

УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ - ШТИП  
ФИЛОЛОШКИ ФАКУЛТЕТ

UDC80 (82)

ISSN 1857-7059

ГОДИШЕН ЗБОРНИК

2017

YEARBOOK

2017



ГОДИНА 8  
БРОЈ 9

VOLUME VIII  
NO 9

GOCE DELCEV UNIVERSITY - STIP  
FACULTY OF PHILOLOGY

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## RE-DEFINING COMMUNICATION IN CONTEMPORARY MUSEUMS

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### Abstract

The idea of the museum is one rooted within a setting – a place for the Muses. It was a place to communicate the different areas of interest represented by the Muses, thus having the authenticity of the setting as its intrinsic quality. To understand the communication within this museum setting is to emphasize its perceptive and reflective capacities, therefore to translate it to a sensorial and intellectual exchange. These sensorial and atmospheric qualities embodied in the museum communication have their equivalent in the architectural space of the contemporary museum - the envelope of museum space can be considered to attribute and mediate museum communication. The aim of this research is to recognize these specificities in the contemporary museum and to abstract the qualities anticipating the future museum.

**Key words:** museum setting, perception, atmosphere, communication

### Introduction

The idea behind the museum is one associated with communication, understood as relating to self and to the World. It originated in a spatial and temporal context that emphasized knowledge and the museum can be considered the embodiment of this idea. It derived in the authenticity of the museum setting, its etymology revealing a place dedicated to the Muses. This setting allowed for communication to be transferred to the field of the intellectual and the sensorial. Though collections were associated to the later development of the museum, it held a reference to personal understanding, knowledge and memory.<sup>1</sup> This dialectic of communication as relating to self by relating to the exterior, represents the aspect of personal experience in the specificity of the museum context.<sup>2</sup>

The introduction of museum typologies structured the spatiality of museum communication. The architecture of museum space therefore became a component of museum communication, reinventing the role of museum setting. Though the modern museum aesthetic marked the envelope of museum space as a background for museum display and the museum display as abstracted from its context, it confronted the static of the

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<sup>1</sup> Findlen summarizes different aspects of the museum in its ‘renaissance genealogy’, acknowledging also that “museum was foremost a mental category and collecting a cognitive activity that could be appropriated for social and cultural ends”. (Findlen, 1989, p. 63) *The Museum: its Classical Etymology and Renaissance Genealogy*

<sup>2</sup> Bataille points to this relation and communication between the museum and visitor: “the rooms and art objects form only the container, the content of which is formed by the visitors” (Bataille, 1997, p. 21)

display and the dynamic of movement and connections, and stated the museum sequence. This position will later develop into criteria for museum experience, thus dispersing the understanding of museum communication.

This research on museum communication includes the following case studies: Bloch Building, The Nelson-Atkins Museum of Art, Kansas City, Missouri, United States (Steven Holl, 2007); The Kiasma Museum of Contemporary Art, Helsinki, Finland (Steven Holl, 1998); The Jewish Museum, Berlin, Germany (Daniel Libeskind, 1999); Danish Jewish Museum, Copenhagen, Denmark (Daniel Libeskind, 2003); Kunsthaus Bregenz, Vorarlberger Landesgalerie, Bregenz, Austria (Peter Zumthor, 1997); Kolumba Diocesan Museum, Cologne, Germany (Peter Zumthor, 2007).

### **The envelope of museum space and the notion of peripheral perception - the experience beyond museum framings**

Referring to museum communication as an experience indicates the questions of the context of museum communication and the authenticity of museum experience. Both these are contained in the enveloping of museum space. The contemporary museum re-defines the limits of the fragmented museum display into the more integrating museum sequence. The dialectical relationship between the museum object and museum space will enhance the understanding of the museum envelope not as an enclosed entity, rather a point for initiating a museum experience.<sup>3</sup> This role of the museum envelope can also be considered a reference of the 'open encyclopedia', replacing the immense collections' taxonomies. This holistic approach activates the sensorial qualities of museum space, transferring museum communication in the phenomenology of perception and re-defining the sense of museum communication.

The 'peripheral perception' in museum communication introduces a new structure to museum space.<sup>4</sup> The enveloping of museum content and museum space is a concentration that communicates both the material and the non-material. This position reveals the complexity of the museum space – the dense internal structure and relations. It points to the dominance of the spatial sequences of museum space over the fragmented museum objects. By redefining the relation between the object and the background, the envelope of museum space becomes an active participant of the museum experience.

Transferring museum communication to the field of perception is implied in the naming of the Kiasma Museum.<sup>5</sup> It suggests that all previously known elements are subjected to the intertwining - the movement and the museum space, the museum object and the museum sequence, the material and the non-material. It also suggests the intertwining of the dualities of the external and the internal, the known and the unknown, the expected and the unexpected, thus relating the visitor to the museum space. The authenticity of this

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<sup>3</sup> Analyzing the 'embodied image' and its perceptive value, Pallasmaa states that "the quality and richness of an architectural image arises from the wealth of associative images and meanings that it evokes" (Pallasmaa, *The Embodied Image: Imagination and Imagery in Architecture*, 2011, p. 75)

<sup>4</sup> Pallasmaa emphasizes that "the quality of an architectural reality (...) depend fundamentally on the nature of peripheral vision, which enfolds the subject in the space". (Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, 2005, p. 13)

<sup>5</sup> The project for the 'Kiasma Museum' is a winning competition entry by Steven Holl for a museum of contemporary art in Helsinki, Finland in 1992. The name of the project alludes to the notion of 'chiasm' or intertwining by Maurice Merleau-Ponty. (Pallasmaa, *The Eyes of the Skin. Architecture and the Senses*, 2005, p. 7)



experience originates in the context, of which light is taken as an active component into the design of the museum space.<sup>6</sup> It becomes an element that redefines the materiality of the museum space, by replacing the utility of light to a participant in producing experience.<sup>7</sup> All other elements are translated within this understanding. The diversity and unpredictability of the dynamic sequence, collecting simultaneously direction, scale and materiality, points to the intersection of perception and experience in museum communication.

Blurring the museum display and the enveloping of museum space is a means of communication in the Jewish Museum in Berlin. It can be considered that museum envelope contains the absence of museum objects, defining the communication within this museum space. The sense of communication can be described by the unexpected emphasize of the length, width or height of museum spaces, creating an associative and suggestive experience. This experience is further emphasized by the sloping of museum surfaces.<sup>8</sup> The unpredictable and unexpected museum trajectories structure the museum communication. The underground entrance of the museum also has its associative value.<sup>9</sup> To accentuate the absence, the non-material voids of space and only strings of incoming light display the limits of the museum space and confirm the role of the museum envelope enclosing a museum experience.<sup>10</sup>

### **Visualizing and communicating the non-material – transformed narratives in museums**

The understanding of museum envelope can be expanded with the aspect of the narrative in museum space, attributing its role to decipher and structure the museum. The museum has the ability to structure the material and the non-material and the precision to communicate the space and time of the narrative. The museum narrative therefore becomes a function similar to the enveloping of museum space, a function that can be related to the visitor. It has the role of creating a trajectory, conceptual and material, connecting the museum sequences. Museum narrative has the ability to unify the contents of museum space, by that creating the precise sense of communication.<sup>11</sup> Therefore, the role of museum narrative is in creating the mode of communication and its spatial and temporal dimensions, the accents of the material and non-material, the trajectory through which the narrative unfolds and the potential to simultaneously activate the sense of the narrative and communicate it to the visitor.

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<sup>6</sup> All galleries receive natural ‘horizontal light of northern latitudes’, that Frampton describes it as an ‘interwoven torsion of space and light’. (Frampton, 2003, p. 230)

<sup>7</sup> Also Zumthor explains the ‘poetics’ of positioning materials’ qualities into an ‘architectural context’. (Zumthor, *Thinking Architecture*, 2006)

<sup>8</sup> Pallasmaa describes these as ‘dynamically destabilized structures’. (Pallasmaa, *The Embodied Image: Imagination and Imagery in Architecture*, 2011, p. 75)

<sup>9</sup> Heynen points to mimesis in architecture in the Jewish Museum in Berlin designed by Daniel Libeskind in contemporary theories: “Derrida points out that Libeskind’s void is full of history, of meaning, and of experience and that it is therefore distinct from a completely neutral, purely receptive void (...)”. (Heynen, 1999, p. 206)

<sup>10</sup> This association of non-lighted space inside the museum is used to emphasize experience – abstracting the materiality of museum envelope and focusing the experience on museum content. In ‘Reshaping museum space’ this quality is analyzed through science centers to accentuate the authenticity of the setting - the science laboratory. (Toon, 2005)

<sup>11</sup> This embodied sense in museum communication can be translated within different theories, for example, in his ‘Open Work’ Eco points to the aesthetic as a means of communication in the multiplicity of its meanings in contemporary culture. (Eco, 1989)

The Bloch Building of the Nelson-Atkins Museum of Art creates museum topography with two separate museum trajectories – the inside and the outside of museum narrative. They are marked with the museum envelope, its materiality and structure decomposing the denoted museum. The museum enfilade unfolds consecutive sequences, collecting the material and the non-material, the inside and outside of museum narrative and creating the sense of museum communication.<sup>12</sup> This tread connecting two conceptual trajectories of the interior and the exterior is complemented with the museum art display, its context allowing for it to be experienced beyond the museum framings.

The Kolumba Diocesan Museum created over an archaeological site is using the museum envelope and enfilade to create museum sequences and narrative layers. The museum envelope depicts the context of the museum narrative. The meandering trajectory is connecting the different narrative sequences, directing the museum communication and accentuating the time of the narrative instead of an overview of the narrative. It creates a trajectory inside the museum space that can be considered an interpretation of enfilade, which includes the visitor being in the narrative.

In the Danish Jewish Museum the narrative associations of the Jewish Museum in Berlin are translated into a different materiality. The museum creates a space inside space by interpolating an enfilade within museum space, and the enveloping is communicating the sense of the narrative. The created enfilade multiplies the time of the narrative by creating an extended narrative trajectory inside the museum space.

### **Communicating architectural atmospheres in contemporary museums**

The capacity of museum setting to structure the museum communication can be translated into the architectural atmosphere as a means of communication in contemporary museums. It simultaneously enhances the qualities of the enveloped space and the content of museum space. The atmosphere of museum space has the ability to state the sense of communication and to activate its multiplicity of meanings, opposite of the architectural museum space used as a background for display and disassociated from the museum content.

Acknowledging the potential of architecture to abstract a space and attribute it with its own qualities, Zumthor points to the borders defining the different spatial atmospheres. The contained 'tension' between the two has the ability to unify, compose and structure the material and the non-material of architectural atmosphere.<sup>13</sup> This experience is utmost recognized in museum space, its envelope creating the museum atmosphere and structuring the museum sequences. The museum atmosphere has the potential to mediate a connection between the museum content and the visitor, to create the sense of communication and communicate it both at intellectual and sensorial level.

At the Bloch Building of the Nelson-Atkins Museum of Art, an atmosphere is created by decomposing the elements of museum architecture into museum topography. Two trajectories of the museum narrative are connected by the museum envelope - the

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<sup>12</sup> Rethinking the relation between interior and exterior of museum space can be depicted earlier in Scarpa's museums. The focus on museum sequences emphasizes experience over the fragmented museum display. The museum sequences are created in relation to museum display, using it as a participant in enveloping the museum space. Its methodology of designing a museum for the museum display opposes the postulation of the neutrality of museum space. (Los, 2009)

<sup>13</sup> (Zumthor, *Atmospheres: Architectural environments, surrounding objects*, 2006)

lanterns are used to accent the relation between exterior and interior. The lanterns are interpolated along the enfilade, structuring the interior and the exterior of the narrative. The main architectural atmosphere is therefore a composition of museum sequences of material and light, complementing the museum display and communicating the sense of the narrative.

In the Kunsthau Bregenz, the re-thinking of light source creates the museum atmosphere. The museum follows a familiar theme, the neutrality of the spatial plan articulated by linear walls, but multiplied on several floors. Every other floor is used to infuse light into the museum space, creating the atmosphere of the unexpected natural zenithal light. This approach to using light as a source of experience is the main topic, creating different atmospheres in the museum space – it accentuates the source light and the non-material in the interior and the relation between the visitor and the background to communicate sceneries inside museum space.

At the Kolumba Diocesan Museum, the enveloping of an archaeological narrative has its context as a starting point in creating the museum atmosphere. Affirming the context, the qualities of museum envelope are used to enhance experience - the materiality and the light perforations of the envelope create different sequences of architectural atmospheres. The enfilade above the archaeological site defines a trajectory of architectural experience in the museum space, replacing the enfilade acknowledged as a utility of space. The materiality and color of the enfilade confront the space, depicting the movement through the museum narrative. This projected movement directs communication into consecutive sequences of perception and experience.

### **Conclusion**

An understanding of museum setting as a point to initiate communication in the museum activates the perceptive and reflective capacities and transfers communication to a sensorial and intellectual exchange. The museum space has its role to unify the aspects of museum experience and communicate them to the visitor. By positioning these qualities of museum space in relation to the visitor, museum communication is associated to personal understanding, knowledge and memory.

The museum envelope depicts the museum setting, embodies the museum atmosphere and authenticates the experience. The museum experience emphasizes the perceptive values of museum space and activates the museum sequence beyond museum frames and fragments. Therefore, the museum envelope has the potential to structure the museum display and the museum space, the envelope of museum space becoming an active participant of museum experience and transferring museum communication in the phenomenology of perception. The enveloping of museum space has the potential to attribute and mediate museum communication and define the sense of communicating the narrative. The communication inside museum includes the dynamic of museum narrative: the movement initiating the narrative sequences, the material and the non-material, the spatial and temporal dimensions, including the visitor in museum space. This emphasizing of different points of personal experience re-defines the understanding of museum communication.

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