



Changing Spatial Perceptions of Museums

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Abstract

Exhibition venues convenience in buildings owns areas are important. Exhibition venues' being authentic, mysterious, attracting and practical carries a big importance with regard to exhibition culture. Also interior areas' convenience for exhibition and visitation is substantial for planning exhibition areas. Historical museum buildings and modern buildings are always compared to each other. For example, a modern technology or science exhibition is expected to be held in a museum building associated with technology. When colors picked for venue background or plinths, even the frame of the art work, color of the wall, resting areas, sitting groups, shape and color of seats is directly proportional with the material, audience will intensely

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enjoy the exhibition. This issue and the solutions to be found for the problems occurring belongs to interior venue designers of the museum. In museum and gallery exhibition expert should spot the problems related to exhibition beforehand and aim to find solutions for these.

INTRODUCTION

Art works belonging to the museum affects the situation of exhibition. When high buildings are made museums it is troublesome to lift large art works from staircases and weight load the building and floors face is yet another problem. It is important if there are buildings around to be added to the museum. Urban development plans, urban projects for 10 years and urban transformation projects affect museum studies. When making forward planning for the requirements of 5-10 years from today, buildings necessity of enlargement with additional buildings is considered as well. Environmental planning of outer space is evaluated together. Planning of museum exhibition venues should be considered together with planning of outer spaces. This is very important for publicity and advertisement companies. Museum logo in modern museology is dealt together with brochure, catalogue, flags and outer space initial advertising (G. Camin).

Are projects for the next 10 years such as construction and placing projects, city plans, plans for future, car parking area, areas closed to traffic, hotels, business districts, cultural centers, marketplaces, metro and stadium exits and ports affect planning of museum and exhibition areas' planning. Museum planning shall be conducted with groups planning cities, engineers, architects, sociologists, museologists and designers.

CHANGING FUNCTION -OLD AND NEW MUSEUM

With development of technology and new ideas, exhibition venues started to change and develop. Sometimes an old abandoned building may lose its function and may be used for another purpose. Transportation cabinets, hospital buildings, warehouses, jail houses, power plants, train stations, old factories, airplanes, trains and historical architectural buildings are used as museums and various exhibitions are held in these places. Exhibition designs are organized in many different ways in history, science, art and cultural centers, public spaces, parks, shopping centers, botanical gardens, universities, industrial commercial buildings, commercial demonstration areas. Areas like Akmerkez, Profilo, Capitol, Galeria, Nautilus, Cevahir shopping malls and new exhibition areas like stations, hotels,

metro, have been participating in the new culture of the exhibition spaces.

Architecture of Station Building designed as Musée d'Orsay (Orsay Museum) along the Seine belongs to Victor Laloux designer of Villa Hotel in Paris. In this Station Museum, collection is exhibited chronologically. Technological buildings of the time remain idle as a result of developments and these magnificent buildings are turned into museums.



Figure 1. Musée d'Orsay Outer Space (<http://www.musee-orsay.fr/>)

Project of Haydarpasa and Sirkeci Train Stations turning into museum is still proceeding.

Famous pop artist Andy Warhol all identifies today's American museology as "today all big museums ate turning into culture centers and shopping malls and one day they all are going to become shops".

Ali Artun has the thought that, inspiration from exhibition culture lies in the basis of many similarities between museum and shops. According to him, when they are isolated from the environment they were produced in and utterly different meanings and values are loaded to art works, they turn into images. Art works fold into other meanings in shopping malls. Although the exhibition changes according to the type of museum, museums doesn't have the luxury of replacing the art work sold with another commercially. Exhibition areas may only



increase their charm (A. Artun). Also exhibiting art works in popular places like shopping malls or entertainment centers allow them to reach audience easily.

In 2006, New York Guggenheim Museum consisting of 40 flats had four restaurants, four boutiques, two congress halls and a skating ring. Besides this, Guggenheim Museum administrators who adopt carrying museum activities outside of museum structure as a principle have opened branched out museums in various places of the world since 1996. Just like Madame Tousseau, Moma and Tate Modern Museums.

The areas picked by Tate Gallery Museums built by Sir Henry Tate -a sugar merchant in London are important examples demonstrating the development of exhibition venues in time. In 2000 some pieces of Millbank Jail House has been transported to Tate Modern which is an old electricity factory building placed in down River Thames. With a donation equal to the amount of 50 million Pounds from London Lottery, old power plant has been changed completely under the condition that steel and bricks remained the same and it has been opened as Tate Modern. Tribune hall of 3300 m² has been enlarged as forming both entrance and exhibition area. Original roof has been disassembled and replaced with a glass arch with two layers and high narrow windows has been placed in the north side of the 7 floor gallery building with a length of 200 meters. One of the novelties of the gallery at the exhibition venue is rearrangement of the collections. In 2000, art works has been rearranged under the name "Representing Britain 1500/2000". In Tate Modern, art works are not exhibited chronologically but they are exhibited by grouping thematically.



Figure 2. Tate Modern New Building
(<http://www.arkitera.com/haber/19453/tate-modern-ileri>)

When New York Guggenheim Museum hosted an exhibition for motorcycles it was became a huge issue in United States of America. What should the museums exhibit? Are the museums places for fairs? Is it normal for an innovational museum like Guggenheim which is an example of architectural genius to become the host for an exhibition for modern motorcycles? Museums of the future should only exhibit art works or industrial products of the time could be accepted as art works? Are there going to be 3-D museums? Should the museum building be opened to design object? Questions like these are becoming more popular among museologist and architectures day after day (Shaw M. K. Wendy).

Figure 3. New York Guggenheim Museum
(www.guggenheimmuseum.com)



Besides the arguments about the art works to be exhibited in the museums, the art works to be exhibited under the roof of shopping malls is a question of debate among museologists. As is known, objectives of people coming for a museum visit and objectives of people coming to a shopping mall is totally different (M. Schwarzer).

Paris Center Pompidou Shopping Mall is designed as a culture and shopping center. George Pompidou Culture and Art Center was opened in 1977. The museum named after French President is a host for exhibition of various modern art, architecture, photography and graphical design pieces. Shopping malls became places such as galleries and auction companies where art buyers meet with sellers and they are aiming to reach consumer thereof (P. McKenna Cress).



Figure 4. Paris Center Pompidou Shopping Mall (www.hdimagegallery.net)

It is possible to open exhibitions with various content in airplane hangars, antique caves, idle coal mines, salt mines, idle military zones and sanctuaries. Shopping malls have concert halls, movie and theater houses and all kinds of exhibitions (exhibitions such as development of evolution, coffee culture, Mevlevi material, sharks dinosaurs, human body muscular system, princeling imaginary hero, star wars heroes) can be held in these areas (M. Erbay).

Today places widely used by citizens and beaten tracks are used as exhibition areas by museologists and curators. This change in venue also changes the presentation techniques of the exhibitions.

In recent years exhibition's harmony with inner and outer spaces gained importance as well. In planning of exhibition area, as convenience of inner venues of the building for exhibition is important, organizing illuminated high resolution projection demonstrations on the facade of the building carries importance as well. In the opening of Athens Acropolis Museum in 2009, a parade of statues present in the museum has been projected on the walls of the museum. This new presentation technique has impressed the visitors intensely and has a broad repercussion in press as 'Goddesses are Awakening'. Making exhibition areas attractive for visitors and increasing their impressiveness by using charming and innovational technologies are important for modern museum understanding. Thus, image of the museum building has been recreated in 2009 by using the facilities of technology.

Figure 5. New Acropolis Museum Outer Space Projection and Acropolis Ancient Greek Temple (youtube the opening of new museum: Acropolis)



CONCLUSION

Both new architectural materials and the images projected on these materials help preserving the sustainable interest with regard to museum visitors. They reach lazy and pushed consumer citizen mass of this century by visiting them personally. Internet networks seem to converge people however authentic uniqueness principle of the museum is also emphasized at the same time. In our time museum venues become smaller and number of boutique (small scaled) museums increase rapidly. Primary duty of the governments is to preserve the art works of the future in government museums. Governments either back out of this duty or they assign it to special museums, foundations and municipality museums (M. Erbay).

As seen in this limited article which aims to narrate story of the changing spatial perception of museums, museums and gallery buildings change with developing technological facilities and as there is a sense of threat for the future of museums, they spread towards shopping malls. Also government museology - which was prevalent in Turkey until 200- faced with the concept of private and boutique museums and industrial society areas being used as a museum. Just like the instances observed in England, France and Greece. Museum venues are the temples of our history of humanity which we created together.

In reality museums shall continue to seek more authentic and newer venues for art works thereof. Museums open to innovational ideas will be redesigned with archaeological sites

may be, and they will become new museum venues. Traditional museologist will stand against these new ideas. May be with its opportunities of marketing, internet museology will stand as the biggest threat with the rising values thereof. May be we will be running to the innovative museums to see art works produced in 3-D printers exhibited in museum venues printed in 3-D printers. May be museums will start working as partner institutes with university research foundations and they will produce and process information? Future is to come later or is it just now? Museums are the venues to show us who we are, what is important for us and our technological development, in national and universal scale.

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Resume

Mutlu ERBAY has been working in Boğaziçi University as an academic staff of department of fine arts since 1989. She has been head of the department of fine arts since 2010. She got her B.A from Marmara University in faculty of education – art education in 1989. She got her master’s degree in Boğaziçi University- history department with her thesis study about “The investigation of Turkish Art Policy in the Republican Period” She attended to The Museum Management and Studies Program of Leicester University in 1994. She completed her doctorate in Faculty of Education of Marmara University with her study about “Investigation of Higher Level Art Education in International Grounds. She got her second doctorate from İstanbul Technical University, Architecture History, Art history with the thesis study of “Preparation of Yildiz Palace for 21th century and its analysis in terms of modern museology.

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