social issues. Thus, different sections of the society had to be represented in the museum. Moreover, the museum had to become a community center. Within this so called Post-modern period, the museum was reestablished as a pluralistic collection.

1.1 The Museum and Culture

Culture may be defined in its most general sense as;

(i) the particular system of art, thought, and customs of a society, (ii) artistic and other activity of the mind and the works produced by this, (iii) a state of high development in art and thought.³

Another definition appears in the Encyclopedia Britannica⁴:

Culture is all knowledge, beliefs, and behaviors that are peculiar to human kind, with all associated material objects that are a part of this whole. It covers all material and spiritual products of social life like language, thought, traditions, sign systems, institutions, laws, devices, technics, and artifacts.

As the above definition reads, culture embodies two issues: one is "society", and the other is "its products". The museum

³ Longman Active Study Dictionary of English. Essex: Longman Group Limited, 1983. Under the word "culture"; p. 149.

⁴ Ana Britannica: Genel Kültür Ansiklopedisi. Istanbul: Ana Yayıncılık A.Ş., 1989. Volume: 14, p. 175.

not only acquires products of a society, but also defines national, cultural, and ethnic identities within itself.

Culture is conserved, represented, and maintained by its objects in the museum. The museum was thought to maintain culture by preserving inherited products of the society. However, culture has an organic form and it is not a static entity. Therefore, "conserving culture" is not a thoroughly appropriate term as Richard Kurin⁵ states:

If culture is to be conserved, it must live. It cannot be frozen in time and preserved by museums, anthropologists, folklorists, or historians. For a culture to live, its bearers must be empowered to practice that culture, to revise, transform, and adapt it to new and changing circumstances -- to find new meanings for old practices and old meanings for new practices.

Culture, in this context is to be accepted as in a state of flux, a process of becoming and of evolution, uniting the present with the ancestral past.

The museum is an exhibition. It represents through its exhibition, ethnic and national cultures that are geographically or chronologically distant. Representing a culture through its products requires validating a theory: a "theory of culture."⁶ This theory is based on decisions about

⁵ Karp & Lavine; 1991: 342.

⁶ Ibid.: 37.

how a society's culture should be conserved in the museum. Thus, it reflects deeper judgments of power and authority, and claims about what a society is or ought to be. Representing the whole by the part has always been the challenge of the museum work:

... how to represent the epoch of the dinosaurs from bones, the eye of Picasso from several paintings, the Civil War from guns and uniforms. Motivated by this challenge, museums collect and document before specimens, creations, and memories disappear.⁷

In the late twentieth century, there has been a shift in representation from using artifacts for their own right to contextualize them in narrative displays. This shift from artifacts to ideas occurred due to the tendency of perceiving artifacts as objects that present themselves in relation to human beings.⁸ Thus, ideas for making artifacts available with their organic and historical links through stories and people began to be important in putting up an exhibition. Whether artifacts or ideas are used in representation, a theory of culture has to be developed in order to realize a display. While developing a theory, exhibitors comment on culture. Limitations of exhibitors vary among museums. Michael Baxandall⁹ emphasizes that effect of

⁷ Karp & Lavine; 1991: 316.

⁸ Paraphrased from Foucault; 1970: 313.

⁹ Karp & Lavine; 1991: 41.

the exhibitor should be reduced to selection and label making:

Exhibitors can not represent cultures. Exhibitors can be tactful and stimulating impresarios, but exhibition is a social occasion involving at least three active terms. The activity the exhibition exists for is between viewer and maker. If the exhibitor wants to help or influence this activity, it should not be by discoursing either directly or indirectly about culture, which is his own construct, but rather by setting up non misleading and stimulating conditions between the exhibitor's own activity (selection and label making) and the maker's object. The rest is up to the viewer.

Commenting on culture through an exhibition entails three facts. First, there are ideas, values, and use value of the object as a product of culture. Second, there are ideas, values, and goals of museum professionals from whom a theory of culture is developed. And third, there is the visitor with his own ideas, values, and expectations.¹⁰ Images of the "self" and the "other" are being presented in the media of museums. Michael Baxandall¹¹ states his views about representation of culture as follows:

The juxtaposition of objects from different cultural systems signals to the viewer not only the variety of such systems but the cultural relativity of his own concepts and values. On the other hand, faced by an

¹⁰ Michael Baxandall discusses this issue in Karp & Lavine; 1991: 34. To put the issue in another way, Michael Baxandall states: "The intention of the object is a relation between culturally conditioned goals or functions (it does not matter which) pursued with culturally enabled resources in culturally determined circumstances. Given information about goals (or functions), resources, and circumstances, the viewer will construct an intentional description of the object for himself." (Karp & Lavine; 1991: 39)

¹¹ Karp & Lavine; 1991: 40.

assemblage of culturally coherent objects, the viewer is less alerted to his own cultural distance; cultural difference is not built into the display. An alternative to the culturally mixed exhibition is the exhibition that thematically addresses the relationship between another culture and our own.

Objects which represent the culture they emerge from may vary from functional items used in daily life to paintings, and from clothing to sculptures. Artworks such as paintings and sculptures have aesthetic and spiritual values besides their material values. They do not address directly to history of social and political facts. Thus, art museums suggest a seemingly neutral medium. What is being represented as a community's history, beliefs, and identity in the museum is relevant to interests and intents of the power which generates them. The museum can be used to legitimize the power that is sponsoring it.

The Louvre was the first collection to be transformed into a public museum so that the State could be once more legitimized. The State was intended to be presented and idealized through the royal treasures. Princes of the eighteenth century also emphasized legitimacy of their rule through the galleries in their mansions or castles. When the museum is compared with the princely galleries, the change in using the royal treasures was actualized as follows:

The public art collection also implies a new set of social relations. A visitor to a princely collection might have admired the beauty of individual works, but

his relationship to the collection was essentially an extension of his social relationship to the place and its lord. The princely gallery spoke for and about the prince. The visitor was meant to be impressed by the prince's virtue, taste and wealth. The gallery's iconographic program and the splendor of the collection worked to validate the prince and his rule. In the museum, the wealth of the collection is still a display of national wealth and is still meant to impress. But now the state, as an abstract entity, replaces the king as host. This change redefines the visitor. He is no longer the subordinate of a prince or lord. Now he is addressed as a citizen and therefore a shareholder in the state.¹²

The Louvre was established to confirm the State's power and its concern for the spiritual life of its citizens. By displaying artworks, the State could demonstrate the highest kind of civic virtue, while citizens could evaluate themselves as civilized.

The museum provides its public with a defining frame of its "culture". Richard Kurin¹³ states the ways in which the museum defines culture:

Museums do not equip people bearing endangered cultures with guns, votes, or plumbing. But they can provide communities and people with useful products. As social institutions withstanding, museums can legitimate beliefs, practices, people, accomplishments, and interpretations. By their exhibitions and programs, museums can assist in the generation and articulation of the symbols and statements by which a community might represent itself.

¹²Bennett; 1995: 38. Quoted from Duncan, Carol, and Alan Wallach. "The Universal Survey Museum." Art History 3.4 (1980). P. 456.

¹³Karp & Lavine; 1991: 341.

The museum adapts itself with respect to changes in the culture. These changes not only take place in theories concerning museum management, display, etc., but also in the perception of the museum from the view point of its visitors. This change in understanding may be observed in museums of modern art and in the modern sections of historical museums. In these museums, a different museum ritual has been introduced with a different concept about the public. Individualism within the modernist culture reveals itself in museums of modern art which differs from the idealized citizen-state relationship implicit in the nineteenth century museums.

The museum is inseparable both from the community and the society within which it is located. In other words, it is integrated to culture. It carries the responsibility of representing various cultures and defining the identity of its community. Representation of culture in the museum reflects not only the intents and the interests of the sponsoring power, but also the cultural changes in the society. The cultural role of the museum changes due to the developments in the world. Richard Kurin¹⁴ states the cultural role of the museum in today's world as follows:

In a world of growing economic hegemony permeated with the mass cultures of Western capitalism and state socialism, the drive toward cultural homogenization

¹⁴Karp & Lavine; 1991: 342.

seems relentless. In terms of cultural policy, museums need to stand somewhere. There are good reasons for museums to be advocates of cultural diversity and promoters of cultural conservation. But even if for no other reason than insuring against the day when all museum exhibits will of necessity look alike, museums have an interest in promoting diversity and continuing creativity of human cultures. Exhibitions can be a vehicle for cultural self-help, engaged in by those who stand both to gain and to lose by the way they are represented.

The museum defines the identity of a society through the items it exhibits. Even when its cultural role changes in time, it adapts its methods of representation accordingly and continues defining national, cultural, and ethnic identities. The relation between the museum and culture has always existed, although it altered due to the cultural changes in the world.

1.2 The Museum: A Definition

The first use of the term "museum" as a modern institution, which might contribute to the advancement of learning, is recorded by the *Oxford English Dictionary* in 1683.¹⁵ In this dictionary, Elias Ashmole's collection was referred under the title of *Philosophical Transactions* (of the Royal Society) as a "Musaeum".¹⁶ The term "museum" has the following inherent qualities: inspirational values, an encyclopedic approach to learning and inquiry, privacy and secrecy, rarity and

¹⁵ Before 1683, the term "museum" was used to address the Mouseion of Alexandria, an antique institution dedicated to the study of the Muses.

¹⁶ Vergo; 1991: 7.

costliness, and features related to the storage and hiding of things.¹⁷ On the other hand, as an institution the term "museum" needs a specific definition.

Three well-established associations, ICOM (International Council of Museums), The Museums Association in the United Kingdom, and the American Association of Museums, offer three definitions which are analyzed simultaneously in order to develop an understanding of what a museum should mean.

ICOM¹⁸, International Council of Museums, defines the museum as:

A non-profit, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purposes of study, education and enjoyment, material evidence of man and his environment.

The Museums Association in the United Kingdom¹⁹ puts forward another definition:

A museum is an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit. 'Institution' implies a formalized establishment which has a long-term purpose. 'Collects' embraces all means of acquisition. 'Documents' emphasizes the need to

¹⁷ Paraphrased from Wittlin; 1970: 1.

¹⁸ Ambrose & Paine; 1994: 8.

¹⁹ Ibid.

maintain records. 'Preserves' includes all aspects of conservation and security. 'Exhibits' confirms the expectation of visitors that they will be able to see at least a representative selection of the objects in the collections. 'Interprets' is taken to cover such diverse fields as display, education, research and publication. 'Material' indicates something that is tangible, while 'Evidence' guarantees its authenticity as the 'real thing'. 'Associated information' represents the knowledge which prevents a museum object being merely a curio, and also includes all records relating to its past history, acquisition and subsequent usage. 'For the public benefit' is deliberately open ended and is intended to reflect the current thinking, both within our profession and outside it, that museums are servants of society.

The last definition comes from the American Association of Museums²⁰:

A non-profit permanent, established institution, not existing primarily for the purpose of conducting temporary exhibitions, exempt from federal and state income taxes, open to the public and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, assembling, and exhibiting to the public for its instruction and enjoyment objects and specimens of educational and cultural value, including artistic, scientific (whether animate or inanimate), historical and technological material. Museums thus defined shall include botanical gardens, zoological parks, aquaria, planetaria, historical societies, and historic houses and sites which meet the requirements set forth in the preceding sentence.

Each definition provides a list of keywords which can be examined individually for a synthesis of what a museum is. Each keyword of Table 1 in the oncoming list derived from the formerly stated three definitions, is open-ended for

²⁰Ambrose & Paine; 1994: 8.

Table 1: Analysis of the definitions on the museum by ICOM, the Museums Association in the United Kingdom, and the American Association of Museums.

<u>A) ICOM</u>	<u>B) THE MUSEUMS ASSOCIATION (UK)</u>
1. non-profit	1. institution
2. permanent institution	2. functions: a. collects
3. in the service of society & its development	b. documents
4. open to public	c. preserves
5. functions: a. acquires	d. exhibits
b. conserves	e. interprets
c. researches	3. material evidence &
d. communicates	associated information
e. exhibits	4. purpose: public benefit
6. purposes: a. study	
b. education	
c. enjoyment	
7. material evidence of man & his environment	

Table 1 (cont.): Analysis of the definitions on the museum by ICOM, the Museums Association in the United Kingdom, and the American Association of Museums.

C) THE AMERICAN

ASSOCIATION OF MUSEUMS

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. non-profit 2. permanent, established institution 3. not only (primarily) conducts temporary exhibitions 4. exempt from income taxes 5. open to public 6. administered in the public interest 7. purposes & functions: <ol style="list-style-type: none"> a. conserving, preserving b. studying c. interpreting d. assembling e. exhibiting <p style="margin-left: 40px;">for:</p> <ol style="list-style-type: none"> e1. instruction e2. enjoyment | <ol style="list-style-type: none"> 8. objects and specimens of educational and cultural value: <ol style="list-style-type: none"> a. artistic b. scientific c. historical d. technological |
|---|--|

interpretation and introduces different aspects of museum studies.

According to the definitions, the museum is a "**non-profit making**" institution.²¹ It is a permanent and established **institution**.²² Thus, it has a structure constituting of well-defined objectives, a master plan, and long-term purposes.

The idea that the museum being **open to public** is closely related with the museum purpose of the museum that serves for public education and enjoyment.²³ There are many studies on visiting museums, one being Nick Merriman's national survey²⁴ held in Britain, in 1985:

Reasons for visiting museums vary significantly with the type of visitor. The keen, frequent visitors were much more likely to have gone on their last museum visit because of a specific interest, while those who just visit once or twice a year were much more likely to have gone as part of their holiday sightseeing. Those who last visited between one and four years ago were more likely to have gone for non-specific reasons such as 'general interest' or because it was nearby. Finally, the rare visitors who last visited five or more years ago were likely to have gone for casual reasons (to pass time, to shelter from the rain), or for part of a course of work or study. The more frequent the visiting, then, the more specific the reason for the visit, and the less frequent the visiting, the more likely that it was

²¹Table 1; A1- C1.

²²Table 1; A2- B1- C2.

²³Table 1; A4- C5.

²⁴Vergo; 1991: 153.

undertaken for causal reasons not related to the museum's aims, or with the school when the visitor had no choice.

The museum has a steady **collection** of objects and/or specimens that have **educational and cultural value**.²⁵ A collection is important in defining the type of the museum along with the kind of responsibilities it may assume. Objects in a collection are referred to as **material evidence**, as historical documents, and as pieces of educational, cultural, or immortal value.²⁶ A museum collection consists of artistic, scientific, historical, or technological material. Alma Wittlin²⁷ describes these "objects of particular value"²⁸ as:

... -- treasured for their association with events and personalities of history, for their significance in representing human excellence in terms of scientific ingeniousness or of artistic achievement, and for providing samples of the natural environment or objects related to human ways of living at different times and different societies.

Functions of the museum are various. The primary function of the museum is, **to collect**.²⁹ Probably, in its most initial stages, the museum was "a response to the need to

²⁵Table 1; C3.
Table 1; C8.

²⁶Table 1; A7- B3.

²⁷Vergo; 1991: 153.

²⁸Wittlin; 1970: 1.

²⁹Table 1; A5a- B2a.

house collections brought into being by the enthusiasm of collectors".³⁰ The museum may collect anything, but it cannot collect everything³¹, as opposed to private collectors. When a museum accepts an object, it legitimizes that object as "valuable". The museum collects objects basically for three reasons. Collecting is a way of saving objects that may be disappearing.³² Thus, the museum helps protect cultural heritage through collecting. The second reason for collecting is to fill in the gaps of a planned exhibition. The last reason is to take part in a joint collecting and research program with a number of other museums.³³

Documenting³⁴ which deals primarily with identifying and recording is an essential function of the museum. It is not possible to make further interpretations on an object till it has been identified.³⁵ Once an object is identified,

³⁰Unesco; 1978: 15.

³¹Ibid.

³²Paraphrased from Ambrose & Paine; 1994: 140-141, and Unesco; 1978: 16.

³³Ambrose & Paine; 1994: 140-141.

³⁴Table 1; B2b.

³⁵Pearce; 1993: 119.
Identification, in its broadest sense, is giving names to define objects. Naming is essential as our memories work through the interlinking association of image-name-object.
Determining identity deals greatly with classification. The same object gains different identities when it is classified as an object of art, of heritage, of culture, of industry, of nature, etc.

all associated information should be recorded. The essential value of documentation is stated by Karol A. Schmiegel³⁶ as follows:

..., a museum's greatest treasure is its data about the collections. Without this information, there would be no exhibitions, no catalogues, no tours, no programs, and no care of collections.

Conserving and Preserving³⁷ are important functions which the museum professes. Conservation and preservation require appropriate protection of the object not only against natural processes of destruction by physical or chemical decay, or attack by organisms such as mildew or insect pests, but also against theft, fire, and floods.³⁸

Interpretation³⁹ as another function of the museum, involves issues like research, publication, communication, display, and education. Information is essential for interpretation. Information for Karol A. Schmiegel is, "what we utilize to help us make sense of the world around us and the objects in it".⁴⁰ Information is both a resource and a product. Information is a resource when it is conceived as a

³⁶Case; 1988: 49.

³⁷Table 1; A5b- B2c- C7a.

³⁸Paraphrased from Unesco; 1978: 20.

³⁹Table 1; A5c- A5d- B2e- C7c.

⁴⁰Case; 1988: 47.

document of history and as a statement about properties of a subject. Information itself is a product when it is constructed around acquired documents. Although this dual nature of information sometimes overlaps, in the case of the museum, the distinction becomes more obvious. The museum provides information by means of objects. Information gained from objects provides necessary data not only for those objects to be used in exhibitions and catalogues, but also to create programs and to care for collections. Thus, information is used both as a resource and a product in the museum. In other words, the museum both gathers information, and diffuses it in the form of interpreted and clarified knowledge. The process of interpretation is one of the dual natures of museum. Similarly, the museum does not only form a cultural vortex to gather information but also it emits, or polarizes the gathered information during a process called education. In simpler terms, the museum gathers information, interprets it, and it reshapes crude information into knowledge form, with which the public is educated about its heritage. Only after appropriate information is gathered by means of identifying, classifying, recording, and documenting, an object can be interpreted. Interpretation may be processed by displaying, organizing exhibitions, publishing catalogues or books.

Exhibiting⁴¹ is one of the basic ways in which the museum communicates with its visitors. The main problem in exhibiting is displaying objects out of their context. Objects are decontextualized from their surroundings in the process of collecting. Thus, an inevitable reduction in the ways of representation takes place. Some scholars believe that this process constitutes the main intention behind the establishment of the museum. Charles Saumarez Smith⁴² states this as a fact:

The original intention behind the establishment of museums was that they should remove artifacts from their current context of ownership and use, from their circulation in the world of private property, and insert them into a new environment which would provide them with a different meaning.

Exhibitions are centered around issues like the concept of history and original contexts of the objects, in order to make comments on the display. Exhibitions offer certain constructions of history. Peter Vergo⁴³ mentions the issue:

Whether we like it or not, every acquisition (and indeed disposal), every juxtaposition or arrangement of an object or work of art, together with other objects and works of art, within the context of a temporary exhibition or museum display means placing a certain construction upon history, be it the history of the

⁴¹Table 1; A5e- B2d- C7e.

⁴²Vergo; 1991: 6.

⁴³Ibid.: 2-3.

distant or more recent past, of our own culture or someone else's, of mankind in general or a particular aspect of human endeavor.

If a museum curator does not make good use of the objects that have been collected, much of his work will be ignored by the public.⁴⁴

Purposes of the museum vary a great deal due to time. Throughout history, the role of museum has changed with respect to the demands of the society. The museum has become one or more of the following in different stages of history: an information storage, a medium for gathering and diffusing information, a place for recreation and enjoyment, a place of touristic interest, a research center for scholars, and an informal education center for the general public. The museum has three main purposes in general: **study, education, and enjoyment.**⁴⁵ In the *Organization of Museums* which was published by Unesco⁴⁶, the overlapping purposes of the museum are stated as follows:

Museums combine education with recreation, and both these words connote a very wide range of fields. To what major end are museum activities really directed? To the broader education of the user so that he or she may lead a fuller life and be a better member of the community. From the recreational point of view the museum fulfills a

⁴⁴ "Display is a most important consideration for the museum curator. He may have excellent material but if he does not make good use of it in good displays, much of his work will be ignored by the public."
(Unesco; 1978: 22)

⁴⁵ Table 1; A6a- A6b- A6c- B7b- B7e1- B7e2.

⁴⁶ Unesco; 1978: 24.

similar purpose by enlarging the emotional response of the individual to his environment and easing him some of the worries and restraints of such environmental handicaps as the harsh struggle of earning a living or the grim surroundings of a factory community.

The museum is in the service of **public benefit**.⁴⁷

What "public benefit" is considered to be at a specific time, effects the museum directly. It reflects contemporary understanding of the museum. The museum can serve in various ways for the benefit of public. This flexibility within the context of the definition of the museum is expressed by Alma Wittlin⁴⁸ as follows:

A characteristic of museums, of whatever content or scope, is their flexibility; they allow a wide gamut of differences in the use people make of them.

Defining the museum remains to be a challenging task. Priorities of the museum change due to the cultural changes in the world. Thus, constructing an ever-accepted, universal definition is impossible. Examining different facets of the museum helps to obtain an understanding which is essential for deriving a definition.

⁴⁷Table 1; A3- B4- C6.

⁴⁸Wittlin; 1970: 2.

1.3 Predecessors of the Museum

Most scholars accept the sixteenth century galleries and cabinets as ancestors of the museum in terms of keeping and sorting the products of Man and Nature.⁴⁹ Edward P. Alexander informs that "gallery" and "cabinet" were two new words that appeared in the sixteenth century. The *gallery* was "a long grand hall lighted from the side" which was an exhibition area for pictures and sculptures. The *cabinet* was "usually a square-shaped room filled with stuffed animals, botanical rarities, small works of art such as medallions or statuettes, artifacts, and curios".⁵⁰ Both the gallery and the cabinet were rarely open to public. They remained to be time-consuming places for princes, popes, and aristocrats.

Usually princes, noblemen, popes, high clergymen, rich merchants, or bankers would purchase or commission paintings, sculptures, and other beautiful objects for their collections. Individual collectors may be traced back to the Middle Ages. Jean of France, who was the duke of Berry and brother to the French king Charles V, was a great medieval collector. By the time of his death in 1416, he had already possessed a fine library, antique gold and silver coins, cameos, rich embroideries and fabrics, sculptures, panel

⁴⁹Alexander, 1979. Hooper-Greenhill, 1992. Impey & MacGregor in a conference entitled the *Origins of Museums*, 1985.

⁵⁰Alexander; 1979: 8.

paintings, and miniatures.⁵¹ The Italian Renaissance witnessed the family of businessmen and bankers who ruled the city of Florence for two centuries; the Medici Family. They collected products of the Greek and Roman past, sculptures and other antiquities, as well as contemporary paintings. The Medici Palace became a remarkable private museum in the fifteenth century. Piero de Medici⁵², the son of Cosimo de Medici, had a room in the palace designated for his personal use which was called as the *studio*. Antonio Filarete⁵³ (1400-1469) described how Piero de Medici spent his time in the studio:

Piero takes great pleasure in whiling away his time by having himself carried to his studio ... there he would look at his books as if they were a pile of gold ... let us not talk about his readings. One day he may simply want for his pleasure to let his eye pass along these volumes to while away the time and give recreation to the eye. The next day, then, according to what I am told, he takes out some of the effigies and images of all the Emperors and Worthies of the past, some made of gold, some of silver, some of bronze, of precious stones or of marble and other materials, which are wonderful to behold. Their worth is such that they give the greatest enjoyment and pleasure to the eye. ...

The next day he would look at his jewels and precious stones, of which he has a marvelous quantity of great value, some engraved in various ways, some not. He takes great pleasure and delight in looking at those and in discussing their various powers and excellencies. The next day, maybe, he inspects his vases of gold and silver and other precious materials and praises their noble worth and the skill of the masters who wrought them. All in all when it is a matter of acquiring worthy of strange objects he does not look at the price. ... I am told he has such a wealth and variety of things that if he wanted to look at each of them in turn it

⁵¹Alexander; 1979: 19.

⁵²Piero de Medici was largely immobilized by arthritis.

⁵³Quoted in Hooper-Greenhill; 1992: 29.

would take him a whole month and he could then begin afresh, and they would again give him pleasure since a whole month had now passed since he saw them last.

This long quotation gives an idea about the desire to collect which is also a manifestation of power and taste, and an attempt to understand the world, going through the objects that submit themselves to the eye of the beholder, to satisfy his need to interact with an alien world outside.

The following centuries continued to witness devoted collectors. In the seventeenth century, Charles I, Prince of Wales of England, had 1,387 pictures and 399 sculptures, including works by Raphael, Correggio, Tintoretto, Titian, and Leonardo. Catherine the Great was one of the remarkable collectors of the eighteenth century. By 1785, she had owned 2,658 paintings.

During the seventeenth and the eighteenth centuries, private collections slowly developed into museums. The first university museum was opened at Basel in 1671. In 1743, the Uffizi Palace at Florence secured the Medici collection of paintings under the will of Anna Maria Ludovica, the daughter of Cosimo III. The British Museum was formed in 1753, when the Parliament purchased Sir Hans Sloane's great collection mainly consisting of objects of natural science. In Rome, in

1773, Pope Clement XIV opened the Pio-Clementine Museum which contained the Vatican collection largely as it is known today.

At the turn of the eighteenth century, although there were established museums, they had not yet become public institutions. The eighteenth century museums were only open to respected travelers and scholars. Although intellectuals of the Enlightenment interpreted the museum as a public service in the late seventeenth and early eighteenth centuries, due to the value of acquired items, museum directors and city councils did not let the public in. The public was thought to be under-cultivated at that time. Thus, collections of the museum had to be protected from a potential misbehavior of the public.

In 1793, France modified the Louvre palace as the museum of the Republic. It was opened during the French Revolution in order to emphasize equality among people through the common share of the nation's treasures. The Louvre may be considered to be the first public museum in the world.

1.4 Method

In this dissertation, the changes in the museum as an institution are depicted in parallel to the cultural changes in the world. Examples of museums in this context are mostly

chosen from art museums. There are two main reasons for this choice. First, specialization of the museum did not occur till the twentieth century. Before that, there were two types of museums classified due to their collections: the natural history museum and the art museum. While the products of Nature formed the natural history museum, products of Man formed the art museum. Second, the art museum has acquired the material culture of humanity since the nineteenth century. Thus, it has served to define national, cultural, and ethnic identities since then.

The first three chapters, which dwell on different understandings of the museum, are structured in parallel with each other. Every one of these chapters begins with an intellectual background which analyzes the cultural changes that effected the type of museum at a specific period. Changes occurred in the museum are related to two issues: its collections and its uses. The collections of a museum are material acquisitions which reflect the tendency, choice, and the policy of the museum not only with their physical existence, but also with the way they are displayed. From the view point of its uses, museums serve for different functions by becoming a temple, a container, and a community center. The uses of the museum are therefore related with its public aims and with its service to the society. These factors are the intentions of the use behind the establishment of the museum. Thus, in each chapter, changes

in the collections and in the uses of museums are analyzed separately. In the first part, the physical development of the museum is analyzed, whereas, in the second part, the functional development of the museum is analyzed.

Three understandings of the museum were developed due to these changes: the museum as a sacred collection and a temple; the museum as a universal collection and a container; and the museum as a pluralistic collection and a community center. Each of these understandings constitutes one chapter.

The first chapter, the **Museum as a Sacred Collection and a Temple**, concentrates on the museum which was established in the nineteenth century. In the nineteenth century, the museum was interpreted as an institution for revealing the history of humanity and understanding the cultural changes that shaped the world. The museum was a place for study and research, alongside with aesthetic contemplation. Intellectuals of the Enlightenment associated the museum with a temple. Wackenrode and Tieck's work dated 1797, defines an art gallery where various paintings are exhibited as "a temple where, in silent and unspeaking humility and inspiring solitude, one may admire artists as the highest among mortals".⁵⁴ The museum of the Enlightenment takes "The Mouseion of Alexandria" of ancient Greece as a

⁵⁴Quoted in Hudson; 1987: 43.

model. The Mouseion of Alexandria was not only a temple, but a research center as well. Typical example for this chapter is the Louvre.

The second chapter dwells on the understanding of the **Museum as a Universal Collection and a Container**, which developed in the first half of the twentieth century. The museum had to find a spatial solution not only to absorb the unpredictable development of the contemporary artwork, but also to express the new image of a popular museum in the early twentieth century. The museum was intended to be a flexible and welcoming place, which was open to urban masses. The architecture of the Modern Movement responded, in various ways, to the needs imposed by the contemporary interpretation of the artwork and by the understanding of the museum.⁵⁵ The museum which was developed within the Modernist thought aimed to have a universal collection which would demonstrate the ideal for the society. It was also a container where unpredictable development of the artwork could be displayed. A typical example for this chapter is the Museum of Modern Art (the MOMA) in New York:

The third chapter concentrates on the understanding of the **Museum as a Pluralistic Collection and a Community Center**, which developed in the second half of the twentieth century. Inventions like television and computer

⁵⁵Paraphrased from Montaner & Oliveras; 1986: 13.

initiated a widespread expansion of information network in the world. People preferred this network to visiting museums to gain knowledge about remote and exotic cultures. The museum began to suffer from the lack of visitors. Thus, plans to attract more people to the museum were conceptualized. The global culture, which did not preclude pluralism, was developed as an outcome of the rapid flow of information. Individuality and ethnic origin were important issues which were discussed within the society. As a consequence of all these, the museum became an institution where various facilities are offered and different sections of the society are represented. There are two typical examples in this chapter. The museum as a pluralistic collection is exemplified with the New Museum of Contemporary Art in New York. The museum as a community center, on the other hand, is exemplified with the Municipal Museum in Mönchengladbach.

In the fourth chapter, the museum is analyzed with its architecture. The museum communicates with the public not only through its collections, but through its physical existence in the city. The museum also demonstrates the importance given to the cultural and intellectual development of the public too. The museum is often associated with the prestige and the image of the city. The architecture of the museum reflects all the above concerns. In this chapter, the museum buildings which have a history of two centuries, are analyzed through various examples.

In the Conclusion, **the contemporary situation of the museum** is analyzed. There is not only one understanding of the museum in the contemporary world. Different criteria cause the establishment of different notions of museums accordingly. Thus, all the three understandings which are discussed in the previous chapter, coexist. None of the three excludes one another because they are interrelated. A fourth understanding emerging out of the developments in the computer technology like computer art, computer animation, multi-media, internet, and virtual reality will be introduced in the near future.

Nations off the West went through the process of Westernization in order to catch up with the industrial advances by the Industrial Revolution. The museum was also adopted as an outcome of the Western progress during this era. In the second half of the twentieth century, the number of museums in countries off the Western world increased. Although the museum was established contemporaneous of the West, as of in Turkey, it was not satisfactorily developed throughout the years. An appendix about **the situation in Turkey** is added to this study, in order to obtain an understanding of the Turkish case of museums.



CHAPTER 2

THE MUSEUM AS A SACRED COLLECTION AND A TEMPLE

The museum of the nineteenth century, conceived as a sacred collection and a temple, took the "Mouseion of Alexandria" of ancient Greece as an institutional model. The idea of "museum" was initiated throughout the eighteenth century, and was fed, to a large extent, with the ideas of the Enlightenment. The philosophy and the logic of the Enlightenment proposed reformation in the social life. To substantialize this reform a cultural model was needed. Antiquity was thought to be the most appropriate model with its philosophic rationality.

2.1 Intellectual Background

Empirical and positivistic way of thinking was introduced in the early eighteenth century by Isaac Newton, the mathematician and the physician. He tried to make use of the mechanics of these two branches to explain the functioning of universal principles and natural laws. The French Revolution in 1789 caused people to question all the authorities that claimed power. Revolutionary and radical upheaval against the monarchical authority continued to be experienced throughout

Europe in the nineteenth century. This political instability carried hopes for what was newer, better, truer, and purer. Humanity was thought to be perfectible. Every field of study including law, government, economy, science, art, and architecture was questioned through the Enlightened mind, curious to learn by inquiries.

Development of the public museum was the consequence of a number of interrelated factors including, bureaucratization, the emergence of new disciplines, tourism, and development of an art public. These developments were linked to the larger process of urbanization. Urban dynamics of social and political change, including the expansion of commerce and trade, industrialization, migration, social segregation, and the reworking of the urban landscape, introduced public institutions like the museum, to the system.⁵⁶

The museum was also shaped by art historical consciousness of the nineteenth century. This consciousness was formed by the studies of Denis Diderot, Johann Joachim Winckelmann, and Johann Wolfgang von Goethe in the eighteenth century.

⁵⁶Paraphrased from Sherman; 1989: 156-157.

Denis Diderot⁵⁷ published the *Encyclopédie* in 1772, which took him twenty-seven years to finish. Although his first intention was to translate the *Cyclopaedia* of André Le Breton and Ephraim Chambers into French, he eventually decided to enlarge the content. In the end, he managed publishing seventeen volumes of text and eleven volumes of color plates, among which most of the writings were about aesthetics, crafts, and history of philosophy. His aim was to improve knowledge among people by the *Encyclopédie*. In 1765, in the article, Vol. IX, dedicated to the Louvre, Denis Diderot proposed the revival of the "Mouseion of Alexandria" of ancient Greece in the Louvre Palace. Thus, the Louvre would house not only artistic collections but also scholarly societies for research and the study of the housed artifacts. Although the Louvre was never modified into a *Mouseion* in the Greek sense, Louis XVI of France credited Denis Diderot's writings while the king was having the Louvre reorganized. When Denis Diderot moved to St. Petersburg under the patronage of Catherine the Great, he also influenced the establishment of the Hermitage.

Johann Joachim Winckelmann, on the other hand, concentrated on antiquity rather than the wide span of subjects suggested by Denis Diderot.⁵⁸ He wrote about Roman art in general, cities of Pompeii and Herculaneum in

⁵⁷Diderot, Denis; b. 1713- d. 1784.

⁵⁸Winckelmann, Johann Joachim; b. 1717- d. 1768.

particular. In 1764, *Geschichte der Kunst des Altertums* (Art History of Antiquity) was published, being one of the initial art historical studies. In 1750's and 1760's, writings of Johann Joachim Winckelmann concentrated on differences in artistic styles. He associated the academic concept of "ideal art" with classical antiquity.⁵⁹ The Greek Revival in the nineteenth century originated from his writings.⁶⁰ Interest in antiquity increased the quantity of excavations where objects of "ideal art" were revealed. These artifacts were transported to city centers for further examination. Soon, museums were established in order to keep these artifacts.

The emergence of the museum was also influenced by the writings of Johann Wolfgang von Goethe.⁶¹ Johann Wolfgang von Goethe⁶² associated the gallery with a "temple" while he was visiting galleries in 1768:

The impatiently awaited hour of opening arrived and my admiration exceeded all my expectations. That *salon* turning in on itself, magnificent and so well-kept, the freshly gilded frames, the well-waxed parquetry, the profound silence that reigned, created a solemn and unique impression, akin to the emotion experienced upon entering a House of God, and it deepened as one looked at the ornaments on exhibition which, as much as the temple that housed them, were objects of adoration in that place consecrated to the holy ends of art.

⁵⁹Cauman; 1958: 23.

⁶⁰Ibid.: 71.

⁶¹Goethe, Johann Wolfgang von; b. 1749- d. 1832.

⁶²Quoted in Bazin; 1967: 160. This quotation was written upon visiting the Hofgartengalerie. Original source: Dichtung und Wahrheit.

Studies in the field of history as a distinct profession began early in the nineteenth century. Conditions of the present were thought to be the outcome of historical progress. Thus, the present day was shaped according to the past events. Reliance on the past was carried further with "a belief that people were constituted by the traces of their past..."⁶³ This belief was dramatized in Bram Stoker's, *Drakula*. The museum gained respect as an institution for revealing and acquiring history in order to evaluate the present.

2.2 Collections

The Museum as a Sacred Collection

The museum which emerged in the nineteenth century arranges its collections so that a sacred ritual is emphasized. In this ritualistic display usually "the spiritual heritage of the nation" is "distilled into an array of national and individual genius."⁶⁴ The great epochs of history like the ancient Greece and Rome, and the Renaissance are thought to be the heritage of the present.

In order to materialize the idea of museum, a model was needed. In the nineteenth century, antiquity was adored.

⁶³Walsh; 1992: 14.
For more information consult: Ibid.: 11-15.

⁶⁴Karp & Lavine; 1991: 85.
For more information consult: Carol Duncan's essay in Karp & Lavine; 1991.

Thus, the Mouseion of Alexandria of ancient Greece was chosen as the model for the idea. The Mouseion of Alexandria was a temple dedicated to the Muses.⁶⁵ It was said to be found at Alexandria about the third century BC. The Mouseion housed some objects including statues of thinkers, astronomical and surgical instruments, elephant trunks, and animal hides. It also had a botanical and zoological park.

Towards the end of the nineteenth century, a large number of cities in Europe established art collections of their own. Collections of cities were usually kept in some part of their municipal buildings. City Councils considered their collections as symbols of sophistication and of pride in their cities. Such collections deserved buildings of prestige, which would reflect the beauty of the collection inside. Soon, municipal leaders decided to have "worthy monuments" monumentally erected in order to house the art collection of their city. The museum as a "worthy monument" would symbolize intellectual and cultural progressiveness of the city members. It would reflect the image of a city.⁶⁶ In

⁶⁵Muses were the nine goddesses who watched over the welfare of the epic, music, love, poetry, oratory, history, tragedy, comedy, and astronomy. In Greek mythology, muses were the daughters of Zeus who by their dance and song helped men to forget sorrow and anxiety. Their birth was a memorial to the new order which their father, through his conquest of the Titans, had brought into the world. Muses had creative imagination, infinitive memory, and foresight with which they could succor mortals. The remembrance of glorious events of the past, folk, art, music, and poetry, gentle gaiety, and harmony were associated with Muses.
This information was gathered from Alma Wittlin; 1970: 290nl.
For more information consult:
Decharme, P. Mythologie de la Grèce Antique. Paris: Garnier, 1886.

⁶⁶Sherman; 1989: 156-157.

the 1862 deliberation in Marseilles, the need to construct "a museum in harmony with the ever-increasing importance of our city" was stated.⁶⁷ In Bordeaux, in 1874, the city councilor Paul Deloysnes told his colleagues that they had the responsibility to "provide our city with a monument worthy of it, worthy of our rich collections, and adequate for the present and future needs it is intended to serve."⁶⁸

The museum, with its own building, became an institution capable of laying claim to the "prestige of high culture not only in what they contained but in how they contained it."⁶⁹ Daniel J. Sherman dwelled on the issue as follows: "The image of the museum ceased to be an abstract entity, separate and distinct from its physical surroundings: it had become both visible and palpable."⁷⁰

Erecting "a monument" both to house artifacts of a city or a nation and to symbolize the sophistication of the city or nation was the general intention in the nineteenth century. Germany had had an earlier demand for erecting a museum due to the influence of Johann Joachim Winckelmann.

⁶⁷ AMM (Archives Municipales de Marseille), 101 M1, CM Extrait (Extrait des Registres des Délibérations du Conseil Municipal), 7th April, 1862. Quoted in Sherman; 1989: 156.

⁶⁸ AMB (Archives Municipales de Bordeaux), M 12, "Rapport sur le Projet", 1874, p.18. Quoted in *ibid.*

⁶⁹ Sherman; 1989: 172.

⁷⁰ *Ibid.*

The museum was given more importance in the municipal framework of Munich, compared with other European cities. King Louis I of Bavaria adored the material heritage of Italy and Greece. During his reign, Munich received many archeological artifacts. Duplications of great buildings of antiquity were erected in the city. Louis I desired to transform Munich into a "new Rome."⁷¹ He also stated that he would have "no rest until Munich resembles Athens."⁷² A "new Rome" ornamented in the Greek style would make Munich a culturally classical synthesis.

Leo von Klenze's Glyptothek, erected between 1816 and 1830 in Munich, was the first specialized museum. It was a building devoted to classical archaeology alone. In 1816, Louis I commissioned Leo von Klenze with designing a building which would house his antiquities. Leo von Klenze designed a quadrilateral building which was illuminated from above. (Fig. 1) The exterior walls were windowless and were punctuated rhythmically with niches where statues were installed. (Fig. 2) In 1846, Louis I commissioned Ziebland with erecting an exhibition palace opposite the Glyptothek.⁷³ He also had Leo von Klenze erect a pastiche of the Propylaea to fill the space between the two buildings. The square

⁷¹Quoted in Bazin; 1967: 198. The original source is not mentioned.

⁷²Ibid.

⁷³Later became known as Secession Palace, from the name of the avant-garde society founded in 1892 by Stuck, Trübner, and Uhde, which convened there.

between the two buildings, the Königsplatz, was designed to commemorate the three Greek orders: the Ionic, the Corinthian, and the Doric. The Glyptothek was a monument dedicated to archeology, which had an antique revivalist facade, a cupola in the fashion of the Pantheon, and a one-way walking route in the interior arrangement.

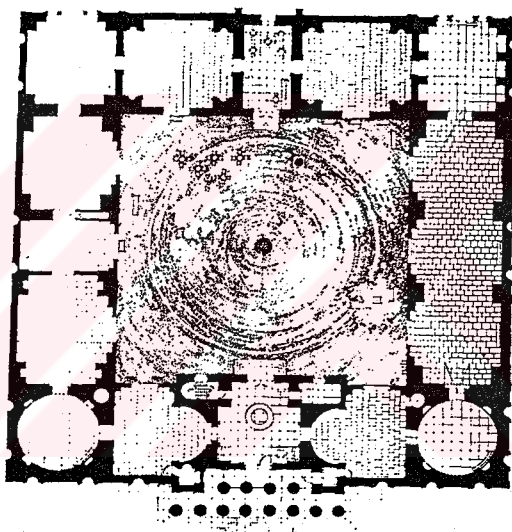


Fig. 1: The Glyptothek, Munich. Ground plan.

Between 1826 and 1836, Leo von Klenze erected the Alte Pinakothek in Munich. This time he preferred a neo-renaissance style. (Fig. 3) The Alte Pinakothek had large rooms that were illuminated from above. The staircases, stressing a ceremonial approach were particularly important

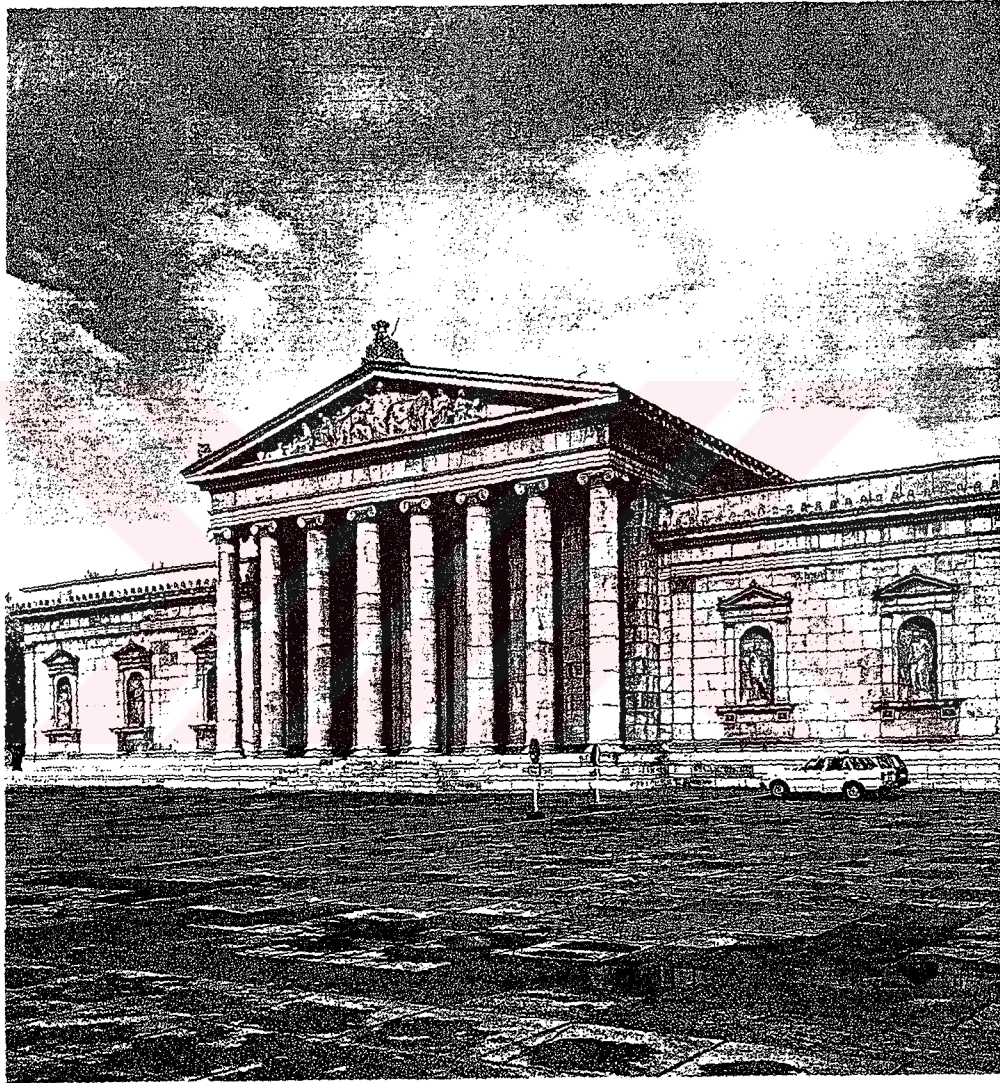


Fig. 2: The Glyptothek, Munich. General view.

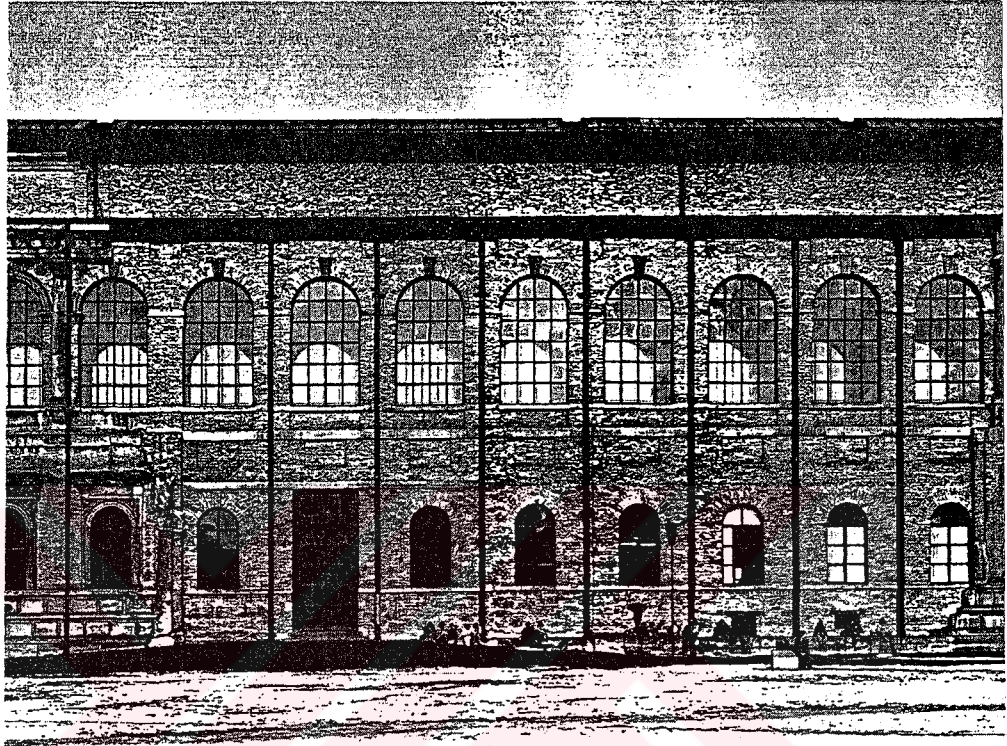


Fig. 3: The Alte Pinakothek, Munich. Partial view from the south facade.

for the building. They were intended to prepare the visitor for contemplation. (Fig. 4)

In the United States, the Metropolitan Museum of Art was erected in the nineteenth century. In 1853, when the World Fair was held in New York, the city authorities got aware of the lack of a museum. The idea for an American museum took shape in 1866 in Paris, during the Independence Day Celebration dinner for certain American leaders,

including several diplomats. In 1869, a provisory committee was set up in New York, and a board of trustees was appointed in the following year. In 1872, the Metropolitan Museum of Art was opened at the Dodsworth Building on Fifth Avenue. After a contract which granted the land and agreed on assisting in the erection and maintenance of the building, was signed with the City of New York, , construction began on a site in Central Park in 1874. The building was completed in 1880. (Fig. 5) The museum was inspired by the Louvre, and through its interior space and display arrangement, it proposed a historical heritage in the manner of the Enlightenment. It had a big, monumental entrance hall where all the main axes led either to antiquity or to the Renaissance.⁷⁴ Other collections were fitted in between these. Carol Duncan⁷⁵ interprets this arrangement as follows:

Thus, as in the Louvre, three great moments of Western civilization were programmatically emphasized as the heritage of the present. These arrangements were echoed by every major American museum and scores of minor ones. When no Greek or Roman originals were on hand, as they were not in many museums, the idea was conveyed by plaster casts of classical sculpture or Greek-looking architecture, the latter often embellished with the names of Great Artists; such facades are familiar sights everywhere.

⁷⁴ "... Greece and Egypt to the right and left, Italy up the stairs."
(Karp & Lavine; 1991: 99)

⁷⁵ Karp & Lavine; 1991: 99.

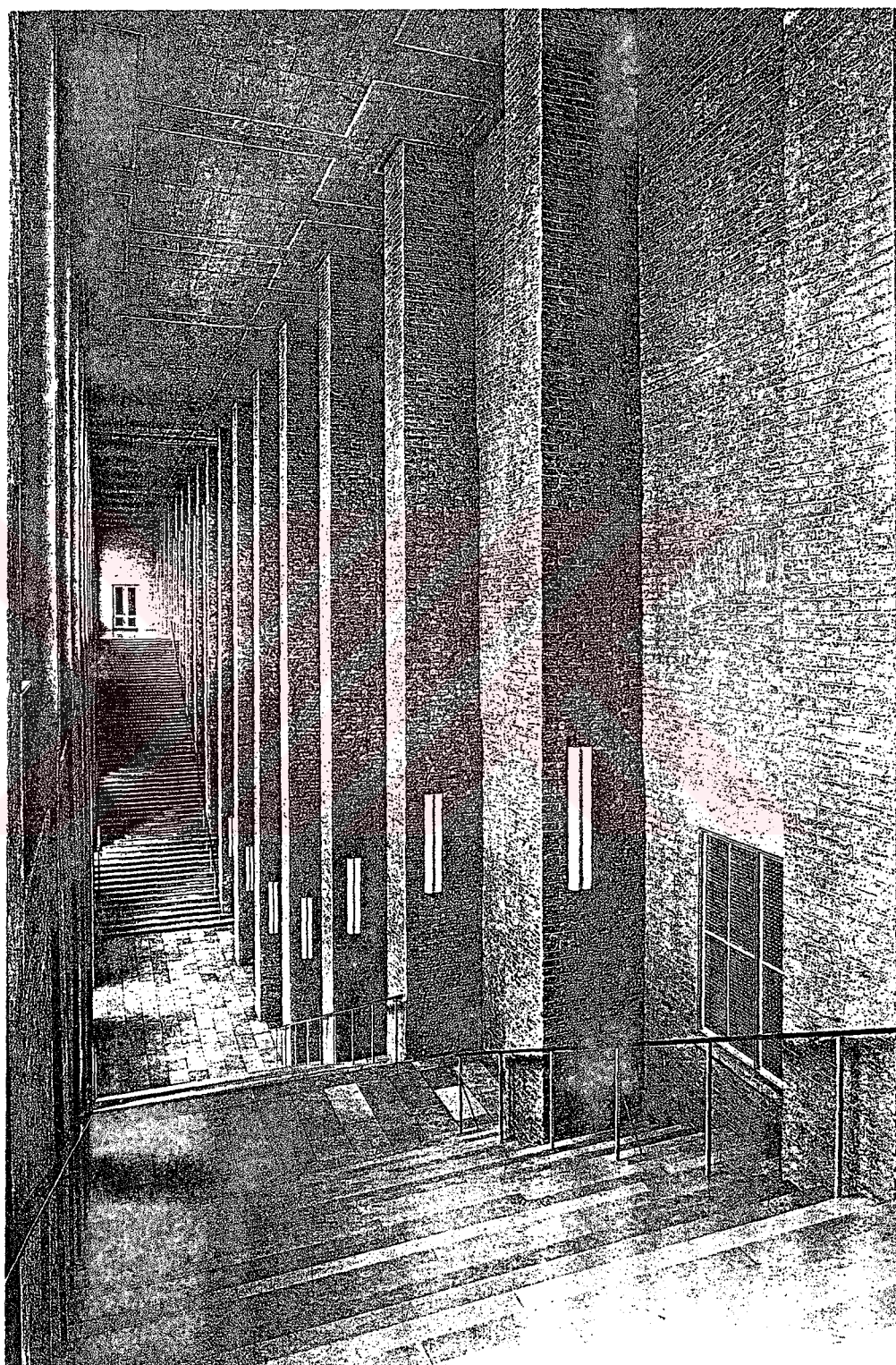


Fig. 4: The Alte Pinakothek, Munich. The staircases.

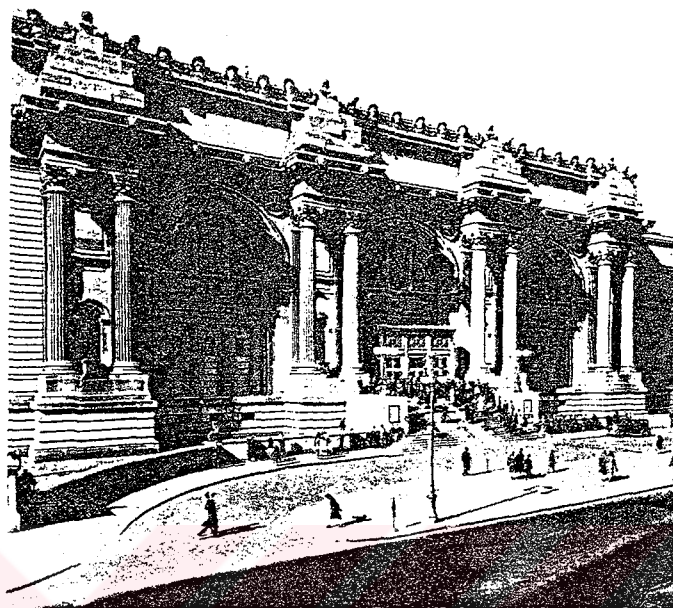


Fig. 5: The Metropolitan Museum of Art, New York. Main entrance.

The museum as a sacred collection proposes not only a specific historical heritage, but also an eternal frame of timelessness. Artworks are thought to embody a fixed, unchanging, and absolute value of timelessness. Thus, the "beautiful" is preserved in an eternal frame of time. Artworks, especially paintings, are arranged according to "schools" which are defined due to geographical locations, but they are not necessarily put in a chronological order. "School" indicates the geographical origin of a painting, like the French School or the Italian School. When the Royal Viennese collection was rehoused in the Belvedere in 1776,

the pictures were arranged due to national schools.⁷⁶ The Düsseldorf collection has had a similar arrangement since 1756, and the Uffizi since 1770. (Fig. 6) The Louvre adopted this arrangement in 1810.⁷⁷ Since then, the museum as a sacred collection has had an arrangement due to "schools."

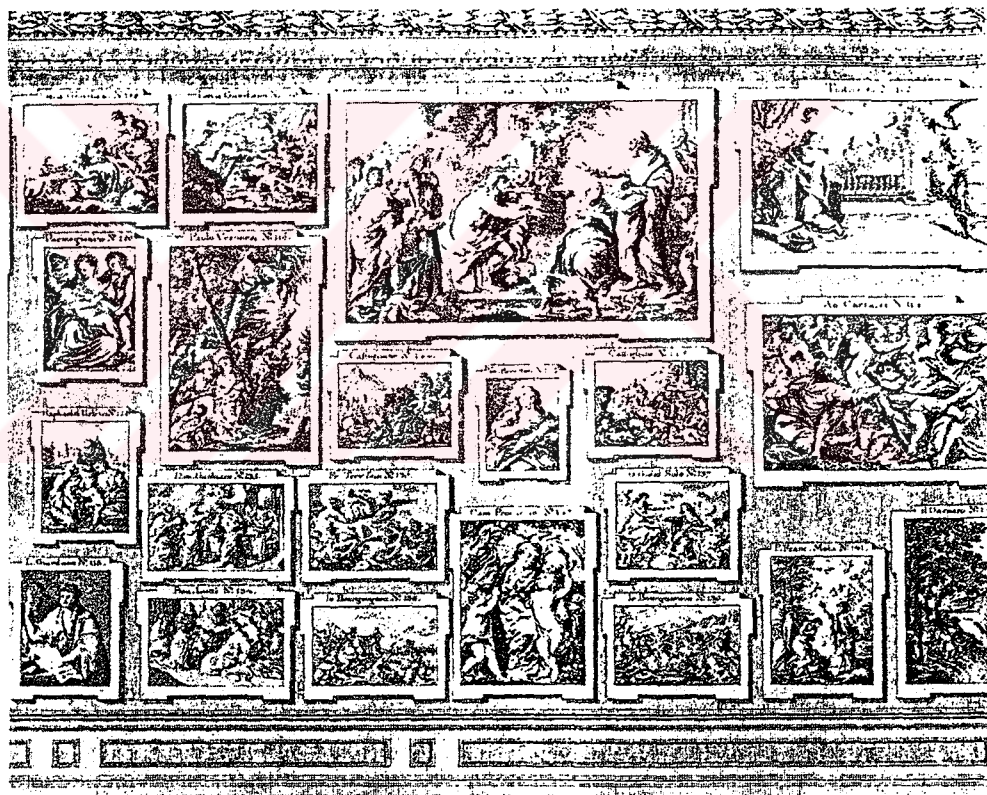


Fig. 6: The Düsseldorf Gallery. The Hall of the Italians in 1756.

⁷⁶Pearce; 1993: 101. Alexander; 1979: 22.

⁷⁷Ibid.

In the museum, all artworks which constitute the sacred collection are meant to be viewed. The collection, which mainly consisted of paintings, is hung from "top to bottom, corner to corner, and frame to frame."⁷⁸ Sculptures and works of applied arts are also interpreted into this system. There are no captions, and every gallery is loaded with paintings. As a result, all the displayed artifacts

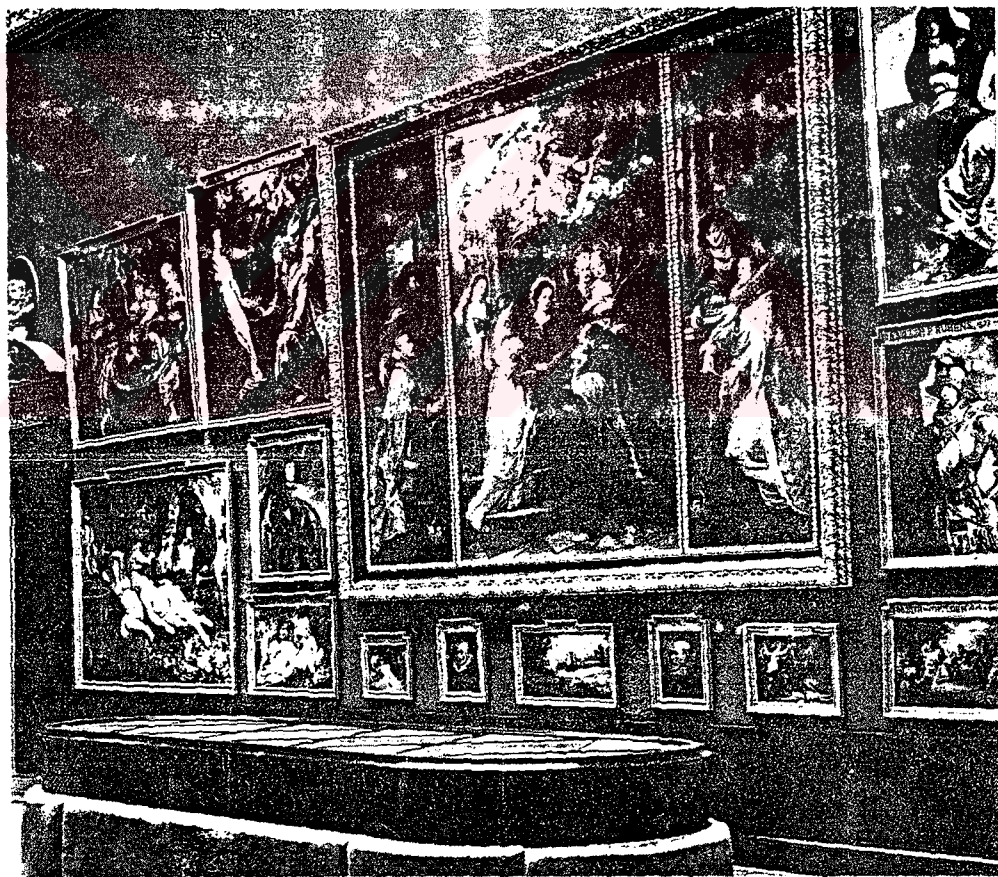


Fig. 7: The Rubens Room at the Kunsthistorisches Museum, Vienna.

Before 1914.

⁷⁸Cauman; 1958: 65-67.

became items of decoration within the room in a baroque attitude.⁷⁹ (Fig. 7) This arrangement causes the museum to be a confusing labyrinth for the untutored visitor. The Board of the Louvre⁸⁰ explain their intention in this arrangement as follows:

The arrangement we have adopted is one of a flower bed composed of an infinitive variety of blooms. If by a different disposition we had shown art in its infancy, in its developing stages and in its present state ... we might have pleased a few erudites but we would have feared the well-founded reproach ... of having impeded the studies of the young.

The museum as a sacred collection mainly consists of paintings, sculptures, and archeological artifacts. The collection is gathered either by individual collectors or by cities that claim them to be a symbol of prestige and sophistication. In order to house these collections, the museum is established. Arrangement of the collection in the museum emphasizes antiquity and the Renaissance as a past heritage into the present. It also emphasizes an eternal frame of time during which artworks have a timeless value. The collection is displayed according to "schools" and in the tradition of baroque miscellany.

⁷⁹Cauman; 1958: 65-67.

⁸⁰Bazin; 1967: 171. The original source is not mentioned.

2.3 Uses

The Museum as a Temple

"Temple of art" (Tempel der Kunst) is a phrase frequently used among intellectuals of the Enlightenment. It does not correspond to "Church" (Kirche) which embodies an "old-fashioned" concept of what religion is about.⁸¹ It expresses a secular attitude in which a reverence for art is combined with a concern for the national past.⁸² The Mouseion of Alexandria, which is the institutional model, is not only a temple, but also a philosophic academy where advanced studies are made in residence. The institution is financed by the State.⁸³ The museum as a temple is a place to acquire treasures of humanity as well as a research center to sustain advanced studies in art. Being a public institution, it is also a place for the betterment of the community. In 1867, Bouillon-Landais⁸⁴ calls the museum:

... an instrument of civilization intended to shape and to purify the public's taste through the presentation of masterpieces, to awaken slumbering (artistic) vocations or those as yet unsuspected, and to complement the instruction offered by the art school, whose students can be admitted to study in the Museum.

⁸¹Hudson; 1987: 43.

⁸²Ibid.

⁸³Alexander; 1979: 6.

⁸⁴Quoted in Sherman; 1989: 211. Original source: Bouillon-Landais. Coup d'oeil sur le Musée de Marseille. Marseille: H. Seren, 1867. P. 4.

Importance given to the past achievements of human race was embodied in curriculums of the nineteenth century academies of art. Producing duplications of masterpieces was essential for an art student. The museum aimed to get quite as much of all the artworks in its collection to make them available for the student artist. Many art schools had their own museums, which for most of the time, was the only museums in the related areas. If the school did not have the originals in its museum, it would provide a good copy or cast of that work. These museums were generally directed by the president of the art school.

The museum, as a place for the betterment of the community, was intended to establish civilized forms of behavior which could be diffused into the community. For the "enlightenment of the people,"⁸⁵ natural or cultural artifacts were displayed in the museum rather than odd or curious objects. Society would not only be enlightened, but also civilized and cultivated through the intermediary of the museum. Sir Henry Cole⁸⁶, emphasized the role of the "museum" in the improvement of the "working man" in 1884, as follows:

If you wish to vanquish Drunkenness and the Devil, make God's day of rest elevating and refining to the working man, don't leave him to find his recreation in bed first, and in the public house afterwards; attract him to church or chapel by the earnest and persuasive eloquence of the preacher, restrained with reasonable

⁸⁵Goode; 1895: 3.

⁸⁶Quoted in Bennett; 1995: 20-21.

limits; ... give him music in which he may take his part; show him pictures of beauty on the walls of churches and chapels; but, as we can not live in church or chapel all Sunday, give him his park to walk in, with music in the air, give him that cricket ground which the martyr, Latimer, advocated; open all museums of Science and Art after the hours of Divine service; let the working man get his refreshment there in company with his wife and children, rather than leave him to booze away from them in the Public house and Gin Palace. The Museum will certainly lead him to wisdom and gentleness, and to Heaven, whilst the latter will lead him to brutality and perdition.

Sir Henry Cole associated the museum with "divine service" as they both would lead men to wisdom and gentleness. The museum, thus, set codes of behavior to improve the manners of its visitors. Other reasons for establishing codes of behavior were to protect the museum collections from vandalism and to emphasize its sacredness. The museum required that the visitor should have comparable standards of appearance and behavior. In the nineteenth century, regulations included prohibiting unaccompanied children and dogs, improper clothing, people who had large parcels or baskets that might cause "an encumbrance or congestion" in the museum, "anyone in a state of inebriation,"⁸⁷ disorder and noise, smoking, eating, and touching the works of art in the galleries. For Daniel J. Sherman⁸⁸, the regulations above defined a proper museum visit:

⁸⁷ ADCdO (Archives Départementales de la Côte-d'Or) 33 T3, Ville de Dijon, "Règlement sur la Police Intérieure du Musée de Dijon", 18th October 1887; Rouen, "Règlement de Police Intérieure du Musée de Peinture", reprinted in Journal de Rouen, 5 May 1881. (Sherman; 1989: 325)

... they constructed in outline an ideal type of museum visit, which curators and other officials wanted to be as orderly, as tidy, and as elevated as the (ideal) museum itself.

The museum as a temple, in the nineteenth century, embodies three functions. It is a study and research center for advanced studies in art, a temple for aesthetic contemplation, and a place in favor of betterment of the community. The ideal model being the Mouseion of Alexandria, has all the properties above. Most of the items displayed in this museum were gathered in the nineteenth century.

2.4 Examples

Typical example for the museum as a sacred collection and a temple, is **the Louvre**. (Fig. 8) The Louvre is the first public museum. Since its establishment as a public institution, it has constituted a model for many museums in the world. The history of the Louvre begins in 1750, when Louis XV of France let 110 paintings and drawings at the Luxembourg Palace in Paris be exhibited where public was to be admitted twice a week. Intellectuals of the eighteenth century Enlightenment in France are in favor of a permanent picture gallery, and the Louvre Palace is usually recommended as the appropriate place.

⁸⁸Sherman; 1989: 219.

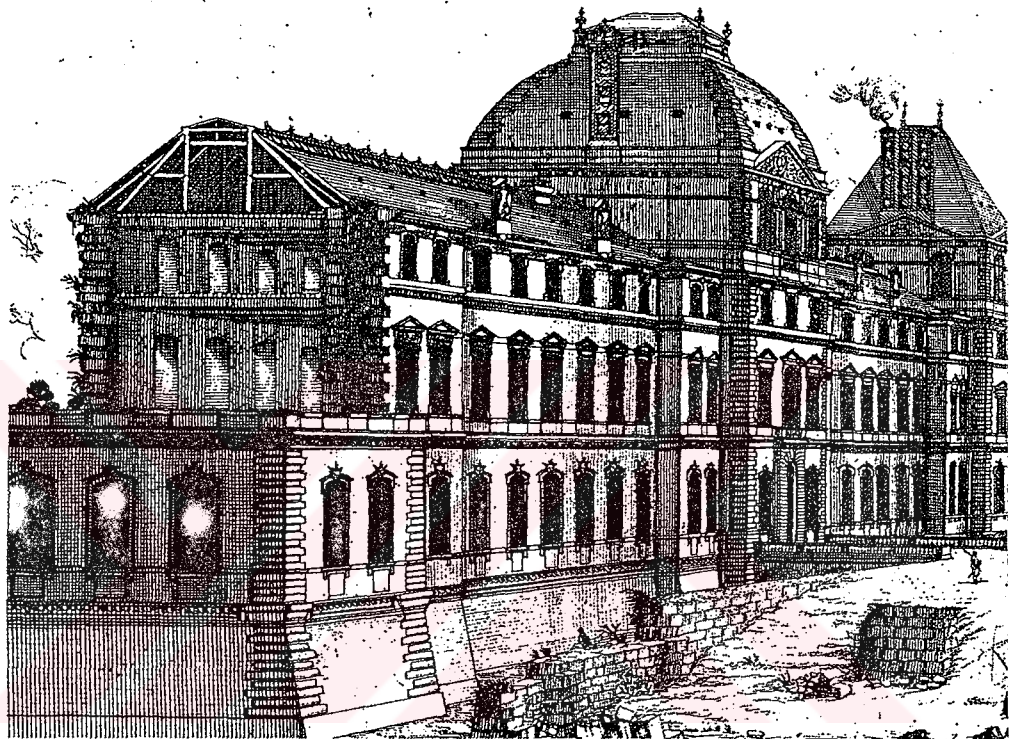


Fig. 8: The Louvre, Paris. West facade in 1660, when still a palace.

Engraving by Israel Sylvestre.

In 1774, Louis XVI of France appointed Count d'Angiviller as the director general of public buildings. D'Angiviller was assigned to prepare the royal collection for exhibition, and, eventually, he chose the Louvre for this purpose. He had the paintings cleaned, repaired, and framed. He created a commission of experts in order to solve problems related to the museum like being struck by lightning and

hazard of fire. D'Angiviller was indecisive in carrying out the recommendations, thus the Louvre could not be opened before the French Revolution.⁸⁹ The Louvre got opened to the public during the French Revolution. The bill of May 26, 1791 dedicated the Louvre for art and monuments of science. The bill of November 19, 1792 ordered that all art objects confiscated in the royal households be sent to the Louvre.⁹⁰ The "museum of the Republic" opened on August 10, 1793, on the first anniversary of the abolition of the monarchy. (Fig. 9) At the Grand Gallery of the Louvre, 537 paintings on the walls and 184 art objects on the tables in the middle of the hall were exhibited. The admission schedule was arranged according to a ten-day period, so that the first five days would be reserved for artists, the following two for cleaning, and the last three for the public. The national art belonged to all people in the society which was created under the democratic ideals of liberty, equality, and brotherhood.

Due to the poor structural conditions, the Louvre was closed in May, 1796 and did not open until July 14, 1801. In 1850, under the supervision of the architect Jacques Felix Duban, an effort to turn the Louvre into a "Pantheon for master-pieces"⁹¹ was carried out. A large, gilded stucco dome

⁸⁹For more information about the Louvre consult:
Alexander; 1979: 22-24, 27, 34. Bazin; 1967: 153-156, 171.

⁹⁰Bazin; 1967: 171.

⁹¹Ibid.: 215.

was constructed over the Salon Carré, and busts of great artists, with cartouches giving their names, were installed within.

The architects, Louis-Tullius Visconti and Hector-Martin Lefuel, completed the construction of the Louvre between 1849 and 1875. The newly built parts mostly completed the colossal structure in the fashion of neo-classicism, where overhead illumination for display rooms was obtained.

The Louvre was not designed for the purpose of displaying. Like many of its contemporaries, it was a palace which was modified as a museum. Thus, its architectural design might not have fulfilled all the requirements expected from a museum. Despite the restorations and the variations in display, the Louvre continued its temple/research center character throughout its history. (Fig. 10) One of the elements of design which supported this character was the monumental staircase, through which the visitor would enter the museum. This entrance was used till the twentieth century in the Louvre.

The Hermitage was another example which resembled the Louvre in many ways. Catherine the Great of Russia ordered the Hermitage to be arranged so that her collection could be housed. Catherine the Great was a great collector of her times. She bought everything "en bloc": Diderot's and



Fig. 9: The Louvre, Paris. Main Gallery. Plan for arranging the Main Gallery as a museum in 1793, by Hubert Robert.

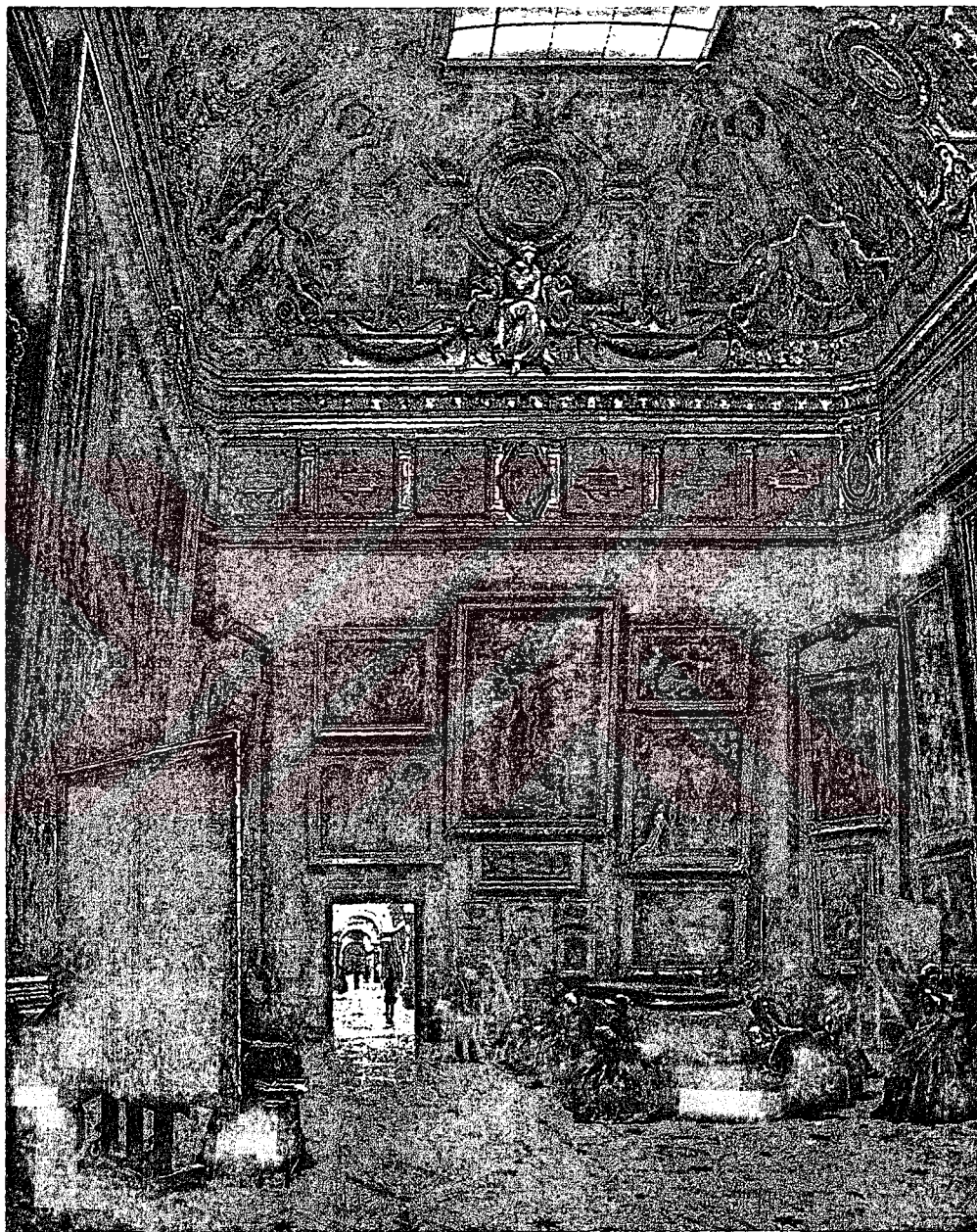


Fig. 10: The Louvre, Paris. The Salon Carré in 1865, by Joseph Castiglione.

Voltaire's library, all the portfolios of drawings by Clérisseau, the entire collection of Count Brühl in 1769 in Dresden, the complete collection of Crozat in 1771 and of Comte de Baudoin in 1784 in Paris, the whole Walpole cabinet in 1779 in London. She mainly collected paintings and commissioned for copies of artworks she could not possess. In order to house the paintings and other artifacts Catherine the Great owned, an entire museum had to be built. She first had her collection installed throughout her private apartments in the Palais d'Hiver. Between 1765 and 1768, she had her collection moved to a pleasure pavilion which was an "ermitage" built for her by Vallin de LaMothe. This pavilion was connected to her apartments through a long gallery. In 1775, Catherine ordered Felten to erect an annex to the pleasure pavilion. This annex was later called the "grand ermitage". After the fire of 1837, Leo von Klenze restored the palace. Behind it, the "New Hermitage" was erected between 1840 and 1849, which Czar Nicholas I commissioned to Leo von Klenze.⁹²

Both in the eighteenth and the nineteenth centuries, the Hermitage was the Palace of the Czar.⁹³ Rooms in the Hermitage were decorated like living-quarters till the mid-nineteenth century. Paintings were hung frame to frame, and

⁹²Bazin; 1967: 123-126.

⁹³Although the Hermitage opened to the public as a museum in 1852, it was always accepted as the home of the Czar.

ceilings either had decorations with stucco or were coffered. (Fig. 11) The Hermitage carried its interior arrangement until today only with a few changes.

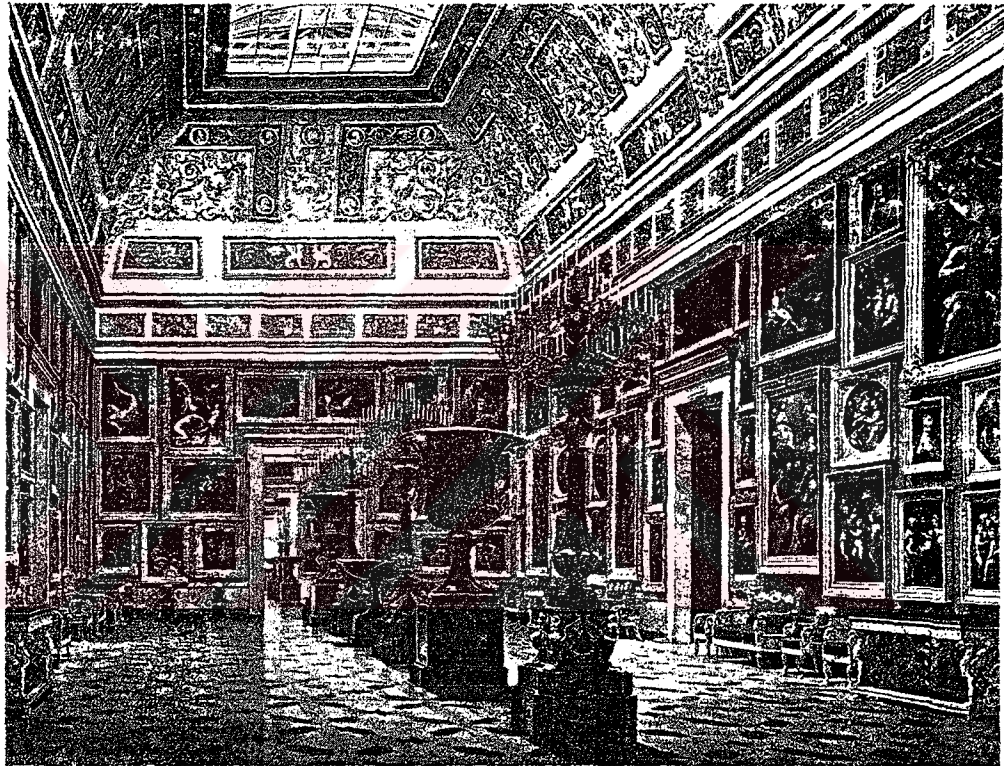


Fig. 11: The Hermitage, St. Petersburg. The Large Hall of XVIIIth and XVIIth century Italian works. Watercolor by Leo von Klenze.

Another significant museum was **the Altes Museum** in Berlin. (Fig. 12) King Frederick William III of Prussia had the desire to create a museum for Berlin comparable with the Louvre. Between 1824 and 1828, a special building was

constructed by Karl Friedrich Schinkel. The Altes Museum was intended to "honor" art.⁹⁴ Its collection was housed and presented in a manner which would produce "a mood of sacred solemnity" among the public.⁹⁵



Fig. 12: The Altes Museum, Berlin.

⁹⁴Hudson; 1987: 46.

⁹⁵Ibid.

Some other examples of the museum as a sacred collection and a temple may be listed as the Museo Nazionale Romano in Rome, the Rijksmuseum in Amsterdam, the Philadelphia Museum of Art, and the Metropolitan Museum of Art in New York.



CHAPTER 3

THE MUSEUM AS A UNIVERSAL COLLECTION AND A CONTAINER

The initial museum, which took the Mouseion of Alexandria of ancient Greece as an institutional model, prevailed in the nineteenth century. In the first half of the twentieth century, the understanding of the museum changed due to the changes in the art productions. Traditional art mediums, like painting and sculpture, received different approaches. On the other hand, new mediums like photography, graphics, decorative arts, architecture, and film supplied displayable artworks. Both the unpredictability of artworks which were forcing to break through the traditional forms, and the debates on the limits of art⁹⁶ led to the reconsideration of the museum. The museum began to be conceived as a universal collection and a container.

3.1 Intellectual Background

In the dynamics of the twentieth century "modern" world, there were three related terms: modernization, modernity, and

⁹⁶Discussions on what art was.

Modernism.⁹⁷ Modernization referred to the scientific and technological developments which caused the world to redefine itself. The growing impact of the machine, especially of the internal combustion engine, on the engineering and chemical industries was immense. New devices and new materials which had no historical precedents, were introduced in every aspect of the modern life. Modernity referred to the social and cultural conditions in which the above changes were realized. In other words, it referred to the character of life under changed circumstances. Modernity was a form of experience, an awareness of change and of adaptation to change.⁹⁸ Modernism referred to the representation of the experience of the new. The boundary between modernity and Modernism was hard to draw. Modernity, which is the experience of the modern condition, was represented in the Modernist art and architecture. Similarly, the experience of the modern condition (Modernity) was grasped wholly through its representation.

The response to the modern condition was experienced in two ways: pessimistic response and optimistic response. The pessimist response was an outcome of the population growth, over-crowdedness in large cities, and the increasing control of the human life by the machine. There was a sense that life was losing depth, dimension of freedom, while human

⁹⁷Harrison & Wood; 1993: 126.

⁹⁸Ibid.

beings were becoming imprisoned in favor of mechanization. The Russian poet Alexander Block was one of the most pessimistic intellectuals. On the other hand, the same changes which were stated above, were cherished by the optimistic response. Intellectuals like the Italian poet Filippo Tommaso Marinetti, believed that a new response to the age should be formulated.⁹⁹ Through the motor car and the factory, speed and machinery, Filippo Tommaso Marinetti obtained a vision of the modern. He focused upon dynamism and change as the marks of "the modern." In the years prior to the First World War, the impulse captured by Filippo Tommaso Marinetti was felt across Europe under the trend called "Futurism". Other than the above two responses to the effects of modernization, there was a third response which sought the cause of the modern world's being as it is.¹⁰⁰ This response dominated the years after the First World War. According to this view, modernization was not a technological fact. It was a social fact, and was defined by new social relations.

In the early twentieth century, art productions developed in two ways. On the one hand, art tried to decode the modern world and sometimes even participated in changing it. On the other hand, it responded to the modern condition with the conclusion that it must transform itself.

⁹⁹Harrison & Wood; 1993: 127.

¹⁰⁰Ibid.

In 1950s, cultural changes around the world effected the development of art. These years witnessed the Suez crisis, the Russian invasion of Hungary, and Nikita Khrushchev's speech at the 20th Communist Party Congress (which initiated the long process of revision and review of Stalinism). They were also the years of Elvis Presley's "Heartbreak Hotel", and of the London exhibition, "This Is Tomorrow". Thus, people got aware of the popular culture, as a consequence of which Pop Art emerged.

While the new world was being shaped, the avant-garde representatives in art were distancing themselves from all forms of pre-established systems. They were not expressing their individual responses to the current circumstances anymore. Rather, they were referring to individuality as a circumstance in which expressions were made.¹⁰¹ Thus, avant-garde expression was conceived as "anything goes" as far as there is a medium in which it is expressed.

The museum responded to the changes in art productions. It became a universal collection where responses of artists to the changes in the modern world were displayed emphasizing a continuity within the tradition of Western art. It also became a container, where artwork, using different mediums could be displayed.

¹⁰¹Harrison & Wood; 1993: 684.

3.2 Collections

The Museum as a Universal Collection

The museum as a universal collection emphasizes both an evolutionary understanding of art history and a continuity within the tradition of Western art. The first is related with a linear and progressive time concept, while the other is related with a choice for the artworks that will be displayed.

The idea of time linked with the idea of progress had its roots in the Enlightenment. As early as the seventeenth century, Newton dwelled on the concept of mathematical and secular time which was a straight, linear geometrical line, in the *Principia* (1687).¹⁰² Newton went on developing an understanding of chronology after the *Principia*. During the nineteenth century, a more scientifically coherent justification of linear time emerged. The unidirectional nature of time was legitimized by Antoine-Henri Becquerel's discovery of radioactivity in 1896. In 1902, the nature of radioactivity was explained successively by Ernest Rutherford and Frederick Soddy with which the decay of radioactive elements was proved to be uniform and linear.¹⁰³ Besides the idea of "linear time", the idea of evolution also developed in the nineteenth century. Some French intellectuals like Montesquieu, Maupertuis, Diderot,

¹⁰²Walsh; 1992: 10.

¹⁰³*Ibid.*: 11.

Darwin's grandfather Erasmus Darwin, and the French biologist Lamarck dwelled on the concept of evolution, but it was not until Darwin that a proper theory with substantial facts was developed. Darwin did not publish his theory till 1859.¹⁰⁴

Art historians had to find a system of categorizing and describing art in order to write an art history. They had to categorize events recognizably, and they also had to make those categories consistent and contiguous with each other. The more every work of art and style was reduced to a finite point or segment in time, the more successful art history would become. This approach was inevitable in scholastic study fields. If some art objects were impossible to be categorized, a new stylistic category would be suggested and all the other stylistic categories would be left undisturbed.¹⁰⁵ Inaccessibility to what is actually lived and necessity of defining and categorizing for a construction of a field of study, ironically did not harm the concept of art history. Instead, they revealed the mythic structure already existing in an art object.¹⁰⁶

¹⁰⁴ Darwin began to write on the evolution theory in 1842. His first publication on the theory was a summary: *Origin of the Species (Türlerin Kökeni)*; 1859.

¹⁰⁵ "... history-oriented cultures support mythic structures by providing fluid time slots between the monolithic sequences of synchronic time. Newly discovered art objects are, if possible, incorporated into the concepts of object, style and history. When a radical adjustment is necessary, it is made by defining a new stylistic concept, leaving other styles essentially undisturbed. In a similar way older works are adjusted and reevaluated." (Burnham; 1971: 40)

¹⁰⁶ "The enigmatic quality of artworks is linked with history. Just as it was history that turned them into riddles once upon a time, so it is history that keeps mystifying them again and again. Moreover, it is history that has endowed them with authority, keeping at a distance the embarrassing

Interpreting history as a process of evolution requires continuity and sequence. This approach needs interpretation of new art objects in connection with the past. Thus, possible relations with the past artworks are continuously tried to be formed. Acceptance of an evolutionary interpretation of art history suggests linear, continuous, and progressive concept of time.¹⁰⁷ This acceptance is reflected in the museum through the arrangement of the circulation path.

Such a time concept is emphasized in some museums with a continual walking route, which has a beginning and an end, where artworks are installed to be observed during the walk on this circulation path. The Mundaneum in Geneva by Le Corbusier (1929) and the Guggenheim Museum in New York by Frank Lloyd Wright (1959) constitute fine examples embodying such a circulation path. In the Guggenheim, there is a descending ramp where the collection of the museum is hung on one side of the ramp. (Fig. 13)

question of what their reason for being is. The more they become premeditated and rationally controlled, the more sharply does their enigma come into focus. Form renders them similar to language: while they seem to express a particular in its thisness, the expression is always a fleeting one."

(Adorno; 1972: 176)

History and myth, where history requires time and myth has a sense of timelessness, seem to be opposing poles. In the special case of art history, myth exists within the work of art, thus can not be excluded from interpretations. In art history, myths exist as points in time, not as sustained events. Thus, myth can cooperate with the idea of history.

¹⁰⁷ Art history being linear is well-discussed by Georg Wilhelm Friedrich Hegel.

The Mundaneum in Geneva by Le Corbusier (1929), sometimes referred to as Musée Mondial, is designed as a step pyramid. (Fig. 14) The museum visitor, as he walks down from the top of the pyramid, confronts the suggestion that he witnesses and experiences the "ascent of man" from a low hierarchical origin to the present apex of achievement. The head of the pyramid is cut off. The museum includes neither modern art nor modern industry because both are housed separately.¹⁰⁸

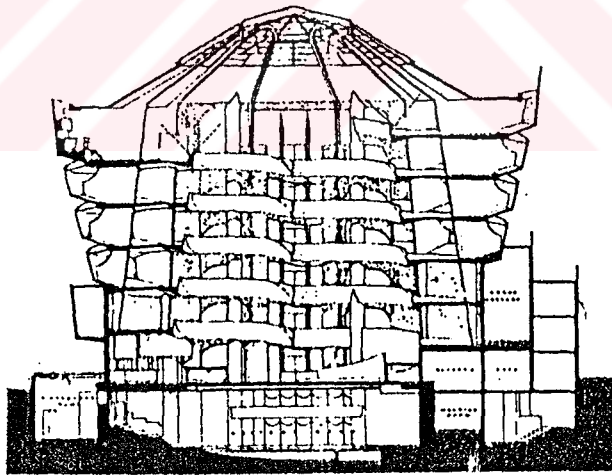


Fig. 13: The Guggenheim Museum, New York. Sectional drawing.

¹⁰⁸Cauman; 1958: 86-87.

The new addition of MOMA by Cesar Pelli (1984) offers another solution to the linear and continuous time concept. The museum visitor is obliged to ascend, to the second, third, and fourth storeys, in order to communicate with the certified masterworks of modern art. He must descend from these higher elevations to the lower levels of the building in order to study the "temporary" productions from the current art scene.¹⁰⁹

In museums where structural or architectural design does not permit stressing the progressive time concept, an alternative solution has been developed. Emptying the display spaces serves the purpose of permitting the arrangement of paintings in a single line with proper chronological sequence in such museums. (Fig. 15)

Hanging the paintings in a single line does not only come out of the progressive time concept. Actually the system is first introduced in the nineteenth century as a part of the "bipartite concept." The bipartite concept suggests creating two different collections in a museum. One collection should be installed in the galleries in order to be viewed by the visitor. The other collection should be kept in the storerooms where only the museum staff, scholars, and professionals who are interested in specific artworks are

¹⁰⁹Kramer; 3.1985: 39.

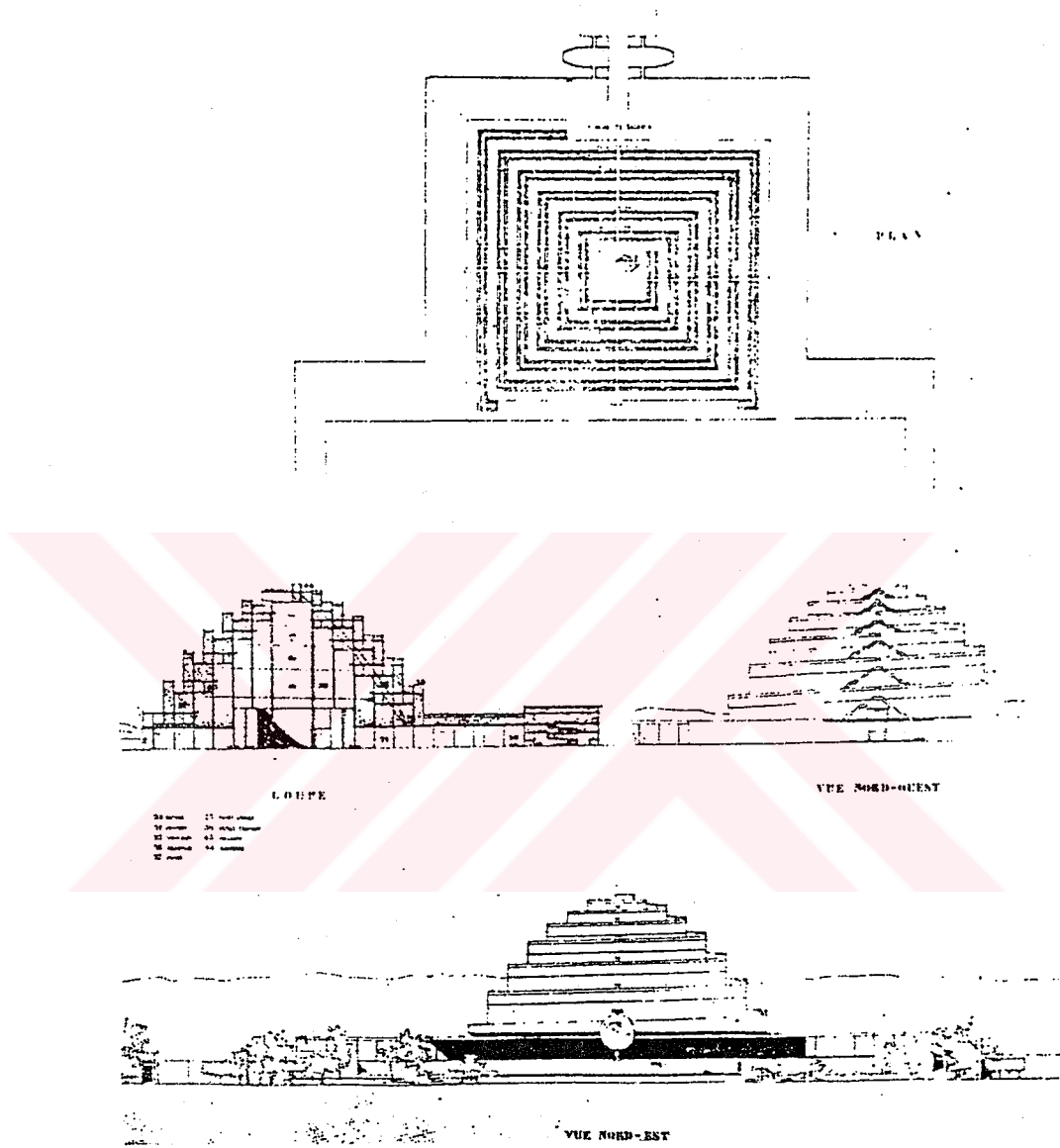


Fig. 14: The Mundaneum, Geneva.

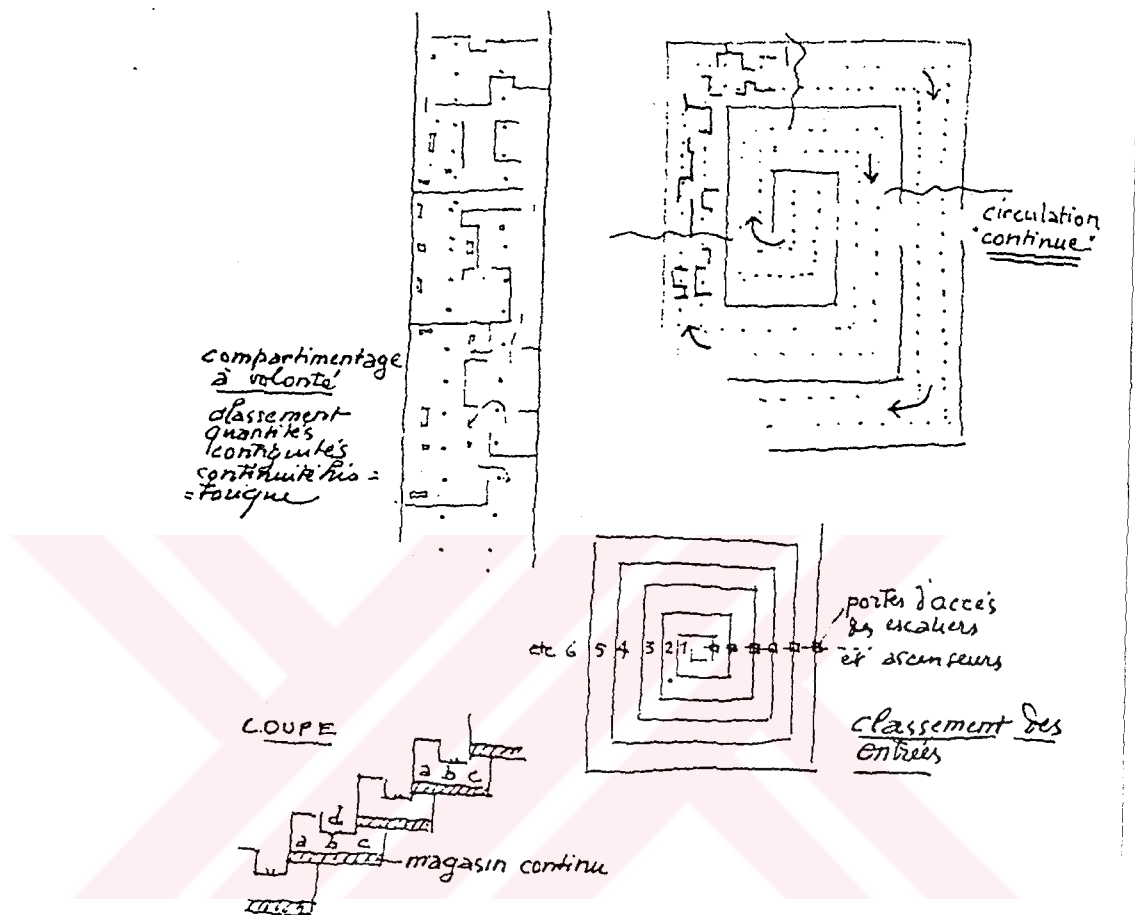


Fig. 14 (cont.): The Mundaneum, Geneva.

permitted for their advanced studies. In Germain Bazin's words: "...; museums would leave a portion of their treasures in reserve and concentrate on showing only their choicest pieces."¹¹⁰

¹¹⁰Bazin; 1967: 265.

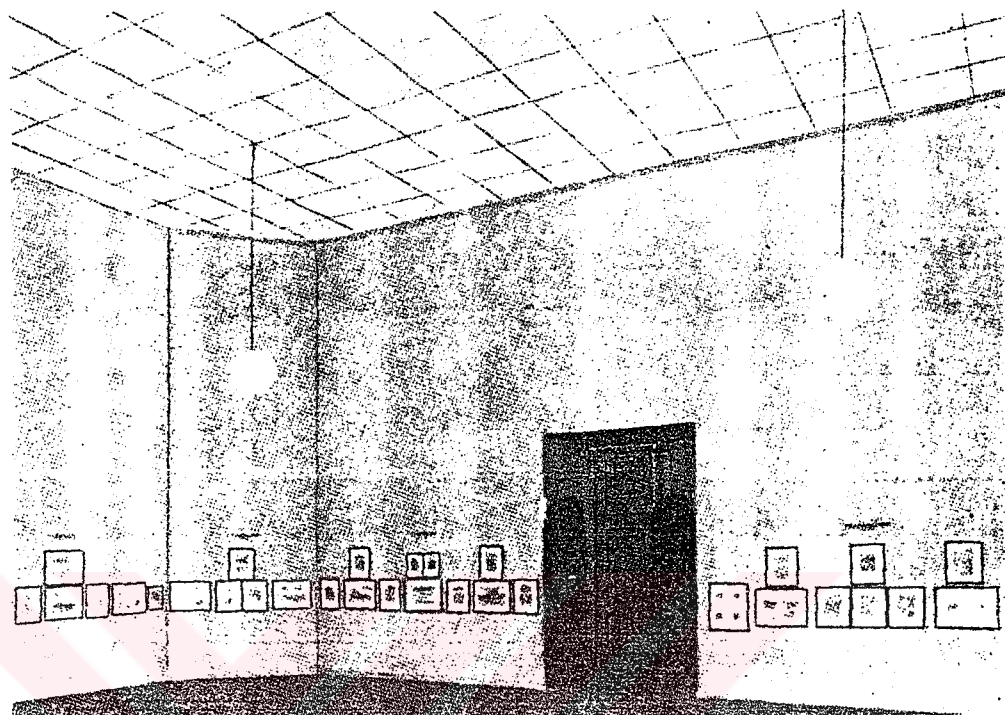


Fig. 15: The Landesmuseum, Hannover. Exhibition Hall.

The bipartite idea was first mentioned verbally and illustratively by Johann Wolfgang von Goethe in his article, *Kunst und Altertum*, in 1821. The English essayist and critic John Ruskin dreamed of seeing paintings in London's National Gallery hung in a single line, which was a desire also shared by its director Charles Eastlake. Towards the end of his trusteeship and shortly before his appointment as a director, Charles Eastlake published an article in the *London Times* in 1853, where he discussed the concept of the bipartite museum.

Twenty years later, the Swiss-American naturalist and museologist Louis Agassiz would still make the same proposal.¹¹¹

This system of installation was first adopted in England during the movement of the Natural History Museum from Bloomsbury to its own quarters in South Kensington between 1881 and 1886. In 1907, the principle was applied to the installation of two art museums, the Bayerisches National Museum in Munich and the Museum of Fine Arts in Boston.¹¹²

Artworks that will be displayed, have had to be selected and parted in order to carry out the bipartite system. Beginning from the first half of the twentieth century, some museums have emphasized continuity within the tradition of western art through the carefully chosen artworks. The museum becomes homogeneous in its display. Neither gender nor ethnic samples such as Woman artists, Black, Hispanic, and Asian art are displayed unless they occupy a separate area, even if those artists have the same nationality with white artists who are on permanent show. Artworks are chosen within the limits of well-defined art

¹¹¹Bazin; 1967: 263.

¹¹²Ibid.

styles of the art history. Emphasizing homogeneity of artworks in the progressive art history is stated by Groys¹¹³ as follows:

... new museum was oriented not toward the heterogeneity of historical artistic styles or the representation of the historically original in art, but toward homogeneity, the establishment of common ground, and the elucidation of what is identical in all of world culture.

Not only non-Western art, but also casts were eliminated from displays in 1950s. Casts were considered to be both space-eating embarrassments and useless objects for the education of an artist. Some student artists wished to feel free from the past. For them theirs was a rebellion against the established taste. Thus, cast collections were destroyed or moved out of sight, and galleries were organized with no thought of the copyists.¹¹⁴

Emptying the collection in order to obtain better viewing required storerooms in the museum, which was an idea having never been thought of in the nineteenth century

¹¹³Rogoff & Sherman; 1994: 146.

¹¹⁴The relation between art production and art tradition is another issue of discussion which will not be dwelled on in this dissertation. Yet, it is important to mention the attitude towards the museum by artists of the early twentieth century. French writer Maurice Barrès and curator Salomon Reinach of the Louvre referred to the museum as a morgue, a cemetery, or a hypogea. Some avant-garde artists willfully determined to go against traditional aesthetic values in any case. On the other hand, Matisse trained his eye by copying the Old Masters in the Louvre, while Derain pondered over Gothic paintings, and Picasso's oeuvre was the history of art recast in the cubist idiom. (Bazin; 1967: 265)
Another great painter Cézanne wrote: "The Louvre is the book in which we learn to read."
(Quoted in Kramer; 3.1985: 43)

museums. As early as 1909, Salomon Reinach, curator of the Antiquities at the Louvre, suggested creating subterranean storerooms under the museum, in an article for the *Revue Archéologique*. His idea could not have been realized till the 1960s.¹¹⁵

The museum as a universal collection emphasizes the concept of progressive art history in the tradition of Western art through its continuous circulation path. This one-way walking route and carefully chosen artworks that have been arranged in a linear fashion, suggest an evolutionary and homogeneous art display within the boundaries of the western art history. The exhibitions show the ideal and emphasize universality. Displays are designed so that only one object at a time should appear within the scope of vision.

3.3 Uses

The Museum as a Container

In the nineteenth century, besides the neo-classical attitude in architecture, an alternative tradition which would effect museum design evolved: the building type initiated by great expositions. The earliest example for exposition buildings was the Crystal Palace in London, constructed in 1851. (Fig. 16) .This huge building was built for the displaying of

¹¹⁵Bazin; 1967: 263.

objects, particularly of manufactured goods from various countries. It also provided exhibition spaces for temporary display of artworks. This tradition revived in the twentieth century through the creation of museums that provided vast, open, and amorphous spaces for display.¹¹⁶ Revival and development of the spatial organization in the art museum was partly an outcome of the innovative elements in art itself.

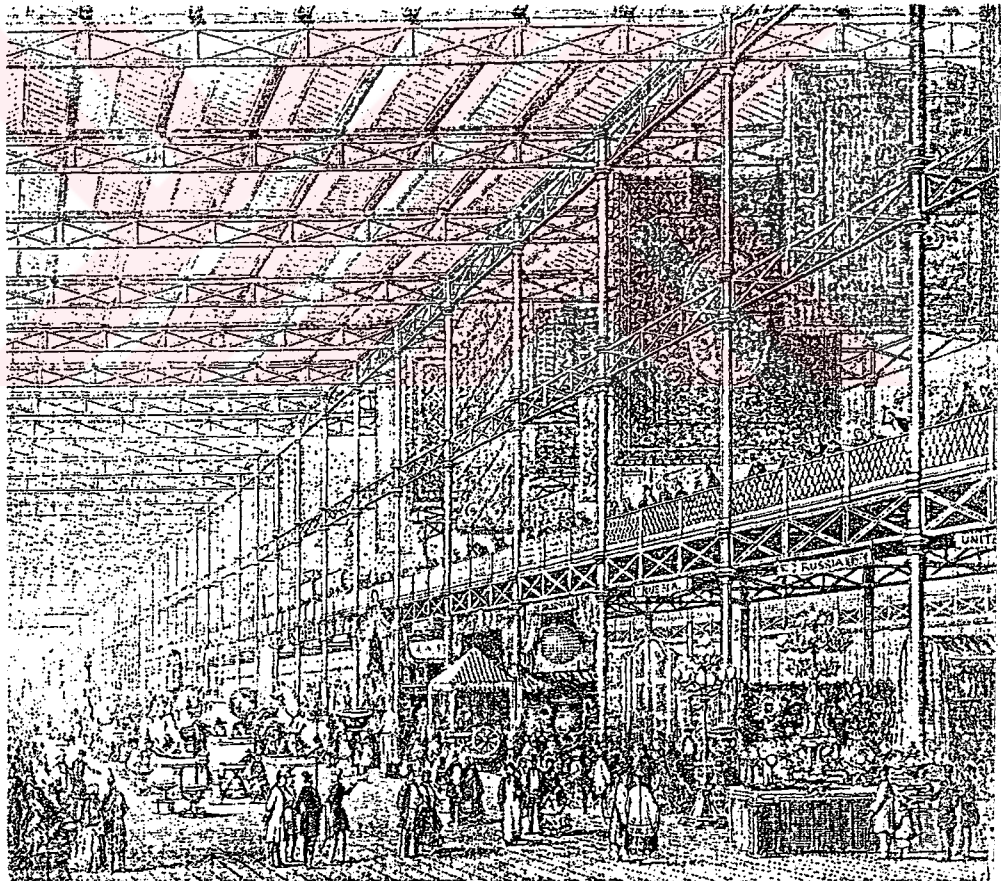


Fig. 16: The Crystal Palace, London.

¹¹⁶Stephens; 1986: 18.

The twentieth century art was in search of different mediums for representation. Not only the traditional representational forms like sculpture and painting were altered, but also new representational forms like installations and "happenings" (which means the use of space in a transformative manner without any rigid limitations) were introduced. The illusionist space within the traditional picture began to be actualized in the museum in 1960s.¹¹⁷ Space within the museum became a bar (Kienholz), a hospital room (Kienholz), a gas station (Segal), a bedroom (Oldenburg), a living room (Segal), or a "real" studio (Samaras).¹¹⁸

New spaces were required in the museum due to the changes in art. Wide, open, airy spaces were thought to be appropriate for the museum. The artworks should be isolated from everything that would detract from its own evaluation of itself.¹¹⁹ Ideal space for displaying contemporary artworks in the first half of the twentieth century was described as follows:

... The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically or carpeted

¹¹⁷O'Doherty; April 1976: 31.

¹¹⁸Ibid.: 31-32.

¹¹⁹Ibid.; March 1976: 24.

so that you pad soundlessly, resting the feet while the eyes have at the wall. The art is free, as the saying used to go, "to take on its own life."¹²⁰

The museum was intended to be a "neutral" container where the artwork would be displayed without any interruption.¹²¹ (Fig. 17 & 18)

The architecture of the Modern Movement responded in various ways to the needs imposed by the contemporary interpretation of the artwork.¹²² The "Museum of Unlimited Growth" by Le Corbusier (1939) (Fig. 19) and the "Museum for a Small City" by Mies van der Rohe (1942) constituted fine examples for the museum that was influenced by the Modern Movement. Structural systems have been developed in the twentieth century architecture which were advanced and sophisticated enough to permit columnless floors. Interchangeable building elements were also introduced into the building industry which would serve the purposes of the new museum in the twentieth century.¹²³

¹²⁰O'Doherty; March 1976: 25.

¹²¹This intention could not be realized as in the context that was described in the above quotation, everything within the vision became an aesthetic object.
 "... The discreet desk may be the only piece of furniture. In this context a standing ashtray becomes almost a sacred object, just as the firehose in a modern museum looks not like a firehose but an aesthetic conundrum."
 (O'Doherty; March 1976: 25)

¹²²Montaner & Oliveras; 1986: 13.

¹²³Ibid.: 12.

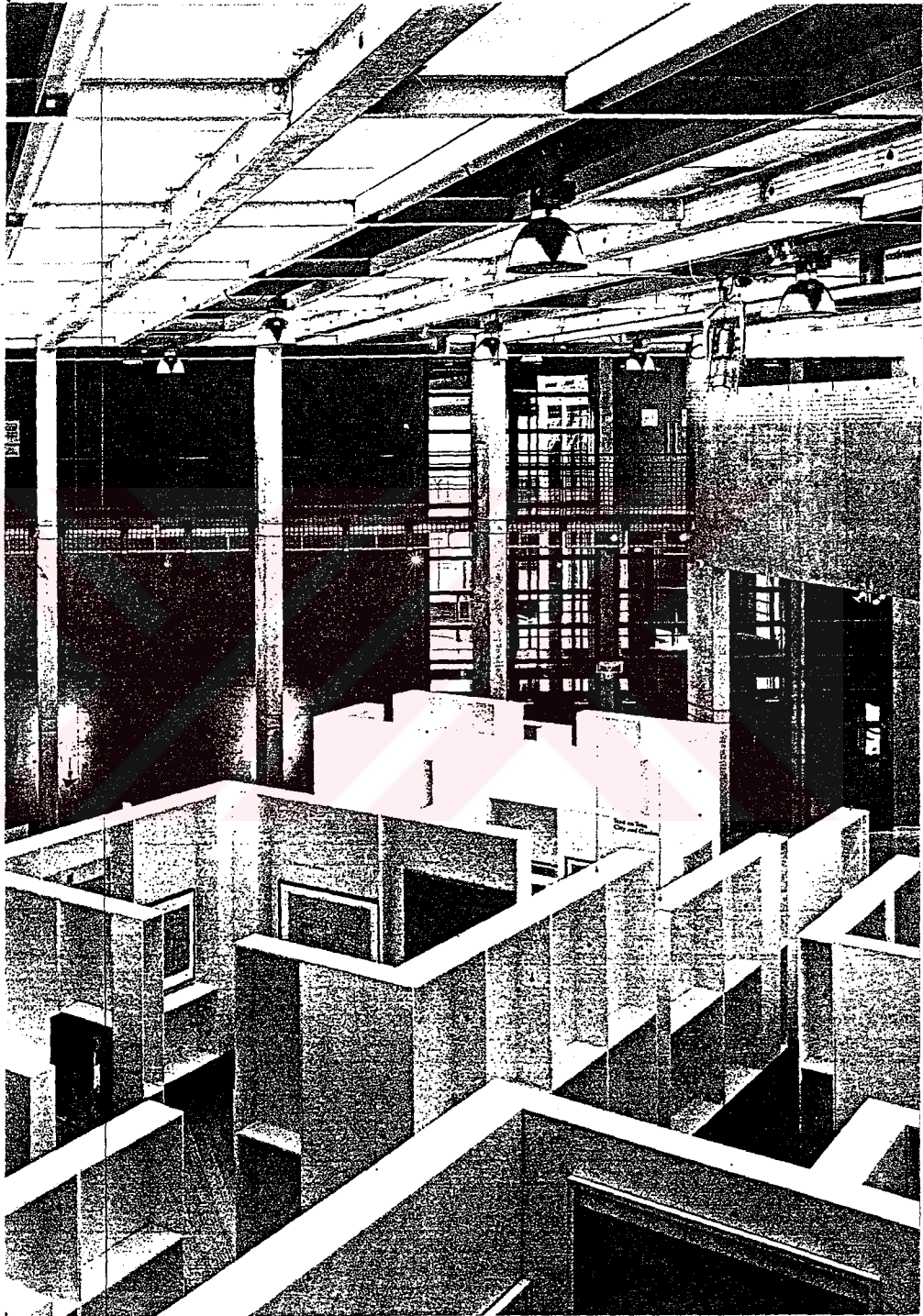


Fig. 17: The Netherlands Architecture Institute. Interior arrangement.



Fig. 18: The Guggenheim Museum, New York. 1954 Exhibition of Modern painting.

In the interior, the museum offers large open spaces which can be used for a wide variety of purposes. Walls are easily moved or lowered, and partitions are available that

can be added or removed. Spatial organization in large scale is available to the curator to mount his exhibition the way he likes. This museum does not get integrated with the urban context. As it functions inwardly, it is isolated from the neighboring city life. Even if it has glass facades, it does not get involved in the city life in its context as glass facades only link the street and the museum visually. The museum has a single, unified character which can be observed all through the interior space.

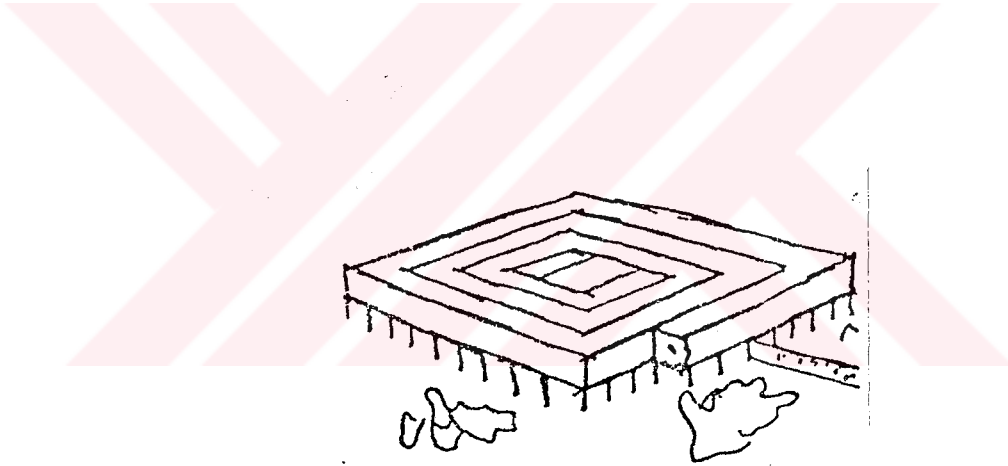


Fig. 19: The "Museum of Unlimited Growth" by Le Corbusier (1939).

The New National Gallery in Berlin by Mies van der Rohe (1968) constitutes one of the finest examples for the integration of the principles of the Modern Movement in architecture, together with the new requirements of the museum. (Fig. 20) Mies's design reflects the idea of the museum as a neutral container for the displaying of artworks.

(Fig. 21) This neutrality which is obtained by glass facades, surrounding the building on all sides offer transparency. The same attitude can be observed both in the Museum of Modern Art in New York and the Pompidou Center, but the effect of transparency in the New National Gallery is the strongest. In the interior there is nothing but some portable panels which can be arranged by the curator to suit the exhibition that will be mounted.

Additional spaces for new functions are planned in the museum as a container. Storerooms and depositories become essential, as the bipartite concept is accepted. Spaces for newly established departments (like photography, film, graphics, etc.), areas devoted to the sale of catalogues and reproductions, restaurants, cafeterias, and areas for administration began to be designed in the museum.

The museum as a container offers wide, open, airy spaces, white walls, and movable partitions. It is isolated from the urban context and has a unified character all through its design. Thus, artworks can be viewed without any interruption in a most possible "neutral" atmosphere. The museum only serves to be a container that protects the artworks from the effects of nature. Although the museum which emerged in the first half of the twentieth century intends to be a container, not effecting the perception of the artwork, it does not absolutely succeed to be "neutral"

either. It becomes a space where everything within the vision of the museum visitor transforms into an aesthetically valuable object.



Fig. 20: The New National Gallery, Berlin. General view.



Fig. 21: The New National Gallery, Berlin. Exhibition room, lower floor.

3.4 Examples

A typical example for the museum as a universal collection and a container, is the **Museum of Modern Art (the MOMA)**¹²⁴ in New York. Since its opening in 1929, the museum made modern art and architecture one of its principal concerns. It was established to collect and display contemporary art, and inevitably it became the museum of Modern Movement by the mid-century. In 1932, the museum's Department of Architecture was established and it got opened with the "Modern

¹²⁴The Museum of Modern Art will be abbreviated as the MOMA from here on.

Architecture: International Exhibition." The MOMA was described by the *New Yorker* in 1953 as "the world center, institutionally speaking, of the Modern Movement in the fine and applied arts."¹²⁵ The MOMA of 1939 had an all-glass facade, vast, empty, columnless spaces of display at each level, and was illuminated artificially for appropriate displaying. Outcomes of this spatial arrangement was summarized by Hudson¹²⁶ as follows:

... it (the MOMA) has broken away from the idea that once pictures were on display, there they stayed. It is a place of constantly changing exhibitions, with the kind of building which makes showmanship easy. Walls are removed and re-erected, the shape of galleries changed, décor re-created to suit the job in hand.

In 1984, the new addition of the MOMA, which was built to increase the space available for exhibiting artworks, was opened. (Fig. 22) The distinction between the parts of the museum in which modern art was intended to be viewed as history, and in which contemporary art was intended to be viewed as an uncodified cultural experience, was emphasized with the structural design of the new addition.¹²⁷ The architect of the addition, Cesar Pelli, preserved the old Goodwin & Stone building as well as the addition of the

¹²⁵Quoted in Hudson; 1987: 60.

¹²⁶Hudson; 1987: 63.

¹²⁷Kramer; 3.1985: 39.

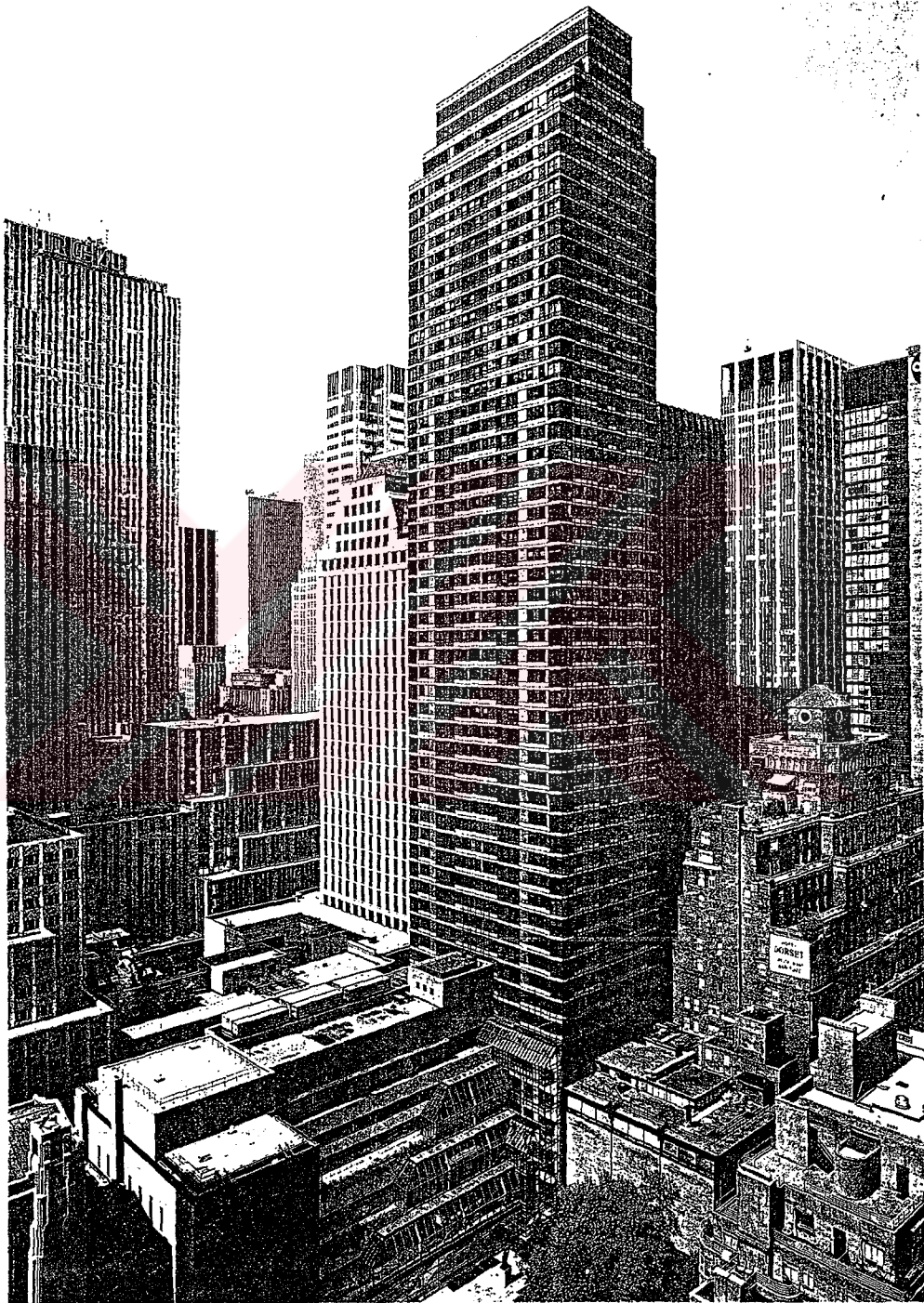


Fig. 22: The Museum of Modern Art, New York. Aerial view of the garden facade.

garden wing designed by Philip Johnson in 1964. He integrated the old parts of the museum into his design. His design cooperated with the purposes of chronological display as different departments like photography, architecture, design, and film can be viewed on different floors. Thus, virtually separate museums were created on different floors as each department had its own standards and agendas.

The Pompidou Center in Paris by Piano and Rogers, opened in 1977, is similar to the MOMA in its spatial organization. The whole building is not used for museum purposes. It embodies different activities, one of them being the exhibition of contemporary art. The building prepares the visitor for his removal from the routine of the environment to which he is accustomed to, with its huge supporting structure of the outer shell.¹²⁸ In the interior, the spatial organization in large scale offers spaces that can be used for a wide variety of purposes. Walls that are easily moved or lowered, and partitions that can be added or removed serve for mounting different exhibitions. (Fig. 23)

¹²⁸Klotz & Krase; 1985: 11.



Fig. 23: The Pompidou Center, Paris. Gallery installation.

Some other examples of the museum as a universal collection and as a container may be listed as the New National Gallery in Berlin, Kunsthalle in Bielefeld, the Netherlands Architecture Institute, the Guggenheim Museum in New York, and the Van Gogh Museum in Amsterdam.



CHAPTER 4

THE MUSEUM AS A PLURALISTIC COLLECTION AND A COMMUNITY CENTER

Beginning from the mid-twentieth century there has been a number of external factors affecting the museum. Funding was one factor. The cost of maintaining a collection, of hiring qualified staff, and of providing programs for the public began to increase. The assistance provided by private societies or by special interest groups was not sufficient anymore. Other factors were the television and the computer. Rare objects and distant lands were projected into homes. For these reasons the need to visit the museum gradually decreased. To these primary agents of change were added improved printing techniques that produced books with high quality reproductions and the increased mobility of the society.¹²⁹ The museum responded to these conditions with programs for broadening the visitor base. The plan was to attract people who had not previously been museum-goers. Thus, the museum began to offer various educational and

¹²⁹Dean & Edson; 1994: 5.

recreational programs for different sections of the society. The museum became more concerned with the community it was located in. Thus, it aimed to become a community center.

On the other hand, the mid-twentieth century also witnessed changes in political boundaries of the world, with ever-widening telecommunication links, and flow of information throughout the globe. These developments caused members of different cultures to become more and more aware of their unique integrity on earth. People began to realize various social and cultural identities within their societies. Different social and cultural identities began to be represented in the museum. Thus, museums began to develop pluralistic collections. The museum which was established in the mid-twentieth century can be conceived as a pluralistic collection and a community center.

4.1 Intellectual Background

In the late 1960s, the virtue and authority of Modernism began to be questioned within the practice of modern art. In the late 1970s and 1980s, debates within Modernism were theorized. This has been a period which extended approximately from the end of the Vietnam War in 1975 to the reunification of Germany in 1990. Each of these events marked a defeat for one of the two superpowers of the world whose opposition defined the terms of the Cold War between the USA

and the Soviet Union. The USA survived the defeat with a decline and a bottleneck in its economy. The Soviet Union, on the other hand, was divided into its constituent parts.¹³⁰

The intellectual culture of the Cold War was constituted of oppositions, contrasts, and controversies. These clashes were not simply between the East and the West, or between communism and capitalism, but also between the values which represented each of them. Gradually people began to realize that there was not an "ideal system" in a universal sense which had been the forth of the Modernist epoch. There was not one, natural "reality" that would explain people's beliefs and sensations.¹³¹ Various issues in literary, linguistic, philosophical, and artistic studies began to be reconsidered. In the 1980s some artists conceived language as a form of art, not as a form of literature.¹³² Narratives became important and literary criticism began to dominate the intellectual world. Modernist division of labor between art objects and interpretations, or between producers and interpreters was reevaluated.¹³³

¹³⁰Harrison & Wood; 1993: 987.

¹³¹Ibid.: 990.

¹³²Mary Kelly, Barbara Kruger, and Jenny Holzer were some of these artists.
Ibid.: 989.

¹³³Ibid.

"Originality" in art and writing, having been central to the whole value-structure of Modernism, was realized as a form of idealization. The "original" was conceived as an end-product constituted of philosophical, literary, or artistic theories. Each constituent was thought to gain meaning through its relation to other constituents. Thus, instead of studying the end-product which was the "original", its constituents were dwelled on. The importance given to the "original" in Modernism was also reflected in art history. Art history was a disinterested narrative of original artworks.¹³⁴ It had to depend on stereotypes of originality for its coherence.¹³⁵ Such an approach based all the argument of history on a common denominator thus eliminating the subjectivity attributed to it. This attitude also fit well into the evolutionary model of history. There was a clear distinction between "high" and "low" (popular) art. When the "original" became less important, the value of artworks began to be reconsidered.

Modernism referred to a specific culture. This culture has been defined by some later critics of culture as:

Western in its orientation, capitalist in its determining economic tendency, bourgeois in its class-character, white in its racial complexion, and masculine in its dominant gender.¹³⁶

¹³⁴In the sense Kant used the word.

¹³⁵Harrison & Wood; 1993: 991.

¹³⁶Ibid.: 990.

In the second half of the twentieth century, issues that did not fit into the Modern culture began to be discussed. Modernism's "others" were articulated. Consequently, women, people of racial and sexual minorities, non-Westerns, and ordinary people had the chance to be represented in the making of art and of artistic theory. Every production was believed to have a potential for being considered as art. Art production became pluralistic and "unoriginal."¹³⁷ The museum was also transformed due to the above changes in intellectual thinking and in artistic production.

4.2 Collections

The Museum as a Pluralistic Collection

The museum as a pluralistic collection emphasizes a discontinuous and non-evolutionary understanding of history through its collections and its circulation path. It also emphasizes plurality of cultural and social identities through its display.

Beginning from the second half of the twentieth century, many professionals writing on art criticized the progressive and evolutionary concept of history. Theodor Wiesengrund Adorno¹³⁸ criticized the linear, progressive art history in his book *Aesthetic Theory*:

¹³⁷In the sense Jean Baudrillard used the word.
Harrison & Wood; 1993: 990.

¹³⁸Adorno; 1972: 298.

It is only quite intermittently that one can identify a progressive transition from one work to another. If it were otherwise, art history would be completely predetermined, with spontaneity and exploration of the unknown being crowded out.

Theodor Wiesengrund Adorno, Michel Foucault, Martin Heidegger, and Hans-Georg Gadamer interpreted art history as a series of nodal points rather than a continuous line. Hans-Georg Gadamer¹³⁹ stated the fact, referring to Martin Heidegger as follows:

..., the primary sense of history is no longer that of a continuing sequence through time, but of rare founding events that break with what went before. Heidegger would not deny the unity of Western art, but great art can never be confined to this unity because it always disrupts and begins anew.

Michel Foucault rejected the notion of a continuous, smooth, progressive, totalising, and developmental history. He worked instead with "effective history", a view of the past that emphasized discontinuity, rupture, displacement, and dispersion.¹⁴⁰ History was narratives of perspectived fragments. Referring to Michel Foucault, history established a network of discontinuous events, rather than a linear narrative based on historical convention.¹⁴¹

¹³⁹Gadamer; 1987: xiii.

¹⁴⁰Cited in Hooper-Greenhill; 1992: 10.

¹⁴¹Foucault; 1972: 5-6. Also cited in Berger; 1992: introduction.

The change in the understanding of history from progressive to disrupted, linear to fragmented and nodal has been reflected in the museum. The design of the circulation path differed according to the accepted understanding of history. In the museum as a universal collection, the visitor was offered only one walking route. Artworks were viewed along the circulation path which was intended to demonstrate the historical progressiveness in art. In the museum as a pluralistic collection, different walking routes as if nodal were offered. There was a main circulation core or a center which enabled to choose different routes of visiting. This was the core into which, and out of which the universe suggested by the museum would flow. Thus, the visitor determined the periods in art history he would like to view, and saved time by skipping the periods of his disinterest. Such an interaction between the visitor as the "self" and the disrupted routes he had to follow marks a definite and a certain diversion from the linear concept of time. It is rather a concept of time suggested by Surrealism. In Surrealism, reality is time bound, and it metamorphoses into other layers of reality. This approach is basically post-modernist, which also suggests that it is the self that undertakes a journey into a universal chaos where he confronts with himself to reach a self-recognition. This kind of museum reconciles the visitor with his true self in a timeless vacuum.

"The rotunda" of the New Staatsgalerie in Stuttgart was also the circulation core of the museum. Exhibition rooms surrounded the rotunda on three sides and formed an efilade of galleries without a separate circulation route.¹⁴² The rotunda served as an entrance with its ramp that circled around the core, allowing the visitor to enter, circle, or ascend the museum to the very top.¹⁴³ (Fig. 24)

The High Museum of Art in Atlanta by Richard Meier (1983), also constituted a fine example for this type of a circulation core. In its atrium where various ramps were placed, no artworks were displayed. The area served for circulation purposes. It also served as a community place where people would see each other. The galleries which were intimate in size, were reached through the ramps. (Fig. 25)

Hans Hollein, in an international symposium¹⁴⁴, referred to a museum project which he designed with a multiplicity of viewing routes. The design was based on a circular and three dimensional axis.¹⁴⁵ Artworks were aimed to be viewed in different ways, thus the museum could be visited

¹⁴²Stephens; 1986: 21-22.

¹⁴³Davis; 1990: 118.

¹⁴⁴The symposium entitled "Identity, Marginality, Space" was held in Ankara, Turkey between 7th-9th October, 1992. The symposium was organized by SANART.

¹⁴⁵Erzen; 1995: 101.

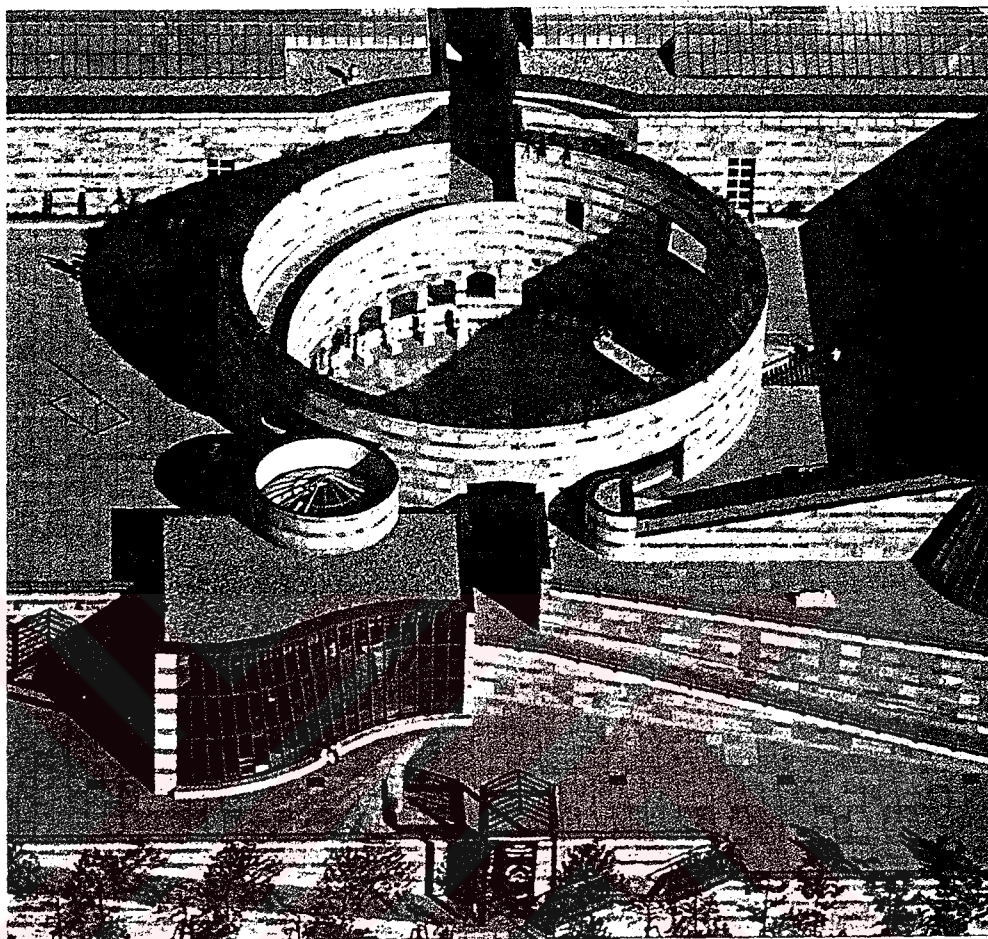


Fig. 24: The New Staatsgalerie, Stuttgart. Aerial view.

in different routes. The central area served for gaining information which would lead the visitor to radially arranged rooms of different displays. This prevented the visitor, for example, from walking between room no. 1 to room no. 21, while he only wanted to view the room no. 18. In other words, one could make his own program of visit in such museums. Thus, it would be possible for one visitor to view only the

paintings of the Madonna in every art historical period, while another would only view the Baroque Period. One could enter and step out of the history from where he liked to.¹⁴⁶

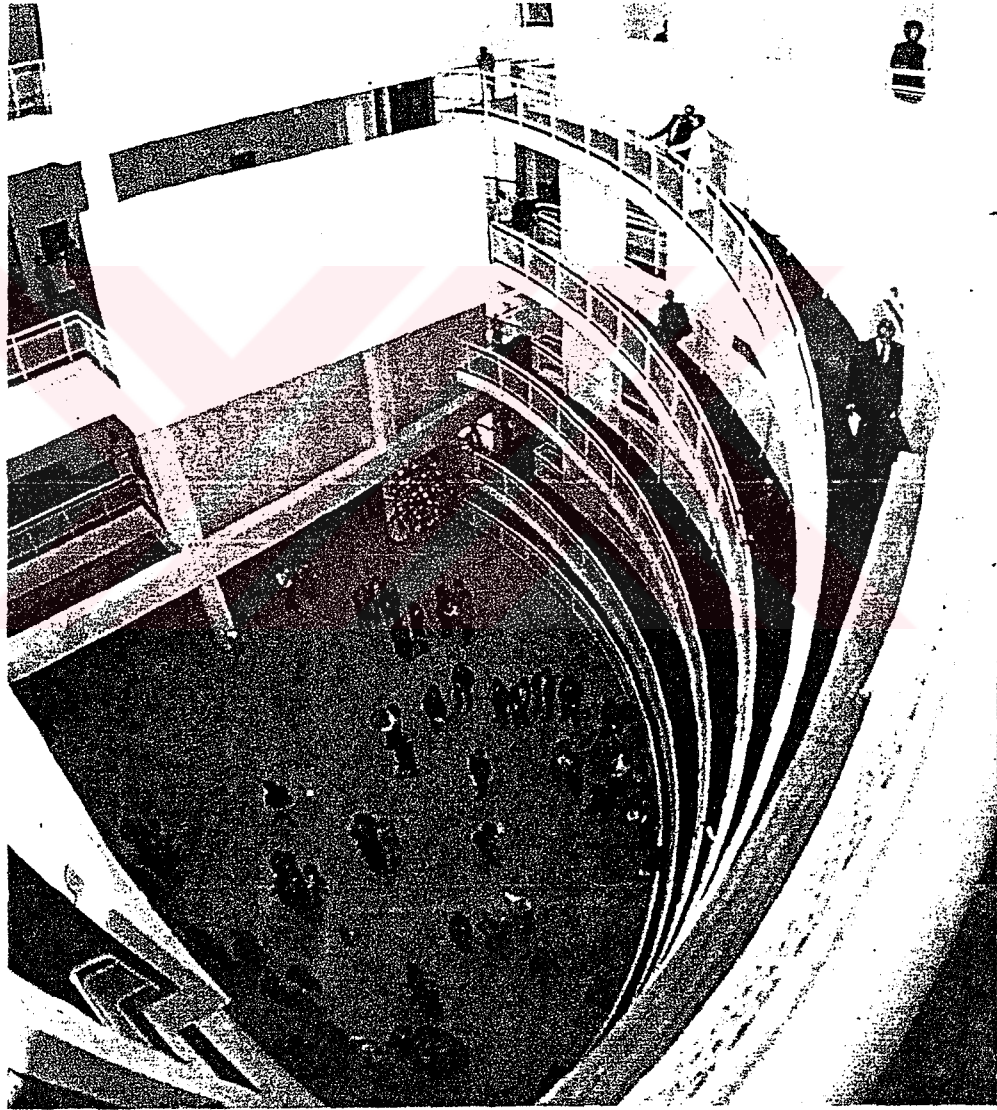


Fig. 25: The High Museum of Art, Atlanta. Atrium view.

¹⁴⁶Erzen; 1995: 101.

The museum as a pluralistic collection emphasizes discontinuous and non-linear understanding of history through its circulation core. This circulation core allows the visitor to choose not only the period, but also the exhibit he wants to view. There various exhibits in the museum as a pluralistic collection could be held at the same time. The exhibits not only consist of masterpieces in the tradition of Western art, but also of artworks representing various social and cultural identities.

The museum has taken into consideration the already known issues that have not been totally understood, mostly constituting of cultural, historical, and scientific ideas of the community. Exhibitions, for the most part, become more gender, idea inclusive, race and ethnic oriented. The recognition of cultural pluralism has served as the basis for new collections, exhibitions, and new museums. The museum responds to the community's need for constituency by providing a place to document and to demonstrate diversity. Effects of globalization, worldwide economic and cultural interaction are also felt in the museum.

There has been a shift in the museum from universal to global thinking. Pittman¹⁴⁷ reveals the global thinking as follows:

¹⁴⁷Quoted in Dean & Edson; 1994: 6.
Pittman, B. Excellence and Equity. Washington, DC: American Association of Museums, 1991. P. 19.

Involve representatives of various communities and diverse cultural groups in the research and documentation process relative to their cultural experience in order to broaden the range of perspectives and deepen the understanding of museums' holdings.

As Pittman states above, this thinking has effected the way in which the collection of museum is perceived. The museum has turned its attention away from "things", and has begun to deal with themes, issues, and people.¹⁴⁸ In other words, the museum is not as object-oriented as it was in the nineteenth and early twentieth centuries. Researching and demonstrating social and cultural context of exhibited objects, and fostering relationships between objects and people have become one of the main functions of the museum.¹⁴⁹ Objects are thought to communicate far beyond the walls of the museum in which they are housed. Exhibited objects are thought to influence the appreciation and appearance of objects of everyday use. Thus, museum belongings have become means for understanding and respecting the personal and cultural heritage of the people.¹⁵⁰

This process of gathering information and materials to form a collection which will interest the public, redefines perspectives on historic people, events, environment, art, etc. New museums have been established to

¹⁴⁸Pearce; 1993: 115.

¹⁴⁹Hooper-Greenhill; 1992: 19.

¹⁵⁰Dean & Edson; 1994: 7.

extend the description as places that collect, preserve, and study artworks or specimens. Folk museums, open-air museums, living history farms and else, are established in order to collect, preserve, and display objects belonging to daily lives, customs, rituals, and traditions of society. Eco-museums, site museums, and non-collection galleries are other examples that fall into this category. Such museums have specific fields of interest and missions. For example, Eco-museum is "designed to preserve economic viability and included facilities to document the areas' histories and for community meetings."¹⁵¹ This neighborhood museum gains popularity in the 1960s as an agent of change that links education, culture, and community development. The eco-museum concept goes beyond the traditional "museum" idea of collecting objects, and establishes conditions for communities to learn more about themselves. It builds on the foundation of the community's collective memory and extends to the documentation of physical sites, traditional ceremonies, and social relationships.¹⁵² Almost anything may turn out to be a museum. Museums can be found in farms, boats, coal mines, warehouses, prisons, castles, or cottages.¹⁵³ As far as the collected items are concerned, almost anything may be collected and displayed. The museum, in a way, gains back the sprit of the "curiosity cabinet".

¹⁵¹Karp & Lavine; 1992: 329.

¹⁵²Dean & Edson; 1994: 8.

¹⁵³Hooper-Greenhill; 1992: 1.

One example is the Frankfurt Post Museum, where objects related with postal services are collected and displayed alongside with temporal art exhibitions. (Fig. 26)¹⁵⁴

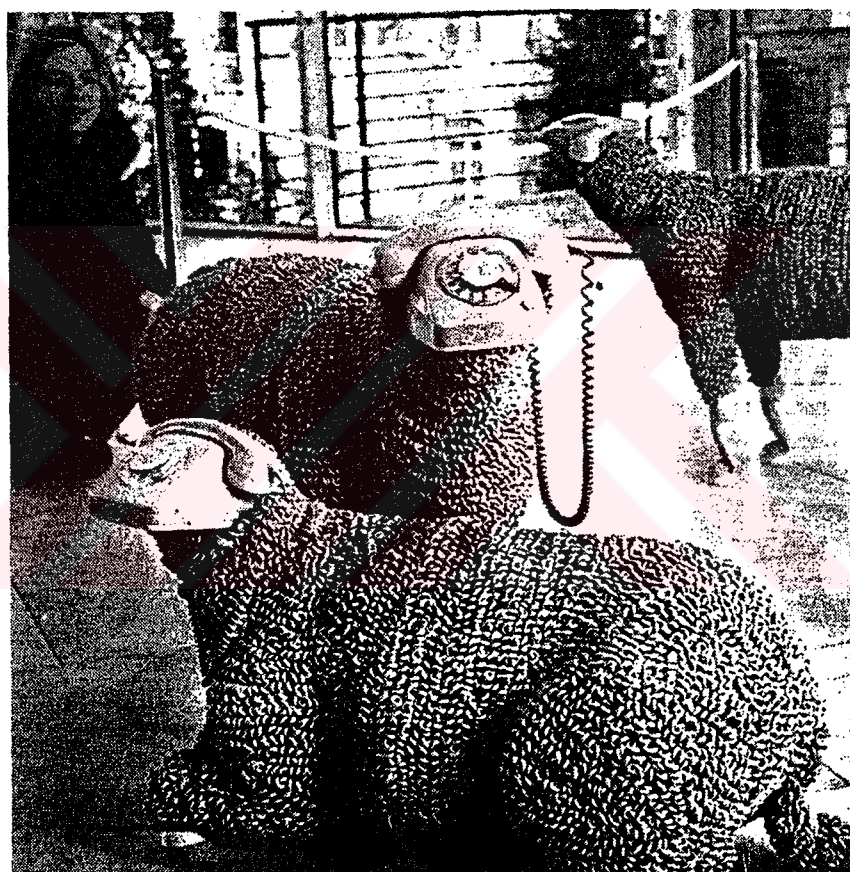


Fig. 26: The Frankfurt Post Museum, Frankfurt. A temporary exhibition by Jean-Luc Cornec.

¹⁵⁴This photo is from a recent exhibition of French sculptor Jean-Luc Cornec. He made his sculptures out of old telephones and telephone wires. (Hürriyet 10 Feb. 1996: 22)

The range of themes have been broadened not only in new museums, but also within art museums. New departments have been established like architecture, decorative arts, industry, technology, and transportation, besides the ones like photography and film that were introduced in the beginning of the twentieth century. Most of these fields of collecting have been developed enough to own their individual museum building by the end of the century.

The museum as a pluralistic collection emphasizes a discontinuous understanding of history through its display which represents the global culture of the late twentieth century. Various social and cultural identities are established within this global culture. New collections which demonstrate diversity are formed. Identity search, individuality, and individual heritage within global culture become key issues. Exhibitions become pluralistic in the late twentieth century museums.

4.3 Uses

The Museum as a Community Center

The museum established in the second half of the twentieth century, addresses the needs of the communities in which it is located. The museum's attitude towards the visitor has also changed. In the museum of the nineteenth century, collections were private and the audience was carefully screened. The public was allowed to enter the museum but only

under strict supervision. Although there is still a reserved attitude on the part of museum officers towards the general public, it is not obvious.¹⁵⁵ In hardly any museum, a curator would find it politically correct to say openly that "if the public at large took to visiting museums, it would be the end of everything"¹⁵⁶ as a French curator was reported having stated in 1940.¹⁵⁷

Exhibitions in the museum as a community center also changed. Previously, exhibitions were prepared for the "benefit of the visitor", where the information important to the visiting culture was determined by the museum staff. Eventually, the importance of developing exhibitions which address the interest of the visitor has been realized. Thus, the museum formed collections that reflected the interests and beliefs of the communities in which it was founded.¹⁵⁸

Innovative elements in art itself effected the collections of art museums, as well as their spatial organization, beginning from the '50s and the '60s. The size of works by the North American expressionists, the spirit of Pop Art, hyperrealist objects, land art, minimalism,

¹⁵⁵Alma Wittlin stresses that this reserved attitude is especially felt in Germany and in England. Wittlin; 1970: 165-166.

¹⁵⁶Quoted in Ibid.: 279n4.
Original source: "Museums and Temporary Exhibitions in Belgium." Museum XX.4 (1967): 281.

¹⁵⁷Ibid.: 165-166.

¹⁵⁸Dean & Edson; 1994: 6.

conceptual art, video art, and happenings, have broken the schemes and concepts of traditional works of art to an even greater extent than the work of the '20s.¹⁵⁹ Thus, some of the more radical experiments started by the avant-garde, such as Dada, Surrealism, and the works of Marcel Duchamp, have continued. Changes in the concept and limitations of the work of art have never come to an end. Almost anything with appropriate conceptual base, has come to be accepted as an artwork. These shifts in the understanding of artworks have caused reevaluation of the museum layout. Such works of art required new spaces and forms to house them.¹⁶⁰

The forms used in the Municipal Museum in Mönchengladbach by Hans Hollein (1982) are closely related to the formal experiments of the artistic movements of the '70s and to the more flexible and relative ideas of what constitutes a work of art. The most significant contribution of the Municipal Museum at Mönchengladbach to the museum design and concept is the incorporation of the museum with the essential elements of the city, like the square, the pedestrian path, etc. (Fig. 27) This attitude reflects a change in the perception of the museum. Instead of a sacred place, the museum becomes a familiar place with recreational areas at the outside. Some other examples in the same attitude are, the square and the pedestrian path as in the

¹⁵⁹Montaner & Oliveras; 1986: 12.

¹⁶⁰Ibid.

projects by Sterling for Cologne and Stuttgart, the nineteenth century arcades in the renovation of the Gare d'Orsay, the stepped and landscaped plazas in the Oakland Museum by Kevin Roche.¹⁶¹

In the museum as a community center, the facilities that are offered, have expanded. More and more visitors have become interested in the museum. Lack of time in everyday life has become one of the major problems of the contemporary world, that is directly reflected in the museum. There has been a demand for a clear spatial structure which enables the public to choose the rooms they want to see or the services they want to use.¹⁶² This demand has drawn attention to the entrance hall in the design. Douglas Davis¹⁶³ states the change in the entrances of museum buildings as follows:

The vast welcoming atrium, hall, or rotunda from which the entire organization of the building can be instantly perceived is required not only by the increased number of visitors but by the need to render complex options clearly visible.

The museum as a community center has big entrance spaces designed for the public. The older museums whose entrances

¹⁶¹Montaner & Oliveras; 1986: 23.

¹⁶²Ibid.: 10.

¹⁶³Davis; 1990: 41.

are not big enough for their visitors, have found different solutions; the most famous one being the glass pyramids of the Louvre by I. M. Pei and Partners. (Fig. 28)

In the interior arrangement, there has been a change shift from wide-open spaces of the museum as a container, to the relatively closed, well-defined, room-like spaces. The Musée d'Orsay in Paris is one of the examples of this type of arrangement. In the Musée d'Orsay, a nineteenth century railway station is converted into a museum. The rooms are formed with panels and walls, which do not prevent the visitor from feeling the existence of the next room. (Fig. 29)

In the Kimbell Art Museum in Fort Worth by Kahn (1966-1972), the vaulted gallery has been used. The vaulted gallery was the ideal space for the museum according to Durand and some other nineteenth century designers. Technological developments in the structural systems allowed Kahn to built flexible areas in his museum. Thus, Kahn obtained flowing and interpenetrating spaces. In the Kimbell Art Museum, Kahn was able to provide spaces that were room-like, with the sense of an enclosure like the traditional galleries. Those room-like spaces could also be rearranged and opened up when necessary.¹⁶⁴ (Fig. 30)

¹⁶⁴Stephens; 1986: 20.

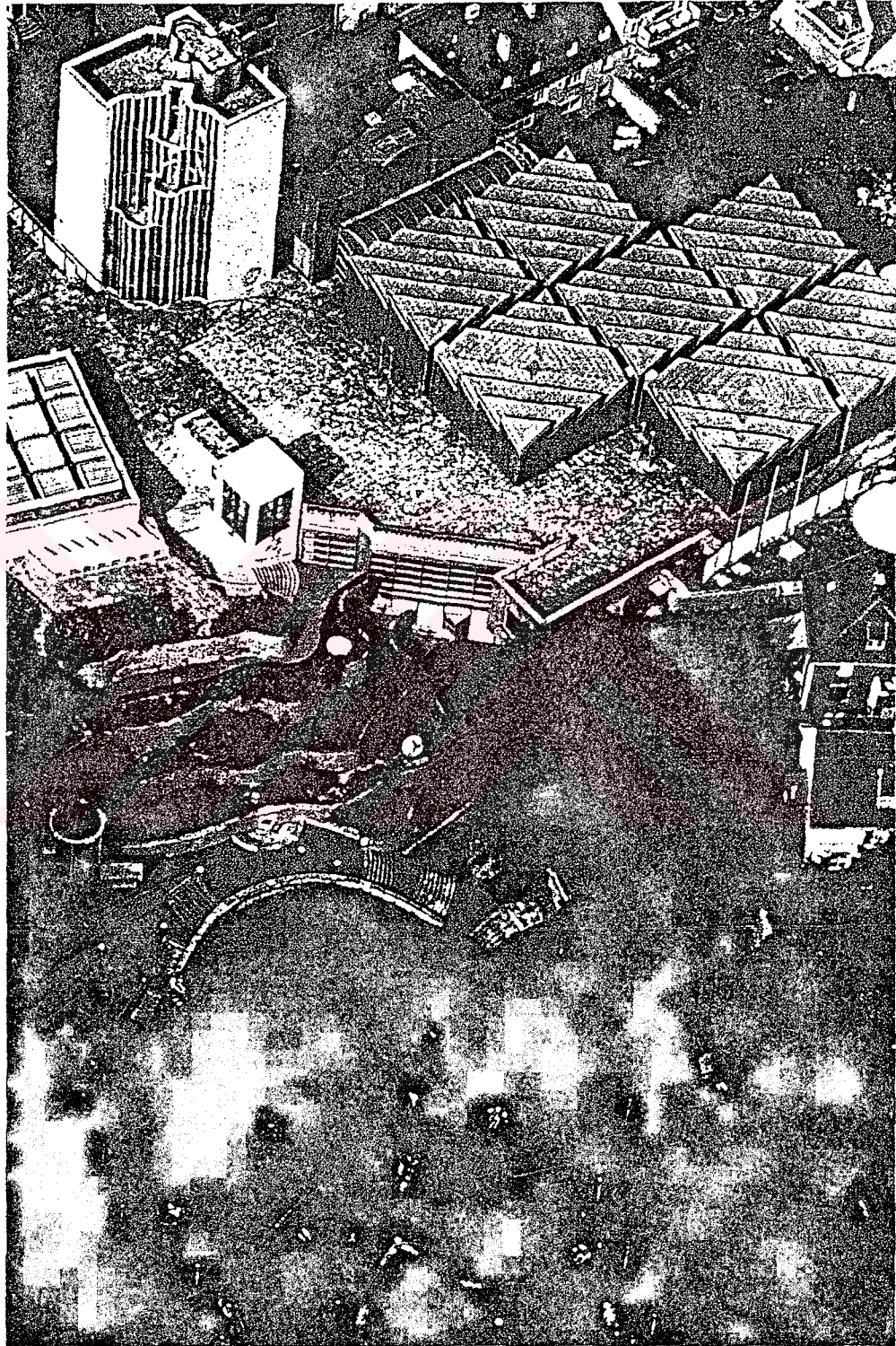


Fig. 27: The Municipal Museum, Mönchengladbach. Aerial view.

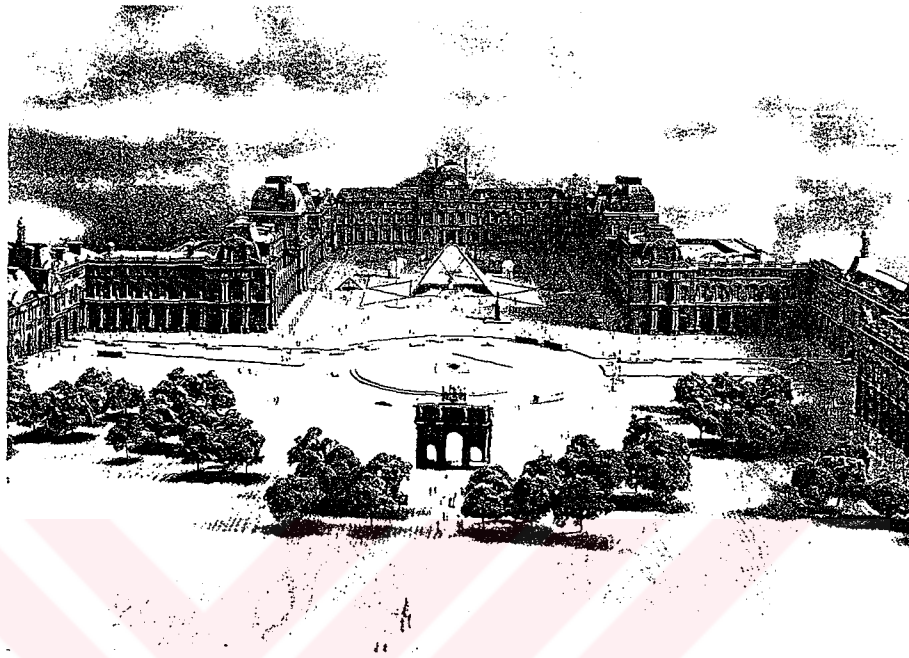


Fig. 28: The Louvre, Paris. Addition by I.M. Pei and Partners.
Model of the site.

The museum is used no longer within the flexibility of a large hall with movable partitions, but with a wide variety of rooms which are specially suited to various art objects. The result is a varied, complex whole, which is characterized by a wide range of spatial individuality.¹⁶⁵ This significance of the museum is stated by Markus Lüpertz¹⁶⁶ as follows:

¹⁶⁵Klotz & Krase; 1985: 18.

¹⁶⁶Quoted in Crimp; 1993: 290.
Part of Lüpertz's original text, entitled "Art and Architecture", appears in Klotz & Krase; 1985: 30-37.

The classical museum is built like this: four walls, light coming in from above, two doors, one for those coming in, the other for those going out (*the museum as a temple*). All these new museums (*the museum as a container*) are often beautiful, noteworthy buildings, but, like all art, hostile to "other" types of art. They do not give simple, innocent pictures, simple, innocent sculptures a chance....

Architecture should possess the greatness to present itself in such a way that art is possible within it (*the museum as a community center*), that art is not driven away by architecture's own claim to be art, and without -even worse- art's being exploited by architecture as "decoration".

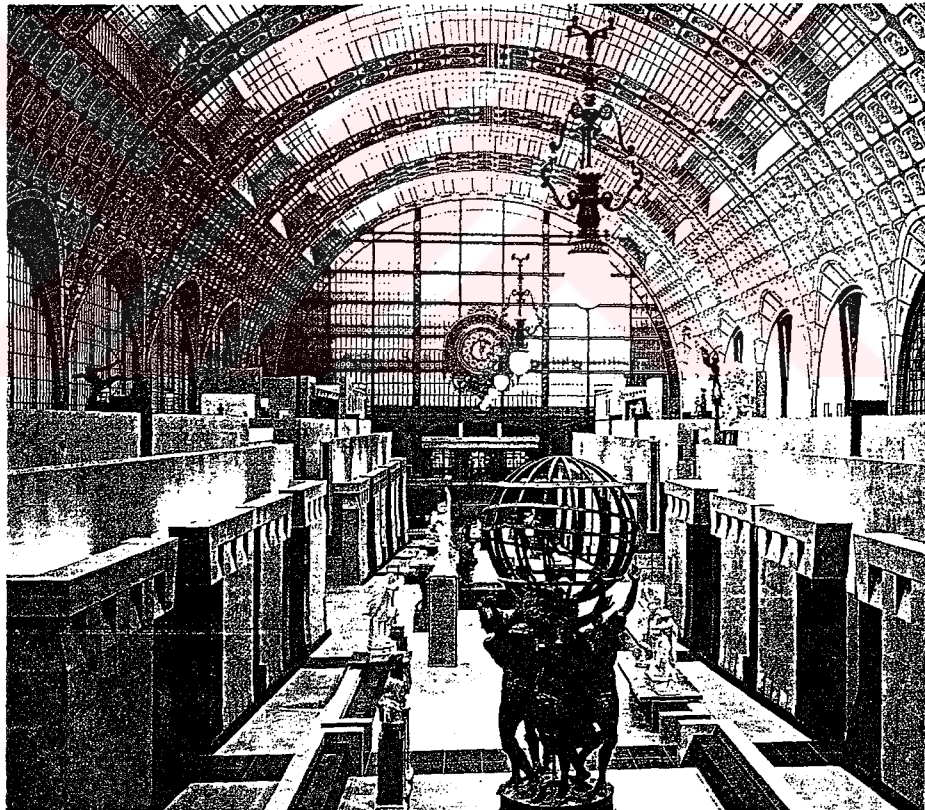


Fig. 29: The Musée d'Orsay, Paris. View of central corridor.

In the museum as a community center, the museum visit has become a familiar experience for the public. The museum has fit into the human scale and it suggests a mood of relaxation and enjoyment, rather than that of awe. This aim is emphasized with the design, which gets integrated with the city and the landscape, giving as much importance to the exterior of the building as the interior.



Fig. 30: The Kimbell Art Museum, Fort Worth, Texas. Gallery installation.

All the above issues have been integrated to form the museum of the late twentieth century, whose most significant change has been made in its approach to the public. This museum is a place for the visitor and takes into consideration his needs and wishes. Education in all levels is offered to every visitor. The museum has become a community center offering wide variety of facilities to everyone.

4.4 Examples

Typical example for the museum as a pluralistic collection is the **New Museum of Contemporary Art** in New York. Marcia Tucker, one of the founders and the current director of the museum, states their intention as improving the relation between the museum and popular culture.¹⁶⁷ She defines popular culture as art which is formed through the communication of people having the same ethnic and/or racial origin. She believes that culture being collectively produced by the working-class people should be taken as inspiration, instead of the one produced by the artist in his isolated studio. According to her, this kind of culture only exists where there is no separation between the artist (active) and the viewer (passive).¹⁶⁸ The New Museum rejects what is traditional and commercial in its display. It is famous with its temporary exhibits. The museum aims to develop

¹⁶⁷Erzen; 1995: 35.

¹⁶⁸Ibid.

alternative exhibits and alternative thinking on exhibits.¹⁶⁹ The museum installs exhibits that embody popular culture, instead of making claims on it. Some of the museum's temporary exhibitions are as follows: the Decade Show, the Art Mall, Impresario: Malcolm Mc Laren and the British New Wave, FluxAttitudes, and Bad Girls.

In the Art Mall exhibition, a cafe was constructed in the middle of the exhibition space. Thus, the museum was turned into a public area. There was no opening reception and there were children with roller-skates in the museum.¹⁷⁰

The Impresario exhibition concentrated on punk culture. The organizers thought that:

Punk provided the neo-expressionist art movement with its destructive, apocalyptic attitude and self-consciously bad manners, and predated its violently broken surfaces and juxtapositions of incongruous styles.¹⁷¹

The exhibition dwelled on the punk culture through Malcolm Mc Laren who was an artist, a fashion designer, a producer, and the founder of Sex Pistols (a punk rock band).

¹⁶⁹Erzen; 1995: 36.

¹⁷⁰Ibid.

¹⁷¹Taylor; 1988: 17.

The FluxAttitudes exhibition involved giving up everything the curator was expected to do except for the paperwork and obtaining the loans.¹⁷² It was an attempt to deny curatorial power, while exposing the way it was manifested. This was achieved by giving curatorial rights over to the audience during the opening where the audience installed the show. When the audience walked in, each person was offered a slip of paper from the basket. The basket contained three types of slips: Fluxus scores from the early 1960s, game suggestions from popular literature such as *Phunology* or *Modern Party Games*, and slips with instructions written on them. Some of the slips in the last group would read "pick up white gloves -- 1991", which meant the visitor was to begin installing. The opening took eight hours where fifty installers and ten supervisors worked together. The artworks became touchable. The exhibition represented Fluxus as an attitude as Ben Vautier said: "Fluxus is an attitude rather than a product."¹⁷³ Thus, instead of stressing the objecthood of Fluxus, the museum included the audience into the process of preparing an exhibition. Fluxus art-amusement, which was thought to be "simple, amusing, unpretentious, concerned with insignificances, require no skill, ... have no commodity or institutional value", was emphasized with the involvement of the audience.¹⁷⁴

¹⁷²Hapgood & Lauf; 1991: 11.

¹⁷³Ibid.: 12.

¹⁷⁴Paraphrased from *ibid.*: 11-13.

Typical example for the museum as a community center is **the Municipal Museum in Mönchengladbach**. The museum was designed by Hans Hollein in 1972, but was erected in 1981. The museum's first director Johannes Cladders, believes that the container of artworks, the museum, should aspire to being a total work of art. According to Cladders, the museum should not be an abstract and uniform place, but a great stage-set and a valuable area of synthesis in which each work has its place.¹⁷⁵

The museum is not thought as a building which can be subdivided for displaying purposes, as opposed to the earlier attitudes. Instead of a unified structural block, a wide range of different individual buildings are placed in relation to one another. Landscape and the outer arrangement of the museum are as important as the interior, which is a typical attitude of the museum as a community center. The entire lay-out is placed in a valley which leads downwards to the brick walls of the hanging terraces. For different functions there are different buildings of individual character, and they are combined into an ensemble along town-planning lines.¹⁷⁶ (Fig. 31)

¹⁷⁵Montaner & Oliveras; 1986: 12-13.

¹⁷⁶Klotz & Krase; 1985: 16-17.

When compared to the Mönchengladbach museum, the exhibition rooms of the extension to the Staatsgalerie in Stuttgart seem very conventional. The design of the rooms is an adaptation of the galleries of the nineteenth century museums, although the proportions are different.¹⁷⁷ In contrast to the rooms on the second floor, the main floor is designed to obtain fluid spaces. **The New Staatsgalerie** in Stuttgart by Stirling and Wilford (1977-1984), refers to Schinkel's Altes Museum in the organization of exhibition galleries around a great rotunda on the second floor. Schinkel's colonnaded facade, which contains the mass of the building, disappears in favor of a series of volumes that project and recede along the street. The rotunda of the New Staatsgalerie is of significant importance, as it is the main entrance where the visitor chooses the exhibits he likes to go to. (Fig. 32)

The Museum of Contemporary Art in Los Angeles by Arata Isozaki, has a similar approach to the interior. Spaces in the museum alternate between wide open, flexible galleries and closed, well-defined, room-like spaces.¹⁷⁸ The Municipal Museum in Mönchengladbach has a similar approach. It has one large rectangular gallery for temporary exhibitions and performance arts, and two flowing, amorphous galleries on each level. Apart from the freely-flowing main exhibition

¹⁷⁷Klotz & Krase; 1985: 20-22.

¹⁷⁸Davis; 1990: 74.

hall, there are solidly built rooms with diagonal saw-toothed roofs. Thus, the museum as a community center offers alternative spaces for different experiences of the community.

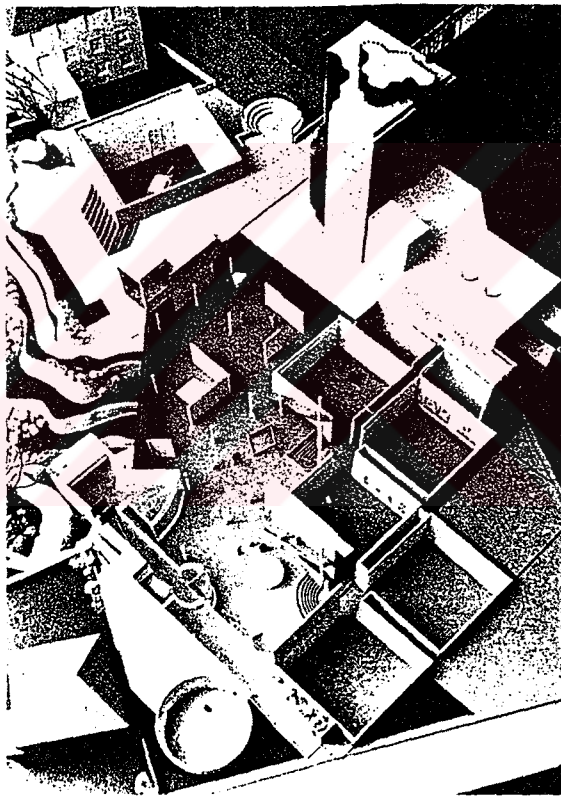


Fig. 31: The Municipal Museum, Mönchengladbach. Model of galleries.

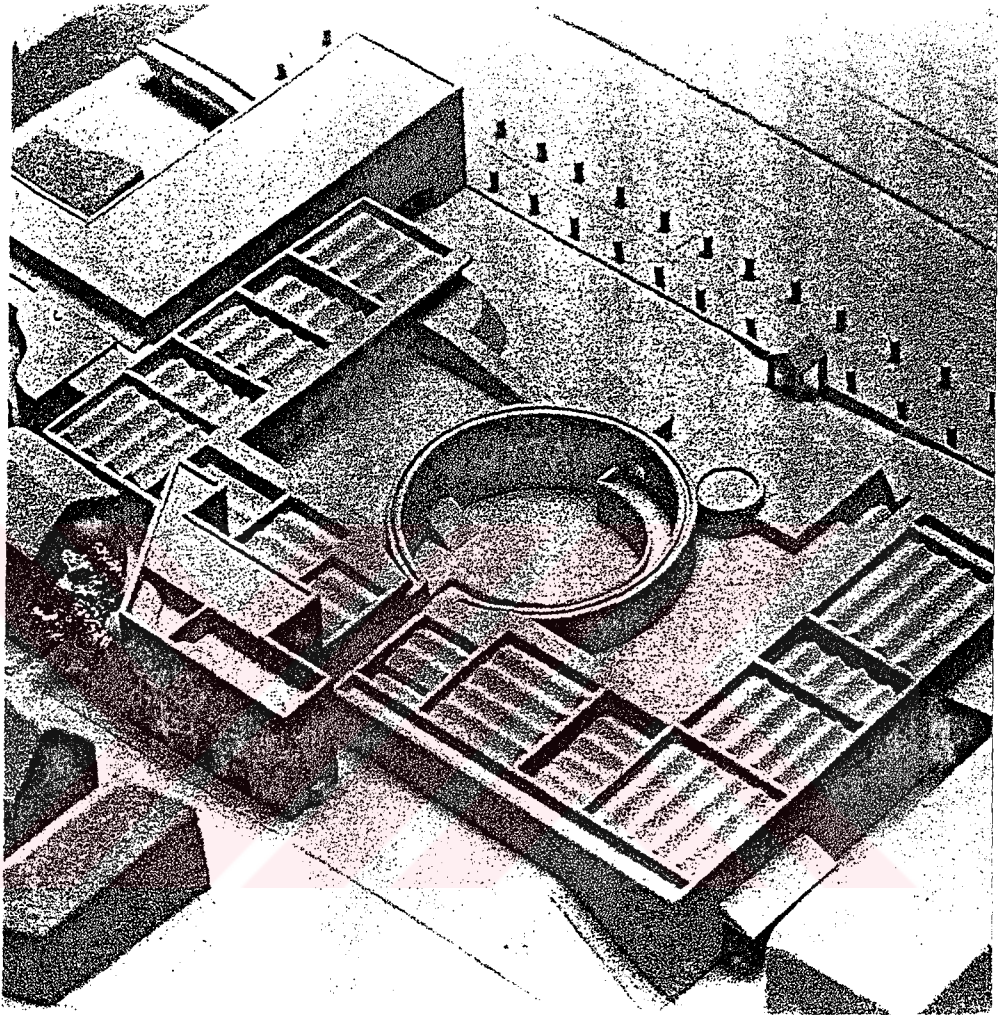


Fig. 32: The New Staatsgalerie, Stuttgart. Model.

Some other examples of the museum as a community center may be listed as the Musée d'Orsay in Paris, The Kimbell Art Museum in Fort Worth, and the High Museum of Art in Atlanta.



CHAPTER 5

THE MUSEUM AND ITS ARCHITECTURE

The design of a museum not only reveals the understanding about museums, but also reflects different trends in architecture during that period. The relation between the understanding of the museum and its architecture may be direct or indirect. On the other hand, styles within a period have always effected the design of the museum.

The idea of the museum, developed in the eighteenth century Enlightenment, needed specially designed buildings. In 1704, Leonhard Christoph Sturm published the plan of an ideal museum.¹⁷⁹ The museum had rooms for small paintings, drawings, sculpture, curiosities, and objects of natural history. On the first floor were historical exhibits, ethnography, religious monuments, natural history, skeletons, stuffed animals, and shells. On the second floor, there were paintings, sculpture, drawings, mathematical and astronomical instruments, models of buildings, machinery, maps, and globes. (Fig. 33)

¹⁷⁹Der Geöffnete Ritterplatz. Hamburg: 1704.

In 1759, Algarotti defined the museum architecturally. Algarotti was an Italian nobleman, a member of Frederick the Great's "Round Table", and an art agent both for Frederick and for Augustus III. He was one of the earliest Italian believers in Palladio, whose "simplicity, regularity, and beauty" he considered above that of any other architect.¹⁸⁰ He defined the museum as:

... a square building with a large courtyard and in each range a Corinthian loggia and one room on either side of it. These eight galleries lead into four corner rooms, each lit by a small dome. A larger dome is above the center of each range lighting the principal room behind the loggia.¹⁸¹

In *A History of Building Types*, Nikolaus Pevsner interpreted the "loggia" as "portico." Thus, for him, a portico followed by a domed hall was directly derived from the Pantheon.¹⁸²

The Académie d'Architecture in Paris set the theme of a museum several times for the Prix de Rome between 1778 and the early nineteenth century. The competition project for 1778-1779 term was a museum for works of art and natural history as well as a print-room, a cabinet of medals, and a library with studies for scholars. Two first prizes were

¹⁸⁰Pevsner; 1976: 114.

¹⁸¹Ibid.

¹⁸²Ibid.

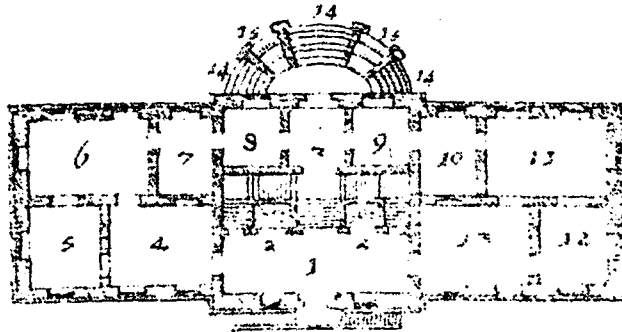


Fig. 33: Design for a museum. L.C. Sturm. 1704. Ground floor.

bestowed. One of them to Guy de Gisors, aged sixteen, the other to Jacques-François Delannoy.¹⁸³ Both designs were square in shape where four courtyards were separated by wings forming a Greek cross. (Fig. 34 & 35) The facades had no windows and there were colonnaded porticos. The scale was vast. The rooms were mostly tunnel-vaulted, and the centers had Pantheon openings.

In 1738, Boullée proposed another museum design. This museum was also a square with a Greek cross set in. There was a rotunda at the crossing and vast semicircular porticos in the middle of each of the four sides of the square. The design provided a library and a print-room, besides spaces of displaying. Boullée's dome rose right from

¹⁸³Pevsner; 1976: 118.

the ground and was completely bare. Externally, the dome did not appear at all. Only a drum with columns around could be seen. (Fig. 36)

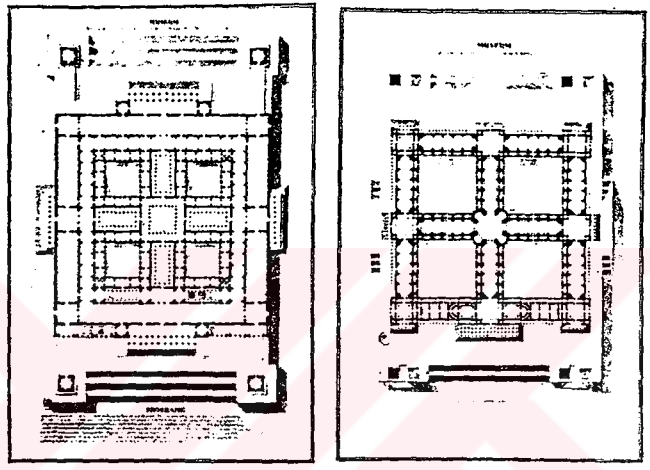


Fig. 34: Designs for a museum, 1778-1779. Guy de Gisors (left) and J. F. Delannoy (right).

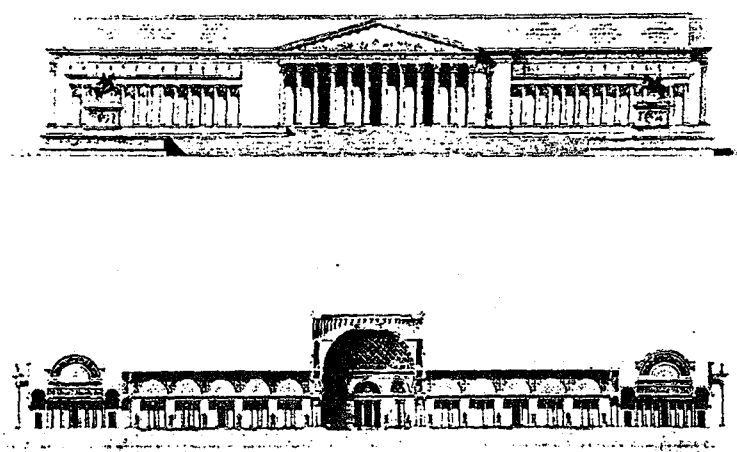


Fig. 35: Designs for a museum, 1778-1779. Guy de Gisors (top) and J. F. Delannoy (bottom).

Between 1802 and 1809, Durand proposed ideal designs for different building types in his book entitled *Précis des leçons*. Durand's museum was also a large square where a Greek cross was set in. Four arms of the cross joined in the central Pantheon rotunda. This was the Assembly Hall. The straight halls were designed as one for the display of three arts and one for exhibitions. The text¹⁸⁴ for the museum reads:

In large cities there may be several museums of which some should show the rarest products of nature, others the principal works of the arts. In less important towns one museum can serve these different purposes. To save money one might even combine the library with it.

Durand's design was derived from earlier solutions based on a Greek cross. (Fig. 37)

The long gallery was considered the ideal space for viewing art in the Dulwich College Picture Gallery. It was built outside London in 1811-1814 and was designed by Sir John Soane. The gallery was designed with five main rooms, illuminated from above. There were cabinets along one side of the main rooms. The Dulwich Gallery is the first independent building erected to be a picture gallery. It displayed a private collection where the public was not let in. (Fig. 38)

¹⁸⁴Quoted in Pevsner; 1976: 122.

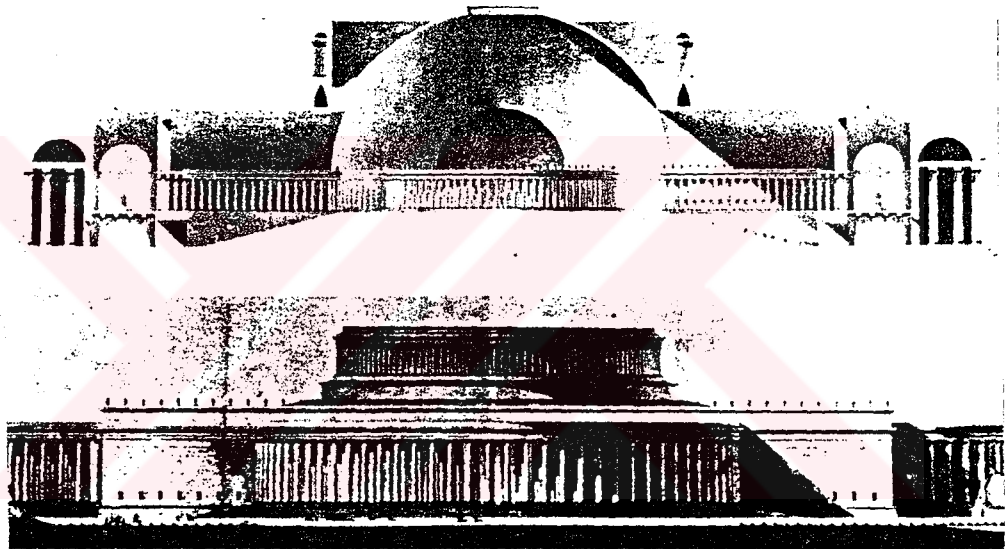
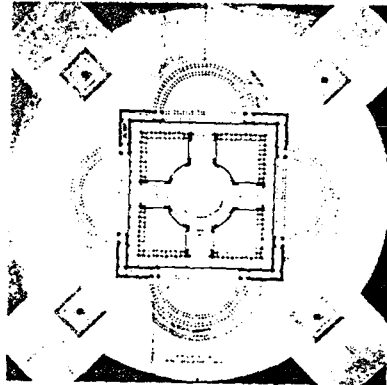


Fig. 36: Design for a museum. E. L. Boullée. 1783.

The Glyptothek was intended to be for the Bavarian people. In 1813, Ludwig I of Bavaria wanted to get designs "from the best architects ... for building suitable for the display of works of sculpture."¹⁸⁵ He told the Academy to start up a competition. The competition was announced in February, 1814. Deadline was extended to January, 1816. Leo

¹⁸⁵Quoted in Pevsner; 1976: 124.

von Klenze offered three designs in neo-classical manner for the competition: one Grecian, one Roman, and one Renaissance. Leo von Klenze's Grecian design won the competition. (Fig. 39) Like all the previous designs, the Glyptothek was also one-storied in height. The entrance was marked with a temple front.

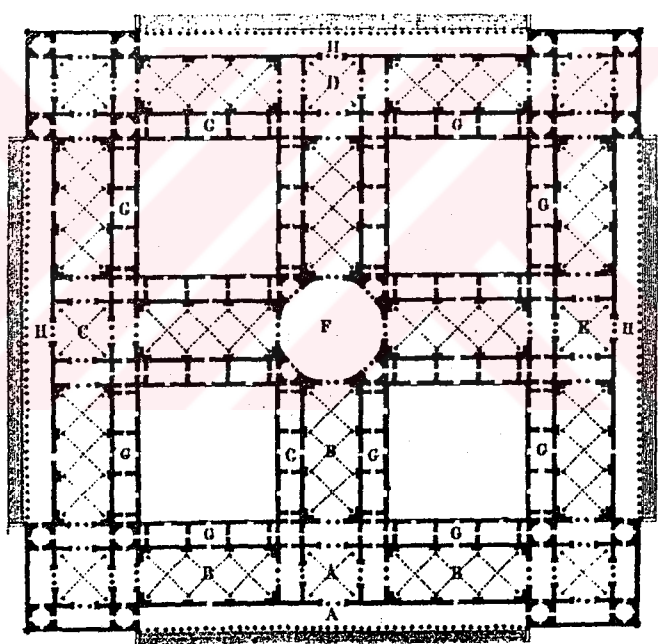


Fig. 37: Design for a museum. J. N. L. Durand. 1803. Plan.

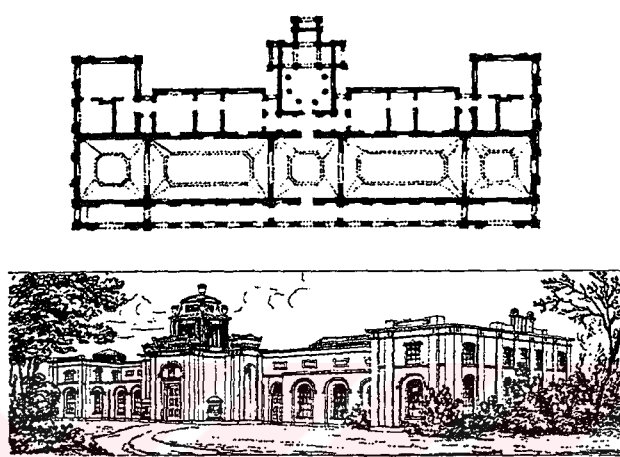


Fig. 38: The Dulwich Gallery, London. Sir John Soane. 1811-1814.

The Altes Museum in Berlin was two-storied in height and rose above a monumental base. Karl Friedrich Schinkel used the grand staircase in the entrance which became a popular feature in museum design. There was a great stoa-like colonnade across the main facade where the staircases were erected at the rear. (Fig. 40 & 41) There was also the Pantheon rotunda in the center.



Fig. 39: "Roman" design for the Munich Glyptothek. 1815. (top)

"Renaissance" Design for the Munich Glyptothek. 1815. (center)

The Glyptothek, Munich. Leo von Klenze. 1815-1830. (bottom)

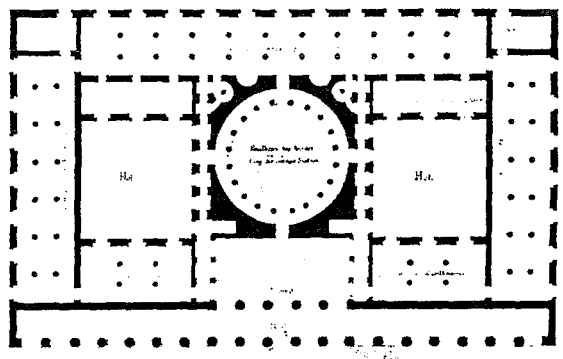


Fig. 40: The Altes Museum, Berlin. K. F. Schinkel. 1823-1830. Plan.



Fig. 41: The Altes Museum, Berlin. K. F. Schinkel. 1823-1830. Main facade.

Museum design, inspired by the design of Durand in the neo-classical manner, prevailed in the nineteenth century. The Durandesque typology of museum was followed by

many other designs like the Altes Museum in Berlin, the National Museum in Budapest, the British Museum in London, etc.

The Alte Pinakothek in Munich had an alternative design. In a neo-classical attitude, the exterior and the principal rooms inside were in the High Renaissance style. The plan had a new approach. It was linear, having twenty-five bays from West to East. The schema was quite narrow and it had wings at the ends, projecting slightly to the North and to the South. The entrance was at the East end. On the ground floor, there were storerooms for works not on show, a library, and a print-room. The upper floor was for public display. (Fig. 42) The plan of the Alte Pinakothek was followed by the Neue Pinakothek in Munich (1846-1852; August von Voit), the Kunsthistorisches Hofmuseum in Vienna (1872-1889; Semper & Carl von Hasenauer), the Städelsches Kunstinstitut in Frankfurt (1876; Oskar Sommer), and the galleries of Kassel (1871-1877; H. von Dehn Rotfelser).¹⁸⁶

The early museums in Europe usually had neo-classical attitude in their designs. They had revivalist facades either from antiquity (Greece and Rome) or Renaissance. Plans were either a square with a Greek cross set in or a narrow rectangle. Most of these museums had a cupola in the fashion of Pantheon. Staircases were used for

¹⁸⁶Pevsner; 1976: 130.

preparatory adjustment of mood as Daniel J. Sherman stated: "an appropriately imposing introduction to what some were already calling a 'temple' or a 'sanctuary' of art."¹⁸⁷ The museums of the nineteenth century were usually entered from an elaborate central staircase which ended at a large hall, usually covered with a cupola. Facing the large hall, there was usually the "grand gallery." The hall was where the symmetrical galleries began and ended. Galleries usually offered enough space for the artist as he might copy a painting, as well as for a number of people who might have liked to socialize.

In the nineteenth century, besides the neo-classical museums described above, there were exhibition buildings. Beginning with the Crystal Palace in London (1850-1851), huge buildings were erected for the display of manufactured goods. The buildings also provided space for temporary art exhibitions. In the twentieth century, with the strong influence of the Modern Movement, the idea of a vast, transparent exhibition building was used in the museum. The facades of these museums were entirely of glass for the most time. The museum enclosed large open spaces where various exhibitions might have been held with different spatial arrangements.

¹⁸⁷Sherman; 1989: 184.

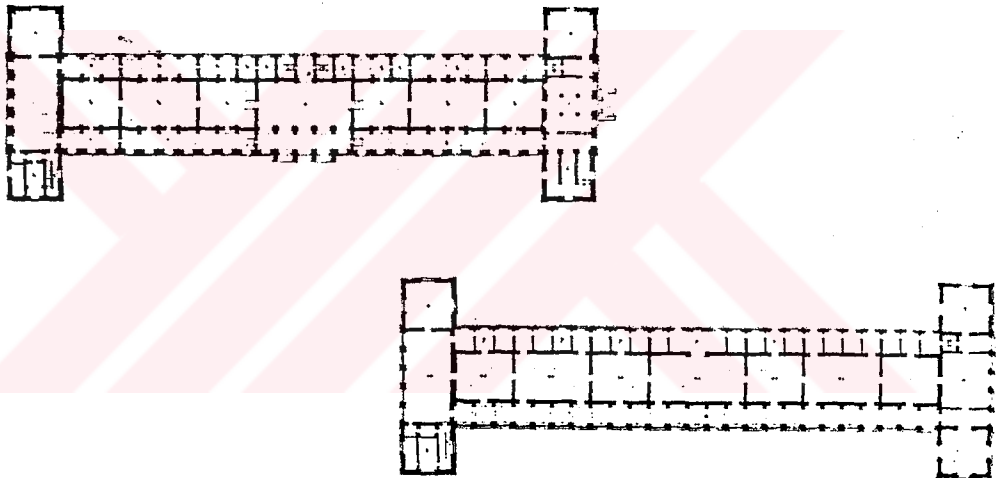
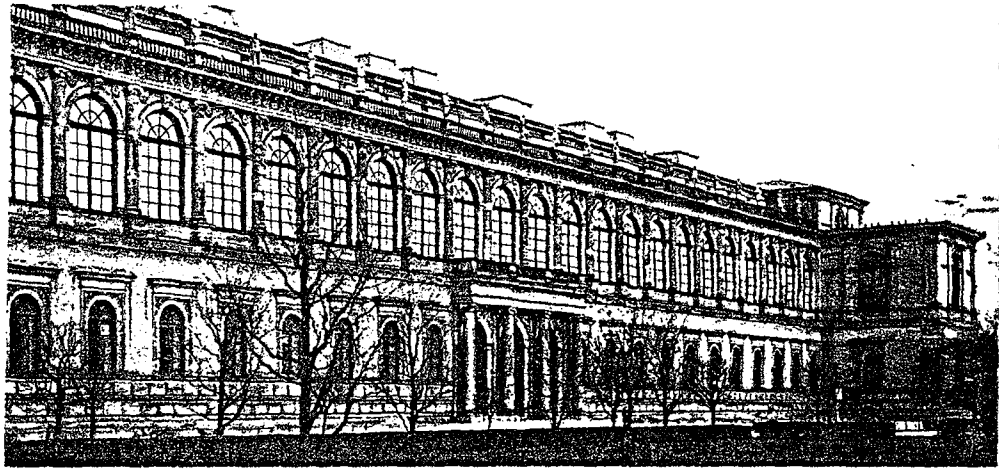


Fig. 42: The Alte Pinakothek, Munich. Leo von Klenze. 1826-1836.

Facade and floor plans.

The New National gallery in Berlin is an example for the museum as a container. The museum is designed by Mies van der Rohe between 1965 and 1968. Mies used entirely glass facades all around the museum. There are hardly any walls in the museum, thus a continuous flexible space is achieved. Artworks are displayed on movable partitions. These

partitions are placed according to the exhibition. Thus, various alternatives for spatial arrangement can be realized. (Fig. 43) The Pompidou Center in Paris (1977; Piano & Rogers), the Cullinan Hall in Houston (1951-1958; Mies van der Rohe) (Fig. 44), and the Art Gallery in Bielefeld (1966; Philip Johnson), the addition to the Metropolitan Museum of Art (1978; Roche & Dinkeloo) are some examples of the museum as a container.

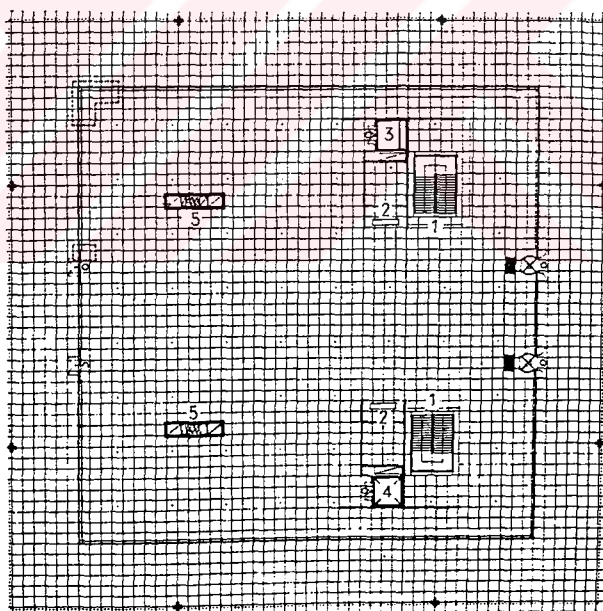


Fig. 43: The New National Gallery, Berlin. Mies van der Rohe. 1965-1968.

Ground floor plan.

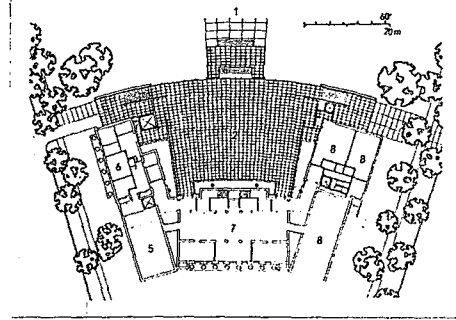


Fig. 44: The Cullinan Hall, Houston. Mies van der Rohe. 1951-1958.

Museums, to a great extent, are spaces for the circulation of the public. The relationship of entrances, corridors, vertical and horizontal connections, ramps, etc. to the exhibited works constitutes a fundamental element of the building.¹⁸⁸ In certain museums, circulation elements are an important part of the design. The Louisiana Museum in Denmark (1958-1982; Jorgen Bo & Vilhelm Wohlert), the Art Center in Allentown, USA (1976-1977; Philip Johnson), the Guggenheim Museum in New York (1943-1959; F. L. Wright), the Mundaneum in Geneva (1929; Le Corbusier), and the New Art Gallery in Munich (1974-1981; Alexander Freiherr von Branca) are some of these museums.

In the second half of the twentieth century, uses of the museum change. Facilities offered to the public increase. Shops, cafeterias, restaurants, and other services are added

¹⁸⁸ Montaner & Oliveras; 1986: 15.

to the museum. Thus, older museums need to increase the interior space in volume. The pyramid in front of the Louvre (1983; I. M. Pei and Partners) and the extension to the MOMA in New York (1977-1984; Cesar Pelli) both deal with the reorganization of access and circulation within the museum. The extension to the National Gallery in Washington, DC (1978-1984; I. M. Pei) is structured around an atrium which serves as the entrance hall. With this extension new exhibition spaces, a cafeteria, a restaurant, shops, an auditorium, laboratories and darkrooms for advanced studies in art, restoration laboratories, and a library are added to the museum. (Fig. 45) In many other museums, the complexity of the late twentieth century museum program is intended to be responded architecturally through extensions.



Fig. 45: The National Gallery of Art, Washington DC. I. M. Pei and Partners.
1971-1978. East Wing.

Some of the late twentieth century museum designs combine previous planning types with new structural systems. In the Kimbell Art museum in Fort Worth (1966-1972), Kahn uses the vaulted gallery which has been used, since Durand, in exhibition spaces. In these galleries, by using the concrete, Kahn achieves a greater flexibility than the nineteenth century examples. He emphasizes clarity and order through the rhythm of the structural system of the museum. Instead of the vast, open spaces of the early twentieth century, room-like spaces are used. The museum also has courtyards, which was typical of the nineteenth century museums. The Charles Shipman Payson Building of the Portland Museum of Art in Maine (1978-1983; Henry N. Cobb) have a similar approach.¹⁸⁹

The attitude towards the surroundings in the museum design changes in the late twentieth century. Opposed to the museum as a container like the Pompidou and the Sainsbury Centers, these later museums stress on contextualism.¹⁹⁰ Urban and geographical surroundings become predominant in museum designs. The landscape, the city, and the existing architecture are seen as dependent data and as decisive references.¹⁹¹ These museums use some design elements of city planning like the square and the pedestrian path in order to

¹⁸⁹Stephens; 1986: 20.

¹⁹⁰Montaner & Oliveras; 1986: 22.

¹⁹¹Ibid.

get integrated with the urban surrounding. They also give importance to landscape design by using terraces and stepped plazas. Some of these museums are the New Staatsgalerie in Stuttgart (1977-1984; J. Stirling), the Wallraf-Richartz Museum in Köln (1975; J. Stirling), the Municipal Museum in Mönchengladbach (1972-1982; H. Hollein), and the Oakland Museum (Kevin Roche).

Museum designs have always been a way of expressing different styles. Different currents in contemporary architecture influence the museum design. A panoramic view of different discourses within architecture can be obtained through a survey of museums.¹⁹² The Schloss Morsbroich Museum in Leverkusen (1976; O. M. Ungers) has a formal approach both in the interpretation of forms and in the definition of abstract orders. (Fig. 46)

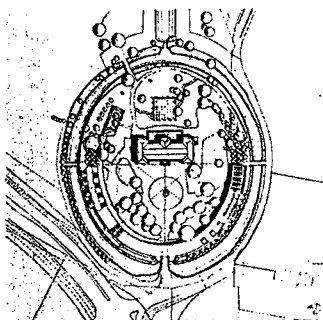


Fig. 46: The Schloss Morsbroich Museum, Leverkusen. O. M. Ungers. 1976.

¹⁹²Montaner & Oliveras; 1986: 24.

Similar approach is also reflected in Ungers' project for the Museum of Modern Art competition in Frankfurt and for the German Architecture Museum, also in Frankfurt. "High-tech" is another trend to be found in museum designs. The Pompidou Center in Paris, the museum at La Villette (by Fainsilber), the Air and Space Museum in Washington DC, the Museum of Anthropology in Vancouver are some examples for the high-tech museums. Frank O. Gehry develops an architecture linked to the artistic environment of California by using collage, tension, and diversity of form.¹⁹³ The Air and Space Museum and the Cabrillo Marine Museum in San Pedro (Fig. 47) are Gehry's two projects.



Fig. 47: The Cabrillo Marine Museum, San Pedro. F. O. Gehry. 1979.

Arata Isozaki combines the rigorous composition of simple volumes with slightly pictorial and ornamental aspects.¹⁹⁴ Some of his designs are the Fine Arts Museum in Los Angeles,

¹⁹³Montaner & Oliveras; 1986: 25.

¹⁹⁴Ibid.

the Okanoyama Graphic Art Museum in Nishiwaki (1982-1984), the Gunma Municipal Museum for Fine Arts in Takasaki (1972-1974) (Fig. 48), and the Kitakynschu Municipal Museum (1974-1975). Hans Hollein experiments for a total work of art. He synthesizes materials, forms, and poetics from different sources. The Municipal Museum in Mönchengladbach, museums in Frankfurt and Teheran, and the Sigmund Freud Museum in Vienna are some of his projects. James Stirling develops a synthetic style by combining various elements: high-tech with traditional materials, "Beaux-arts" spaces with modern ones, abstract with figurative elements, etc.¹⁹⁵ He has erected many museums in Düsseldorf, Köln, and in Stuttgart. The Tate Gallery and the Fogg Museum are also his projects.

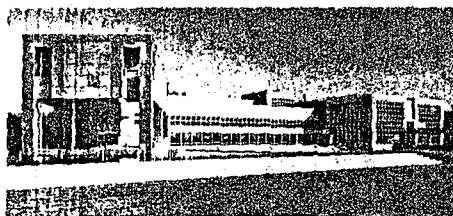


Fig. 48: The Gunma Municipal Museum of Fine Arts, Takasaki. Arata Isozaki.

1972-1974

¹⁹⁵Montaner & Oliveras; 1986: 26.

Museums have to find architectural solutions to various aspects of the institution. There is a programmatic complexity due to the increasing uses of the museum. On the other hand, different spaces are required for the display of various artworks. Both room-like and vast, open spaces are welcomed in designs. Moreover, relation with the urban context is deliberate. Thus, design of the museum is a synthesis of various concerns. In the post-modern epoch, cultural politics, mass tourism, the search for a figurative value in architectural forms, the utilization of spaces from the architectural history, the necessity for spaces and forms to house valuable objects, spaces and forms that interrelate with the work of art, with history, and with the public are concerns of the museum design.¹⁹⁶ A space for the synthesis between art and architecture, together with the above concerns, is experimented with the museum designs of the late twentieth century. The museum is a place with which the architect symbolizes his interaction with cultural environment as his means of expression. The museum is a concrete and substantial structure which connects the architect to the environment and to history. This environment is usually the city which demands for a distinct architectural style. This style, being the articulation of the architect interprets the changing uses of the museum. The

¹⁹⁶Montaner & Oliveras; 1986: 28.

museum, therefore, can be manipulated by the architect to fit into the image he possesses in his mind as a notion. Consequently, one can not conclude a standard model for the museum as there are infinite probabilities that give shape to the design of the museum.



CHAPTER 6

CONCLUSION

The museum is a Western phenomenon closely related to Western concepts of identity, culture, and history. It is a place not only for keeping objects of particular value, but also for defining national, cultural, and ethnic identities. The museum is based on an intellectual activity. It is an evaluation of man and of his products. This evaluation finds its formal expression in the architecture of the museum.

In this dissertation, changes in the understanding of museums is studied. Cultural changes in the world effect the museum obviously in two ways: through its collections and through its uses. Three understandings of museum emerge in three different cultural periods which are, the Enlightenment, Modernism, and Post-modernism consecutively. These understandings are: the museum as a sacred collection and a temple; the museum as a universal collection and a container; and the museum as a pluralistic collection and a community center. In the contemporary world, all three understandings coexist and are juxtaposed against each other. Although it may be taken for granted that these three understandings are not interlinked with each other, it is of

great use to stress that the museum in fact a hybrid, and organic form which may embody all three characteristics in varying ratios and impacts. There are no certain and clearly defined boundaries among these and this ambiguity creates the organic understanding and interpretation of the museum. This dissertation is not in favor of an evolutionary model for the museum. Its objective is not to classify them to certain categories and rigid definitions. Quite the contrary it synthesis that the museum is an intellectual activity which needs interpretation from a wider scope of perception. The museum creates meanings through these interpretations. There are different museums which define themselves through their interpretations and criteria that fit into their missions. Thus, various understandings of museum are available. This variety does not cause any of the understandings to exclude or disregard the others.

In the world today, there are various cultural and technological developments undergoing. These changes will also effect the understanding of museum. In this chapter, I will conclude with various, recent developments in the world and with possible effects of these developments on the museum.

6.1 Collections

The Museum as a Global Collection

The Enlightenment was a period during which Western man tried to define his unique place on earth. In order to understand the world around him and to establish a national, cultural, or ethnic identity, he collected objects. He developed the museum as a center where these objects could be studied. Industrialization accelerated the development of the museum. As the distinction between crafts and arts was realized, art objects were perceived from a different perspective. Cultures outside the Western World also collected throughout the history for different reasons, but these collections did not take the form of "specialized institutions". In the process of Westernization, non-Western countries tried to catch up with the technological and scientific developments in the West. Through this process, they also adopted the idea of museum as a Western progress. The aim was the same: Searching for a national, cultural, and ethnic identity through the material culture of mankind.

After the Second World War, ethnic and national diversity were realized not only throughout the world, but also within individual countries. Many museums were established and many more formed exhibitions under the wish of different ethnic groups which wanted to be represented.

Blacks, Native Americans, Hispanics, Asians, and Women wanted to be represented through an institution, preferably a museum of their own.

This variety of national, cultural, and ethnic identities changes the scope of the museum. Criteria for collecting artifacts which are related to quality, form, aesthetics, and the relation between identity and history change. Various artifacts which have not been found in the Western tradition begin to be gathered. Classifying and displaying these artifacts are difficult as there have not been any scholarly studies previously done on these artifacts. The museum gains back the spirit of a curiosity cabinet. As time goes on, criteria for collecting, classifying, and displaying artifacts will be determined according to national, cultural, and ethnic identities that museum represents.

In the already established museums, there is a tendency to categorize "ethnic art" apart from the main collection. Thus, the main collection of the "western art" is left undisturbed. A symposium was organized in 1985 to discuss problems on representing non-Western art.¹⁹⁷ Professionals from both anthropological museums and museums of modern art were present in the symposium. In the end of the symposium, it was agreed that "ethnic art" should be

¹⁹⁷Damen & Leyten; 1993: 65.

represented in anthropological museums. The museums of modern art (present were Stedelijk Museum, Amsterdam; Groningen Museum, Groningen; Gemeentemuseum, Arnhem) were interested, but did not want to include "ethnic art", in their collections.¹⁹⁸ Around the time of the symposium, a large-scale international exhibition of art from all parts of the world was organized. This exhibition, "Les Magiciens de la Terre" (Paris, 1989), created a new atmosphere. In 1988, the Museum of Ethnology in Rotterdam organized "Art from Another World" with various forms of contemporary art from India, Africa, Haiti, and Indonesia as well as numerous small one-man shows.¹⁹⁹ Material culture of various ethnic groups on earth was given importance, but it was not displayed or grouped together with Western material culture.

The distinction between Western and ethnic art is gradually diminishing. Some museums, like the Stedelijk Museum in Amsterdam, exhibit not only works by European and North American, but also African, Asian, and South American artists. Appreciating artworks of different cultures deepens understanding of an artwork's intrinsic meaning, the intentions of its maker, and the original functions of the

¹⁹⁸Damen & Leyten; 1993: 65.

¹⁹⁹Ibid.

medium.²⁰⁰ Thus, an insight into different relationships between form and content, and into aesthetic standards can be gained.

All cultures are interconnected and they influence one another. Today, the contemporary world is a global village and a multi-cultural society where one set of values is no longer adequate. This change in the society generates alterations in thinking. Consequently, collections of the museum changes accordingly. In the near future, the tendency towards a global collection where different national, cultural, and ethnic identities are represented under a single roof, will be realized.

6.2 Uses

The Museum as a Computerized Recreation Center

Developments in the computer technology effect the museum in two ways: as a new understanding of museum visit and as a medium for artistic production. The National Gallery in London has its 2200 paintings copied to the Art Gallery which is a CD-ROM of Microsoft. The Art Gallery consists not only of captions, themes, periods, and geographical locations of the paintings, but also of drawing methods, compositional devices, color plans, and symbols used by the painters. It

²⁰⁰Damen & Leyten; 1993: 67.

uses animation to explain the above aspects of the collection. Thus, one feels like visiting the National Gallery with a group of art historians.

The Art Gallery CD-ROM can be viewed at the National Gallery's new building in the Trafalgar Square. The building contains an interactive on-line system which is open to public free of charge. The building is the first big addition to the National Gallery in the last fifty years where the early Renaissance collection is exhibited. There is a narrow and long room in the ground floor where twelve Macintosh work stations with 19" touch screens without keyboards are installed in the walls. This room is called the Micro Gallery.²⁰¹ Before viewing the actual exhibition, visitors may get informed through the computers in the Micro Gallery. They may also obtain computer prints (reproductions) of the paintings.

The National Gallery was established in 1824 in London, in order to keep the National Western European Paintings Collection.²⁰² The Gallery contains 2200 paintings of over 700 artists which date from the thirteenth to the twentieth century.²⁰³ All these paintings are now recollected in a single CD-ROM. The difference between a computer screen

²⁰¹ Pountain; 1994: 74.

²⁰² Ibid.

²⁰³ Ibid.

and an art book is the ability of computer animation to move the images. Some of the animation are: removing color from the paintings, loading color back to the paintings, including written information about various aspects of the paintings, showing perspective theories on the paintings with lines and grids, investigating how the paintings are done by revealing the layers of paint and the painting method. Thus, the visitor may remove consecutively the layers of paint from a Bellini fresco. He may also remove layers of paint added to a portrait of the Wellington Duke by Goya.²⁰⁴

The Micro Gallery re-classifies the collection of the National gallery in five different ways: life stories of the painters (entering the names of the painters), historical atlas (entering the period or the country of the paintings), types of the paintings (entering the name of the type: portrait, nude, landscape, etc.), general references (entering keywords or idioms related to art theory or art history), guided tours (there are choices in this section some of which are composition, perspective, method, etc.). There is a "See Also" key in the program as well which enables the visitor to obtain a more detailed viewing. Thus, looking at painters of the same period, painters having the same style, or paintings with the same theme are possible.

²⁰⁴Pountain; 1994: 76.

Computers change the perception of art objects through offering not only various viewing modes, but also a new medium. Computer art is increasingly effective in art production. Artworks which are done with computer programs will inevitably change the collections of museums in the near future. Furthermore, developments in the Virtual Reality program in the computer, will probably obtain a near-to-life museum visiting experience. It is hard to predict how far the developments in computer technology will effect the museum, but these developments will change the understanding of museum soon.

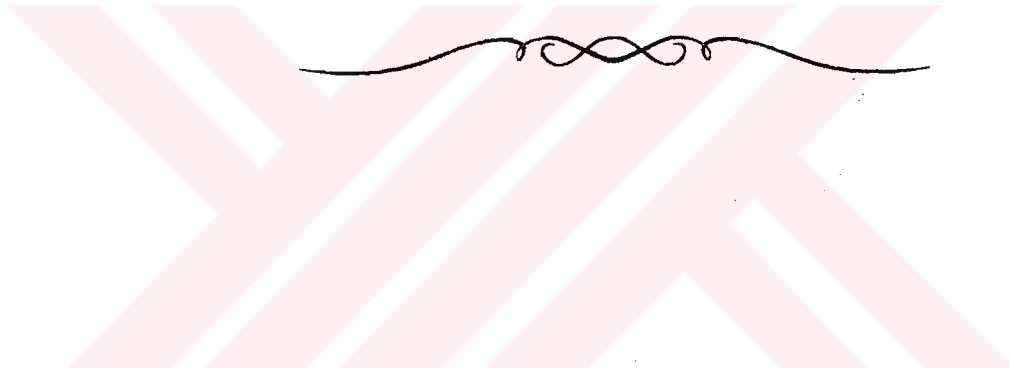
The museum is a place where the material culture of mankind is kept and studied. Material production of mankind, namely art, is continuously in a process of becoming. This process effects the museum. Moreover, cultural changes in the world also effect the museum. The understanding of museum adapts itself to the changes in the world, whether it be in culture, in technology, or in art production. The museum not only embodies these changes, but also reflects them through exhibitions. Whatever their scopes are, various understandings of the museum will continue to emerge and to coexist with the previous understandings. The museum has been and will be an effective institution for protecting and revealing both the material, and the intellectual heritage of humanity. The museum has an organic dynamics, that is, it is in a process of becoming. It continuously metamorphoses into

newer organic forms while being shaped by the cultural universe, at the center of which it exists as a vortex. At the same time, the museum as a vortex reshapes the cultural universe continuously. This two way interaction between the museum and the universe it is enclosed by develops both through a process of giving and taking information and producing knowledge. Knowledge is what is attained through interpretation of any cultural object within a duration between when it is produced and perceived. During this duration, interpretation of the cultural objects which are gathered varies from the means of display to spatial arrangement of the interior, and even the architectural style of the museum itself. If the architect for instance has a notion of the collection to be displayed in the museum, he may have the chance to design the museum accordingly. The curator, on the other hand, is also functional in the process of interpretation through his manipulation of the objects to be displayed according to his choice of spatial arrangement. The process of interpretation, accelerated by both the curator and the architect who are responsible for reshaping the museum into a new organic form in parallel to the demands of the cultural universe, is made to be knowledge. Knowledge in this sense, therefore, is gathered information which is interpreted for generating new information as if in a chain reaction. Throughout this dynamic and dialectic process information becomes both a resource and a product. Consequently, information and knowledge, resource and product

become thesis and synthesis which leads to newer theses. The museum enriches the cultural texture of the society. It educates and changes the society while being changed by the culture the society produces. Especially in art museums this interaction is more apparent, since the choice for the art object to be displayed is shaped by the cultural medium the curator lives in. Vice versa, the art object which is displayed according to the cultural taste of its times shapes and changes that taste with its existence because it instigates people to generate new artistic modes, styles, and perceptions.

The museum is an intellectual vortex, or a concentrated center which interprets history through a process called historiography. Although it interprets history while creating a balance between the past and the present; between when an object is produced and when it is perceived, the museum tries to be as much effective as possible. since there is no possible and solid access to the actual history, the mission of the museum is to display the historical objects in the most suitable manner which fits into the museum's interpretation of history. Therefore, the museum takes aid from history to create art history which leads the public to attaining a present self-identity inherited from the historical past. The museum mirrors the self in the past and it reconciles it with the self in the present. Any visitor who visits a museum is informed about his past

cultural, national, and ethnic identity to which he owes his present self-identity. The ideal museum can not be limited to a narrow scope of past because it also has to have a pluralistic character that embodies the accumulated culture of humanity. By this way, by giving aspiration to a universal culture, the ideal museum becomes a microcosm for the global production of man, from the past, until now.



APPENDIX

A SPECIAL SURVEY ON MUSEOLOGICAL DEVELOPMENTS
IN TURKEY

The first museum in Turkey was established in 1846, a date almost contemporaneous with the West. The idea of preserving and collecting antiquities was always important within the Ottoman bureaucracy, which could be considered in parallel to the efforts of the European collectors. In Istanbul, the Topkapı Palace was used as a storing place for the Royal Treasury (*Hazine-i Hümayun*). On the other hand, ancient military equipment, including cannons, armor, military clothing, and some architectural pieces were preserved in the Arsenal (*Cebahane*).²⁰⁵

These early collections were reminiscent of those of the Renaissance in the West. Princes and wealthy individuals were forming private collections which were permitted to be visited only by distinguished travelers, foreign scholars, and aristocrats. As opposed to its Western counterpart, liberalization of such princely collections in the Ottoman Empire was not an outcome of the rise of the bourgeoisie. The

²⁰⁵Bezmen, Bunbury & Shankland; 1995: 11.

transformation of the society in the Ottoman Empire began with the reforms initiated by the bureaucracy itself, which was alarmed by a succession of the Ottoman military defeats. During the eighteenth century many young people were sent to Europe for their education. Those people, in turn, became administrators in the bureaucracy, reflecting ideas in fashion in Europe.

By the nineteenth century, European ideas on the presentation of cultural artifacts were realized through some exhibitions in Turkey. The intellectuals of the Nationalist Movement within the country were interested in the local and the ethnic culture that were suppressed by centuries of imperial rule. During the reign of Abdülmecid I (1839-1861), an exhibition of ancient army clothes (*Elbise-i Atika*) was opened in a building at Sultan Ahmet, Istanbul.²⁰⁶ The clothes were brought from the Army Storehouse. The great popular exhibitions of the nineteenth century Europe were also influential. The Ottoman Empire joined almost every great European exhibition from the 1851 London Exhibition, onwards. The museum was an outcome of these establishments which were influenced by the Reformation Period. Thus, it was not surprising that the museum took its place within the context of new schools and institutions of art and science that were established at that period.²⁰⁷

²⁰⁶Bezmen, Bunbury & Shankland; 1995: 12.

²⁰⁷Su; 1965: 8-11.

The first public museum in Turkey was established in 1846. Fethi Ahmet Pasha had the *Aya İrini* church modified into a museum. The collection of the Army Storehouse, kept at the *Aya İrini*²⁰⁸ church, was re-arranged as two collections: the antique armory (*Mecmua-i Eslah-i Atika*) and the antiquities (*Mecmua-i Asar-ı Atika*). These collections were accessible only with permission for the following twenty-two years.²⁰⁹ They were opened to the public appreciated in 1868 in the Royal Museum (*Müzehane-i Hümayun*). A museum directory was established within the Ministry of Education. The first director of the museum was an Englishman, Mr. Gould from the *Galatasaray Lycée*, who was appointed for the post in 1869.

Transportable antiquities within the boundaries of the Ottoman Empire were brought to Istanbul after the establishment of the museum. The School of Museum was established, which was a sub-institute of the Committee of the Royal Museum. The school aimed to train personnel for excavations and for classification and conservation of artifacts.²¹⁰ In 1881, the Antiquity Collection was moved to the *Çinili Köşk*, which was Mehmed the Conqueror's summer residence in the gardens of the Topkapı Palace, and opened to the public. In the same year, Osman Hamdi Bey was appointed as the director of the Royal Museum. He held the post until

²⁰⁸The place was an old Byzantine church, also known as Saint Irene.

²⁰⁹Su; 1965: 7-8.

²¹⁰Ibid.: 84-92.

his death in 1909. Osman Hamdi Bey was the son of a prominent bureaucrat, İbrahim Edhem Pasha. Osman Hamdi Bey was an artist, an archeologist, and a curator. He was educated in Paris. The first significant contribution of Osman Hamdi Bey to museum studies was the "Regulation of Antiquities" in 1883. Transfer of the antique findings was strictly forbidden by this regulation for the first time in the Ottoman history.²¹¹

Excavations at many antique sites of the Ottoman Empire started long before museological studies. The first foreign excavation permission was given in 1840. The Western tradition required preservation of historical and cultural artifacts. Such a tradition was not inherent in the Ottomans. Thus, the antiquities excavated within the boundaries of the Empire were transferred to foreign countries. It was not until Osman Hamdi Bey, who had a western education, the Empire cared about the transfer of artifacts to foreign countries.

Osman Hamdi Bey realized many excavations throughout the boundaries of the Empire. He transferred findings in the excavations to Istanbul, which were piled up in the *Çinili Köşk*. Soon, the building could not house all the findings due

²¹¹Şapolyo; 1936: 33.

to lack of space. Osman Hamdi Bey presided over to consolidate the collections in Istanbul, and to have a special building constructed for them.

The first museum building in Turkey was built in 1892 across the *Çinili Köşk*. The museum was intended to house artifacts that were transported from Sayda in Lebanon. Enver Behnan Şapolyo stated that architectural elements within the museum were influenced by the *Crying Ladies (Ağlayan Kızlar)*, an ancient picture on a Phoenician (*Fenike*) king's tomb, which was brought from Sayda.²¹² The museum, which is now called the Istanbul Archeology Museum, was designed by Alexandre Valaury. Alexandre Valaury was a member of the Fine Arts Academy, the Faculty of Architecture. The construction began around early 1890's.²¹³ The building was designed in neo-classical attitude, where the interior organization and the facade had elements of classical antiquity from Anatolia. The elevated entrance with four Corinthian columns revealed the understanding of the museum as a temple. Ionic columns on the sides of the windows, and niches for sculptures along the exterior walls were extensions of the same understanding. (Fig. 49)

²¹²Şapolyo; 1936: 38.

The tomb belongs to BC 350. There are six ladies who are crying on the facades of the tomb. The front facade has a triangular form where two girls are sitting, only one of them is crying. Besides them there are five Ionic columns. Other crying ladies are in between these columns. (Şapolyo; 1936: 44)

²¹³Osmanlı Sanatında Batıya Açılış ve Osman Hamdi. İş Bankası Kültür Yayınları, no: 109. Pp. 189-212.

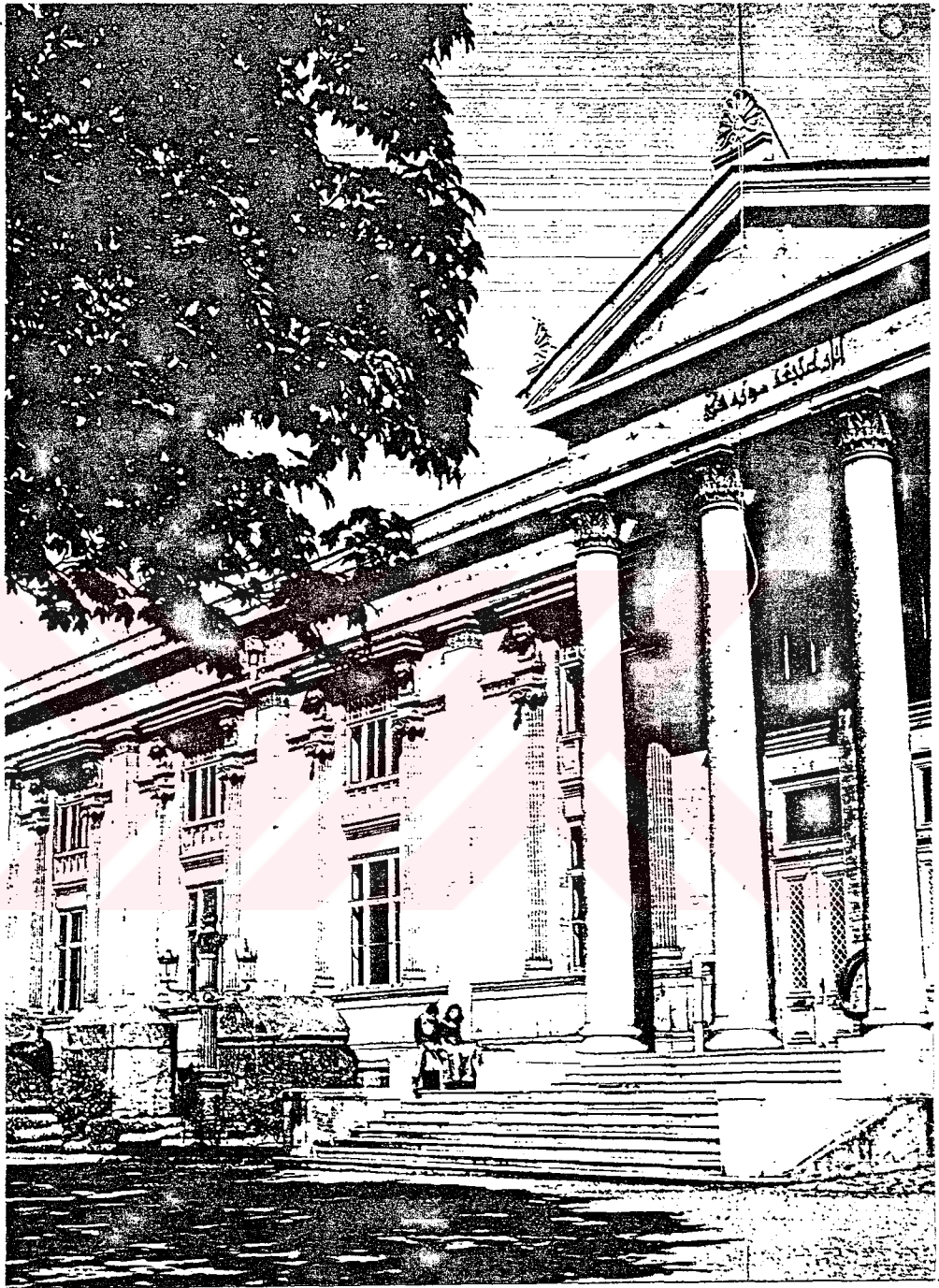


Fig. 49: The Istanbul Archaeology Museum, Istanbul. Alexandre Valaury.

The building of the Istanbul Archaeology Museum building is constructed in three periods. The first part was built in 1891, with a linear plan scheme. There are twenty galleries on the first floor and sixteen on the second floor. All the galleries are connected to each other with narrow openings. The architectural pieces and mosaics are displayed on the first floor, and other small pieces on the second. The museum has a library consisting of about 70,000 books. In 1902 and 1908, two extensions are built. (Fig. 50) Facilities held by this first museum during the Ottoman reign are published in *Serveti Funun* magazine in 1319 and 1320 of the Moslem calendar (*Hicri takvim*).²¹⁴

Osman Hamdi Bey contributed to museological and archeological studies not only in Turkey, but also in Europe. The museum was a Western phenomenon which has been dwelled on for two centuries in Europe. The Ottoman Empire adopted the museum as a part of the reformation efforts, in order to improve her status among European countries. Continuous defeats of the Empire against her European contemporaries initiated the idea of Westernization. As an outcome of the situation, although the museum and similar institutions were established, they were not satisfactorily appreciated by the Ottoman State. These institutions remained alien to the Palace and to the public. Osman Hamdi Bey was educated in

²¹⁴ *Serveti Funun* Magazine 26.672 (1319): 1320.
(Şapolyo; 1936: 43)

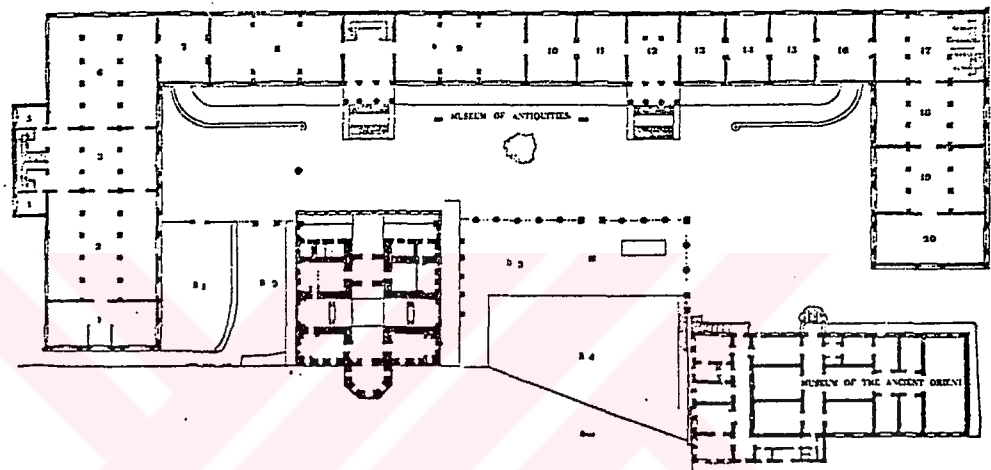


Fig. 50: The Istanbul Archaeology Museum, Istanbul. Alexandre Valaury.

Floor plan.

Europe. In 1906, he was accepted to become a member of the European Science Institutions (*Avrupa İlim Cemiyetleri*). He had considerable fame among European archaeologists and historians. In the twenty-fifth anniversary of the establishment of the Istanbul Archaeology Museum, the German Emperor congratulated Osman Hamdi Bey through the intermediary of the ambassador to Germany in Istanbul. Appreciation from Europe continued all through Osman Hamdi

Bey's life. On the contrary, nobody from the Ottoman Palace really appreciated him. At one time, the Palace even wondered why Europeans were so much interested in his studies.²¹⁵

In 1891, Osman Hamdi Bey appointed his younger brother Halil Edhem Eldem Bey as his assistant. After Osman Hamdi Bey died in 1909, Halil Edhem Eldem Bey became the director of the museum. Halil Edhem Eldem Bey had also been educated in Europe. He had accomplished his secondary education in Germany and continued his higher education at universities in Switzerland and Austria. Halil Edhem Eldem Bey worked for the museum until 1931. Following his retirement from the museum, he was elected as the ambassador of Istanbul for the Turkish Grand National Assembly (*Türkiye Büyük Millet Meclisi*).

During the directorship of Halil Edhem Eldem Bey, the Istanbul Archaeology Museum kept up with the improvements of the Western world. Halil Edhem Eldem Bey also re-arranged some rooms of the Topkapı Palace and opened them to the public.²¹⁶ The Istanbul Archaeology Museum was not the only museum in the Ottoman Empire. In 1902 in Konya and in 1904 in Bursa, two more museums were established. The Museum of Islamic Arts was opened in 1909. In 1920, on the eve of the

²¹⁵Şapolyo; 1936: 39-40.

²¹⁶Ibid.: 42.

Republic, a Directory of Antiquities was established within the Ministry of Education, whose first director was Halil Edhem Eldem Bey.²¹⁷

Mustafa Kemal Atatürk, the founder of the Turkish Republic in 1923, gave great importance to the cultural antecedents of Anatolia. For him, it was important to illustrate the long heritage of the Turkish people by emphasizing the cultural wealth of Anatolia, which did not solely constitute that of the Ottomans and of the Seljuks. On the other hand, he thought that the Ottoman and the Seljuk past should be dwelled on with a contemporary perspective, rather than that of a historical one. Moreover, Mustafa Kemal Atatürk wanted the people of Turkey to have access to "culture" as it was conceived in the West at that time.²¹⁸ In other words, he wanted the people of Turkey to be aware of their own cultural, national, and ethnic identity.

Mustafa Kemal Atatürk ordered the Topkapı Palace to be opened to the public, declaring it a museum in its entirety. He also defined highly crucial monuments as museums, in order to neutralize their sacred character. The Hagia Sophia, the *Mevlana* in Konya, the *Yeşil Türbe* in Bursa,

²¹⁷Bezmen, Bunbury & Shankland; 1995: 13.

²¹⁸Ibid.

and the Bektashi Monastery (*tekke*) in Hacibektaş are some of these museums. Mustafa Kemal Atatürk also encouraged excavations all around the country.

In contemporary times, there are approximately 250 museums in Turkey. 170 of them are controlled by the Ministry of Culture, through the Directorate of Museums and Antiquities. The remaining museums are being controlled by universities, other ministries, and charitable trusts (*vakıf*). There are only a few private museums. The great majority of the museums controlled by the Ministry of Culture are **archeology museums** (91 in number), some of which have a special emphasis on ethnography. Other areas of specialization of Turkish museums are **historical museums** (22 in number) and **ethnographic museums** (36 in number).²¹⁹ (Table 2) Multitude of antique objects found in excavations consequently increased the number of archaeological museums, which are devoted to preservation, researching, and excavation. The **sacred monuments** and the **Ottoman Palaces** are declared as state museums. After Mustafa Kemal Atatürk's death, a number of residences where he stayed or worked are converted and preserved as museums. Those museums are primarily devoted to illustrate Mustafa Kemal Atatürk's life. All the above museums, which provide the core of Turkey's available museums, have been mostly developed in response to

²¹⁹Bezmen, Bunbury & Shankland; 1995: 14.

Table 2: Distribution of Turkish Museums.

Museums	Admin'd by Ministry of Culture	Administered by Other Institutions	
		Total	Details
Archeology Museums	31	1	University
Archeology & Ethnography Museums	60	1	Private
Ethnography Museums	36	19	2 National Parks 6 Trusts Gen.Dir 9 Local Auth. 1 University 1 Private
National Hist. Museums (inc. Atatürk houses)	22	12	1 Presidency 3 Min. Defence 3 Min. Education 4 National Parks 1 Local Auth.
Palace Museums	1	7	Nat. Palaces Dp
Monumental Buildings	12		
Fine Arts Musems	2	1	University
Specialised Museums	2	27	13 Public Bodies 3 Universities 6 Loc. Auth. 2 Private 3 Services
Museums for Personalities	5	5	4 Local Auth. 1 University

the internal policies of the country.²²⁰ Consequently, they do not respond to the demands of mass tourism and the public of the '90s. Museums in Turkey are spread around the country: 58 out of 76 province capitals and 13 sub-provinces have a museum. Sub-provincial museums are mostly located in the Aegean and the Mediterranean regions. There are also seven archaeological site museums which preserve and display findings of that particular site. Afrodiasias and Alacahöyük are two examples of this type.

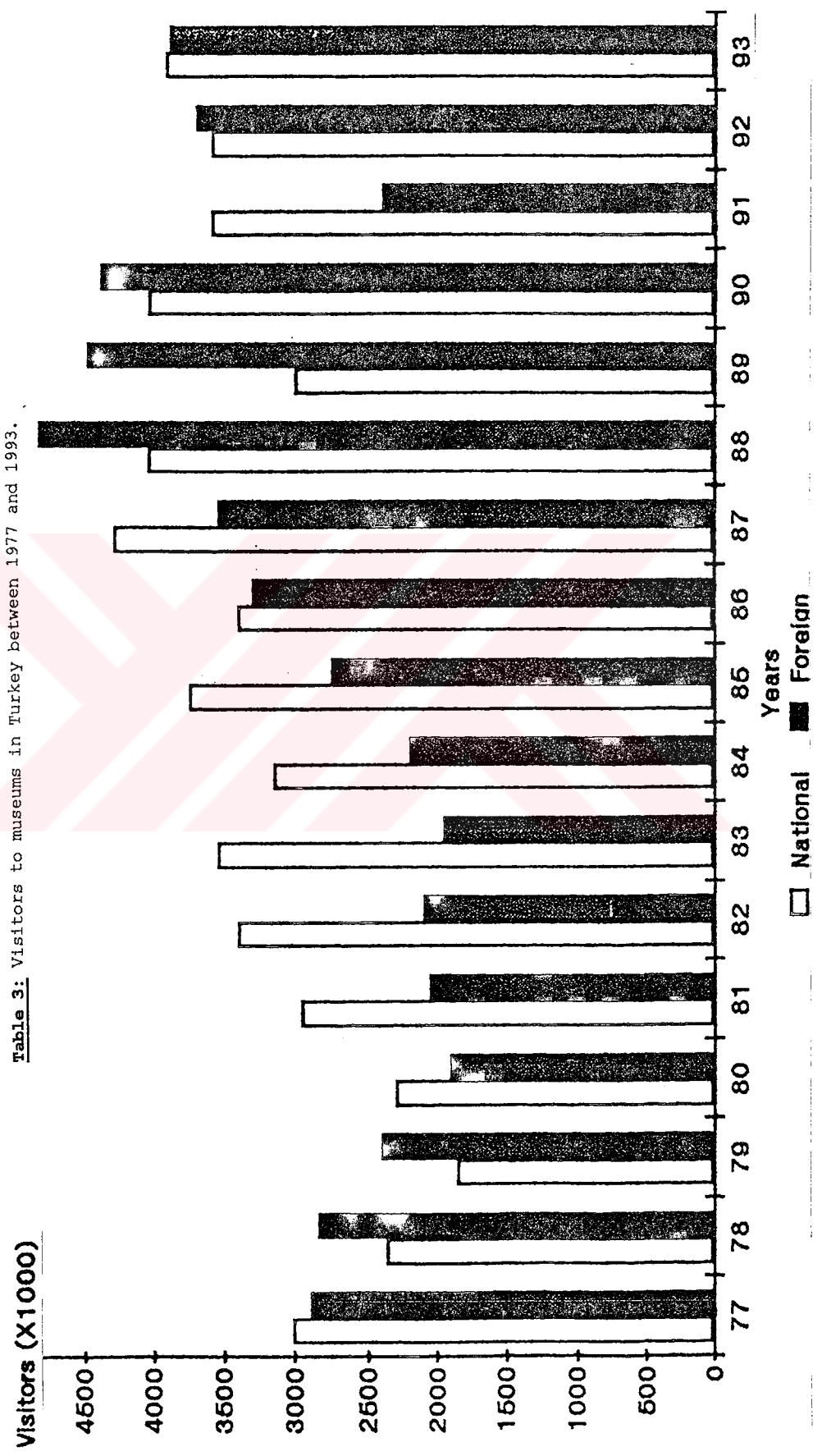
The State Institute of Statistics produces visitor figures of Turkish museums on the basis of ticket returns. Although Table 3 illustrates compatible numbers of foreign and local visitors, most of the local visitors (63%) consist of primary and secondary school students. (Table 4) Those school students are non-paying visitors, aged mostly from 7 to 15, who are brought to the museum on special visits.²²¹

Most Turkish museums are managed centrally from Ankara by the division of the Directorate of Museums and Antiquities of the Ministry of Culture. The museum staff are given the responsibilities of maintaining permanent exhibitions, preserving the cultural heritage of that province, conducting rescue excavations, acting as government representatives at foreign excavations taking place within

²²⁰Bezmen, Bunbury & Shankland; 1995: 14.

²²¹Ibid.: 15.

Table 3: Visitors to museums in Turkey between 1977 and 1993.



Turkey, advising local planning committees, and acquiring objects for the museum from the locals.²²² Obvious from the stated responsibilities, museums in Turkey which are mostly archeological-based, have rather official tasks. Mounting exhibitions and obtaining various facilities for the visitor are of their secondary concerns. Thus, the museum becomes a store-house with the staff responsible for various official assignments in or outside the museum.

Most of the most visited museums in Turkey are in Istanbul and Ankara. (Table 5) The Istanbul Archeology Museum which is awarded a prize by European Council in 1993, receives 217,564 visitors in the same year. Referring to the numbers of visitors in 1993 which is graphed in Table 5, the Topkapı Palace Museum in Istanbul leads by 1,457,722; the Turkish and Islamic Civilizations Museum in Istanbul has 103,297; and the Anatolian Civilizations Museum in Ankara has 519,619 visitors. Reasons for their popularity among other museums are their vicinity to touristic sights, the unique objects they display which have become known throughout the world²²³, and their early establishment as museums. It is important to mention that most of these museums are archeology-based.

²²²Paraphrased from Bezmen, Bunbury & Shankland; 1995: 5.

²²³Most of the archeological findings in Turkey lack scholarly research and publications on them. Thus, they become ordinary and unimportant as they have not been properly identified. Istanbul and Ankara have more academic studies compared to other provinces due to the number of universities located there. Another significance of those cities is the amount of

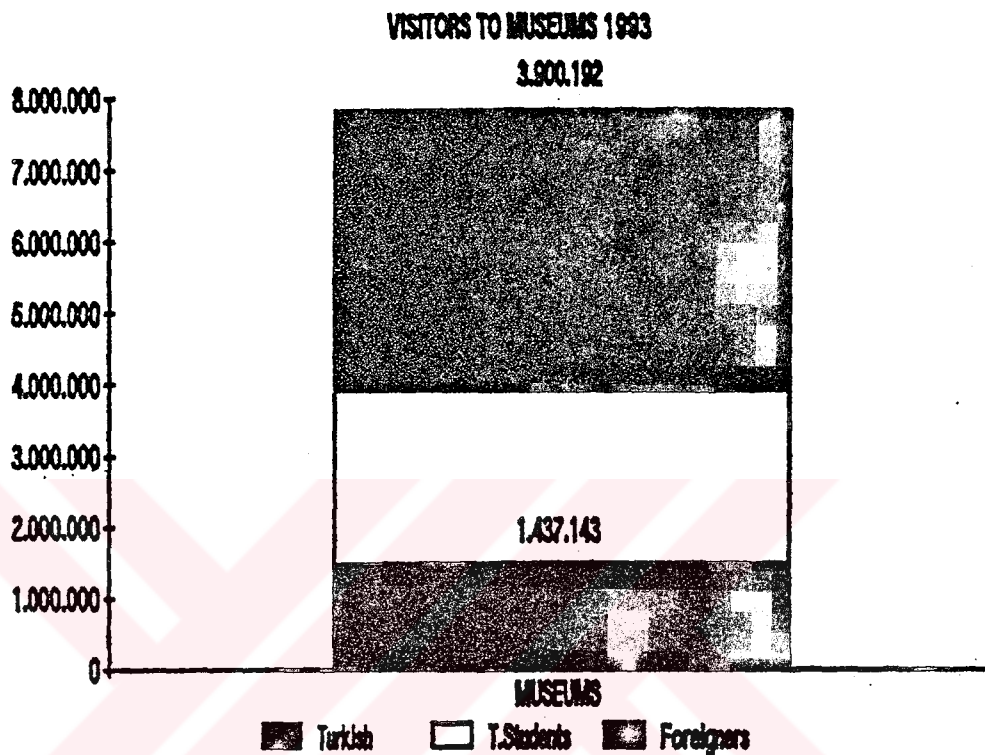
The museums whose main attraction is not primarily their collection, but their display of themselves as buildings, receive the highest amount of visitor numbers. (Table 5) The Topkapı Palace is the most visited museum which is followed by the *Mevlana* in Konya (the tomb of the founder of the whirling dervishes, Mevlana Celalettin Rumi), and the Hagia Sophia in Istanbul.²²⁴ All three of these museums attracted over a million people in 1993. They all embody religious elements which contribute to their success. Some of the visitors to the *Mevlana* treat the visit as an occasion to pray: a pilgrimage rather than a museum visit. The Hagia Sophia is regarded as a holy building both by Moslems and by Christians. The Topkapı Palace, which was the Palace of the Ottoman Sultans, displays holy Moslem relics, such as the clothes of the Prophet, his weapons, and his letters.²²⁵ Some other museums that are highly visited also have religious overtones like the early Christian churches at Capadoccia, the monastery at Hacı-Bektaş, and the Byzantine basilica of Chora in Istanbul. These museums do not own a collection. They only acquire some objects of significant value which are either found at that place, or closely

foreign visitors. Consequently, artifacts in the museums of these cities have a greater chance of being properly revealed and identified.

²²⁴Hagia Sophia is an ancient church which was built in 537 in Istanbul. It was converted into a mosque in 1453, when Istanbul (Constantinoble) was conquered by the Ottoman Sultan, Fatih the Conqueror. It was opened to visitors as a museum in 1935.

²²⁵Bezmen, Bunbury & Shankland; 1995: 16.

Table 4: Visitors to Museums in Turkey in 1993.



Distribution of Museum Visitors

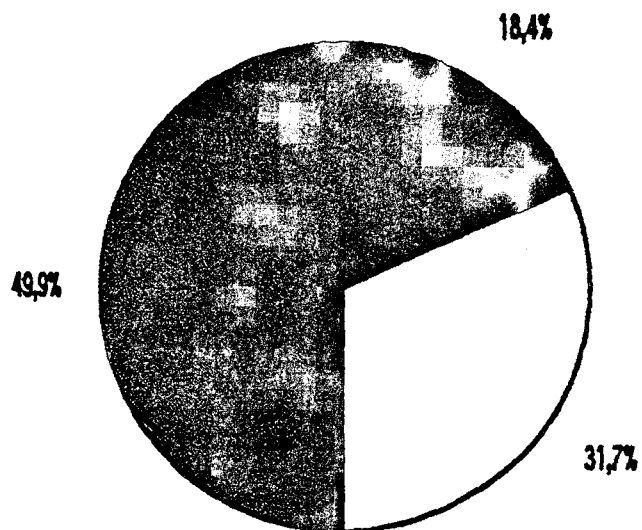
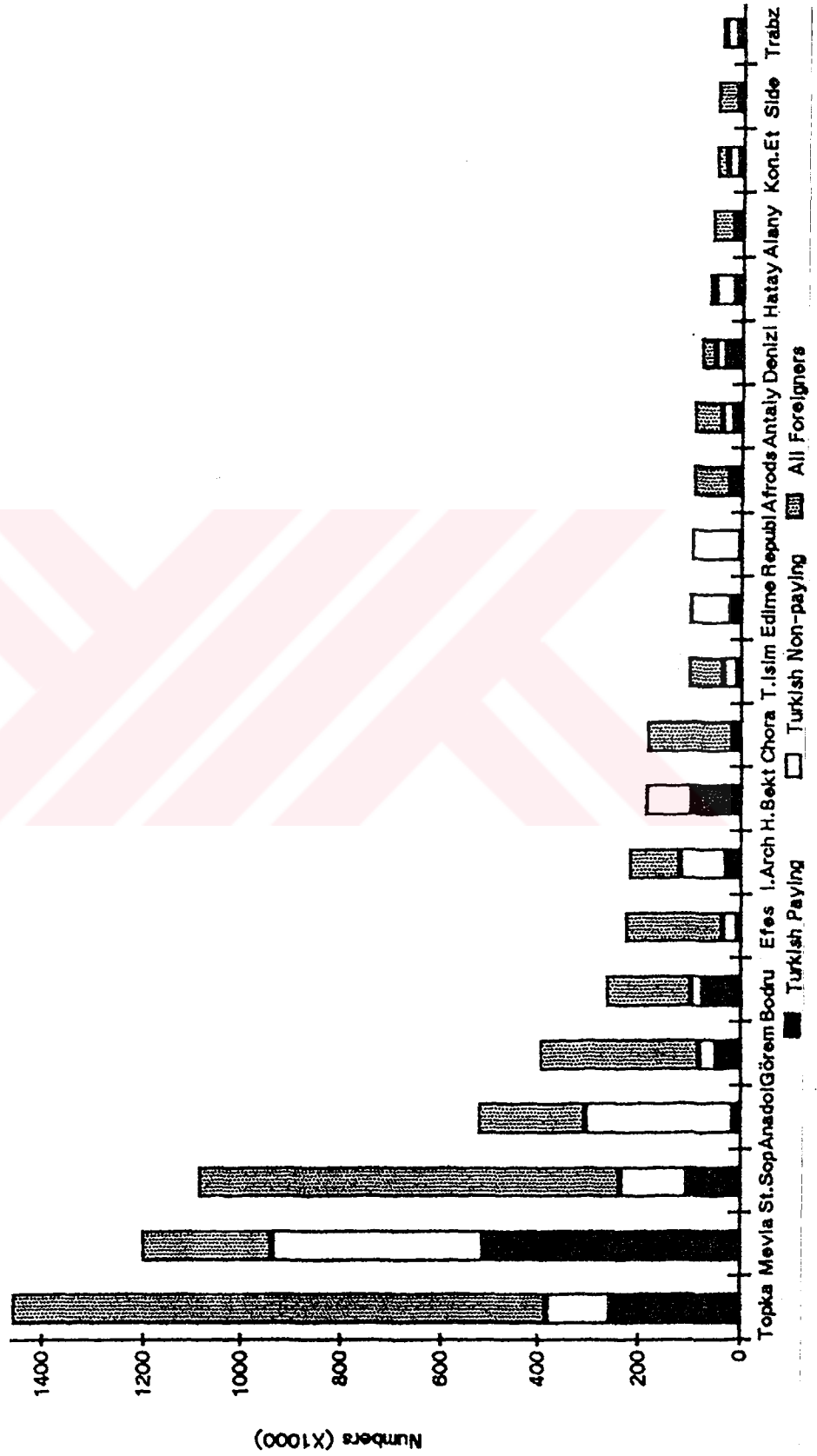


Table 5: The 24 most-visited museums in Turkey.



related to the beliefs attached to that building. It is obvious that none of the above fall into the understandings of museum that are dwelled on in this dissertation.

Almost every province in Turkey has a museum which is generally located at the capital of the province. The aim of these provincial museums is to acquire and present local archeological and ethnographic objects. Many of these museums are housed in prototype buildings which were designed by the General Directorate of Antiquities and Museums in 1960's. (Fig. 51) The prototype does not have any architectural expression other than being a storehouse. It does not take contextual elements like environment and climate into consideration.

These provincial museums are visited by a few people, unless they are situated near a popular tourist attraction. They offer basic museum services like acquiring, preservation, and sometimes conservation, but their impact on the social life of the community is minimal. On the other hand, they do not really offer much information and place for scholarly studies.²²⁶ These museums function as storehouses for artifacts (most of which are ethnographic or who are

²²⁶Most of the provincial museums do not have laboratories or libraries to support the study of the artifacts.

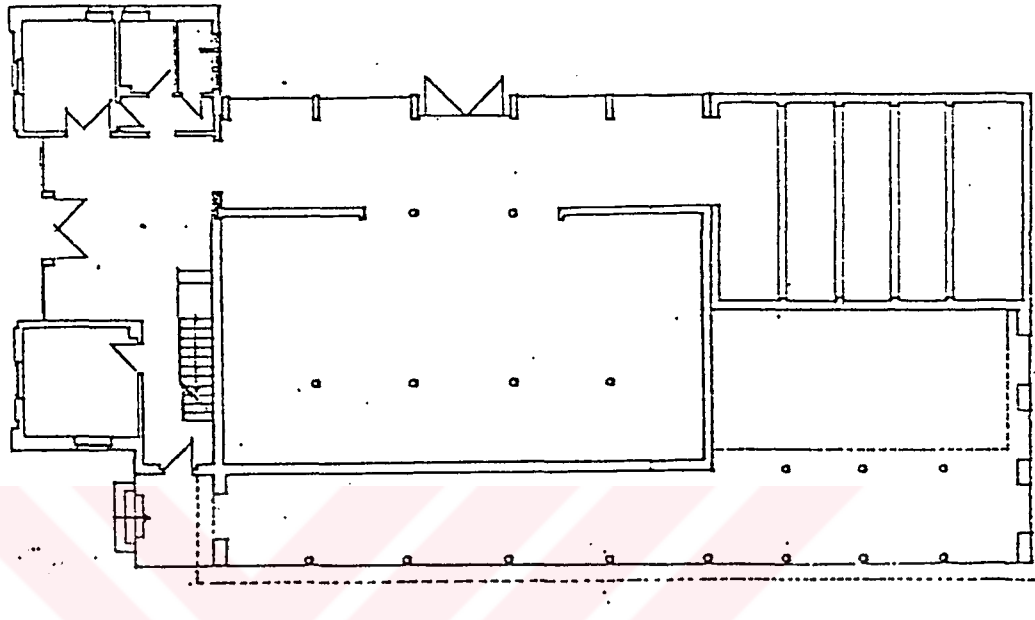


Fig. 51: The prototype plan used in Turkey in the 1960's. Ground floor plan.

archeological), as offices for overseeing archeological sites in that province, and as permanent offices for archeologists appointed to foreign excavations as ministerial representatives.²²⁷ Anatolia is particularly rich in historical and archeological findings, as it has been the home of many lost civilizations: from the Byzantine, Seljuk, Roman, Greek, Hittite, Hellenistic, Phrygian, and Urartian to early Neolithic cultures at *Hacılar* and *Çatalhöyük*. The material remains of those civilizations are highly desirable for archeologists and collectors. The Turkish understanding

²²⁷Bezmen, Bunbury & Shankland; 1995: 17.

of museum originates from the presence of objects. Historical and archeological findings find their way into the museum according to the value judgments of the museum director. Most of the objects have not been academically studied. Thus, they have not been placed within an "international web of academic discourse."²²⁸ The situation in Europe follows a reverse path. Scholarly studies, which are initiated in the nineteenth century Europe on history, art history, archeology, etc., offer a long-established vision on how to identify and classify objects. Although value judgments vary throughout the years, revisions made on traditional values are still coherent. The lack of academic studies on museum objects in Turkey effects the presentation and the display in Turkish museums. Although there are many academic researches on various topics about Turkey, they are not enough to establish Turkish value judgments. It is also important to mention that research and archive facilities in the majority of provincial museums are very limited.

The insufficient number of scholarly studies prevent the museum staff from identifying the objects properly. Consequently, displays have not become very sophisticated among Turkish museums, except a few outstanding museums like the Istanbul Archeology Museum and the Bodrum Museum. Illumination is generally very poor, and the museum staff need be informed about display techniques. The display has

²²⁸Bezmen, Bunbury & Shankland; 1995: 19.

strong relations with the concept of history, the understanding of museum, and the identification of individual objects. A further problem appears in the design of museums. As the understanding of museum has not been sufficiently evaluated, architects and civil engineers from the Planning and Buildings Directorate, *Rölöve ve İmar Müdürlüğü*, (the civil engineering branch of the Ministry of Culture), have not become specialists in the museum design. Although there is a department within the Museums and Monuments Directorate in Ankara, which is responsible for designing new museums and for offering display methods, it does not offer many solutions. From the 1989 statistics of the General Directorate of Antiquities and Museums, it is understood that among the 131 existing museum buildings in Turkey, only 28 are designed properly for museum purposes. Museum buildings which are originally designed for museological studies are 20% of the total number. There are two outcomes of the situation: first, the buildings that are converted into museums have not been renovated to house a museum collection, and secondly, the buildings that are built as museums do not function. In either of the cases, it has been proven that the museum is more than a storehouse, as a storehouse only needs an empty space protected from the effects of nature. Thus, the problem lies in the understanding of museum. "What a museum is" needs to be dwelled on among museologists and academics of the related branches.

The understanding of museum has been developed only one-sided, as a storehouse for archeological artifacts, in Turkey. There is a lack of specialized museums. Most of the Turkish museums are archeology-based with an emphasis on ethnography. The interest in archeology is only the outcome of the richness of archeological findings in Turkey. Due to the lack of financial support and of storage place, most museums in Turkey do not have any buying policy from auctions. They acquire objects through excavations, donations, and purchases from local people who, somehow, have found them. Thus, museums in Turkey, for the most part do not make up their own collections. Objects which are brought to the museum in various ways build up the collection in time.

Turkish museums are not integrated with the local society. Concentration on the history of objects or themes which are significant to the local society may help increase their interest in museums. Publications, productions of well-presented catalogues, and speeches at local schools and civil service departments may also help increase awareness among the local community. It is also essential for the visitor to perceive the display as a whole. They will not appreciate the artifacts in the museum if they do not know about them. Videos, slides, photographic or graphical reconstruction, guided tours, and computer programs may help demonstrate artifacts in their context. Thus, the visitor may be aware of

the variety and depth of cultures that inhabited in Anatolia. Developing a consciousness of the multi-cultural history of Anatolia is a reasonable step in establishing a self-identity.

The museum is a Western phenomenon which is an outcome of the interest in collecting. Western people collect in order to understand and define the world around them. Understanding their world and the "other" through objects is important to identify their unique place on earth. This long-tradition is kept alive although every time some social changes occur, a re-definition of self is needed. The importance given to collecting, acquiring, and researching artifacts is an outcome of the wish to establish a self-identity. Defining national, cultural, and ethnic identity has only been a recent concern of the Turkish people. Researches and discussions on the Turkish identity on an academic platform has been realized for the last few decades. The understanding of museum is also articulated as means for establishing a self-identity.

The museum in Turkey will find its own identity through developing concepts associated with the institution. When the conceptual base is appropriated, the design of museum buildings and the display of collections will change

consequently. The visa versa is also possible. The museum is an institution with various contributions to the culture. It is a place where national, cultural, and ethnic identities are defined. Developing Turkish understandings of the museum is important and should be brought under discussion.



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