

BRIEF 26

August 2007



ICOM – International Council of Museums

ICAMT – International Committee for Architecture and Museum Techniques

Chair: Diana Pardue, Statue of Liberty National Museum, Ellis Island
National Park Service, New York, NY 10004, USA
Tel. 1 212 363 3206 x150
Fax. 1 212 363 6302
Email diana_pardue@nps.gov

Secretary: Marja-Liisa Pohjanvirta, Finnish Museums Association
Annankatu 16 B 50, FIN-00120 Helsinki, Finland
Tel. (358-9) 5841 1723
Fax. (358 9) 5841 1750
Email marja-liisa.pohjanvirta@museoliitto.fi

Treasurer: Han Meeter
Anna Blamanhof 9
2343 KT Oegstgeest, The Netherlands
Tel. 31 71 5174631
Fax 31 71 5171722
Cell 31 6 55116643
Email projectb.meeter@tiscali.nl

Editor: Barry Lord
Lord Cultural Resources
321 Davenport Road
Toronto, Ontario Canada M5R 1K5
Tel. 1 416 928 9292
Fax. 1 416 928 1774
Email. blord@lord.ca

ICAMT Website <http://icom.museum/international/icamt.html>

BRIEF 26

August 2007



TABLE OF CONTENTS

Introduction	3
Invitation to ICAMT 2007 meeting in Vienna, Austria	4
ICAMT Annual Meeting 2006, ICAMT Annual Meeting Minutes	6
Lovely architecture! But, how can we use it?, Keynote Presentation by Jowa I. Kis-Jovak, Jowa I. Kis-Jovak, Director of architectenbureau JOWA	7
If stones could speak: a new display of medieval stonework near Oxford, UK by: Chris Hudson Chris Hudson Designs.....	12
Finland's Oldest Museum Reopened by Marja-Liisa Ronkko, Ph.D. University Lecturer in Museology, University of Helsinki	15
Abstract: The Campus as a Heritage Museum by: Richard P. Dober, AICP, Senior Consultant, Dober, Lidsky, Craig and Associates, Inc.....	17
Abstract: Object presentation, mount making and installation: their role and influence in the museography of museum projects. Case study: The Musée du Quai Branly, Paris by: Stéphane Pennec, AĪNU, museums services.....	17

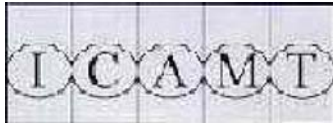
Introduction from the President

The 2007 ICOM triennial conference in Vienna takes place this month! Some of you will be reading this Brief at the conference. Information on the ICAMT meeting in Vienna is found on the ICAMT website; our local coordinators have developed an outstanding program for ICAMT participants that includes visits to several interesting Vienna museums. Our coordinators are Dr. Christian Kühn and Claudia Westermann, in cooperation with the Department for Building Theory and Design, Faculty of Architecture, Vienna University of Technology. A number of ICAMT participants will be presenting papers as part of the program and we will also be electing new officers and board members for ICAMT. These papers will be included in the next Brief as well as the results of the elections.

Since I have served two terms as the President of ICAMT, I will be stepping down at the end of this triennial meeting. I want to thank each of the members of the ICAMT board and individual members for their hard work during this period. I have enjoyed meeting with a number of you at our different meetings in different parts of the world. I wish the new officers and board all the best for the new triennial period and hope that this committee continues offering interesting meetings and discussions of museum architecture and museum techniques. I know that the committee will be in good hands with the new officers and board.

Best Wishes,

Diana Pardue
President, ICAMT



ICAMT International Committee for Architecture and Museums Techniques

Museums and Universal Heritage

In reference to the general topic of the ICOM conference, our program for the ICAMT Annual Meeting is structured in relation to three different viewpoints: The first group of museums will present the Sisi-Museum as an example of imperial Vienna in juxtaposition to its 20th century pendant - the Museumsquartier. The second group combines smaller institutions, dedicated to historical periods and famous individuals - the Jewish Museum, the Memorial at the Judenplatz, and the Mozarthaus Vienna. The third group combines art museums with very different approaches in programming and marketing: the Generali Foundation - a private art association of an insurance company - in the internationally acclaimed new building that fills a gap in the dense inner part of Vienna, the MAK in the 19th century building by Heinrich von Ferstel, and the early 20th century extension by Ludwig Baumann, as well as the MAK satellite station in a huge military bunker. The program presents a range of different approaches in dealing with historical context.

Monday, August 20

- 08:45 Meeting at the Sisi-Museum - Hofburg: tour and presentation of the **Sisi-Museum / Emperor's Apartments** by **Mag. Josefa Haselböck** - marketing **-Dr. Elfriede Iby** - research and documentation, Schloß Schönbrunn Kultur- & Betriebs-GmbH
- 09:45 Visit to the **Silberkammer**
- 10:30 Walk to the **Museumsquartier (MQ)**

- 10:45 Meeting at the Lecture Hall of the **Az W (Centre for Architecture)** at the **MQ: lecture presenting the Museumsquartier**, its concept and its institutions from an architectural point of view by **DI Christian Lichtenwagner** (formerly: Ortner & Ortner Architekten, now: Frötscher Lichtenwagner Architekten), responsible project architect for the Museumsquartier during its planning and construction phase: tour and presentation of the **Az W (Centre for Architecture)** by **Dietmar Steiner**, director of the Az W
- 12:30 **Lunch break:** the MQ is equipped with a great variety of restaurants that everyone can choose from at his/her own preference
- 14:00 Meeting at the **Leopold Museum at the MQ:** presentation by **Peter Weinhäupl**, Director of Finances, **Dr. Michael Fuhr**, general director's assistant, **Mag. Anita Götz-Winkler**, educational department. 3 x 3 themed tours through the museum 3 groups of 20, alternating:
- 1 Delivery/restoration/technology
 - 2 Architecture of the museum
 - 3 Exhibition design and technology (special exhibition „Kolo Moser“)

The official ICAMT program will end at around 4 pm. Members interested in visiting other institutions at the MQ will still be able to do this. The MUMOK is open until 6 pm; the Kunsthalle is open until 7 pm.

Options for the evening provided by the ICOM 2007 program: **Meet the Muse** in the Academy of Fine Arts, daily **from 5 pm on**. Lounge, refreshments, a-muse-ment. Academy of Fine Arts, Schillerplatz 3, A-1010 Vienna

- 19:00 Open lecture: **„Responsibility in Reflection and Action“** - free entry, limited seats (Austrian National Library). Registration required.

BRIEF 26

August 2007

Tuesday, August 21

- 09:45 Meeting at Judenplatz, division of participants into groups, walk.
- 10:00 Tours and presentation of the **Holocaust Memorial and Jewish Museum** by **Hannah Landsmann**, educational department
- 12:15 Walk to the **Mozarthus** (5 min.)
- 12:30 meeting at the **Mozarthus**: presentation of the **Mozarthus** by **Dr. Alfred Stalzer**, department of public relations. Guided tours.
- 13:30 Walk to Vienna's famous **Naschmarkt** (15 min.)
- 13:45 **Lunch break** at the **Naschmarkt** where multiple small restaurants serve meals at very reasonable prices
- 15:30 5 min. walk to the University of Technology, Department of Architecture, Karlsplatz 13, lecture hall 7, Schütte-Lihotzky (HS 7)
- 15:45 **Paper presentations** by ICAMT members in the lecture hall
- 17:30 break. (a café is right in front of the lecture hall)
- 18:00 **Annual Meeting** of ICAMT in lecture hall

The official ICAMT program will end at around 7 pm.

Options for the evening provided by the ICOM 2007 program. Within a walking distance from the University of Technology (10 min.): **Meet the Muse** in the Academy of Fine Arts, daily **from 5 pm on**. Lounge, refreshments, a-muse-ment. Academy of Fine Arts, Schillerplatz 3, A-1010 Vienna

Wednesday, August 22

- 10:00 Meeting at the Generali Foundation: presentation by **DI Christian Jabornegg** and **Prof. DI András Pálffy**, architects of the Generali Foundation. Museum tour, visit to the study center

- 11:30 Journey to an example of Vienna's authentic coffee house culture - walk to the restaurant **Österreicher im MAK**, designed by the Viennese architects Eichinger oder Knechtl
- 12:00 Lunch at the restaurant **Österreicher im MAK**
- 14:00 Tour and presentation of the **MAK** by **Janina Strobl**, contemporary art collection, and **DI Harald Trapp**, exhibition design
- 15:30 Walk to the Flakturm
- 16:00 Tour and presentation of the **MAK Flakturm** by **Janina Strobl**, contemporary art collection, and **DI Harald Trapp**, exhibition design.

The official ICAMT program will end at around 5 pm.

Options for the evening provided by the ICOM 2007 program: **Meet the Muse** in the Academy of Fine Arts, daily **from 5 pm on**. Lounge, refreshments, a-muse-ment. Academy of Fine Arts, Schillerplatz 3, A-1010 Vienna **Concert at the Konzerthaus** (not included in the conference fee).

BRIEF 26

August 2007

ICAMT Annual Meeting 2006

ICAMT Annual Meeting Minutes

December 5, 2006, at 17.00-18.00
NAI (Netherlands Architecture Institute), Rotterdam,
The Netherlands

Chair: Diana Pardue
Secretary: Marja-Liisa Pohjanvirta
Treasurer: Han Meeter

List of attendance:
Stephen Cannon-Brookes
José Luis Catón Santarén
Richard P. Dober
Karin Hallas-Murula
Yani Herreman
Chris Hudson
Bo E. Karlson
Stéphane Pennec
Ersi Philippopoulou-Michailidou
Jules Verschuuren
Wolfgang E. Weick

1. Adoption of Agenda

The agenda was adopted without amendment.

2. ICAMT business

ICAMT website
The Hellenistic Ministry of Culture has sponsored ICAMT's web site. Han Meeter will study the possibilities ICAMT to host its own web site. A proposal should be done to ICOM to host also the web sites of all of the International Committees.

ICAMT brochure
Stephen Cannon-Brookes has made a draft of the ICAMT brochure. Some comments and suggestions were made. The design will be planned according to the design of the web site.

ICAMT Study Series
It is important for ICAMT to publish a Study series. Money for that purpose is available by application from ICOM. ICAMT could also invite people outside ICAMT to write articles for the publication. Diana Pardue was selected as the editor. Ersi Philippopoulou-Michailidou and José Luis Catón Santarén were nominated as members of the committee to select the articles/writers.

Brief

Barry Lord has been the editor of Brief. The intention in the future is to have Brief as an e-mail publication to members with e-mail addresses, using an on-line membership directory. Members without e-mail will continue to receive the Brief by mail. A copy of the Brief will be made available on the website as an attachment

3. Finances

The financial situation of the committee is healthy. Funding for updating the web site and doing the brochure is possible (1.000,00 euros). There are 232 voting members.

4. Working Groups

Technical Information
Stephen Cannon-Brookes will continue working with Richard Dober in the working group on technical information.

b. **ICAMT History:** Bo Karlson gave a report on the history of ICAMT, using his own documentation from 1977 onwards. The history could also be available on the web site as well as an article in the ICOM News. The 60-year history of ICOM includes also some parts of ICAMT's history.

c. **Han Meeter reported on his website project,** which ICAMT has supported, with the purpose having exhibition information and discussions in electronic format.

5. 2006 ICOM Advisory Committee and Executive Meetings

Diana Pardue attended the meetings in Paris. Yani Herreman reported on the new Standing Committee on International Committees.

6. 2007 Triennial Meeting

Venue
The 21st General Conference of ICOM will be in Vienna, Austria 19-24.8.2007. Information about the general conference would be sent to members who have an e-mail address.

Theme
Museums and Universal Heritage.

BRIEF 26

August 2007

Program

The program will be discussed with the Austrian hosts.

There will be an election for officers and board members of ICAMT.

7. Proposals for workshop with other committees

Joint sessions were proposed with other committees. Planning will continue on this next year.

8. ICAMT Action Plan, 2006–07

In 2008 there will be a course on museography in Santiago, Chile – it was suggested that ICAMT might have the 2008 annual meeting connected with this course.

9. Resolutions

The Committee concluded by forwarding its sincere gratitude to Han Meeter, Reinwardt Academie, Jules

Verschuuren, Brabantse Museumsstichting and Kees de Gruiter, Oplossingen voor de grote stadin and the students from Reinwardt Academie for the successful conference and the well organized ICAMT annual meeting.

10. Varia and Closing Remarks

The Committee expressed its gratitude to NAI for hosting the 2006 ICAMT Committee meeting in this institute.

The next meeting will be in Vienna, Austria 19-24.8.2007.

11. The meeting closed.

The meeting was closed at 18.00.

Diana Pardue
President, ICAMT

ICAMT – International Committee for Architecture and Museum Techniques

Annual conference December 3, 4 and 5, 2006

*Theme: **Trends in Museum Developments***

At the Netherlands Architecture Institute NAI, Rotterdam, the Netherlands

Lovely Architecture! But How Can We Use It?

Keynote speaker: Jowa I. Kis-Jovak

Interior architect BNI/BNO, director Architectenbureau Jowa – Amsterdam

Before the first museums were founded, collections were displayed in homes and palaces, buildings not specifically designed for this purpose. There was little or no relationship between the objects on display and the buildings in which they were exhibited. During the 16th century collections were accommodated in special rooms, known as Cabinets of Curiosities, but these were generally housed in existing buildings. Over the centuries museums have become increasingly specialised and their staff increasingly professional. But is it also the case that museum architecture is better geared nowadays to presenting a variety of collections and exhibitions?

During the 17th century curiosity cabinets appeared in the Netherlands, a by-product of the trade conducted by the Dutch East India and West India Companies. On their return from distant trading posts,

seafarers brought back a range of goods ordered by rich merchants: spices and fabrics, curious natural objects and exotic artefacts. Early Dutch collectors predominantly came from the predominantly educated social classes; the collections they displayed introduced their compatriots to unknown peoples, cultures, flora and fauna. People were astonished by these strange and unfamiliar objects. Collections were housed in art or curiosity cabinets, studioli and universities. Renowned examples are Cornelis van der Geest's Kunstkamera and Vincent Levin's Wonderworld of Nature. In the same period early "theme parks", featuring various forms of entertainment for the public, were also established. These included the Menagerie Blauw Jan, a kind of zoo, in Amsterdam. So theme parks are not a recent 20th-century development.

During the 18th century the first natural history and art museums were founded, a substantial move towards specialisation. Early examples of such institutions include the Ashmolean Museum in Oxford, the British Museum in London, Teylers Museum in Haarlem and Peter the Great's museum, the Kunstkamera in St. Petersburg. This was also the period in which medical specimens, prepared by surgeons in anatomical lessons, were kept and displayed in aquafortis or alcohol, in collections such as that assembled by Frederic Ruysch. Among the first art museums were the Stallhof in Dresden and the Louvre in Paris. This specialising trend continued into the following century, which witnessed the foundation of the great museums, including the Altes Museum in Berlin, the Metropolitan Museum in New York, the Musée national d'histoire naturelle in Paris, the Rijksmuseum in Amsterdam, the Pitt Rivers Museum in Oxford and the Colonial Museum in Haarlem, predecessor to the Tropenmuseum in Amsterdam.

Modern Museums

During the 20th century a number of modern museums were designed by famous architects. These included Berlage's Gemeentemuseum in The Hague, which opened in the 1930s, and iconic post World War II edifices such as Frank Lloyd Wright's Guggenheim Museum in New York, the museums remodelled by Scarpa in Italy, the Neue Nationalgalerie in Berlin, designed by Mies van der Rohe, the Centre Pompidou Paris designed by Renzo Piano & Richard Rogers, Pei's National Gallery East Wing in Washington DC, Gae Aulenti's transformation of the Gare d'Orsay in Paris into a 19th-century art museum and Pei's Pyramide de Louvre. These were followed by a profusion of other new museums in Europe and America, all prestige buildings. Museum architecture became increasingly regarded as an art form in its own right.

Are Theme Parks Really Taking Over?

Another specializing trend since the 1950s has been the birth of the modern theme park, with Disneyland as the prime example. This was followed by the development of Las Vegas from a gambling city into a recreational resort, with the creation of a range of attractions: the Paris Hotel and Casino, the Venetian Hotel and Casino, the King Tutankhamen Museum which presents brand new fakes as originals, evoking living history in a fantasy antique world, the Guggenheim's satellite museum whose exhibitions included The Art of Motorcycles (2001), designed by Frank Gehry, etc, etc.

A host of theme parks and event centers have sprung up throughout the world. These commercial organizations have a great deal of money at their disposal; they employ a multitude of creative individuals, including famous architects and designers, who work together "to build a dream".

Museums regard these developments as a major threat and serious competition. But is this really the case? Do museums really have to follow these popularising trends?

Shouldn't they find their own strategy for attracting visitors, by exhibiting their collections in an appealing fashion, assisted by inviting educational programmes and modern multimedia techniques?

Museum Trends

To emulate and compete with theme parks and other recreational facilities, museums have also become the object of spectacular designs, intended to capture critical and public attention; popular exhibitions have been developed to draw many visitors with the promise of the guaranteed entertainment required to compete with theme parks. And museums are increasingly being used as venues for entertainment, excursions, weddings and parties.

During the last three decades of the 20th century developments in information technology have caused worldwide changes in economic, social and cultural spheres. Sound and image information is available in real time worldwide via the Internet. This globalising trend is omnipresent, evident even in the creation of satellite museums such as those the Hermitage and the Guggenheim have established.

In the tourist industry there is another worldwide trend, one of great economic importance to cities and in which museums play a crucial role. For visiting a museum has become a must-do for tourists, regardless of whether they are genuinely interested in art, natural history, science or technology. This trend obliges museums to accommodate crowds of visitors and make provision for the requisite facilities and logistics. Exhibitions and events are widely promoted on the Internet, where museum websites display other relevant information and sell museum-related merchandise.

In this information age multimedia have become an integral part of museums. Audio tours are increasingly offered to visitors, allowing them to hear information about the objects on display as they view these; such tours also discreetly lead visitors around an exhibition.

BRIEF 26

August 2007

In some museums, like the Cité de la Musique in Paris and the Musée des Instruments de Musique in Brussels, visitors' headphones respond to infrared signals when they approach the objects or displays; it's amusing to see them swaying in time to the music on their headphones as they stand in front of the showcases. Modern art museums create dark areas to accommodate video art; audiovisual programmes are frequently shown at art exhibitions and events; scenographic techniques featuring integrated audiovisual programmes are increasingly deployed, for example at the exhibition *Submarines!* (2006/07), in the Marinemuseum in Den Helder, in the Netherlands.

Another current trend is for museums to establish study rooms or information centres where the public can obtain additional background information in an entertaining fashion, often with the aid of computers. The Tropenmuseum in Amsterdam offers visitors a fantastic range of guides, films and books, to help them prepare trips to the tropics, plus publications about the museum's semi-permanent and current exhibitions.

A more recent trend, in which museums can compete with theme parks in terms of recreational facilities, is the use of a wealth of interactive audiovisual devices, such as touch screens or touch walls. Museums like the Science Museum in London, the Jewish Museum in Vienna, the Tropenmuseum in Amsterdam and the Churchill War Rooms in London, employ special computer-operated projections that respond to movements made by visitors. The interactive floor in the Tropenmuseum's recently opened Africa department also offers the public another kind of experience. Special "helmets" allow visitors to experience a virtual reality and IMAX cinemas can be found in many science museums round the world.

Visitors are no longer satisfied with simply moving through museum galleries, admiring objects, enjoying artefacts and learning more about these by reading the texts and experiencing the range of interactive devices cited above. It is now the auditoria, which move while the visitor sits still and is propelled past the displays, as in the *Holandrama* time capsule at the Open Air Museum in Arnhem in the Netherlands. Sometimes visitors are driven through exhibitions in special vehicles that enable larger volumes of them to be hustled past the attractions.

Young visitors can even dance up and down to ear-splitting music in specially created sound-proof rooms, like the *Wonderkamers* in the Gemeentemuseum in The Hague. But do they really learn anything about music?

Will these trends continue? Or will they pall after a time?

Some museums still organise purely aesthetic, i.e. object-based exhibitions that enjoy success. But will such exhibitions continue to appeal? Will more museums dare to go their own way? A number of museums have no interactive facilities: they are not equipped with multimedia and they provide visitors with minimal information. Visitors are expected to use their own eyes. Museum Insel Hombroich, near Düsseldorf, is an outstanding example of such an institution. Here, art and artists' workshops are combined with nature, and the museum successfully hosts concerts and other low-tech events.

It has always been possible in museums to get a cup of coffee or tea, perhaps even a sandwich, from a vending machine in a specially designated area. But this no longer satisfies the modern visitor, in the Event Age. Museum restaurants are 'in'; they serve special dishes, based on the theme of current exhibitions, adapted, of course, to suit visitors' tastes. And museums organise special dinners for sponsors or other guests, and host lecture evenings at which they provide drinks and snacks.

Where once museum shops were the place to buy postcards and catalogues, they have now expanded their stock to include all kinds of (unlikely) items, such as watches featuring the image of an artwork on their dial, aprons and key rings. Clearly, museum shops, like museum restaurants, are making their contribution to current strategies for increasing museums' income.

New Museums - Lovely Architecture!

In recent years many new, or remodelled, museums have opened their doors. Among these are the Van Abbemuseum in Eindhoven, the Deutsches Historisches Museum in Berlin, the Musée du quai Branly in Paris and the Netherlands Institute for Sound and Vision in Hilversum.

When newspapers and professional journals review these new museums, they tend to focus on the museum architecture; they generally praise the architects and discuss the building's concept at length, in articles mostly accompanied by illustrations that show exterior views of the building, the fine entrance areas, the staircases, the ticket counters and museum shops. And this kind of publicity suits museums perfectly, in their quest to attract the public. The little is said about the contents of the permanent displays, and what the visitors to a new museum will see after its completion. Yet, this should be crucial information for the outside world. The little or nothing is written about how the exhibition galleries will look.

The Perfect Exhibition Space

What are the requirements to be met by an exhibition gallery?

In the first place it is essential that the collection on display and the story that the exhibition maker wishes to tell receive every attention, without distraction. The exhibition gallery should also comply with every requirement for conserving the objects, while visitors should be able to find their way around the exhibition with ease.

The most important condition to be met when designing an exhibition gallery is that it should be able to accommodate different kinds of exhibition. The galleries in the Centre Pompidou in Paris or the new wing of the Deutsches Historisches Museum in Berlin are fine examples in this regard.

When new museum buildings have been completed and nothing is as yet on display in their galleries, as was the case for a long time at the Jewish Museum in Berlin, this suits some architects, as they regard the objects and exhibition installations in the museum galleries as disruptive elements, which distract attention from their architecture. This is probably why we seldom, or never, see pictures of museum galleries fitted out with displays. Yet, their architects should be proud of the fact that the carcass they have designed functions so effectively!

There are, however, some experienced museum architects who are well aware of what is required of a museum and its exhibition galleries. These architects know that it is vital for the objects on display and the exhibition designer that the galleries have been well thought out. For the facilities in these galleries are not only essential when fitting out an exhibition, but also play a stimulating role during the design phase.

Briefing

Architects, who design museums, should always be given a comprehensive briefing and a programme of requirements by the museum specialists and exhibition makers at the start of the commission. But some architects are simply not interested in the requirements that should be made of an exhibition space. This is not just their fault but also that of their clients who leave the construction process to the architect and technicians, engineers and building contractors, instead of allowing experienced museum staff, curators, exhibition makers, interior designers and exhibition designers to assist the architects during the design and construction phase. In most instances, however, exhibition designers are not brought in to design a semi-permanent or current exhibition until the museum building is already finished--at which point museums are confronted with empty exhibition galleries in their capacity as users, often prompting them to exclaim: "Lovely architecture! But how can we use it?"

Technical And Practical Details

Access to the exhibition galleries should be easy for the transport of large objects.

For vertical transport lifts should be a minimum of 6 m x 4 m x 3 m high; there should also be hoisting facilities for heavy objects.

Circulation areas should be outside the galleries, otherwise the galleries will be used as passageways, disturbing visitors and making it impossible to work on a new display in some galleries during opening hours. It should be possible to shut off each individual gallery while installing new exhibitions.

Floor and wall surfaces should be created by the architect as much as possible, for they are one of the most important elements for an exhibition space.

The **net height** of exhibition galleries should be at least 4.5 m, because lower exhibition galleries are unusable. There should be ample passage into the exhibition galleries: a minimum 1.5 m wide and 2.5 m high.

Materials should incorporate the lowest possible colour contrasts. No striking colours and materials should be used, in order to focus the public's attention on the items on display.

The floors must be able to bear at least 500 kg p/m². They must be constructed in such a way as to take a knock, so no lacquered parquet or stone should be

BRIEF 26

August 2007

used; it should also be possible to insert a staple in them. Wooden floors with an antislip wax treatment are the most suitable. Height-adjustable floor systems, such as that employed in the Tropenmuseum, can create extra floor levels and additional exhibition surfaces.

There should be no thresholds (every area should be accessible to disabled visitors!)

The ceilings should be fitted with grid-based suspension systems and acoustic insulation, to reduce sound in the galleries. Flexible systems are essential. These can camouflage heavy suspension constructions and extra power points for moveable or supplementary lighting installations, audiovisual connections and security cameras. They can also incorporate acoustic insulation (think of the noise made by visiting school classes and various audio devices in the galleries).

Suspension structures, such as integrated painting rails along the walls and simple inconspicuous suspension systems in the ceiling, in a grid, are easy to install when the museum is under construction. At a later stage this is no longer possible. Suspended footbridges can be extremely useful, as in the Guggenheim Museum in Bilbao.

Interior materials and exhibition gallery finishes should comply with requirements for conservation and care regarding acids and other harmful substances. Moreover they should be durable and flexible to accommodate any changes over time. Once a building has been completed, adding extra facilities can spoil the look of it; in many instances this is not even possible anymore. Materials should also be sound absorbent, non-reflective to avoid dazzling visitors, and damage resistant. If any damage does occur, this should be easy to rectify.

Lighting

Daylight control

Museum collections require 50 lux for drawings or textiles, a maximum of 250 lux for paintings and also 100% UV-free spaces. Daylight must be controlled to protect collections; otherwise situations can arise in which lenders, for example, may withdraw their objects if the exhibition facilities do not meet their requirements. So how do you achieve daylight control? Here are three possible solutions:

- exclude daylight by placing exhibition walls in front of the windows (not a preferable solution)

- fit all the windows with dark UV sun-control foil or different kinds of screens;
- limit the number of windows in newly built exhibition galleries, the sole function of any windows being to allow visitors to look outside and orient themselves.

The new MoMa in New York found an excellent solution to the daylight problem, yet also created the largest possible area of exhibition wall space, behind dark glass window, with only a few narrow windows open per gallery, to avoid claustrophobia.

So what about "daylight museums", with their magnificent huge windows and skylights that sometimes flood the objects in the galleries with 10,000 lux or more of daylight? What are exhibition makers and designers to do with these? And what are they to do when the architect uses his veto to prevent adequate facilities from being installed, as these would undermine his concept?

Museums with skylights must be able to reduce or completely block out any daylight that enters through these. If no provision has been made to dim an exhibition space, exhibition makers will be compelled to design an independent black box, which can cost a great deal of money and often spoils visitors' experience of the exhibition space.

The "Light Hall" in the Tropenmuseum can meet this daylight control requirement, as daylight can be filtered or completely eliminated for exhibitions of delicate materials, such as the presentation, *Beauty and the Bead* (2006/07).

Artificial light and daylight

Combining artificial light with daylight is extremely important, but it must be possible to regulate this in order to comply with a range of conservation requirements. The best results can be achieved by automatic light regulation that responds to daylight, as in the Van Gogh Museum in Amsterdam.

Museums also face enormous problems if no provision has been made for dimming the artificial light in galleries. Undimmable fluorescent strips and spotlights are entirely inappropriate when lighting collections that cannot tolerate any more than 50 – 250 lux.

Facilities

Facilities for flexible lighting are indispensable. Instead of smooth ceilings with light fixtures along the walls, there should be a grid of light rails or connections, plus regularly integrated floor channels for lighting, electricity, alarm or audiovisual connections. Perfect lighting facilities can be found in the Deutsches Historisches Museum in Berlin. There should be sufficient power points, electric, data and security connections on the ceilings, walls and floors at equal distances from each other, in order to avoid cables running along the walls, or through the middle of galleries, above ground in cable gutters, or – worse still – affixed to the floor with tape. For displays are also positioned in the middle of galleries, not just along the walls.

There should be flexible security cameras (i.e. it should be possible to move and expand the camera system) in order to accommodate every kind of exhibition. Provision should be made for data communication and technology for extensive audiovisual systems.

General lighting

General lighting is required, possibly in combination with daylight, to create ambiance, to help visitors orient themselves and prevent luminance variations (light contrasts in the field of vision). It should also provide museum staff with sufficient light to work in the galleries.

Object lighting

Object lighting is achieved with individually dimmable light fittings. This requires a supply of fittings, light rails and accessories for future exhibitions. These light fittings should not be chosen for their appearance. They must be flexible, dimmable, equipped with filters, providing variable light beams and, above all, not dazzling staff and visitors.

Professional dimmable fittings from 1% - 100% should be employed; for very fragile objects cool light sources, such as fibreglass optics or LEDS, should be installed in the showcases.

Climate control

Climate control, i.e. temperature and humidity regulation, is one of the most important technical requirements in museum spaces. But air treatment conduits should be integrated attractively into the architecture.

Coming Soon

Many new museum buildings are currently under construction, whilst existing institutions, such as Las Palmas in Rotterdam, the Rijksmuseum and the Stedelijk Museum in Amsterdam and the Tate Modern in London, are being extended and remodelled. Architects present new sites and building exteriors using slick 3D computer animations. And I'm holding my breath. Will these future buildings in progress produce exhibition galleries that we can actually use? After all, some great architects do successfully combine unique and outrageous designs with excellent museum spaces.

Conclusion

My concluding message is: museum buildings should be designed in such a way that their use remains flexible now and in the future, allowing them to accommodate changing trends and requirements without radical remodelling. If exhibition galleries are just beautiful, empty shells, without the requisite facilities, if no provision has been made to install displays and exhibit collections effectively and responsibly, such galleries are simply unsuitable for exhibition use. In which case the architecture has patently failed to meet its objective.

If stones could speak: Cloister Gallery, Dorchester Abbey, Oxford

by: Chris Hudson, Chris Hudson Designs, London, UK

The Abbey Church at Dorchester on Thames, near Oxford, has undergone a five-year restoration and refurbishment and has been made user-friendlier by the addition of a draught lobby, wheelchair access, extensive redecoration and a new heating system.

The church is the surviving part of a 12th-century Augustinian Abbey. After Dissolution in the 1530s, the monastic buildings were demolished but a number of carved stones survived stored behind the altar, and elsewhere in the building.

BRIEF 26

August 2007

A new 'pentice' built of green oak and roofed with Cotswold stone, was added on the site of the south range of the original cloister. This structure is self-supporting so that no load bears on the church wall. It is built in five bays separated by oak columns. The windows onto the cloister area are unglazed with oak shutters. It accommodates the new heating plant, an invalid toilet and a long, narrow, gallery.

A hundred of the stones were selected to form the basis of an exhibition to go in the new gallery. The design brief was to give visitors an idea of monastic life and how the missing buildings might have looked. The principal constraints were that the church wall could not be drilled into, the presence of heating pipes in the lower part of three of the bays and the long, narrow gallery space.

A support system of vertical mild steel 'blades' was devised. Openings were laser cut into these to accommodate each stone, held in place by a small metal lug below and adjustable bracket above. The blades stand on a metal-framed cupboard, which conceals the heating pipes and conveys the weight of the stones to the floor. A 100mm wide shoulder of steel is welded to the back of each blade to make a T-section. This conceals fixings which tie the blade to the wall with bolts screwed into stainless steel sheaths set into the mortar - not the stone - of the wall (with permission from English Heritage). The tops of the blades vary in height, to prevent their alignment, which would emphasise the gallery's length. The cupboard is faced with removable oak panels - providing access to the heating pipes and storage space for unused stones.

Inside the 12th century doorway from the church, and visible from the nave, is an engraved glass panel, evoking the shapes of the cloister and carrying the title 'Cloister Gallery'. Its design echoes the new glass and steel entrance lobby to the church and it serves to attract visitors from the church into the gallery.

The stones are arranged in a grid that runs the length of the gallery. They are grouped in chronological order and mounted to show, as far as possible, their relation to each other when they were part of the monastic buildings.

Each bay has a projecting buttress, at 30° to the wall, which carries a graphic panel. These serve to break up the long gallery space and make it seem shorter. Stones of special interest are set into the panels on four of the buttresses and the last one draws attention to architectural features visible in the church. Each bay has a smaller, backlit ground glass panel containing a key diagram and captions to the main grid of stones. A final glass panel, visible down the length of the gallery, invites reflection on the life of the religious community that had once occupied the Abbey.

A real bonus to the project was to place the work of building the display with Ashtead Engineering Ltd., who enthusiastically improved all of the designer's details and produced an excellently engineered and crafted result.

Public and professional response to the new display has been very positive. It was in a list of 10 nominees for the 2006 Gulbenkian prize for museums, commended in the Best Permanent Exhibition category of the 2006 Museums & Heritage Awards, and given an Oxford Preservation Trust Award in October 2006.

The display system worked so well that Chris Hudson and Ashtead Engineering are looking for more Abbeys with heaps of stones to display!

Credits

Project management: John Metcalfe/Dorchester PCC

Architect: Martin Ashley Architects

Engineer: Hockley & Dawson

Builders: McCurdy & Co and Mansells

Architectural Historian: David Kendrick

Exhibition Design: Chris Hudson Designs

Scriptwriting: Sally Rousham

Glass title panel: Jane McDonald

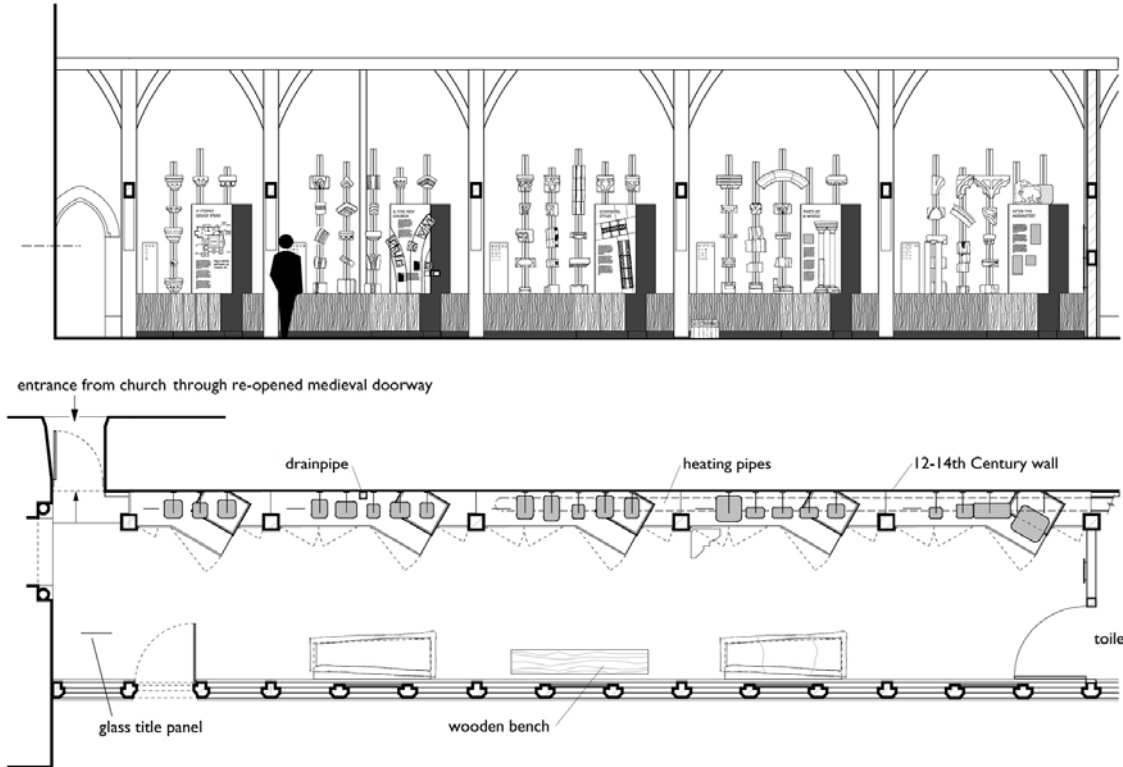
Exhibition manufacture: Ashtead Engineering Ltd

Installation: Toby Kilner

Lighting: Lux Lucis

BRIEF 26

August 2007



Plan and elevation of the Gallery



View of the Gallery that opened in September 2005

Emergency exits, staircases and lifts - Examples in restored museum buildings in Finland

by: Marja-Liisa Pohjanvirta, Finnish Museums Association, Helsinki

According to different regulations public buildings have to be accessible to all, and there have to be emergency exits. This has been a problem of old museum buildings. In connection with restoring the buildings this matter has also been pointed out, also in long-term plans. To build a new lift or a staircase has also been a reason for the renovation of a museum building.

To improve the accessibility of cultural sites and services is an important objective in city planning. Historically valuable premises have thus been made accessible. Also emergency plans take account of wheelchair users and others. The question "Is our building physically accessible?" can be asked particularly in museums.

Examples in restored museum buildings in Finland

The National Museum of Finland, Helsinki

Herman Gesellius (1874-1916), Armas Lindgren (1874-1929) and Eliel Saarinen (1873-1950) designed the building of the National Museum. They won the architectural competition for the project in 1902, and the building work was conducted 1905-1910. In 1997-2000, the National Museum of Finland underwent renovation, the first extensive repairs to the building since it was inaugurated in 1916. The renovation was planned and designed by architect professor Vilhelm Helander, who took into account the original character of the building as an important monument of Finnish architectural history. Among other things a new access to the ground floor was opened, utilizing partly the old staircase near the main entrance. The new entrance facilitates entry for disabled persons and serves also as an emergency exit. The old lift was altered to provide public access also to the lobby space on the second floor.

The Tennis Palace, Helsinki: From an automobile showroom to a museum and media centre

The Tennis Palace is one among many buildings constructed in the city centre to serve the needs of expanding business life; it can also be considered as a part of the massive construction of sports venues in the 1930s, motivated by hopes of having the 1940 summer Olympics in Helsinki. Originally, the Tennis Palace was built for a car and car parts dealer and service station in 1937. The vaulted halls with their tennis courts were added a year later. The Tennis Palace was not intended as a permanent structure. Its architect was Helge Lundström (1900-1953). For many years, the Tennis Palace was Finland's main tennis venue. In the 1952 Olympics held in Helsinki, the building was used as a basketball venue.

In the 1950s car dealers began to move out of the city centre. The city of Helsinki bought the building in a compulsory auction in 1957. It wanted to tear the building down. The building's suitability as a cultural centre was originally suggested in 1993 and extensive premises were planned for cultural purposes. The three main tenants at the moment are the Helsinki City Art Museum, the Museum of Cultures, and cinema company Finnkinno Ltd.

To visit the museums on the first and second floor the audience has to use staircases or escalators – a solution which is often used in buildings with greater numbers of visitors. The building is also provided with lifts.

Hämeenlinna Art Museum

Since 1952, the Hämeenlinna Art Museum has been located in the granary designed by Carl Ludvig Engel in 1837. The museum building "Engel" was closed in the autumn of 2002 for a renovation and was reopened in the spring of 2004. In the Lohrmann granary, dated 1852, opposite the Engel granary, new museum premises were renovated for the art collections of Henna and Pertti Niemistö, in 1997. Architect Hannu Kiiskilä planned the Lohrmann restoration. A lift was installed in both buildings, as well as new construction with a staircase as emergency exit.

BRIEF 26

August 2007

Turku Art Museum

The Turku Art Museum, a central part of the art life in Turku since 1904, was designed by architect professor Gustaf Nyström (1856-1917). It underwent a large renovation over five years and was reopened to the general public in 2005, renovated and modernized. Architects Laiho, Pulkkinen and Raunio were the designers. At the same time the city built a large car park under the hill on which the art museum is situated. In connection with this major construction work the museum also received new spaces for storing its library, archives and collections. A lift/staircase construction was built in the back of the building as an annex. The museum now has two exits and a lift to the upper floor.

Amos Anderson Art Museum

The museum, opened in 1965, is housed in Amos Anderson's private home, built in 1913. The building was designed by the W.G. Palmqvist and Einar Sjöström Architects. After Amos Anderson's death, the upper floors were converted into a museum and the office on the ground floor became a hall for special exhibitions. This hall was expanded in 1985 when the adjacent Forum shopping centre was built. During the last renovation in 1998-1999 a new lift was installed and the attic was converted into an exhibition room and an auditorium. After the last renovation there are now two lifts and a staircase. The new lift makes the museum accessible and emergency exits have been improved.

Kuopio Art Museum

The museum is housed in a former bank, dated 1904 by Vilho Penttilä. The museum was opened in 1980, Pertti Pakkala being the architect. In 2005, the museum was reopened following a renovation in which a new lift and staircase were installed in a new annex.

Lapua Art Museum

The Cultural Centre of Vanha Paukku, located in the old surroundings of Lapua Cartridge Factory, plays host to most of the city's cultural services.

Lapua Art Museum, opened on October 1st 2006, is situated next to the main building of the Centre, the Big Factory. The two buildings are linked with a courtyard called Descending Butterfly, named after the canopy designed by architect Roy Mänttari. The stone-paved courtyard is suitable for both open-air concerts and exhibitions. The Art Museum building was originally designed by architect Onni Tarjanne to serve as a loading building for the Cartridge Factory. The main designer of the Art Museum is academician architect Juha Leiviskä. The museum has its exhibitions on the ground floor. The offices are on the first floor. Because the museum is rather small and the exhibition area is on the ground floor, the museum is not provided with a lift and has just one staircase.

WeeGee Exhibition Centre, Espoo

The WeeGee Exhibition Centre was opened to the public on October 13th 2006. The WeeGee House, a cornucopia of museums, exhibitions and events, includes five museums: EMMA (Espoo Museum of Modern Art), Espoo City Museum (a cultural-historical museum), Helinä Rautavaara Museum (presenting cultures from outside Europe), Leikkilinna (Finnish Toy Museum) and the Finnish Museum of Horology.

Professor Aarno Ruusuvuori (1925-92) designed the WeeGee building in 1964-1967 as a printing house for the Weilin & Göös company. Ruusuvuori often used concrete in the WeeGee. After the printing house finished its functions the city bought the building and after an extensive renovation work the new centre was opened with new staircases, lifts and the other equipment required of a public building.

Both in new and old museum buildings the audience and its safety is important. The building solutions also serve the museum's staff and their work with the collections.

The Campus as a Heritage Museum

by: Richard P. Dober, AICP, Senior Consultant, Dober, Lidsky, Craig and Associates, Inc.

Museums identify, collect, protect, display and explicate various physical expressions of society and culture. A campus - typically an ensemble of historic architecture and landscapes serving higher education - offers an exceptional opportunity to be utilized as a heritage museum. Heritage items in the collection could include some mix of buildings, sites, academic paraphernalia, gardens, memorials, outdoor art-work and related three-dimensional objects that give cause to note and remember a specific time and place. The

reasons for doing so include having a stronger image and identity, support and materials for educational programs, and potential contributions to the local economy as a tourist attraction. Required is an institutional commitment to the idea, a curator, a local assessment of what constitutes campus heritage, a concept for presenting the ensemble and making it accessible to the public. Some examples from North American campuses will be included in the presentation.

Object presentation, mount making and installation: their role and influence in the museography of museum projects.

Case study: The Musée du Quai Branly, Paris

by: Stéphane Pennec, AĪNU, museum services

Every detail, every part of an architectural project is meaningful, and has its own effect.

The focus of this presentation is on mounts and how they may be conceived in conjunction with the architectural drawings. The case of the new ethnographic museum "Musée du Quai Branly", by the architect Jean Nouvel, will highlight our intention and experience.

For four thousand objects, in storage in our workshop over two and a half years, from large sculpture to tiny jewellery, from mannequins to painted skins and aboriginal bark, our work was to pre-fabricate all structural junctions in order to hang, support or fix the object in or outside of the display cases.

The methodology that we prepared for this museum illustrates an approach that could be useful for other museums:

1. Understanding of the architectural project and of the museum's scientific purpose
2. Definition of a supporting grammar and vocabulary, including materials, surface treatments, sections, forms and shapes.
3. Adaptation of our workshop, and preparation of techniques used
4. Process of preparation, validation, and documentation
5. In-situ installation in and outside of display cases.

For this one museum, we developed many cases, which illustrate our work and the importance of the intangible.