

# BRIEF 25

January 2005



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**ICOM** – International Council of Museums

**ICAMT** – International Committee for Architecture and Museum Techniques

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**We apologize to the authors whose papers have not been included in this brief.  
We will, however, include them in the next issue of the brief.**

## ICAMT 2005

**24 - 26 February 2005  
Washington, D.C. USA**

### **International Committee for Architecture and Museum Techniques**

Annual meeting of ICAMT  
**Theme: Building Museums**

in collaboration with the Mid Atlantic Association of Museums  
A Mid Winter Symposium, bringing together architects, museum leaders, funders, city planners and other professionals to share and learn from experiences in the new construction, the renovation and the expansion of museums.

Venue: National Building Museum, National Museum of the American Indian, US Holocaust Museum

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To register, go to this web site: <http://www.altrue.net/site/midatlantic/>

*Presented in collaboration with the National Building Museum and features the National Museum of the American Indian.*

The symposium will bring together architects, museum leaders, funders, city planners and others in the field to share and learn from experiences in new construction, renovation, and expansion of museums.

Topics such as master planning, financing, community engagement, cultural tourism, technology, and public-private partnerships will be presented. There will be several keynote speakers, interactive sessions, focused roundtable discussions, and plenty of time to network with other professionals in the field regarding museum building projects. The symposium will also highlight some of the new building projects in the region, including the new NMAI and The City Museum.

The symposium will be held in Washington D.C., a city rich with new museum projects such as the International Spy Museum, the City Museum, the Smithsonian Udvar-Hazy Center and Dulles Airport, and the National Museum of the American Indian which will soon open to the public on the National Mall. Close to 20 new museum projects are scheduled to open in the D.C. area in the next decade. If your museum is planning a new building project, this program will provide a variety of important ideas for your future. You will hear about bold strategies for creating a successful program as well as practical advice to assure long-term success.

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## ICAMT Annual Meeting 2004

### ICAMT Annual Meeting Minutes

Wednesday 6th October 2004 at 13.00-16.30, Jupiter Room, Intercontinental Hotel, Seoul, Korea

Chair: Diana Pardue  
Secretary: Marja-Liisa Pohjanvirta  
Present: Diana Pardue, Barry Lord, Han Meeter, Myung Won Chung, Berit Berge, Marja-Liisa Pohjanvirta, KIMA members

1. The opening of the meeting  
Diana Pardue, ICAMT Chair, welcomed everyone to the first ICAMT meeting in Asia and opened the meeting.
  2. Apologies for absence:  
Richard Dober, Toril Elisabeth Mugaas, Ersi Philippopoulou-Michailidou
  3. Adoption of Agenda  
The agenda was adopted without amendment.
  4. Approval of Minutes on ICAMT 2003 Meeting  
The Minutes, published in Brief 24, from the ICAMT 2003 Business Meeting, Tallinn, Estonia, were approved without amendment.
  5. ICAMT Business
    - a. Website  
ICAMT has a site on the Internet, sponsored by the Hellenic Ministry of Culture. The updating of the website has been a problem, but a new update has been sent and will be done soon.
    - b. Brochure  
ICAMT received a grant to develop a brochure. Stephen Cannon-Brookes is working on the brochure.
    - c. Brief  
There was a discussion about the costs of Brief (i.e. translation, mailing, etc.). The chair and Barry Lord will discuss the budget and set a budget for future briefs.
- Barry Lord will continue as editor of the study series.

d. New projects  
Berit Berge introduced a project proposed by Toril Mugaas about sponsoring a popular version of the thesis, "Exhibitions" from Jan Hjort (Riksställningar, Sweden). The production cost of 100 copies in English is estimated to ca \$3.900. ICAMT would receive copies for distribution or for sale.

The proposal was discussed and approved that ICAMT could apply for special project money from ICOM for this purpose. Inquiries will be made about ICOM selling this publication.

Han Meeter introduced his project "Platform" (this paper was presented at the conference and is included in the Brief). ICAMT is interested in this project. The project will be discussed more in the next meeting when more information and some costs are available.

6. Finances  
The balance of the budget is 2548,10 euros (3180 US dollars). There were 230 members as of July 2004.

Major expenses for the past triennial:

2002 Meeting - \$2462, primarily for translation services and food.  
Briefs - \$5661, for the past three Briefs

7. Working groups

- a. Technical Information  
Stephen Cannon-Brookes and Dick Dober continue to work on this project.

b. ICAMT History  
Bo Karlsson continues to work on the history of ICAMT.

8. 2005 Meeting  
A proposal was made and adopted that the 2005 meeting would be held in connection with the symposium "Building Museums" in Washington, DC 24. -26.2.2005, organized by Mid-Atlantic Association of Museums and the National Building Museum. Further information is available at <http://www.altrue.net/site/midatlantic/>

The members discussed possible locations for the 2006 meeting. One possibility is Shanghia, China; some inquires will be made if desirable.

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9. Election of Chair, Secretary, Treasures, Board  
Diana Pardue was elected as the chair, Marja-Liisa Pohjanvirta as the secretary and Han Meeter as the treasure.

Christopher Hudson, Barry Lord and Ersi Philippopoulou were elected as board members for the second period.

The Chair proposed that Myung Won Chung who organized the 2004 ICAMT Conference in Seoul should be nominated to the Board. This was unanimously agreed. She also thanked Myung Won Chung and KIMA for the hard work they had put into the organisation of the ICAMT conference and its events.

Bo Karsson from Jönköping County Museum, Sweden, Toril Elisabeth Mugaas UiO, Etnografisk Museum, Norway and Myung Won Chung from Korean Institute of Museum Architecture in Seoul were nominated as new members of the board. The Board will remain in post until the 2007 Conference in Vienna.

10. Resolutions  
ICAMT greatly appreciates KIMA coordinating the ICAMT meeting during the 2004 ICOM meeting in Seoul and looks forward of to a long working relationship with KIMA.

11. Closing Remarks.  
The Committee concludes by forwarding its sincere gratitude to KIMA for the successful conference and the well arranged ICAMT annual meeting.

12. The meeting closed.  
The meeting was closed at 16.30.

Diana Pardue  
Chair of ICAMT

## ICOM 2004 SEOUL, ICAMT Symposium, Keynote Presentation

*Keynote Presentation on the Construction of the New Nat'l Museum of Korea & A Proposal of Museum Complex in Seoul.*

by Sang Woo Suh, Korea  
Emeritus Professor of the Kook Min Univ.,  
Emeritus President of the Korean Inst. of Museum Architecture.

### 1. Prologue

'ICOM 2004 SEOUL' opened in Seoul at the first time in the Asia region.

This important Int'l Symposium of the Int'l Committee for Architecture & Museums Techniques ((ICAMT), one of the 29 Int'l committee, will be co-hosted with the Korean institute of museum architecture.

The overall title of this events is 'Museum & Intangible Heritage', the subtitle of ICAMT is ' variety

of participations & experience in the museum facilities'

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I think the museum architecture has led the architectural culture of the same age than any kind of architectural forms because Museum architecture with the most advanced thoughts has evolved the architecture.

In that meaning, I hope this research will be helpful to plan the large-scale museum architecture in the future by discussing the development progress of museum architecture of Korea with the culture strategy of Korea and museum architecture, and analyzing the architecture program and characteristics of the new Nat'l museum of Korea which will be the landmark of museum architecture in the 21<sup>st</sup> century

Also, the purpose and meaning of this research is to propose the construction of the compound culture complex on about 820 acres in Yong San area, Seoul, like many western cities where have built up the museum complex including the existing war memorial of Korea and the Nat'l museum of Korea being built up now, for the purpose of booming up the cities and using it as travel resources, if the USA military base is relocated in the future

## 2. The Culture Strategy and Museum Architecture in Korea

### *The Culture Policy of Korea*

As a result of the rapid economic growth and the increase of GDP in 1980s, with the enact of the Culture Promotion Act as a momentum, it was created with the increase of interests about the culture and art.

Especially, with the Asian Games in 1986 and the Seoul Olympic in 1988 as a momentum, many culture facilities are planed and built up. It started to increase with the execution of the local autonomy and the creation of the department of culture.

The full-scale measure for the culture promotion was realized from 1974 when 'the long-term plan project for the culture and art promotion' started in October 20, 1973 after the 'culture and art promotion address'

The culture policy of Korea is classified largely into ① The confusing period. ② The wandering Period ③

The first 5-years plan for culture and art promotion.

### 1. *The Culture Policy of the Confusing Period. (1948-1960)*

When the USA military administration officially authorized the Korea government, Korea art exhibitions began, the Nat'l Theater and the Classical Music Institute of Korea was established.

From 1950 to 1953, Korea experienced the confusing period during the Korean war, the Culture Protection Act which decided the establishment and management of the science and art center was enacted in 1952, the publishing work managed by the Public Relation Department was transferred to the Department of Culture and Education, and the Literary Properties Act was enacted in 1957.

### 2. *The Culture Policy of the Wandering Period (1961-1972)*

After 5.16 military revolution, the culture measure of the government was sprouted slowly in the middle of stimulating the reconstruction of the Korean culture arts under the motto of "The Reconstruction" in each organization.

At this time, the outstanding point was the legislations for culture and 'The simplification of the culture administration organizations', but it regarded as the wandering period because there is no obvious direction and investment sources.

### 3. *The first 5-years plan for culture and arts promotion (1974-1978)*

This Culture and Arts Promotion Plan was performed with the main purpose of ① establish the right historic viewpoints of Korean and create new Korean arts ② improve people's culture level by the population and living of arts ③ activate the Int'l interchange of the culture and arts.

The outstanding performance of this period was as follows;

➤ It made cornerstones for expansions of culture and arts promotion fund by inducing the contribution from individuals or companies with the exemption of income tax and corporate tax about the contribution and the exemption on the money for the manuscript or a prize money.

➤ It performed the success and development of culture heritage like the classical music development, the success and supply of intangible cultural properties, the establishment of Classical Music High-School, the secure of the performance of classic music team and etc.

➤ Supporting activities, for the activities of arts creation; increases of the money for the manuscript, increasing printing of the culture and arts creation activities, diverse prize events was performed.

➤ The oversea display of culture heritage, like 'Korean Painting 5000

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Years' held in Tokyo(1976) and America(1979), and the oversea performance of the Korean art performance group, these oversea culture activities was carried out actively.

The seminar, 'The Korean Museum for Korea Rehabilitation', held by the Korean Institute of Architects (Chairman: Jung, In Gu) kindled the big interest from architects society in 1975.

#### 4. 1980's

The Museum Act was enacted in 1984, promulgated in 1985, and then the performance of museum rule was made. When the economic rehabilitation was somewhat completed and national economy was stable by the 5<sup>th</sup> Korean government, relatively, outstanding point was demands for the culture. The government proclaimed the culture renaissance and carried out a large- scale culture architecture project. 'The installation of art decoration works' rule applied to new large buildings was made at that time.

The 6<sup>th</sup> government created the Department of Culture in 1988 (The 1st Minister: Lee, Eu Ryeong) to accelerate the culture policy of the last government. So, the culture could be independent from the policy process.

The concept to reborn the Asian Games in 1986 and the Olympic Games in 1988 from simple Int'l athletic events to culture festivals made the national support for culture easy. Furthermore, the government considered the support for diverse culture organization and policy supports for people's participation.

#### 5. After 1990's

The culture facilities, which are popular after the two Int'l athletic games, are built up continuously in 1990s, with the local autonomy, local culture facilities are planed and built. Especially, the effort to rehabilitate the local cultures started to make the local free from the culture dependence to Seoul. But, the central dependence of local cultures toward was fundamentally continuous. The public investment for Nat'l Museum activated from 1970 was evaluated as the most outstanding performance. After 1990, the number of the local Nat'l Museum reached at 11, with the preference of Nat'l Museum type. Especially, the new construction plan of the Nat'l Museum of Korea started from 1994 and will be completed in 2005 will be linked to the 6<sup>th</sup> largest museum all over the world.

The Museum and Art Gallery Promotion Act was enacted in 1991, the 5 years plan for the culture development was established in 1993. The new construction site of the Nat'l Museum of Korea was decided at the Yongsan family park and the design is elected through the Int'l Design Contest and started the construction work in 1997.

The basic plan research to construct the first large-scale Nat'l Natural History Museum started in 1996, but stopped now. The Nat'l Museum of Korea was relocated to the temporary building, because of the destruction of old Chosun government general building on August 15, 1996. The government proclaimed 2000, new welcoming millennium, as 'The year of new arts' and showed the culture willing of the government by exceeding 1% of the budget in culture part.

### ***The Museum Architecture of Korea***

It started with Changgyeong palace in 1908 and experienced many wondering time. At last, the Nat'l Museum of Korea (current, the Nat'l Folk Museum of Korea) was newly built in Kyoengbok Palace in 1972. Because it can't satisfy the role as the Nat'l Museum of Korea, it was relocated to the capitol building. (Old, Chosun government general building) after increasing and repairing. But it is considered as 'remains of the Japanese colony', the capitol building should be destroyed, then museum relocated to the Yongsan area. The new building plan of the Nat'l Museum of Korea will be the 6<sup>th</sup> largest world class museum architecture began from 1994, the awarded design was elected through the Int'l design contest, it is being built up for the purpose of opening in October 2005.

Also, the recent planned projects are Baek, Nam Jun Museum, Nat'l Science Museum, Kwang Ju Municipal Museum of Art, Kyeong Ki-Do Museum, Children's Museum and SeJong Museum and etc. The large-scale Nat'l Natural History Museum is being planned.

The museum status registered at the Department of Culture in 2003 is as the below <sheet 2-1>

<Sheet 2-1> The museum status of Korea / as of March, 2003

Public	Private	University	Total
41	162	57	260

There is a museum per 190 thousand people in Korea, comparatively per 60 thousand in USA, per 45 thousand in France, per 23 thousand in Canada, per 42 thousand in Japan, per 20 thousand in Germany, per 10 thousand in Basel.

### **3. Characteristics of Program for the New Nat'l Museum of Korea**

The Korean government destroyed the Nat'l Museum of Korea located at the Capitol building after increasing and repairing, and decided to build up the museum in the Yongsan family park. The new plan research program for museum construction was started in June, 1994 and finished in April 1995. This research, which was in charged by the Architect Institute of Korea was performed in cooperation with professionals related to museum in many fields, the whole process for the Int'l Design Contest was executed under the proctor of the UIA. Korea officially experienced the process of public subscription for Int'l Design Contest, as a result had a good chance to enhance the level of Korean architecture. Also, the design contest gets the new museum as the most architecture results. Furthermore, it will symbolize the history and culture of Korea.

#### ***The main contents of new building program***

##### *1. The basic concept*

- Illuminate the culture and history of Korea within the stream of world culture
- Sublate the previous mixed exhibition system of history, archeology, painting and restructure the characteristics of the culture and painting of Korea.
- Assume the whole history of the Korea and the composition of Korean culture to prepare the unification of South and North Korea.
- Encourage the pride about the past culture heritage, review social education program, and enlarge the social education object class.
- Even though it is a new museum, it needs to be considered the enlargement assumed the leading role in the future museum complex composition.

##### *2. Main exhibition program.*

- Classify the aesthetic value and historical value.
- The regular exhibition must be classified into a history, an archaeology, a painting and a donation and an oriental section. The basic exhibition viewing course will be displayed as the order of lists above, but the optimal viewing should be possible.

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- The history section will be displayed in the way of composing the overall flow of the culture and history by using the archaeology, the mankind, folk-ways data directly or indirectly.
- The archaeology section will be displayed by using mainly the old tomb excavated items and temple sight excavated items from the free historic age to unified Shin-La age.
- The painting section will be displayed by using famous work of each age.
- The oriental hall will be displayed with works of Korean neighboring countries like China, Central Asia, Japan, India, East south Asia and etc.
- The planning exhibition hall will be separated from the regular exhibition and take the moving-line system along the gate. But there are a few occasions to use together.
- We will take it as the future research subject.
- The safety and the prevention against disasters should be reviewed.

### 3. *The assumption of architecture program*

#### *The basic concept*

- As a long construction, the separation of specific function and the environment of each section must be comfortable.

#### *The modeling*

- It is required to have the aesthetic value of world class based on the Korean culture.

#### *The future plan*

- If the UAS military base is relocated, it is require to prepare the conversion as the race park and consider the link with green zone of Mt. Nam Park and the Han River Park.
- Each functional area relocation <sheet 3-1>

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< Sheet 3-1 Functional Allocation >

Field	Net area (m <sup>2</sup> )	Rate(%)
Visitor Convenience Area	4185	3.8
Exhibition Area	26390	24.3
Education Area	8985	8.3
Collection and Storage Area	13725	12.6
Research and Management Area	10725	9.9
Maintain Area	8370	7.7
Other Facilities	9420	8.7
Public Space	27000	24.8
Total	108800	100

#### 4. *The methods of design contest and the qualification of applicants.*

- The form of contest : 2 step
- The first step applicant qualification
- All architects and designing team including an architect
- The second step applicant qualification
- Awarded applicants passed from the first step who opened the office or attended with applicant's office member.
- The limits of qualification
- The person who attended the program preparation or the member of organization related to the judgement committee.
- The condition of cooperation
- An applicant can cooperate with the professional of the construction, city design, gardening museum study, display designer, technician and etc. The second step applicant can change the co-worker who worked with at the initial step.
- Admission fee
  - Korean 160,000 won
  - Foreigner US \$200

#### 5. *The awarding and treatment for awarded person.*

- The first step winner award US \$ 50,000 will be paid to 10 teams respectively, and the Passed 5 teams will be in titled to attend the second step.
- The second step winner award The first prize – 1 point, US \$ 50,000+ empowerment of enforcement design rights. The second prize – 1 point, US \$ 30,000. The third prize – 1 point, US \$ 20,000. The residual 2 works US \$ 15,000 each

#### 6. *The judgement committee and technical judgement committee.*

- The performance of design contest Total public subscription were 854 works from 59 countries, actual application works were 341 works from 46 countries.

#### *General review*

- Design contest program met the requirement, but it is too detail to suggest the intention of the designer.
- The reason why there are a few outstanding work in distinctive concept is too busy to solve the large- scale and complex function.
- The information about the characteristic or location is very disadvantageous to the foreigner. Information should be dimensional and supplied in details.

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## 1. Awarded designers and features of works

Prize	Name, country	Features of works
1	Kim, Chang Il, Korea	<ul style="list-style-type: none"> <li>• Works used complex program appropriately.</li> <li>• As public architecture will represent Korea.</li> <li>• It has the long linear characteristic, the front space directed to the park entrance, the rear side directed to the park, it will supply the starting point of museum complex.</li> <li>• Open floor of entrance include Mt. Nam, it segregate the exhibition area and supporting and public area.</li> <li>• Outdoor exhibition park including 'mirror pond, was well located by using Natural geographical features.</li> </ul>
2	Christian de Portzampac, France +Kim, Byeong Neon, Shin, Jae Soon, Korea	<ul style="list-style-type: none"> <li>• All visitors will enter through the center.</li> <li>• To respect the natural environment, free the land surface to emphasize the horizon, take the natural lights by form the upper floor exhibition hall as '□' type</li> <li>• The length of the exhibition hall is very long, the width of the space is regular, so, it is difficult to change the exhibition space.</li> </ul>
3	Kim, Hyeon Cheol, Kim, Yong Mi, Kim Sang sik, Kim, Seok Ryun Kim, Hong Sik, Korea	<ul style="list-style-type: none"> <li>• It can be approached from the road by applying structures of outside space of Korean traditional architecture.</li> <li>• The mass or modeling of architecture are distinguished by taking their own characteristics.</li> <li>• Especially, exhibition areas are treated as an isosceles triangle, distinguished form other facilities, the architectural solution for natural lights is very excellent.</li> </ul>
4	Werner Christen, Switzerland +Kwack, Yeong Hyoon, Lee, Soong Hoon Korea	<ul style="list-style-type: none"> <li>• It has strong and simple abstraction by taking the right angle style which take land use in minimum.</li> <li>• The approach to the building is reached to the cell through high wall, and linked to the front step area. Obvious function classification and simple moving-line system is highlighted by allocating the hall by contradiction to central step.</li> <li>• It looks like a small personal garden than a public area representing Korea.</li> </ul>
5	Salomon Laurent, France + Kim, Hong Il, Korea	<ul style="list-style-type: none"> <li>• It shows functional clearness by cutting the mass in functional area, and avoid the dense impression.</li> <li>• Exhibition space classify the sectional exhibition by locating the height of the bottom an the cell.</li> <li>• The structure of the exhibition space is largely exposed, so it may bring the confusion in exhibition.</li> </ul>

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## *The outline of design*

### 1. *The outline of Architecture*

- Site location: 48 including 168-6, 6<sup>th</sup> streets Yongsan\_Dong, Yongsan-Gu, Seoul.
- Site area: 307,277.83m<sup>2</sup>
- Area type: natural green area
- Road condition: the front area 30m, the side area 30m road planed
- Purpose: exhibition facility
- Structure: iron frame, steel concrete built
- Floor: the ground 6<sup>th</sup> floor, the underground 1 floor
- The height: 43.08m

### 2. *The scale*

- Architecture area: 48,628.90m<sup>2</sup>
- Aggregate area: 136,335.29m<sup>2</sup> (41,241.43)
- The building- to – land ratio: 15.83% (20%)
- Measurement ratio: 37.87% (60%)

### 3. *Parking*

- The capacity of parking
- Indoor: 764 (ground: 522, first floor: 140, second floor: 102)
- Outdoor: bus 78

4.

### 7. *Each floor area*

<Sheet 3-1> Scale and function of each floor

### 5. Main finishing material

- Indoor decoration material: 30(THK) limestone and granite, wooden tile.
- Outdoor decoration material: outer wall is 50(THK) granite smooth trim, the roof is sheet drainage, 24(THK) double glasses.

### 6. *Gardening*

- Gardening area: 187,532m<sup>2</sup>

### 7. *Others*

- Floor height: 8, 7, 4, 4.5, 5.5m
- Cell height: 6, 5, 2.6m
- Elevator: 15 person use 10, truck 6(8 ton 1, 4 ton 3, 680kg 2)
- Adiabatic material: wall is 100(THK) , roof is 100(THK) adiabatic concrete + 30(THK) spray cooling and heating type: Convector + CAV +VAV

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Building	Floor	Scale m <sup>2</sup>		Function
Main building	Underground 1 floor	19,258.43	(5,825.68)	
	Ground 1 floor	44,801.38	(13,552.42)	
	Partial 2 floor	8,191.46	(2,477.92)	
	3 floor	26,694.16	(8,074.98)	
	4 floor	17,164.08	(5,192.13)	
	Partial 5 floor	3,077.49	(930.94)	
	6 floor	14,303.54	(4,326.82)	
<i>Sub total</i>	133,490.54 (40,380.88)			
Annex (A)	Underground 1 floor	360.46	(109.04)	
	1 floor	425.90	(128.83)	
	Sum	786.36	(237.87)	
Annex (B)	Underground 1 floor	291.53	(88.19)	
	1 floor	1,145.41	(346.49)	
	Sum	1436.94	(434.67)	
Annex (C)	First floor	147.09	(44.49)	
	Sum	147.09	(44.49)	
Annex (D)	Underground 1 floor	68.94	(20.85)	
	Ground floor	405.42	(122.64)	
	Sum	474.36	(143.49)	
<i>Sub total</i>	2,844.75 m <sup>2</sup>			
<i>Total</i>	136,335.29m <sup>2</sup>			

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## ***The Characteristics of the 1<sup>st</sup> prized work***

### ***1. Allocation plan***

- It has the concept that nature viewpoint of tradition and the thoughts of architecture of Korea were modernly interpreted and have allocation concept consider the Mt. Nam axis and plan site axis by using the natural geographical features.
- It is ‘-’ type construction (length 404m, average width 60m) equally installed with the rear border, entrance part is equally installed with front road, there is a mirror pond between two relation.
- Mirror pond will give their reflective effect of main building and collect water of the surrounding.
- If the USA military base is relocated, the surrounding area will be converted to the museum complex and this building will be the starting point. There is open space in the right center to pass through the front and the rear gate. This entry space is like the hall floors will do roles of connecting space linking the front space with the rear space, it is empty space for the beautiful sight of Mt. Nam. The upper location including the mirror pond is outdoor garden including the stone figures museum.

### ***2. The Characteristic of space composition***

- It is divided into the exhibition area and other areas at the center of the ‘open space’ of ‘-’ type long square building.
- The right side building, East Wing is linked to regular exhibition building through circular free-zone which has strong inhalation power
- This major space, ‘the street of history’, like the mall of the city will include the front hall of the both side exhibition hall, and Natural lights will light the whole hall of exhibition building by falling the natural light from the cell opened to the upper floor.
- The left side building, West wing is supporting facilities like planning exhibition hall, children corner, education, arts and science hall and etc. It is allowed to manage facilities without relation to opening hours.
- because it is divided into two big areas, the location of convenience facilities, arts and science hall will be the future subject

### ***3. Characteristic of exhibition***

- It reflects well the requirement of the program, especially, the exhibition of history and archeology section is displayed in parallel, it helps visitors to understand well.
- There is pocket space where visitors can understand the basic subject of exhibition, and the main exhibition work and display work or detail in heritage are displayed at the rear side.
- The information search following time flows.

### ***4. Moving line system and lighting style***

- It separated quick moving line to efficiently the vast display into detail moving line which help to view the detailed contents.
- The natural light inflows appropriately to the central mall and painting hall.

### ***5. Modeling***

- Unlike the past traditional modeling expression, modeling of strong mass make us feel more the Korean characteristic.
- It is stretched like the peaceful old castle with the background of Mt.Nam.
- It has the feature of the starting point of the museum complex where will be built up at this area in the future.

## **2. A Proposal of Museum Complex in Seoul**

### ***The Legitimacy of proposal***

A lot of people consider Seoul as an unremediable city with the concern about the environment of Seoul. Because Seoul was well kept as the historical capital over 600 years, but after Korean war, it lose its identity as the historical city by the unplanned development and expansion. On time, a lot of people considered the practical use of the Yongsan military base respectively with the news that Yongsan military base will be relocated. Seoul city consider to build up the large park like the central park in New York, the very party, but the ministry of the national defense should think about sales partially to compensate the related expenses. But the culture space of the advanced cities or the activation of the Seoul, I think it is recommendable to compose a few cultural facility located in the park, the empty space of the central city.

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I studied about the Yong San military base with my students for the longtime, held the related seminar twice. In the full scale, I addressed that the museum complex will be built up in the Yong San military base, like the advanced cities through the keynote presentation in the Int'l symposium with the title of "Museum complex and the City culture landscape" in Seoul history museum in September 27, 2002. At the keyword presentation about "The culture sight of Seoul", I addressed that we need to consider more details about ' the practical use of the Yong San military base.

A lot of western cities have already built up culture complexes to boom up the city and to use it as travel resources. As a representative case, Washington D.C, the center of world politics, was changed as the center of culture long times ago, Paris where kept the most advanced culture and arts had built up 10 big projects finished in 1989, then they can recover the feature of world culture city.

Also, Showmankay, Frankfurt built the street of museum, and changed as the city of culture, especially, Bilbao, in Spain include culture facilities into the Nervion riverside reconstruction project, then they raised as the most hopeful sightseeing place by allocating the Guggenheim museum which tried to build a network

Furthermore, the Guggenheim foundation tried to construct new museum at the east port of Manhattan, but stopped because of the difficulties in financing. If this project came true, it will be the landmark of the 21st century like opera house in Sydney.

The Guggenheim museum is being build up for the purpose of opening in 2007 in Rio de Janeiro and will bring new change. In case of Vienna, it built up the new museum Quartier, Wein including the existing museum and to boom up the city and use it as the travel resource. I hope the compound culture complex can be composed with the existing war memorial museum and the Nat'l museum of Korea which will be opened in 2005 on about 820 acres in Yongsan area, if the USA military base is relocated. Yong San culture complex is located at the green-zone axis in linking Mt. Nam and the Han River.

First: In the aspect of booming up the city, it will be changed as culture-oriented city.

Second: The Large-scale museum complex will be condensed and changed into information center.

Third: If it included Beak Nam Jun museum or hand embroidery museum which have the Korean identity, it will be helpful to induce the visitors.

The plan to build up the museum complex in Yong San Park will be the last chance to save the culture landscape of Seoul, we should be the Yong San park keeper, and actively attend the culture landscape making of Seoul.

## ***The object area***

The interpretation of wide area

Object area is located around the 4 and 6 Street, Yong San-Dong, Yong San-Gu, Seoul in the administrative distraction.

This area is currently used by USA military base, it is located in the main linkage axis to link main green zone Mt.Nam, the Han river park and Dongjak-Dong Nat'l memorial hall.

### *1. The Condition of City*

Yong San has good natural environment of the Han River and the wide Public area like the Han River Park, and it is possible to increase the efficiency and the function as culture space. The approach to this area is very diverse, it is near to Yong San-Ro, Ban Po-Ro, Itaewon, Seobinggo-Ro and etc, it is easy to approach by the subway and public transportation. This area is one branch of the Mt. Nam, viewing in Mt. Nam is excellent. Also, Neighboring natural sightseeing of Mt. Bukhan, Mt. In Wang, Mt. Kwaun Ak, Mt. Woo Myeon is good.

## ***The proposal***

### *1. The occupation object contents*

The aggregated occupation contents of the existing research,(plaza architecture, space architecture), Question, and case study is < Sheet 4-1>

By the rule of 1 museum per 82 acres, about 10 museums are ideal, but this will be supplemented from the next research.

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<표4-1> The proposal for Yong San Museum Complex contents

Order	Name	Scale (㎡)	비고
1	War Memorial of Korea	71,690	Constructed
2	Nat'l Museum of Korea	134,270	Building
3	Natural History Museum	98,200	Planning
4	Seoul National Science Museum	20,000	Planning
5	Information & Telecommunication Museum	20,000	Planning
6	Nat'l Museum of Contemporary Art	34,000	As current
7	History & Folk Museum Archeology & Ethnology Museum	42,000	Proposed
8	HQ & Research Center	44,000	Triple
9	Nat'l Theater	20,000	
10	Baek, Nam Jun Museum	40,000	Mexico
11	Hand Embroidery Museum of Korea	5,000	
12	Children's Museum	5,000	
others	Design/Architecture Museum	10,000	
	Sculpture Museum	10,000	

## 2. *Basic assumption*

- According to the whole plan, it will be considered to be converted as the museum complex.
- Museum of each characteristic theme park and other facilities are assumed.
- Consider the maintenance of individual independence and linkage of each other.
- It will be the mixed culture complex in the middle of the structure of linkage the green zone axis and the Han River Park.
- The upper suggested big contents will be associated each other and be used for city activation and improvement helpful to culture and arts.
- By using the various geographical features and natural factors, natural geographical feature must be kept, I hope it will maximize the effectiveness of land.
- Building allocation needs to take more open space with the open of surroundings, it is based on the outdoor exhibition.
- Taking in and out of heritage and service moving line should be considered.
- For the allocation of new museum, the reserved land should be considered.

Suh, Sang woo, Changes and Visions of Korean Museum and Architecture. World Design & Construction Contest, New Millennium, 2000

Korean Museum Academy, Museum Letter 1, 1998

Suh, Sang woo, Basic Study To Build Up Mixed Museum Complex, Kookmin University Collection of Treatises About Modeling 21, 2002

Nat'l Museum of Korea, Research Report of Nat'l Museum Basic Plan

Nat'l Museum, Collection of Works of the Nat'l Museum Int'l Design Contest, 1995.

Museum Institute of Korea, Museum & Gallery of Korea, 2003

## 5. **Epilogue**

With the int'l design contests of Nat'l museum of Korea as a momentum, the museum architecture of Korea have a good chance to increase in the level up. In the future, I hope the basic plan research program for museum construction which should be prepared in the pre-design step is formed. Also, with new Nat'l museum of Korea a momentum, I hope that Yong San area will be built up as the museum complex, which will be handed over it to our descendants.

To realize this national subject

1. Policy should be set up with the viewpoint of national culture policy.
2. The department which will unify and perform the culture related business which is performed by each department.
3. This project will come true when it is researched continuously by diverse related researcher.

Based on this content, the museum architecture of Korea can take new development.

At last, I hope you have the meaningful time to discuss 'The Variety of Participations & Experience in the Museum Facilities' I appreciate that Mr. Barry Lord, all presenters and members, and the person who related to event preparation.

## **Index**

## Finland's Oldest Museum Reopened

by Marja-Liisa Ronkko, Ph.D.  
University Lecturer in Museology, University of Helsinki

The building, designed by Finnish architect C.A. Edelfelt for the University's chemistry laboratory and museum collections in 1869, was the largest construction project undertaken by the University of Helsinki in the latter half of the 19<sup>th</sup> century.

During its history, the University has – like many other European universities – existed at several locations. When it was founded in Turku in 1640 by the regency of Queen Christina, architectural ambitions were almost nonexistent. “The Royal Academy” started in a modest gymnasium school building. The year 1799 saw the start of construction process to erect the noblest Academy building in the whole of the Swedish Empire, built in a strictly neoclassic style.

After the Great Fire of Turku in 1827 the University was transferred to the new capital of Helsinki by an imperial edict of Emperor Alexander I. Finland had become autonomous part of Russia in 1809, and Emperor – as Grand Duke of Finland – sent his favourite architect to create a totally new monumental centre for the town. German born C.L. Engel designed in a short time during 1830s the main square with its neoclassical “Empire style” buildings, including the University's Main Building, the Clinical Institute, the Observatory and the Library. – Very few things from the early period had become saved, but new collections started soon accumulating in Helsinki.

After 30 years existence in Helsinki the University already needed more space. The advance of natural sciences, medicine, and empirical and experimental sciences characterised now and on new construction programmes. Right after its completion, the chemistry building became known as Arpeanum, after Professor and Rector A.E. Arppe, who persistently campaigned for the launching of the project, which was fiercely opposed by the academic community, as it was considered to be too expensive and bombastic.

Arpeanum was one of the six four-storey buildings in Helsinki at that time. Its façade is marked by features of the “Roundarches style” prevalent in Hamburg in the mid-19<sup>th</sup> century, as well as those of Venetian palazzo. The most central space of the building, the richly ornamented cast-iron staircase, is unique in Finland.

In addition to housing the chemistry laboratory and the professorial residence, the building provided facilities for the Mineral Cabinet, the Museum of Ethnography, the University's sculpture collection, a music room and a drawing room, exhibition facilities, modest staff quarters, as well as storage rooms. The studio in the drawing room was the first of its kind to be specifically built for the purpose. Arpeanum is the oldest building in Finland originally designed for museum use and where a museum more or less has ever since operated without interruption.

Over the years, the building has accommodated various university functions. When the new building was completed for the Department of Chemistry in 1887, and when the Museum of Ethnography moved to the National Museum in 1912, facilities became available for the Department of Agricultural and Forest Zoology, the Russian Library and the Physics laboratory. In recent decades, the building has been occupied by Department of Geology, the Mineralogical Museum and the dating laboratory.

Department of Geology moved to new premises in 2001, and the greatest renovation project in the history of the Arpeanum building was launched. Actually, very little repair work had been done during the history thanks to changing and temporary use: for instance the staircase and the lecture room were almost untouched, in their original shape and condition.

Helsinki University Museum was established in 2003 by merging the former University Museum specialising in the history of the University, the Museum of Medical History, the Museum of the History of Veterinary Medicine, the Museum of the History of Dentistry and the Collections of Craft Science. To complement the new conglomeration of museums, the Mineral Cabinet, which today belongs to the Finnish Museum of Natural History, returned to its original location in the building. The historical section of the Museum displays objects and materials related to the teaching, research and administration of the University of Helsinki through the Swedish and Russian eras of Finnish history until national independence.

“The University Museum will serve as a meeting place for the entire academic community, thus allowing staff and students to strengthen the bond between them and to uncover the historical roots of

their work. It is our hope that the Museum will provide visitors with a clear and illustrative viewpoint of the University’s unique significance to Finnish culture”, were the Rectors words on the inaugural ceremony.

## The Variety of Participation and Experiences in Urban Museum Facilities

**Presentation to the Joint Meeting of the Korean Institute for Museum Architecture and the ICOM Committee for Architecture and Museum Techniques**

by Barry Lord, Vice-President, LORD Cultural Resources Planning and Management Inc.

**October 2004**

When Queen Victoria was first shown around the newly opened Victoria and Albert Museum, she is said to have asked why the works of art and artifacts were being shown as if they were for sale in a shop. Her observation points to the fact that the perception of museum collections and their presentation in each historical period accords with the way in which objects are perceived in the world outside the museum. Urban museums in each historical period conceive of their collections and of the experiences they offer of them in analogy to the way in which objects are perceived in the urban world of commerce. Thus:

3. Museums in mercantile cities of the 18<sup>th</sup> century conceived of their collections of specimens and works of art in the same way as the goods or products that were being traded around the world, with raw materials like fish or spices (specimens) being shipped to market along with goods or products made by artisans; the result was the development of the great universal museums (such as the British Museum) and the comprehensive art history collections (such as the Louvre).
4. In the 19<sup>th</sup> century Queen Victoria’s analogy prevailed, as commodities manufactured in factories provided the model for collections of artifacts in industrial arts museums like the V&A in London, and in museums of science and industry such as the Deutschesmuseum in Munich.

5. And in the 20<sup>th</sup> century, cities have emerged as communication centres where images prevail, giving rise to museums in which objects are secondary to ideas and images, as in Idea Museums, such as Urbis in Manchester (a museum about urban civilization) and Interactive Museums like the Experience Music Project in Seattle.

At the beginning of the 21<sup>st</sup> century, it is a bit early for us to attempt to project a new paradigm. However, several phenomena are clearly of major importance affecting the variety of participation and experiences in urban museums:

- Cities have re-established themselves as the essential engines of the economy. While the nation state has seen its formerly undisputed power challenged by the growth of the multinational corporation, cities have become increasingly the real source and center of economic development.
- There is a global need for lifelong learning that has to be informal if it is to be effective, since it is a question of learning by adults who are already in the workplace, not by children at schools. Museums are one ideal venue for such learning.
- People everywhere are experiencing a heartfelt need to assert their own local identities in the fact of increasing globalization. Museums offer a place where such identities may be fashioned, mirrored or criticized.

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- Contemporary art is no longer avant garde, but has become mainstream in most cities of the industrialized world. Along with popular music, it has become an important means of expressing individual values, and is increasingly recognized as such by ever-growing numbers of people worldwide.
- Cultural tourism has become the most dynamic part of the world's major industry, tourism. Cities are the most common destinations of cultural tourists.
- Around the world people are participating in virtual experiences, not only on the net but also on mobile phones, palm pilots and similar devices.

The response by urban museums to these changes has been a period of intense activity, which may be seen as one or more of six trends:

- Sheer physical expansion to meet increased demand, and to keep pace with the growth of collections
- Reassertion of national identities, not necessarily in opposition to globalization, but as a balance against worldwide homogenization of experiences
- Decentralization of access to collections, especially by the formation of branches of museums with major collections around the world
- Playing a significant role in the enhancement of their cities as cultural tourism destinations
- The development of new museum types in response to a rapidly changing world
- And the advent of virtual exhibitions as a means of providing visual access to images of a museum's collection.

This paper presents examples of each of these tendencies, most of which are drawn from the recent museum planning practice of LORD Cultural Resources Planning & Management, the world's largest specialized museum planning firm.

## Expansion

One of the best known projects for which we prepared a highly complex Functional Program in recent years was the Los Angeles County Museum of Art – well known because after we had done our planning work over a two-year period, LACMA selected an architect, Rem Koolhaas, but then found it impossible to raise the enormous sums needed for the very large building program that had been conceived, and had to cancel that project; nevertheless, LACMA is proceeding with the first

phase of its program, being designed by Renzo Piano.

Another expansion for which we produced a Functional Program was the northeast expansion project of the Art Institute of Chicago, also being designed by the Renzo Piano Studio.

At the Denver Art Museum, where Daniel Libeskind is designing the expansion, we reviewed and made recommendations for the lobby, an increasingly important place in the museums of the early 21<sup>st</sup> century as the functions of the building as a meeting place for leisure activities become ever more important.

The National D-Day Museum is undertaking a large expansion project, for which we developed a Master Plan and the Functional Program, before organizing and administering a national architectural competition that resulted in the selection of New York architect Bart Voorsanger, who is designing a series of pavilions within which the story of America's participation in World War II will be told.

At the Manchester Art Gallery in England we developed the Functional Brief for Michael Hopkins and Partners architects, who renovated the Museum's existing historic buildings, created an atrium between them, and added an elegant new wing where contemporary art and temporary exhibitions are featured.

And of course the best known example of sheer physical expansion worldwide – but not a project on which we have worked – is the Museum of Modern Art in New York, currently under renovation and construction.

## Reassertion of National Identities

Here in Seoul of course you have one of the most important examples of the reassertion of national identities as you have torn down a Museum building that was a symbol of oppression, and have replaced it with a new National Museum now under construction, which will become one of the largest museums in the world. We were privileged to work with Professor Suh and the Korean Institute of Museum Architecture (KIMA) on the program for the international architectural competition, although we have not been involved since the Korean architect was selected.

A few years ago we were much more deeply involved in programming the renovation of the building and especially in planning, designing and installing the exhibits in the new National Museum of the Filipino People in Manila, as the National Museum of the

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Philippines also responded to this desire for the reassertion of national identities.

This need to assert national identity is not related only to the potential of cultural tourism, because we found it equally strong in Riyadh, where we did the Master Plan, followed through with exhibition design, and eventually undertook project management through to opening day for the Saudi Arabian National Museum, where tourism was much less of a motivation than simply asserting the value and character of the heritage of Arabia.

In Singapore we began as early as 1990 with a Master Plan for the reorganization of the old National Museum into three institutions – the Singapore Museum of Art, the Asian Civilization Museum and the Singapore History Museum – before going on to prepare the Functional Building Programs for all three. Because of the stronger influence of cultural tourism there, the first two – the Art Museum and the Asian Civilization Museum – have thus far been completed and successfully opened, while the Singapore History Museum is still under development.

This concern for reassertion of national identities is by no means confined to Asia. We have recently been able to contribute to the planning for a major new Art Museum of Estonia, being designed by the Finnish architect Pekka Vapaavuori. The new museum will for the first time present the entire history of Estonian art in the context of international contemporary art exhibitions.

A comparable development – but one where we have not been involved – is the new German History Museum in Berlin, a challenging expression of the complexity of German history in the context of Europe today.

## **Decentralization of Access to Collections**

Another response by urban museums to the changes of the early 21st century has been to make their collections more accessible by establishing branches for visitors elsewhere.

The best-known example is of course New York's Guggenheim Museum, which has well-established branches in Venice and Bilbao. The Guggenheim Bilbao has been the most spectacular success of these branches, due in large part to the remarkable building that Canadian architect Frank Gehry designed for it. The Museum's success has led to the term "Bilbaoification" as an example of the role that a new urban museum can play in transforming the image and the reality of an industrial city like Bilbao. Our firm is currently working on a Strategic Plan for the Guggenheim Bilbao which is intended to plan into the next five years for that institution, as it seeks to maintain and if possible build on its past success.

A less happy example has been the Guggenheim's experience in Las Vegas, where one of two related branch galleries has closed. Nevertheless Director Thomas Krens and his Board remain committed to the idea of establishing branches, as their current proposal to place another branch in Taichung, Taiwan, indicates. The impetus behind this development is the understanding that massive collections are a liability as long as they remain in storage, but can become an asset if they are exhibited in branches that make the works of art more accessible, and at the same time build the 'brand' of the Guggenheim worldwide.

Equally spectacular has been the success of the Tate in dividing its Museum in London into two branches – Tate Britain and Tate Modern, both of which have been our clients. The Tate also has branches in Liverpool and St Ives, which allow it to make parts of its collection accessible to a wider audience within Britain, and at the same time to reinforce the appeal of its 'brand.' Most remarkable here has been the success of Tate Modern in establishing contemporary art as a popular mainstream rather than an avant-garde phenomenon, drawing crowds that have far exceeded projections. Contemporary art now appears to many as a symbol of freedom of expression, especially among young people, that may rival pop music.

The Hermitage has followed the example of the Guggenheim with international branches, while the Pompidou Centre is currently following the example of the Tate by planning a branch in the northern French city of Metz.

An interesting example here in Asia is the National Palace Museum in Taipei, for which we are currently planning a new south-central branch at Taibao in the province of Chiayi. The Southern Branch of the NPM is to have a pan-Asian focus, relating Taiwan to the whole of Asia, rather than just to China as in Taipei.

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## Enhancing Cities as Cultural Tourism Destinations

Glasgow is the city that may be said to have pioneered the conscious development of its cultural resources as a means to stimulate cultural tourism. When I served as Curator of Glasgow's Glasgow, the large exhibition that was at the heart of Glasgow's year as European City of Culture in 1990, I was able to recognize that this was the beginning of a new relationship between cities and their museums. In fact, our subsequent work in planning the new national museums in Singapore sprang from the Singaporeans' determination to emulate the achievement of Glasgow, which has been sustained with a series of new museums over the years, as the city has transformed its image from a 19th-century industrial giant to a 21st-century centre of cultural communications.

Within the United Kingdom the city that has most consciously followed the Glasgow example is Manchester, where again our firm has worked extensively. We helped to develop the concept of a museum dedicated to the works of L.S. Lowry, who painted his scenes of working life in the industrial suburb of Salford, and then went on to produce the Functional Brief for the dramatic new building designed by British architect Michael Wilford, which won the award as the best British building of the Millennium Year 2000. The Lowry, which contains two outstanding theatres and a children's gallery as well as the permanent collection and temporary exhibition galleries, is situated on the canals that first led to Manchester's prosperity, bringing ships to carry Manchester's textile manufactures throughout the world in the 19<sup>th</sup> century. Now the city has placed across a magnificent bridge over the canal another cultural tourist attraction, the Imperial War Museum of the North, another example of decentralization, since it is a branch of the Imperial War Museum in London.

Meanwhile in downtown Manchester we produced the Functional Brief for the expansion and renovation of the Manchester Art Gallery that the architectural firm of Michael Hopkins designed, and we helped to develop the concept for Urbis, a very interesting 21<sup>st</sup>-century institution that is an idea museum about the experience of living in cities. The concept has been only partially realized, and it remains to be seen whether this first iteration of the idea will succeed, but certainly the potential for an urban museum that is about urban living itself is promising.

In Vienna the former royal stables across the road from the famous Kunsthistorisches and Naturhistorisches Museums has been developed as a complex of museums and other cultural attractions called collectively the Museumsquartier. Our firm's work here was to assist the Austrian architects Ordner & Ordner with the transformation of one of the former stable buildings into the new Kunsthalle Wien, and to help in the planning of Zoom!, the very successful children's museum whose first director, Dr. Claudia Haas, is now one of our senior consultants.

Among Asian cities, Hong Kong is especially conscious of its role as a cultural tourism destination, so it is not surprising that we have also been active there, helping to plan a proposal for several of the museums and related attractions that are proposed to be part of the West Kowloon development, including a major new Museum of Modern Art. The Hong Kong government is currently considering the proposals, and is expected to announce its determination of whether or how to proceed shortly.

## New Museum Types

Since the previous three centuries of museum development led to new museum types, it is not surprising that the many changes occurring as we enter the 21<sup>st</sup> century are also leading to the generation of new types of museums.

One interesting development is a tendency away from universal art museums like the Louvre towards more specialized art museums. We have recently been involved in the planning of the Rubin Museum of Art in New York, a museum focused exclusively on Tibetan and other Himalayan art that has just opened. And we are currently working on a major one-artist museum in Philadelphia, dedicated to presenting the work of Alexander Calder, who is best known for his mobile sculpture suspended from the ceiling.

Idea museums, where the focus is on ideas rather than collections, began in the late 20<sup>th</sup> century but show signs of continuing to develop in the new millennium. Our firm has done extensive planning for a projected Museum of the African Diaspora in San Francisco, where the spread of Homo sapiens from Africa will begin the story, and for the projected National Museum for Human Rights in Winnipeg, Canada. Like the Museum of Tolerance in Los Angeles or the Memorial, Musee pour la Paix in Caen, France, the proposed Museum for Human Rights in Winnipeg is to be an institution that will present exhibitions and other programs grouped around a central inspiring idea, rather than any permanent collections.

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Museums that express what we call the first voice of the peoples whose culture they present are also important new developments in our time. The National Museum of the American Indian had already established a reputation for such exhibitions at its original branch in New York, but is going to accomplish this goal much more thoroughly at its new headquarters on the Mall in Washington, where it has just opened a major new building designed by Canadian native architect Harold Cardinal. In Paris the Musée du Quai Branly has similarly been conceived as a museum that will present the art of indigenous peoples around the world from their point of view.

Still another development that has its roots in the 20<sup>th</sup> century but appears to be gathering strength and complexity in our time is the presentation of collections as visible storage, thereby facilitating research from the most serious scholars researching theses and books to the secondary school student trying to study an assignment. The Natural History Museum in London has recently opened the first phase of its Darwin Center, in which hundreds of thousands of specimens will be visibly accessible to interested visitors, accompanied by knowledgeable guides.

## Virtual Exhibitions

Perhaps the most predictable transformation of our experiences in urban museums of the early 21<sup>st</sup> century is the advent of virtual exhibitions on line. Increasingly today, actual exhibitions in the museum building must be accompanied by virtual counterparts on the web, but in addition museums are finding ways to present information and images on line as virtual exhibitions that reach many hundreds of thousands of users who may never get to the actual museum.

We may now see museum visitors as participants in a continuum of relationship with a museum, beginning with their discovery of the institution's programs on the web, followed by a visit to the museum itself (which may be many years later if the web user is far away), and then sustained after the visit by continuing access to the museum's web site and internet programs. Museums must now plan their programming with this continuum in mind.

As I have mentioned before in Korea, the impact of these changes on the exhibition process that I have documented at length in my 545-page book, *The Manual of Museum Exhibitions*, has been a transformation in the way that exhibitions are made:

- Only a few years ago – and still in some quarters – traditional museum exhibitions were conceived by curators who chose the artifacts and wrote the text that was presented to a passive audience.
- Most contemporary exhibitions, however, are far more complex, as curators have been joined not just by exhibition designers, but by persons responsible for the audio-visual productions, educators, conservators, financial administrators and security personnel, all of whom have to be creatively involved in the exhibition in order for it to be a success.
- More demanding, but more satisfactory in its results, is the interactive exhibition that takes account of its audience before, during and after the exhibition, and gives them a chance to participate in the exhibition, either through selection of objects to study from a visible storage presentation, or from interactive computer programs on screen.
- The real frontier today, however, is what I have called inter-creativity, an approach to exhibitions that takes account of the community of origin of the works of art, specimens, artifacts or ideas that are being shown in the exhibition. Communities of origin might be the artists of a conventional fine art exhibition, or the community of scientists or historians concerned with the exhibition's subject matter, but they might also be the ethnic group who are the current practitioners or heirs of the culture or civilization that is being featured in the exhibition. This is a particularly powerful approach for first voice museums where the way in which those people see their culture may be given equal expression with the way in which scientists or historians see it.

This is an exciting moment in the history of museums, and promises to continue to be even more so as the 21<sup>st</sup> century continues. Museums in Asia, including Korea, are already in the forefront of these developments, and undoubtedly will be among the sources of even more original ideas and developments in the years ahead.

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## Is Identity an Issue in Exhibition Design?

Yani Herreman  
CIEP. Facultad de Arquitectura  
UNAM, Vice President, Executive Council. ICOM

Identity is a contemporary issue that has become undeniable in museum practice. Essentially related to the much discussed concept of Intangible Heritage, identity is a complex concept in a world that is witnessing constant social changes, many of them triggered by an unprecedented amount of migration movements caused by economical and political reasons. On the other hand, today's world is permanently linked through contemporary computerized systems and as Beck words it, our world "has never before had, at a local level, more interdependence and interpretation of the world."

These two issues triggered my interest. First in museums and, as an architect and designer, in exhibitions. Why? I wanted to see if there was a connection between both...and if so, how it took place. This paper is the result of my research.

I hope that the text will help us understand the role of identity in a significant/meaningful exhibition space, by explaining how:

- 1) A designed space is the end product of conscious or unconscious process.
- 2) This action is carried out in order to communicate or transmit, not necessarily knowledge as such, but emotional experiences.
- 3) The process may enhance dialogue between groups of different cultural identities.

### Introduction

It is a given, that museums approach communication as one of their main objectives. ICOM's definition clearly states this: "A museum is a non profit making, permanent institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of people and their environment." But even though communication has always been one of the museum's missions, it has become of crucial importance, in its current *raison d'être*. Present social circumstances require exhibitions to assume their unique position in the dialectical relation between society and museums. Approaching exhibition design through an interdisciplinary and

transdisciplinary process helps to achieve this mission.

Historically, museum exhibitions have been the contact between the "outer world", the lay man, and a mostly unknown "inner" universe, accessed only by a few, acting as an emotional threshold.

There are many ways to approach exhibitions. For some educators exhibitions have a sole mission: their educational value. For others, exhibitions have been, and still are, very much instruments, and part of, ways of maintaining power systems. Others support the idea of exhibitions as spaces to enhance sensations, feelings, perceptions whereas a newer trend sees in museum exhibitions a cultural mediator, a link between society and the reservoir of meanings and knowledge deposited in a museum.

Museums and their exhibitions have expanded in such a way during the second half of the twentieth century that this phenomenon has become one of its cultural characteristics. This explosion has exposed the museum's concept to new analysis, such as the one carried out by the anthropomodernism school that focuses on the decadence of Art and its final disappearance...together with museums. Why have museums attracted the attention of such a varied and rich assemblage of disciplines and first class scholars?

Because Museums are depositories of objects, knowledge and meanings.

### What do I mean by identity?

Some of you might be thinking: what does identity have to do with me, a designer that abides by visual and aesthetic rules? My answer would be: much more than you are aware of.

To be able to understand the importance of identity within the exhibition universe and the close relationship between identity and design, please allow me to clarify certain basic aspects that include psychological, social and cultural issues.

My point is that a designed space is the end product of conscious or unconscious processes that are

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greatly influenced by the designer's own identity and social reality as much as the audience's.

According to Ericsson "Today, research in identity is as important, as sexuality was in Freud's time". Unfortunately, in design there has been little attention paid to identity, at least in relation to space and its use.

The same author defines identity as "the relation of the individual with his group with the connotation of a persistent sense of being "one" and a persistent sense of sharing certain essential characters with others."

As an individual, I have a different identity from anyone else.

We don't know of a people without a name, language or culture where there are no distinctions made between "me and the other", "us and them". Knowledge of oneself is never totally separated from the need to be known by others in specific ways . Blanca Montevechio, an Argentinian psychoanalyst, says: "identity is closely related to the ideals (in function), culture, beliefs, myths and history of an ethnic group. All these elements, to which language is added as an essential factor, are constituencies of individual identity and the characteristic bondage between individuals with entities like "nation" or "state".

Human beings develop identity patterns through their living experience; through insertion into a given cultural tradition and its concrete social relations. This is a crucial element that shapes, as never before, today's society where there is a weakening of our known social tissue. These premises hold true for designers as social individuals and their target groups. Understanding them, museum exhibitions may then help social cohesion of an individual or group of individuals by enhancing a sense of social belonging.

**Museum exhibitions confront individuals or group of individual's with their beliefs, myths and history through reification of objects that symbolize ideals, beliefs, and histories.** I would finally like to end this section by quoting Castells: "From a sociological point of view, all identities are constructed. The core issue is how, from where, by whom and for what purpose.

**The construction of identities uses history, geography, biology, productive and reproductive institutions, collective memory and personal fantasies, power apparatus and religious revelations.**

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Individuals and social groups process these issues and reorder them, according to social determinants and those cultural projects implanted in their social structure and their spatial and temporal universe”<sup>6</sup> Museum exhibitions must understand these contemporary social patterns in order to design meaningful space to the group it is meant for. Beauty for the sake of beauty, design for design’s sake, is no longer valid in museum exhibitions if we want them to be significant to different groups.

## Objects

What do museum exhibitions display? Objects, real things, artifacts or specimens? all or none of them? According to ICOM’s ICOFOM museological terminology, “**object**” is “the smallest element of material culture which has a recognizable and recognized function in itself.” **Artifact**, on the other hand, is defined as “any object made by man, especially those which were made through technical processes”. **Thing** is defined by ICOFOM as “everything or being - mostly non living being – which exists, concrete or abstract, real or virtual, known or unknown.”

**Museums then, have an enormous amount of “objects” and “things” that, through professional practices, become a collection. A collection that has an order, a sequence and...a meaning. An assigned meaning.**

To exist, an object needs interaction with someone. This is the only way that it may acquire a meaning, “a sign” which is a unit-of meaning. (Taborsky) In an exhibition, objects are assigned a meaning which will be received by the viewer. This process, quite complex, has been seriously and systematically researched by Semiotics. Every individual and group of individuals transfers a meaning to objects, or should I say, meanings.

**Objects cease to be a mere material thing to become, within each of us, a mental object that transcends reality.**

These recreations derive from social identity. Quoting Edmund Husserl’s terminology “An object is apprehended by the sum of comprehension/comprehensive aspects like perceiving, remembering, imagining. All of those things make us have a sensation, a perception, an intuition of the object”. A museum exhibition designer must understand these key elements while designing an exhibition.

An object becomes significant only in relation to a group of individuals or that which is called “social reality”. While designing exhibitions as significant spaces, the designer may promote the object’s meaning through good curatorship and design special exhibition techniques and based on knowledge of the social reality of the target audience. Individuals watching the exhibition will then be able process and reorder their exhibition experience, according to their social structures.

This approach, based on anthropological concepts, is an important step in the relationship between objects, audience and society’s research in the museum field. Conveying not only material culture but crucial intangible social issues as well, (such as a sense of identity, belonging, beauty, understanding and nature) justice is something that museums exhibitions must become aware of in order to implement innovative solutions. Thus creating socially-significant exhibition spaces is one of them.

**Consciously or unconsciously, museums have moved on from an object-collection centered institution to an educative resource to a communication medium ® to a more and complex emotional experience.**

From the museum object to a taxonomical collection or group of objects to the educational process based on objects which then became the most relevant feature to the communicational process, taking the object as the emitting element ® to the audience, as a receiving body, which became the focus of study and now ® to the dialectical relationship between objects, as social actors and observers and as social actors as well.

To summarize: The interaction process between objects and observers should be approached from a transdisciplinary point of view in order to fully understand it. Designers must use this information to fulfill the goal of creating a significant exhibition space.

## **Identity, Objects, Museums and Exhibitions: Using Space**

Space, from an exhibition design point of view, is not a void. Quite the opposite, it is a place full of meanings. Space embraces material and intangible things. Space holds objects and people and the way they interact, therefore it should be one of exhibition’s design main resources.

Museum exhibition spaces have been used in a very neutral sort of way. Most of them could be considered as “no places”, if we use Marc Auge’s terminology. That is, places that have no identity of their own, that do not convey a sense of belonging, do not really have a meaning other than circulating. And yet “Identity is a space of meanings”. ( T. Parsons), **Space, natural or built by man, is the sum of emotional, mental and physical sensations reacting before heights, levels, color, textures, light and shadow. This feature gives it the opportunity to become a unique conveyor of intangible heritage.**

Hilde Heine’s expression about museums as “a shift away from object centeredness to emphasis on promotion of experience”<sup>10</sup> is based on a correct use of space. In this sense it links with architecture and with Alain Gauthier’s definition of Site Specificity: “*within a given space, not necessarily linear, site specificity is a crucial communicating and identity component and constitutes a significant experience*”.

Museum exhibition design, including its involved space, may then be very important in strengthening and boosting different cultures and their heritage. To achieve this goal we must dare to explore and use more meaningful devices as we thrive for a more emotional experience in the visitor.

To this end I suggest we rely more on psychological and perceptual resources than in high-tech. “Visual representations, relations with our body, senses and minds, are key elements in symbolizing and sustaining national communal bonds. Such representations are not just reactive they are also purposefully creative and they can generate new social and political formations.” (Brian Wallis)

## **Contemporary intangible heritage and exhibitions**

We now reach a second, extremely important issue. Exhibitions are capable of conveying past and present; rococo as well as “installations”. But are we as successful with contemporary social groups? In this sense, I immediately think of the Chicano Culture in which the original Mexican cultural patterns have been transformed into something different that is neither American nor Mexican. This new social group has its own cultural behavior and values. How can exhibitions apprehend these tangible and intangible parts of identity and make them significant and meaningful in a given space?

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This living culture, this new identity is not necessarily what governments and other institutions have in mind. Perhaps it is not what they would like to be thought of or associated with. Brian Wallis bluntly words as follows: “today’s nations enfranchise exhibitions, just as they do department stores. Finally, rather than expanding our understanding, these narrow our view of a country to a benign, if exotic, fairy tale.”<sup>13</sup> The danger in this approach is not only a lack of scientific or academic rigueur but also a danger when misleading or narrowing a view on society or a part of society. It is the role of museums and specially exhibitions to enhance these new identities patterns, so rich in their own ways.

Jameson has expressed that “We are before a sort of mutation of space and we, as society, are not yet wholly adapted in respect to this “evolution” that has also affected objects and, of course, the individual.”<sup>14</sup> I ask myself: has it changed within the museum exhibition context?

I then ask fellow museum exhibition designers: have we been able to fully adapt to this new view of “identity,” so different from the bright colored “Mexican pink” and the other folk art fallacies?

Today, in a “turbulent environment” (Mario Robirosa) the individual is marked by transformation within a society that is also changing permanently as the Chicano case or the Turkish and Indian communities in Germany, the UK and Sweden. These group’s experiences pressure us into thinking about the individual and society in terms of its creativity and mutability and not the contrary.

Stemming from the above statement, exhibitions acquire a crucial role, if and only if, they find new ways to relate socially. In order to achieve that, museum scholars and especially museum exhibition designers must be, at least, aware of this social responsibility.

Museum exhibitions have become sites of experiences and space is a key element. If we are able to design a significant or meaningful space, the socialized person will apprehend it as the sum of its mental and emotional elements. The Mexican architect García Camacho, in his “Towards a Theory of Space”<sup>15</sup> has centered his analysis on architectural and urban space. Yet I find the same components in a museum exhibition:

- a) Museum exhibition design, as architecture, is multidisciplinary and transdisciplinary. It includes knowledge from other disciplines to create its conceptual body. Meaningful or significant space, such as in a museum exhibition, is the socialized individual’s environment in a given time, in an objective and contextual situation, where psychomotive dialogues take place.
- b) Exhibition design, as architecture and urbanism, is an area of temporal and spatial dialectical knowledge.

“The Lived Image”, written by Juhani Palasmaa, deals with architecture’s mental task as the structure that allows us to perceive ourselves as being in the world, of situating ourselves, of recognizing ourselves. I believe the same holds true for exhibitions. Space is an identity factor.

Museum exhibitions have a very important social role to play, not only as fashionable and profitable blockbusters or fund raising entities. Not even as didactic resources but as true social and cultural mediators that promote society to understand and respect the Other and Oneself.

Before closing, a few words to my fellow designers.

Most of us are more on the aesthetic or practical field of museum exhibition design. We do our task as best as we can and leave the philosophy and theory to others. However, I believe that we do share this responsibility. We don’t all have to embark on research or become theoreticians, but I do suggest we become much more aware of what is at stake when we carry out our design tasks. I have the highest respect for the marvelous activity we develop within museums: to act as mediators, facilitators of recreations...and experiences. With the help of our own creativity we will help others to experience, learn, feel, recognize themselves and others. To achieve that, we must be aware not only of beauty, fashion, design, color, and the rest of our usual resources, but also of true respect towards what we are working with; serious research into the theme we are to display, and the audience for whom it is meant.

Our responsibility is serious but the satisfaction of achieving a good exhibition will be worth our trouble.

## Plan:

### A Worldwide Online Platform On Exhibition Making

Initiative group Exhibition Manual  
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## Executive Summary

Lecturers of the Reinwardt Academy, Amsterdam, Jan Verhaar and Han Meeter initiated the authorship and publication of "Exhibition Model". From the perspective of their professorships at that time, they anticipated an academic need by making their own publication regarding the expertise of the exhibition field. The publication "Exhibition Project Model" appeared in August 1990. In the meantime, that this publication was eagerly anticipated is proven by its being translated into several languages and therefore has become a standard work in the exhibition field. Since there is a continuing necessity to professionalize exhibition making, in 2003 there was an initiative group established, through Han Meeter and consisting of specialists in the field, with the goal of giving a contemporary form and content to the publication. For the Exhibition manual, a plan was developed with a new mission, form and organization. The most significant distinction with the existing book is that it will be in digital form and will have a wider target audience. Thus, compared to the existing handbook, will expand the availability of the manual up to an international level, more a platform. Digital, dynamic and on-line promises many valuable advantages: always accessible, up-to-date and relevant for diverse target groups. The new site will be built in layers, with an pedagogical core combined with an interactive discussion forum. The whole interactives with sectors of the industry, with the intention to establish a dynamic development in the core of knowledge and insight to the model.

With this basic idea, the WORLDWIDE ONLINE PLATFORM ON EXHIBITION MAKING is pertinent for students, institutions and industry specialists.

## 1. Background

In 1990 the *Project Model Exhibitions* appeared; a handbook for the organization of exhibitions. This handbook was developed out of a pedagogical need of the Reinwardt Academy, faculty of Museology of

the Amsterdam School of Art, in The Netherlands, to have a clear handbook in which students could, in a systematic manner, find both the 1) development process and the 2) contribution of the different part-disciplines to this process. The lack of such a manual, in the national and in the international literature, gave the impetus for the manual to be written. The handbook was developed by Han Meeter (lecturer in exhibitions) and Jan Verhaar (lecturer in project management), with support of various professional lecturers in specialist areas.

## National and international use

In the 1990s the project model fulfilled its mission. Educational programs and museums, not in the initial target group, began to employ the handbook such as the University of Amsterdam. For the museums, the *Project Model* was a good incentive to develop their own model. Internationally, with emphasis on the 3<sup>rd</sup> world, the *Project Model* proved to be fulfilling a special need and was translated into Indonesian, Vietnamese, Arabic and Chinese. The international interest was focused by the inclusion of the budgeting systems of the *Project Model* in the publication *Exhibition budgeting* of the International Council of Museums (ICOM).

## 2. Opportunities

Although the *Project Model* has been up dated over the years, it is necessary to be adjusted to the latest developments and to make it more in depth in the field of exhibitions.

The most important reasons are the following:

- The availability of new knowledge and insight on the areas of organizing exhibitions and specifically concerning not only with semiotics, perception and museology, but also the related areas of design, ergonomics, project management, knowledge of materials, preventive conservation, security, lighting, durability, marketing- and visitor studies, etc.

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- The rise of new insights on how to communicate through the medium of exhibitions centered on the idea of “exhibition language”.
- The introduction of digital and improved forms of multi-media and experience related exhibition methods in the exhibition world.
- The increased need by students, especially for those who want to specialize in this field, for a more in depth summarizing of the corpus of knowledge and insights than is presented in the current *Project Model Exhibitions*.
- The possibility to make the manual appropriate for a broader target group than only students, and to foresee the above-established national and international needs for a summary handbook.
- The increasing need to professionalize institutions which organize exhibitions. This means institutions that often commission large exhibition projects and/or in their own facility make smaller exhibitions, as in museums, visitor centers, science centers, corporations, amusement parks, events organizers and governments.
- In practice, the knowledge in the exhibition field in these institutions often is still limited or incompletely available. The reason for this is that most staffers have no training in this area and have to learn the profession in practice. Therefore, many staffers are specialists in one area of organizing exhibitions, but have little or no insight in other areas.
- These problems are not unique to Dutch institutions. In many institutions in
- other Western countries the situation is the same. The problems are greatest in third world countries and in many Eastern European countries. In these countries there is a need for systematic basic information, as well as, more in depth knowledge in all the areas of contemporary exhibition organization and building.
- The necessity to deepen and expand the knowledge of specialists in the profession, as well as mutual awareness of each other's areas. In practice, every different specialist has often no unity in the manner of approach to an exhibition project. Additionally, there are few standards in the area of terminology. The most important reason is a lack of generally accepted approaches as to how to implement an exhibition project. Many specialists have an inclination from out of their own backgrounds how to give form to a project.

At the same time, there is a great need on the part of the specialists to have easy availability to knowledge

of the latest developments within the field. Although there are many relevant publications, mostly in trade journals, this source, through its mixed approaches and lack of an opening up-mechanism is in practice difficult to access.

Additionally, there is a great need for colleagues to discuss their areas of expertise. Although there are regularly organized symposia, conferences and lectures about specific aspects of the field, there is a lack of easy-to-access discussion platforms spanning all aspects of the field.

## 3. Other Initiatives

Out of a study of literature it appears that next to the *Project Model Exhibitions* few other manuals exist that cover the whole area of exhibition making. In the following overview the most important are sited. See appendix 1 for a full list of general literature about exhibitions.

- Belcher, M., *Exhibitions in Museums* (Leicester 1991)
- Hall, M., *On Display: A Design Grammar for Museum Exhibitions* (London 1987)
- Lord, B., G.D. Lord, (eds.) *The Manual of Museum Exhibitions* (Walnut Creek CA, 2002)
- Shaw R.P., *Exhibition Techniques: A Summary of Exhibition Practice* (New York 1940)
- Thompson J. *Manual of Curatorship* (London 1984)
- Velarde, G., *Designing Exhibitions* (London 1988)
- Washburn, W.E *Museum Exhibition in: M.S. Shapiro ed., The Museum. A Reference Guide* (New York 1990)
- Witteborg, L. P., *Good Show!: A Practical Guide for Temporary Exhibitions* (Washington 1991)

Except for Lord's *The Manual of Museum Exhibitions* all of the above listed publications are not of a recent date and no more up-to-date in terms of contemporary insights in this field of expertise. Besides, most of the publications point out only the practical aspects of the exhibition building, such as building showcases and the handling of objects. A total overview covering all aspects of making exhibitions is not given.

Lord's manual does treat all the important aspects and is up-to-date. None the less, there are a number of confines in this publication:

- The manual is only published in book form and will soon be out dated falling out of pace with the rapid developments in the industry.
- It is, in comparison with the *Project Model Exhibitions*, less systematically constructed and therefore less useful for students.

- Although it has close to 550 pages, most of the aspects are relatively superficially treated. This is consistent within the limited space of a printed manual, if it wants to remain clear.
- The manual has an Anglo Saxon and specifically North American orientation.

## 4. Intervention

To foresee in the needs stated in the aforementioned chapter "Opportunities", Han Meeter has taken the initiative to bring together a workgroup of experts in the exhibition field to examine in which way a broader and more elaborated Exhibition Manual could be established. The following specialists are members of the workgroup "Exhibition Manual".

- Han Meeter, lecturer exhibitions, Reinwardt Academy, faculty of Museology of the Amsterdam School of the Arts and director of the museological consultancy, Projectburo Meeter, Oegstgeest, The Netherlands.
- Jan van Seventer, manager for concept and design, Gielissen Interiors and Exhibitions, Amsterdam, The Netherlands.
- Karin Rietbroek, freelance exhibition designer and director of Rietbroek Museale Antwoorden (Museale Answers), Amsterdam, The Netherlands.
- Nils van Keulen, senior account manager Communications, DST Experience Communications, Baarn, The Netherlands.
- Richard van Herwijnen, managing director design office, Total Environmental Design (Total Identity), Amsterdam, The Netherlands.
- Theo Thomassen, director of the Reinwardt Academy, Amsterdam, The Netherlands.
- Antoinette Visser, department Research and Consultancy, Netherlands Institute for Cultural Heritage, Amsterdam, The Netherlands.
- Barbara Krulik, director of Krulik Cultural Consulting Services, exhibition and management consultant for cultural institutions, Amsterdam, The Netherlands.

In a number of discussion sessions, the following goals were set for a "WORLDWIDE ONLINE PLATFORM ON EXHIBITION MAKING".

### **Mission**

To bring together for purposes of study and development of the profession the corpus of knowledge and insights in the field of organizing and composing exhibitions; and to make this corpus broadly accessible. Thus, the initiative contributes:

- to mobilize all the available knowledge in the field.
- to further the professionalization of the field.

Through promoting the efficiency in making exhibitions and through enlarging the effectiveness of exhibitions, the platform will directly contribute to the opening up of the cultural heritage for a broad public.

### **Level of ambition**

#### ***Orientation point***

The initiative will establish a platform for the available knowledge and insight in the field and by that serve as a reference and orientation point for students and colleagues. Next to the reality of the practice, considerable attention will be given to the development of knowledge and the building of a theoretical-scientific basis. To attain this a co-operation is sought with representatives of relevant target groups, specialists, other digital initiatives, professional organizations and other institutions in the profession.

#### ***Scope***

The platform is intended to view the exhibition profession in its broadest. That is to include the field of commercial exhibitions, also called "tradeshows" next to the field of cultural exhibitions since in both types of exhibitions the same approach is used.

#### ***Actual***

The platform is intended to give the "best possible present state of the profession in relation to the knowledge and the insights in the field of exhibition making". Because this knowledge and vision is constantly being developed, the platform does not pretend to be the "truth", but to give the most recent knowledge and insights.

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Directed towards development

The initiative is intended as a “platform for the further developing and professionalizing of the field” and not as the establishment of standards.

## **Promote innovation**

Next to the function as a platform, the initiative can through the cross-pollination of knowledge and insight provided by colleagues out of various disciplines actively promote innovation in the field.

## **Dynamic**

The platform is not intended to be innovative in a technical sense or as an interface, but rather in the sense that it is dynamically built, in other words continuously updated through the professional field and adjusted to the latest developments in the profession.

## **International**

Although the initiative is Dutch, the platform is meant to give the international knowledge and insights in the area of exhibitions and should be internationally accessible. It will be, therefore, in English.

## **Easy accessibility**

Given the broad target group, from student to specialist, as well as national and international, the initiative deserves a publication form that provides the greatest possible scope and the easiest accessibility available.

## **Independent**

The initiative is ideally set up. Political, commercial or any other interests may not in any way influence the content and composition. This independence is a condition for the exploitation of the platform.

## **Target groups**

### **A. Students**

Young people that want to enter the profession often have little or no background knowledge and only limited idea of the complex character of making professional exhibitions. Some students want to do more theoretical research in the profession and its development.

For this target group, the platform serves to give enough information to organize a simple exhibition responsibly and professionally. This could be described as the basic knowledge that is required to become a specialist in the profession. Naturally, this knowledge has to be “state of the art” and show the latest developments.

The platform must offer the following information for this target group:

- A structure how one approaches an exhibition project.
- Basic knowledge on all the areas that have to do with making an exhibition.
- Provide a repository for discussions of the latest developments and available literature.

### **B. Institutions**

As stated above, institutions that frequently commission large exhibition projects and/or make smaller exhibitions in their own facility such as: museums, visitor centers, science centers, corporations, amusement parks, events organizers and governments.

Next to the need mentioned in the chapter “Opportunities” the platform should provide the following for this target group:

- How, in practice, an exhibition project is organized and structured in an organization.
- How to commission an exhibition project.
- Basic knowledge and insight on various areas, supplementing the knowledge and insight that staffers have from their previous training.
- Updating and testing of the already available knowledge to the last development in the profession.
- A file that consists of presentations of companies that are active in various aspects of the profession in relation with the eventual engagement of the specialists or sub-contractors.

### **C. Specialists**

As mentioned above under “Opportunities”, the platform should provide the following to this target group:

- Complementing knowledge from various specialties.
- Insight into the latest developments.

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- Possibilities to discuss the profession and the future of it (necessity to contemplate or reflect).
- Quick insight in alternative solutions for a problem that one encounters during the course of a project (i.e.: how have others solved it).
- Fast access to a file of companies that are active in the field (directory function) in a search for sub-contractors and specialists in specific areas.

## Framework

Given the above listed ambitions that the platform:

- should give the best possible present state of the profession in relation to the knowledge and the insights in the field of exhibition making,
- facilitates further development of the profession,
- be as dynamic and innovative as possible,
- must have a broad accessibility,
- it should be published "on-line". This simplifies not only the access, but also the possibilities that comments from 3<sup>rd</sup> parties can be incorporated, updating done, case studies added, etc.

An editorial committee that in the first instance shall care for the composition of the site, shall monitor all comments and where relevant incorporate these. The intent is that this is a constant process after the publication of the first edition of the site on the internet.

## Structure

In light of the necessities of the above mentioned target groups and to realize the dynamic character, a layered design for the site is proposed.

### *Layer 1*

This layer forms the main structure of the site and describes the development process of an exhibition in phases. All the relevant aspects in each phase are summarized in the form of entries.

### *Layer 2*

The content of layer 2 is an elaboration of all the various aspects mentioned as entries in layer 1 in the form of articles. In every article the most important basic information concerning the aspect is described (where possible supported with illustrations, plans and case studies.) These articles will be written by internationally recognized specialists and should have an academic level. The editors will make the essential adjustments between the different articles for consistency. All the articles will have internet links that direct the reader to general relevant literature and articles on the subject. Every article will have the required bibliography of the most important literature in the specific field of the article.

In Appendix 2 a preliminary list is given of subjects that will be included in article form in layer 2.

Layer 1 and 2 jointly constitute the "corpus of basic knowledge in the field of exhibitions".

### *Layer 3*

Layer 3 is a discussion layer where third parties can contribute to the information given in the layers 1 and 2 or can add information, insights and case studies. This discussion layer is monitored by the editors. Relevant additions will be added to the articles in layer 2. Thus, the corpus of basic knowledge is constantly up-dated to reflect the latest developments and views in the profession.

### *Layer 4*

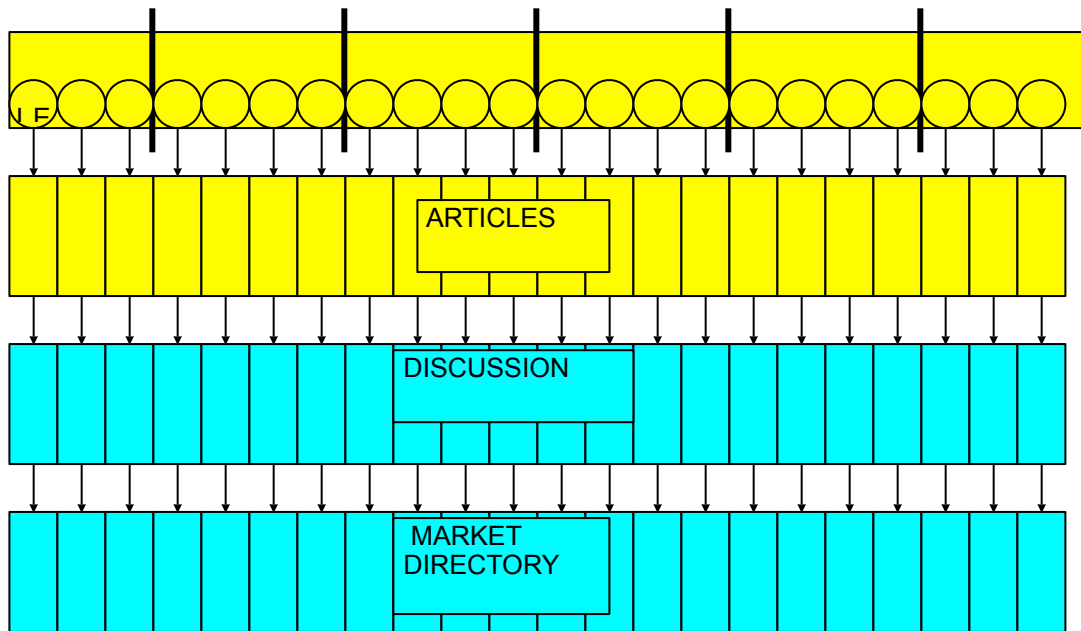
This layer gives the opportunity for companies to present themselves within every subject category. A global directory will arise, where parties in the market can find one another.

In model 1 the above structure is summarized.

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## Model 1, Structure



Editor controlled corpus of basic knowledge; only accessible to subscribers

Discussion and presentation layers; access open.

The technical program shall setup this structure so that searches and coherences can be searched vertically, horizontally as well as diagonally. Therefore, the latest techniques to make great quantities of information through the internet accessible will be used. The user-friendliness of the interface will be a priority in designing the program.

In model 2 the coherence between the above structure and the target groups is shown.

## Model 2

Product/market matrix, where the products (layers) for each target group is prioritized in order of the primary, secondary or no importance.

Layer	Layer 1 Main Structure	Layer 2 Articles	Layer 3 Discussion	Layer 4 Market- Directory
<b>Target group</b>				
• <b>Students</b>	Primary	Primary	Secondary	None
• <b>Institutions</b>	Secondary	Primary	Primary	Primary
• <b>Specialists</b>	Secondary	Primary	Primary	Primary

It will be impracticable for many users to have the information only available digitally. For students layer 1, the main structure, shall also be available in printed form. Layer 1 and 2 will be published on CD and in book form for institutions and specialists. A low retail price will be set for these printed forms and CD's.

Layer 3, the discussion layer, will be compiled into a newsletter containing the most relevant discussions. This newsletter shall be stored in a digital archive for subsequent consultation. The newsletter and the archive will be accessible only to subscribers.

Additionally, the site could offer:

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- An agenda of international events in the field of exhibition making, such as important symposia and lectures. Organizers of such symposia and lectures will be requested to place an abstract or summary of the event on the site.
- A listing of offerings for (internationally) touring exhibitions.
- Reviews of important exhibitions
- training courses
- commented lists of new exhibition materials and techniques
- Advertisements for employment opportunities.

## 5. Organization

### Board

To realize and exploit the project, a foundation could be founded. The board could consist of representatives of the target groups, coming from umbrella organizations and interested institutions.

An alternative could be to connect the project to a (international) organization in the cultural field.

### Editorial office

A small editorial staff could be responsible for the preparation of the policy and the implementation of the work. This staff could consist of:

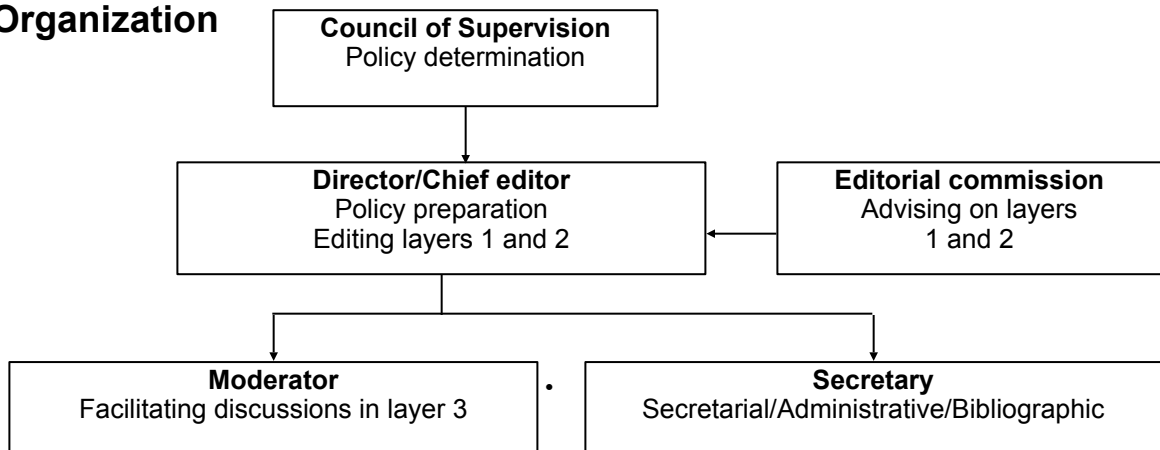
#### ➤ Director/Chief Editor

##### *Responsibilities:*

- The designing of the main structure of the site in cooperation with an editorial committee (see below).
- Maintaining the main editing.
- Commissioning and directing the authors.
- Steering and chairing of the editorial committee.
- General management of the editorial office.
- Preparing the annual report.
- Maintaining external contacts.

➤

### Model 3 Organization



#### ➤ Moderator

##### *Responsibilities:*

- To facilitate and manage the knowledge sharing process in the discussion layer. The moderator functions as discussion leader by summarizing and stimulating discussions or finalizing them.
- Writing the monthly newsletter.

#### ➤ Secretary/Administrative Assistant

##### *Responsibilities:*

- To give secretarial support.
- To build a central bibliography and standardize the internet links and bibliography of the various authors.
- To make minutes of meetings.
- To supervise the archive of the editorial office.
- To handle the administration.
- To handle the bookkeeping.

### Editorial committee

The editorial committee could consist of representatives of organizations and international experts in the field. The committee is composed of approximately six members, paid on an hourly basis, and has the following responsibilities:

- Jointly with the chief editor providing the overall structure of the site.
- Jointly with the chief editor editing the articles written by experts.
- Deciding, based upon proposals of the chief editors, which improvements coming out of the discussion layer should be introduced into the corpus of basic knowledge.

In Model 3 the organization is summarized.

## 6. Communication

To realize the site, it is important to build a reputation. To be properly visible in the dynamic surrounding of websites, a communication plan has to be developed and executed, which will focus on identity development. Concurrently, it is necessary to design a professional website. Only in this manner is it possible to receive sufficient hits, visitors and subscribers. Special attention has to be given to the ergonomics and the graphic design of the interface to facilitate visitors' search for specific information.

In connection with the realization of sufficient name recognition it is essential to develop an identity in the form of a recognizable and understated image, thereby, giving credibility and a professional look to the project. The site will develop from image branding its overall stylistic identity. It will use this image branding consistently for all its graphic elements, i.e. the website, letterhead, envelopes, labels, business cards, files and templates for presentations, contracts, memos and reports. The identity has to be developed immediately after the founding, in combination with the house style of the site. So, from the start of the project, authors, colleagues, organizations and companies can be approached from this own identity.

## 7. Exploitation

To exploit the site the first two layers (main structure and articles) should only be accessible to subscribers. To encourage discussion and the dynamic character of the site, the layers 3 (discussion) and 4 (directory) should be open.

At this moment we are thinking of a subscription fee of € 75 (US\$ 90) per year. Students should pay a lower prize: € 20 (US\$ 24) a year.

Other sources of income could be:

- advertisements from support market and vendors
- sponsors
- profit from printed publications, CD's and download

Based on first calculations of the exploitation and investment costs, and assuming no income from advertisements, sponsors, publications and students, the costs will be covered by 2.700 to 3.000 subscribers worldwide.

## Appendix 1

### General literature on exhibitions

- *101 Ideas from History News* - American Association for State and Local History, 1975. [151 pp.; ill. ISBN 0-910050-18-X, 820.009]
- *New Forms of Presentation in Museum Costume Collections: Proceedings of the Textile day, Thursday 31 August 1989*, Haags Gemeentemuseum, The Hague / Textile Committee, [S.l.]: Textile Committee, 1991. [103 pp.: fotogr.; 24 cm 260.280]
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- Roding, M.J., *Praktische adviezen voor de freelance organisatie van tentoonstellingen [Practical Advice for Freelance Exhibition Organizers]*, SPKO\_wegwijsserie nr. 8, Utrecht 1994.
- Rook, de G.J., 'De kunst van het tentoonstellen' [The Art of the Exhibiting], *Museumvisie*, 1990, 14e jaargang, nr. 1, 17-19.
- Rook, de G.J., 'De tentoonstellingsmaker' [The Exhibitionmaker], *Museumvisie*, nummer 3/4, z.j., 105-108.
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- Schueler, F.W., 'Storylines and objects, authenticity in exhibits', *Muse* 1 (2): 34-37. 1983.
- Shaw, R.P. (introd. by), *Exhibition techniques: a summary of exhibition practice*, New York: New York Museum of Science and Industry, 1940. [131 pp.: ill.; 27 cm 822.022]
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## Appendix 2

### Preliminary overview of articles that could be included in level 2

In the overview below a differentiation has been made in articles of general interest that are not to be included directly into the main structure (level 1), but to be presented as general articles that precede articles of specific importance, which are referred to in the main structure directly.

#### General

- Introduction and general explanation on the manual
- Theory of Exhibitions (definitions, approaches, social relevance, identity, historical development)
- Modern developments in exhibition making
- Theory and practice of managing exhibitions projects (what is project management, explanation and justification of the phasing as in setup of main structure of the manual, examples of alternative phasing possibilities.)
- Standards, standardizing and compelled models (i.e.: Logical framework of the European Community)
- Planning methods
- Budgeting methods (prices per square meter, quotes, budget control, final accounting (closing books))
- Legal aspects (authors rights, insurance, contracts, customs formalities, risk management, loan procedures.)
- Exhibition policy
- Conservation and security in exhibitions (preventive conservation + burglary, fire and theft protection)

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- Fundraising strategies
- Architecture in connection with the designing of exhibition spaces; especially for new or renovated museums.
- Internet possibilities, as well as concerning the organization of exhibitions as an exhibitions on the internet
- General compiled bibliography and links
- Glossary (definition of terms and various alternatives uses of terms)

## **Specific**

- Summary description per phase and phase results.
- Target groups and goals, also in relation to marketing aspects.
- Content (establishing of the message in relation to the target groups and mission, content analysis and vision development, constructing story line's, object research)
- Exhibition language (semiotics, perception, learned conduct)
- Design principles and methods (spatial and graphic design, color, texture and design software)
- Technical drawings
- Ergonomics in exhibitions
- Lighting (light design, installation technique, conservation aspects)
- The use of multimedia in exhibitions
- Exhibition texts (sorts of texts, how to write them, graphic and typographical aspects, production methods)
- Exhibition materials (durability, reuse, conservation aspects)
- Transport of objects
- Formative and summative visitors studies
- Public relations and promotion
- Catalogues