Museum

No 163 (Vol XLI, n° 3, 1989)

Museum at forty

museum

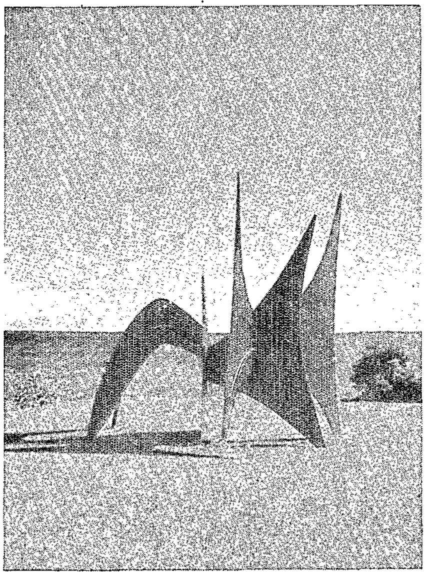
Museum, a quarterly published by the United Nations Educational, Scientific and Cultural Organization in Paris, is an international forum of information and reflection on museums of all kinds.

No. 163 (No. 3, 1989)

Quotable quotes :

'An artist may visit a museum, but only a pedant can live there.'
George Santayana, *The Life of Reason*

'After all, a museum is one of those places that give the loftiest idea of man.'
André Malraux, *Le musée imaginaire*



Cover photo:
A stabile by Alexander Calder, exhibited at Denmark's Louisiana Museum, accompanied by grass, sea and—beyond—Sweden.
(Courtesy of Louisiana Museum.)

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In the next numbers of Museum...

readers will find articles on the following topics, among others:
- *Museum architecture.* Are museums neutral structures, or art objects themselves? With what new procedures and equipment can the museum's physical environment be monitored?
- *Issues faced by museums in the South Pacific.* What roles are played by museums in a region that is increasingly a crossroads of many cultures?
- *Museums and literacy work.* 1990 is International Literacy Year; a number of museums commemorate the spread of the written word as a basic tool for acquiring and creating information, culture and... power.

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Museum *at forty*

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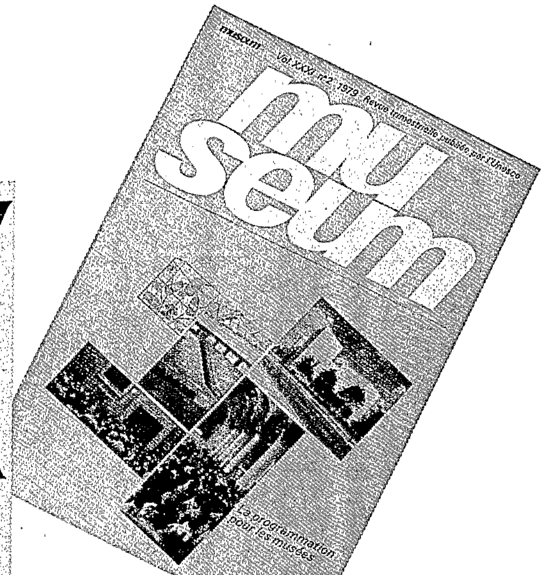
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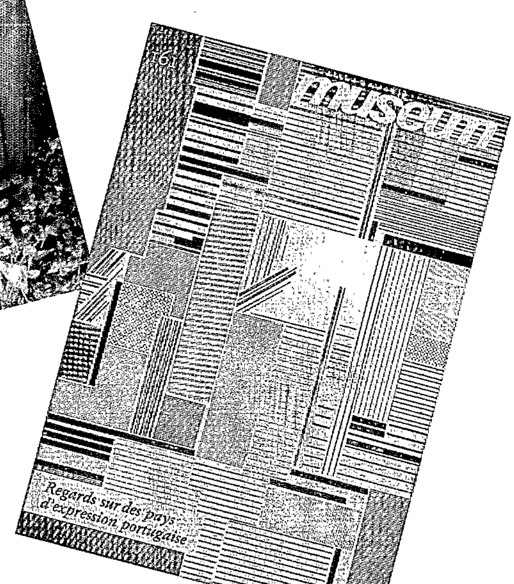
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Regards sur des pays d'expression portugaise

Message from the Director-General to readers of Museum *on its fortieth anniversary*

It is a singular pleasure to send my greetings to the readers of Museum *on the occasion of the magazine's fortieth anniversary.*

One of the first periodicals created by Unesco, Museum *has been for over four decades a unique world forum for the exchange of ideas and experience in what has proved to be a fast-changing and increasingly lively field of endeavour.*

Reflecting evolving concepts and practices in museology and allied professions (such as education, communication, conservation and restoration), Museum, *in my view, is a good example of the sort of seminal contribution Unesco can make—'providing yeast rather than bread' is the expression of which I am fond—in one of its areas of competence.*

The Secretariat is making efforts to revitalize Museum: *to invigorate its content, to make its presentation more appealing and to increase its distribution. It is also being made available free of charge to members of relevant non-governmental organizations in the poorer countries.*

It is my earnest hope that you, the readers of this magazine, will appreciate and respond to these efforts, by making Museum *better known among your friends and colleagues and—if you so wish—by sending your views on how it could be improved to the editorial staff.*

Jorge Manrique, a Spaniard of the fifteenth century, was a poet and a wise man. He wrote:

> Este mundo bueno fué
> Si bien usásemos dél...
> *(This world would be good*
> *if we used it well...)*

In the field of culture, museums have an ever increasing role to play in helping us to understand past and present, and in so doing to make better 'use' of our world today. The central purpose of Museum *will be to reflect and enhance this role in the years to come.*

Federico Mayor

Museum then . . .

An excerpt from the Editorial of the first number (1948)

Above all, Unesco looks to *Museum* as an aid to its own general aims, and to those of its endeavours in which museums, through visual and three-dimensional illustration by means of original objects, can communicate and instruct in a manner unique to themselves—thus enlisting the museum professionals in the common task of spreading knowledge and of promoting international understanding as a positive contribution to peace.

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Museum moods:

forty years of *Museum* in twenty photographs

In the beginning there was war

. . . and now

From the Editor

Museum at forty: walls and oases

With this number, *Museum* has the pleasure of inviting its readers to observe the magazine's fortieth birthday. To do so in a thoughtful manner, we decided to focus on the theme 'Then and now: great pioneer museums four decades later', and to look in turn at eight museums created as refreshing and somewhat iconoclastic innovators between 1950 and 1970, *and* to draw at least the beginnings of lessons from what went right with them and, of course, from what didn't go right.

Although (or because!) he probably didn't quite realize what was in store for him, Gaël de Guichen kindly accepted to co-ordinate the design and

Founded in 1948, *Museum* has endeavoured over four decades to contribute to enlivening museums everywhere.

For many museum professionals (specialists in conservation, collection, display, education and management, for example) but also for a good number of their allies (teachers, journalists, archaeologists, 'museum friends', etc.) museums are more than a job, more even than a diversion: they are an absorbing and rewarding way of life.

As such, they elicit affection and frustration, speculation and hope, that is: varied shades of thought and feeling. To mark *Museum*'s fortieth anniversary, its editorial staff has chosen twenty photographs that have appeared in the magazine over the years, a selection shared with you here and intended to reflect at least some of museums' many moods.

preparation of this number. A member of *Museum*'s editorial Advisory Board, he is Assistant to the Director for Special Programmes at the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), Rome. In co-ordinating this number he was ably assisted by Jacqueline Maggi, also of ICCROM. Their overview of the results immediately follows this editorial. *Museum* is grateful to Gaël de Guichen and Jacqueline Maggi.

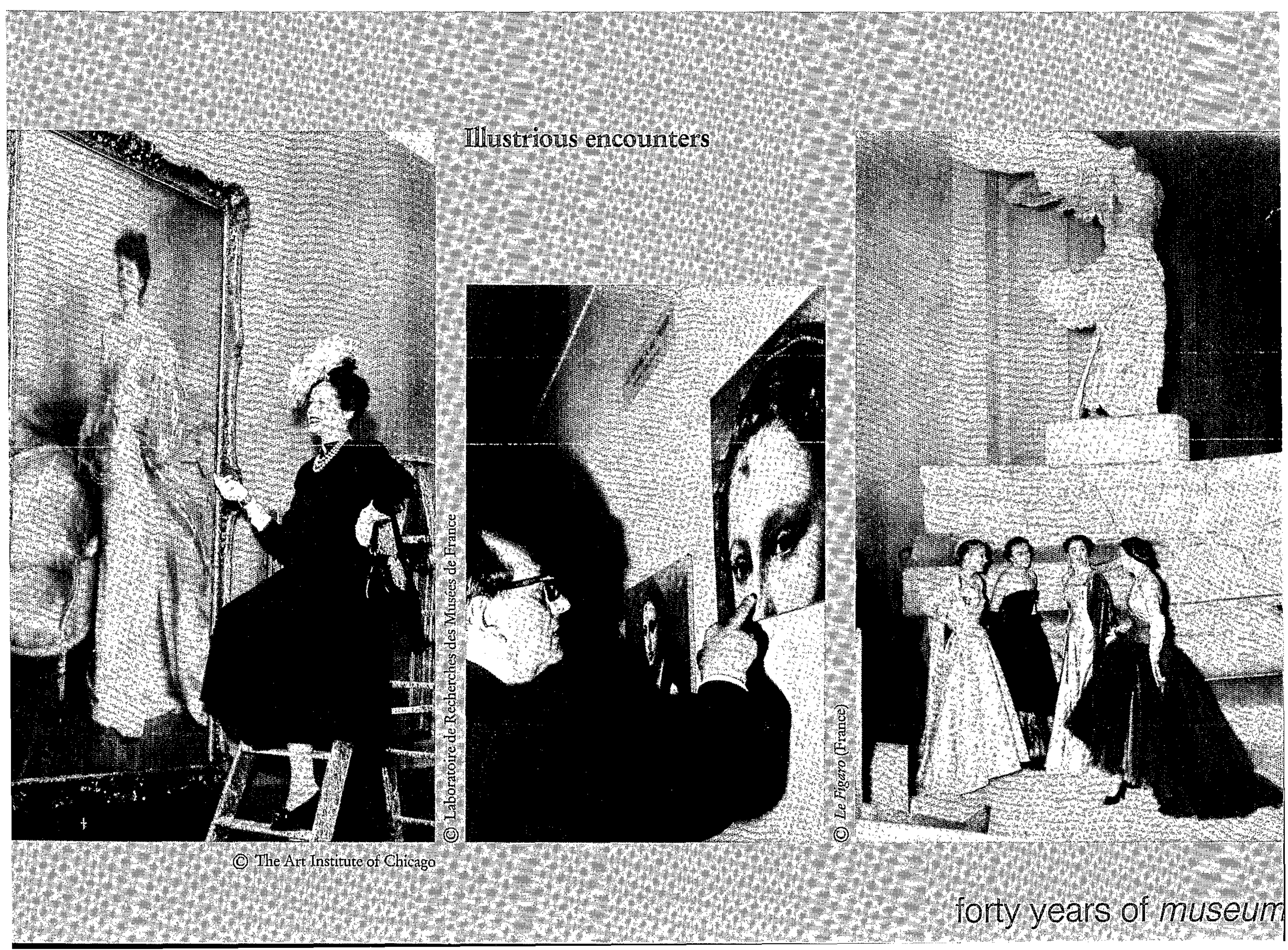
Naturally enough, the trail-blazer museums have tended to be very visible, eliciting over the decades both an enthusiastic fanfare and a critical scrutiny from specialists and general public alike. Our concern here, as stated above, is to observe our anniversary in a *thoughtful*—and therefore balanced—manner. Balance, we feel, requires us to look beyond the immediately and persistently visible, to search out the unseen and the unsung.

In the 1950s, a South American dictator had a high wall built, several kilometres in length, along the highway from his capital city's airport into town, to prevent arriving visitors from seeing the sprawling, sordid shanty-town behind it.

Has there emerged a similar dichotomy in the museum world?

No one would think of blaming the many major museums whose superb permanent collections and blockbuster temporary exhibitions, housed in luxurious buildings, are thronged by ever-increasing crowds. Nor would most museophiles do anything but rejoice at the spreading contagion of small-scale local museums, where the border between staff and visitors tends to blur in an often joyful community effort.

Although heartened by such success stories, we cannot but wonder whether, like the dictator's wall (albeit certainly not intentionally), they do not



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© *Le Figaro* (France)

hide or at least draw attention away from more sombre situations of museum stagnation—even regression. To change our metaphor, what do we discover upon venturing out of the flourishing oases into the little-known hinterland?

Each week's tide of letters, periodicals and other information brings to *Museum*'s editorial office evidence that a kind of blight is affecting parts of the museum world. It even seems that a process not unlike desertification may be happening.

Our information concerns isolated cases of course. No hard fast and general conclusions may be drawn from them. What they can do, however, is make us think, and goad us into wanting to know more about the real global situation.

A few cases picked out of the last weeks of *Museum*'s inflow:

In one central European country, a scandal recently erupted in mid-winter when newspapers revealed that an important museum had no money to pay for heating and had turned the heating off.

At a museum of modern art in a southern European country, the heat also had to be turned off during the coldest months. But, here, scandal turned to waste. When, after a public outcry, heating was reinstated, it was turned up so high and so quickly that the sudden temperature change cracked several priceless paintings.

Until recent roof repairs, the guards at one North American gallery received special instructions to snatch masterpieces from walls that literally dripped every time there was a heavy rain-storm.

These three museums are found in highly industrialized countries with per capita incomes near or over $10,000 a year. What about developing countries? Again, the evidence is fragmentary, and the picture far from complete. Yet. . .

Visitors observe,

understand, take part

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© Politekhnitcheskii Muzei, Moscow

© Cleveland Museum of Art (United States)

in twenty photographs

In one Asian country, a museum of ethnology built in 1963 and boasting a collection of 8,000 objects is not yet open to the public for want (according to an official report) of: (a) trained staff; (b) an equipped laboratory; (c) a vehicle for field research; (d) one tape recorder; and (e) one camera.

In a neighbouring nation, defined by the United Nations as a least developed country (LDC) with a per capita annual income of about $230, the National Museum remains stoically closed to the public because the salary of a full-time guard cannot be paid.

In an African LDC, the National Museum has had to be closed (except for one room) for want of a security system. The government recently came up with $70,000 to put a fence around its grounds, but door and window reinforcements are still needed. They would cost $25,000—less than what many European museums spend on public relations in a few months.

Despite our strenuous attempts, it has symptomatically proved impossible to obtain an article from Africa on this number's central theme. After being solicited repeatedly the curator of one national museum in the region informed us by cable of his inability to contribute to this number 'BECAUSE FACTS ABOUT OUR MUSEUM ARE ALL ROUND DEVASTATINGLY NEGATIVE STOP ALL THINGS CONSIDERED NOT MUCH GOOD WOULD COME OUT OF AN ARTICLE ON IT TOWARD STATED OBJECTIVES ANNIVERSARY NUMBER MUSEUM STOP HOWEVER MAJOR REORGANIZATIONS UNDER WAY FOR THE INSTITUTION AND FUTURE PROSPECTS BRIGHTER STOP.'

Museum earnestly hopes to be able to report on the materialization of those brighter prospects long before another forty years have gone by.

A.G.

Museums conserve...

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Collecting artefacts

(and money)

© R. F. Marx

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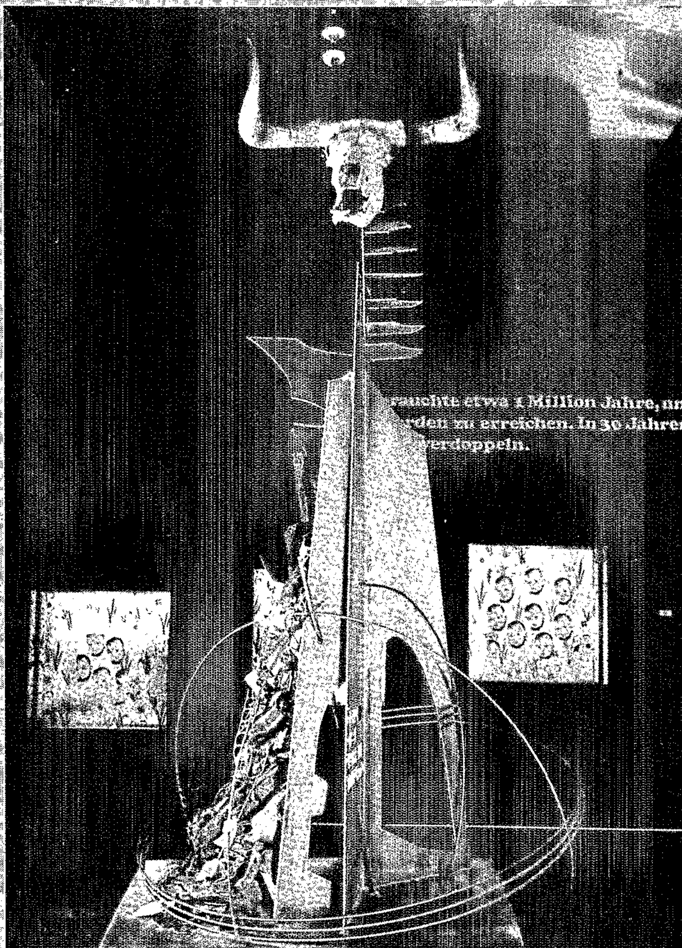

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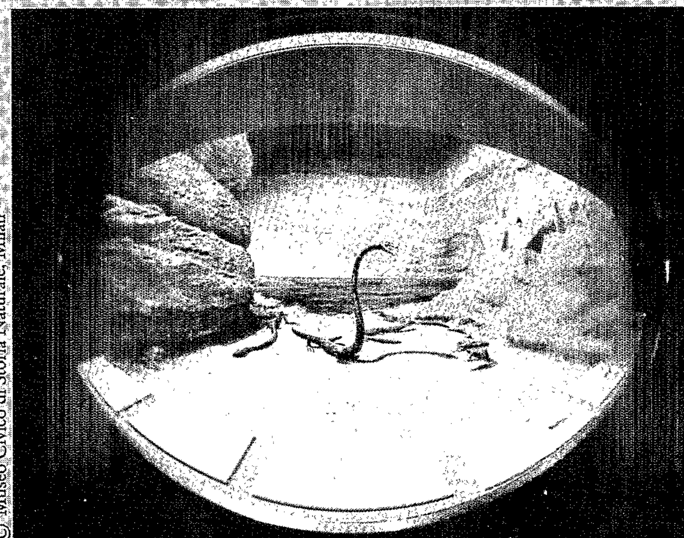

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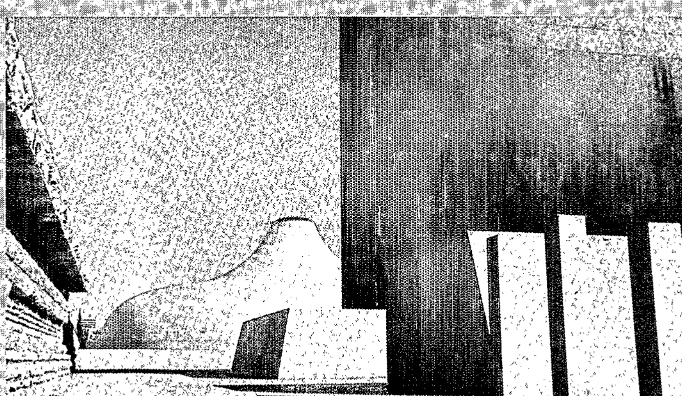
. . . and exhibit



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Museums are also architecture . . .

© Museu de Arte Moderna, Rio de Janeiro

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in twenty photographs

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... and guards

© Ian Berry/Magnum

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What else?

THEN AND NOW: GREAT PIONEER MUSEUMS FOUR DECADES LATER

Introduction:

Are we mature enough to be self-critical?

Gaël de Guichen

Gaël de Guichen was responsible for the studies concerning the conservation of the Lascaux Caves 1968/69. Since then he has been scientific training assistant at ICCROM where he is presently Assistant to the Director, concentrating in particular on preventive conservation. He has given training courses on this topic in over thirty-two countries.

Jacqueline Maggi

Jacqueline Maggi, Diplôme d'Études, Institut des Étudiants Étrangers, Aix-en-Provence, France; B.A. University of Miami; Master's Degree in French Civilization, Sorbonne, Paris. Arts editor for a national magazine, Johannesburg, South Africa. Is presently collaborating on research projects for ICCROM.

'Years subsequent to 1950 will be a critical period in museum history because of resumption of building that had been in suspense during the war. The years in which work had been suspended provided an opportunity for consideration and criticism of what had been accomplished, and reflexion on what shall be done in the future.'

(*Museum*, Vol. IV, 1951)

On the occasion of *Museum*'s fortieth anniversary, our thoughts turn back to the period in museology that witnessed a major evolution. It was an era symbolized by the very creation of this magazine—the affirmation of the growing presence of museums as a positive force in influencing society and its future.

A product of their times, museums reflect the economic, social, and political trends of the societies by which they were conceived. The post-war period marked the beginning of a new epoch characterized by: closer international contacts (fewer ties with tradition); a search for identity through the community; and a dominant spirit of optimism (the incentive to create a new and better future, and faith in technology).

These phenomena were translated into the museum world through: the broadening of the profession to include science and industry; a wider range of publics with greater attention to their needs (while maintaining focus on the collection): and the increased number of new museums. With fundamental goals set forth, modern architecture was to capture and relate this impetus into form and substance.

The purpose of this issue

The purpose of this issue of *Museum* is to examine those goals, to determine whether they have been achieved or not, and to allow the reader to benefit from mistakes and workable solutions resulting from such an analysis. Its compilation has endeavoured to reflect an informative and constructive approach.

Various museums were selected to represent this period, based on the following criteria (when possible):

Museums selected are modern buildings constructed from twenty to forty years ago, built for museum purposes only. Museums located in old buildings were not considered.

The choice of museums represents an equitable geographical distribution.

The choice of museums represents various kinds of collections (ethnological, archaeological, picture, specialized and varied).

Each museum selected has been discussed in at least one previous article published in *Museum*, to which the reader can refer if necessary.

Authors were requested to make an objective analysis of the museums in question, while examining more specifically the individual elements of the building, the public, the collection, and the staff.

Based on the content of the texts as presented in this issue, and on documentation consulted during research for its compilation, we have attempted to summarize various tendencies, in order to consider the following questions:

What aims were defined by museums created during this period, and have they been achieved?

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What problems are revealed on examination of the evolution of individual elements of these museums?

Can we successfully create museums in the future?

When requested to review the goals of the selected museums, the authors usually referred to philosophical aims defined in terms of: (a) the desire to create a centre for cultural exchange and communication; (b) the reaffirmation of cultural identity; and (c) an attempt to integrate the museum with its environment.

These goals seem to have been attained. In some instances, however, the consequences of faulty architecture have negated even those objectives (as will be discussed later).

Often the time-lapse between the conception and the realization of the building has been so great that initial goals have been modified, changed, or even abandoned, resulting in a museum that no longer corresponds to initial needs, whether philosophical or practical. In other cases, the execution of the building has not been of as high a quality as its conception, reflecting excessive optimism and the inability to translate ideas into structure.

As Emile Biasini (first president of the public establishment in charge of the Grand Louvre) recently stated, 'Architecture should not be theatrical but useful.'[1] In contrast, the design of museum buildings in the post-war period suggests the prevalence of form over function. The attempt to illustrate modern architecture with disregard for the practical requirements of the museum has led to numerous problems. Flooding and leakage; internal pollution; mistaken and/or poorly calculated space allocation; uncontrolled natural lighting; lack of provision for future expansion; and disregard for immediate or future cost of maintenance are but a few of the woes that have afflicted these museums. The installation of air-conditioning systems, considered the culmination of the museum director's dream, soon became a nightmare when found to be the cause of damage to or destruction of the museum's collection.

The desire to integrate the building harmoniously with the environment has also resulted in complications. Low or flat ceilings designed to correspond with requirements imposed by surrounding buildings or landscape have caused rain leakage and cramped exhibition space. The popular use of skylights has resulted in inadequate or uncontrolled lighting.

The damage caused by faulty architecture has affected almost every fundamental segment of the museum. Efforts concentrated on rectifying these mistakes have hindered the efficiency of the museum as a working entity.

Those museums under state control maintain a rigid system of personnel employment, impeding the recourse to qualified technicians, with unusual skills, for example. Privately owned museums experience difficulty in maintaining a balanced budget, and have become less self-sufficient.

The permanent collections have generally experienced a healthy evolution. The essential problem has been lack of exhibition and storage space due to unforeseen increases in the size of the collection. This can be explained, in part, by the numerous archaeological finds which have expanded the number of objects available to museums. However, this often dramatic miscalculation has been a minor consideration for the architects, who seem sometimes to have forgotten that a museum also houses a collection.

Positive and negative factors

The public has enjoyed a satisfactory rapport with the museums analysed, but insufficient staff for public relations has limited the possibilities of optimum results. It is interesting to compare the amount of space allocated to temporary exhibitions in the past, to that which is included in projections of future additions or renovations. In some cases, there seems to be a change in the public's taste (more attention directed toward the permanent collection).

This revaluation of museology's relatively recent past has necessarily required reflection by museum experts of the present. The insights and attitudes expressed by those who have discussed the museums in question have led us to ask, 'Are we mature enough to express and accept self-criticism?'

Although we recognize the validity of examining the positive factors of any critique, reluctance to explore negative aspects, the tendency to expound upon vague concepts instead of focusing upon the facts, and unwillingness to inform readers concerning malfunctioning of museums, are also realities (perhaps particularly in articles commissoned, but not received). In several cases authors had to be urged to provide information based on concrete statistics. Along these lines, the admirable precision and openness demonstrated by Rosanna Maggio Serra must be underlined, and seen as an example.

It is high time to shed post-war optimism in order to identify and confront real problems that affect: (a) effective storage, exhibition, and conservation of museum objects; (b) satisfactory management and operation of the staff; (c) successful maintenance of the building with consideration of present and future cost; (d) the building and its role (to be redefined not as a superficial frame and a source of destruction, but rather as an incentive for expansion); and (e) the guaranteed functioning of the museum as a whole.

Ideals that have served as a stimulus for creativity and improvement must be combined with a realistic approach to securing a sound foundation for museology. If the very building that symbolizes those ideals and protects the irreplaceable objects of our heritage proves to be unstable, what can we expect from the future?

Looking ahead, to conclude, any realistic projection will entail serious reconsideration of all these factors. Maturity implies the assimilation and utilization of experience. The past must serve as a basis for further advancement. Only if we both recognize and accept our errors will we be able to ensure that museology not only overcomes the risk of stagnation but also prospers and matures into an effective vehicle of communication, stimulation and discovery. ■

1. *Le Figaro*, 25/26 March 1989.

National Museum, New Delhi: achievements and problems

Om Prakash Agrawal

Over thirty years of conservation experience, first with the Archaeological Survey of India, and subsequently in the Conservation Laboratory, National Museum, New Delhi, of which he became Head in 1967. Head of the National Research Laboratory for Conservation of Cultural Property, Lucknow, since 1976. President of the Museums Association of India since 1981, and of the Indian Association for the Study of Conservation. Several articles and publications, including editorship of *Journal of Indian Museums* and *The Conservation of Cultural Property in India*. Member of *Museum*'s editorial Advisory Board.

It is hard to believe that New Delhi, the capital of India for so long, did not have a museum worth the name before 1949. It was then that the National Museum was created with an exhibition which was first arranged in some halls of the Rashtrapati Bhawan. The Indian art objects brought for this exhibition formed the nucleus of the collections of the National Museum. Now the collection has well over 200,000 objects. The entire collection of objects from Central Asia brought by Sir Aurel Stein was transferred to the National Museum in 1958. The Indus Valley collection of antiquities was also given to the National Museum by the Archaeological Survey of India. Today, the museum can be counted as a leading museum of Asia as well as India.

After India's independence in 1947, some archaeologists and noted scholars mooted the idea of a National Museum of India and pursuaded the Government of India to establish the museum. It is difficult to say what were the original aims of the proposed National Museum. National reconstruction, through educational and cultural uplift was certainly one of them. Dr Moti Chandra writing in the first number of the *Journal of Indian Museums* (1945) stated: 'In this building of a comprehensive scheme of all-round education which provides for the proper training of both mind and body, there should be a seventh room aiming at the cultural educating of Indians, which only the museums run on scientific lines could provide.'

In 1960, the exhibitions moved to a building specially constructed for the museum. Coming to the new building provided the museum with the opportunity to have other programmes, besides the exhibitions. In the initial stages, it was lucky to have the guidance of art historians and museologists, all connoisseurs of art and able to select the best art objects for the collections. The arrival of Dr Grace Morley as the Director of the National Museum in 1960 added a new dimension to is development, and its programmes. It was with her arrival that the Museum for Education Movement started in India. How far has it been successful?

For schoolchildren, circulars were sent to schools and colleges requesting them to send students to the museum. Attempts were also made to establish links with the teachers to give them an orientation to the museum. This did not, however, meet with any great success. In recent years, daily gallery talks at fixed times by the keepers and other technical staff were also arranged, but it was found that the attendance at the talks was rather thin. They have now been given up.

The National Museum now arranges an art-appreciation course in which there are lectures by eminent scholars on the history of art, and who suggest ways of looking at art objects. This course is very popular and successful, but is mostly limited to an élite public. Apart from these efforts, the museum is yet to evolve any well-thought-out educational programme. Communication with the public has thus remained problematic, because it seems that not much thought is given to the needs of the general public, according to different levels of understanding. For most people, it is not possible to comprehend the various schools of art or the periods to which particular art objects belong. They may be more interested to know the story with which an art object is connected, or that it is depicting.

Children come in large numbers, but quite often are taken through the galleries in a line, sometimes pausing for only a moment before the showcases; then just

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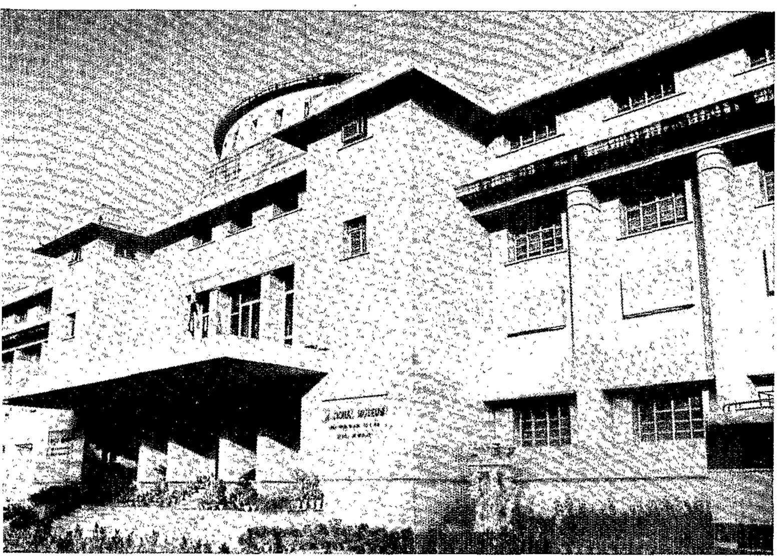
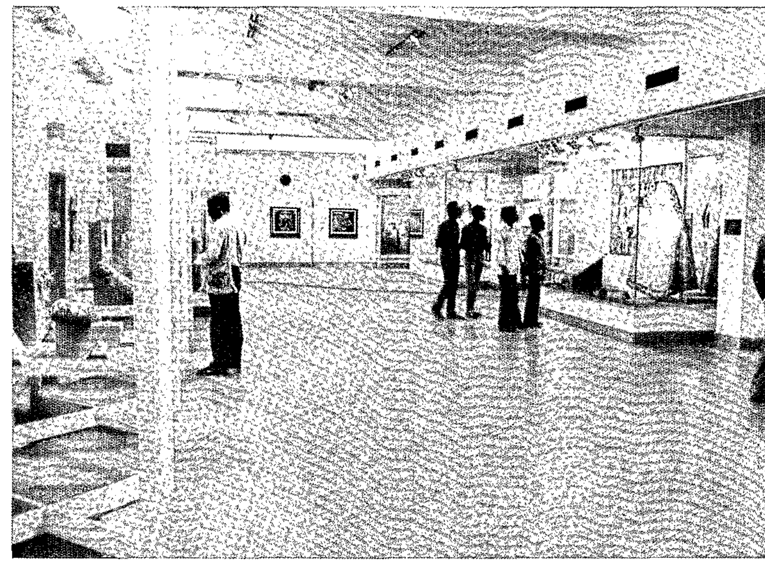
A view of the National Museum conservation laboratory.



The imposing building of the National Museum, New Delhi.



The air-conditioning duct in the centre of the hall: an afterthought that divided it into two narrow parts.

All photos by courtesy of the author

marching on. The National Museum's efforts to link the museum visit with the educational curriculum has yet to bear fruit. The museum does try to encourage students to work in the galleries, sketching or studying objects. Art students take advantage of this, but it is difficult to say whether their presence is linked with their curriculum or is only sporadic.

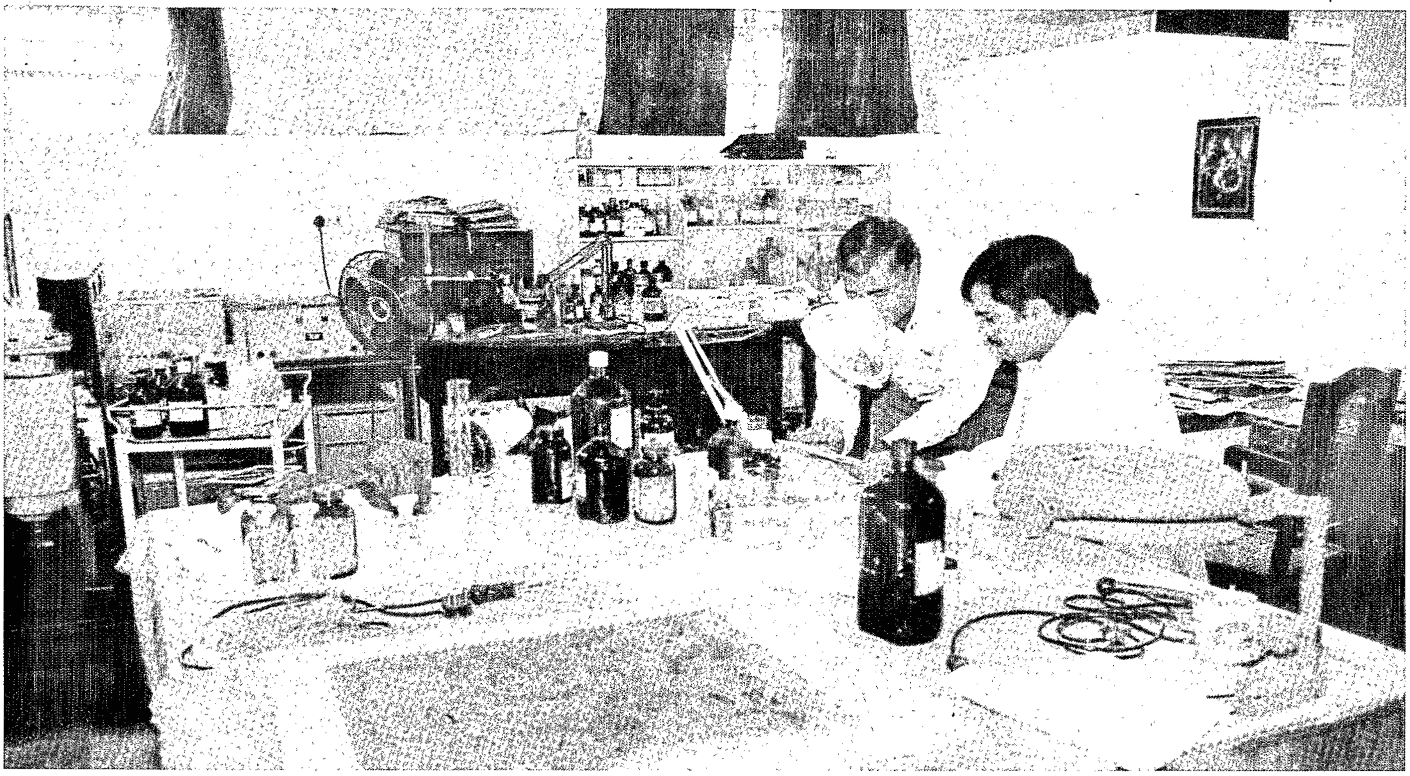
Although the need to communicate was recognized, the need for the preservation of cultural heritage was also uppermost in the minds of the founders of the National Museum.

The building; space distribution

The National Museum is housed in a very beautiful and imposing building. The exterior of the building has been constructed using traditional materials such as buff and red sandstone, which was very popular in some Mughal and early Indian buildings. To a certain extent, the building served the purpose of the museum, particularly providing space for the exhibitions. The halls were large and could be partitioned to make smaller galleries. As regards space distribution, roughly half is for exhibition, one-tenth for the laboratory, one-fifth for administration and one-fifth as workrooms for carpentry, etc.

There were, however, some glaring deficiencies which certainly diminished the total impact of the museum. I remember that in the early days, the director and the staff were struggling hard to find enough space for the various activities. The situation was aggravated because of the dearth of funds at that time. The entire building as planned by the architect was not built at one time. There were to be at least four phases. The first phase consisted of only about 55 per cent of the total area envisaged by the architect. The result was that many essential services which should have been present from the very beginning were not provided for in the first phase and makeshift arrangements had to be worked out. There was, for instance, very little space for the administrative staff. Rooms had to be created in the corridors by erecting wooden partitions for the director and the keepers of the museum.

There was also no space for a conservation laboratory in the first phase. The need for one was none the less recognized early on, and a hall meant for some other purpose was handed over to the laboratory. I recollect that in the initial period of the allotment of space, the laboratory was to be set up in the basement, which in the event would have been a disaster. When the activities of the laboratory grew, the museum canteen was closed down and the space thus vacated was also given over to the conservation laboratory.



The National Museum has good storage areas for its reserve collections. Storage for paintings, textiles, Central Asian objects, decorative art and ethnological objects was designed with care. In fact these storage areas were luckily installed at the very beginning of the shift of the museum to its new building in 1960. These facilities have ensured that the art objects are well taken care of.

Whether the exhibition galleries served the purpose for which they were created has always been a vexed question. Commenting on this aspect, Mrs Smita J. Baxi, the first Keeper for Display in the National Museum, a trained architect and designer later to become the Director of the National Museum of Crafts and now retired, remembers the challenge thrown up by the design of the exhibition halls. She mentioned that

> there were windows at a rather low level in the halls and thereby a lot of precious wall space was lost. Furthermore, the placement of the windows was not systematic, in the sense that there could have been a window in one bay and then no windows in the next two bays and then another window, and so on. In such a situation, effective exhibition design was difficult.

Mrs Baxi further commented that

> when the windows were blocked we had to depend on artificial light, and thus in some galleries, like the Bronze Gallery only artificial light was available. In case of light failure, which is not infrequent, there was total darkness in this Gallery.

Indeed the problem of lighting failures has still not been solved fully. Emergency lights start functioning if there is a power failure, but that is only as a general lighting, not suitable for most exhibits.

On the recommendation of some display experts, spotlights were fixed in the Bronze Gallery. These spotlights were aimed towards the walls and the display possibilities were thus very much restricted. Hanging lights were originally installed in some galleries, but were very ugly. Later it was decided to build a system of troughs so that indirect lighting could be obtained.

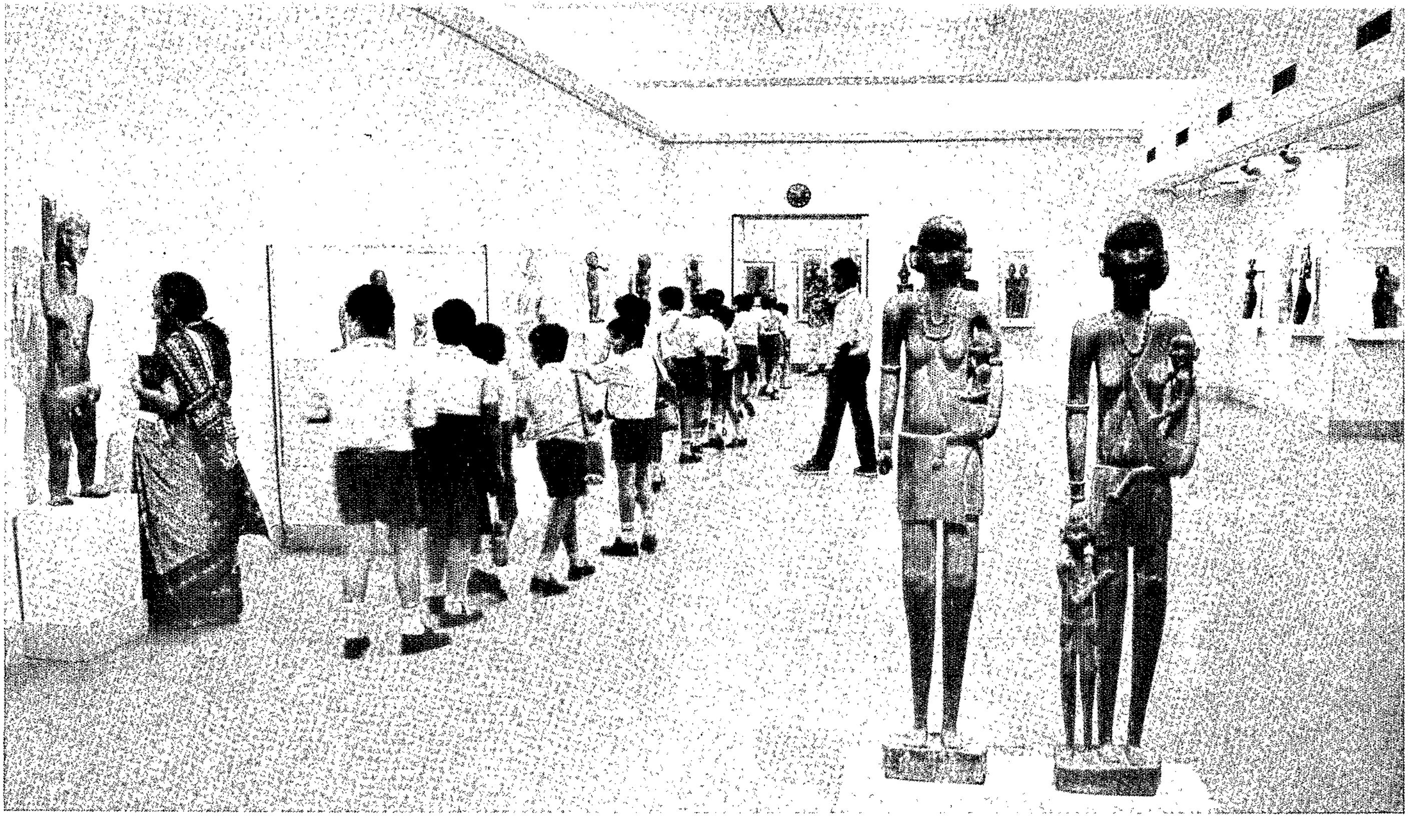
Air-conditioning; conservation; publications

The building was not originally designed for air-conditioning. It was not foreseen at the outset because the architect was not aware of the need for it, and had no interaction with the conservators when the building was being planned. Even when in 1972 the plan for air-conditioning was approved, the engineers thought that air-conditioning was required only for the daytime. However, consultations with the conservators changed that attitude. When a decision was finally taken to air-condition some of the galleries, ducts for air-conditioning had to be put up inside the halls fixed to the ceiling. For this purpose some columns had to be constructed to support the ducts. The result was that the exhibition hall was divided into two parts, and thus instead of having a large hall two narrow galleries came into existence. Flexibility required for display was thus sacrificed. Furthermore, plant-rooms for air-conditioning and electrical installations had to be constructed inside the halls and thus there was a further loss of valuable exhibition space.

On the question of circulation there was also some difficulty because there was only one entrance/exit to all the galleries on any given floor; therefore, visitors had to pass back through all the galleries before they could get out. The design of the building is such that it would be difficult to make any large-scale changes in this pattern.

A defect in the location of the National Museum building is its proximity to a road; it is so very close, in fact, that there is not even a parking place for vehicles. The cars, buses and scooters of staff and visitors have to be parked on the pavement outside alongside the road. This was only perceived as a problem after the building was already in use.

As for utility spaces, there was no place foreseen to prepare exhibitions. The museum faces great difficulty when the exhibitions are to be sent out. This is



School pupils trooping through one of the galleries.

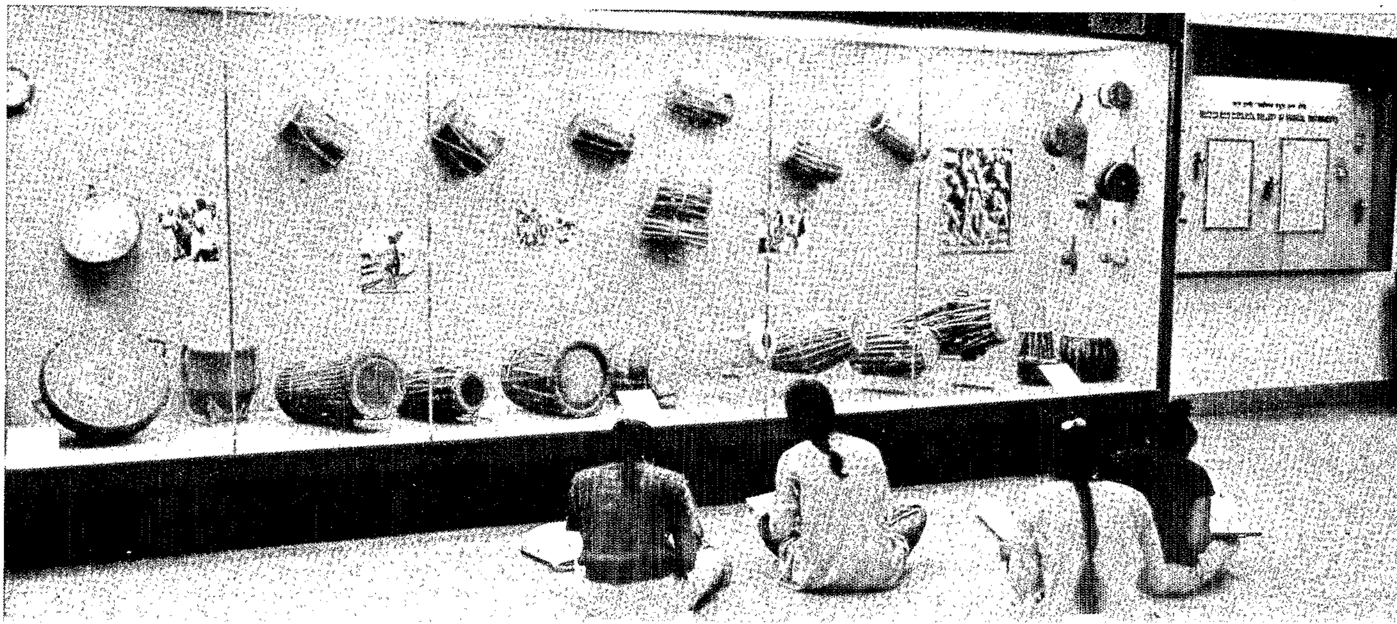
very frequent because, being the premier institution of India, the National Museum has to shoulder this responsibility regularly. Packing of exhibits has thus to be done in the rotunda, in full view of visitors; sometimes a temporary partition is put up to block the view.

The museum has done very well in the area of conservation. It has an excellent conservation laboratory, with well-trained staff, proper equipment and solid expertise. The conservation laboratory serves the National Museum, and is also called upon by other institutions to help them in conservation matters.

The National Museum has an active publication programme including a number of prestigious materials. Unfortunately, simple publications which could serve the needs of the general public have yet to be published. A small guide-book, now out of date because it was prepared at least two decades ago, is none the less to be re-issued in an up-dated edition. The museum is also planning to publish catalogues of some important collections, though so far they have not appeared. The museum has prepared one-page information sheets for some of the important galleries. Such sheets for all the galleries, written in simple language, would be desirable.

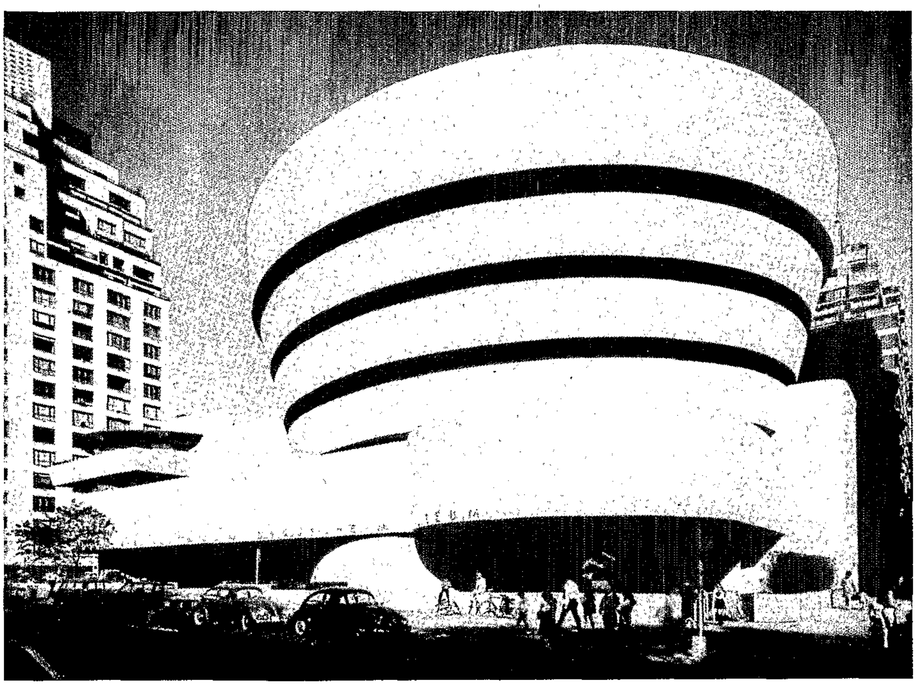
In conclusion, it could be said that there are many achievements to the National Museum's credit, but that it needs to give a push to the main idea of such a museum, namely reconstruction of the nation through communication with the public. This is indeed a difficult task, particularly in an art and archaeology museum, but it has been achieved in many museums by innovations such as the production of special kits for children, arranging tailor-made programmes for students, bringing out publications and designing exhibitions in such a manner that they are able to communicate effectively to the general public. I believe that such efforts are within the reach of the National Museum as well. ■

Art students sketching some of the exhibits: part of their curriculum or a sporadic pastime?



NEW YORK'S GUGGENHEIM:

AN ESSAY IN RESPONSIBLE POPULISM



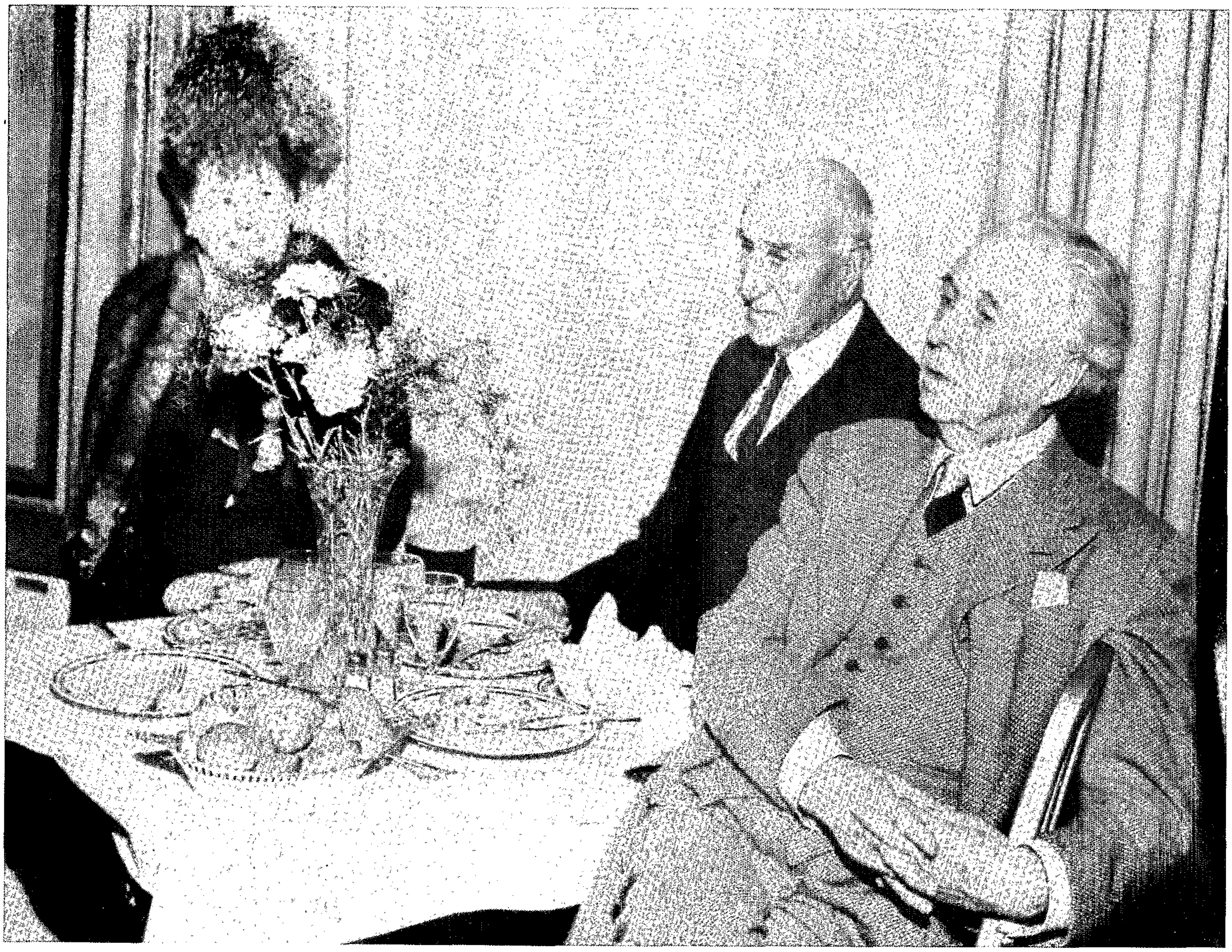
Robert E. Mates

Exterior view of the Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York, around 1959.

Thomas M. Messer

Served as director of the Solomon R. Guggenheim Museum from 1961 to 1988. Since 1980 he was concurrently director of the Peggy Guggenheim Collection and of the Solomon R. Guggenheim Foundation, which operated both these museums. He remains associated with his institution as a trustee of the Foundation.

It is not easy to evaluate the aims of New York's Solomon R. Guggenheim Museum (known familiarly as 'the Guggenheim') since these have only gradually developed over a period of decades during which they have also undergone radical changes. But it is clear that virtually from the beginning of its now fifty years of existence, goals and objectives were only very approximately defined and, furthermore, were understood very differently by different people. Baroness Hilla Rebay, the meritorious founding director of the Museum of Non-Objective Painting (precursor to the present Solomon R. Guggenheim Museum), had a vision with quasi-religious, distinctly spiritual overtones—a temple inhabited by muses who favoured abstract, non-objective painting. Her initial enthusiasm for Frank Lloyd Wright's blueprints was based on a spiritual kinship between her (as the Guggenheim's first director) and the architect even though the latter made no bones about his priorities that rather relentlessly favoured the sublime in architecture over the building's utilitarian needs. His programme remained awkward in terms of everyday needs, but on the other hand translated easily into a 'memorial' concept that was meant to honour the institution's founder, a concept in which his architectural achievement would play a dominant role. It was also not incompatible with



Courtesy Hope Associates, Corp., New York

Left to right: Hilla Rebay, Solomon R. Guggenheim and Frank Lloyd Wright at a luncheon celebrating plans to build the museum in 1943.

Rebay's exalted notions according to which two-dimensional masterpieces (but no sculpture) would fill and adorn spaces carefully sheltered from the noisy vulgarity of the outside world.

Solomon R. Guggenheim died in 1949 and his friend Hilla Rebay departed shortly thereafter so that the time for a re-evaluation of fundamental directions was ripe. Restructuring came swiftly in the wake of the appointment of James Johnson Sweeney, my immediate predecessor, who obtained the trustees' permission to abandon the non-objective dogma and to rename the museum accordingly. The Solomon R. Guggenheim Museum, freed thus from stylistic fetters, assumed its role as a modern museum for painting and sculpture. Wright's plans, then far advanced, therefore came under scrutiny by a professional director whose active programme required facilities not originally foreseen. A conflict between architect and director thus became inevitable and shortly assumed seemingly titanic dimensions. Hidden behind the dispute, which was in fact often trivial, were fundamental differences about the nature of the institution which the architecture of course needed to serve. At stake was nothing less than the definition of a museum that had passed its embryonic stage and strove toward major status.

This goal was clearly not achievable without shedding the original restrictive format that would have held the developing museum within a period-room concept. But despite the broadening of its purpose, the museum during this transitional period remained élitist in the positive as well as negative sense of that term. The basis for selections and programming was *quality*, undiluted by stylistic considerations as the famous purchase of Cezanne's *Man with Folded Arms* demonstrated dramatically. It also remained small both in actual size and in public appeal, for the absence of an easily identifiable building kept much of the institution's light hidden under a bushel.

This situation changed abruptly with the completion in 1956 (no less than thirteen years after the original commission) of Frank Lloyd Wright's monument on Fifth Avenue. The building, as then revealed, bore some resemblance to the initially-envisioned temple of the muses as well as to its alternate image, the memorial museum for Solomon R. Guggenheim. But at the same time its broadly public purpose, one might say its 'democratic soul', was inherent and visible in the structure's size and location as well as in the open and accessible ramp spaces that more than any other single feature identified the new Guggenheim in the public mind. It is only fair to state that the aristocratic, often arrogant American architect did have deep-seated democratic commitments within his complex makeup. His Guggenheim is clearly a museum for the people whom the open spaces welcome in great numbers without crowding, or obscuring their vision. It is, in fact, a building in which nothing can be effectively hidden and in which all public spaces are equally accessible and desirable. Even the preparatory phases of an exhibition, usually considered backstage operations not for general observation, are necessarily carried out in full view of those who watch from ramps above or below; no curtain can be interposed nor can any door disguise the procedure.

Whether deliberately or not, the stage was set for the Guggenheim to extend itself beyond its sheltered past toward a responsible populism in which the building played no small part. To effect such a transition, to become a museum with a didactic purpose that would consciously address its many visitors, thus became the stated objective of the institution's trustees and of its new director once the building opened to crowds that were immediately huge.

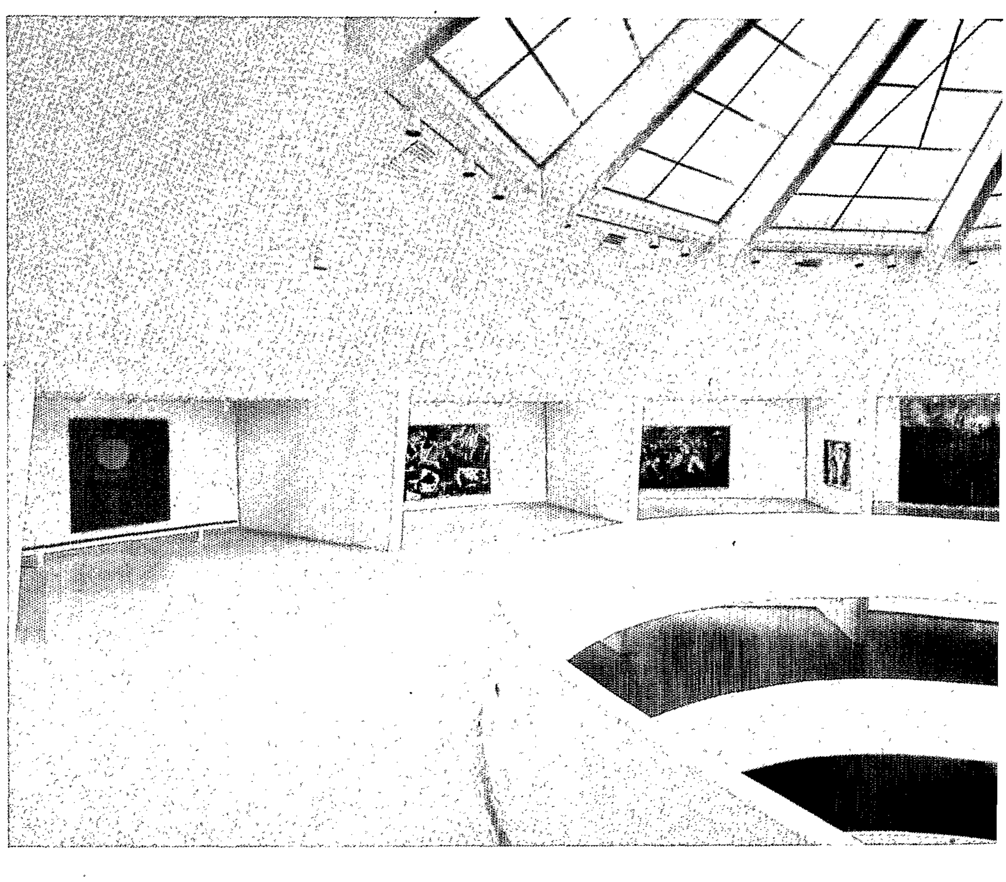
Major status; money problems

What, then, is the position of the Guggenheim half a century after its creation and a third of a century since the inauguration of its present building? I believe that its major status among modern art museums in the world would not be disputed. To justify such a claim one could point to its continuous operation in a building which, detractors notwithstanding, has recommended itself to hundreds of thousands of visitors every year since it came into eixtence. Administratively, the Guggenheim has enjoyed more than average continuity of personnel both among its trustees and its staff. It passed its fiftieth anniversary with, in office, only the fourth president and the third director, and has relied upon a team of curatorial and technical specialists with many years of capable and devoted service at the museum to their credit.

The situation is distinctly less rosy in financial terms, since the general devaluation of funds and the dramatic increase in services and activities have made it increasingly difficult to maintain balanced budgets. As late as 1960 the entire operation was covered by the then-existing endowment; now, less than a quarter of a vastly enlarged annual operation can be so covered. Since at present the balance of needed funds comes through earned income as well as through support from outside sources, the institution has lost much of its self-sufficiency, a fate it shares with most endowed museums in the United States.

The museum's programme—its collecting, exhibiting and publishing—has by and large held its own even though no one would seriously argue that the financial strictures mentioned above could not have inhibiting effects. Still, the objectives that were indicated at the time of the move into the new big building—a commitment to both quality and quantity—have remained in force, and the results of their pursuit were convincingly demonstrated in the collection survey celebrating the Foundation's fiftieth anniversary in 1987. Seen on this occasion was a collection much enriched and extended, reaching from impressionist and post-impressionist times through the

David Heald



Installation view, *50th Anniversary: Post-war European Painting,* December 1987.

pioneering phase of modernism and further, past the creatively rich period between the two world wars into the post-war era, to end with the most recent artistic production of our own time. What, in other words, started as a predilection for an important but narrow aspect of modernism has now broadened into a massive stream in which this century's exemplary painting and sculpture reflect themselves through gifts and purchases of unquestioned importance. Such a result could not have been reached without a vital exhibition programme which, through the years, provided the reservoir for acquisitions. Nor could the museum have assumed its present significance without the serious and continuous collection research that has resulted in publications which are the envy of the profession.

To support what may sound like self-praise I would like to quote at length pertinent passages from a review by the New York art critic Hilton Kramer, written for *The New York Observer*, 30 November 1987, on the occasion of the Guggenheims' fiftieth anniversary exhibition:

> The exhibition that Thomas M. Messer has mounted at the Solomon R. Guggenheim Museum under the title, 'Fifty Years of Collecting: An Anniversary Selection', is undoubtedly one of the best shows this museum has ever given us. It is also one of the biggest: more than 400 objects drawn from both the Guggenheim's own permanent collection and the Peggy Guggenheim Collection in Venice. With its glittering roster of works by Paul Cézanne and Pablo Picasso, Vassily Kandinsky and Piet Mondrian, Constantin Brancusi and Alexander Calder and many lesser lights, it is the kind of show that everyone with an interest in modern art will want to revisit many times...
>
> The scope and variety of the works on view are also a good deal wider than we normally tend to associate with the Guggenheim. In the old days, when it was called the Museum of Non-Objective Painting, the Guggenheim would never have bought or even shown a marvelous picture like Henri Matisse's *Italian Woman* (1916), which entered the collection only five years ago.
>
> The museum's first director, the Baroness Rebay, had some very fixed notions about the morphology of modernist art, and the collection was formed accordingly. Matisse, so ineluctably representational in his pictorial vision, was but one of the many masters excluded from the sacred precincts of the 'non-objective'. Rebay was nothing if not doctrinaire in her outlook. It was thus the task of her two successors... to rescue the Guggenheim from the sectarian aesthetic-interests that Rebay had imposed upon it. Their task, in other words, was to bring the museum into a more reasonable alignment with the mainstream of modernist art...

Such assessments have been reinforced by other critics, but it must be stated in fairness that they are not unchallenged. A rather persistent negative opinion charges the Guggenheim with remoteness from the issues of our time, with lacking involvement in the contemporary scene and with an international orientation that is carried out at the expense of concerns closer to home. Such criticism is not new and undoubtedly has some basis in fact. *Museum* carried such opinions as far back as a number published in 1972, in which Michael Kustow, among other things, wrote as follows:

> The Guggenheim Museum is a model—and an admirable one—of the well-financed modern art centre enjoying much prestige in a prize situation in a major metropolis. Yet it is not merely on the material, physical level that it may be fearing to be outstripped by the latest developments in art.... It is also on the conceptual level, the level of ideas about what constitutes an exhibition, an art-show.
>
> Take another look at the list of exhibitions mentioned by the Guggenheim as 'among the most important of the past five years'. Predominant among them is the homage to one man or the survey of a nation's art, which usually means choosing six or eight one-man shows and giving the result an umbrella title. Creative programming is certainly to be seen in the pairing together of Picabia and Carl Andre, for example. But there is very little sense of the pressure of self-questioning (including political and social self-questioning) which... began to infect art and artists in the late sixties.

Internationalism: an article of faith

As should be evident from the historical sketch with which this article began, the Guggenheim stood, from the outset, somewhat apart from the mainstream in the art world. It was, chronologically, the third of the three major Manhattan institutions devoted to modern art, having been preceded by the Museum of Modern Art (MOMA) established in 1929 and the Whitney Museum of American Art that came into being in 1933. From the outset, it contrasted quite clearly with both. MOMA was created as a broadly-gauged institute of modernism in which architecture and design, the graphic arts, film and other kinetic media among many other pursuits were, in principle at least, held equivalent to painting and sculpture. The Guggenheim, on the other hand was conceived as a non-departmental museum, originally only for painting and, since its reorientation in 1952, also for sculpture. As for the Whitney, its intentionally national confines make it wholly different from the Guggenheim, whose internationalism has been strongly emphasized throughout its history.

Internationalism, as an article of faith but also as translated into personnel policies and programming, remains one of the Guggenheim's most emphatic attributes. It also continues to irritate an art world which, particularly after the victorious emergence of the new American painting in the post-war era, reduced its foreign commitments to the point of benign neglect. For an institution with European roots as strong as ours it was natural to carry pre-Second World War interests into the next generation. The result was an exhibition and acquisition programme which, in addition to featuring many American artists, did what very few other than we deemed worth undertaking. Major reviews of the work of Bacon, Hamilton, Jorn, Aleshinsky, Fontana, Burri, Tapiez, de Stael, Michaux, Kolar, Bissier, Soto, Dibbets and Beuys, remained virtually the exclusive exhibition initiative of the Guggenheim, at least in New York City, while Dubuffet and Giacometti were shared with others. This record, enhanced by similar forays into Latin American art is pleasant to recall today, but it has also strongly contributed to our off-side image.

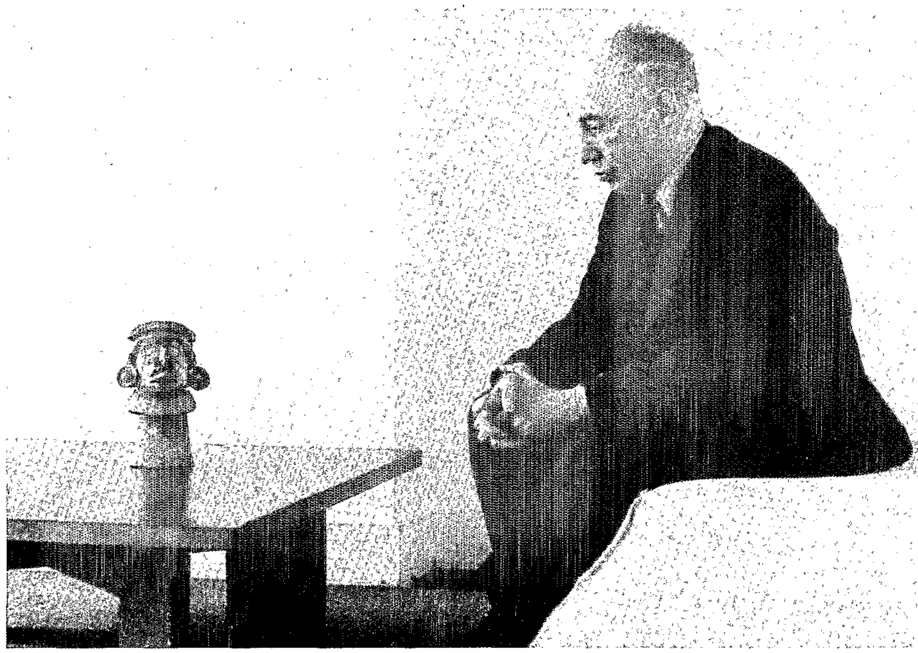
Perhaps more central to the sense of irrelevance that is felt by some critics of our policies is the Guggenheim's rejection of a more aggressively engaged social role. The above-quoted *Museum* article draws generally unfavourable comparisons between our institution and the Moderna Musset in Stockholm:

> However high the quality and artistic taste of the Guggenheim shows, they remain safely within the charmed circle of 'art'. The Moderna Museet's programme, realized on much less money (and consequently with much less 'polish'—the difference can be summed up in the contrast between Frank Lloyd Wright's spectacular 'exhibition machine' and those two naval hangars in Stockholm), nevertheless incites art to spill over into life, and vice versa. Sometimes polish and good taste can be a prison too.

This is perfectly true but it is also the traditional stance of the Guggenheim consistently to see its role in terms of a single-minded search for visual standards, albeit not without awareness of the power that shapes and images exert upon the texture of life at large. The relatedness of art and life is not called into question, but we have never been persuaded that they are or should be identical. As an expression *parallel* to life (to paraphrase Cézanne) we see art's indirect effects upon life as all the more potent for not being deliberate. It is, therefore, difficult to accept as liability something that we have never considered to be a valid institutional objective for ourselves.

But the issue goes further than this. Again, not unjustly, the Guggenheim is taken to task by its critics for maintaining a safe distance from the cutting contemporary edge and for often waiting too long before either showing or acquiring current art. We should be more 'with it', is the clear implication of this demand. Perhaps. But there are many institutions that are eagerly and successfully fulfilling such a role, mostly to the delight of artists, critics, collectors and dealers. Is it really obligatory for *all* of us to follow the same prescription? Is it not permissible to maintain a judicious wait-and-see attitude and to leave to others the whirl of desperate contemporaneity? Is there not an argument for a slower approach to the necessarily problematical values of the moment and are we not, in following such an approach, rendering a more responsible service to a particular section of the art public while admittedly withholding timely support from others? Obviously we have thought so throughout our institutional history, in which we have remained true to our inherited and developing standards.

This article was written at a moment when, so to speak, the guard was changing. It may therefore be read as the credo of an outgoing director, which does not bind the new and young succession in any way. For those, therefore, who find themselves in sympathy with the views expressed here the article may bring some justification for past actions and attitudes. For those who feel differently, hope lies in the changes that can be confidently expected in the years to come. ■

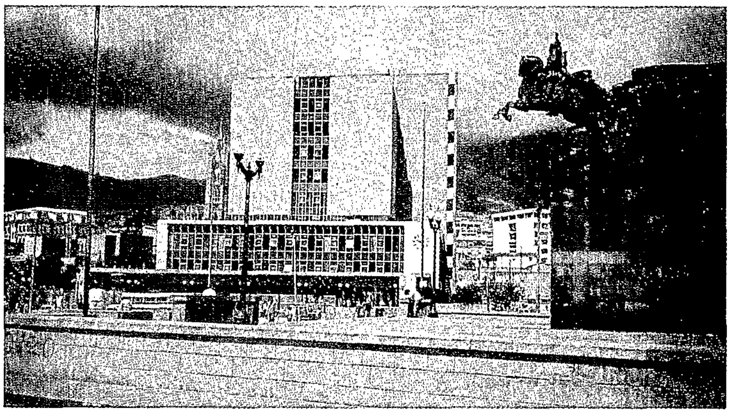


Herbert Matter

Second director, James Johnson Sweeney, in 1956.

Susan Lazarus

Third director, Thomas M. Messer, with Jean Dubuffet in 1974.



G. de Guichen

The Museum of the Central Bank of Ecuador: thirty years in the making

Hernan Crespo Toral

An architect and a leading figure in the world of the arts, the author devoted twenty-five years of his life to the Museum of the Central Bank. At present, he is Director of the Unesco Regional Office for Culture for Latin America and the Caribbean (Havana).

The outcome of a mission by a Unesco expert on museums and monuments, Dr Pedro Armillas, a leading Mexican anthropologist, was that the Central Bank of Ecuador (the national bank) acquired an archaeological collection of several thousand objects, including a magnificent collection of gold objects belonging to the country's pre-Columbian cultures. This occurred in 1959, thanks to an enlightened general manager of the Central Bank, Guillermo Pérez Chiribaga (whose name the museum now bears). He took the view that the state issuing bank, which was responsible for the country's monetary and credit policy, should help to promote the culture of the Ecuadorian people. Thus the decision was taken to set up the Museum of the Central Bank.

Planning continued for many years, and a special effort was made to ensure not only that the museum would fulfil its specific tasks of 'acquisition, conservation, research, communication and exhibition', but that it would also respond to Ecuador's social need to take pride in its own culture. Likewise, the museum acted out of a realistic acknowledgement that the country belonged to the Third World.

Ecuador needed to find its roots. The people needed to discover the riches of their ancient indigenous past (stretching back about 12,000 years), to remember what had come from Spain (and hence from the Mediterranean) and, finally, to learn about and recognize their mestizo, Indo-Hispanic, Hispano-Indian origins. Accordingly, the museum had to illustrate the cultural symbiosis that gave birth to Ecuador and enriched its development. It also had to fulfil another vital task: to assert the importance of the indigenous cultures—oppressed, ignored and despised by Ecuadorian urban cultures.

A further objective of the museum was to put the people of Ecuador in touch with works of art from all over the world. The Museum of the Central Bank became a centre of crucial importance, a meeting-place of national and international culture. Its temporary exhibition hall has housed exhibitions ranging from works of the École de Paris to African Art, not to mention engravings from the Albertina Gallery in Vienna and the Museum of Modern Art in New York, and works by Raoul Dufy and Alexander Calder. These events provided an excellent opportunity to bring such works to the attention of a wider public, especially students.

Museum (Unesco, Paris), No. 163 (Vol. XLI, No. 3, 1989)

The Central Bank of Ecuador building, Quito. The archaeological museum and the art gallery are located on the fifth and sixth floors.

The museum has paid particular attention to the needs of children and the indigenous population. For the first time, a Quichua-speaking guide reveals the importance of their past to indigenous groups in their own language.

Photo by courtesy of the author

Architecture and museography

The Museum of the Central Bank represented a completely new venture in the country, since it had to be installed on the fifth and sixth floors of a modern building designed for use as a bank. When built, it was planned to be temporary, but, as often happens in Latin America, it has now been 'temporary' for almost twenty years, and the Museum has had to adapt to existing conditions: an open-plan area, low ceilings (approximately 2.4 metres high), poor orientation of the building, excessive sunlight, great walls of aluminium and glass, the need to take lifts between floors, and inconveniently located toilets. The allocation of space is summarized in Table 1. The layout followed certain principles.

TABLE 1. Areas in the Museum of the Central Bank of Ecuador

Archaeology museum	m²	Art gallery	m²
Exhibition areas	600	Exhibition areas	750
Store-rooms	150	Store-rooms	120
Restoration workshop	60	Restoration workshop	64
Lecture hall	50	Administration	56
Administration and educational facilities	100	Lecture room	24
Rest areas	40	Thoroughfares, lifts and toilets	286
Thoroughfares, lifts and toilets	300		
Total area	1,300		1,300

Archaeology museum
First, an attempt was made to create intimate spaces which enclosed the visitor, eased the encounter with the exhibits and encouraged a feeling of discovery and a relaxed object-subject relationship (use of curved walls, woven screens and slides).

Second, the spatial layout was planned so that visitors would be obliged to see the items on display in their chronological order: 12,000 years of cultural history from the earliest human settlements in Ecuador until the Spanish conquest and the fall of the Inca Empire in 1532.

Third, the aim was to create spatial continuity. The walls were planned so as not to reach the ceiling, except in the case of those areas which needed to be isolated. Each display area had to open naturally into the next, so that they were visually and harmoniously linked together.

Finally, the materials used had, to some extent, to reflect the country's architectural tradition, but, while reminiscent of the past, they had also to be a clear expression of contemporary ideas.

Art Gallery
Maintenance of spatial continuity. Use of right-angled walls, panels contributing to visual continuity, iron grilles and balconies.

Formal use of materials to recall the traditional architecture of Quito, but employed dynamically in a modern context.

Incorporation of a view of the historical centre of the City of Quito into the display area on colonial art. The location of the building and the position of the museum on its upper floors made it possible to establish a link between the paintings and sculpture on display and the layout and architecture of the old city, that is, between the individual exhibits and their original context.

Breaking up the spatial continuum by clear shifts from one level to another and the use of different materials.

The art gallery was designed to preserve the concept of spatial continuity used in the archaeological museum and incorporates features reminiscent of the old-style architecture of Quito, albeit in a modern context.

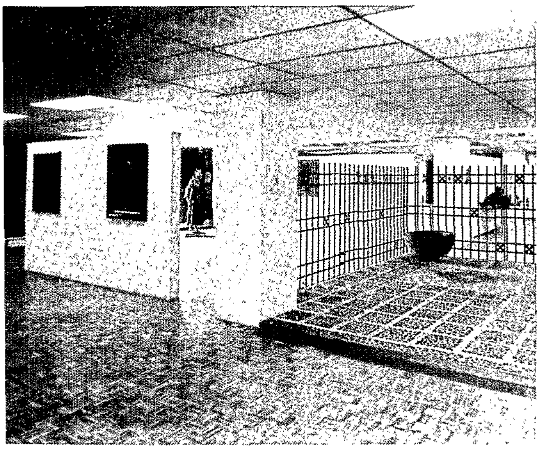


Photo by courtesy of the author

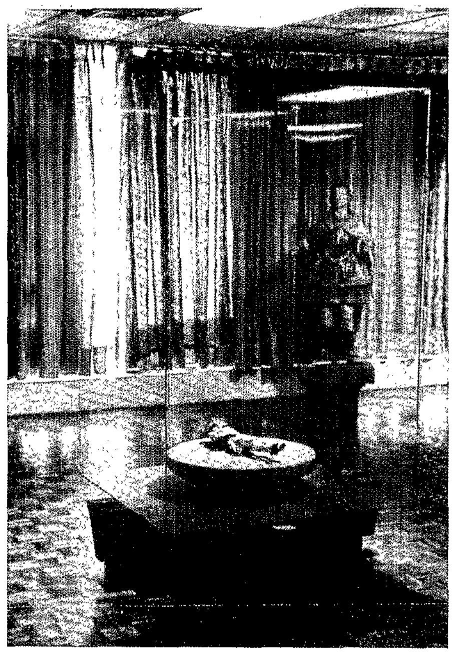


Photo by courtesy of the author

The display case is in keeping with the exhibit so that attention is fully concentrated on the object itself rather than on its surroundings.

Provision of rest-areas so that visitors could assimilate what they had seen and contemplate the exhibits in peace.

The Museum of the Central Bank was the first example of the use of scientific criteria in planning a museum in Ecuador, and it was therefore thought necessary to link very closely the concepts of ideology, message and transmission. The decoding of the message depended on how effectively the objects were displayed. This entailed:

Departing from the traditional system of displaying exhibits. Both didactic and aesthetic criteria must come into play. Information would be provided in such a way that the objects would be self-explanatory. If possible, it would be placed so as to serve as a prologue to the different 'cultures' in the case of the archaeology museum and as an introduction to the various periods, schools and movements in the art gallery.

Ensuring that most of the visits were guided, in view of the particular layout of the museum (including its location in the Central Bank building) and its educational role. Staff were specially trained to help different groups. For the first time in the country's history, a Quichua-speaking guide (Quichua is the vernacular language spoken by most of the Indian people) would be available to attend to people from the peasant communities in their own language and explain their origins to them. Besides specialists to give information to visitors in Spanish (the official language of the country) there were also guides able to help tourists speaking English, French or German. In the case of unaccompanied visits, the principle adopted was that the items on display must be self-explanatory.

Eliminating obstacles between the visitor and the object on display. The showcases should not be barriers to observation by the visitor, 'enclosing' the objects and their message. The metal framework was eliminated and the panes of glass were fastened together by a simple device: the panes had holes drilled in them by hand and were joined by nylon cords and then screwed together with acrylic corner pieces. The bases of the showcases, which often clash with their surroundings, were designed to blend in with the architecture: they were prefabricated reinforced-concrete structures into which panes of glass of the showcases were fitted.

Encouraging the visitors' discovery of the object and its meaning. In view of the variety of exhibits on show, it was impossible to adopt a uniform or standard type of showcase. Each case had to be in keeping with the object itself, so that the visitor's attention was totally concentrated on the exhibit rather than on its surroundings. Anything that helped to show the exhibit off to better advantage (bases, supports, mirrors, etc.) should blend into the background and be unnoticeable.

Displaying the object directly, whenever possible, though providing, of course, for the proper safety and protection of the exhibits ('psychological barriers' would be employed, as well as the installation of electronic detection systems against theft and fire and also manual alarms).

The lighting should be general (fluorescent, daylight), reinforced by direct lighting (incandescent) when particular features of the object needed to be emphasized.

It was decided to locate the store-rooms and workshops in the best-protected areas. Accordingly, the archaeological and art store-rooms were installed in areas not exposed to direct sunlight. It should be pointed out that most of the archaeological objects are ceramic and are therefore not susceptible to changes of climate. However, this is not true of the objects in the art gallery store-rooms, which largely consist of polychrome wooden carvings, paintings and furniture, and are thus very easily affected by climatic conditions. The workshops of both the archaeology museum and the art gallery were located on the corresponding floors, somewhat sparsely equipped and staffed by personnel with some basic training in conservation and restoration techniques, but without professional qualifications. Finally, as an adjunct to its exhibitions, which are central to its educational role, the Museum of the Central Bank fitted out a conference hall and lecture room with seating capacity for small groups.

Thirty years on

If we attempt to take stock of the situ-

Photo by courtesy of the author

The store-rooms of Colonial art from Quito, containing many examples of flesh-coloured and polychrome wooden sculptures, whose preservation raises major problems, mainly owing to temperature variations.

ation, looking back over the intervening years, it is clear that many of the basic principles underlying the initial design of the Museum of the Central Bank of Ecuador are still valid today. They may be described as the 'invariables' of museum planning. However, other aspects have changed at dizzying speed, just as technology has changed in the short space of thirty years.

The key role that the Museum of the Central Bank has acquired in the national culture in promoting the reinstatement and assertion of the country's cultural identity has inevitably led it to move into such fields as archaeological research, the preservation of the cultural heritage (both movable and immovable) and, above all, the rescue of any cultural property that was in imminent danger as a result of the greed of the international market for antiques, including those from Ecuador.[1] Consequently, it had to acquire private archaeological and art collections from the colonial and republican periods, when they came up for sale, as well as objects from clandestine excavations which would otherwise have been exported with the result that extremely important parts of Ecuador's cultural heritage would have been lost. The museum assumed responsibility for studying, preserving and making available to the public the whole of the immense heritage that it had saved. However, its facilities and premises soon proved inadequate. The layout of the museum had to be changed and, finally, it became necessary to find new premises outside the original building.

In the first place, the Education Department had to be given the necessary facilities: lecture rooms and children's workshops. The conservation and restoration workshops had to be greatly enlarged. The overriding need to preserve an ever-increasing heritage (some 30,000 archaeological objects and 8,000 other works of art) made it essential to construct premises for the installation of the facilities required and, above all, for training staff and teaching them special skills, both through fellowships abroad and with the technical assistance of international experts. The interest taken by the museum in the country's architectural heritage led to the establishment of a Department of Historical, Aesthetic and Architectural Research, and the role of the museological workshop was also strengthened with a view to increasing its activities and establishing provincial and on-site museums.

Finally, the premises of the Department of Anthropological Research also needed to be expanded still further, as there came a time when the museum was engaged in ten archaeological projects in the country, in addition to several ethnographic studies, with the result that laboratories were needed to deal with all the material being collected.

The upshot was that the museum, while retaining its initial nucleus in the main building of the Central Bank, spread outwards to form a network of subsidiary sections. Besides making its whole organization far more complex, this also called for a considerable expansion in the number of staff (from ten

1. See article on page 190—Ed.

people when the museum first opened to almost a hundred in 1985).

The museum was increasingly found to be too small and inadequate, and it was widely felt that it ought to have its own technically and scientifically planned premises where it could carry out under one roof all the activities mentioned above. At that point the Central Bank acquired a plot of land in a magnificent position on one of the hills of the city of Quito and, with the assistance of a multidisciplinary team, the architectural requirements of the new museum were drawn up and a national competition was launched for the submission of preliminary designs. For the time being, the museum is still housed in its original premises, although it is hoped that in the near future it will have its own building. Meanwhile, there are plans to move it temporarily to premises in the new building housing the Ecudorian Cultural Centre.

Other trends

Since the Museum of the Central Bank had to be adapted to fit into a building which did not offer ideal conditions for storing and displaying the cultural property making up its collection, major difficulties had to be overcome in order to maintain a stable microclimate which would not affect the objects. When the exhibition rooms were opened to the public it was seen that, in addition to the external climatic factors, people themselves changed the atmospheric conditions in the exhibition rooms. The lighting (mainly incandescent electric lighting), the low ceilings and the exposure to sunlight through the large outer windows of the building all affected the temperature and relative humidity. In addition, it must be borne in mind that there are wide daily variations of temperature in Quito: temperatures close to 0 °C, or below, in the early morning, rising to 25 °C at midday.

Sensors were used to indicate the actual environmental conditions. Strategically placed hygrographs informed us of any variations that occurred. It was discovered that one of the main causes of trouble was the rise in temperature when exhibitions were inaugurated or when the museum was visited by large groups of people. Short-term practical measures were taken to attempt to overcome the problem and, subsequently, an air-conditioning system was installed. Unfortunately, it proved impossible to install air-conditioning on the floors occupied by the museum, since this would have involved substantial alterations in the architecture, including the façades of the building. Practical steps to deal with the rise in humidity, when necessary, such as the use of receptacles for water, evaporation through heating, etc., helped to alleviate the problem. In the case of the store-rooms, especially for the art collection (which, as already stated, contained flesh-coloured and polychrome wooden statues, furniture and paintings), particular care had to be taken to maintain a constant microclimate. Regular visits by specialized conservation staff helped to keep the climatic problems under control, combined, of course, with frequent inspection of the works in order to attempt to prevent damage by mildew or vermin.

In my view, conservation is one of the problems that warrants careful attention in the process of planning and building the new museum. A museum must guarantee the continued existence of the objects by providing a suitable microclimate, both in the exhibition rooms and in the store-rooms. Never again, I hope, shall I experience what I once saw in one of the world's most modern museums on the day of the splendid opening ceremony, attended by a large number of people, in one of the exhibition rooms: behind the scenes, attempts were being made to 'maintain climatic conditions' by means of a large block of ice placed on a table, with a fan working full blast behind it to provide 'ventilation'!

In conclusion, I think it may be said that, thanks in part to the way in which it has evolved, the Museum of the Central Bank of Ecuador has made a valuable contribution to the culture of the country. Its historic mission has been to work towards the discovery and affirmation of a people's cultural identity. The achievements have been the result of the vision of a multidisciplinary team of people who firmly believed in what they were doing and deeply loved their work. Furthermore, the museum stands as convincing proof that economic management and cultural administration are fully compatible and indeed essential, and that the authentic development of a people must include its cultural dimension.

[Translated from Spanish]

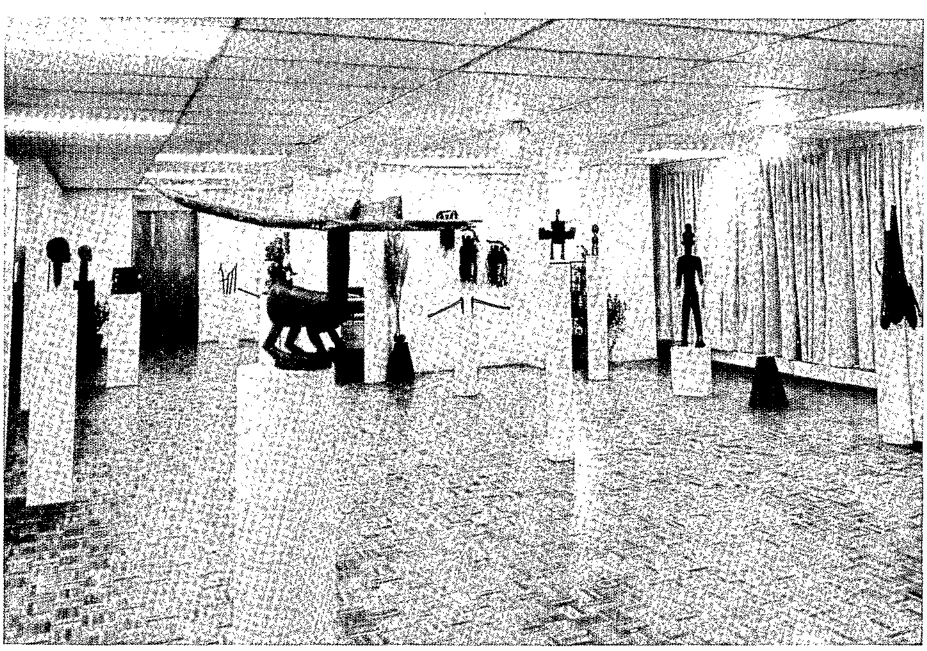


Photo by courtesy of the author

A window on the world. The museum's temporary exhibitions opened up new horizons to the public: modern Latin American art, the École de Paris or, in this case, African art.

The Exploratorium of San Francisco twenty years later

Victor J. Danilov

President Emeritus of the Museum of Science and Industry in Chicago; was President and Director of the Chicago Museum for fifteen years and served as President of the Association of Science-Technology Centres. Currently Director of the Museum Management Program at the University of Colorado. Has written eleven books, including *Science and Technology Centers* and *Science Center Planning Guide.*

All photos courtesy of the author

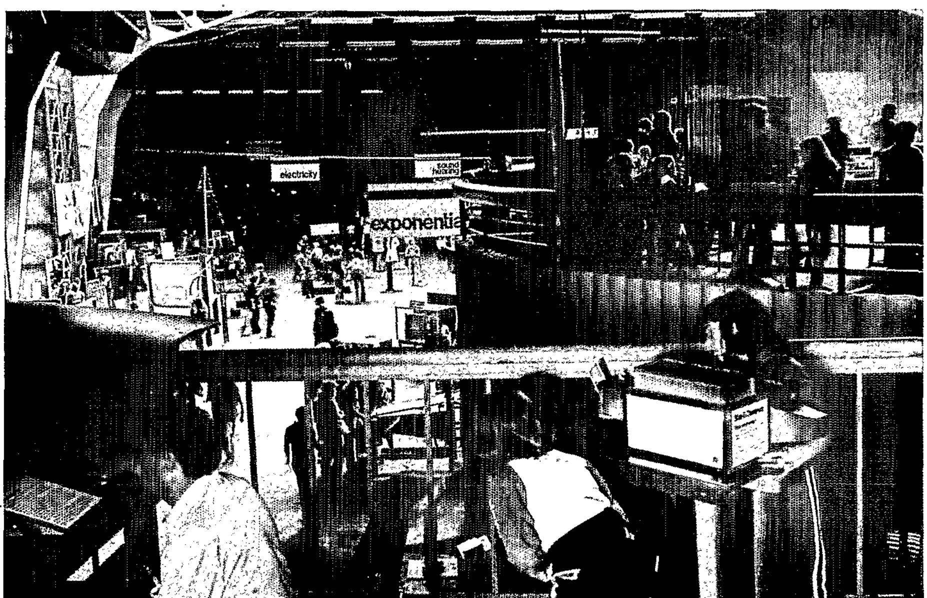
Writing in 1968, the late Frank Oppenheimer, the American physicist and educator, stated:

There is an increasing need to develop public understanding of science and technology. The fruits of science and the products of technology continue to shape the nature of our society and to influence events which have a worldwide significance. Yet the gulf between the daily lives and experience of most people and the complexity of science and technology is widening.[1]

He pointed out that many attempts have been made to bridge this gap with books, magazine articles, television programmes, and general science courses, but they have had relatively little success. He went on:

Such attempts, although valuable, are at a disadvantage because they lack props; they require apparatus which people can see and handle, and which display phenomena that people can turn on and off and vary at will. Explaining science and technology without props can ressemble an attempt to tell what it is like to swim without ever letting a person near water. For many people, science is incomprehensible and technology frightening. They perceive these as separate worlds that are harsh, fantastic and hostile to humanity.'[2]

Oppenheimer believed that there was a growing need for an environment in which people could 'become familiar with the details of science and technology and begin to gain some understanding by controlling and watching the behaviour of laboratory apparatus and machinery; such a place can arouse their latent curiosity and can provide at least partial answers'.[3] He called for the establishment of a museum-like science centre with exhibits and demonstrations that would have 'an aesthetic appeal as well as pedagogical purpose [and] be designed to make things clearer rather than to cultivate obscurantism or science fiction'.[4] In September 1969, Oppenheimer opened his 'hands-on' museum/science



Overview of the cavernous interior of the Exploratorium that contains about 750 'hands-on' exhibits dealing with such subjects as physics, perception, neurophysiology, and technological art.

1. Frank Oppenheimer, 'A Rationale for a Science Museum', *Curator,* Vol. 11, No. 3, pp. 206-10.
2. Ibid.
3. Ibid.
4. Ibid.

The vocal vowels unit at the Exploratorium is one of many such exhibit units that are both educational and entertaining.

centre—which he called 'The Exploratorium'—with the help of a $50,000 grant from the San Francisco Foundation. The City of San Francisco made available about 90,000 square feet (8,350 m^2) of space in a cavernous hall that was part of the reconstructed Palace of Fine Arts, a relic from the 1915 Panama-Pacific International Exhibition which marked the completion of the Panama Canal.

But is it a museum?

The Exploratorium was not the first American science and technology museum or the originator of participatory exhibit or demonstration techniques. The Museum of Science and Industry in Chicago, the Franklin Institute Science Museum in Philadelphia, the California Museum of Science and Industry in Los Angeles, and others were already employing such approaches, but they tended to be more simplistic and structured than experimental in nature and focused more on industry and technology than the basic sciences.

Rather than attempt to cover all aspects of science and technology with limited resources, Oppenheimer set the Exploratorium on a somewhat more narrow course—dealing primarily with physics, human perception and scientific artistry in a playful learning environment. In the statement of broad purposes, the mission was explained as follows:

> The Exploratorium was conceived to communicate a conviction that nature and people can be both understandable and full of newly discovered magic. It therefore provides experimental opportunities for learning that are difficult, if not impossible, to achieve through school classrooms, books or television programs. The Exploratorium is not a substitute for other vehicles for learning, but it provides a fascination with learning that cannot be found elsewhere and which facilitates traditional teaching at all levels.[5]

Oppenheimer set out to create a new type of science museum in an interdisciplinary and multidisciplinary learning environment that integrated science, technology and the arts, and made extensive use of interactive techniques of an experimental nature. He planned to design and build most of the exhibits, each intended to explain a concept or function. The traditional museum role of collecting preserving, and interpreting artefacts and specimens was to be minimized. It was this latter aspect that caused some museum professionals to question whether the Exploratorium was in fact a museum. In the years that followed, however, the definition of 'museum' was broadened to encompass art and science centres and other such institutions with few or no collections.

Oppenheimer believed that exhibit materials

> should give the viewer the opportunity to react with them and to explore and manipulate them. Individual exhibits... must be of value at a variety of levels which range from relatively superficial sightseeing through a broad and deep understanding. The exhibit must provide a multiplicity of interlocking threads and pathways which visitors can select.[6]

When the Exploratorium opened in 1969, it contained a number of participatory exhibits developed in the museum's workshop by Oppenheimer and his small staff, as well as a model of the Stanford Linear Accelerator and an exhibit of artwork created by computers and other new technologies. By 1972, the number of exhibits had increased to nearly 200 and, by 1980, had grown to over 400. Today, the Exploratorium has some 750 'hands-on' exhibits dealing with physics, perception, neurophysiology, technological art and related fields.

The museum's workshop—which consists of carpentry, graphics, electronics, machine, welding and other facilities—is out in the open so that visitors can see the exhibits being made, repaired and updated. Initially, ample workshop space was available because there were relatively few exhibits. As the exhibits, programmes and services expanded, however, the workshop area became cramped. All the exhibits are designed so that they can be produced and maintained relatively easily and inexpensively. When exhibits become worn out or largely out of date, they can be discarded or parts salvaged for use in other exhibits. Since the fabricated exhibits generally do not contain artefacts, there is little danger of damaging irreplaceable objects.

As Sheila Grinell, one of the original staff members, pointed out in a recent article, 'exhibit development wasn't always an orderly process'. When a visitor complained that he or she did not see a particular depth illustration in an exhibit on eye dominance, Ms Grinell told Oppenheimer about an optical trick she played as a child—while keeping both eyes open, she looked through a tube with one eye, held her hand against the side of the tube, and then saw a hole in her hand when conditions were right. The next morning, Oppenheimer showed her a new exhibit featuring a cardboard tube and several clever exercises for probing eye dominance.[7]

Enjoying the excitement of science

The Exploratorium has few glass cases and no guards or 'do not touch' signs. Visitors are free to walk and wander through exhibits based on light, sound, vision, hearing, electricity, motion, mathematics, patterns, nerves, muscles, plant and animal behaviour, and other topics. They are encouraged to touch and interact with the exhibits scattered in the huge hall which resembles an aircraft hangar.

In general, the exhibits illustrate basic natural phenomena in exciting and stimulating ways, provide a basis for interrelating art and science, and produce a fascination with learning. They appeal equally to children and adults, laymen and specialists, and casual and serious visitors. As Oppenheimer indicated at a 1980 science museum meeting, the Exploratorium 'is a place for sightseeing, a woods of natural phenomena through which to wander'.[8] It is possible to step into a distorted room with no right angles; feel one's way through a thirteen-chambered tactile gallery with many levels and textures; generate energy by pedalling a bicycle; build up momentum with a spin on a momentum machine; measure one's heart-beat; make glowing light balls from the electricity in an electromagnetic wave; see exaggerated images reflected in a giant convex lens; finger paint with 4,000 colours using computer technology; support a ten-inch rubber ball on a stream of air; create rainbow colours by mixing various light sources; hear sounds reflected in a 100-foot-long echo tube; tune in to signals fish use for orientation and communications; and operate a model of blood-flow through a circulatory system.

Many of the exhibit ideas come from 'artists-in-residence'. The Exploratorium has invited artists—usually two to six a year—to work on projects at the museum since its inception. The artists bring their own ideas which complement and illuminate exhibit themes. One of the most popular exhibits still is the spectacular *Sun Painting*, created by sunlight being broken into numerous colours by prisms. The large colourful image, the first work of art developed by an artist-in-residence in the early 1970s, shimmers as people walk around and poke at its parts.

The Exploratorium is also known for its use of 'explainers' to help visitors manipulate and understand the exhibits. Every four months, a new group of high-school students is recruited, trained and turned loose to circulate among visitors on the exhibit floor. In a typical year, about fifty to seventy-five youngsters work at the museum in this capacity. A recent study showed that visitors generally have positive comments about their interaction with explainers, and that the experience of working as an explainer greatly influences a student's interest in learning in general, and in science, in particular.[9]

The teacher-institutes programme at the Exploratorium is another highly regarded activity. More than 400 educators are served annually through after-school workshops, weekend seminars and intensive summer institutes that provide training, professional enrichment and development of teaching resources for the classroom. Although the programmes focus largely on physics and the physical sciences, they attract teachers of mathematics, biology, and other fields.

The in-service teachers' institutes are only one of the ways in which the Exploratorium co-operates with schools in the San Francisco area.

5. *The Exploratorium: A Synopsis*, p. 1, San Francisco, The Exploratorium, 1980.
6. Frank Oppenheimer, 'The Exploratorium: A Playful Museum Combines Perception and Art in Science Education', *American Journal of Physics*, Vol. 40, No. 7, pp. 978-84.
7. Sheila Grinell, 'Starting the Exploratorium: A Personal Recollection by Sheila Grinell', *American Scientist*, Vol. 76, No. 3, pp. 246-8.
8. Frank Oppenheimer, "The Exploratorium, San Francisco", *Towards the Year 2000*, Association of Science-Technology Centers and ICOM International Committee of Science and Technology Museums conference proceedings, Monterrey and Mexico City, 24-29 October 1980, pp. 8-12.
9. Judy Diamond, Mark St John, Beth Cleary and Darlene Librero, 'The Exploratorium's Explainer Program: The Long-Term Impacts on Teenagers of Teaching Science to the Public', *Science Education*, Vol. 71, No. 5, pp. 643-56.

The 'Cookbook' exhibit used throughout the world

The Exploratorium also has an extensive publication programme. It includes a bimonthly magazine, books on different exhibit areas, teacher guides, idea sheets, curriculum outlines, construction manuals for hands-on exhibits at the Exploratorium, and the Exploratorium's *Cookbook* series. The *Cookbook*, which started as a single volume in 1975 and now consists of three volumes with recipes for 201 exhibits, has been purchased and utilized by science museums and centres throughout the world.[10]

Because of the exhibits' popularity, the Exploratorium now replicates many of them for other institutions as a means of disseminating its exhibits and ideas and generating additional earned income to support its operations. For instance, it reproduced eighty-three exhibits on light, vision, and colour for a temporary exhibition at the IBM Gallery of Science and Art in New York. They later became permanent exhibits at the New York Hall of Science. The Exploratorium also replicated seventy-six exhibits for the new City of Science and Industry museum at La Villette in Paris.

The success of the Exploratorium has inspired many new science museums and centres around the world, and influenced changes in exhibits and programmes at long-established institutions in the United States and other countries. In addition to New York and Paris, its impact has been felt in Hong Kong, Oklahoma City, Helsinki, Atlanta, Beijing, San Diego, Stockholm, Milwaukee, Barcelona, Ann Arbor, Osaka, Phoenix, Toronto, Singapore and many other locations.

More than 500,000 people visit the Exploratorium each year. New exhibits are added steadily. The original 90,000 square feet (8,350 m²) of space has been supplemented by an additional 10,000 (928 m²), and funds are being raised for 90,000 square feet more. The museum staff has climbed from a handful to around 100 full-time employees and forty part-time employees, while the initial $50,000 start-up grant has become a $6 million annual budget.

With the addition of more employees, the space allocation has changed thus since 1969:

	1969 %	1989 %
Exhibits	87	70
Administration	1	15
Workshop	10	10
Storage	2	5
TOTAL	100 (90,000 sq. ft)	100 (100,000 sq. ft)

The Exploratorium obtained the additional 10,000 square feet by constructing a mezzanine with exhibits above and offices and services below. A proposed 90,000-square-foot addition will provide 40,000 for exhibits and the remaining 50,000 for offices, instructional programmes, food services and storage. The museum will also build a 500-car parking garage, increasing its parking capacity to 750 cars. The new three-storey structure—which will be quite different from the present building—will be constructed largely of glass and stucco and look like a tiered 'grass-covered knoll', according to the new director.

Oppenheimer's spirit continues

Dr Frank Oppenheimer died in 1985, but his spirit continues to guide the Exploratorium. He was succeeded as director by Dr Robert L. White, formerly professor of electrical engineering and materials science and engineering at nearby Stanford University.

There is no question that Oppenheimer's dreams for the Exploratorium have been fulfilled philosophically. It has been called 'the best science museum in the world' by Dennis Flanagan, Editor Emeritus of *Scientific American*.[11] Italy's *Europeo* magazine has said: 'For the international science community, the best museum in the world is not the Louvre, the British Museum or the Metropolitan, but a museum near the Golden Gate Bridge in San Francisco called the Exploratorium.'[12]

But the Exploratorium has had to struggle operationally and financially. Although distinctive and part of the allure, the old Palace of Fine Arts building has been a problem. The bareness, concrete floor, high ceiling, lack of partitions and windows, noisy environment, and demands of maintenance have been handicaps to overcome. Oppenheimer's office for example was in a trailer on the exhibit floor. Many of the work spaces were exposed by necessity, and there was virtually no storage space. The ambience was quite different from any other museum, but not always the most conducive or comfortable for visitors or employees. Perhaps a more suitable building would have made Oppenheimer's job much easier. These conditions do not provide the most favourable learning or working environment. Many of the exhibits cannot be presented in the most effective setting. In addition to lack of funds, it is difficult to comply with fire and earthquake codes in making improvements. The need for greater storage space was not foreseen when the Exploratorium opened in 1968. The museum now has about 4,500 square feet for storage in the building and another 2,000 inside the columns supporting an adjacent structure. Storage has become an increasing problem with the expanding number of exhibits and the maintenance and recycling of exhibit units.

Ever since the Exploratorium opened twenty years ago, it has been in serious financial difficulties. Funding has been hand-to-mouth. This has been due, in large measure, to the Exploratorium's failure to attract substantial corporate and private individual support. Basically, it has lived off government and foundation grants and earned income. This was primarily a result of the museum's 'ugly duckling' image, the lack of adequate fund-raising organization and, in some cases, to the reluctance to place greater emphasis on applied science and industrial sponsorship. But the financial picture is now improving.

Management and other changes under way

Oppenheimer's management style also has come under fire. 'The success of the Exploratorium was a consequence of the leadership and dedication of Frank Oppenheimer', according to his successor. 'It was his leadership, not his management, that made the place succeed.[13] White points out:

> Oppenheimer gathered and inspired a dedicated group of young people to deliver a great deal of creative energy to the project. On the other hand, no platform was established for continuing growth and renewal. The young and dedicated band is older now, has lived in isolation from the world in many ways for most of their professional lives, and is extremely reluctant to modify any procedure or objective. With no change, the Exploratorium will remain a remarkable institution, but will become itself increasingly an artefact.[14]

Dr Frank Oppenheimer, founder of the Exploratorium, is shown demonstrating the catenary arch principle in one of the San Francisco science centre's exhibits.

The Exploratorium mixes art with science, as shown in this artist-in-residence exhibit called *Unsung Voices.*

The principal criticism of the route the Exploratorium followed in achieving Oppenheimer's goals is 'that the totally personal messiah form of management has limitations in size and time for which provision was not made', White stated.[15] To deal with this shortcoming, he has instituted a more conventional management structure. The museum now has a deputy director and seven division heads—for operating, exhibits, educational programming, arts programming, development (fund raising), finance and public relations.

The Exploratorium is currently faced with a number of problems deriving from decisions and policies made in the past. These are both facility and policy problems which will require substantial resources and alteration of some of the long-standing management procedures at the Exploratorium.

The mission of the Exploratorium will continue to be, according to White, 'to make the world around us understandable and fun' and to cover the fields of 'science, art, and human perception'. He says plans call for the development of exhibits on the fundamental principles and science underpinning solid-state electronics, computer science, medical technology, genetic science and immunology, but 'it will take some time to develop substantial thrust in each of these areas'.[16]

The Exploratorium is changing under new leadership. Yet, its purpose and approach remain the same as it seeks to solve its management, fund-raising and other problems and to overcome internal and external difficulties. With such fine tuning, it looks ahead to another twenty years and more of growth and service in participatory science education.

Frank Oppenheimer is gone but not forgotten. The Exploratorium is his living memorial. At the same time, the science museum movement will never be the same again because of his extraordinary vision, innovative concepts, and tremendous dedication. ■

10. Ron Hipschman, *Exploratorium Cookbook III*, San Francisco, The Exploratorium, 1987, 201 pp.
11. Quoted in *The Exploratorium*, p. 6, San Francisco, The Exploratorium, 1986.
12. Quoted in *The Exploratorium*, San Francisco, p. 6, The Exploratorium, 1988.
13. Correspondence from Robert L. White, 21 July 1988.
14. Ibid.
15. Ibid.
16. Ibid.

Denmark's Louisiana Museum—age: thirty; status: work-in-progress
(interview with Knud W. Jensen)

Lise Skjøth

Doctorate in history of art, author of a number of works on Denmark's fine arts museums, member of the editorial Advisory Board of *Museum* and has been secretary of the Danish National Committee for ICOM.

If a photographer wanted to take a single picture expressing the essence of the Louisiana Museum, the choice would be simple: Calder's 1963 sculpture *Nervures minces* against a background of blue sea stretching across to Sweden.[1] In fact, thousands of people have already taken that photograph, the number and choice symbolizing the success of Louisiana as a cultural entity and as an indoor/outdoor museum that was almost unique when created three decades ago. To get the story of Louisiana's evolution, *Museum* asked Lise Skjøth, a member of its editorial Advisory Board, to visit Knud W. Jensen, the museum's creator. The result is more conversation than interview.

Louisiana is situated on the coast about thirty kilometres north of Copenhagen. After opening in 1958 the museum very soon became famous in the art world for its controversial exhibitions. It was created by the vision, will-power, love, energy and financial resources of one man: Knud W. Jensen. For thirty years, he has been struggling to raise money for buildings, the collection, exhibitions, publications, activities and daily expenses—without, for the first twelve years, any financial support from the government.

Lise Skjøth: Knud, why 'Louisiana'?

Knud W. Jensen: The name came with the estate when I bought it. Over the years, the first owner, Alexander Brun, married a succession of three wives, all named Louise—so he called the house 'Louisiana'. We kept the name and have never had reason to regret it, although at the beginning some of our mail ended up on the other side of the Atlantic. We couldn't very well have called it something unprepossessing, such as the 'Jensen Museum' or the 'Humblebaek Museum of Modern Art', could we?

L.S.: The Louisiana Museum opened its doors to the public in 1958 and has been lucky in having the opportunity to be able to grow so-to-speak organically, in line with the changing needs for exhibition space and expansion of the permanent collection. The concept of placing an art museum in a park, of creating an interplay between nature and the works of art (both indoors and outdoors) was conceived by you at a time when you were director of a family dairy firm which you eventually sold to be able to create the museum.

K.W.J.: I conceived of this idea of interplay when I succeeded in buying the Louisiana estate in Humblebaek. With great affection, the former owner had planted selected trees and created an incredibly beautiful park, which was, however, completely overgrown when I first saw it. The idea was that the old manor house should form the entrance area, an idea which we have stuck to ever since. The visitor should have the feeling of visiting—What would be a good image?—say an eccentric uncle in the country. It is not by accident that the museum has been placed in the countryside. On weekends, when city people are not at their jobs, they hanker after excursions in the country. Visitors to Louisana can see the exhibitions in the art pavilions, and then walk through the park enjoying its splendid view of the Sound and Sweden. The dimensions of a museum such as ours should not be those of an awe-inspiring institutional architecture. The buildings relate, rather, to the surrounding nature and the rooms vary in size, and are not placed in a long succession so as not to discourage a hesitant first-time visitor. Curiosity, on the contrary, should be stimulated, making

Museum (Unesco, Paris), No. 163 (Vol. XLI, No. 3, 1989)

one want to see what is waiting beyond the next bend. These ideas have continued to prevail as the building has grown.

'Medicine men' and an art market gone beserk

Our first museum wing opened in 1958 with qualities but also faults, some of which were unpredictable. Try to imagine, for example, the long, plate-glass gangways from the point of view of energy consumption! We were very inexperienced, but it should be added that in 1958 nobody could foresee the energy crisis of 1973. There was no climate control, storage room was insufficient and museum security had to be built in later, at high cost, to meet the demands arising from big international exhibitions. Now of course these demands are met in all the buildings.

L.S.: Who defines, or interprets, such demands?

K.W.J.: Well, today the museum restorers set the standards that we have to live up to. Sometimes I think that museum people are like a 'tribe' with its 'medicine men', the restorers, gaining power by imposing prohibitions. They set the rules, and they alone can give dispensations!

L.S.: Looking back on the past thirty years, what else might have been done differently?

K.W.S.: When I think of our many exhibitions and the opportunities which they presented of buying major works of important artists, I deeply regret that there were no means to purchase at prices that we would today consider extremely reasonable. Now prices are sky-high. The art market has gone berserk.

Turning to the buildings, the many stairways made it difficult to circulate with prams and wheelchairs. Thanks to a donation from the Egtmond H. Petersens Foundation, we later had installed wheelchair lifts by the stairs; and we did remember lifts, when the new south wing was being planned. The buildings themselves give no reason for regret. Every extension has benefited from previous experience, modified to meet fresh demands. The new wing housing the permanent collection has been shaped by the gradually changing acquisition policy in line with new art trends.

L.S.: Can you give an example or two?

K.W.S.: The 1958 wing had low ceilings and relatively modest dimensions according to my original intention of collecting mainly Danish easel paintings and human-size sculpture. In 1959, however, after I had my eyes opened to internationally successful contemporary art, I immediately changed the policy to include such art, not only at temporary exhibitions (by transferring part of an important show to Louisiana, for instance), but also little by little in the acquisition policy. The sheer dimensions of art from the 1960s onwards set new standards for the south wing, built in 1982. Until 1982, a major part of the permanent collection had to be stored away for the greater part of each year, to make way for temporary exhibits. The south wing is, so to speak, tailor-made for the international collection providing all facilities needed such as artificial lighting, 90 per cent-daylight throughout, air-conditioning, lifts and—overlooking the sea—a small library available to visitors.

The concert hall was opened in 1976. Cultural events had been arranged from the very start and these activities were now offered a professional setting making possible concerts of modern and classical music, theatrical performances, poetry readings, panel discussions, meetings with artists, etc.

Some practical difficulties have yet to be solved. As 70 per cent of our visitors come at the weekends, our service functions seem insufficient at peak times. Another issue: for practical reasons it appeared logical to have the cafeteria and concert hall near one another. Today we would have placed them diffenrently, which would have facilitated a necessary expansion of the cafeteria and moved the unavoidable noise of a working restaurant away from the concert hall. For the present, we have to plan carefully, so as not to have too much happening simultaneously in both places.

The museum 'dissolved' in the landscape

L.S.: When you first arrive at the entrance of the 1885 manor house, there is no hint that 8,000 square metres are awaiting you behind. Respect for nature, a park, overlooking the seaside in the event, has been maintained through all the building stages. Great effort has been made to spare trees; one glass corridor was given an extra bend rather than sacrifice a beautiful old tree. The south wing, built in 1982, has been, as it were, carved into the ground.

K.W.J.: Yes, the mass and contours of the buildings have been dissolved or


Anders Bentzan/Louisiana Museum

Knud W. Jensen, founder and director of the Louisiana Museum.

1. See cover of this number of *Museum*—Ed.

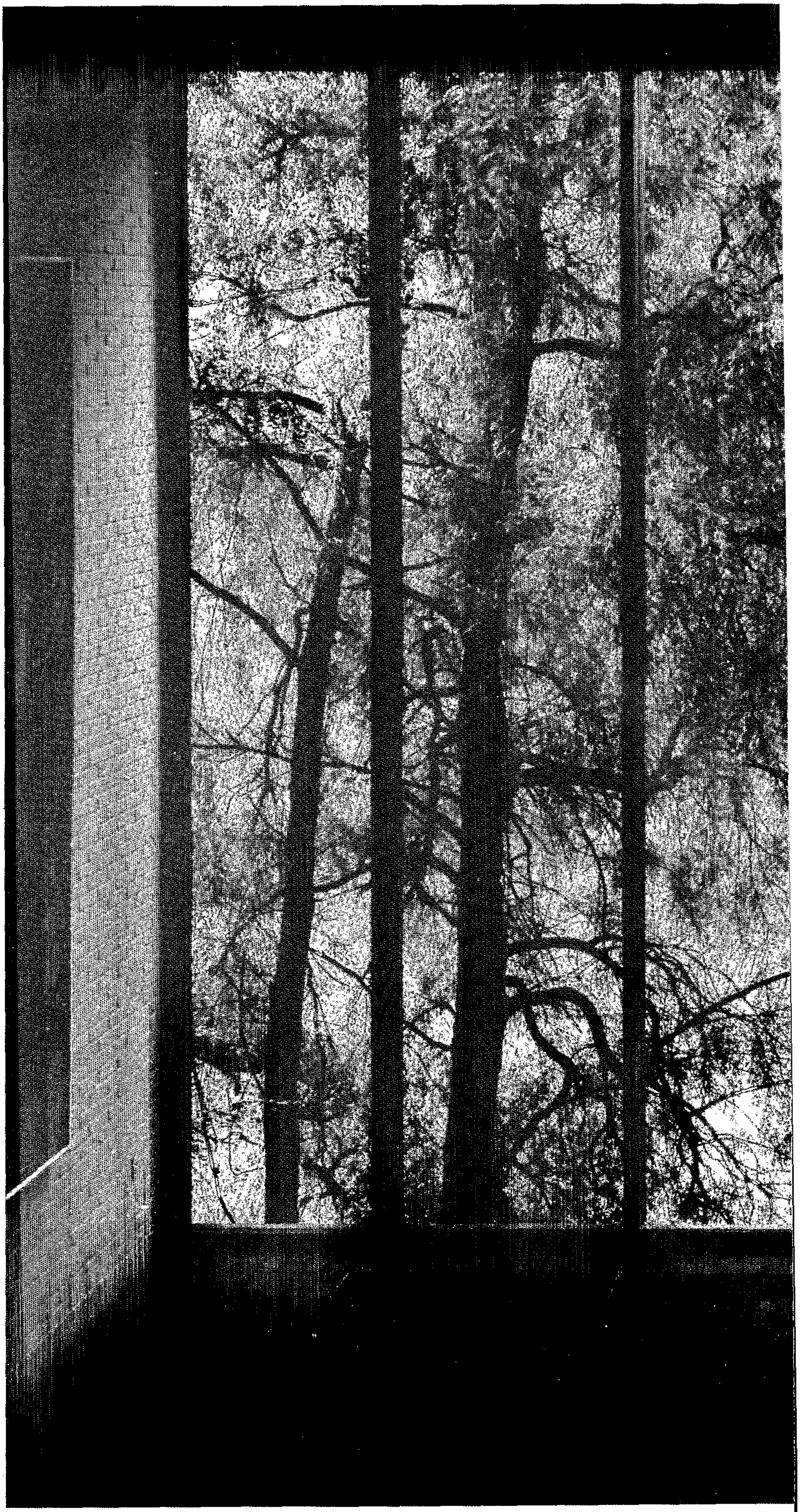
concealed in the landscape. We have tried to avoid a rigid museum atmosphere, that emphasis on architectural prestige which is so often associated with the concept of 'museum'. Visitors can stroll about inside and out, and need not feel as though they are about to be tested in art appreciation!

L.S.: In 1979, you expressed Louisiana's philosophy as follows: 'The best result, of course, arises from the interplay between the place and the programme. The better you get to know the site and the more you detail the plan, the better the physical design of the environment will be. Art in the 1970s is, after all, different from what it was in the 1950s, when each individual painter only produced a few large canvases in an entire lifetime. Singlemindedness, self-promotion, and personal mythology also rule over the pictorial arts today, and make greater and greater demands on the surroundings (giant canvases, 'environments', and what the Americans jokingly call 'impossible art')—so we naturally have to gear ourselves to creating frameworks for art of this type as well (and it's well worth it!).' Does this still hold true?

K.W.J.: Every person, every animal and every individual *thing* demands its *territory*. Works of art are subject to the same laws. The modern spacious style of hanging is better than the old-fashioned overcrowded way. Sculptures in particular have a kind of super sensitivity to their surroundings: their aura is blocked, even almost paralysed, by improper spatial, lighting or background conditions.

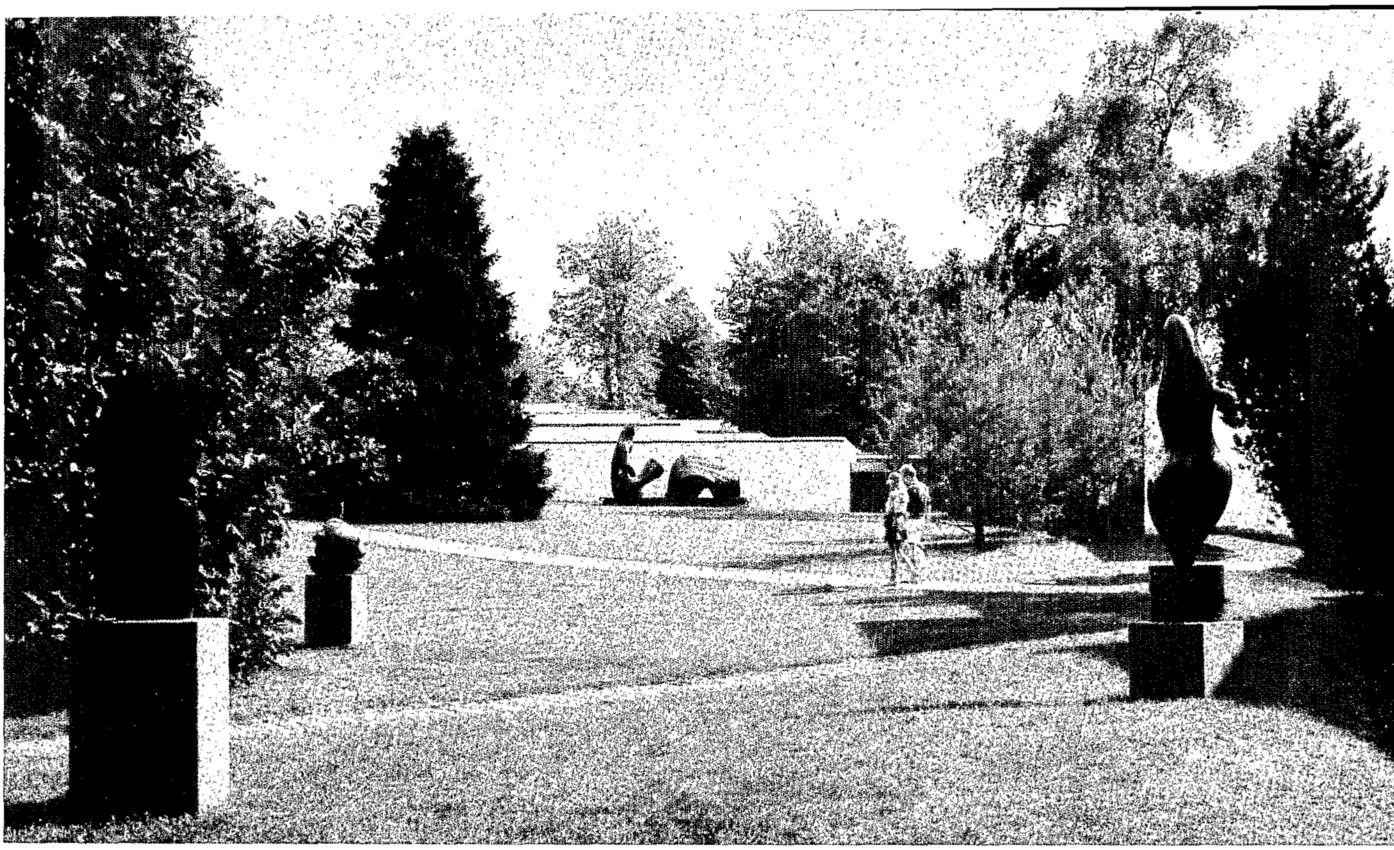
It has always seemed to me that the museum, which is a legitimate child of the bourgeoisie and the idealism of the nineteenth century, ought to be *used* for something more than just a treasure chamber, a container for aesthetic experiences, although those are quite legitimate too. Art in the past, in the cathedral, the castle, the guild-hall, the monastery, the town hall, or in the ordinary residence of a certain standard, was more integrated into people's daily lives and society as a whole than the works of art in a series of museum rooms, which risk therefore becoming a kind of social vacuum.

It is this wrong we have sought to right through the establishment of the various halls for music, theatre and film, just as we have sought, through a pluralistic exhibition policy, to reach many different groups of people. When coming to the museum for one reason or another, it is important to encounter certain artwork in the same place each time, thus meeting



Strüwing Reklamefoto

A room and a pond to set off a single sculpture (by Giacometti).



Striwing Reklamefoto

Landscape, sculpture, architecture and visitors in harmony.

something familiar. Thus, the highpoints of the collection are a significant concern—too much care can never be taken with the Giacometti Room, the Calder Terrace, and the Moore Plateau, or other distinctive points along the interior or exterior circuits through Louisiana.

L.S.: How do you place individuals in front of a work of art in such a way that they have time to meditate and forget their physical weariness? How do you place a group of people in order to hold a meaningful discussion? Should new solutions be sought for the museum rooms as well?

The laws of gravity?

K.W.J.: The infamous 'museum fatigue' probably arises from an overdose of emotional experiences and from a purely physical discomfort in standing walking and shuffling for too long. If, through the furnishings, we can eliminate the negative element and reinforce the positive one, namely the experience itself, we will have come a long way. Not that you should always have to sit down on a long sofa, like the one facing *The Night Watch* in Amsterdam which says in effect: 'Here, the masterpiece is supreme, sit down and enjoy it.' I prefer our old, more general principle of avoiding an overly institutional character. For instance, in the south wing our solution has been to install in the very last room large windows looking out over the sea, comfortable sofas—and no art at all. This approach, together with a small library in the room, offers the visitor a possibility to rest, digest his or her impressions, take a deep breath or simply look out the window.

L.S.: Where do you go from here.

K.W.J.: On this plan [see figure] you can see a system of gangways connecting the south wing to the cafeteria by means of a glassed-in corridor at each end and then—dug into the slope so it will not hinder the view of the sea from the old manor house—a sequence of rooms with a very low light intensity. The intention is to show prints, drawings and photos. To this is added a hall of 400 square metres for exhibitions and performances, again 'carved' into the ground. All of this is a project-in-progress, although the financial resources are not yet at hand. It will complete the circuit through the museum, once finished. Our old principle of 'What's around the next bend?' is maintained, but some new elements of architecture such as the semi-circle, are introduced.

When I asked Knud W. Jensen to see a diagram of the museum as it is, I also requested a plan of the new project. This made him jump to his feet, tear down a drawing from the board behind his chair, cut it out and pin it—for comparison—to the plan of the existing buildings.

He did this with such energy and enthusiasm, beaming with pleasure as if having for the first time a vision of the completed museum. No doubt this man, who was able to create Louisiana (very often in conflict with the laws of gravity), will come up with another miracle. ■

The Musée National des Arts et Traditions Populaires, Paris—twenty years on

Jean Cuisenier

Born in Paris. *Agrégation* in Philosophy, Ph.D. in Humanities (Sorbonne). Professor and Research Director at the Centre National de la Recherche Scientifique (Paris). Anthropological field-work in several countries. Director of the Musée National des Arts et Traditions Populaires since its creation in 1968 and of the French Ethnology Centre (CNRS). Editor of the review *Ethnologie française* and of various series of scientific publications. Has published *Economie et parenté* (Economy and Kinship) (Paris/The Hague, Mouton, 1975), and *l'Art populaire en France* (Fribourg, Office du Livre, 1975), and edited several collective works. Vice-President of the International Society for Ethnology and Folklore, President of the French Association of Agriculture Museums and of the International Association of Museums of Agriculture.

Appointed by André Malraux, who was then Minister of Culture, to direct the Musée National des Arts et Traditions Populaires following the retirement of Georges Henri Rivière in 1967, I too have come to the end of my period in charge. And I am delighted to take the opportunity offered me by *Museum* to review the adaptation of plans to reality over this period. There is no lack of subject-matter and I shall have to condense it drastically before going on to draw the necessary conclusions. I shall consider the building, the collections, the staff and the public.

The building

As the first national museum to be designed and built from scratch in France since the Second World War, the Musée National des Arts et Traditions Populaires (MNATP) was given considerable attention, but it also suffered from considerable inexperience. It is true that the department in the Ministry of Culture which was responsible for implementing the project had considerable experience in restoring and maintaining historic monuments. But it had everything, or almost everything, to learn about organizing the construction of a new building which had been designed to exemplify modern architecture. As a result, difficulties, delays and other changes of schedule followed one after the other from 1964 to 1966, to a point where the whole operation was in jeopardy. Building work was halted in 1967, and in 1968 the public authorities were still uncertain as to what use the building would finally be put. Thanks to the patience, persistence and determination of the main protagonists, work was resumed and the research gallery was inaugurated in 1972, the cultural gallery opened in 1975, and temporary exhibitions could begin in 1973. We can thus evaluate the architectural design and the quality of the building on a fairly solid basis.

To begin with, the site is one of the most attractive and prestigious in Paris—the Bois de Boulogne. There is no disputing the quality of the place, and the view from the top storeys of the building is quite exceptional. The proximity of a large amusement park and zoo which receives a million and a half paying visitors each year, and the appeal of the woods, which draw crowds of people at weekends, gave every reason for thinking that there would be no problem in attracting visitors to the new institution. But the museum is administered by a national body, the Direction des Musées de France, while the park and zoo are directed by the local authority, the City of Paris. Relations between the city and the state are distant and complex and are maintained through cumbersome, heavy-handed bureaucracies. When one considers also that the museum has neither legal status nor financial autonomy, while the park and zoo are self-governing enterprises, it becomes clear how far the advantages of the site were outweighed by the administrative difficulties that had to be overcome to develop it.

Museum (Unesco, Paris), No. 163 (Vol. XLI, No. 3, 1989)

Dated but not altered

From the architectural point of view, the clean-cut lines and the attention to detail of Jean Dubuisson's and Michel Josserand's design impress even those administrative personnel and users whose criticism and sarcasm have not seldom been vented on those responsible for organizing the operation. The whole building was planned and built on a grid pattern. All the dimensions were calculated in accordance with the *modulor.* All the furniture was custom-built. But it is one thing to draw up plans, and quite another to build, direct operations and comply with administrative procedures. It must be said that the quality of the building work did not match that of the design. There were an alarming number of instances of poor or defective workmanship, of which I shall mention only the repeated flooding of the basement store-rooms over a period of ten years, façades that were not waterproof, and glass doors that shatter when ever there is the slightest gust of wind and that cannot be replaced in less than six weeks because they are not a standard size (ten or so shatter every year, using up the building's entire maintenance budget!). But on the whole the building is adequate. Twenty years after the staff and the collections were installed, the architecture has become rather dated; but it has not been altered. And we still enjoy the tremendous views it offers over Paris and the Bois de Boulogne.

The internal layout of the building had been carefully planned by the designer and the architects. I made no significant change to it, so well did each part of the building fulfil the purpose for which it was intended. The galleries, store-rooms, auditoriums, work-rooms, reference units and workshops are all used for the purposes for which they were designed. Admittedly, here one area had to be extended, there one office had to be divided into two, new facilities had to be provided for new services, such as the computer centre and the data-processing office or the automated check-in area for objects, but the modular character of the building has lent itself to such transformations. The museographic decision on which the cultural gallery was based has been respected and its internal logic followed unswervingly. Twenty years later, its design is still clearly of a piece. But tastes have changed, the public has become more aware of the environment, and it is increasingly difficult to understand why, in such a setting, we should not be able to enjoy the light of day in the permanent exhibition galleries or that we should be deprived of the view of trees. As for the use of black for the background in the showcases and for the floor, the dark grey that gives the walls in the visitors' area a neutral aspect, and the deliberately low lighting inside the showcases, all this, although in a recognizable style, has lost its novelty and is no longer as much admired as it was some time ago. Tastes in display have been conditioned by other fashions, and gone are the days when it was thought that showcases should resemble jewel boxes and galleries should be enclosed by four grey walls. A whole new approach to museography is needed here if the museum is not to suffer the same fate as its predecessors. Temporary exhibitions can be used as so many experiments with possible new approaches.

There are two other points, of minor importance for architectural design but with considerable implications for social interaction, which should be mentioned. The original internal 'traffic flow' plans have been adhered to, but the results have not been satisfactory. The shape of the tower block imposes a vertical traffic pattern on staff, which means that there are fewer opportunities for meetings, as all the relevant sociological studies have demonstrated. Intensity and frequency of encounters make for an integrated staff. Verticality, on the contrary, makes for the segregation of each floor from the others. As for staff rest areas and canteens, they have fallen short of expectations, again on account of the vertical factor. It is not practical for an attendant working on the first floor to have a rest-room on the twelfth, which he can reach only by lift, with all the waiting and uncertainty customarily associated with this mode of locomotion. As for the public, they are even less well served. They have access to neither a rest area nor a restaurant, with the exception of buffets on the occasion of temporary exhibitions. They do however have the benefit of a superb, spacious entry hall, filled with light and offering a splendid view of the woods.

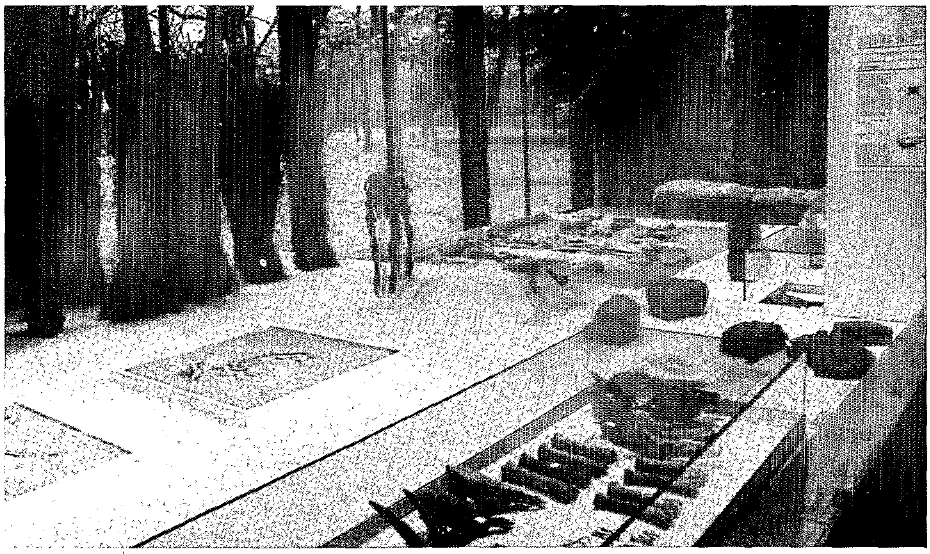
The collections

The building was designed to accommodate existing collections and to receive new acquisitions. How is it coping, after twenty years?

To start with what is most important, the collections, which used to be stored in the cellars of the Musée de l'Homme in the Palais de Chaillot, now provide the material for a permanent exhibition which takes two forms: the cultural gallery for the general public; and the research gallery for connoisseurs, students and groups with a special interest.[1] Opened in 1972 and 1975 respectively, these two galleries have not changed in design or in content.[2] Although the modular structure of the building and the total absence of pillars to support the roof allow complete freedom to rearrange the exhibition areas, it has never been possible to do so, for a very simple reason: the cost of huge, practically fixed showcases would swallow up the most generous of budgets. Add to that just the cost of maintaining galleries generously endowed with audio-visual equipment and the main danger to which such facilities are exposed becomes clear: technological obsolescence. Fifteen years after the galleries were opened, all the audio-visual equipment should have been replaced twice over; it has not been replaced even once. The spare parts to make it work properly are no longer available. Here again, the initial equipment is less difficult to obtain than its necessary replacement five years later. What is common practice in all private firms has never been heard of in the national administration. Under pressure from the political authorities to launch new projects, it cannot afford to keep existing institutions operating at the technological level to which it has accustomed them.

For a museum like the MNATP, the ratio between collections on display and reserve collections is about one to ten for three-dimensional objects. It is very much smaller for two-dimensional objects like prints and drawings. Neither the original designer nor the architects were unaware of the importance of store-rooms. Twenty years later there is still adequate storage for the collections of illustrations, books and photographs, but not for sound recordings and the archives; also storage for three-dimensional objects is well below minimum requirements. Indeed, as soon as the cultural gallery had been completed I had to look for somewhere else to store the reserve collections of three-dimensional objects, particularly those connected with farming, craftwork and the fairground. A large area was needed, and at the prices charged per square metre in Paris there could be no question of finding such premises near at hand; furthermore, any extension to the present building was forbidden under the terms of the concession governing the relations between the owner of the land, the City of Paris, and the user, the state. I found what I needed, not without difficulty, as may be imagined, and installed the store-rooms in the main wing of the Abbey of Saint Riquier. A huge barn in a nearby village, Omécourt, was subsequently dismantled and reassembled in the gardens of the abbey where since 1986 it has housed part of the reserve collections open to visitors.[3] The problem of storage has not been solved completely, however. Whole areas that need to be drawn on for the assembly of collections, for example on the ethnography of urban life, craft activities and fairs, cannot be dealt with properly until a second annexe is installed in suitable premises.

All photos: Musée National des Arts et Traditions Populaires/A. Pelle



Bones, skeletons, reconstituted sheaves of grain, a reconstructed Carolingian house and—beyond—the adjacent Bois de Boulogne.

But storage is not enough. Objects also have to be identified and documented, maintained and restored. For the first series of tasks, the entering and processing of data, computers had to be used.[4] Two descriptive systems have now been developed,[5] several data bases are in operation, in particular for domestic items, prints and photographs, and since 1987 records of acquisitions have been automated. A videodisc is being prepared: all that remains to be found is the funding. As for the initial treatment of objects, considerable progress has been made here since the opening of an automated processing and disinfection service in 1984. But the laboratory and the restoration workshop, which are too cramped and poorly located, are housed in unsuitable premises which make it difficult to look after all the collections properly. Plans have been drawn up for a huge laboratory, part of which will be underground. The necessary funds now need to be made available.

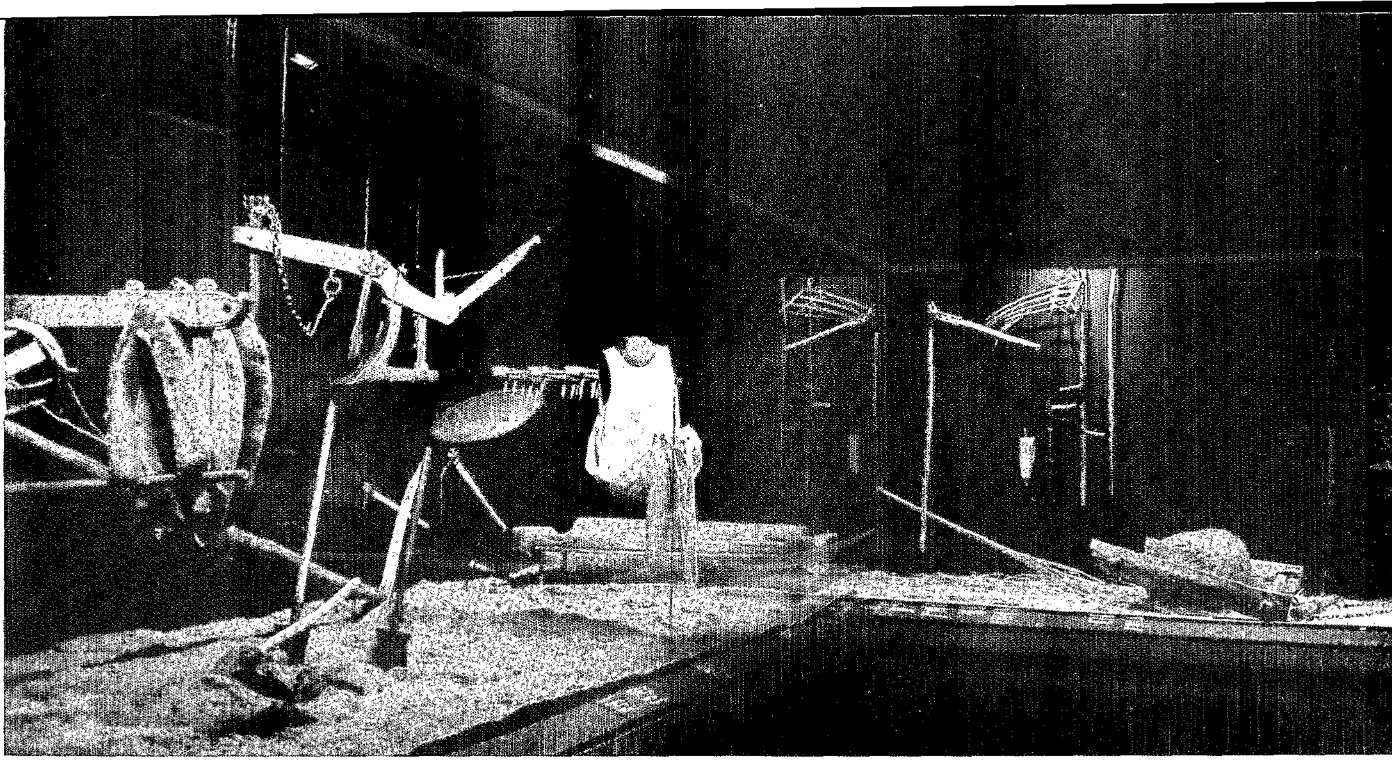
Our national museum provides a large number of provincial museums, as indeed it should, with short-term loans for their temporary exhibitions, and even with long-term loans for their permanent exhibitions. In this, it is limited by only two factors: the administrative rule forbidding all loans outside museums, and the capacity of the museum itself to prepare files, carry out restoration work, produce photographs and provide handling facilities. Each year objects from collections are after all moved from one place to another in their hundreds, if not in their thousands. There are also hundreds or indeed thousands of new acquisitions each year. Here the number is deliberately restricted, not so much because of financial constraints as for want of the means to submit acquisitions to the procedures (documentation, inventorying and photography, physical and chemical treatment) which give them their museographic status. The wealth and variety of the reserve collections and their continual expansion by new acquisitions would make it posible to hold many times the number of temporary exhibitions in which they are at present displayed to the public. But limiting factors reduce these to a major exhibition in the autumn, an exhibition documenting a particular question in the spring and two or three smaller exhibitions in the course of the year. For an understaffed organizing team, this represents a great deal; as far as serving the public is concerned, it represents very little.

The staff

As a national museum, the MNATP is staffed by civil servants recruited in acordance with the same administrative rules as those governing the recruitment of primary-school teachers and police officers, university lecturers and tax inspectors, in other words, by competitive examination. This is a notoriously inflexible system, making it extremely difficult to match skills to needs. The processes used to appoint staff to the various posts bore no relation, of course, to the organization chart and the staffing table originally devised in 1966. The laboratory associated with the Centre National de la Recherche Scientifique, established in 1966 as the Centre

Village communities exhibit.

1. J. Cuisenier and G.H. Rivière, 'The Musée des Arts et Traditions Populaires, Paris', *Museum*, Vol. XXIV, No. 3, 1972, pp. 181-4.
2. J. Cuisenier and M.-C. de Tricornot, *Guide général du Musée*, Paris, Réunion des Musées Nationaux, 1987, 221 pp.
3. J. Cuisenier and M.-C. de Tricornot, 'Des granges pour un musée national', *Ethnologie française*, 1985, No. 2, pp. 111-22.
4. J. Cuisenier, 'Feasibility of Using a Data-processing System in the Musée des Arts et Traditions Populaires, Paris', *Museum*, Vol. XXIII, No. 1, 1971, pp. 27-36.
5. M. de Virville (ed.), *Système descriptif des objets domestiques français*, Paris, Réunion des Musées nationaux, 1977, 291 pp.; M.-T. Duflot-Priot, *Système descriptif du costume traditionnel français*, Paris, Réunion des Musées Nationaux, 1988, 164 pp.



From wheat to bread.

d'Ethnologie Française, was none the less given a considerable boost by taking on new teams of sociologists and mathematicians in 1968, and has repeatedly had its goals and resources confirmed since then.

The major problem has been to replace curators. The introduction of a single competitive examination to recruit curators for all national museums in 1964, with no provision made for testing knowledge of special fields, made it impossible for a specialized museum such as the MNATP to recruit or even replace staff, so great was the preponderance of specialists in the history of art. It took several years to convince the Direction des Musées de France and the professional body which represents museum curators of the need to introduce options which would give the specialized museums a chance to recruit suitably qualified curators by means of competitive examination. The introduction of options in 1977, and better preparation of candidates thanks to seminars followed by specialized university courses and, since 1988, courses at the École du Louvre, have enabled the MNATP to renew completely its curatorial staff and, with the added bonus of youth, to bring them up to the same qualitative and quantitative level as the staff of the Louvre and the other major national museums which form its institutional environment.

Without the help of qualified colleagues, the curators of a national ethnology museum would not be able simultaneously to maintain extant collections, acquire new ones, mount exhibitions, produce publications, teach and undertake public relations work for their museum. However, the recruitment of middle-level staff, such as engineers and technicians, librarians and documentalists, administrative assistants and secretaries, is also subject to competitive examination. It is even more diffiult to recruit suitably qualified staff in these categories than it is to recruit curators, for three reasons: (a) special areas of activity are more narrowly defined; (b) the management of art museums, which are seldom involved in field-work and which are concerned with individual pieces rather than broad series does not generally see the need to take on a large number of middle-level staff; and (c) owing to public pressure to have ever larger numbers of rooms opened, there is a greater call for attendants than for documentalists. In twenty years the MNATP has not been able to ensure the full staffing of several major scientific units, such as the iconography unit, the sound-recording unit, the photography unit and the archives unit. It has, however, considerably developed the library, established a computer and data-processing service, transformed the laboratory for processing and restoring objects, and set up an education unit and a reception service.

The employment of skilled workers presents problems of another kind. It is no longer possible to keep a modern building in working order and fitted out with all kinds of sophisticated technological equipment using a few skilled workers who are state officials and a budget which comes under the direct responsibility of a remote administration. Moving from the old, provisional, premises of the Palais de Chaillot to the new buildings in the Bois de Boulogne was quite a wrench for the MNATP. A whole range of new technologies had to be taken in hand without the slightest loosening of the bureaucratic constraints of direct management by central administration. Many years went by before the central services faced the facts and concluded contracts for upkeep and maintenance with private firms. Even today, twenty years on, the process is not complete. The operating budget has still not been decentralized, contracts are managed by the central administration, and responsibilities are scattered among too large a number of departments in an excessively cumbersome bureaucratic machine: the national museums department, the heritage department, the regional buildings department, the chief architect and the curator-in-chief of the museum. Twenty years after moving into the new buildings the curator-in-chief is still not able to decide, within the limits of a given appropriation, whether a job should be carried out by a private company under contract or by skilled workers employed by the state.

The surveillance, general maintenance and security service was from the beginning intended to operate with a small staff and a good central alarm system. As all the objects on display are in showcases, with no exception, the work of the surveillance service is kept to a bare minimum. In fact, after twenty years, the service operates with a staff scarcely larger than that at the time of the move into the new buildings, and the original security system has since been modernized. It has demonstrated its effectiveness several times, and the surveillance personnel have a reasonable amount of confidence in it. It is fairly clear that for museums like the MNATP the future lies in evermore sophisticated electronic equipment and surveillance teams which though few in number will be highly competent and specialized.

The public

The MNATP is used in very different ways. Like other major museum complexes in the Paris region, the Louvre, the Palace of Versailles and the Musée d'Orsay, it serves all sections of the public, from classes of schoolchildren to individuals and including organized groups. Very soon, in 1975, it attained an attendance level which it has kept up but which in my view is very inadequate, varying from 100,000 to 150,000 visitors a year, for its permanent collections. But it also organizes temporary exhibitions whose attendance varies according to the year, the subject and the publicity they have been given, from 15,000 to 65,000 visitors.

However, these figures do not give a full picture of the museum's attendance. Besides those counted in the records of numbers of entries, the MNATP welcomes visitors to specialized consultation rooms connected with the library, iconography collection, sound-recording collection, photography collection, archives and reserve collections of objects. These services are used by connoisseurs and casual visitors, students and teachers, curators and trainees, publishers and documentalists, who together form a circle that is growing from year to year, as shown by statistics on the documents consulted. To these visitors with special interests, who in fact tend to be researchers rather than visitors, and some of whom use the services on a regular basis, should be added students who attend a number of courses organized in the museum by the École du Louvre or the universities, and who represent a small proportion of the total number of people using these specialized services. Lastly, to both of these groups should be added, where they have not already been counted, entries to the large auditorium, which has a seating capacity of 335 and is used for symposiums, congresses and general assemblies. Participants may, on request, have access to the galleries or a small exhibition may be held in connection with a particular meeting.

It is not easy to calculate the total number of people who visit the museum. It is probably between 250,000 and 300,000 a year, fewer if the users of the large auditorium are excluded, more if the users of all the different services are taken into account. Are these figures acceptable? I do not think so, and here is why.

The MNATP has in all only one receptionist and two attendants to deal with all its relations with the public. With a staff of this size and level of qualification it is only just possible to manage school visits and other group visits: no promotional policy can be undertaken in such circumstances. The museum has no advertising budget, no direct access to the media, no public-relations service and is wholly dependent for its public image on the central administration. It has neither a press attaché nor an official responsible for seeking outside assistance, being dependent, for these activities also, on the central services. In these circumstances it is not surprising that attendance figures are only average and vary little from year to year, or from one event to another, except for the temporary exhibitions. Two or three fairly high-level staff with specialized professional qualifications and a modest budget managed by the museum itself would be enough to increase attendance levels appreciably and to stretch reception facilities to the breaking point.

But consideration of the limitations imposed by red tape by no means obviates the need to consider the attitude of the museum-going public to the works on show. In France in 1965 popular arts and traditions were a *terra incognita* still to be discovered, ethnology had still to assert itself as a discipline, and French society was only beginning to have some inkling of the major changes that were to follow the period of intense economic growth which had started in 1945. In the fifteen years between 1965 and 1980 people began to take a growing interest in their 'roots', and there was a different attitude to the environment, as industrial society itself was rocked on its foundations. An increasingly large section of the public began to take a new interest in its past and in regional differences and local artefacts and behaviour and speech patterns. The oldest visitors to the museum looked at the objects on show nostalgically, surprised to see implements and tools which they had handled in their youth raised to the status of museum pieces, while for the youngest visitors, mostly schoolchildren from Paris and its suburbs, they obviously counted as exotica, so great was the gulf between the two generations. As the years go by the gulf widens. Popular arts and traditions, as understood in 1965, recede into history, and ethnology becomes archaeology.

Other areas, too, offer material for investigation, acquisition and exhibition.[6] The urban world, like the rural world, is in the throes of change. Craftwork, with farming, is developing in new ways. As the means of artistic expression change, so do the types and forms of communication. In 1975 a decision had to be taken to have recourse to archaeology on the one hand and sociology on the other; the decision was taken.[7]

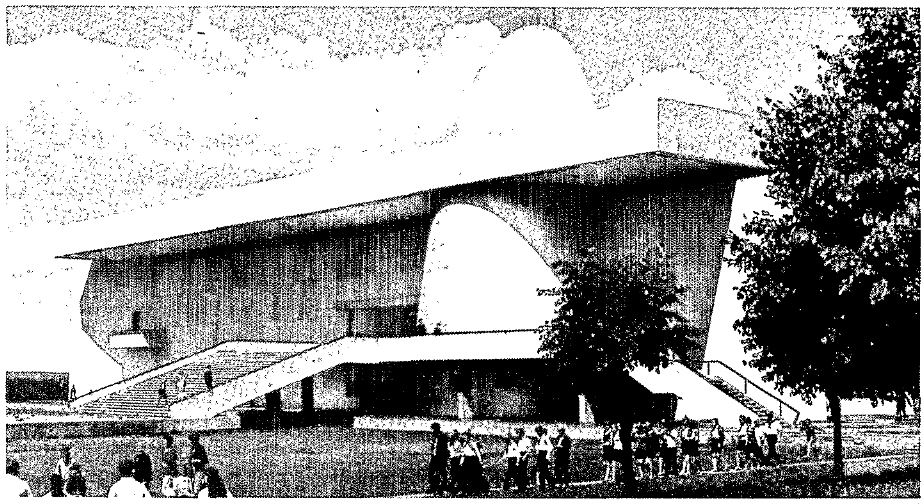
Today, twenty years after the MNATP's transfer to its new home, the museum's whole approach must be rethought. Industrial, urban society itself now has to be taken into account. What popular arts and traditions is it creating, where does it seek its past, what future does it see for itself? These are the key questions that now need to be asked. The answer will only be found in the context of a new, long-term approach. ■

[Translated from French]

6. See the list of exhibition catalogues, particularly that for the exhibition *Hier pour Demain, Arts, Traditions, Patrimoine*, 1980.

7. See the catalogue for the exhibition *Quérir, choisir: Arts et traditions populaires: Nouvelles acquisitions*, 1987.

General view of the K. E. Tsiolkovsky State Museum of the History of Cosmonautics, with the aluminium dome of the planetarium resembling a giant silver rocket.



All photos courtesy of the author.

The USSR's museum on outer space: 1936-1967-1988

Evgeni Nikolaevich Kuzin

Born in 1941 in Kaluga. Graduated from the Tula Polytechnical Institute as an expert in aeronautics. He worked as a designer at the research institute. From 1976 he was deputy director for science of the K. E. Tsiolkovsky State Museum of the History of Cosmonautics at Kaluga, and became its director in 1987. He holds the title of 'USSR Inventor' and has produced inventions in the field of machine engineering.

Although the world's first museum about humanity's venture into outer space—the K. Tsiolkovsky State Museum of the History of Cosmonautics[1]—was inaugurated in Kaluga (USSR) on 3 October 1967, it in fact stems from the K. A. Tsiolkovsky Memorial House-Museum established in 1936 to commemorate this emminent Russian scientist and founder of cosmonautics (1857-1935).

The interest in Tsiolkovsky's ideas, life and work naturally increased with the launching of the first Sputnik by the USSR on 4 October 1957, when mankind's exploration of outer space began. More people thronged to his House-Museum. Its collection was replenished by exhibits related to the development of space research. The museum had to be expanded, and in 1960, the RSFSR Council of Ministers adopted a decree authorizing the construction of a new K. E. Tsiolkovsky State Museum and the renovation of his House-Museum.

Upon completion of the building and during the establishment of the exhibition it became clear that the collection went beyond the originally proposed goals and no longer suited the chosen name of the museum. A decision was then taken to change the goal of the museum and to rename it the K. E. Tsiolkovsky State Museum of the History of Cosmonautics. Its staff thus found itself faced with new, more complex tasks.

Credit is due to the founders of the museum: they lacked specialized knowledge, cosmonautics was a very young science, and there was no experience of arranging large-scale exhibitions on the subject. Nevertheless, they managed to overcome the difficulties and successfully solve the problems.

The architecture of the museum, and the exhibition

The rectangular building of the museum is located on a high bank of a man-made reservoir, near an old park. The glass side walls, external galleries, fixed ramps and balconies link the building with the surrounding landscape and enable visitors to see the outdoor exhibits and admire the beautiful natural surroundings. The planetarium, which is built into the museum, reminds one of a giant silver-coloured space rocket.

Inside, the building is divided into two parts, the first is an eleven-metre-high hall devoted to modern space and rocket technology, and the second part is divided into two storeys: an introductory hall downstairs, with Tsiolkovsky's works exhibited on the upper floor. The total area of the permanent exhibition is 1,700 m^2. In spite of the thematic differences, the exhibition halls form a single whole. This fact is emphasized by their uniform interior arrangements (floors, ceilings, show-cases and so on) as well as other architectural features. The design of the interior and the character of the exhibition equipment correspond to the building's simple and formal architecture. The theme of the exhibition is clarified by monumental drawings, mosaics, sculptures and graphics. Electronic, automated and cinema equipment are extensively used to illustrate the exhibits.

A replica of the first Sputnik ('travelling companion') is exhibited in the spacious and light introductory hall mentioned above. Tsiolkovsky's scientific work is presented in another room. (His research left a profound mark on each branch of knowledge to which he turned, but he concentrated on rocket dynamics and interplanetary flight.) A consider-

Museum (Unesco, Paris), No. 163 (Vol. XLI, No. 3, 1989)

able number of exhibits are placed in wall-mounted show-cases; the only large, separately placed show-case is made of glass; low tables on slender legs are placed at the periphery and in the centre of the room in order not to obstruct the overall view. This is why the room appears spacious in spite of the wealth of material presented there; objects can be seen from virtually any point. Natural light comes in through a glass wall looking out on to the park. Light fixtures in the form of cylinders are placed in the ceiling in a chess-board pattern. Individual lighting is provided for each show-case.

The entrance to the hall of modern space and rocket technology is situated at the first-floor level. Visitors descend the ramp along the perimeter of the hall and can see different exhibits from different angles and levels. The exhibits are placed on the floor or hang from the ceiling.

Manned Flight constitutes the main exhibit in the hall. A replica of the Vostok (East) spacecraft is placed at the centre on a pedestal and illuminated by special lighting. Two unique exhibits are placed beside it: modules of the Vostok-5 and Soyuz (Union)-34, with traces of very high temperature left when they descended to earth through the atmosphere.

Research and education

The museum is a research and educational institution. The staff are actively engaged in filling out its collections[2] and studying Tsiolkovsky's scientific legacy as well as the history of Soviet and foreign space science and technology. They also ensure methodological guidance and co-ordination of research activities of all cosmonautics museums in the USSR.

The museum also conducts extensive popularization of scientific and technical knowledge. Over 8 million people have visited the museum during the twenty-one years of its existence. By 1968 there were 110,000 visitors a year; later, the annual figure grew further to some 400,000 people. Half of the visitors are inhabitants of Kaluga (it should be borne in mind that in 1968 the town—which also has two other museums—was inhabited by 270,000 people, a number now in the vicinity of 350,000); the rest are tourists from all regions of the USSR as well as from abroad. Traditional forms of educational work with the public have been supplemented by new ones. For example, the museum prepares a monthly radio magazine, *Kaluga and Space*. A UHF radio communication laboratory has been in operation in the museum for seven years. Some 1,200 lectures are given annually in the planetarium; lessons are conducted there with children; debates and conferences are held and students of technical colleges and pupils from the town and neighbouring areas attend lectures on astronomy as part of their curricula.

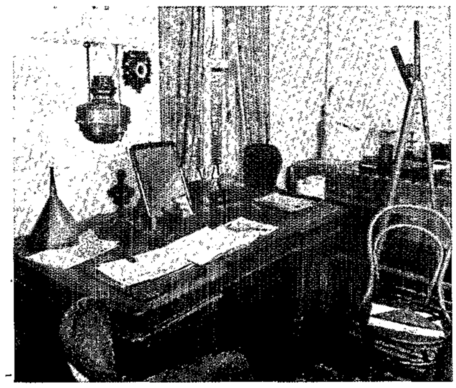
In fact, special attention is paid to work with young people. Guided tours retracing the life of Yuri Gagarin are organized for younger schoolchildren, and the museum supervises a School of Young Cosmonauts in the Palace of Pioneers, which provides theoretical knowledge and practical skills developed with the help of relevant equipment.

The museum actively co-operates with local inhabitants and over 500 events are organized outside the museum proper reach year at the town's plants and educational establishments, and in rural areas. Three to four small temporary exhibitions are held annually in the museum, though the floor space for these is not very great. In addition, the museum shows its exhibitions in different towns and cities of the Soviet Union and in many other countries of the world.

Some results and problems

The museum of the history of cosmonautics presents an interesting and scientifically based exhibition about humanity's difficult road to the old dream —exploration of outer space. Understandably, however, it has had its share of difficulties and problems.

The changing and broadening of the museum's main theme at the very time it was being established required that much more material than planned for at the outset be placed within the original space. The rapid development of cosmonautics during the twenty years of its existence has been reflected in the exhibition: the exhibition changed, new exhibits and even whole new sections appeared. The following figures are indicative: in 1960 the museum collections contained 2,055 objects, 2,839 in 1970 and 6,325 in 1980. There are now 11,093 objects in the main collection and 25,000 in the additional scientific collection. This rapid growth has affected the exhibitions particularly the hall of modern space and rocket technology.



The K. E. Tsiolkovsky House-Museum, showing the scientist's study, which he also used as a bedroom.

1. 'Cosmonautics' only partly renders the Russian word, *kosmonavtika*, which refers to the entire panoply of science and technology required for space exploration.—Ed.

2. The museum possesses several collections: memorabilia related to Tsiolkovsky's life and scientific work; space equipment; photographs; written sources; paintings and other graphic works; sculptures; and films and video-cassettes.

TABLE 1. Distribution of museum space

Category	1967		1988	
	m²	Total space (%)	m²	Total space (%)
Halls	1 700	57.8	1 700	52.8
Storage space	180	6.1	350	10.8
Planetarium/cinema	140	4.8	140	4.3
Library	100	3.3	100	3.1
Lobby	160	5.4	160	5.0
Offices	280	9.5	280	8.7
Radio station	90	3.0	90	2.8
Auxiliary space	300	10.1	400	12.5
TOTAL	2 950	100.0	3 220	100.0

Paradoxically, today's exhibition is characterized by fragmentation and incomplete coverage of some stages of cosmonautics, on the one hand, and by the presence of too many exhibits, on the other hand. This is due to a number of reasons. First of all, the founders of the museum could not foresee the rapid development of cosmonautics, nor the fact that already in the 1970s there would not be enough floor space, storage space or office space.

Secondly, development prospects were not fully taken into account during the establishment of the first integral and logically organized exhibition. Some time later the uniformity had to be disrupted to accomodate new developments, which in turn disturbed the harmony of the exhibition. Thirdly, the country does not have a uniform system of adding new exhibits of space technology to museums; this impedes the creation of a logically integrated collection even in the country's leading museum on the theme. Fourthly, the modernization of the collection has always been hampered by the shortage of modern equipment and video technology. Finally, state allocations for the maintenance and development of the museum have increased with each passing year and met its requirements, on the whole. Nevertheless, the low pay offered engineers and technicians is not sufficient to attract highly qualified specialists.

The museum's plans

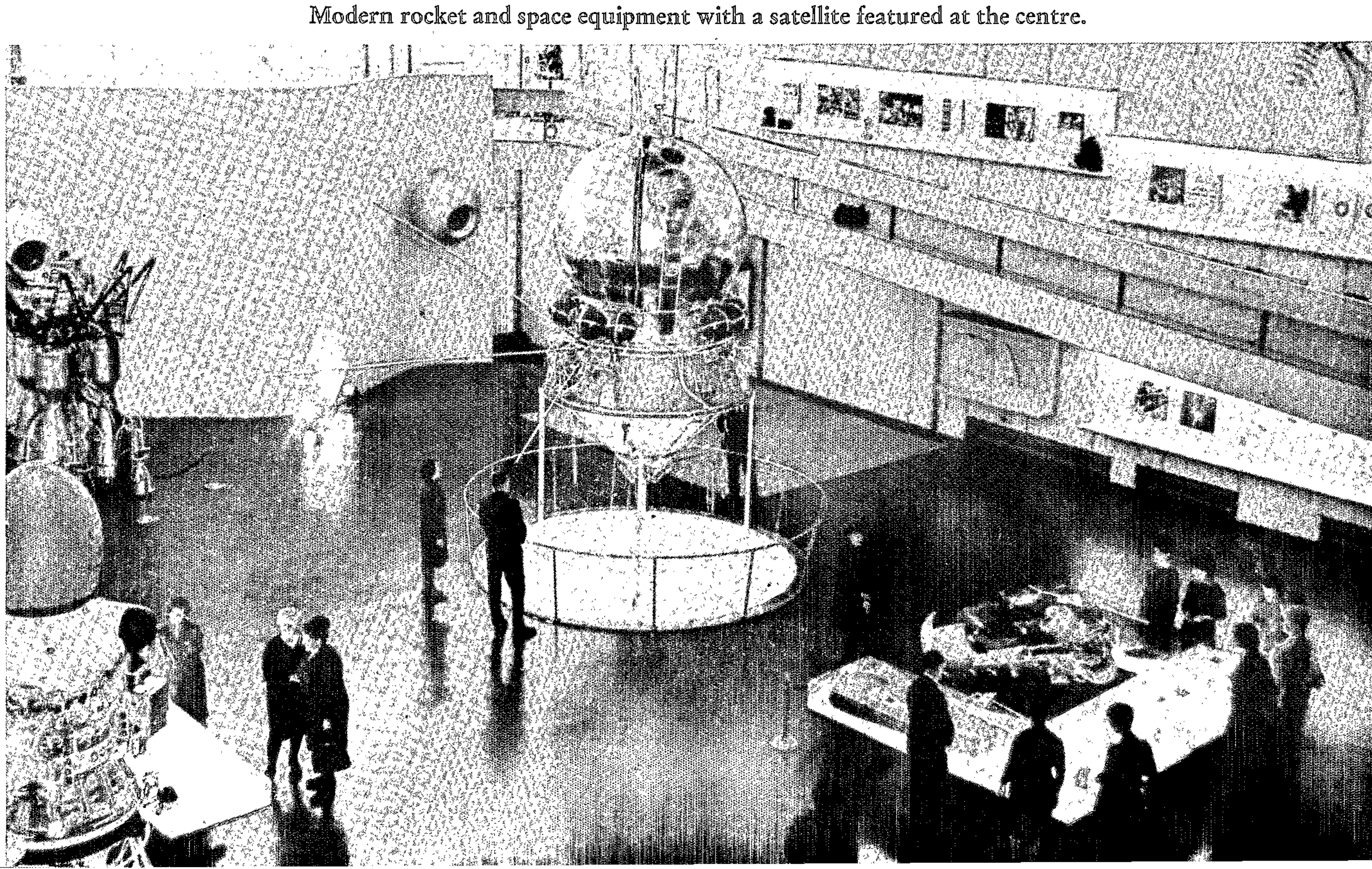
It was decided in 1986 to design and construct in 1989-91 a second stage of the K. E. Tsiolkovsky State Museum of the History of Cosmonautics. Additional exhibition space is expected to be between 7,500 and 8,000 m². Storage space will be ample and fitted out with modern equipment; there will also be an educational centre and a lecture hall. One option being considered provides for the use of the already existing premises completely for exhibiting Tsiolkovsky's scientific legacy. This second stage of the 1967 museum will be based on a modular principle, which provides new premises without disturbing the existing architectural ensemble. The new exhibition will be devoted to all stages of Soviet space programmes.

The museum complex will include a permanent camp of the recently established Soyuz All-Union Youth Aerospace Association which is designed to foster an interest in space research and aviation, cosmonautics and rocket technology among young people and children so as to identify and support talented youth. A task of the association is to publicize the ideas of peaceful development of outer space and friendship between young people from different countries. Camp-style living quarters, a training centre, an observatory and premises for technical work will be built.

The construction of this second stage will mean the final formation of the K. E. Tsiolkovsky Space Museum Configuration. The complex will include, in addition to the 1967 museum, the Tsiolkovsky House-Museum, houses in Kaluga where he lived, schools where he taught, the park where he was buried, and other historical and cultural monuments related to his life and work. We are convinced that the future K. E. Tsiolkovsky Museum will be a fitting tribute to the memory of a great scientist whose ideas helped pave the way to outer space. ■

[Translated from Russian]

Modern rocket and space equipment with a satellite featured at the centre.



Museo Civico

Aerial view of the Municipal Modern Art Gallery of Turin, 1959.

The Municipal Modern Art Gallery of Turin—an Italian experience

Rosanna Maggio Serra

Born in Turin in 1932; in 1974 she was appointed to the Turin Municipal Museums Department as curator with special responsibility for the modern art collections, of which she is currently director. Since 1982, she has been a member of the Board of Trustees of the Guido and Ettore De Fornaris Foundation, whose statutory aim is to enrich the artistic holdings of Turin's Modern Art Gallery. Her research is particularly concerned with cultural developments in nineteenth-century art and museology.

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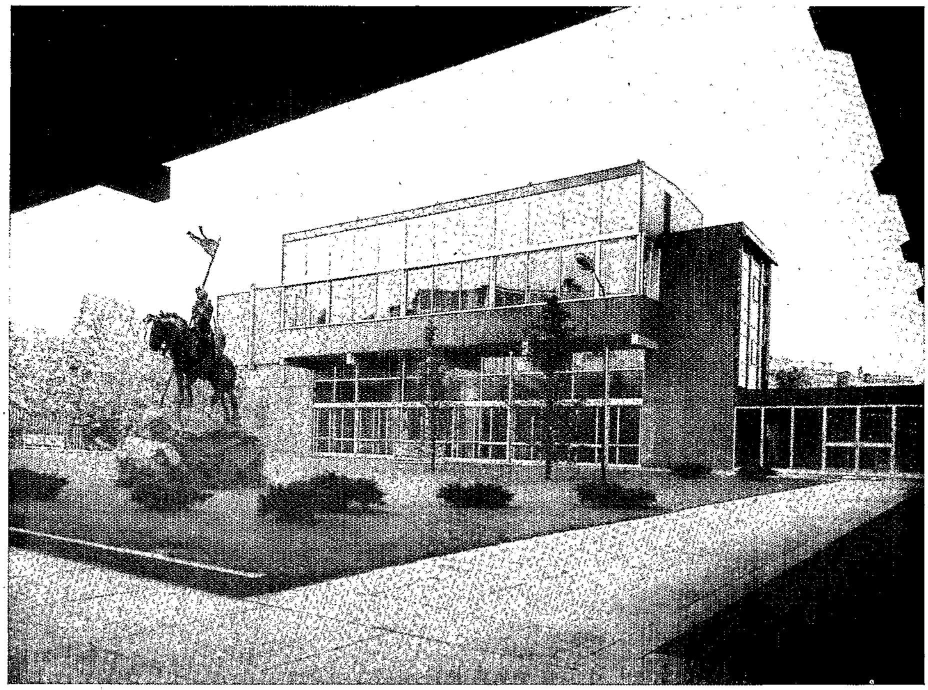
The Turin Municipal Museums Department has several branches. One of these is the Modern Art Gallery, which thereby qualifies as an institution of the City of Turin and, as such, comes under the responsibility of local government. The works of art in its collections are the property of the city, as is the building in which they are housed, and its staff are all municipal employees. Acquisitions and other activities undertaken by the Gallery are funded by the local authorities.

When it was founded in 1863 the Museums Department was entrusted with the task of collecting works of art, both classical and modern. The Turin collection, begun immediately after the achievement of national unity (1861), is thus the oldest established collection of modern art to be owned by any public body in Italy.

In a lifetime of over 100 years, it has amassed a wealth of paintings, sculptures, drawings, engravings and photographs dating from the nineteenth and twentieth centuries. At present, the collection comprises approximately 4,000 paintings, 500 sculptures and several tens of thousands of drawings and engravings acquired from local and national exhibitions (the Venice Biennale and the Rome Quadriennale) or donated by collectors and artists. It covers a period dating from the late eighteenth century up to the present day.

The range of artists displayed in the gallery's collection is mostly Italian, but it does also include a few foreign artists and works of important avant-garde movements of this century. Overall, it may be regarded, with the National Gallery of Rome and the Municipal Art Collections of Milan, as Italy's most outstanding museum of contemporary and modern art.


Museo Civico/Publifoto

Wing housing the lecture hall (ground floor) and library (upper floor) in 1959.

Dissemination, accessibility and shared facilities

The original gallery was destroyed by bombing during the Second World War (1942). In the early 1950s, a nationwide competition was announced for plans to rebuild it on the same site, in the spacious residential and historic district of Turin, on the corner of the Corso Galileo Ferraris and the Via Magenta, close to the imposing Corso Vittorio Emanuele II.

The general requirements laid down in the rules of the competition can be summarized as follows:

The building was to be a centre for the dissemination of knowledge of modern art.

It had to be accessible not only to the public but also to artists and exponents of new trends in representational art.

It had to be capable of housing facilities that would also be used by other branches of the Museums Department, such as the art library, the photographic archives and a large hall for lectures and film shows.

The aim was to create a museum of modern art designed to heighten the impact of contemporary art, which would function as a centre for cultural propagation as well as for conservation, in accordance with the most advanced museological theories of the day, well known to the chief purchasing officer, the then director Vittorio Viale.

The stipulations were very strict concerning the layout of the new building. It was to be erected as an independent complex, surrounded by gardens; the vast basement was to be equipped with facilities for storage, workshops and miscellaneous services; space was to be provided for temporary exhibitions besides, of course, the permanent collections; provision had also to be made for a library, a lecture hall and offices for administrative, curatorial and secretarial staff. All areas and levels of the building were to be intercommunicating. For lighting and temperature and humidity control, reference was to be made in general to the large-scale museum complexes built before and after the war in the United States and Europe.

All these requirements expressed a modern concept of what a museum should be in technological and cultural terms, namely, the idea that it should offer a service to the community at large as well as to scholars, and should be an efficient means of enhancing the visual arts, parallel to, yet different from, schools and universities. For Italy, this was something completely new.

No less than forty plans were submitted. In 1952, the jury declared the winning entry to be the plan entitled 'Continuity 72', designed by the architects Carlo Bassi and Goffredo Boschetti. It seemed to meet the necessary requirements in ways which were technically advanced and, at the same time, in line with the latest architectural tendencies.

Over the years, several aspects of the project have proved their worth—for example, the original positioning of the building, set at an oblique angle to the rectangular grid system of Turin's streets, the harmonious landscaping of the gardens and the independence and intercommunication of the different areas of the complex. However, the feature deemed the most pleasing was the proposal to light both the upper and lower floors of the exhibition galleries by natural daylight from above (as required by the rules of the architectural competition). This was made possible by tapering the second storey downwards. The walls fell within the perimeter of the lower storey, allowing light to enter through an outer cornice. The internal walls of the first storey sloped the other way, 'thereby achieving a three-dimensional movement of great architectural interest', in the words of the architects. The description reveals that the plan was also influenced by the predominance of form over function, so characteristic of Italian architecture in the 1950s, which turned out to be one of the building's Achilles' heels.

The new gallery was built between 1953 and 1959. It consisted of three intercommunicating units on four floors. Storage rooms and other facilities were housed in the basement, occupying an area of approximately 2,300 m^2, or the equivalent of 40 per cent of the exhibition areas. The offices, the entrance hall, one of the rooms for temporary exhibitions and the lecture hall, with seating for 400 were situated on the ground floor. The first and second floors were reserved for the library, the permanent collections and temporary exhibitions. The latter occupied a total area of approximately 1,200 m^2 and the permanent collections an area of 2,000 m^2. The total covered surface area was in the region of 12,000 m^2.

In compliance with the formal principles already mentioned, the sophisticated device for letting in and diffusing light, consisting of a skylight and drape, was reduced in size (so as not to be visible from outside) to such an extent that its maintenance was impracticable, and it rapidly deteriorated. Further difficulties were caused by the angle of the walls, mentioned earlier, which made it impossible to hang paintings, and by the installation of rainwater drain-pipes both inside and outside the building.

An additional reason for the failure of the building as a centre for conservation and exhibitions resided in the vagueness of the rules of the competition. In accordance with the stipulation that unrestricted natural illumination be used, the design was such that the building was exposed to a harmful influx of light and heat from above and through the windows and glass doors set in the outer walls with their very large area of exposure to the east and south.

Nor should we overlook the fact that, during construction, lack of technical supervision aggravated design defects. For example, within a few years, the heating system, an innovation in Italy at the time with its underfloor radiant panels, began to deteriorate and soon ceased working altogether. Similarly, the air conditioning, which was supposed to supplement the heating system and lower the temperature during the summer months, proved almost immediately to be more harmful than beneficial since the outside air, insufficiently conditioned, flowed into the building bringing with it the heavy atmospheric pollution that affected cities in the 1960s even more than it does today.

So, despite the enthusiasm with which the new museum was greeted, it began to deteriorate almost at once. High levels of humidity, flooding, uncontrolled heating and lighting and frequent wide temperature fluctuations were common occurrences and continued to worsen. The outer cladding and even the reinforced-concrete load-bearing walls likewise suffered early deterioration.

The situation remained unchanged until the late 1970s. In 1981, the gallery was closed to the public and the collections were eventually rehoused temporily in a climatically controlled environment where the works of art are appropriately stored and can be viewed for scholarship purposes.

Serious shortcomings, yet a leader in the field

Despite serious structural shortcomings, which caused particular difficulties for conservation, the museum complex proved successful as an arts centre. From the opening of the new museum, throughout the 1960s and into the 1970s, the favourable economic climate encouraged expansion of the modern-art collections and a take-off of exhibitions and cultural activities which soared to dizzy heights. In short, the Turin Gallery found itself in the forefront of contemporary and modern art in Italy, rivalling similar major institutions throughout the world.

At the same time, the gallery organized in rapid succession a programme of lectures, art films and exhibitions, taking the lead in introducing new artists and trends, both Italian and foreign including *Sonia and Robert Delaunay, Nicolas de Staël* (1960), *Francis Bacon* (1962), *Giacomo Balla* (1963), *Sutherland* (1965), *Robert Motherwell* (1966), *Osvaldo Licini* (1968), *Louise Nevelson* (1969), *New Dada and Pop Art* (1969), *Fontana* (1970), *Arte Povera* (1970), *Yves Klein* (1970), *Alberto Burri* (1971), *Fausto Melotti* (1972), *Francis Picabia* (1974) and the *Peggy Guggenheim Collection* (1975), to name but a few.

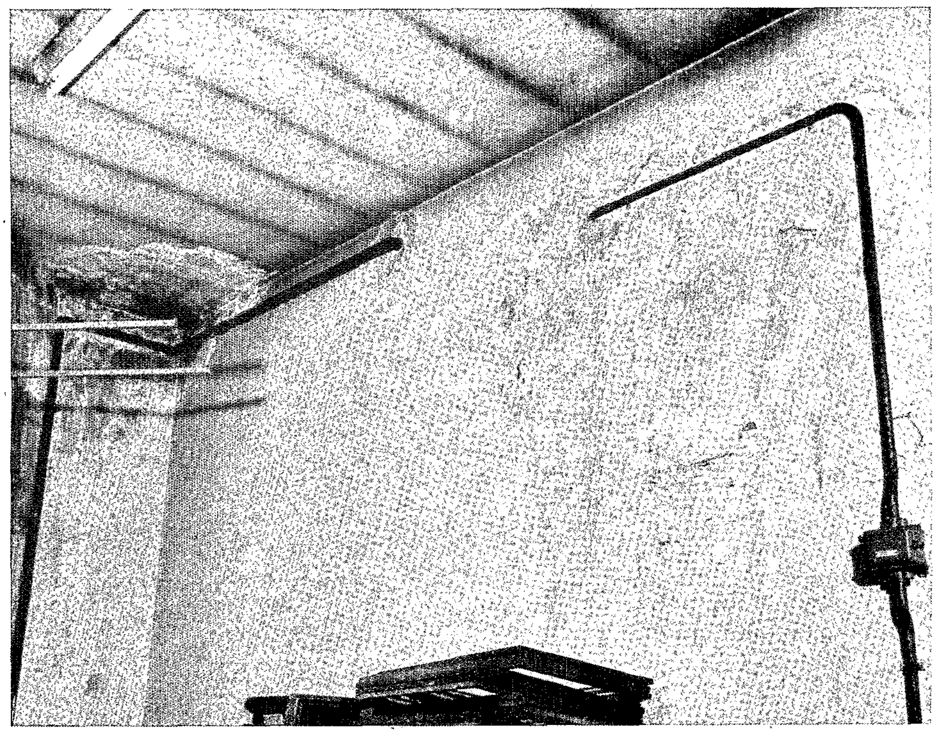
There were also some memorable exhibitions organized by the Turin Association of the Friends of Modern Art, such as *Disturbing Muses* (1967), *The Sacred and the Profane in Symbolist Art* (1960), *Der Blaue Reiter* (1971), and *Battle for an Image* (1973).

These cultural initiatives were highly successful, attracting visitors not only locally but from all over Italy and abroad. Discounting the few months following the opening of the gallery as being unrepresentative, with tens of thousands of visitors in attendance, a truer appreciation of the impact on the public of the new museum emerges from the attendance figures over a few years. Out of a population totalling approximately 1 million, there were 34,000 visitors in 1960, 45,000 in 1965, 86,000 in 1971, 63,000 in 1977 and 37,000 in 1979, showing a popularity curve which begins to fall as a result of the structural shortcomings of the building, but also—as we shall see—the museum's lack of autonomy.

It must, however, be stressed here that although crucial aspects of these initiatives were often entrusted to outside experts, they were undertaken by an amazingly small unit, consisting of a Senior Director of Museums, assisted by an assistant director, who was joined as late as 1962 by one curator, followed by a second in 1968. The secretarial staff consisted of six employees who carried out all the clerical work, personnel management and organization of exhibitions. No provision was made for any technical staff (cleaning, framing and restoration). The only staff available for the preparation of exhibitions were the museum attendants. Maintenance of the building was the responsibility of the municipal technical services, and there were long delays and omissions. The shortage of scientific and administrative staff, not only in the gallery but in all the municipal museums, played a significant part in the recent decline of these institutions.

Flooding on the ground floor (temporary exhibition rooms), 1974.

Flooding in basement (storage area, 1978.



Museo Civico

Human resources were almost exclusively deployed in the organization of temporary activities and exhibitions which began to take precedence over the permanent collections during the 1960s and 1970s. Administration and conservation suffered as a result.

The channelling of resources, as well as interest, into the idea of temporary exhibitions was not, admittedly, a purely Italian phenomenon. But if it is seen in conjunction with, on the one hand, the shortage of specialized staff and, on the other, the gradual structural deterioration affecting the Turin Gallery at that time, the reasons for its recent misfortunes begin to emerge.

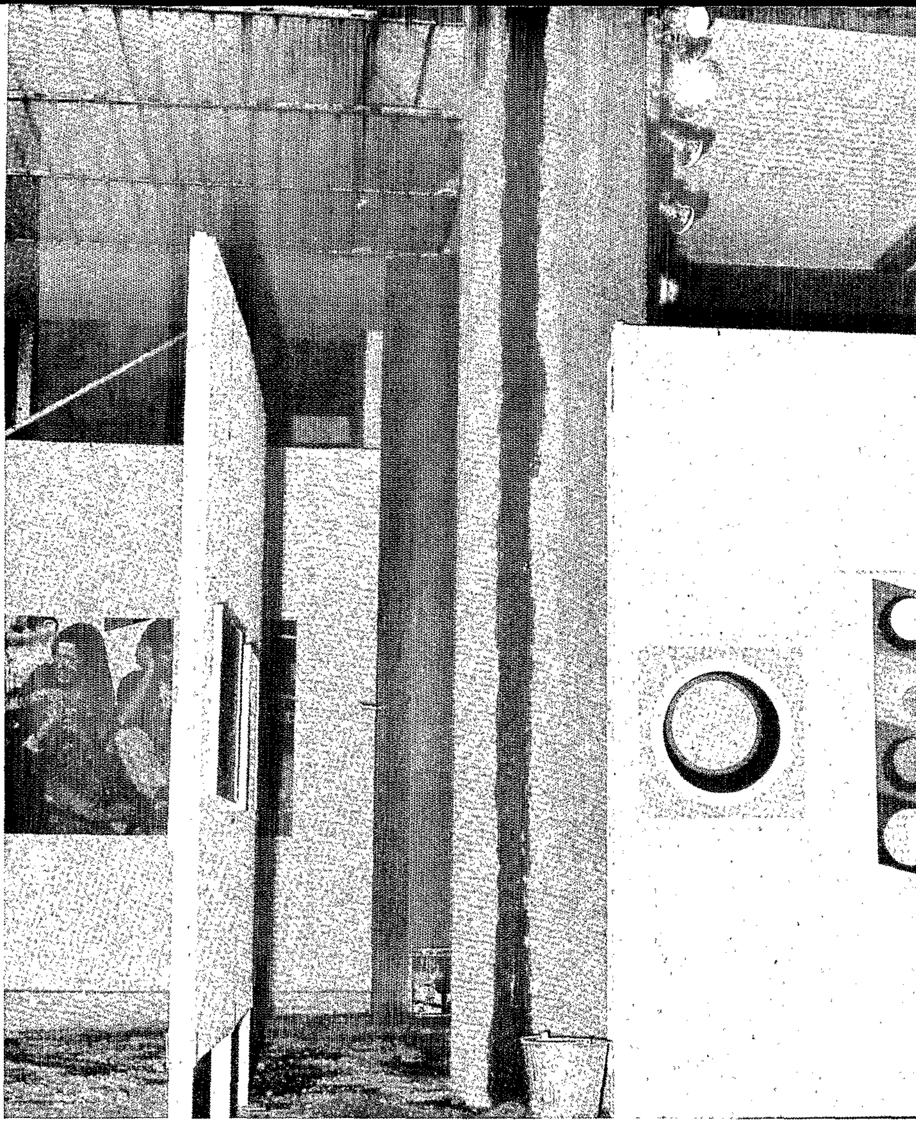
The situation cannot be fully appreciated without reference to another, typically Italian phenomenon. Heightened political tensions within local government had an adverse effect on the situation of municipal museums. On one hand, there was heavy emphasis on temporary exhibitions to the detriment of permanent activities—to the point that the latter were eventually replaced by exhibitions planned and organized by local authorities in other centres—with the main objective of achieving political consensus. On the other hand, there was a move towards a gradual limitation of the administrative, managerial and cultural autonomy of museums.

Against this inauspicious background the plight of the Modern Art Gallery and all the municipal museums in Turin is particularly unfortunate. The untimely death (in 1974) 'in harness' of the art critic Aldo Passoni, who was to have taken over as director, undermined their position at a particularly sensitive time. The post of director has remained vacant and no curators have been appointed since 1974. The only employee in charge of technical matters is listed under administrative staff, with obvious repercussions on that person's professional status and performance. Moreover, since 1980, no re-appointments have been made to the consultative management bodies (the steering committees for modern art, classical art and the numismatic department), thereby weakening the museum's consultative role still further. Although there has been a definite improvement recently in the organization of the administrative and secretariat services, it has not succeeded in fully redressing the situation.

Another factor to have had an adverse effect on the gallery and Italian museums in general is the difficulty experienced by management in effectively monitoring the quality of its employees' service, particularly in the case of custodial staff. Ideological pressure brought to bear by the trade unions (recently recognized, though not neutralized) led to the abolition of the system of graded responsibilities with their corresponding pay scales. The well-known phenomenon of professional levelling was of no advantage to museums, where a pyramid structure of security and custodial employees is essential. There is also an endemic shortage of such employees, aggravated by the need to supply staff for temporary exhibitions as well as for the museum itself. No training or particular aptitude was required of custodial staff, who were often transferred from other municipal branches for which they were no longer eligible.

Reopening to the public? Scheduled for late 1990

These aspects of Italian society were compounded by other factors of a cultural nature, typical of the art world during those years: I am referring to the loss of faith in the importance of



Museo Civico

museums, which particularly affected those dedicated to contemporary art, as might be expected. At that time, the rejection of the concept of the museum as a temple of the arts and the shift towards the ideal of the museum-workshop as a forum, a place for the exercise of creativity both by artists and by the public, appealed to many museum experts throughout the world, and these tendencies were not unconnected with the waning interest in these institutions.

Although the proliferation of exhibitions and ephemera shows little sign of abating, either in Italy or elsewhere, the museum, as such, is enjoying a vigorous revival. Its re-emergence, not as an austere temple of the arts but as an informal arts forum, seems at present a distinct possibility.

One also hopes that the specific role of the museum in promoting the arts will be acknowledged. It is a role that differs from, and also complements that of, temporary exhibitions, whose educational importance must not, indeed, be overlooked. It is a role characterized by an increased sense of permanence of the museum as an institution, which encourages the development of the relationship between works of art and visitors, making it possible to implement long-term educational programmes and offering all the advantages of a coherent, historically oriented system of collecting which is also closely linked to its place of origin, not to mention the obvious benefits of conserving the works in its possession.

The years since the Turin Gallery was closed in 1981 have been put to good use. The delegation to other departments of most of the tasks connected with temporary exhibitions proved to be almost a godsend. It enabled a small working group (consisting of one director, two young history-of-art graduates, two clerical staff and a technical expert, with the backing of the usual administrative system) to concentrate its efforts on a review of the museum's collections from the point of view of content and value.

After the move to temporary premises, where the offices, library and photographic archives (both open to the public) are also housed, four exhibitions were organized, featuring works of art from the gallery, after reappraisal and treatment with conservation techniques. Since 1983 approximately 1,000 cases of restoration have been undertaken. The artistic collections have been significantly enlarged as a result of the activity of an independent body, the Guido and Ettore De Fornaris Foundation, established in 1982 for the benefit of the Gallery in accordance with the wishes of a private citizen.

If the Modern Art Gallery of Turin is to become once again a worthwhile concern, the architectural and technical refurbishment of the entire building is clearly necessary. So is an increase in staff at all levels, and the management must be free to make its own decisions about cultural activities, acquisitions, exhibitions, lectures, events, publications and educational projects.

These requirements have been stated by senior museum staff and have been approved, at least in part, by the local authorities, which are actively involved in the structural renovation of the gallery, the façade of which is to remain unchanged.

Since 1987, a group of experts has been studying the question. Dr Giacomo Donato, a professor of engineering at the Turin Polytechnic, is in charge of drawing up plans to reinforce the building and to modify and improve the fire-prevention system. Dr Franco Marconcini of the Municipal Technical Department has designed a new heating and air-conditioning unit, an air-purifying system and a fire-extinguishing system.

The lighting has been entrusted to Dr Arturo Job, who is also designing a security system, which was lacking in the original plan. On the recommendation of the museum management, plans for interior decoration and refurbishment have been drawn up by Dr Ludovico Barbiano de Belgioioso of the Milan consultants BBPR.

The main characteristics of the new museum are as follows:

A larger surface area, obtained by the refurbishment of the basement, to be used for temporary exhibitions (approximately 1,000 m^2), the storage of display equipment (an additional 1,000 m^2) and the heating plant (see Table 1).

Artificial lighting limited to predetermined levels and colours, with the consequent sealing of the skylights, which caused so many problems in the past.

A return to standard vertical internal walls, so that paintings (even heavily framed nineteenth-century paintings) may be hung on them. The slope of the outer walls, together with an outdated concern for stripped-down functionality, meant that almost all the nineteenth-century paintings had been deprived of their carved and gilded frames, in what now seems a misinterpretation of that particular chapter in representational art.

The use of ultra-violet filtering double-glazing in all vertical glasswork.

Air-conditioning in all parts of the building.

A comprehensive electronic security system.

An automatic halon gas system for extinguishing fires in the basement storage area, with the provision of manual fire-fighting equipment in all other areas; the staff to be trained in its use.

The public reopening is scheduled for early 1990.

There is no denying the serious managerial problems inherent in such a sophisticated piece of museum machinery, including permanent monitoring by specialized staff of the complex technical equipment. In addition, a substantial increase in staff is needed at all levels. The present management takes the view that, to function normally, the Turin Gallery requires a team comprising at least one director, three curators, three history-of-art graduates, five education and documentation specialists, nine clerical staff, seven technicians, seven librarians, seven employees to work in the photographic archives and 110 specially trained museum guards and attendants. Specific requests to this effect have been put forward, but must be examined and approved at both municipal and government levels.

An equally important factor is adequate funding, since the management and cultural output of a museum are notoriously costly social charges. However, the most essential prerequisite, particularly in an Italian context, is autonomy in all the museum's activities: acquisitions, exhibitions, lectures, publications, educational programmes, contacts with other museums, etc. The authorities must therefore place their confidence in the museum's management and allow its directors freedom to pursue their own cultural policy. While the demand for efficiency and accountability is only right and proper, interference in the processs of choice has a detrimental effect.

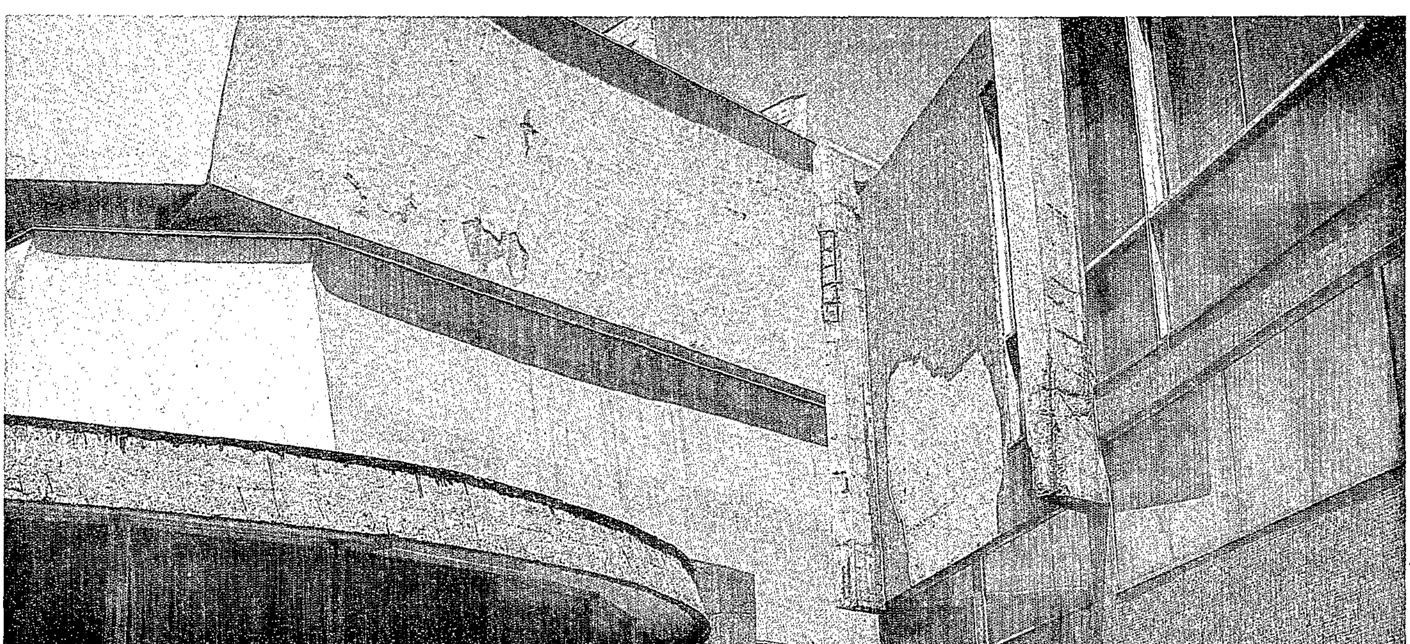
If these conditions are met, including the judicious curtailment of temporary exhibitions, then, and only then, will the Turin Gallery be in a position to resume its cultural activities fully as an entity which was, and still is, one of the best equipped centres for modern and contemporary visual arts in Italy. ■

[Original language: Italian]

TABLE 1. Allocation of space (m²)

Areas	1953 design		1990 design	
Permanent, temporary and educational exhibitions	4380	2650 permanent 1730 temporary	5324	4124 permanent 1200 temporary
Storage	1400		2112	
Staff offices and workshops Administration Management Conservation Technical services	506		1519	
Areas open to the public Library Lecture hall Photographic archives Cafeteria	1225		1238	
Staff facilities	19		129	

Deterioration of external cladding, 1982.

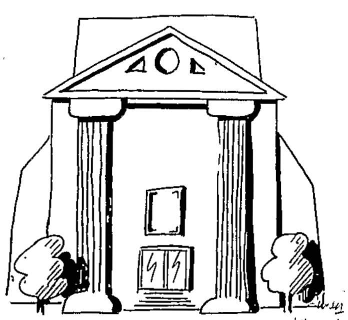


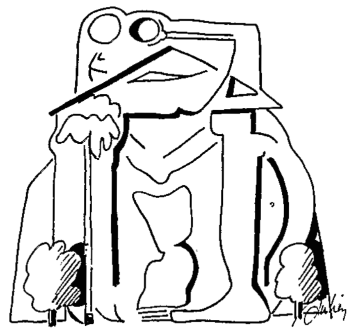
Museo Civico

The future of one museum— seen then and now

The prepare this number, we delved into *Museum*'s archives of many years ago. One treasure we unearthed was an article submitted in 1967 describing a brand new city museum on the verge of inauguration in an industrialized country. The article was not published; but its confident, even triumphal tone seems in retrospect representative of an attitude that was widespread two decades years ago, and makes it worthy of readers' attention in this number on 'then and now'.

The following excerpts from the piece are accompanied by our own factual annotations of the museum's evolution up to July 1989, culled during a recent visit.



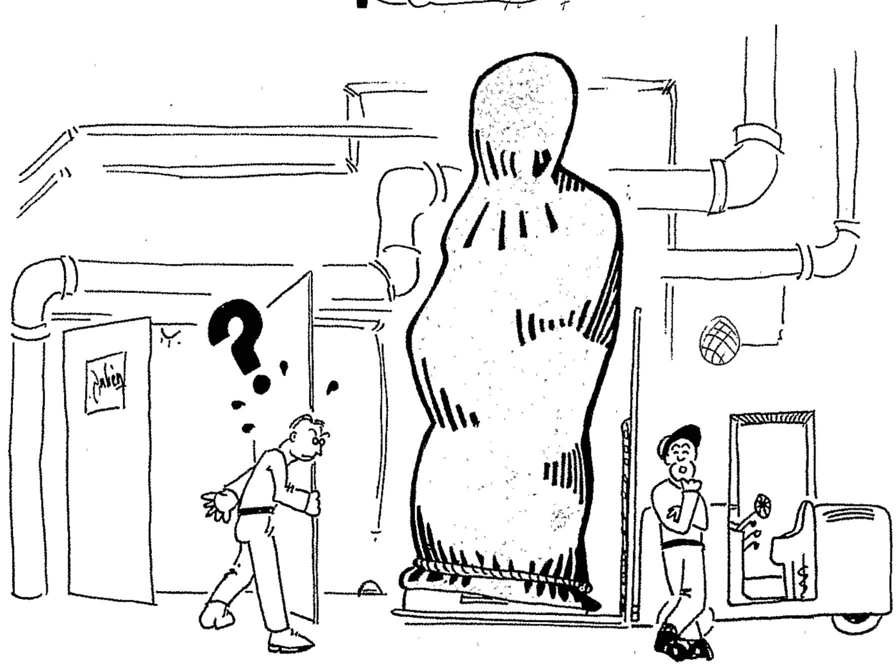


'*... and the architecture of our three-storey building is both sober and monumental, an imposing interplay of planes that is almost a sculpture in itself.*'

The museum's squat form and windowless walls soon led local residents to nickname it 'The Blind Toad'.

'*Collections are now being installed in spacious reserves offering easy access to adjoining laboratories equipped with the most modern conservation equipment.*'

The collection grew so unpredictably fast that extra reserves had to be rented across the city from the museum; corridors and doors were found to be too small to allow passage of certain larger objects acquired in the late 1970s; some of the 'modern equipment' was so out-of-date by 1980 that spare parts had become hard to find.



Museum (Unesco, Paris), No. 163 (Vol. XLI, No. 3, 1989)

'The entire interior volume is fitted with climate control apparatuses that, far from being hidden in walls, ceilings and floors, are boldly exposed to view as aesthetic reminders of the progress of modern technology.'

Five years after inauguration, undetected leakage caused rusting of pipes that permanently stained certain walls. The pipes were then painted light blue and, more recently, repainted dark beige.

'... but after considerable discussion with municipal authorities, two levels of underground parking—accommodating 235 passenger cars—will be open to visitors free of charge.'

No space was provided for loading and unloading—much less parking—of buses; the ventilation system of the underground garage now and again continues, despite repeated and expensive repairs, to infiltrate noxious fumes into the Anthropology Hall.

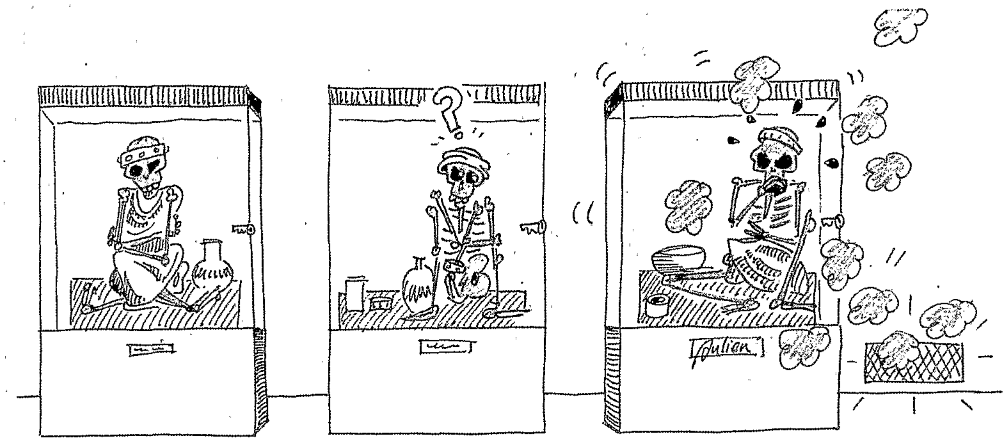
'Thanks to innovative use of plate glass, and curtains specially designed for use at hours of direct sunshine, the main gallery on the third storey is bathed in soft, indirect natural light.'

The window-washing mechanism was poorly installed, and unsightly smears of external air pollution can only be removed from the windows—at unforeseen cost—by teams of professional mountain-climbers; to hide the smears, the curtains are now kept more or less permanently shut; makeshift artificial lighting fixtures, ill-suited to the gallery, have had to be installed.

'The museum's educational activities will, in line with contemporary pedagogical thinking, be essentially of the 'non-formal' and 'non-directive' variety.'

The main educational demand for the museum's services came, in fact, from the city's school system; this caused a serious problem when it was discovered that none of the museum's educational staff had the teacher certification prerequisite for contact with school pupils.

'... and a small and pleasant cafeteria, with possibilities for outdoor seating during the summer, will offer the public simple, inexpensive fare—and a moment of tranquil repose—during their visit.'



When an office block was built near by, its employees overwhelmed the cafeteria, which became crowded and noisy each weekday noontime. It has now been transformed into a chic *haute cuisine* restaurant whose prohibitive prices keep the number of clients down to a tolerable level. For want of interior exhibition space, the outdoor cafeteria area has been made into a sculpture garden.

'A major contributing factor to the museum being opened on schedule has been the strong leadership given by its director, who embodies that rare combination of recognized scholarship and forceful management techniques.'

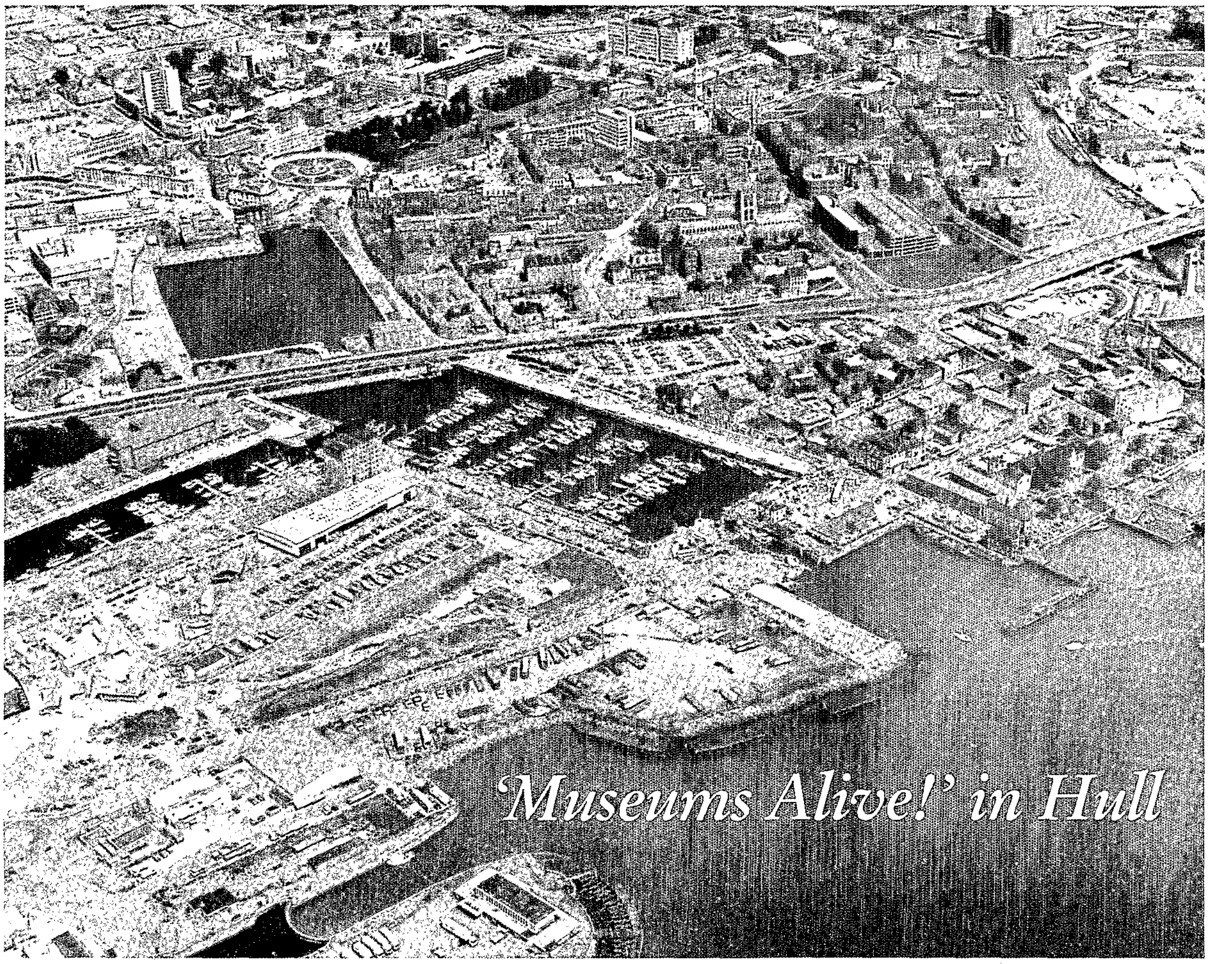
Six months after the inauguration, a strike by staff, who accused the director of 'high-handed tactics' in dealing with them, closed the museum for three weeks. When the director announced his intention to dismiss strike leaders, the staff union obtained a court order restraining him; he then threatened to resign. The Board of Overseers thereupon requested him to leave, which he did—after obtaining substantial indemnification.

'With donations virtually pouring in from private benefactors, and matching grants promised from several government sources for certain museum activities, we can truly say that there are practically no financial clouds on the museum's horizon.'

The museum's budget showed its first (minor) deficit in 1975; by 1980, government support had been cut back by 67 per cent and private money was favouring a new eco-museum project being planned on the city's outskirts. Today, the museum is managing to break even by renting the sculpture garden and a hall for classical, light, pop and rock music concerts, during which some damage has been done to installations and one painting.

Postcript: It is well to point out that fate has not been unrelievedly cruel to the museum reported on here. Indeed, its woes have been largely compensated for by its great and still-growing popularity among the public at large. Numbers of visitors have grown steadily in the last five years by about 7 per cent annually.

Drawings by Julien



A general view of Hull, a city dependent on the sea.

Sarah Derbyshire

Born in Leeds, United Kingdom, holds a B.A. (Hons.) from the University of York and has worked in different capacities to promote the arts. She is currently administrator of the Heslington Foundation for Music and Associated Arts and of Yehudi Menuhin's 'Live Music Now' scheme in the north-east of England. She is press co-ordinator of the Museums Alive! initiative.

We are pleased to mark the centenary of the British Museums Association with this article on museum life in one British city, which, we confess, was not picked entirely at random.

The year 1989 is important for British museums, as they celebrate Museums Year and 100 years of the Museums Association. In particular, museums in Yorkshire and Humberside are at the forefront of special activities, due to their collaboration in a new regional promotion initiative, Museums Alive! Historically, this region's museums have made an important contribution to the country's museum service, and were particularly active during the years of rapid museum expansion in the last century. In 1889 the first conference of the Museums Association was held in York, and it is no accident that this year's Conference returns to that city.

Museums Alive! will be working on a number of levels. Already the first publication has appeared—*Museums Alive! —A Guide to the Museums and Art Galleries of Yorkshire and Humberside.* Surprisingly, this is the first time such a booklet giving complete information on nearly 200 museums and galleries in the area has been available. Funded jointly by Museums Alive!, the English Tourist Board, Yorkshire and Humberside Tourist Board and museum advertisers, it is now available free of charge. Further publications throughout the year will concentrate on bringing special events to the public's notice, in a series of bulletins focusing on differing aspects of our museums' work.

The Museums Alive! promotion project is aimed partly to break the mould of a common public perception that museums and art galleries are dusty repositories of objects which bear no relevance to their lives and interests, where conversation is hushed and lack of knowledge is a sin.

It is not easy to isolate the efforts of any one of the many villages, towns and cities whose museums are collaborating in this imaginative regional project. Nevertheless, the city of Hull, a historic

Museum (Unesco, Paris), No. 163 (Vol. XLI, No. 3, 1989)

port on the Humberside coast, has set itself a stimulating programme for the year, exemplifying the vigorous approach of Yorkshire and Humberside's museums and art galleries. Hull's Museums and Art Galleries Service has grasped the opportunities offered by Museums Year, as well as Museums Alive!, to provide a catalyst consolidating much of the exciting work already underway. Not only will this year see many openings of new museums and galleries in Hull, it also forms the core of new developments in existing museums whose implications for the service and its public will reach far into the future.

Hull is indeed a city whose museums are alive. It is clear, talking to Dr David Fleming, Principal Keeper of Museums in the city, that, while tourism plays an important part in the thinking behind the museums of Hull, it is not their top priority. The overriding theme common to all the developments here is one of relevance to Hull's people, of all ages and backgrounds. The steady increase of visitor figures year by year imply that this approach is successful. The philosophy here is that only by creating a dynamic relationship with the community will museums succeed in presenting a welcoming face to all comers, that the life of the locality feeds into the spirit of the museums.

'School Days' and 'That's entertainment!'

Hull's newest museum to date takes its name from the Old Grammar School in which it is housed. This Tudor building is one of great historical importance and, after a chequered past, it has been brought back to life through its conversion (and consequent preservation) as a museum. The museum's brief is to provide 'a focus for an appreciation of architecture and townscape, and to look at the relationship between the changing face of the city and its historical development in social and economic terms'. It can combine this with the function of adding to the city's cultural, educational and leisure provision by appealing to the local population: in short, by looking at the social history of the city in terms of its people.

The first exhibition opened here in May 1988. Appropriately entitled *School Days* it examined the history of education through the story of the schools, and pupils, of Hull. This gives an important clue to the key to the Old Grammar School Museum, which intends to tell *The Story of Hull and its People* in an exciting and original way. For example, the publication accompanying this first exhibition relied heavily on descriptions by the people of Hull of their own school-days, casting far back to memories of the early years of this century. The appeal of this to young and old alike is clear. Moreover, this attitude is important if we are to rid museums of the sense that they are provided by the middle classes for the education of the working classes. Here, it is the experience of all classes which contributes to the exhibition's vitality. The service is delighted with the success of this exhibition. In the eight months following its opening, *School Days* attracted 70,000 visitors to the museum.

The new exhibition to be held here in 1989 will be *That's Entertainment!*, which will follow the lines of *School Days* in its colourful, popular approach and, if anything, be more appealing. The exhibition takes as its subject popular entertainment in Hull from about 1750 to the present day. During this period, Hull was becoming a major industrial city, and patterns of leisure time and popular culture were constantly changing. The exhibition will take in different genres, such as the travelling show, theatres and music hall, the silver screen, popular music, seaside fun and even... museums! It will also look at the impact of modern technology on entertainment, and the development of mass entertainment.

The ground floor of the Old Grammar

The Albion Street museum after being bombed in 1943.

School will be devoted to changing exhibitions, each taking Hull as their core, and running for several months. However, the upper floors have been converted to provide accommodation for a permanent display gallery which is due to open in late 1989. It is this gallery that will provide the heart of the museum.

We are keen that the new displays should be on a 'human, domestic scale', aimed at involving the individual in comparisons between their life now and that of their counterparts 50 or 300 years ago. Like the changing exhibitions downstairs, the displays will be multi-dimensional, using as modern techniques as possible. The Old Grammar School itself will become the centre of a wide variety of activities, including lectures, musical performances and films, as well as generating activity outside the building, in community centres, libraries and so on.

The Story of Hull and its People will invite visitors to engage in choices about their route through life, whether as a 16-year-old in 1830 or as a 70-year-old in 1750. (Would they even have lived to that age?) By challenging people's expectations about the past, the aim is to encourage a greater understanding of how Hull and its citizens have progressed. An added benefit of this approach is that it allows for a great flexibility of display material. Exhibits from every department, not just social history, can be given an interpretation that is both entertaining and relevant to the lives of visitors to the museum. When successful, such interpretation invites visitors to connect with the past through their own experience.

Transport and archaeology—uneasy bedfellows

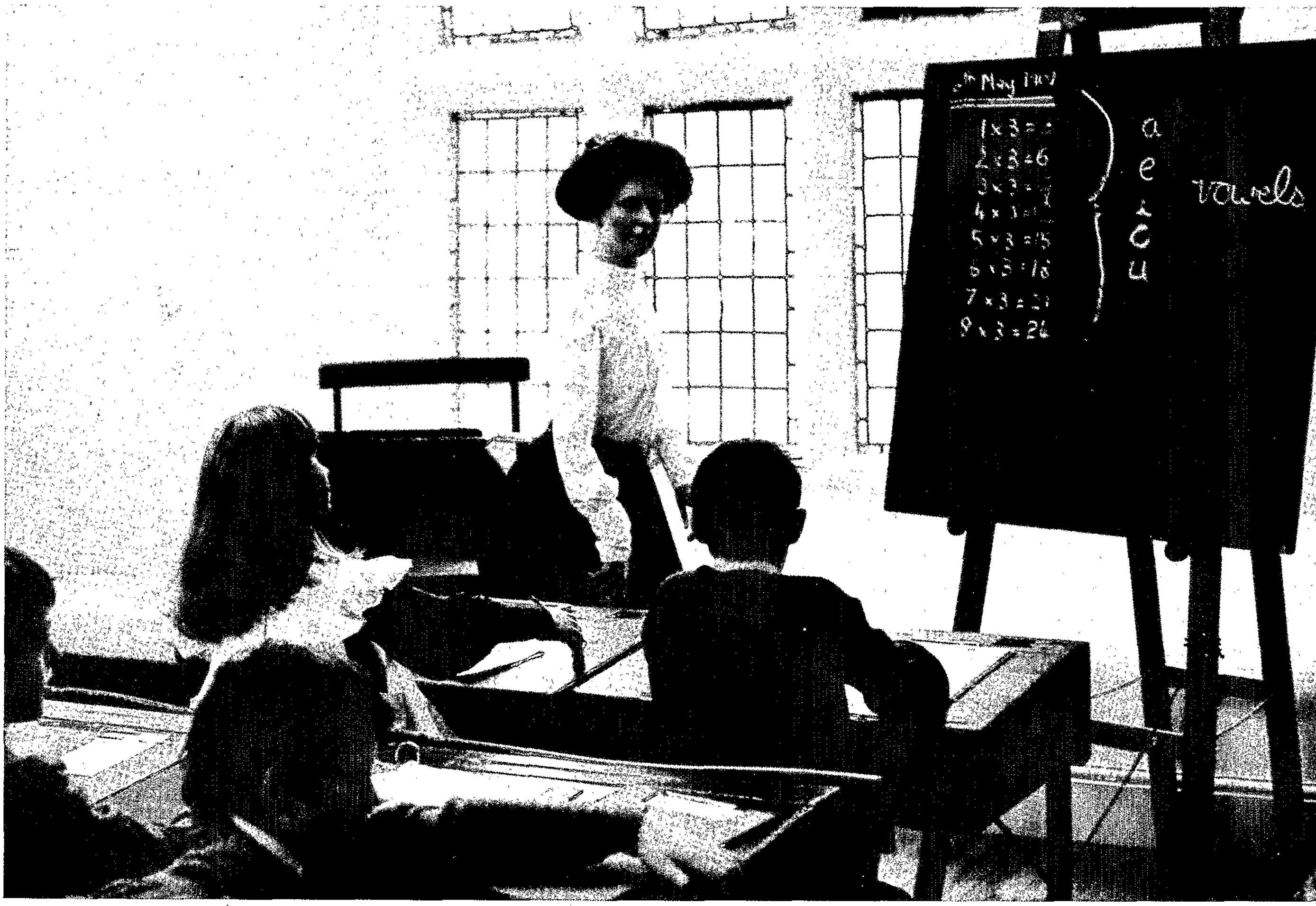
The Old Grammar School will soon be overtaken as Hull's newest museum by the Transport Museum. Phase I of this three-to-four-million-pound project opens in August 1989, marking the beginning of perhaps the city's most exciting long-term museum development. This project amply illustrates the resourceful and supportive approach taken by Hull City Council. Having agreed to put up the sum of money initially required, the City Council then approached the European Regional Development Fund on behalf of the Museums and Art Galleries Service. The Council was able to prove conclusively that the new museum would play a significant part in encouraging new people to stay in the region, and the Development Fund provided a substantial grant. The resulting Transport Museum will be the first custom-designed local authority museum to be built in England in about ten years.

It is already clear, in discussions with Stephen Goodhand (keeper), that the service has stamped the new Transport Museum with the distinctive mark of its dual philosophy: to tell the story of Hull through and for the people of Hull, and to give that story relevance in a wider context by means of new and intriguing interpretation.

This will not be easy, and the new building (Phase I) brings its own problems. First, of all, the design of this building was inherited, and there was no opportunity to consult with its architects. Consequently, the new building is very much a reflection of what the architect of the Hull City Architects' Department rightly or wrongly conceives a museum to be, rather than a museum professional's ideal. However definite the plans may be for the nature of the museum, there will then be some inconsistencies to be overcome in the building's design, at least during this first phase. The next four phases are being drawn up in close collaboration with the Hull Museum and Art Gallery Service and with museum designers. The first building to be opened houses the large vehicles of the collection. Mostly double height, the first phase is one-fifth of whole project but only one-tenth of its floor space. A café and shop will be opened in this building as soon as Phase II is operational, so that income can be generated from the earliest possible stage.

Whatever the physical difficulties may be, the team responsible never gives the impression that it will not meet its own high standards for this transport museum. The current transport collection will be moved from its less-than-ideal setting in the Transport and Archaeology Museum, and redisplayed with the primary concern to show the impact of transport and communication on everyday life from 1800 to the present. From the beginning this has proved to be a unique opportunity to adopt 'an innovative and fresh approach to the display of transport in a museum context', as one participant puts it. Once again, the story of Hull is at the heart of the museum. As an ancient and historic port, which served what became the largest

Project Phoenix: Hull's most spectacular contribution to Museums Year.



© Gillian Ford

industrial hinterland of any port in the nineteenth century, Hull could hardly be a better centre for the interpretation of the political, economic and social effects of the progress of transport systems. It is this that will take the new museum beyond the explanation of technological advances in transport to a much more complex examination of the subject.

Meanwhile, great changes are afoot in the old Transport and Archaeology Museum, to be renamed as soon as the new Transport Museum takes over half its exhibits. Since the 1950s, it has been difficult to find ways to redisplay the collections here. The solution has been to house the collections, not natural bedfellows, with transport at the front, archaeology at the back. Work began a few years ago in giving new interpretations to the Roman material, and in particular to the magnificent Roman mosaics.

This work will take on a new pace, with the much greater display areas now available. The key once more is 'interpretation', and, once complete, this museum will take the visitor on a journey through re-created landscapes telling the story of life on earth.

Walking at first through a primeval landscape in the geological section, visitors will discover the story of the earth's natural landscape before life appeared. Moving through sections displaying zoology, geology, fossils, they will come to the pre-history gallery. This is due to open towards the end of 1989, and will be a re-creation of an Iron Age landscape, looking at humanity's early history as affecting and affected by its natural surroundings. The display will add the examination of environmental pressure on human development from a sociological viewpoint. Not least among the exhibits in this museum will be the Hasholme Boat, an Iron Age cargo craft already on display in its 'boat lab' as it is sprayed with wax and water in a preservation project to last many years. The 'lab' is a great draw for visitors, despite its currently unprepossessing setting. This boat was found by chance when a new drainage system was being cut in fields near the River Foulness. It is now a lead conservation project in Hull: a remarkable demonstration of technical expertise and partnership with the local council and industry, which has provided funding.

The museum as phoenix

More archaeological work, of a most unusual nature, will be found this year at the Albion Street dig. Here, the old Hull Municipal Museum, which was bombed in 1943 losing the majority of its collection in the rubble, is being disinterred. In an extraordinary coincidence, the chance to raise this magnificent museum from the ashes has come in the year that sees so much new work take shape in the city. Yet this project is relevant in so many ways to the concept of *The Story of Hull and its People* being enthusiastically embraced by the Museum Service here.

It was another drainage scheme (through the car park built on the old museum site after the war) that first uncovered signs that many items in the collection—of recognized international importance—were miraculously intact. In only three days 2,500 items were recovered from a trench fifty metres long—figures that led museum staff to be most excited and optimistic about likely finds from a co-ordinated dig. During 1989, the dig is on public show as the Phoenix Project. Sponsored by Heritage Management International, the Heafitz Museum

An Edwardian classroom reconstituted for the 1989 *School Days* Exhibition.

The tall and the short of it at the Town Docks Museum.

and History Inc. (all American sources), and with significant funding from the City Council, the Museum Service is confident that it can raise the remainder of the funds required to cover this exciting project. Hull's Albion Street Museum was famous for its geology collection in particular, and Hull's museum leadership looks forward to the future display of disinterred material from this collection in the new Pre-history Gallery with some satisfaction.

These are just some of the new developments to be seen in Hull during 1989. Only brief mention can be made of the other museums and galleries whose contribution to the city is just as vital, though not as obvious, during 1989. The Town Docks Museum displays Hull's maritime history in the old headquarters of the Docks Authority; and the Spurn Lightship, herself a recent addition to Hull Marina, is now open to the public. The Ferens Art Gallery is a hub of activity, as well as exhibiting the finest collection of Dutch paintings in the region. This gallery is soon due to close temporarily, while a two-storey extension is built. Then there is the Wilberforce House, where collections relate to its most famous resident, William Wilberforce, and his campaign for the abolition of the slave-trade. Next door, the Georgian Houses exhibit furnished rooms and costumes of different periods, and artefacts of local interest, such as the famous Hull silver.

Wherever you look in Hull, there is clear evidence of the co-ordinated approach of its energetic Museum and Art Galleries Service. Its benefits are also obvious in the staff themselves, whose attitude reflects principal keeper David Fleming's statement that, in Hull 'what's good for archaeology is good for social history'. The development of any one museum is rightly seen as co-operative progress, rewarding to the service (and the population) as a whole.

Along with the fundamental precepts of interpretive display and continuing relevance to the community it serves, it may be this sense of co-operative development that helps to make Hull's museums and art galleries such exciting places to visit. ■

WFFM CHRONICLE

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WFFM Newsbrief: Gifts, legacies, donations in lieu of payment due to the state

At the meeting of its Administrative Council held in Brussels (Belgium) on 3 December 1988, the World Federation of Friends of Museums adopted the statement below relating to gifts, legacies and donations in lieu of payment due to the state:

The World Federation of Friends of Museums is pleased to note that legislation on the subject already exists in some countries. In certain cases, however, the laws are not suited to achieving their aims, not always giving sufficient incentive to attract gifts, legacies and donations in lieu of payment due to the state. The World Federation of Friends of Museums is ready to assist the governments concerned in making studies or comparisons in order to remedy shortcomings and introduce into existing laws such improvements as are desirable.

European horizons: cultural property in 1992

The World Federation of Friends of Museums aims to promote the development of cultural and artistic life throughout the world as effectively as possible. For this reason, with the prospect of a single Europe in 1992, the Federation is examining the possible direction that cultural co-operation between the member states could take. Christian Pattyn, a senior official with the French Ministry of Culture, in charge of European affairs, communications major projects and the bicentenary of the French Revolution, describes the situation as it stood in March 1989 when this article was written.

With the end of the Second World War, the survival instinct of Europeans was awakened. Three wars within the space of a hundred years! It was becoming imperative to overcome ancestral quarrels and join forces to face the demands of a modern world. The European Coal and Steel Community, the European Atomic Energy Community, and the European Economic Community laid the foundations for harmonized policies in the major spheres of modern life.

Where does culture fit in?

Curiously and even paradoxically, culture had no part to play in this European structure. When the Single European Act was drawn up, the European Commission did attempt to include a chapter on culture, but this was opposed by the Member States. Nevertheless, culture could not be excluded from Community

Museum (Unesco, Paris), No. 163 (Vol. XLI, No. 3, 1989)

affairs indefinitely and a plan of action was established in May 1986. It covers the period 1988/89 and deals with four areas: radio and television; books and reading; the encouragement of patronage of the arts; and training in the arts and in sound and picture production.

And cultural property?

When the Common Market was set up, the idea was to do away with tariff barriers in trade between member states and to institute the free circulation of goods. However, right from the start, one exception was provided for in these liberal rules in order to enable Member States to maintain some protective regulations.

Article 36 of the Treaty of Rome in fact states: 'The provisions of Articles 30 to 34 inclusive shall not be an obstacle to prohibitions or restrictions in respect of importation, exportation or transit which are justified on grounds of . . . the protection of national treasures of artistic, historical or archaeological value.' Member States therefore have the right to continue to limit and restrict the circulation of certain property for reasons relating to the need to preserve the national heritage. Systems vary but generally include customs controls, a prohibition on the export of certain items and in some cases the right of 'retention' which allows a state or nation to acquire (sometimes at half price), the item to be exported. In certain countries, including France, it is possible to 'retain' the item without purchasing it (this is a right which is in fact rarely used). What effect is the prospect of the complete abolition of frontiers between member states by the end of 1992 having on these provisions?

There is no easy answer to this and it is only recently that the European Commission in Brussels has begun to give proper thought to this problem. A report has recently been published and studies in this field are being carried out which may well lead to a communication from the Commission to the Council. If taxation is harmonized within the time-limits that the heads-of-state and governments have set themselves on political grounds, it is conceivable that internal customs controls in the Community could be completely abolished. But the task is such a sensitive one that it is difficult to envisage the realization of the objectives within the proposed time-limits. Hence customs controls will continue to be indispensable.

How is Article 36 to be interpreted?

The problem of how to interpret Article 36 of the Treaty of Rome obviously remains a very thorny one, particularly as concerns 'national treasures of artistic, historical or archaeological value'. According to Community law, the responsibility of interpreting this lies with the European Court of Justice. In fact, in signing the Treaty of Rome, the Member States agreed to entrust this Court with the interpretation of the Treaty. Normally, court jurisprudence gives restrictive interpretations to exemptions from the basic laws of the Treaty of Rome (and here, it is indeed a matter of an exemption from the laws on the free circulation of goods).

If a case were to be brought before the Court of Justice under Article 36, the European Commission might be required to give its own interpretation of this notion, and it is therefore preparing an 'interpretative communication' on this subject. The Member States will not, of course, be bound in any way by it (only rulings, directives and decisions are binding). Nevertheless, it will be of real importance since it will provide the Member States with the Commission's own standpoint. In a preparatory study for this interpretative communication, the Commission has adopted the following definitions contained in an essay by Professor Duquesne entitled *A System for the Exchange of Cultural Property between the Nine Member States.*

Restrictions include: (a) objects which are so closely linked to the history or culture of a country that the exportation of such objects would constitute a major national loss; (b) objects of aesthetic value, if their absence would diminish the artistic heritage of a country; (c) objects whose individual value or the value of the group of works to which they belong or are related would be markedly decreased if the group were split up; and (d) objects which have an invaluable role to play in the study or the understanding of a specific artistic or historic period.

In a preliminary study, the Commission itself adopted the following criteria:

> The works of living or contemporary artists should be considered as not subject to the exemption contained in Article 36. This is a principle which is reinforced by the supranational nature of the modern school and by the necessity for young artists to acquire an international reputation. Works of art whose monetary value is below a certain amount (for example 50,000 Ecus) should not be classed among the treasures whose loss would seriously damage the artistic heritage of a country. The exportation of works of art which have been imported into a Member State within the last hundred years should not be subject to licensing restrictions, since they belong to the artistic heritage of another Member State.

These are only preparatory statements. It is intended to hold unofficial discussions with people professionally concerned (curators, auctioneers and dealers) and with those responsible for the implementation of this legislation in the Member States.

No time to be faint-hearted!

Over and above the interpretation and implementation of Article 36, the prospect of the single market demands that the Community should consider the consequences which it will have on relations with third-party states. The extent of trade in works of art with non-Member States requires that appropriate and harmonized solutions should be found. But the European Community must also study the present condition of trade—and trafficking—in works of art, establish what major difficulties states have in protecting their movable heritage, and seek ways of improving the situation. Finally, expectations are high for the programmes which are being carried out with Community encouragement and considerable Community financial aid by research laboratories in Member States.

If it were to challenge the very necessary right to protect the national heritage, the prospect of 1992 would indeed be a legitimate cause for concern. On the other hand, it may also offer each Member State the opportunity to simplify its procedures and improve co-operation with other Member States, which is necessary both in this area and in many others. Europe has never been of benefit to the faint-hearted. What Europe needs are lucid and concerted efforts from all concerned. ■

[Translated from French]

FRANKLY SPEAKING

Voluntary youth work camps for museums?

Christian Barbé

Christian Barbé, former Director of the Co-ordinating Committee for International Voluntary Service at Unesco, is now head of a national work camps association in France called Jeunesse et Reconstruction (Young People and Reconstruction).

Do you know anything about the young volunteers' international work camps? Each one involves ten to fifteen young people from different countries who work together during their holidays cleaning up neglected or polluted rivers, refurbishing unsanitary housing, restoring ruined churches and monuments in Europe, building schools and dispensaries in India or Africa, digging drains in Turkey, etc., all without earning a single rouble, dollar or rupee and in the joy, even euphoria, of an intercultural atmosphere.

At first sight, this seems to have nothing to do with a respectacle museum with its muffled atmosphere and just slightly creaking floorboards, its silence broken by the everlasting whispering of solemn aesthetes. If there is a view of things which sets up an insurmountable barrier between these two worlds it must be attacked, because opening up museums to the sometimes bustling world of volunteers, especially young volunteers, is not just possible, it is essential.

There are indeed instances (see varied examples below) where a volunteer organization has carried out a work camp project in co-operation with a cultural institution such as a museum. However, the fact that they have been few and far between in the past ought to be counterbalanced by a great number of them in the future. Of course, young people's international work-camps could be no more than well-spent free time, or a way of travelling cheaply (all subsistence expenses paid) or even cheap labour for unskilled work. Social, educational and cultural aspects would be the responsibility of other, preferably institutional, schemes. However, that would be to misunderstand completely an important means of promoting culture, which is action-based, educational, has a multiplier effect and has already proved its worth.

Anyone who has shared the enthusiasm of a group of young people, often on the face of it unlikely to have much to do with cultural élitism, passionately interested in restoring an old abandoned mill to make it into a museum, anyone who has realized the great symbolic importance of a former concentration camp transformed into a war museum by volunteers from East and West, anyone who has seen the inhabitants of a district or village lending a hand to volunteers to prepare a public exhibition of the results of their archaeological dig, anyone who has realized the potential which the volunteer movement can harness in relation to the cultural heritage, will admit that a revitalized volunteer system, particularly work-camps (which have been going for seventy years now!), still has a great variety of projects to offer to many generations of volunteers.

In conclusion, then, people working in the cultural sector must be asked to be enterprising and seek more help from volunteers. Those working in the cultural sector can often find a way of combining action and education in their budgets. Similarly, volunteer organization leaders must be encouraged themselves to seek out projects with museums and professional heritage workers from both developed and developing countries. The Unesco World Decade for Cultural Development, with the wide openings it offers, is certainly an opportunity to be grasped for bringing these two worlds, which meet so little, into contact with each other. ■

[Translated from French]

Some examples of volunteer work camps for museums

Volunteers and museums have already met, although the introduction above rightly stresses the shortcomings in co-operation between culture and volunteers. The four examples comprise descriptions from four member organizations of the Co-ordinating Committee for International Voluntary Service,[1] in four different countries, which have recently organized projects to either refurbish or establish museums.

1. Readers wishing for further information can contact the CCIVS, an international non-governmental organization, directly at: CCIVS, Unesco, 1 rue Miollis, 75015 Paris, France.

Canada

The Granite Centre of the Haute Beauce Eco-Museum in Quebec Province

This project has been going on for six years and is aimed at arousing tourist interest in the granite found in that region of the Province of Quebec. Many tourists travel through the Lake Drolet and Lake Mégantic area on the American-Canadian border (275 km from Montreal) but there is little in the way of cultural and tourist facilities so in fact few tourists stay there.

The Haute Beauce Eco-Museum has therefore decided to arouse people's interest in museums and the preservation of the environment, with the aim of establishing a number of sites that could attract visitors to the region. With the assistance of the Mouvement Québécois des Chantiers (MQC-Quebec work camp movement) it has begun building the Granite Centre in an old disused quarry. The Centre will be on the Morne Road, an outstanding spot which attracts thousands of visitors to the top of Mont Saint-Sébastien, and will house a permanent exhibition which should open in 1989. The Centre will illustrate themes such as the ecology, history, culture, economy and industry of granite nowadays and in former times.

At one of the volunteer work camps organized by the MQC from October to December 1988, volunteers (between 18 and 25 years old) were asked to lay out the area around the Centre. The work included jobs such as: (a) planning and making a granite footpath 250 feet (75 metres) long from the parking area to the Centre; (b) building a belvedere overlooking Lake Drolet and its surroundings; (c) building an access ramp for the handicapped; and (d) making benches for the amphitheatre constructed out of the granite wall of the quarry.

In addition, during their stay, the volunteers helped the surveyor attached to the project to examine the possibilities for laying out the adjacent area in keeping with the natural environment. They also learnt how to make information boards for visitors and do the lettering on them.

Poland

Conversion of former concentration camps into museums

Besides being a reminder of the atrocities committed during the Second World War, concentration camps with their sad memories can also lead to interesting experiments associating the past and the future, and particularly involving young people today. The Ochotnicze Hufce Pracy (OHP-voluntary work corps) organization has been conducting such an experiment for some years in Poland.

The OHP exists to enable young Poles to do work useful to the nation by way of a large number of programmes in co-operation with schools, universities and local and professional organizations. One way in which it has promoted international co-operation between young people is the organization of international work camps where young Poles, young Westerners and young people from the other socialist countries can meet.

Forty-five years ago, Poland was the scene of the deportations which we all know about. A number of concentration camps from that time remained derelict while others were demolished. The OHP, in co-operation with Polish museums, undertook to organize young volunteers to help with their restoration. Their international work camps became something much more than just a way of preserving the concentration camps as a salutary reminder to visitors and a way of making them think. They in fact provided opportunities for young people to meet and discuss topics associated with war and peace, made even more symbolic by the location and the presence of young people from countries which still today could virtually go to war.

The work camps described below were organized in recent years for international groups of volunteers gathered together by the OHP and its counterpart organizations in other countries:

At Oswiecim, more tragically known by its former name of Auschwitz, a national Oswiecim Museum has been established in order to maintain this monument to the past. Groups of twenty volunteers each month helped in the work, sorting, cleaning and restoring objects to be displayed in the museum (tools used in the daily life of the camp, various objects belonging to prisoners, etc.). This work gave rise, particularly during free time, to discussions about violence and international comparisons of attitudes towards it in the various countries represented.

At Majdanek near Lublin, international teams of twenty volunteers helped to restore the camp buildings and surroundings. These work camps also gave those taking part an opportunity to think about the sources and development of Fascism and the role of peace movements in Europe in the 1980s.

At Rogoznica (formerly Gross Rosen) work-camps were also organized to help establish the national Gross Rosen Museum. There too, the work offered to volunteers consisted of restoring objects for a public exhibition.

Despite the sobering context of these projects and themes, the international work camps also provided an opportunity for young people to get to know each other, to put into perspective preconceived ideas about particular cultural traits of other nationalities and especially to learn to appreciate each other by working together for several weeks. As elsewhere, these exchanges were full of emotion, joy and discovery and an opportunity to learn a variety of technical and cultural skills.

Norway

Conversion of a fishing boat into a museum

This project is both an example of historic links being reforged and an international gathering. The Norwegian voluntary work association International Dungnad (ID-member of the Service Civil International), in co-operation with the Danish Association Mellemfokeligt Samvirke, offered its organizational abilities to the Alta Museum for converting a typical old fishing boat into a museum. The project was carried out in 1987 with the help of ten young volunteers, boys and girls, from Norway, Denmark and other countries recruited by ID, MS and their counterpart organizations. The volunteers worked at cleaning and painting the boat.

While this practical co-operation was important, it was above all the significance of the boat for local people which gave the project its essential, cultural and historical value. In fact, for the village people, the boat, the M/K *Vally*, is a true symbol. In 1941 during the Second World War, the village was occupied by the Germans who decided to use the boats in the harbour for their own purposes. To make this impossible, the villagers scuttled the M/K *Vally*, thus making it a symbol of the village's resistance.

This project for establishing a museum also provided an opportunity for a reunion between two generations of volunteers since helping with the renovation of the boat were Norwegians and Danes who had joined in during the early years of their volunteer organizations' existence just after the war, when the objective was to involve young people in reconstructing the war-ravaged countries.

Here we can see the enormous educational and multiplier potential which the volunteer movement can bring to cultural projects. The M/K *Vally* was abandoned and was an unused cultural asset. The work of ten young people made it a focus of interest for the village and region, but the operation's success probably lies in its human component. It was because the renovation was carried out by young volunteers that local people rallied to help them, and it was because the 'old' volunteers were involved that the historic dimension of the project was important, even for the new volunteers of the next generation who took part.

France

Making an old abandoned presbytery into a museum

In many countries, the countryside is full of remains from the past, a historic heritage which sometimes receives state help and protection if the means are available, or which sometimes falls into decay and is vandalized if the state has other priorities or if the building has not been judged of interest by the decision-makers.

The action described here concerns an industrialized country where a number of old buildings remain derelict despite the efforts of specialist agencies. Thanks to the initiative of various associations, municipalities or interested individuals, projects for restoring the abandoned heritage are nevertheless organized and carried out by voluntary efforts despite the scant financial resources available.

This account shows how a very small parish, practically devoid of resources, was able to arouse the interest of professional cultural workers and establish the basis for new employment opportunities by collaboration with a voluntary association. The isolated Champclause parish in the mountainous Haute Loire area has a population of merely 200, of whom only forty live in the village itself. Its historical buildings included an old presbytery (priest's residence) which had been abandoned since the early days of rural depopulation. The mayor of the village wanted to renovate this fine stone building and use it as a public attraction so he turned to the cultural institutions of the towns in the area, inviting them to stage their exhibitions there. Although they were interested, the institutions replied that they could not be responsible for the cost of repairing the building.

Finally, the mayor heard by chance of the help which international work camps could give. He made contact with the Jeunesse et Reconstruction association and applied, with it, for partial assistance from the state. Realizing that the work had an economic as well as an educational aspect for the young people assisting with the project who, by providing free labour, would ensure its completion, the state agreed to contribute to the organizing expenses and to purchasing the necessary materials.

A work camp was organized for the first time in the summer of 1988 with fifteen young volunteers from seven countries taking part. With the support of the village people and even the neighbouring parishes, they knocked down the old inside walls, prepared the ground for laying a cement floor and cleaned out the old mortar between the stones in the walls to prepare them for repointing. Once renovations are finished in 1989, the building will become a museum to house art and culture exhibitions from museums in the region, particularly those at Saint Etienne and Saint Didier. There are also plans to set up a museum of rural life in the upland region.

Prospects for economic activity linked to the coming of visitors such as tourists as well as schoolchildren from the region in connection with heritage classes, are not restricted only to the museum as an attraction. The small parish of Champclause is asking for the help of Jeunesse et Reconstruction volunteers from 1989 for restoring an old slate quarry with wonderful acoustics as a natural amphitheatre in which plays, concerts and performances on water could be staged.

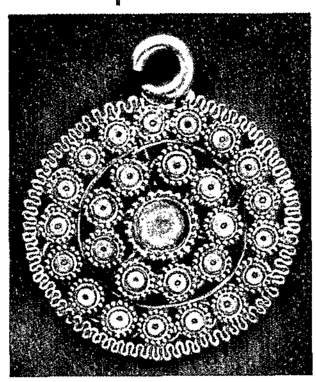
Projects involving volunteer organizations working with local people thus aim at more than just providing activities for young volunteers. In an increasing number of cases, this co-operation is genuinely setting in motion a multiplier process for activities of benefit to local development and is of undoubted economic value for the communities concerned. ■

Ecuador: theft of some 400 items of the national heritage

The Delegation of Ecuador to Unesco has informed the editorial staff of *Museum* that some 400 archaeological items were removed from the Carlos Zevallos Menéndez Museum in the House of Culture (Núcleo del Guayas) in the city of Guayaquil during the month of April 1988. In order to facilitate their identification and eventual recovery we provide below photographs and information describing some of the most important objects stolen.

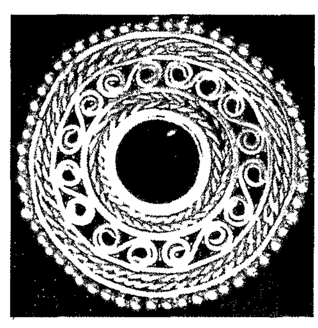
In case of identification please contact:
Permanent Delegation of Ecuador to Unesco,
1 rue Miollis,
75015 Paris, France
(Telephone: (1) 45.68.33.17)

Description of items



Gold nose pendant

Filigree work and turquoise beads surrounded by corrugated gold wire. They are twenty-seven filigree rosettes with imitation turquoise stones. Attached to a solid hook by means of which the pendant is suspended. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500). (1) Size: 7.8 cm long × 6.6 cm wide.

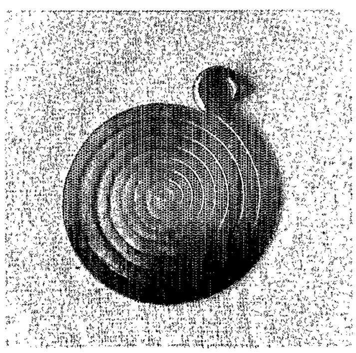


Gold earcover

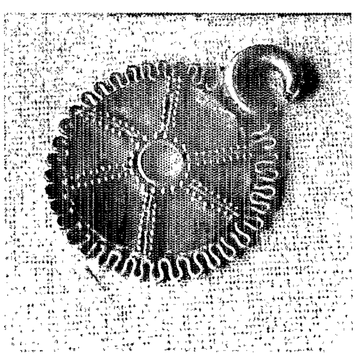
Earflap of flat, twined gold wire; around the centre are eight S-shaped motifs. Surrounded by decorative filigree work which involved the fusion or welding of fine gold threads. From the province of Esmeraldas. La Tolita culture. Regional Development Period (330 B.C.-A.D. 700). Size: diameter at the top 1.5 cm, diameter of lower discs 4 cm.

1. It is generally accepted that the Integration Period ran from about 550 B.C. to A.D. 1500; these dates cover, therefore, an era within that Period.—Ed.

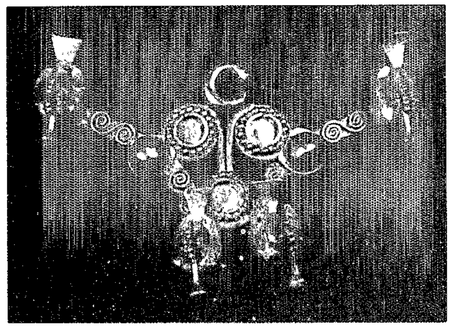
Ear-ring with pendant disc
Sheet metal and gold loop. Size: 7.5 cm long × 5 cm wide.



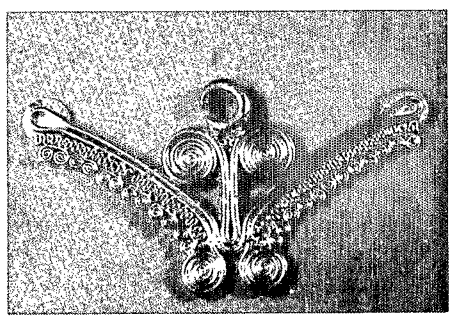
Spiral nose pendant
Spiral nose pendant in laminated gold. Size: 7.1 cm × 7.7 cm.



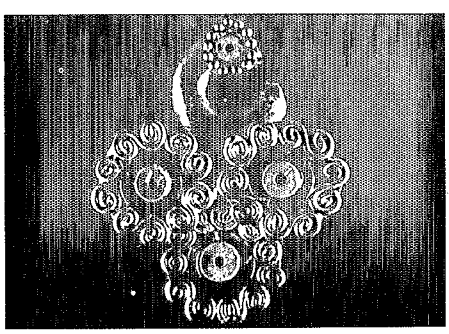
Nose pendant
Solid gold disc with a central repoussé decoration consisting of a circle of dots from which six double dotted lines each enclosing a single continuous line branch out to the circumfer ence. This solid disc is surrounded by corrugated gold wire. Size: 5.6 cm × 4.4 cm.



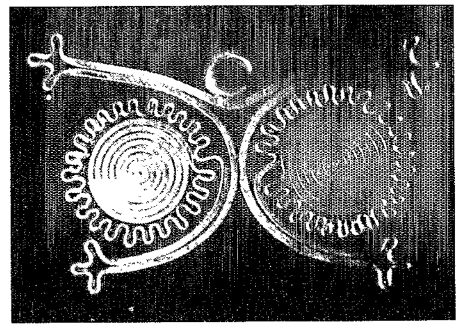
Gold nose pendant
Consists of a solid cylindrical hook attached to three filigree rosettes with an imitation turquoise stone at the centre, also four bird-like figures (two at the outer edges and two beneath the rosettes). Made of laminated gold and filigree. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500).



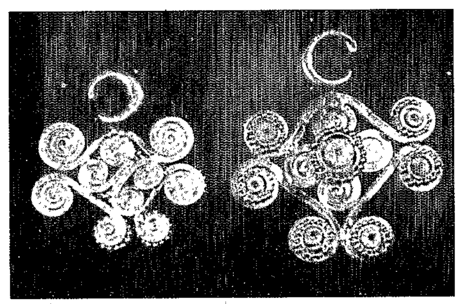
Large ceremonial nose pendant
Consists of a hook which is cylindrical in section, the rest consisting of rectangular-section wire in undulating and spiral patterns. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500).



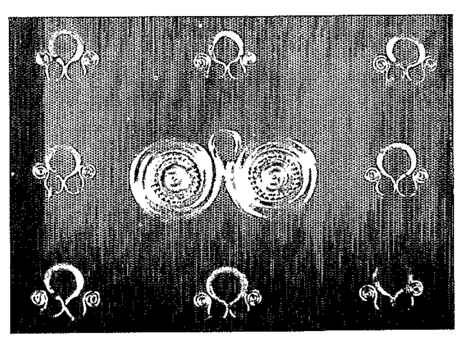
Nose pendant
Consists of a solid cylindrical hook with a filigree rosette and an imitation turquoise stone. Lower part has three rosettes formed of S-shaped ornaments with imitation turquoise stones at the centre. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500).



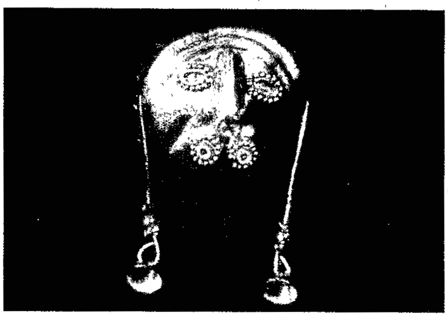
Nose pendant
The upper part features a solid hook while the lower half is made from a single piece of wire of varying diameter and section, the ends of which are at the centre of two spirals. The wire is 2.724 cm in length. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500).



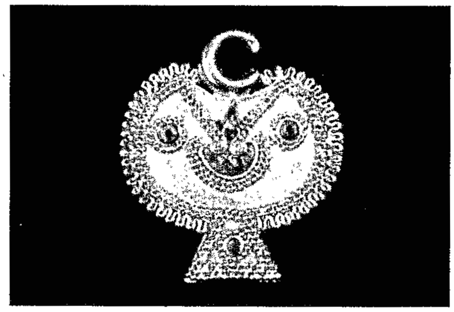
Two nose pendants
The upper part features a solid hook while the lower part is made of beaten wire of rectangular section forming a rhombus, the points of which end in spirals with filigree rosettes and imitation turquoise stones. At the centre is a phytomorphic motif employing the same technique. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 500-1500).



Nose pendant of double wire and eight small nose pendants
The upper part has a hook of cylindrical section and the lower part is made of triangular-section wire forming two spirals, each enclosing a filigree rosette and imitation turquoise stones. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500). Surrounded by eight small nose pendants each ending in two spirals.



Small mask
Anthropomorphic, possibly used as a pendant, made of repoussé sheet, nose-pendant wire ornamentation with twin-spirals, and filigree rosettes and beads of *Spondylus* shell. Also features long ear-rings with conical pendants, each with three beads. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500).



Ceremonial nose pendant
A solid hook at the top attaches the object to the nostril. Below a section of beaten metal cut to shape is surrounded by a wire decoration forming a wavy edge and two rows of filigree. Eyes and a mouth represent facial features and there is also a miniature nose pendant made of wire. From the province of Guayas. Milagro-Quevedo culture. Integration Period (A.D. 700-1500).

[Translated from Spanish]

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