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Justification of museums in Third World countries; New museums, new forms of museums; Monuments and museum-cities

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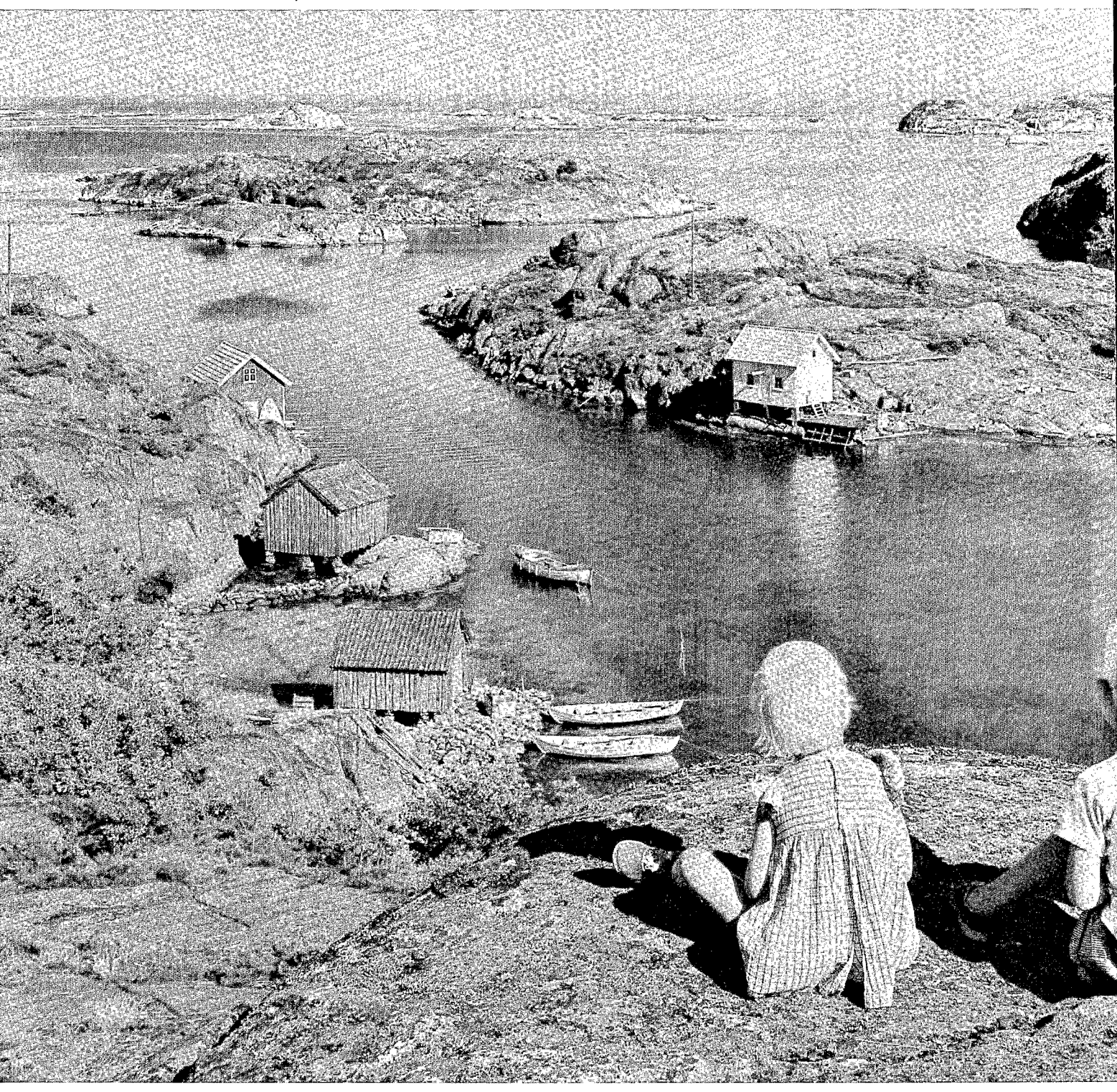
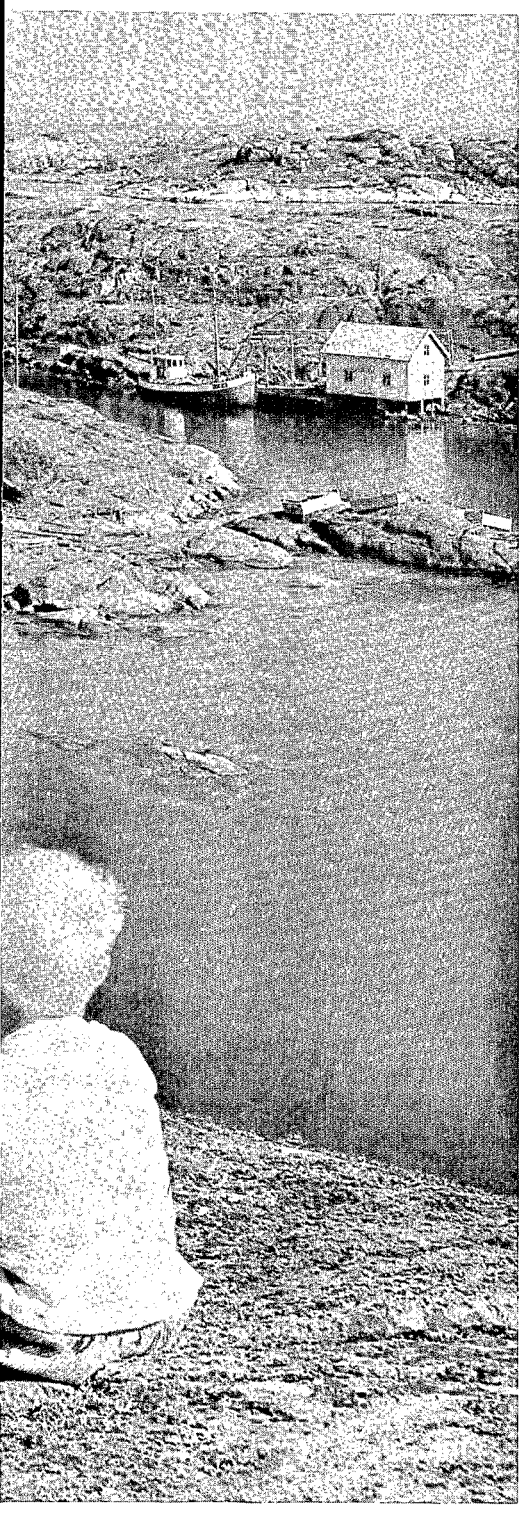
Justification of museums in Third World countries

New museums, new forms of museums

Monuments and museum-cities



Civilizations are conditioned by natural resources—both evolve. Will the museum, a collective memory, be able to help young people take their future into their own hands? Landscape in southern Norway whose 'heath civilization' is gradually disappearing (see p. 94).



Editorial

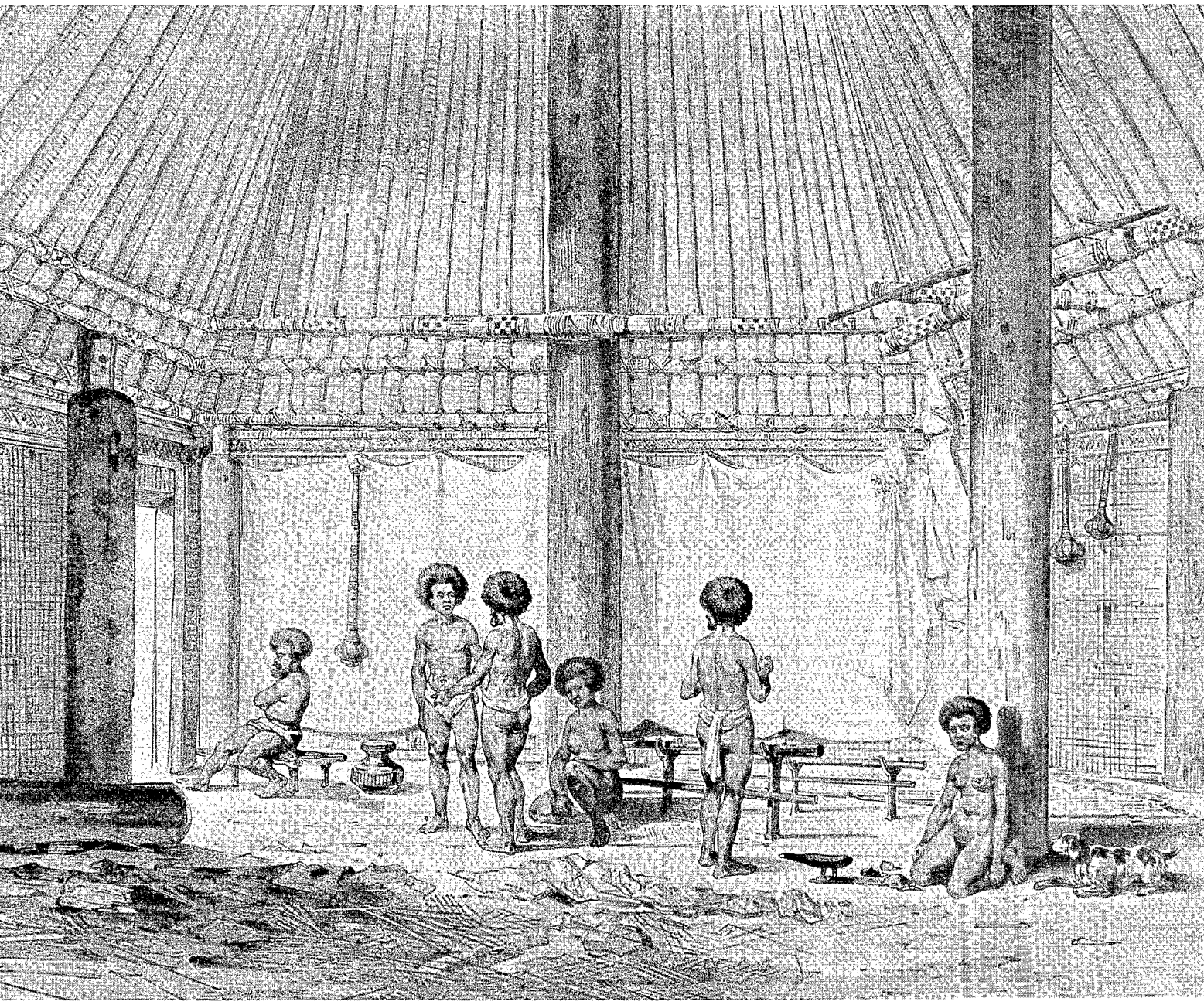
Museums, it is sometimes said, are marginal to the real interests of society. The director of the Fiji Museum gives his own justification of museums for Third World countries.

New museums, new forms of museum: the first, a huge building in the heart of a city, sets out to bring together arts, knowledge, disciplines, thoughts, routines—to bring people together. The second, in association with the university, is both a public art gallery and a laboratory for historical research. The third aims, through practical work and exhibitions, at making people aware of the evolution of a region's resources, based on the principle that conserving relics of the past should be of use to the present and future societies, that the historical museum should be a source of reference which helps our society to acquire a better perspective. The fourth is characterized by a 'synthesis room' introducing the museum's collection, and a 'cultural contact room' in which the different cultures encountered in the course of history are displayed opposite one another.

Historical buildings transformed into museums: today, a monastery has, to a certain extent but for different reasons, an influence comparable to what it had in earlier times. Two historic towns have been given a new lease of life since their transformation into a museological complex which is as varied as it is imposing.

Justification of museums in Third World countries

1



Museums in the Pacific Islands: a metaphysical justification

Charles Hunt

Museums are peripheral to the real interests of any society: their collections are accumulations of anomalous material which has lost its usefulness in the functioning world, and thereby its identity, but for some reason cannot be destroyed—intrinsic value, sacredness, scarcity. In a world of scarce resources and increasingly rigid cost-effectiveness, museum professionals have in recent years been trying to argue museums into a more central position: the literati among their number have produced numerous elegantly written papers in an attempt to inspire their colleagues with new ideals and a sense of purpose. It would be unfair to call this 'whistling in the dark'. Two short quotations from recently published articles express the tone of the polemic.

Museums all over the world are in a climate of change. The museum as an institution is contested by some, upheld by others. There are those who would do away with it altogether; while others call for its adaptation and change. And there is the array of those, oblivious to these stirrings, who are quite satisfied with things as they are.[1]

This passage is from the editorial in a recent edition of *Museum* which contained several articles by administrators of Third World museums—the theoretical growing point in the profession.

First of all, it [the museum] should teach that nature in its raw state should not be regarded as sovereign and that man's initiatives and prerogatives in the universe should be safeguarded. Next, it should teach us to note the successive advances made by our ancestors and to face up to the mysteries of nature without retreating into myths and shrinking from the unknown. The Third World man will then shoulder his responsibility for continuing the history of the community and will become aware of his at once glorious and frightening human condition.[2]

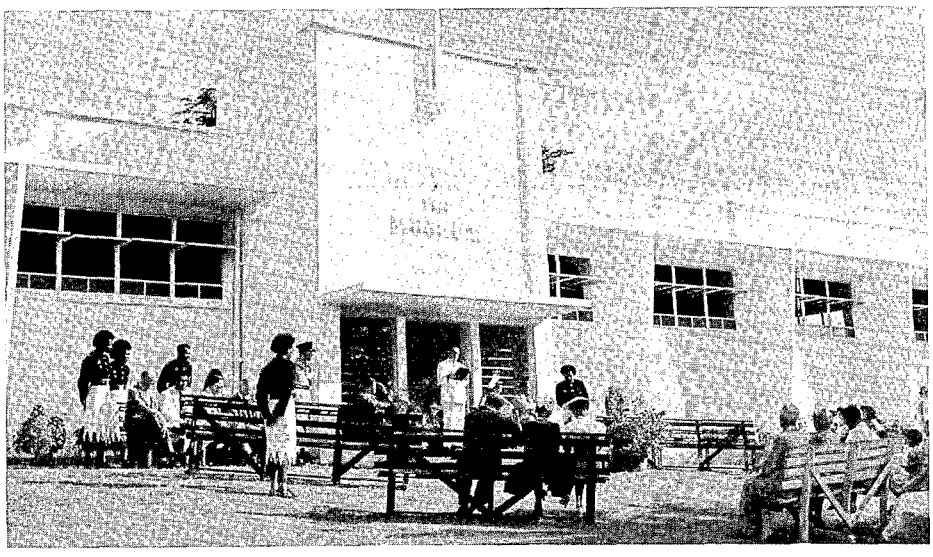
To the extent that these views are representative, it can be seen that museums are not inadequate from any lack of critical appraisal or idealistic ambition. The problems faced by museums are connected, in several senses, with what is past and what is present. This short article will add little to the mainstream discussion, but will express some personal attitudes which may be applicable to a museum philosophy in a Pacific context.

Many of the great museum collections have their origins in the European Renaissance when a thirst for new knowledge and discovery was first allied to a fine ability to loot and plunder. Surviving fragments of the Aztec and Inca civilizations are our earliest and most poignant examples of the urge to collect, preserve and treasure the cultural debris resulting from contact between Europeans and less technologically developed peoples over 400 years. The genocidal consequences of European expansion were to continue well into the twentieth century, but by the end of the eighteenth century these were tempered by a growing entrepreneurial interest and humane curiosity fostered by the Enlightenment. Collections of artefacts from many parts of the world mixed promiscuously with relics of European history, natural history specimens and any grotesque items in the 'cabinets of curiosities' of German princes and English gentry. In the catalogue of the sale of the collection of Sir Ashley Lever in 1805, Hawaiian feather cloaks and Maori weapons mingle with three-headed pigs in spirits, strange geological formations and other curiosities, natural and unnatural.

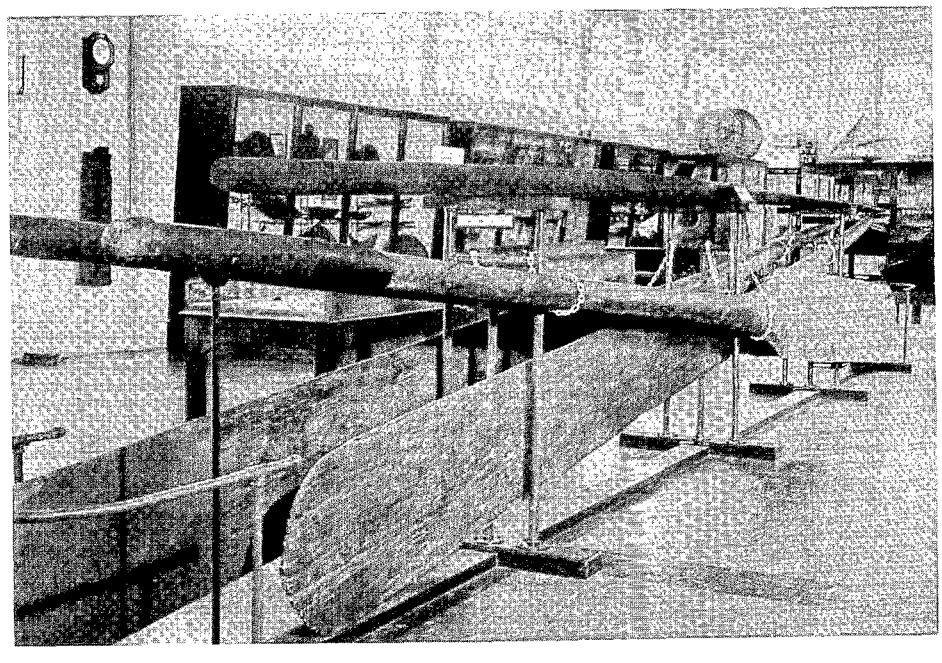
1
Interior of a Fijian temple after a drawing by Lebreton who accompanied Dumont d'Urville to the South Seas in 1837. This type of building provides a prototype for a local museum.

1. Editorial, *Museum,* Vol. XXVIII, No. 3, 1976, p. 129.

2. Mohamed Aziz Lahbabi 'The Museum and the Protection of the Cultural Heritage of the Maghreb', *Museum,* Vol. XXVIII, No. 3, p. 151.



2
FIJI MUSEUM, Suva-Fiji. Opening of the museum in 1955. The fact that it was then a colonial institution prevented it from reaching the local people.



3
FIJI MUSEUM, Suva-Fiji. The Victorian display is enlivened by a few monumental exhibits such as these steering oars from the great double-hulled Fijian sailing vessels of the last century.

During the Victorian era collecting lost its innocence and museums flowered. Museums were one manifestation of the Victorians' determination to understand and, thereby, control the world around them. The exploitation of steam power, the compilation of immense amounts of statistics about urban poor, the organization of armies of labourers to undertake enormous public works programmes, and the imposition of a stern public morality were other aspects of the Victorian system which produced free public museums throughout Europe and North America between 1860 and 1900. Coincidental with the rise of the museum was the growth of the science of anthropology—the ordering of our knowledge about how human societies function. The natural history museums were bastions of an ordered world in which everything had its allotted place—animals, insects, plants and rocks were all subdivided according carefully defined criteria. Human societies, too, were arranged according to their supposed level of cultural progress, with the Australian aborigines at the bottom and the South Kensington Museum at the top.

Huge amounts of information were being received about all conceivable aspects of human and natural history, and museums were edifices of classification where the knowledge could be ordered and stored until required. From the colonies thousands of artefacts were being sent, as well as biological specimens, and complex theories about human evolution and the progress of civilization were built on the stored collections and categorized facts. It could be argued that the understanding of other cultures was as essential a part of the colonizing process as

religious conversion and military subjugation. During the last fifty years human communication has evolved spectacularly, both in the quantity and complexity of messages exchanged among us: techniques of classifying, storing and disseminating information have progressed at an exponential rate. The works of Shakespeare can be reduced now to a series of microdots or broadcast to the stars, translated into a hundred languages and watched on colour television by millions of pairs of eyes. The advance has affected most radically those institutions built around ideas—politics, education, religion. All too frequently the medium has outstripped the message: dogma has been replaced by the questioning ethic, principles by the heuristic device, and values by the flexible response. Above all, truth—which museums guarded as the holy ark—is no longer an absolute, but to be measured in degrees of perception. Museums, being mostly institutions founded during the Victorian era of certainty, realize that the roles they should play in society are rapidly being pre-empted by types of media adapted to this period of dynamic confusion—films, radio, television and the throw-away book.

Museums are responding to the pressures for change. Their collections are stored and catalogued by improved methods which increase their efficiency as resource and information centres; conservation techniques used in the consolidation, repair and restoration of artefacts are increasingly successful; effort and imagination are applied by specialized educational departments to encourage the use of museums by the young. There is a tendency towards smaller and more specialized museums: science, industrial, neighbourhood, craft, ethnic, countryside. In territories of the South Pacific, as in other parts of the developing world, they are under intense pressure to demonstrate their relevance to the political and economic aspirations of their constituents. They concentrate on illustrating indigenous cultures, on correcting the misinterpretations of the colonial system, and establishing continuity with the pre-colonial heritage of their people. Yet in Third World countries the museums are still used mostly by tourists: they remain on the outside looking in.

Newly established, or intended, museums in the Pacific islands ally themselves to the idea of 'living' *vis-à-vis* 'dead' culture. It is argued that many of the crafts, customs and traditions of the past survive, and that survival deserves recognition through demonstrations and exhibitions in the new centres. It can be argued equally that such exposure will be destructive; that culture is not something which can be watched and acted at the same time; that culture cannot be viewed analytically by its participants without causing change. To observe, store and record the present are proper functions of museum: but to preserve?

Museums are frequently criticized as being temples of dead cultures filled with the ossified remains of that which is long gone. The comparison between museum and church, or temple, is worth developing. Both have a moral purpose; that is, it is generally believed that people are improved by attending them and using their services. They are both prosyletizing institutions; that is, they are intent on increasing the number of people who believe in their efficacy. They are both sacred—one through its affirmation of the resurrection of Christ, the other by virtue of the super-organic nature of culture. They are both concerned with teaching the living, but gain their influence from their power to mediate with the dead. Both, in the context of the changing values of a developing society, are worried by their apparent lack of relevance and are trying to cope by turning their buildings into centres of physical, artistic, and intellectual activity (the 'culture-centre' syndrome). More than this, the ideas of 'living faith' and 'living culture' are replacing the sacerdotal/traditional qualities of the two sorts of institution as their *raison d'être*. Neither church nor museum produces tangible benefits for the community, and each can only speculate on the intangible benefits which may derive from its existence, or the evil consequences which would result from its extinction. If there are dangers in too intimately reflecting the present, there are more obvious dangers in devotion to the past. Fiji may be used as an example.

4
FIJI MUSEUM, Suva-Fiji. It is the duty of the museum to expose Fijian people to the art and culture of other, particulary Pacific peoples. An exhibition of Australian aboriginal art stimulates the imagination of local people.

The Fiji Museum is a colonial institution founded at the beginning of the century with the explicit purpose of protecting Fijian culture and preventing the continued export of artefacts (Figs. *2*, *3*). It makes Fiji unique among South Pacific island territories in possessing a fairly representation collection of indigenous material culture from the last century while, at the same time, imposing on the museum a set of values in conflict with the avowed intention of becoming a popular institution. Essentially, the museum is foreign and backward-looking.

It is foreign to the extent that it continues to observe the people of Fiji with the eyes of an outsider. They relate to the museum as objects of contemplation rather than as involved and critical spectators. The problem is not simply that most of the visitors are white tourists; more important is it that Fijians do not want (need) to look at their society objectively. Culture, custom, traditions are for experiencing and acting out rather than for peeping into: if Fijians are to be attracted to the museum, it must be as participants rather than as voyeurs.

It is also an historical museum, concerned with illustrating the static and unchanging past. The danger inherent in this is neatly summarized in a passage from the *Charter of the Land* by Peter France in which he censures David Wilkinson, a colonial official at the turn of the century:

> He developed, in common with many of the European patriarchs of the native administration, a veneration for Fijian traditions which exceeded his sympathy for Fijian aspirations. The Native Lands Commission was not popular with Fijians, who were more concerned with the protection of their future than the preservation of an official version of their past.

In considering how to reconcile the role of the museum with a Fijian culture which is forward-looking and vital enough to resent being condemned to a showcase, an analogy springs to mind based on the elongated comparison of museum and church. As an hypothetical solution to our problem, and more for the sake of discussion than to be taken seriously, one can model the museum on the pre-European temple (*bure kalau*) (Fig. *1*). The description of a typical Fijian temple by Thomas Williams will suffice to show the approximation between the two institutions:

The bure is a very useful place. It is the council chamber and town-hall; small parties of strangers are often entertained in it, and the head persons in the village even use it as a sleeping-place. Though built expressly for the purposes of religion, it is less devoted to them than to many others.

Votive offerings, comprising a streamer or two, with a few clubs and spears, decorate the interior, while a long piece of white masi fixed to the top, and carried down the angle of the roof so as to hang before the corner-post and lie on the floor, forms the path down which the god passes to enter the priest and marks the holy place which few but he dare approach. If the priest is also a doctor in good practrice, a number of hand-clubs, turbans, necklaces of flowers, and other trifles paid as fees are accumulated in the temple. In one bure I saw a huge roll of sinnet; and in another a model of a temple, made of the same material. In one at Bau, parts of victims slain in war are often seen hung in clusters.

A conclusion that may be drawn from this comparison is that museums, like temples, should not in their striving for change, cast away that quality which makes them special: sacredness. Williams' description of the sacred trophies hung in the temple is repeated by many other early observations on Fiji. While even the most profane and mundane of objects is sanctified by its acceptance into a museum collection; the ritual procedures of accessioning, cataloguing and exhibition are therefore applied to a protected relic, to an archetypal fragment of our ordered consciousness. The temple was a place where people met, were entertained and received hospitality. Who would deny that the museum should do likewise?

It can be argued that, however valid the comparison between the two institutions, museum curators have been trying for more than a decade to remove just such taboos from their museums so that they could be frequented by a public at ease. But is it not also a unique quality of museums that they are different, set apart, and full of anomalous curiosities?

In the Pacific area, especially, where the concepts of mana and taboo were so pervasive, it may be that museums have this special, quasi-religious, purpose to serve. Realistically, it would be difficult to convince one's political masters and

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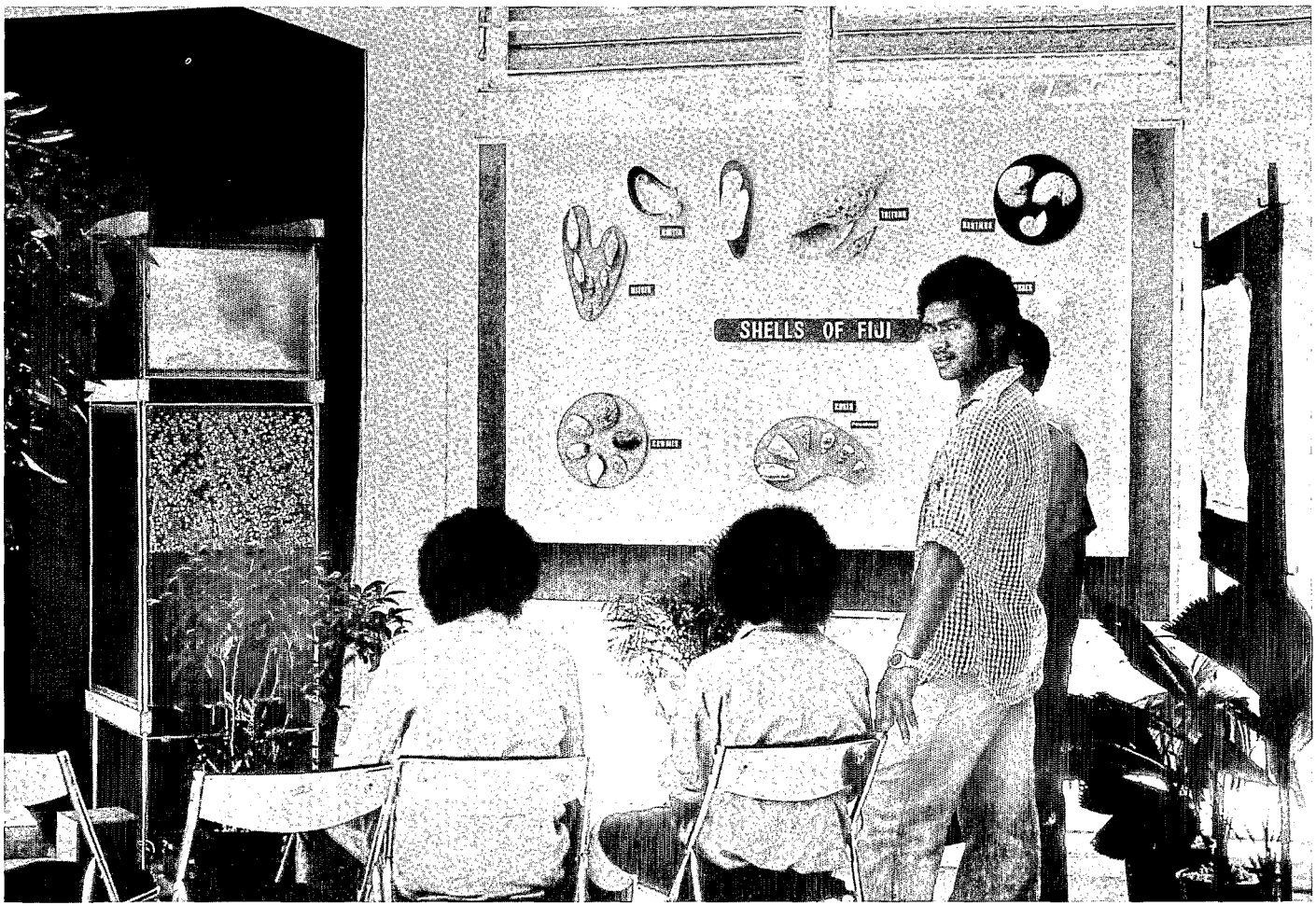
FIJI MUSEUM, Suva-Fiji. Issues such as that of environmental conservation are not limited to industrialized countries. Enormous interest was shown by local people in an exhibition devoted to pollution in Fiji.



purse-string holders, or the public at large, that the national museum of institutionalized but respectable dullness should be consecrated as a temple to the old religion. A more successful appeal would involve enumerating the virtues of a professionally organized museum service run on traditional lines as a social asset. Such an appeal might contain the following declaration: the museum must expand if it is not to become a moribund and irrelevant warehouse of antiquities. The government has a duty to support the museum; first, because it has a wealth of treasures from Fiji's past; second, because it is a center of research into Fijian culture where past values and skills are collected and stored, and where accuracy and truth are of chief importance; third, as an educating and popularizing medium through which accumulated knowledge of things Fijian collected over more than a century, can be sorted, packaged and disseminated to the general public, and vividly illustrated through the concrete reality of objects; fourth, as a centre where people can approach, and identify with, their cultural heritage (which is something more than the living culture which they act out every day), and not a romantic version concocted and sold by commercial interests to Fijians themselves, and to visitors from abroad; fifth, as a stimulus to integrity and authenticity in the fields of art and craft, where the example of past genius is not slavishly copied and diminished, but generates imagination, inventiveness and experiment in the hands of today's workers; sixth, as a theatre where people can express themselves through demonstrations of craft, dance, song and drama; seventh, as a place where an image of Fiji is presented to outsiders who come to the museum for a summary of its history and traditions and who accept that what they are seeing is the authentic version; finally, the museum has a duty to try to show Fijians something of the world outside, of other cultures (Fig. *4*)—the greatest luxury of Western civilization is its syncretic nature, its eclecticism, whereby its adherents are more or less successfully educated to enjoy and experience vicariously all other cultures however ancient or exotic—so that they may partake somewhat of universal values.

If museums are so worthy (and the aims enumerated above are worthy to a degree of self-righteousness) why should they feel threatened? In particular, why should museums feel inappropriate in the South Pacific, and presumably, in other parts of the Third World? One obvious answer is that museums are seldom as effective in carrying out their declared aims as they ought to be. Another is that they face competition: from the cultures in which they exist, and from commercial interests selling culture as a packaged and marketable commodity.

To the extent that Fiji is typical of other Pacific territories, Pacific peoples are as yet unwilling to relinquish guardianship rights over their culture to institutions whose bona fides are professional and academic rather than religious or stemming from traditional authority. There is suspicion of an institution which proclaims the foreign virtues of detachment and objectivity while carrying out activities which disturb the dead (archaeology), tread heavily in sensitive areas of customs, society and land ownership (ethnology and oral tradition) and seek to protect exploitable resources for the wholly incomprehensible reason of aesthetics (ecological biology) (Fig. *5*). In common with the social sciences, museums are subversive institutions which, by freeing people to see themselves, their society and intimate beliefs and relationships through the eyes of a third party, accelerate processes of self-criticism and changes in social evolution which would usually take place over many generations. It would be surprising if small-scale societies, based still on custom and family relationships more than on innovation and contractural relationships, were not suspicious of such a body laying moral and legal claim to the soul of their way of life.

Disappointingly, and somewhat in contradiction with the preceding argument, there seems to be little resistance on the part of island governments to the merchants of culture—handicraft industries, commercial cultural centres, theatricalized ceremonies—that fit neatly into the development plans of Pacific economies. Profit-making concerns such as the Polynesian Cultural Centre do seem to offer island territories an attractive alternative to government-funded,

government-administered museums; the potential advantages of such organizations are set out in a paper by Noel McGrevy, Director of Research at the Polynesian Cultural Centre. What must be remembered is that the centres are not the slaves of historical accuracy, nor do they exist to serve the local community. Museums are, and do.

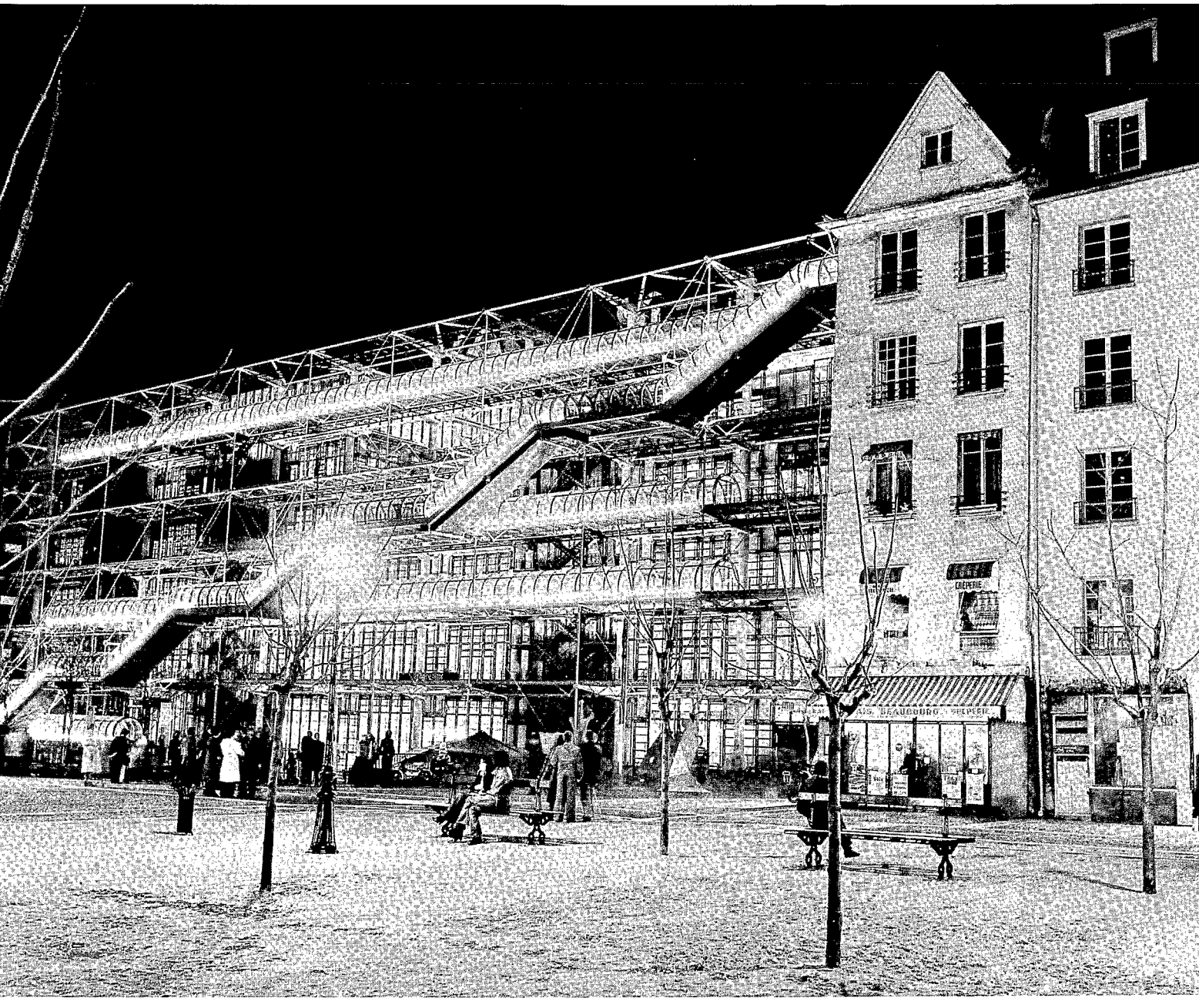
The fact remains that museums are not important to most of us. Nevertheless, I would argue that they serve a necessary function—and I am not referring here to their preservational, educational or leisure roles—by protecting society from the consequences of its materialism All societies change, all societies discard ephemera, some of which can be reduced to formless matter by burning or pulverizing. But some which, for a variety of reasons, I lump together under the term 'sacred' have such a symbolic value that they can be destroyed only at the risk of damaging the values and structures of the society concerned. These objects retain their form and identity but without a function they are anomalous, ideological contradictions, and therefore potent. Somehow the community must be protected from their perceptual contamination. The museum, therefore, does not only keep artefacts safe from people, it protects people from their own excreta.

In her book *Purity and Danger*, Mary Douglas writes:

> To deal with dirt first. In the course of any imposing of order, whether in the mind or in the external world, the attitude to rejected bits and pieces goes through two stages. First, they are recognizably out of place, a threat to good order, and so are regarded as objectionable and vigorously brushed away. At this stage they have some identity: they can be seen to be unwanted bits of whatever it was they came from, hair or food or wrappings. This is the stage at which they are dangerous; their half identity still clings to them, and the clarity of the scene in which they obtrude is impaired by their presence. But a long process of pulverizing, dissolving and rotting awaits any physical things that have been recognized as dirt. In the end, all identity is gone. The origin of the various bits and pieces is lost and they have entered into the mass of common rubbish. It is unpleasant to poke about in the refuse to try to recover anything, for this revives identity. So long as identity is absent, rubbish is not dangerous. It does not even create ambiguous conceptions since it clearly belongs in a defined place, a rubbish heap of one kind or another. In its last phase, then, dirt shows itself as an apt symbol of creative formlessness. But it is from its first phase that it derives its force. The danger which is risked by boundary transgression is power. Those vulnerable margins and those attacking forces which threaten to destroy good order represent the powers inhering in the cosmos.

Museums can be justified on many levels. But in the end, if asked whether museums are useful institutions, I would answer like a Christian—I do not know; but I believe.

New museums, new forms of museums



The Georges Pompidou National Centre for Art and Culture, Paris

Georges Fradier

Cultural centres, typical twentieth-century institutions, are born as a result of man's search for unity, that unity of experience which the classical eras in China and Greece, and the medieval Islamic and Christian worlds are said to have known, and which the *uomo universale* of the Renaissance dreamt of. Cultural centres strive to bring together. They set out to draw together the fragmented world of the arts, scattered fields of knowledge, compartmentalized disciplines, minds in search of new ideas, and the routines of everyday life. They try to draw together people, or at least social classes, and by so doing, end the cultural alienation which has reached an unbearable stage. Already widely known, the latest cultural centre can be taken as a model example. Open to the public since 2 February 1977, the Georges Pompidou Centre in Paris (familialy referred to as the Beaubourg Centre, a name it gets from the historic street that runs along one side of it, and the area of waste ground on which it is built), had 6.5 million visitors in the course of one year, and there is a steady flow of 20,000 people daily, as the centre is open every day, except Tuesday, from 12.00 h. until 22.00 h. A few men had already dreamed of a mixed public in search of new aesthetic and intellectual horizons. Le Corbusier, for instance, said: 'There should be a big cultural centre right in the heart of a working-class area of Paris, where people who do not usually go to museums, theatres or libraries would feel free to walk in.' Nobody could have imagined such a crowd of visitors. Neither did those who founded the centre; even Georges Pompidou himself said:

> It is my dearest wish that Paris have a cultural centre which would be at one and the same time a museum and a centre for artistic creation where, side by side, one would find the plastic arts, music, cinema, books and the audio-visual media. This museum could be a museum of modern art only, since the Louvre caters for the art of previous centuries. The art created here would, of course, be modern, and would evolve continually. Thousands of people would use the library and at the same time would come into contact with the arts.[1]

This was the centre's aim. Today, we are in a position to stand back and see whether it has succeeded.

'A big cultural centre . . . in the heart of a working-class area of Paris'

The building itself is notorious. It created a scandal. Designed by a team of Italian and British architects, it is an example of the most technically daring architecture. The structure, of which an essential feature is the steel trusses of the skeletal frame, is divided into bays which are supported on single-storey-high portals (horizontal loads being met by external bracing). The particular construction technique used allows vast areas of the building to be free of columns and the like. There are two main service areas: the general public has access to the building from the west side, while the staff and goods entrance is on the east side. The museum specialists, librarians and research experts destined to work in the centre, wanted an open-plan flexible interior. While construction work was in process, computers were used to co-ordinate the various data: architectural design, equipment to be used, and needs and necessities related to how the centre was to function. This was a complete success as regards the part of the building used by the public—even if from time to time there are 'traffic jams' in some places, because of the crowds. However, the same cannot be said about the open-plan offices, compartmented by

6
CENTRE NATIONAL D'ART ET DE CULTURE, Paris. West side of the buiding. Architects: Renzo Piano and Richard Rogers, assisted by Gianfranco Franchini and Ove Arup & Partners, consultants. The superstructure is 42 metres high, 166 metres long and 60 metres wide. The infrastructure extends under the adjacent pedestrian areas; it is 180 by 110 metres, and 15 metres deep. The design of the building leaves the interior, with its 100,000 square metres of floor space, completely open; services and utilities, including escalators and passageways, are suspended from the outside walls. User demands and builders' responses were co-ordinated through a programming unit directed by François Lombard, architect.

1. cf. Robert Bordaz, *Le Centre Pompidou, une Nouvelle Culture*, p. 70, Paris, 1977.

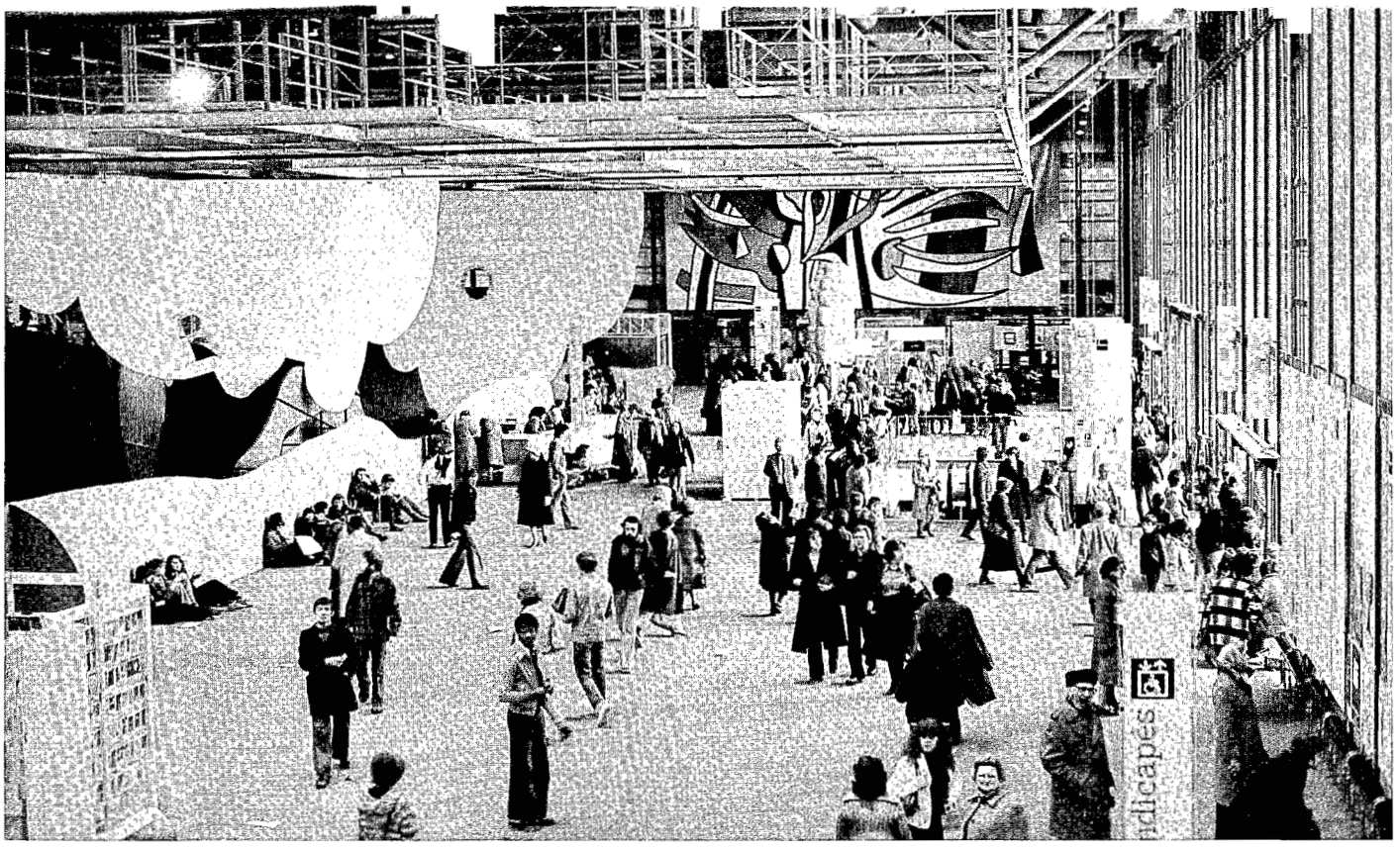
a haphazard series of light temporary screens, where some 1,000 people have to work in conditions which are not at all conducive to concentration.

On the other hand, the striking coulours of the gigantic tubular frame of the building, deliberately bared to the public view, have, as we know, stirred up a half-hearted controversy, while some people have facetiously compared the architecture with that of a factory, an oil refinery, and even a steamer. With escalators like mechanical caterpillars running up the outside of one of the façades, this compound mass of glass and steel certainly does not recall the imposing sacredness that surrounded the cultural sanctuaries of the nineteenth century. The main thing, however, is that the initial wave of opposition is quickly dying down, and this transparent mass is becoming more and more acceptable: people are beginning to find something pleasantly exciting about the way it contrasts with its surrounds—the medieval streets, the century-old houses and the sixteenth-century church (Figs. *6*, *7*). Moreover, the architects have transformed the surrounding area (only half of the ground allocated was used for the actual building itself) into an open square where people can walk around and amuse themselves, along one of the most ancient streets in the French capital, the *kardo* of the Gallo-Roman city of the Parisii. For the centre is located in what is really one of the more unpretentious parts of Paris: thickly populated, in the centre of the city, surrounded by modest shops and apartment buildings, cut across by a busy boulevard and at walking distance from department stores and several civil service buildings. Parisians and suburbanites alike can walk straight in without formalities or protocol.

'The museum can only be of modern art...'

The museum's mission to preserve and make as well known as possible the plastic arts of the twentieth century, from 1905 to the present, was from the outset one of the basic goals of the centre. Its collections already consist of some 8,000 paintings, sculptures and drawings, and it continues to acquire new works. There are almost a thousand on permanent display. This is Europe's greatest single collection of modern art. Does this make it, as some of the museum's curators do not hesitate to say, the most beautiful museum in the world? Such high praise can also be given to the overall concept of the museum and to its innovatory techniques which are geared to making knowledge easy (Fig. *8a* and *b*). One is not forced to take any one specific route when visiting the different rooms which rather seem to invite newcomers to walk around as they please, and make those interested in aesthetics feel catered for. The works of art are grouped in chronological order: this criterion—respect for the history of art—was chosen because, more so than any other, it shows the evolution of art, the order in which it was created in time. It also reveals the interplay of different reciprocal influences which either linked up artists or differentiated them, in some twenty different countries.

The paintings and sculptures are displayed in such a way that the visitor, by walking around the main exhibition area, can see the leading collections. As he goes along, he will find on his right and left, small areas divided off, where the emphasis is on a particular artist or a specific artistic movement. By skirting the principal display section, behind and on the sides of the smaller rooms, he will see the less important works which are hung in rotation; temporary exhibitions are often located in this part of the museum (Fig. *8c*). Another area, open only to students and research workers, consists of some 1,000 additional paintings hanging in an overhead storage system, monitored by a hostess at an electric control panel. Groups of both children and adults have moreover special teaching areas at their disposal, where staff are available to present audio-visual programmes dealing with specific periods of the collections; there are also closed-in rooms which hold up to 100 people, for film shows and lectures. Rather than guided tours, the museum offers introductory courses in the appreciation of contemporary art, which does not unfold its secrets to the casual observer, and



7
The entrance hall, showing the information desk and direction signs. On the left, a temporary exhibit is being set up (March 1978): *The Book, the Child and Adventure.*

which one has to learn to look at. In 1977, almost 30,000 people attended these courses; every month, now, there are 250 of these teaching sessions which are designed mainly for schoolchildren.

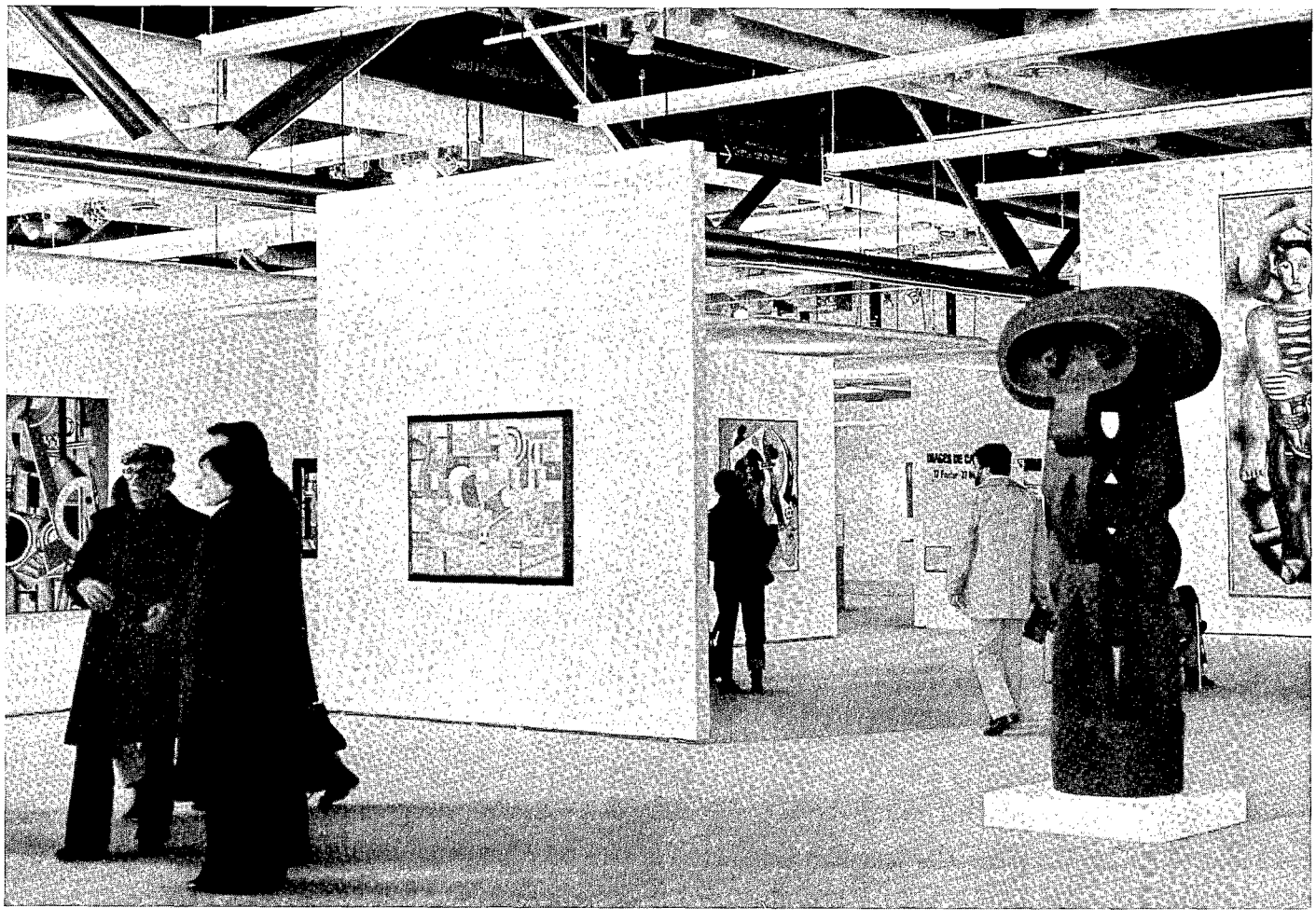
Information throughout the display area is given in the form of explanatory notes for the visitors' use, to be found in all rooms; and also along some walls there are display cases containing paintings, photographs, explanatory texts and even items of furniture, which place certain works in their historical context. However in the main exhibition area, where most of the visitors are to be found, signs are extremely discreet. If they were more prominent, people would get a better understanding of what they saw. Here again, it is true that no one was expecting such a flood of visitors. The museum is the only department of the centre which charges an entrance fee, being obliged by law to do so. None the less, three or four thousand people visit it on weekdays, and ten or twelve thousand on Sundays and holidays, when there is no charge. In the midst of the bustle and throngs of people, one may ask whether it is really possible to give the visitor a better appreciation of contemporary art. Giving him the opportunity of seeing it is wonderful in itself.

Of all the major exhibitions organized at the centre in 1977, and in other museums such as the Louvre, Grand Palais and the Orangerie, we will only mention the most outstanding: the first retrospective exhibition of Marcel Duchamp's art, exhibition of the works of Claes Oldenburg, Henry Moore and Marc Chagall, and the exhibitions entitled *06 Art 76* which was shown in New York, Montreal, Bergen and Oslo. Finally, special mention must be made of that on the theme Paris-New York, which was to be followed up by similar large-scale and significant exhibitions on Paris-Berlin and Paris-Moscow.

The modern art treasures that it possesses, its flexibility, its international links, make the Modern Art Museum a source of enormous potential. There is no point in speculating about how future artists and the general public will exploit this. Pontus Hulten, director of the museum, invites us to look very far ahead, when he says: 'The fruit of the work we are doing now will only be seen in the twenty-first century or maybe even the twenty-second.'

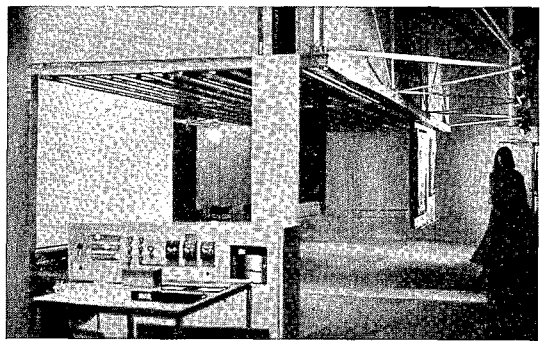
'Thousands of people would use the library . . .'

Success beyond all expectation, undreamt of crowds: such is the recurrent theme in the short history of the centre. The organizers took for granted the fact that the Public Information Library (Bibliothèque Publique d'Information (BPI)) would



8 (a)

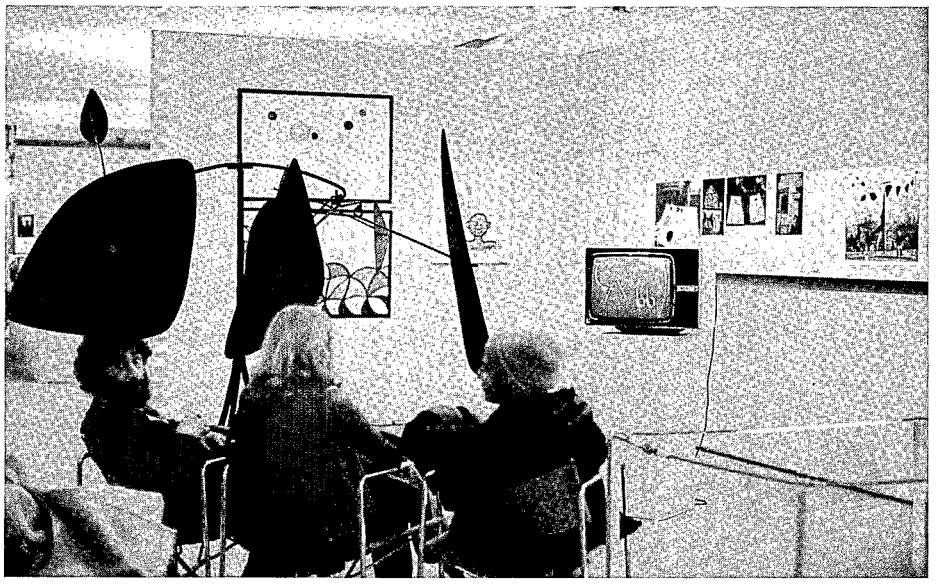
8 (b)



have a few thousand visitors every day, but even then, the most optimistic forecasts were for three or four thousand visitors. In fact, between eight and twelve thousand people crowd in every day. At certain peak periods, those unable to find either chairs or tables do not hesitate to sit on the carpet, spreading their books out around them. As usual the staff replace the books on the shelves after closing time. It must be mentioned that, in spite of what looks like a disorderly situation, the figures for theft and the mutilation of books are no higher than in the most academic and conservative libraries. There is a fixed world average figure for this type of abuse.

But how can one explain such crowds? Neither a national library and, as a result, theoretically obliged to stock millions of books, nor a university library, nor a specialized library, nor a lending library like the Paris municipal libraries, the Public Information Library of the Georges Pompidou Centre's task is to have information on every subject, immediately to hand, for everyone. The next most striking thing about it is that its collections are absolutely up to date and always being added to. The percentage of contemporary works is extremely high in all disciplines, but this does not mean that there is any lack of ancient classics: you will find Homer's *Odyssey*, the *Baghavat Gita* or the *Manyöshū*, but in their very latest

editions. There is an abundance of works on technology and they can be found in several languages. Another of the library's characteristics is the very high proportion of foreign books and periodicals. Free access to the shelves—something which is still relatively unknown in many countries—is another distinguishing feature. Readers choose their own books or ask the library assistants for advice. There are some 600,000 works available, not only books, but collections of slides in wheel-shaped containers; and if records or films are preferred, the library staff will provide earphones or show visitors where to find a television set (Fig. *9(a), (b)*). In this library, equal importance is attached to the printed work, the visual image and sound. Better still, people are encouraged to look at visual images in the same way as they read the printed word. In addition to the collections of



8 (c)

8(a), (b), (c)
NATIONAL MUSEUM OF MODERN ART.
(a) In the 12,000 square metres of floor space reserved for the permanent collections, two systems for hanging pictures are used. Some display panels are attached to cornices suspended from the beams of the building, and define the main traffic patterns; others stand on the floor and form the walls of smaller 'rooms'. The art gallery is equipped with quartz spotlights developed especially for the museum, whose bulbs provide overall illumination that is as close as possible to daylight. *(b)* Students and researchers can consult the works kept in the reserve, which are hung on movable panels electrically controlled from the console in the foreground. *(c)* The side or rear walls of the big 'rooms' are used for revolving or short-term exhibitions. This picture shows part of the display devoted to Alexander Calder's life and work.

slides to be found in the public reading area, the library has an Iconography Department, whose function is to give research advice to anybody looking for a specific illustration on a precise subject. In the area devoted to music, where one can find books, scores and recordings (many of which are yet unpublished), there is always a steady stream of music lovers of all ages, many of whom look through illustrated books, as they sit back with their earphones on, and enjoy symphonies and pop concerts (Fig. *9(c)*).

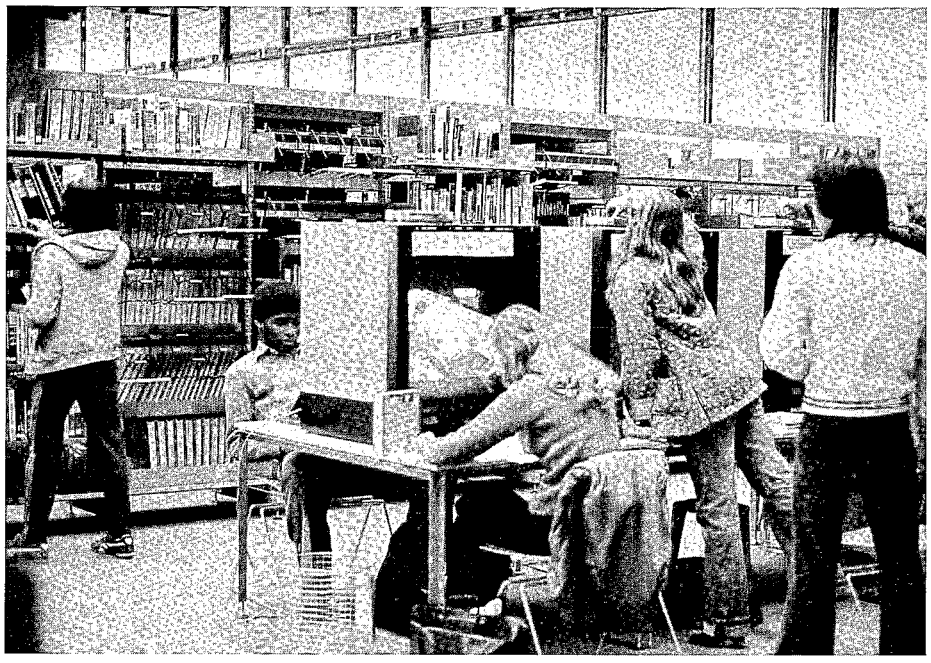
The success enjoyed by the Language Centre is even more surprising. Forty booths in continuous use offer people a choice between audio-oral and audio-visual methods, at either elementary or advanced levels or specialist courses in forty or so of the most widely spoken languages (Chinese, English, Hindi, Arabic, Spanish, Russian, etc.), or those less widely spoken, such as Basque and Breton.

The Public Information Library takes up three floors which are linked by inside escalators. It has, in addition, a special newsroom on the ground floor, where visitors can walk in and look at the latest books that have come out, as they would do at a bookshop. On the ground floor, also, but opening out directly on to the square outside, the Children's Library is open to readers from 4 to 12 years of age. Their demand for books and taste for adventure are enormous and, here again, nobody could have predicted either the crowds or the enormous appetite for reading. Introductory courses for small groups, in how to do research, is a project to which those in charge would like to give priority, but to which, at present, they are unable to devote the necessary time. However, they do organize round-table meetings where book illustrators, poets and writers can meet the children and talk to them. These meetings will be very useful, at least, to the writers: the sparking off of a new stimulus to literary creation (Fig. *10(a), (b)*).

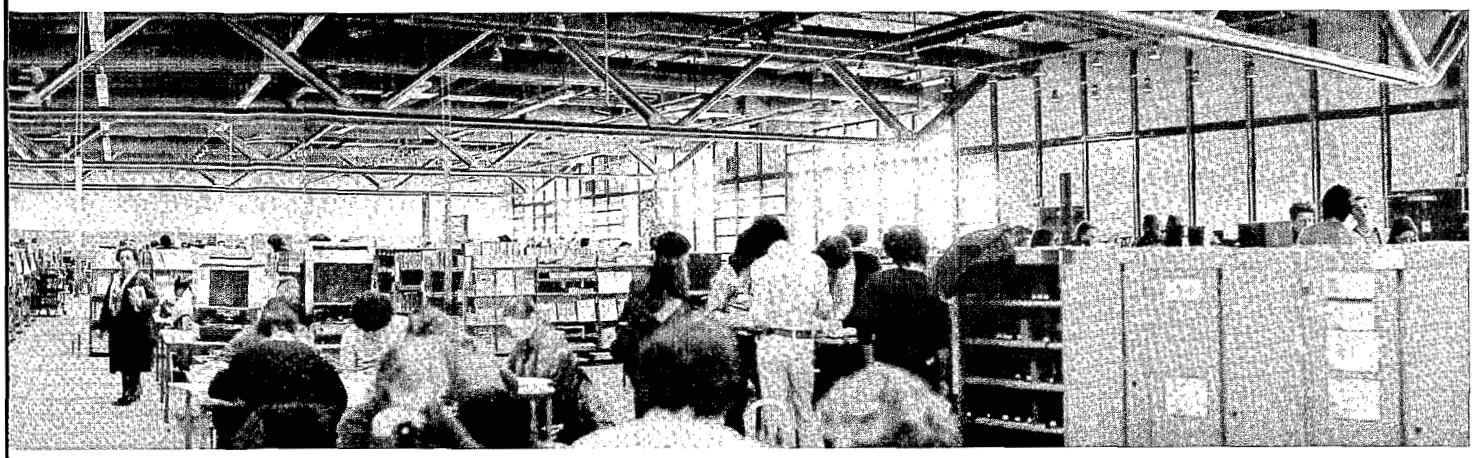
9 (a)

9(a), (b), (c)
PUBLIC INFORMATION LIBRARY.
(a) One of the three levels of the library, which covers 15,000 square metres of floor space and was designed to accommodate 1,300 readers at a time. (b) In addition to books, microfilms and microfiches, readers can find pictures from all over the world: published slides, reproductions of documents from collections or photographic archives, and documentary photographs ordered by the library. (c) The space allotted to music contains a wide variety of recordings, as well as books and scores which permit specific research projects to be carried out.

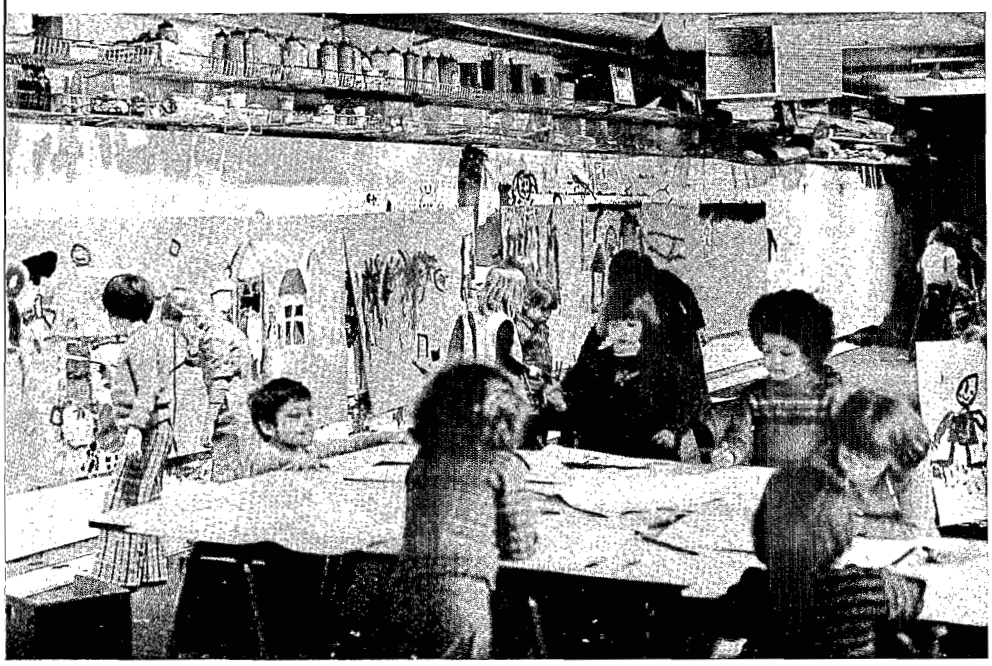
9 (b)



9 (c)



10 (a)



10(a), (b)
CHILDREN'S WORKSHOP. Open every weekday, where people work in groups of twelve. The staff also goes out to supervise sessions held in schools or other workshops. (*a*) This picture shows part of the plastic arts room. (*b*) Education of all five senses is part of education for awareness. This exhibition on touch, organized in December 1977, was entitled *Hands Can See.*

10 (b)

'Artistic creation . . . would evolve continually'

In many languages, our contemporaries readily misuse the word 'creation'. The Georges Pompidou Centre is also guilty in this respect; people refer to literary creation, creativity in the context of children, the theatre, industry, music, etc., the word is given a lot of different meanings. None the less, even in areas which are totally distinct from each other, and in contexts between which it would be ridiculous to make comparisons, you find throughout the centre, the same spirit of entreprise, the same need for renewal and a common passion for making syntheses; and so, there are real grounds for using the unusual expression 'centre for creation'.

The visitor who walks in expecting to find only museums and libraries is astonished to discover a great open-plan building full of shops and exhibition areas, stage settings, fairground-type platforms, corners where one can watch television and great temporary decorative settings. He is astonished by the hub of seemingly endless activity, everything seeming to happen of its own accord. The different meetings and round-table discussions take place in the main area and in the rooms set aside for theatre and are, of course, planned in advance. The aim of the theatre department is to encourage original productions and to welcome the latest experiments. In the case of contemporary literature, writers, philosophers

11 (a)

11(a), (b)
INDUSTRIAL DESIGN CENTRE.
(*a*) One of the exhibition galleries. Display cases and picture walls present objects and documents illustrating the development of industrial civilization.
(*b*) Under Vasarely's portrait of President Pompidou, made of strips of metal, are the documentation and information counters.

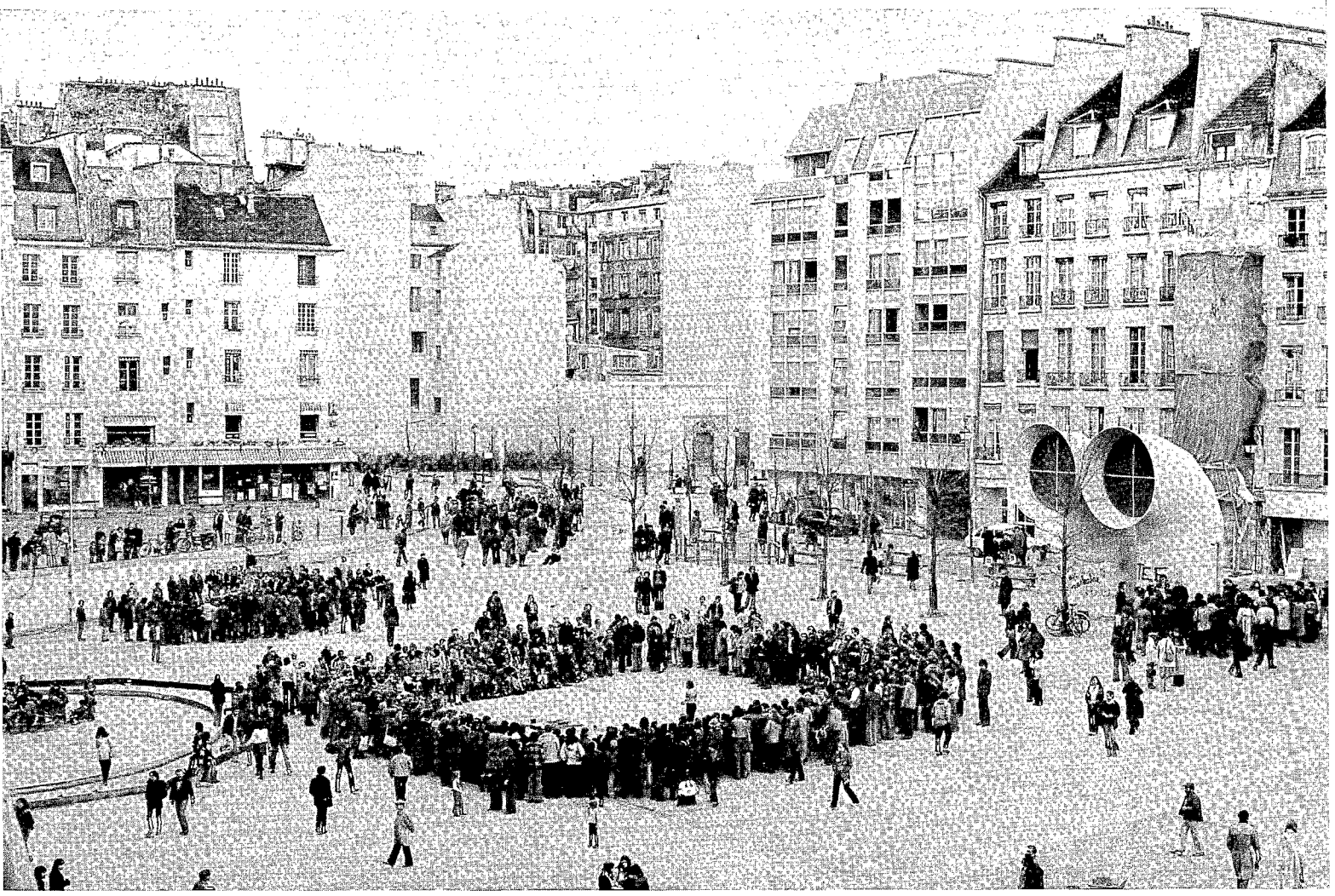
and public are brought together by means of a 'spoken review' (*revue parlée*). Under the heading 'literature', a lot of time is devoted to poetry readings by the poets themselves either alone or accompanied by other writers and actors. Another feature called 'philosophy today' is a forum for the interchange of ideas, with people either coming to similar conclusions or disagreeing, and here, reading gives way to debate. A new experiment is being started in an effort to link up the theatre and the world of books: called 'the voice behind the writing', it aims at using literary texts as the basis for theatre. The cinema, the art *par excellence* of the twentieth century, should have a more prominent part in these activities. The film library will deal with its history, while aid given to experimental and novel productions will ensure the continued survival of the art. Dancing is about to make its entry at the centre, thanks to an introductory course in choreography, reserved for young people. And finally, yet another effort to fuse the arts: Iannis Xenakis, using some 1,600 flashlights, 400 laser lamps and various other equipment for producing optical effects, is staging a great musical-and-visual show (Diatope), in an architectural setting which he designed himself, for an audience of all ages.

The first people to reap the benefits of the centre will be the young visitors to the children's workshop. Every day, some 500 or so come along, either alone or in groups accompanied by their teachers. There are thirty entertainment supervisors, plastic-arts specialists, puppeteers, dancers and actors here who offer the children the resources of an art school which is constantly inventing its own new techniques and methods. The children learn not only to admire works of art, through explanations of their history, materials and tools, but they are made to discover colour, drawing, visual images, volume, and body rhythm and movement. Nothing could be less bookish than this unusual school whose aim is to awaken the child's curiosity and imagination. The words of the director state this idea perfectly: 'All the child's senses—sight, touch, taste, hearing and smell—are brought into action to help form his personality, develop his tastes and stimulate his imagination'. These words take on an even greater meaning when we learn that sessions are organized for handicapped children, when they learn to talk, move about, dance, use puppets in group-mime sessions, dress-up and play with masks and make-up—just like other young people. One may ask if all this original thinking and devoted interest (and all this equipment) is used exclusively by a few thousand children from Paris and the surrounding area? The answer is, no. Exhibitions and educational material are sent to schools and museums all over the country. Towns far from Paris send teachers and entertainment supervisors to take study courses: creativity thrives everywhere.

11 (b)

The link is tenuous between the idea of 'artistic creation' as it is used in the context of this children's paradise, and as it is used in the music laboratory, where director Pierre Boulez works with collaborators such as Vinko Globokar, Gerald Bennett and Luciano Berio. The Institute of Acoustical and Musical Research and Co-ordination (Institut de Recherche et Coordination Acoustique-Musique (IRCAM)) promotes collaboration between musicians and scientists so that the resources of contemporary technology can be put at the service of musical composition. It is a world apart, and the uninitiated steer clear of it. We know that the world of musical composition has been shaken, over the past ten years, by discoveries in the fields of computer science and electronics, and that for the first time in history, there are almost no obstacles in the way of composers creating their own sonic apparatus. The institute intends to make a systematic inventory of the new possibilities in this domain. The first research project undertaken at the institute's new underground headquarters at the Georges Pompidou Centre, where a team of composers, performers and specialists from other disciplines work together, was conducted in collaboration with Stanford University (California). They explored areas such as computer languages for programming music, the storage and recording of sound, psycho-acoustic exploration in the domain of musical perception and, finally, the construction of a synthetizer. At the same time, the institute contacted a large number of amateurs of contemporary music. In 1977, some seventy sessions, consisting of concerts, debates and commentaried rehearsals, were organized both in Paris and in other French towns, designed to help people to better understand the evolution of music since the beginning of the twentieth century. Soon exhibitions and audio-visual programmes will be used to inform visitors to the Georges Pompidou Centre, about the unseen life of the Institute of Acoustical and Musical Research and Co-ordination. At that point, perhaps, we shall have some idea of its future influence on the great mass of music lovers, still stunned by contemporary music.

Plastic arts, all kinds of books, theatre, music, cinema, audio-visual techniques, debates and lectures: this is a general view of what culture consists of, and the ways it is transmitted. However, we still have to mention the Centre for Industrial Creation (Centre de Création Industrielle (CCI)), whose succession of varied exhibitions intrigues some 300,000 visitors every month. The Centre for Industrial Creation: this is an ambiguous and inadequate title. In this context, culture is something which we live every day, something of which we are hardly conscious; the changing ways in which societies relate to space, objects and symbols; scientists recognize it in studies done by historians on society in the past,



12
Induced animation: on the open space between the Georges Pompidou Centre and the air vents for its underground levels, children at play, a professional strong man about to break free from his chains, a political speaker and a clown bring together four different groups of people at the same time. This picture was taken on a cold, cloudy weekday in March.

while ethnologists are attracted by its exotic character. One might say it concerns the environment, which takes in everything from the clothes we wear to the globe itself, and even much more. And so the Centre for Industrial Creation is concerned with architecture, town planning, industrial design, visual communication and social responsibility: public services and areas which belong to the public. Now, the general public has no say in these matters. All displays, exhibitions, catalogues, books and brochures should be geared to the widest possible public, for people however different their interests, backgrounds and educational levels. The Centre for Industrial Creation is intended for environment, specialists, industrialists, housewives, young workers and those interested in the fine arts, who should all realize that objects in daily use, houses, streets, our life style, are part of human civilization: instead of just passively taking them as they are, they could play a more active part in fashioning them. The centre trains people to take a responsible attitude to their surroundings: this is its pedagogical role. Moreover, through its contacts with public bodies, it tries to improve the surroundings we live in and the factors which determine them. It is concerned about helping the aged and the handicapped; it studies how old buildings can be put to new uses, playgrounds for children and wider topics such as, for instance, the effect the environment has on mental health.

As regards industrial design, invention and production, director Jacques Mullender forcefully reminds people that the centre does not set out to choose and promote specific products. Its aim instead is to determine how best consumer goods can be used to fulfil consumers' needs. Here again, people will have to learn how to choose. The choices they make could be a guide for designers and, ultimately, play a part in industrial design (Fig. *11(a), (b)*).

'People who do not usually... walk in'

This is a much too brief account of the centre's most conspicuous activities. Lack of space prevents us from discussing the others: liaison with institutions outside, both in France and abroad, the audio-visual department, the publishing division, the educational department and the part it plays in out-of-school education for young people and adults and, lastly, its contacts with librarians, documentalists and teachers all over the country. The number of activities we have been able to mention will perhaps give the reader an idea of the wealth of knowledge at the visitor's disposal, the vast amount of original thinking and big financial outlay involved.

In conclusion, I should like to stress a few of the most characteristic features of the centre, those to which its success is due: 'opening-up' is the key word. First, the majority of visitors are people who hardly ever went to libraries or museums. In 1977, 37 per cent of the visitors were under 24, 12 per cent were in the over 50 age-group. More people from the Paris suburbs and the French provinces visit the centre than do actual Parisians. As regards the different social categories—it can be said that after schoolchildren and students, the next most widely represented categories are middle-ranking executives and white-collared workers. As yet, manual workers, craftsmen and small shopkeepers only make up 6 per cent of the total number of visitors, in all about 400,000 people; unfortunately, this is hardly surprising. This situation can only be remedied with the help of the various trade unions, workers committees and community groups and associations of every kind: it is only as a group that those unused to visiting the centre will venture to do so.

Another aspect of this opening-up is the way in which the different departments of the centre work together. They do so regularly and especially when there are big exhibitions to be organized, something which does not in any way infringe on their individual autonomy.

The Paris-Berlin exhibition, for instance, is an account of the evolution of the plastic arts in Europe, between 1900 and 1933, but there are also exhibitions on the literature, theatre, cinema, music and architecture of the period.

Thirdly, it would be hard to find a national centre which is more welcoming and more open to talent of all races and countries. Without doubt, the Georges Pompidou Centre would fail in the mission it set out to accomplish, if it were to confine itself to particular countries. The ease with which it caters for all branches of the culture of a whole century and not just of a particular country, is truly remarkable.

A final though less grandiose aspect of this opening-up, was difficult to achieve: it concerns the area around the centre. The area of ground which was levelled around the centre to form a plaza, which borders on the ancient street and extends as far as the church, is used by children as a playground, by jugglers and fire-eaters as a stage, and by young amateur musicians for improvised concerts; from time to time it is also used for some of the centre's official activities (Fig. *12*). The life of the centre, a place where people do not have to pay for the leisure provided and consequently value it more highly, spills out into the surrounding streets, now reserved for pedestrians; developed at a low cost, this 'participatory space' around the centre has something strangely theatrical about it—it reminds some people of an operetta scenario and others of a surrealist painting. There is new life in the whole vicinity: shops renovated, church restored and made more inviting, house fronts resurfaced and freshly painted and old houses reconverted. People out for a walk, suddenly forgetting about the rush and bustle of life in a big city, feel at home and dare to take the time to have a chat and talk to people they have never met before. At certain times when there is an invasion of children, nobody takes offence: smiles and nods are natural reactions. Some day an analysis of the poetic potential of cultural centres like this should be made.

[*Translated from French*]

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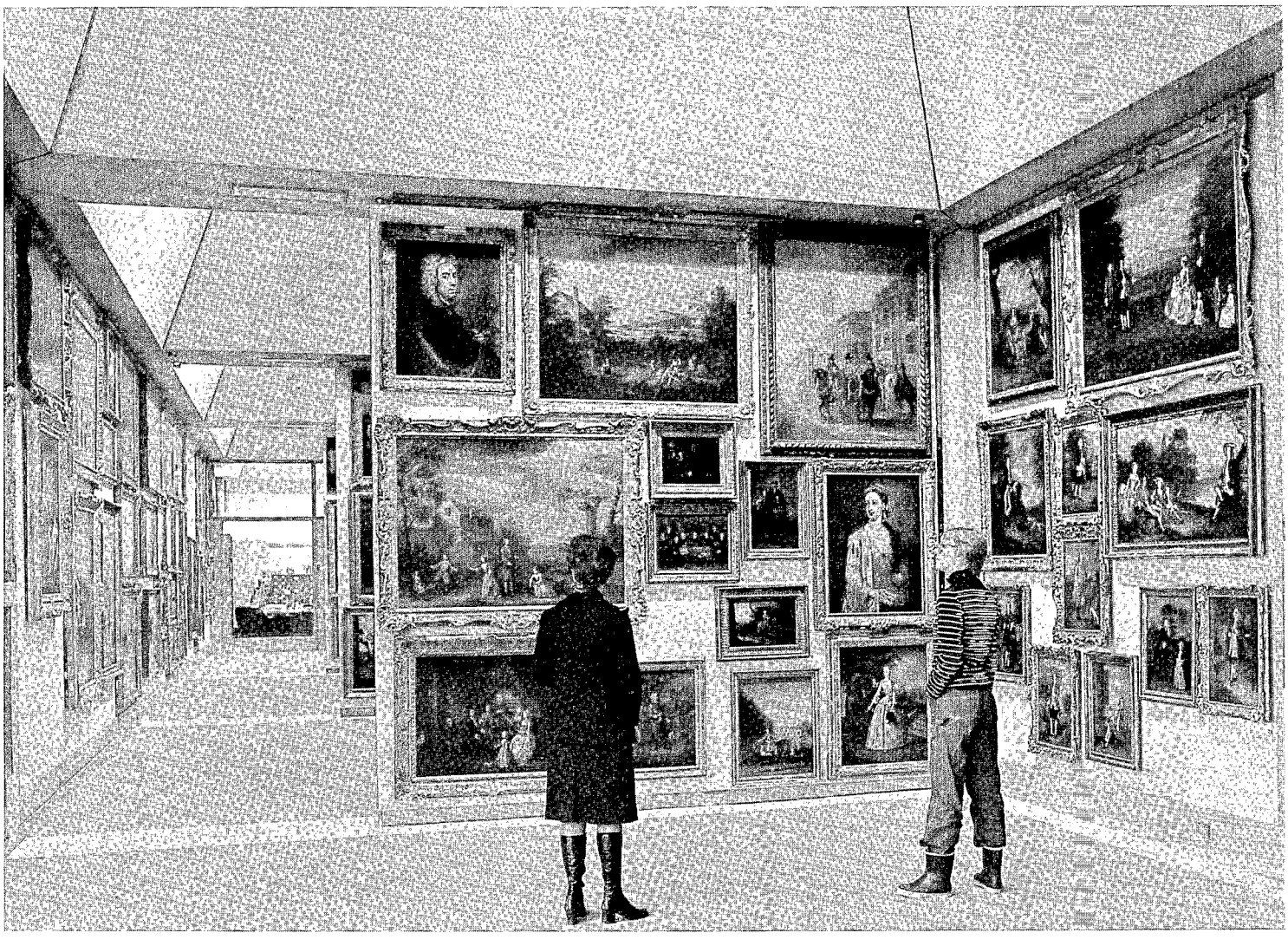
The Yale Center for British Art, New Haven

Edmund P. Pillsbury

A new museum and study centre



13

The Yale Center for British Art, which opened its doors to the public on 19 April 1977, serves as both a public gallery and study centre. Founded in 1968 with gifts made to Yale University by Paul Mellon, the centre has four principal aims: to foster a wider appreciation and knowledge of British art among students and members of the general public; to support advanced research by historians of British art; to encourage interdisciplinary use of the collections by social and cultural historians; and to assist in the development of a special programme of courses for Yale undergraduates in British studies. The centre's principal resource is the collection of works of art and illustrated books which it houses—a nearly encyclopaedic survey of the pictorial arts in Britain from Elizabethan times until the middle of the nineteenth century. Amassed by Mr Mellon over the last forty years, the collection now includes more than 1,500 paintings, 8,000 drawings, 6,000 prints, 20,000 rare books, and a small representative group of sculptures. In

addition to exhibition and conservation facilities, the centre contains classrooms, faculty offices, a print, drawing and rare-book study, a reference library, and a photograph archive of post-medieval British art.

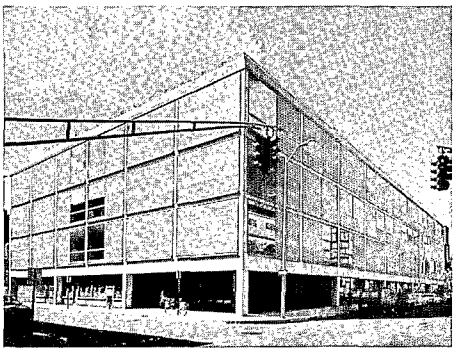
The objectives of the new British Art Center at Yale reflect certain underlying principles. The first derives from the character of the collections themselves, with their emphasis upon informal genre, portrait, and topographical drawings and paintings which are reflective of the society that produced them. The second principle is the concentration of the collections within a limited period of four centuries and a few media, which affords a rare opportunity for students investigating general questions of literature, history and culture as well as more specialized ones of art history. Moreover, space was allowed for changing exhibitions—the principal vehicle for interpreting the collections and publishing the results of scholarly research. In short, the centre was conceived as an integral part of the academic fabric of the university, on the one hand serving the faculty and students as an archive of original documents, much like a library, and on the other fulfilling a wider educational function as a centre for scholarship and new programmes.

Apart from the collections, the centre's most valuable asset is the building which it occupies. Designed by the internationally acclaimed architect, the late Louis I. Kahn of Philadelphia, the structure integrates the dual functions of study centre and gallery while providing an environment for the works of art which is simple and appropriate. It is nearly 70 metres long and 40 metres wide and rises four storeys; it occupies a site in downtown New Haven fittingly located across from the University Art Gallery (an earlier Kahn design) and Schools of Art and Architecture, and adjacent to the Repertory Theatre. A series of small shops, incorporated into the structure at street level, serves both to maintain the traditional commercial activity of the street and to animate an otherwise austere façade of poured concrete filled with panels of a dull, 'pewter-finish' stainless steel, punctuated by reflective plate glass windows (Fig. *14*). The interior, by contrast, is subdivided into a series of finely appointed room-like spaces gathered around two open courts and brightly lit from skylights covering the entire roof. The white oak panelling, linen-covered walls, and natural wool carpeting bordered by strips of travertine marble present a low-contrast background for the works of art. The overall effect of natural light falling into the room-like spaces brings to mind the interior of an English country house, which served, in fact, as the original setting for many works in the collection (Fig. *15*).

The double courtyard plan is a symbolic and practical means of orienting the visitor and organizing the centre's different functions. Wrapped around the entrance courtyard, which rises the full height of the building, are public exhibition galleries (Fig. *16*). The interior court, which begins at the second floor (Fig. *17*), is surrounded by many of the activities of the study centre: the reference library (Fig. *18*) and photograph archive (Fig. *19*); the print, drawing and rare-book study room; the rare-book stacks (Fig. *20*); and various staff offices. Classrooms (Figs. *21, 22*) and other offices surround the exhibition galleries in other parts of the building, which brings students, visiting scholars, staff, and members of the general public into regular contact. The fourth floor of the building contains an important innovation in museum design: a study gallery comprised of a continuous series of room-like spaces along the south side of the building in which a large portion of the reserves of the collection (close to 400 paintings) are on permanent view (Fig. *13*). This gallery, which is open to the public on a daily basis without special arrangement, allows the visitor to examine easily the full range of the painting collection.

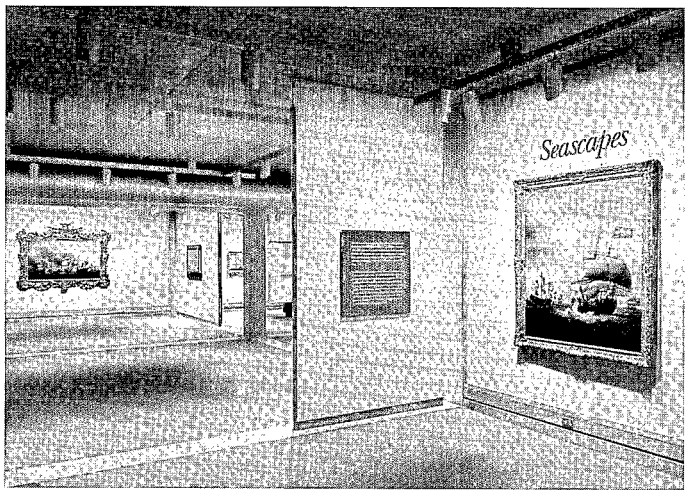
A particularly important aspect of a university museum where curators may participate in the regular teaching of the academic departments is the level of expertise and scholarly and professional qualifications of the staff. The staff of the centre includes five full-time curators and one paper conservator: the senior curators in charge of the departments of paintings and drawings and prints both are scholars with international reputations and share more than twenty years of

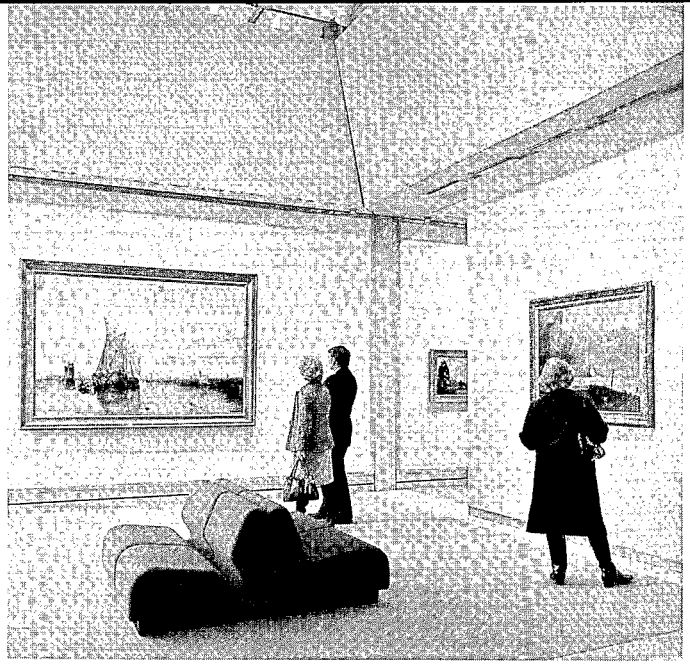
13
YALE CENTER FOR BRITISH ART, New Haven. The top floor of the building contains a study gallery comprised of a continuous series of room-like spaces and housing a large portion (nearly 400 paintings) of the centre's reserve collection. This gallery is open daily to the public without special arrangement.



14
The Yale Center for British Art is the last building designed by the late Louis I. Kahn. It is a concrete, steel-and-glass structure (nearly 70 metres long by 40 metres wide) which rises four storeys to the skylight roof. Small shops at street level serve both to maintain the traditional commercial activity of the street and to animate an otherwise austere façade.

15 (a)



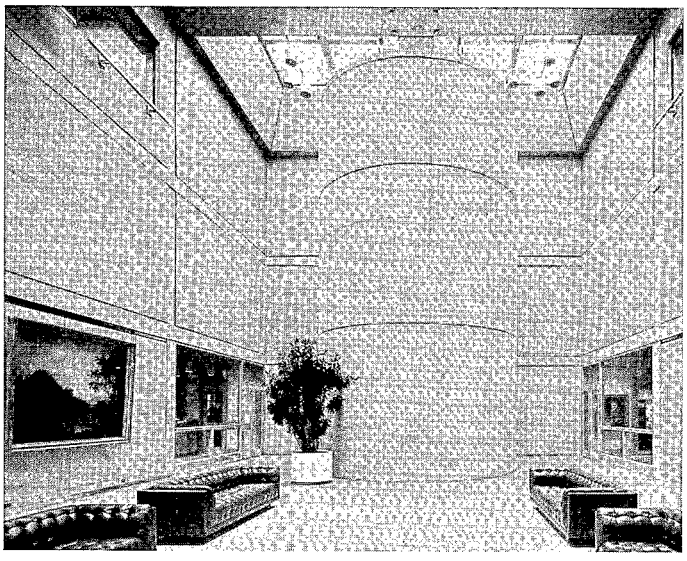


15 (b)

15(a), (b)
The centre's gallery space is subdivided by movable partitions into a series of room-like spaces, based on a 6 metre square module. (*a*) White oak panelling, linen-covered walls, and natural wool carpeting bordered by strips of travertine marble present a low contrast background for the works of art. (*b*) A skylight coffered roof covering the entire building admits filtred natural light into the top floor painting galleries. The permanent painting collection, arranged chronologically, provides a survey of British art from Elizabethan to Victorian times, with entire rooms devoted to major British painters including Hogarth, Stubbs, Turner and Constable.

16
In contrast to the austerity of the exterior, the spacious interior entrance court is panelled in with oak and bathed in natural light. Rising the full height of the building and offering views into the exhibition spaces on the upper floors, this room introduces the visitor to the functions and scale of the building.

16



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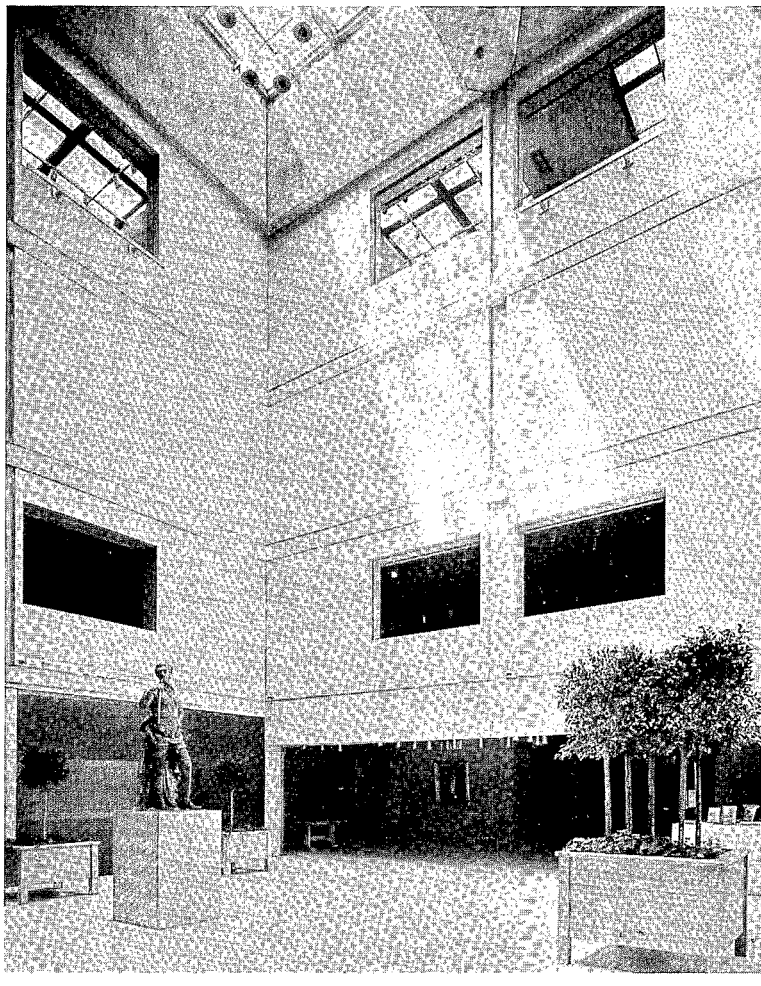

17
The Library Court, which rises from the second floor to the skylight roof, is surrounded by many of the centre's study facilities: the reference library and photograph archive; the print, drawing and rare-book study room and the rare-book stacks. An exhibition gallery for many of the largest canvases in the collection, this room is also used for frequent informal concerts.

museum experience; the curator in charge of rare books holds advanced degrees in both art history and library science; and the paper conservator headed a laboratory at another major museum before joining the centre's staff last year.

The paper conservation laboratory at the centre constitutes the first facility of its kind in southern New England (Fig. *23*). Designed specifically for the treatment of flat graphic arts, mostly prints and drawings, it will serve, in addition, for repair of bound volumes. In the coming years the centre will also develop and equip its own painting conservation laboratory staff with a conservator trained especially in restoring British paintings. The emphasis placed on conservation is consistent with the centre's obligation to preserve the collection and at the same time to advance research. Conservation is vital to any museum but particularly to a teaching one where there is a need to inform students about the material aspects of art objects and to show how these objects react to age and various types of treatment.

The reference library at present contains more than 10,000 titles, with particular emphasis upon periodicals and secondary sources related to British art and upon sales catalogues and other materials useful for research on the collections. The photograph archive has, at present 90,000 black-and-white prints of works of British art dating from the Renaissance to the present. This collection, which is indexed by subject matter, artist and date, will be developed to a projected 250,000 photographs. This resource not only supports the teaching of British art but also serves as an independent research tool for social and cultural historians.

The principal vehicle for the promotion of scholarship will be the exhibition programme. Devoted to special themes or historical problems, these displays will draw upon the centre's holdings supplemented by loans from other collections in the United States and abroad. They will vary in size and scope depending on the scholarly objectives and will make use of the decorative as well as pictorial arts. Probably one exhibition a year will be devoted to the work of a living British artist. Wherever and whenever possible, students working with faculty and/or members of the staff will be involved in the organization of the exhibitions and the writing of the accompanying catalogues. These publications are planned to serve as contributions to the scholarship of the field as well as informative guides to the exhibitions. The opening exhibitions, which were accompanied by fully illustrated catalogues—*The Pursuit of Happiness, A View of Life in Georgian England,* by J. H. Plumb; *English Landscape 1630–1850, Drawings, Prints and Books from the Paul Mellon Collection,* by Christopher White—surveyed large segments of the collections. The photograph archive has at present 90,000 black-and-white prints of works of British art dating from the Renaissance to the present. This collection, which is indexed by subject-matter, artist and date, will be developed to a projected drawings. Often, too, these exhibitions will be accompanied by symposia where scholars from the United States and abroad may discuss the critical scholarly questions, as was held in November of last year for the Rowlandson exhibition.

The centre will also promote scholarship through a number of special projects. One project, which is already under way, is the formation of a subject index of British art from the Renaissance to the present. This lexicon will be formed as a by-product of the computerized subject index of the photograph archive. Another project will be to produce an inventory of British paintings and drawings in North American collections. This project will begin after work on the catalogues of the centre's own collections has progressed.

The centre's newly established resident fellowship programme is perhaps a less direct, but no less important, contribution to the scholarly goals of the centre. This programme will allow for scholars from the United States and abroad to reside in New Haven for periods from three to fourteen weeks—in special circumstances for a full academic year—to pursue independent work on some aspect of British art, to organize an exhibition sponsored by the centre, to catalogue a part of the collection and, if invited by the Yale faculty, to teach in the university.

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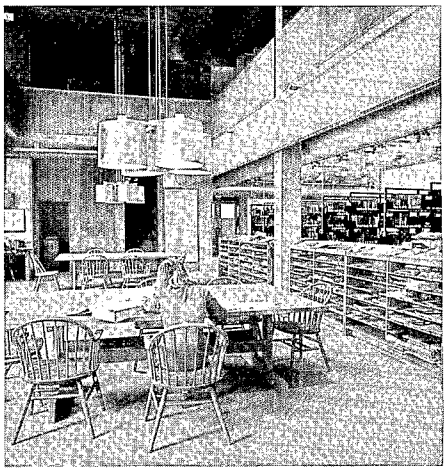
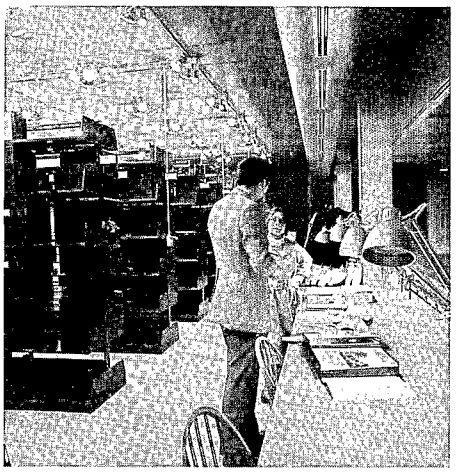


18
The Art Reference Library, which rises from the second floor to the skylighted roof, contains more than 10,000 volumes of general art history reference books, biographical dictionaries, and catalogues of British art exhibitions and sales. In addition, books on British topography and geography and contemporary periodicals are available on the open stacks of the library. The Photograph Archive is housed in the balcony area above. Both facilities are open to any interested student, scholar or individual.

19



19
The Photograph Archive, located in the balcony area of the Art Reference Library, complements the centre's art holdings with 90,000 black-and-white prints of post-medieval works in British art. These photographs, drawn from private and public collections throughout the world, are computer-indexed by subject, artist and date, and will grow to a projected 250,000 in number. This resource serves as an important research tool for social and cultural historians as well as for art historians.

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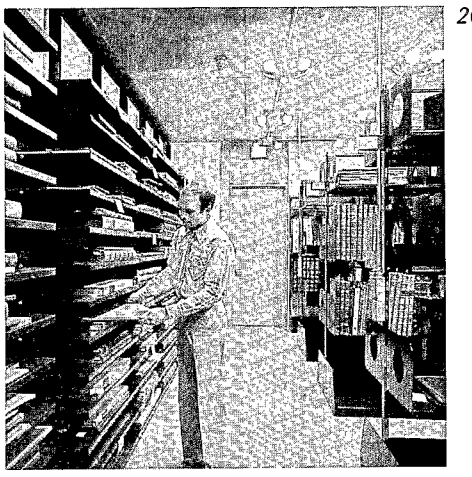

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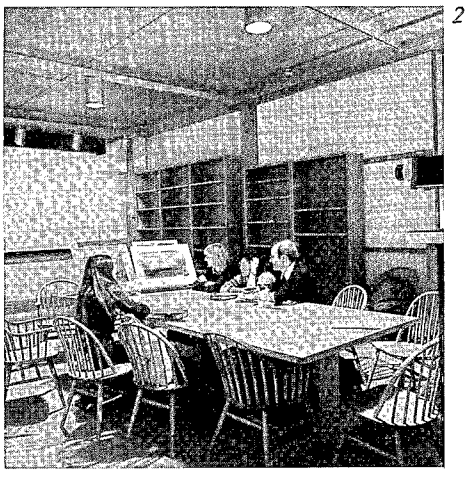

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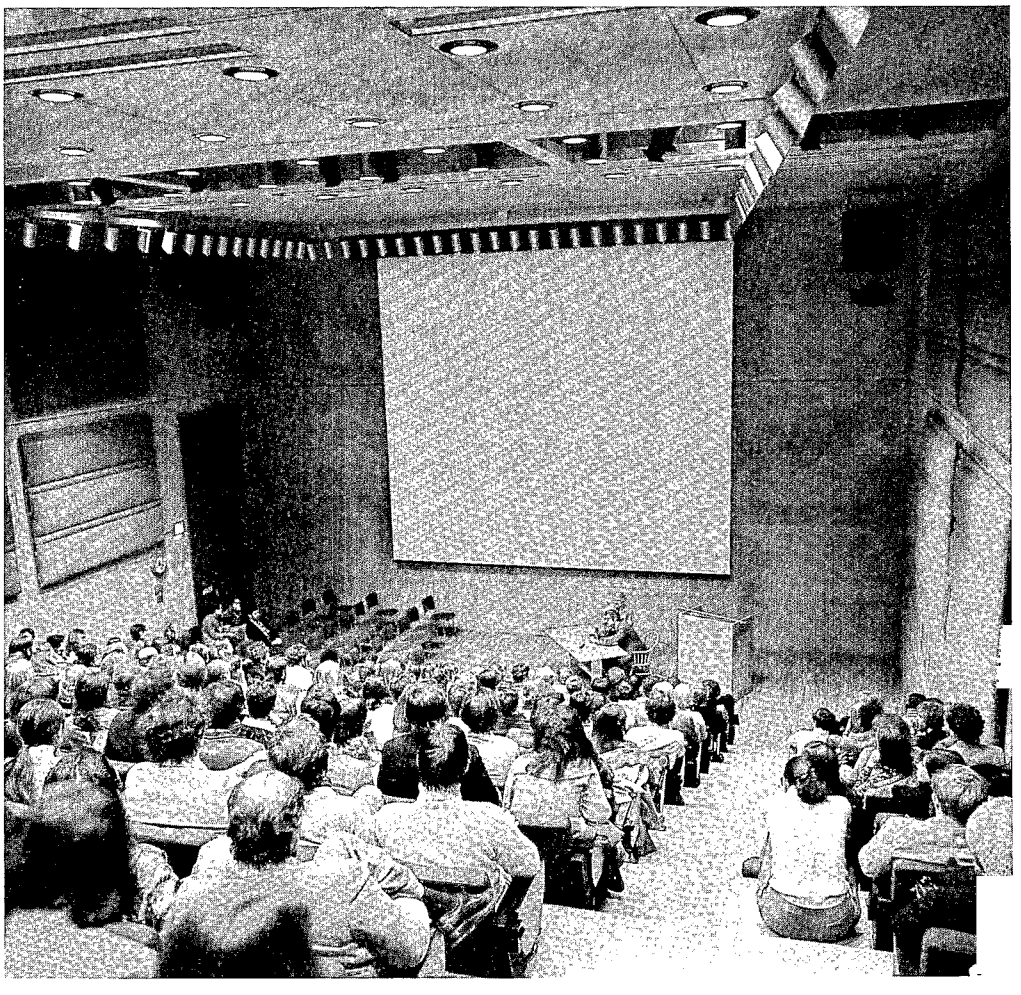
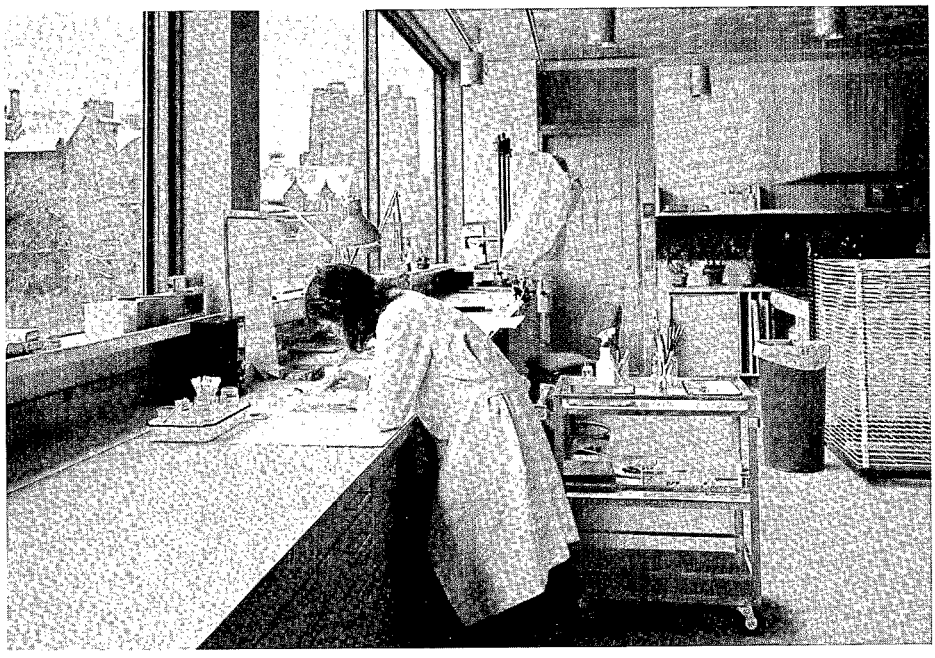


22
A 200-seat auditorium, used regularly for films and lecture courses in art history, English and history, also accommodates academic conferences or symposia frequently held at the centre.

20
The rare books are stored on stacks in a humidity- and temperature-controlled environment located on the floor above the libraries. Nearly 20,000 volumes are housed here, while the elephant folios are stored on large sliding shelves in sturdy wooden cabinets on the floor below.

21
Classrooms surround the exhibition galleries on the second and third floors, bringing students, visiting fellows, staff and members of the general public into regular contact. Undergraduate and graduate courses in English, history and art history are held in the centre's three classrooms where works of art are frequently brought in for close examination.



23

23
The Paper Conservation Laboratory is the first of its kind in southern New England. Located on the third floor adjacent to the exhibition galleries, it is used for the treatment of bound volumes as well as flat graphic arts.

The Paul Mellon Centre for Studies in British Art, an affiliate institution of the centre located in London, plays an integral part in the centre's activities of scholarly research. The London centre has three principal functions: to give grants for publications and advanced research, to provide classroom and basic research facilities for Yale students studying British art in the United Kingdom, and to administer grants to Yale graduate students engaged in advanced work in British art.[1]

Public interest in the collections is fostered through a wide range of educational activities offered free of charge to members of the greater New Haven community. Graduate students at Yale working with a staff co-ordinator train volunteer docents to give regular introductory and specialized tours of the permanent collection and special exhibitions. Public lectures by visiting scholars are offered on various aspects of British art and history.[2] Sunday concert series are offered—'Three Centuries of Music for Flute and Keyboard' and a variety of musical programmes from Elizabethan to contemporary times have been scheduled this past year. Scottish folk dancing and singing, poetry readings and regular film series are also provided free of charge for the general public. Film series sponsored by the centre include 'Fiction, Fact, Fantasy', 'Hitchcock in England', 'Charles Dickens on Film', 'Charlie Chaplin Retrospective' and 'Joseph Losey and British Art'.

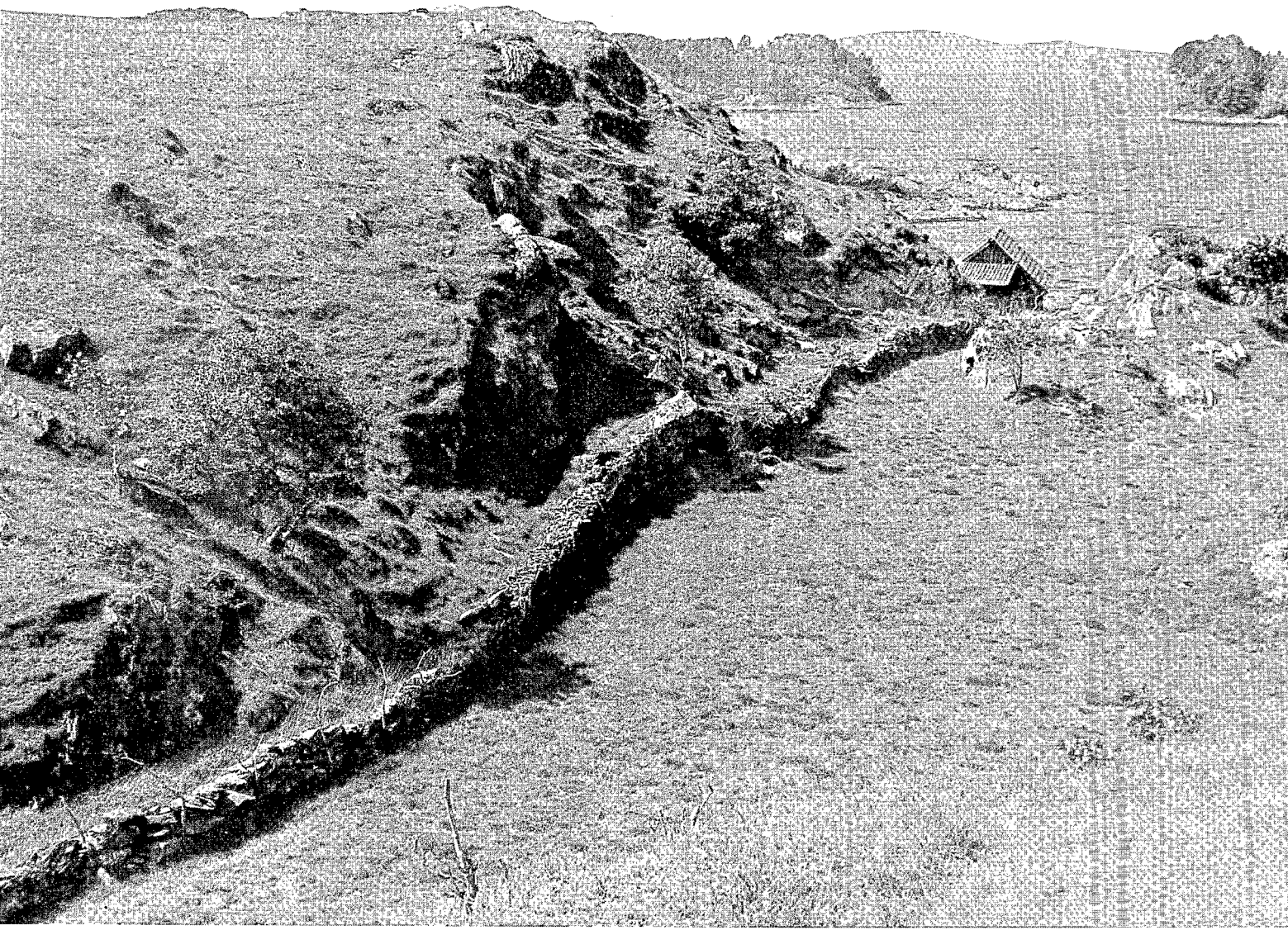
At this stage in the centre's short history it is difficult to assess relative success and failure. Critical opinion and popular interest have both been positive factors—the collections, building, and programmes have received favourable notices and the attendance has remained remarkably high despite the diminishing numbers of 'first-time' visitors. The more difficult barometer to gauge is the one measuring the effect which the centre has had in the promotion of interdisciplinary research and in the advancement of the undergraduate British studies programmes at Yale. In both respects, the centre would like to achieve more. This slow progress is due in part to the newness of the centre and the interdisciplinary concept it represents, and also to insufficient funding for special programmes at Yale, the backbone of such activities. In time, and with possibly increased levels of funding, this situation will doubtless improve. In the meantime, the Yale Center for British Art remains a resource that offers a host of services which any student, any member of the public, any scholar or any faculty member may use for his benefit and enjoyment and those of his friends.

1. Recent works published through the Yale University Press with grants of the centre include the following: Martin Butlin and Evelyn Joll, *The Paintings of J. M. W. Turner;* Nicholas Penny, *Church Monuments in Romantic England;* M. H. Port, *The Houses of Parliament;* Andrew Saint, *Richard Norman Shaw;* Hanns Hammelmann, *Book Illustrators in Eighteenth Century England;* Leonée and Richard Ormond, *Lord Leighton;* Sir Joshua Reynolds, *Discourses on Art,* edited by Robert Wark.

2. Lectures delivered last autumn included: Robert Rosenblum on 'Reynolds in Context', Geoffroy Elton and Lawrence Stone on 'Causes of the English Civil War', Lawrence Gowing on 'Landscape: Image and Style in the Works of John Constable' and Robert Wark on 'Rowlandson in Context'.

Museum for a heath culture, Norway: a proposal [1]

Arne H. Ingvaldsen



24

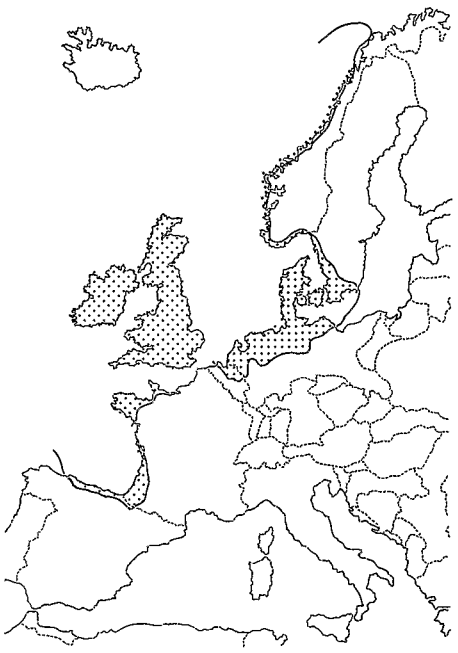
A great tradition

From far out west the Atlantic comes rolling towards us. At first it meets with a low, poorly wooded coast, with its myriads of small islands, fiord gaps and straits. This rough and low relief forms the *strandflat*, where the Norwegian inhabitants of the coast live, those who are outside the fiords. We are part of a continuity along the Atlantic—'the Oceanic Heath' (Figs. *25, 26*). Botanists and ethnologists tell us that what looks like an underdeveloped agriculture is in fact, together with the fisheries, a regional form of a carefully calculated balance of resources. The land is not bare because 'it is so exposed'. Wide heaths are not wasteland, but cultivated areas achieved by a hard struggle.

The heather is a silent witness of a 2,000-year-old agricultural work form. The cultivation of the evergreen heather was the key to keeping a maximum number of

1. This proposal is based essentially on the scientific work on heath culture being carried out by the 'Lindaasprosjektet' team of the University of Bergen. This work, which was begun in 1971 and is still in progress, concerns both the human and natural aspects. The author was also able to consult the documentation of the Historical Monuments Services at Hordaland.

24
The Oceanic Heath along the Norwegian coast. A few decaying trees. Notice the thinness of the soil on the ridges and the accumulation of soil in the hollows. At the bottom, straits and islands, fishing grounds like those of the fiords and the North Sea.



25
The Oceanic Heath in Nordhordland.

animals alive. The method of cultivation was grazing and burning, which prevented the big and useless heather from growing. At intervals, there had to be years of 'rest periods' so that poor grasses did not drive away the young, useful heather.

Overgrazing would drive it away, and undergrazing would make it too big. Overburning would destroy the thin soil, underburning would make the heaths overgrown with shrubs and trees. A measured amount of grazing and burning made the useful heather grow.

Pollen diagrams show an abrupt deforestation about 2,000 years ago. The settlers of that period considered the heather more valuable than the pine forests, because it allowed grazing in the winter. The animals could be kept outdoors almost all the year round because of the mild, oceanic climate. Cultivating the heaths therefore was a way of maximizing the resources.

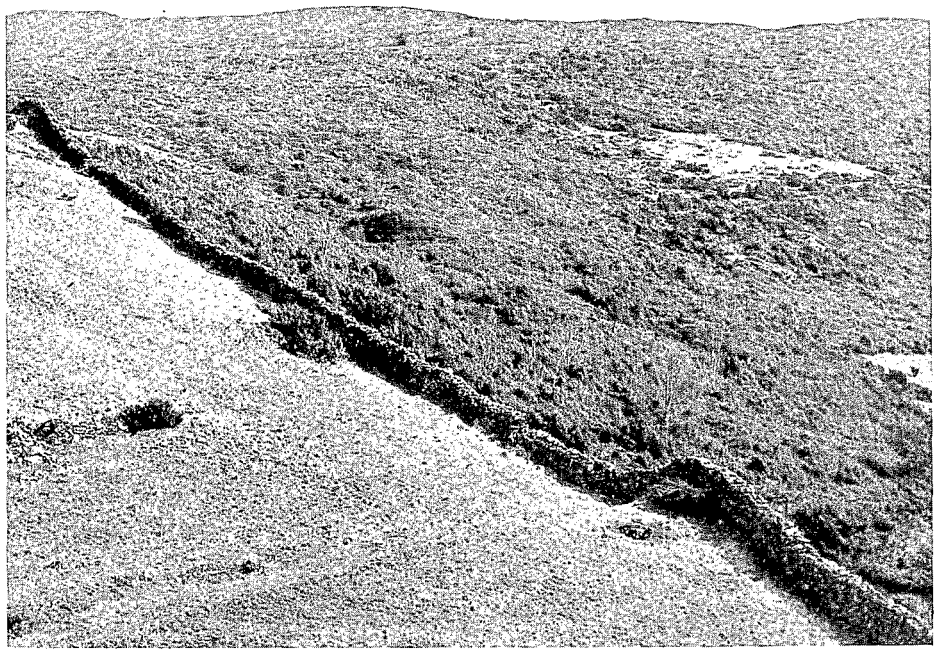
This culture of burning and grazing continued unbroken from the Bronze Age up to about 1950. Thus it may very well be called a great tradition.

The resource section

The primary unit of production within this tradition is the household, the family working on the individual farm. The settlement in the rocky landscape is concentrated around the scattered areas of self-drained soil (the ground on small hillsides), which are convenient for the small fields the people dug with spades. The major land areas are in the outlying field: the heaths, the boglands, some small strips of woodland, and the sea-shores (Fig. *24*).

These are the main resources of the landscape, which are shared by the households according to a fundamental division principle: every unit possesses the full spectrum of resources, no one is linked to one single resource only—the resources of the large-scale image can all be found again within the small unit (Fig. *27*).

26



26
Fields and heath. The farm boundary wall is built from local stone.

27
The resource cross-section is a small-scale image of the traditional family cultivation on the Norwegian coastline of the Atlantic Ocean.

28(a), (b), (c), (d)
Traces of a traditional family cultivation, Veraas.
(*a*) Stone cowshed and wall separating the home field and the heath.
(*b*) Farm buildings: the building materials are imported wood from lumber regions and stone taken from the heath; between the houses, a hut shelters a stock of peat; on the staircase, basket used for collecting heather.
(*c*) Stone peat house, constructed on a ridge. At the front, a peat bog depression;
(*d*) Shelter for storing potatoes.

The thousands of cultural relics that exist (houses and other constructions) can be classified into a few categories: farmhouse, cowhouse with barn, potato hut, field cowshed, etc. And each category has a fixed strategic position in the resource section (Fig. *28 (a), (b), (c), (d)*).

Physical basis

When we examine further the resource section, we find a topographic relief of small altitudes (below 50 m) and distinctive, parallel folds (the regional 'Bergen Arc') running NW.–SE. In the depressions there are organic soil types (bogs). On the hillsides there is more valuable mineral soil which, even where it is very thin, gives a basis for the heather. The ridges are often just bare rock.

In both summer and winter the winds tend to blow along the ridges, and the houses have been carefully built to take this fact into account. The climate is wet, with mild winters and cool summers. Amounts of precipitation are big especially during autumn and winter, and this influences the rhythm of production. Precipitation, wind and frost cause erosion on the ridges, from which mineral particles and fragments of plants are washed downwards.

During temperature inversion periods the cold air is produced first in the depressions and in the frozen straits; where depressions have open ends, there are streams of cold air. These areas have been avoided as permanent places for people, animals and plants sensitive to frost.

The main types of vegetation are shrubs, heaths and bogs. With the partial exception of the bogs, they are all strongly conditioned by cultivation (they are not 'natural').

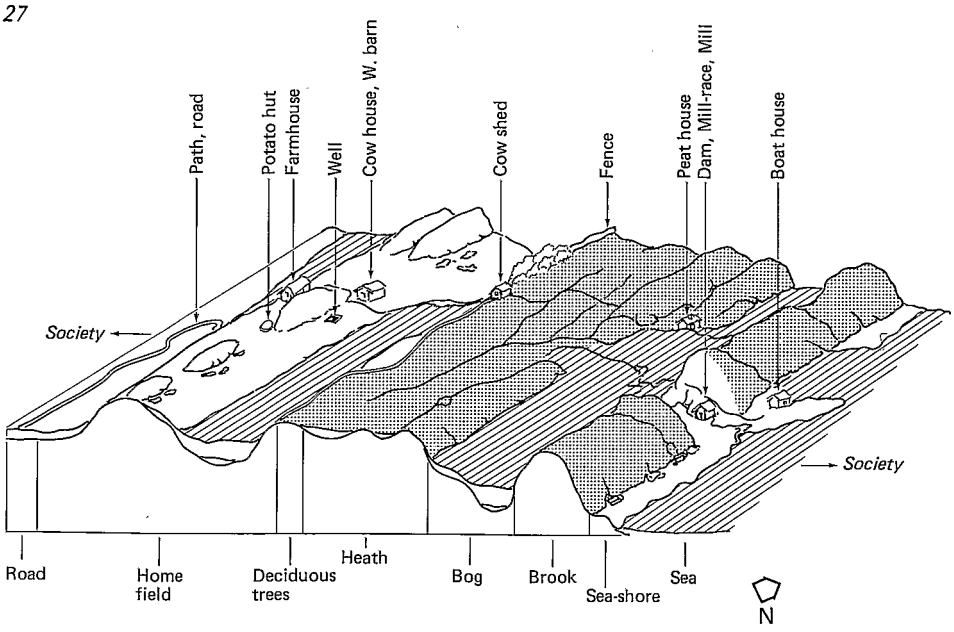
Periods of the heath culture

The last 100–150 years can be divided into three periods, each of which transformed the appearance of the landscape. The second and third periods mark the gradual decline of the heath culture.

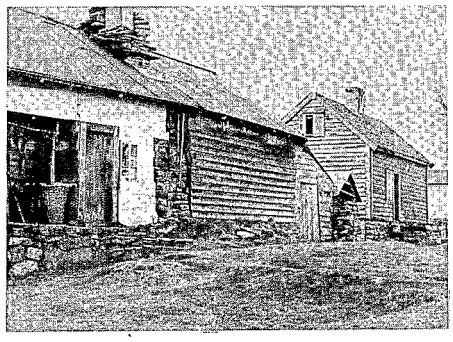
Pre-capitalistic period, before 1870–90. Strong elements of self-supply methods and barter economy. Many-sided production in all parts of the resource section. Fiord fisheries. Extensive methods, outlying fields are important: burning/grazing of heather, gathering fodder.

Intermediate period, 1870–90 to 1950. Expansion of home field (new drainage techniques, fertilizers). Some reduction of work in outlying fields. Coast

27



28 (a



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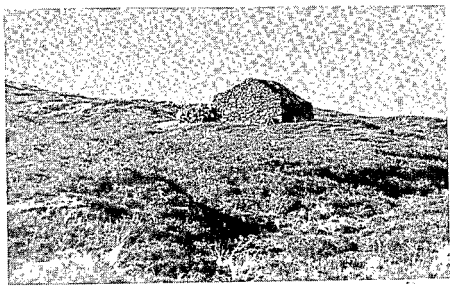
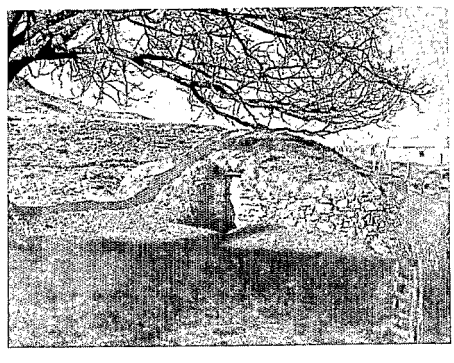


28 (c)



28 (d

fisheries, periodical jobs in industry and building projects. Heaths are partly overgrown, some bogs are planted with pine or fir.

Period of capitalism, after 1950. Production mainly for sale. Some farms do specialize in home-field production. Ocean fisheries are fully specialized. At many farms both home and outlying fields are in decay. Heaths, bogs and fields are becoming overgrown.

The most conspicuous transformation during these three periods is undoubtedly the increasing overgrowth of shrubs and trees. Many heaths are still visible, but the quick-growing juniper and deciduous wood are tangible signs of the big change. The culture has come to a definitive end. Within the next generation the land will be covered with forests again. This 2,000-year era is being erased here, now, in our generation.

At the same time, they are drilling for oil in the North Sea. New industrial centres are changing people's way of life further. Most modern men and women have already lost contact with this tradition. They inhabit the same land, but it is more and more frequently misinterpreted. The cultural relics appear in a completely transformed landscape, where they become strange details which are no longer understood. Modern culture is suffering too, because it is no longer perceived in a perspective.

A museum—but what kind?

What are the essential goals of a museum?

In our case, the aim is to create a small folk museum for a rural district (Lindaas) in west Norway. A big industry of oil products has been established in this community in recent years. The museum should probably be of a general type, presenting a wide range of features from the way of life in a local/regional heath culture.

In Norway, there are certain conventional models of what a folk museum should look like, but it is often felt that these do not serve modern purposes. So we again raise the question: What should the essential goals be?

Topical goal

In my opinion, to understand a cultural relic is not merely to know the object, but to know it in its context, i.e. as it is related to its own, historical conditions. A general historical museum should aim at providing the public with information that establishes the cultural relics in their original environment. The museum should offer people the possibility to understand cultural relics in relation to the

conditions under which they were made. The material conditions for production and human life should be more strongly stressed than before. In our case, this means of course that the cultural relics should be presented within the setting of a resource section.

Cultural goal

But the past is not the main point in any project for the preservation of cultural relics. The objective of such projects is always to serve contemporary and future society. In my view, these projects work best when they also provide useful backgrounds for evaluating problems of our own society (by explanation and contrast):

Rather than a static image it is important to present development through changes, where both the traditional culture and contemporary society find their place.

The methods of the traditional culture (especially with regard to the management of resources) are strikingly different from those of modern society.

This contrast, which should not be hidden, may serve as a useful thought corrective to many people.

The aim of conceiving the museum as a 'background for evaluation' (rather than a standard-type institution) should be even more clear when one recalls that modern specialized communities produce a great many work routines that are mostly limited. In the bustling struggle of everyday life most of us have difficulty developing a broad outlook. The museum must work against society's trend towards a lack of perspective; this is a cultural problem it must be able to solve.

The museum should offer people the possibility to reflect on contemporary society. There is of course a political dimension in this goal, since the criteria for achieving it are never neutral in value. An attitude towards contemporary problems should, more often than we see today, govern motivation and form criteria for preservation projects. The past in itself is not so interesting.

As regards achievement of the topical goal—relationship between the cultural object and conditions in the heathland—according to the botanists, the main types of vegetation here (heather, shrubs, fields, meadows, small woods) are not 'natural' but conditioned by the local culture. This allows the following distinction to be made, namely: (a) cultural objects include constructions and elements of vegetation; and (b) natural conditions include geological and climatic elements.

In this study important cultural objects within one resource section were limited to about twenty-five categories. Of these about fifteen are buildings, while the rest refer to elements of vegetation (utilizable fields).

Most important buildings: roads, drainage system, farmhouse, cowhouse with barn, potato hut, well, cowshed, home-field fence, peat-house, mill with dam and mill-race, boat-house and boats.

Most important vegetation: fields, meadows, deciduous trees; heaths, peat-pit; planted fields, overgrown fields (heath in decay).

A detailed analysis of each category was made with reference to tradition and professional literature on the topic. For example, a cultural object, such as a peat-house was built for the purpose of exploiting the upper bog strata (as a manuring medium, for peat dust), the lower bog strata (for fuel), the roots which are frequently found in the bog (for fuel and fencing material). These are 'purpose conditions'. The problem of building the peat-house (usually a stone building) was solved by taking into consideration the need for a dry, building site, the amount of precipitation, prevailing wind directions, and available stones (eroded rock—a near building material). These are 'considered conditions'.

One type of condition is no less important than the other. Both have to be mastered in the light of overall living conditions. The distinction between them is one of necessity; it distinguishes between the ends and the means of physical constructions (and between served and serving actions in general).

The analyses of the twenty-five categories thus led to about thirty landscape elements (geological and climatic). These were of course evaluated as exhibition objects. Especially important (for many objects) are: (a) purpose conditions—the soil on the hillsides (ridges); the soil in the depressions (bogs); and (b) considered conditions—the SSE. direction of wind/precipitation; drainage of the land, building stones (for example, in screes).

As a conclusion to the discussion on topical goals these form criteria are put forward: (a) the cultural objects must be shown within their material context, which is the resource section; (b) the objects must be shown together with their conditions, as far as possible in a concrete, physical way.

As regards achievement of the cultural goal—the museum as a resource-pedagogic institution—the study of how the landscape changed during the periods of heath decay showed that not only did a new set of preferences appear in the resource section, but that the planting and overgrowing of the homefield especially led to a closing down of local resources. This is a contemporary problem that should be a motivation for the museum. In sum, it means that a local apparatus of life support has been abolished, and awareness of the resources it generated is rapidly decreasing. This trend is further accelerated by the oil industry, which of course is based on resources far away from the local community.

The museum must emphasize this changing trend in the use of resources. The local understanding of the problem is a key to the understanding of global problems which deeply concern most of the world's countries today. The museum should use its capability for explanation and contrast to achieve its purpose. It should set itself the concrete cultural goal of maintaining among the people an awareness of the local resources. The effect would be greater if the museum could give people the opportunity to actually work with these resources, and not only offer theoretical information.

Two other form criteria are suggested for the cultural goal; (a) the museum must present the changing utilization of the resource section (especially stressing the overgrown parts) up to the present; (b) the museum should offer both theoretical information and concrete practice as a basis for understanding.

Proposal for a museum

The four form criteria were deduced before any concrete site was found or any sketch was made on paper.

For a closer study a farm was chosen which is situated in traditional surroundings, and easily accessible. The resources are found in surveyable, parallel zones, and the cultural objects from the first period are intact. To show the trend, the farm was 'supplied' with houses from the second and third periods, moved over from neighbouring farms.

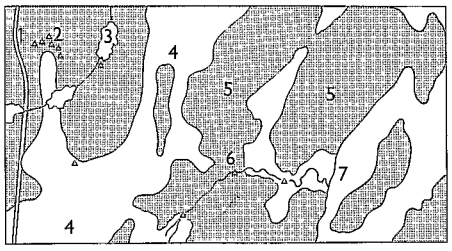
Form outline

A rough form outline was drawn up in accordance with the approved form criteria: restoration of the farm as it was in the period before 1870–90, with its heaths and many-sided production, making it a natural-looking 'reservation', where old houses are kept as they were. The cultural landscape will be maintained by interested people and hobby cultivators. We name it Museum 1 ('practice museum') (Fig. *29(a)*).

Through Museum 1 we put a main track, in the shape of a ditch, for people to wander along in order to learn about the resource section. To this track we attach more conventional exhibition activities and information points. This allows a close study of important natural conditions, and links them to the cultural objects in a non-naturalistic, artificial way. We name this Museum 2 ('exhibition museum') (Fig. *29(b)*).

Zones that show development and change are attached to the track as a part of Museum 2 (Fig. *29(c)*). Here are fields, houses and tools from the second and third periods, of more advanced kinds than those in Museum 1. Features shown to characterize the period 1870–90 to 1950 are more effective utilization of the

29 (a)



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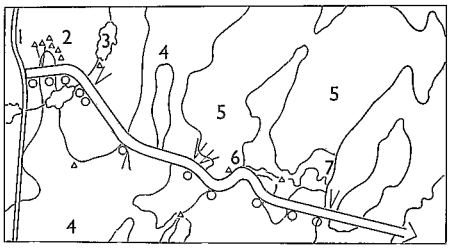

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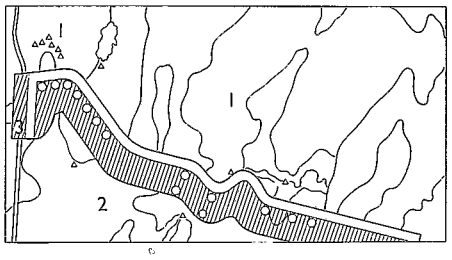

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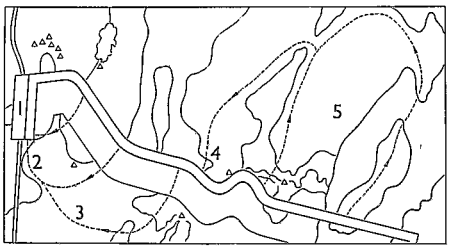


29(a), (b), (c), (d)
Form outline.
(*a*) Museum 1 ('Practice Museum'). The farm before 1870–90. Its buildings, heaths and many-sided productions are kept as they were, making it a natural-looking 'reservation'. 1. Dwellings; 2. Fields; 3. Trees; 4. Bog; 5. Heath; 6. Small stream; 7. Sea.
(*b*) Museum 2 ('Exhibition Museum'). Main track, enriched with exhibition objects and information points, enables the visitor to walk about Museum 1 and learn about the resource cross-section. 1. Home; 2. Field; 3. Trees; 4. Bog; 5. Heath; 6. Brook; 7. Sea.
(*c*) Zones showing development and change. 1. First period, before 1870–90. Second period, 1870–90 to 1950; 3. Third period, after 1950.
(*d*) Footpaths branching off from the main track allow the visitor to study particular subjects: 1. Home fields near dwellings; 2. Heaths; 3. Bog, clearing; 4. Small stream, fluvial basin; 5. Sea coast, sea.

home field and partial overgrowth of the heaths. The period after 1950 is characterized mainly by the closing down and overgrowth of both home field and outlying field. Modern man has linked himself and his house to the road and communication system.

The artificial image of the conditions and the later historical development in Museum 2 will offer a continuous zone of reference for visitors strolling through the exhibition.

With the years the modern houses, fields of planted trees and wild-grown juniper along the ditch will appear as a continuous 'wall' clearly opposed to the cultivated, grazed heaths of Museum 1.

Functional pattern

Detour paths branch off from the main track at certain points, leading people by different ways into Museum 1. Along these paths particular subjects can be studied (Fig. *29(d)*).

Museum 1: 'practice museum'

Houses and fields are open for inhabitants of the community who want to pass their leisure time in activity groups, or more individually in a system resembling that of allotment gardens. A qualified farmer, responsible for the practical arrangements, provides a professional continuity in the production of animals and plants, and ensures that many people have an opportunity to take part in the many processes that follow each season.

Some of the proposed activities

Activities connected with plants: burning heather, care of grazing, gathering fodder, using primitive tools, as voluntary communal work; grain processing —digging, sowing, harvesting, threshing, drying, grinding, bread-making; garden—herbs, vegetables, fruit, berries; trees—plaiting with fibres and laths; making wooden shoes and working tools.

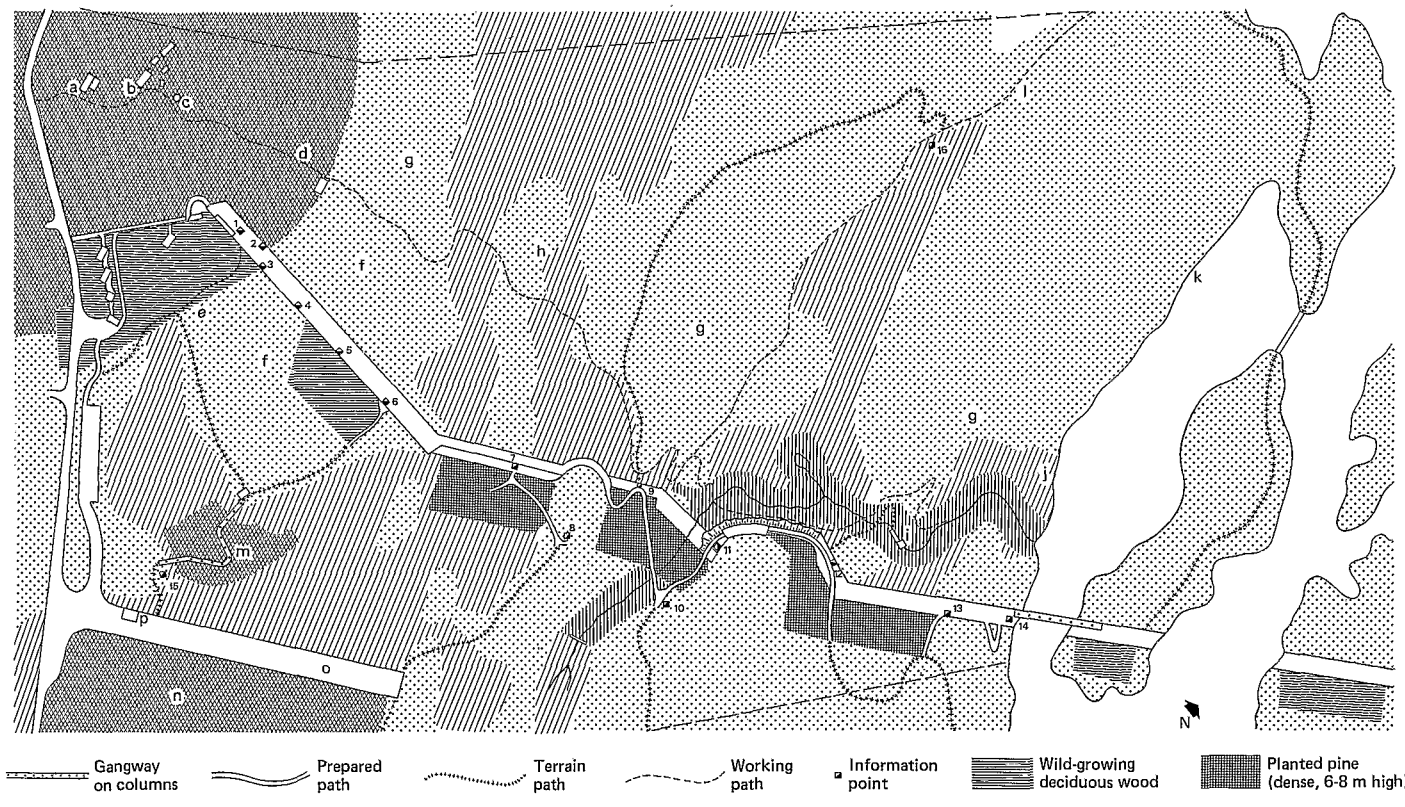
Activities connected with animals: cows, sheep, goats, hens, horses; grazing, milking, sheep-shearing, assisting at lambing time, killing and dressing.

These activities should generally stimulate and deepen people's relations with their landscapes.

Museum 2: 'Exhibition museum'

As opposed to Museum 1, the objects here are merely 'dead museum objects', arranged along the main track (Fig. *30*).

Dwellings are situated near the road. From these an exhibition canal 12 m wide and about 750 m long, runs through the terrain. It was made by digging out the loose masses down to the solid rock, and enables study to be made by stages and to scale. Equally important, it provides a direct comparison between the main conditions (geology, soils, waterways) of the resource section and the various cultural objects (constructions, vegetation) located in it. On the track there are information points (small kiosks, posters) commenting on the interesting sights. They also provide information on relevant social conditions (conditions outside the farm).



30
Plan of museum: (*a*) Animals; (*b*) Workshops; (*c*) Garden; (*d*) Fields; (*e*) Collecting leaves; (*f*) Heather burning; (*g*) Grazing; (*h*) Greenhouse; (*i*) Grinding cereals; (*j*) Pond; (*k*) Harvesting sea-tangle; (*l*) Boats; (*m*) Peat-pit; (*n*) Clearing ground; (*o*) Machine platform; (*p*) Shed.

Information points on the main track of the 'exhibition route': 1. Spade agriculture and ridge soil; 2. Cowshed and deciduous trees; 3. Rock structure; 4. Heath: burning and grazing; 5. A scree: soil and stones for building; 6. Peat; 7. Different drainage systems, clearing of ground; 8. View towards fluvial basin limits and dam; 9. From bog to scree, running water, erosion; scree, a soil for planted trees; 10. The dam, autumn rain, fluvial basin, time for grinding; 11. Scree: stones for building; 12. Grinding grain; 13. The straits frozen in winter, commentary on the boat-sheds situated further north; 14. Sea-tangle and sand; 15. Peat pit, the processing of peat, conservation of roots; 16. Fishing, trade with fiord dwellers and with the town.

Across the ridges the ditch becomes a broad, lane or blasted cutting, where the geological structure is made visible (Fig. *31*).

In depressions (bogs) the ditch is deep, and shored up by concrete frames. The strata of the soil can be seen through glass slots in the bottom of the frames. Different drainage methods are displayed here. Tools for clearing the ground are shown among the growing, planted trees. Natural drainage for wide areas of bogs are indicated. Water pools accumulate in the ditch, demonstrating in a concrete way how the rain is led from the ridges and thus feeds the bogs.

In the sea-shore zone, the track is continued by a bridge to minor islands. Once they were marginal grazing resources; today they have become attractive leisure-time areas. A path leads to the boat-houses.

In the development zone along the ditch, controlled areas for planted and wild-growing trees have been laid out. Visitors can enter these zones from the ditch and study open-air showcases and posters dealing with the decay of the heath culture.

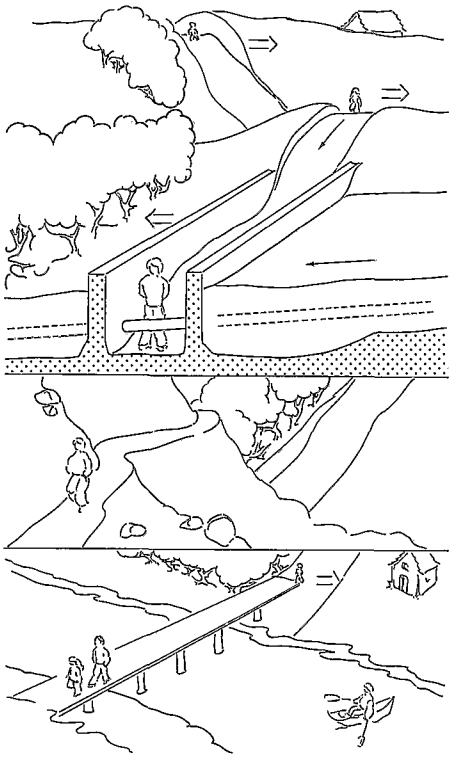
Dwellings

Here we find the dwellings and the home field of the closing periods. These houses, taken from other places, have been installed in a row in chronological order of development. The image is artificial, but in close accordance with the tradition of building the houses on dry ridges, the gables turned towards the prevailing winds.

The third period (a 1971 dwelling and garage) is located at an extension of the actual road. Houses of the second period follow on an adjacent small ridge running in a NW.–SE. direction. This period is still occupied with the home field. The boggy depression close by the ridge has been drained and made into a meadow. Tools are displayed here, on the open terraces and on the opposite hillside. A cowhouse with a barn has also been moved here.

In the south-eastern part the home field is occupied by a wild-growing, tangled area. It has been allowed to expand over the meadow for some years, and then to recede. The south side, however, forms a sharp border with the burnt heaths of the outlying field.

In the north-western part the border with Museum 1 is a foot-bridge. It follows



31
Across ridges the exhibition route shows the geological structure.

a minor ditch, which cuts open this period's part of the resource section. Important are the uncovered drainpipes of the meadow and the soil profile visible on the hillside. Showcases on the bridge give detailed information. Through an ascending tunnel the visitor arrives at the main track, where the exhibition of the complete resource section begins.

The development of the farmhouses can be described, in brief, as leading from homes with production purposes to homes with mainly leisure-time and relaxation purposes. This can be studied from a system of cut-through gangways which are built between and through the houses on different levels (scaffold construction with steel tubes and gratings). The visitor ascends along exterior stairs or ramps. The gangways have been arranged so as to show the features of change by directly comparing rooms that are parallel in function. Holes have been cut in floors and walls to provide new glass openings which reveal more information about each stage of development.

The gangways are narrow cuts through rooms which are correctly furnished, and where artificially lit, full-size puppets in traditional, everyday costumes demonstrate the purposes of the various rooms, especially all kinds of home production. They give an idea about family sizes and the composition of generations. The scenes are impressive and rather dramatic.

The puppets and the furniture are frequently rearranged into theme exhibitions that give insight into particular aspects of life, from yesterday up to the present. For example, how children have been educated; generations—together and separated; sex roles over a 100 years; family events in perspective (births, sexual life and guidance, funeral feasts, religious meetings); the change of classes and social strata (the peasants, the servants, the lodging of psychiatric patients, officials, salesmen, lay preachers); public health before and now (diseases, standards of hygiene and food).

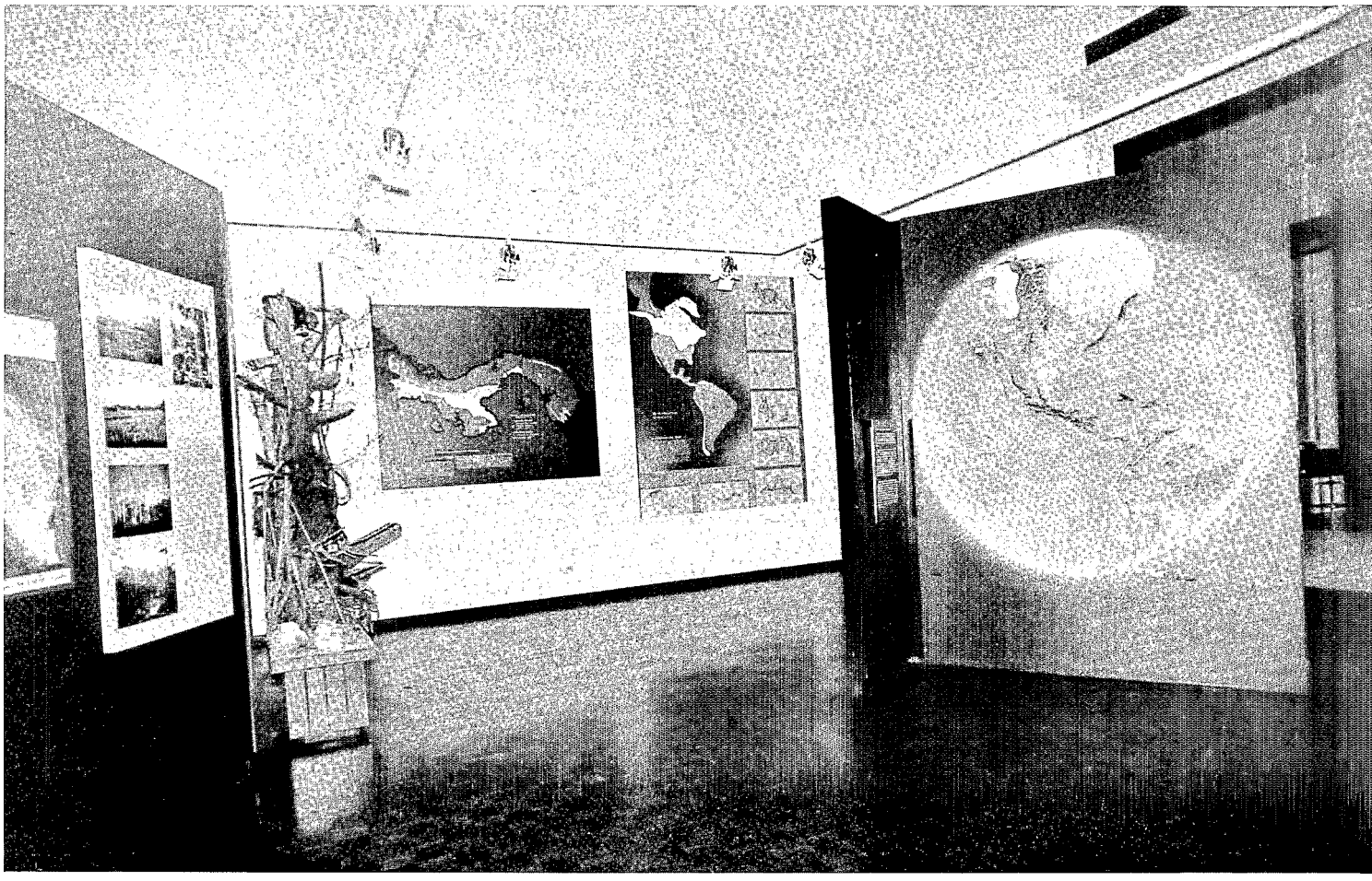
The ways in which construction problems have been solved in relation to 'considered conditions' can also be studied from the gangways. Below, on the ground, the cellars can be entered from outside. Foundations, concealed piping and windward wall constructions are uncovered here.

Between the houses the gangways are sheltered by a curved, perforated wall made of dismountable, coloured plastic plates attached to a steel framework. The new wall contrasts with the old windward walls, but they have the same basic purpose—to provide shelter.

In this coastland, the wind still conditions our lives, as does the thin soil under the heather.

The Museum of Panamanian Man, Panama City

Reina Torres de Araúz



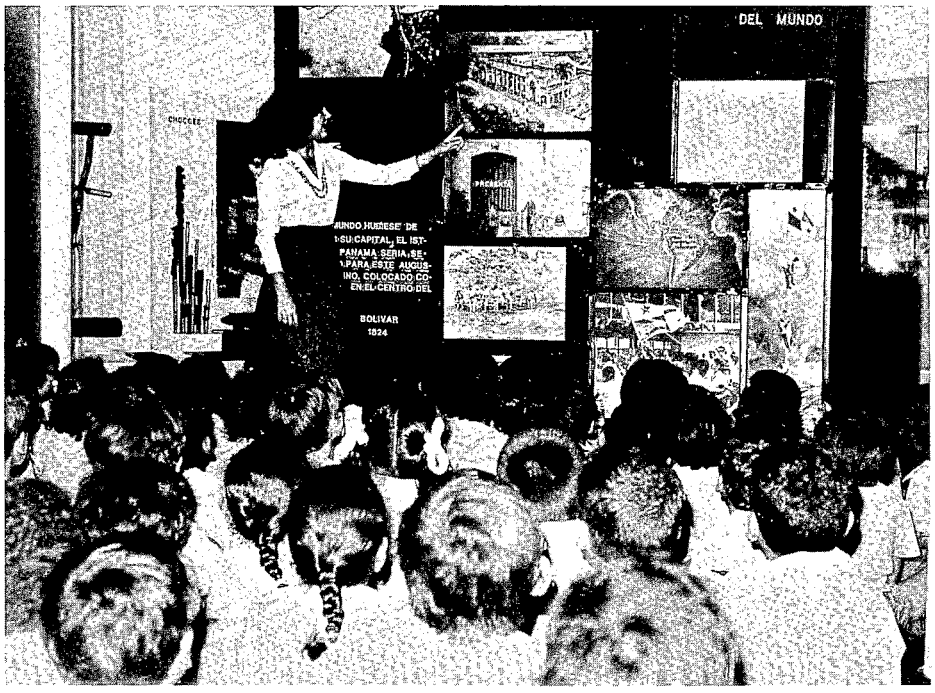
32
MUSEO DEL HOMBRE PANAMEÑO, Panama. The 'Sala de Síntesis'. At the entrance, relief maps and oil paintings show the geology and ecology of the Isthmus as well as the population settlements in America. An open diorama, consisting of natural plants and life-like animals, complete the ecological panorama. An audio-visual programme gives a synthesis of Panamanian man and his culture from geological times up to the present day.

On 15 December 1976 a new museum of anthropology—the Museum of Panamanian Man—opened its doors to the public in Panama City.

In order to house the national archaeological, ethnographical and folk-art collections, use was made of an existing building, constructed in 1912: the old railway terminus building, itself a historical monument. Because of this, the work of restoration and adaptation was carried out with the greatest possible respect for the building's original architecture. The need to equip this museum with modern cultural facilities, such as a room for temporary exhibitions and an auditorium, and amenities such as a cafeteria and an educational workshop meant that certain annexes had to be built which, although fitting into the original structural framework, can easily be distinguished in the overall architectural context. The director of the project was the present writer, while the architect responsible for the plans for restoring and adapting the building was Rodolfo Fogarty. Classification and display arrangements were the work of the museographers, Marcela Camargo de Cooke and Marcela Toral (architect). The work was supervised by the architect, Felipe Lacouture, whose services were provided by Unesco under the technical assistance programme.

Of the collections in this new national museum 80 per cent have been drawn from the old Panamanian National Museum, the remainder being acquisitions made during the three years of project execution as a result of archaeological excavations and the investigation and collection of ethnographical and folk-art

33 (a)



33 (b)

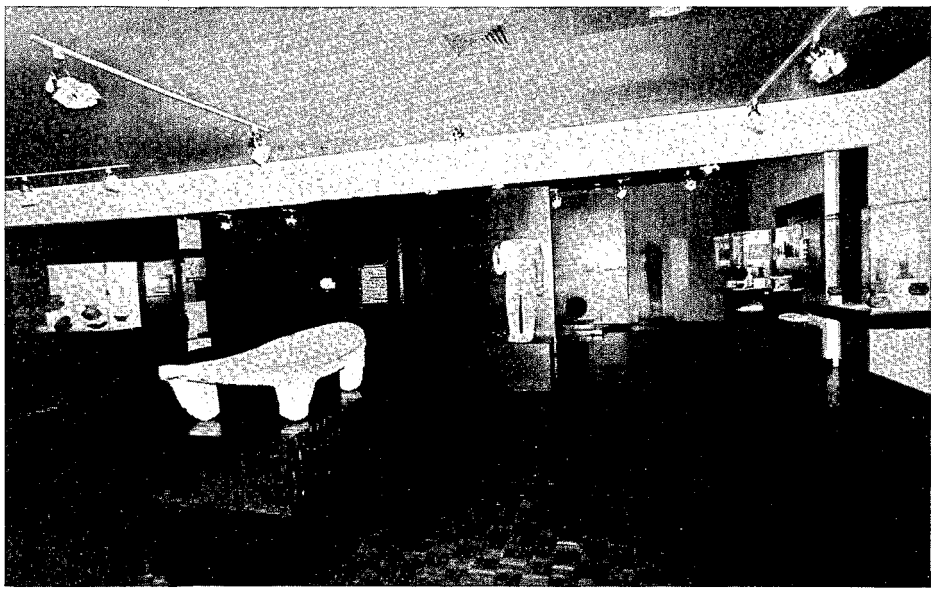
33(a), (b)
The 'Sala de Síntesis'.
(a) An audio-visual programme on the theme 'Panama, The World's Crossroad' is shown every two hours and for special groups of visitors or students. The programme is shown at the end of the room in a space between two big panels, and ends the section on the Panamanian geopolitics panorama and its influence on the country's history. The photograph shows a museum guide giving an introductory talk to a group of schoolchildren.

(b) Part of the room devoted to ethnography. Objects on open exhibition, numerous photographs and explanatory captions give a general idea of the themes which are elaborated in the culture contact and ethnography rooms. A museum guide is shown here with a group of visitors.

34
Temporary Exhibition Room. Exhibitions on various themes are renewed every three months. Models, panels, photographs and audio-visual equipment make up the exhibition on the carnival theme which is shown here. The doors seen at the end of the room lead to the education workrooms for children which can be used, if necessary, for temporary exhibitions.

34

35 (a)

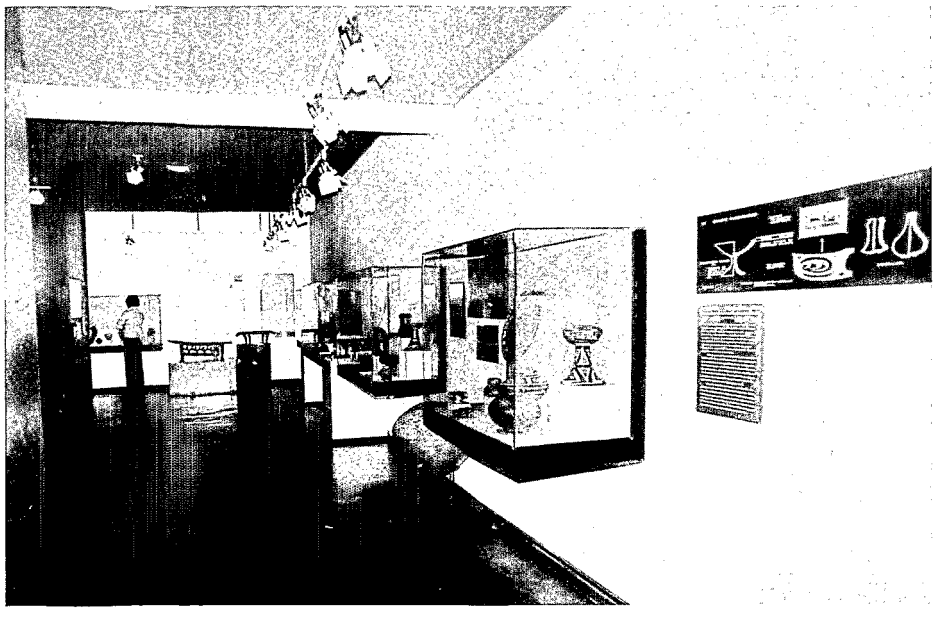


35 (b)

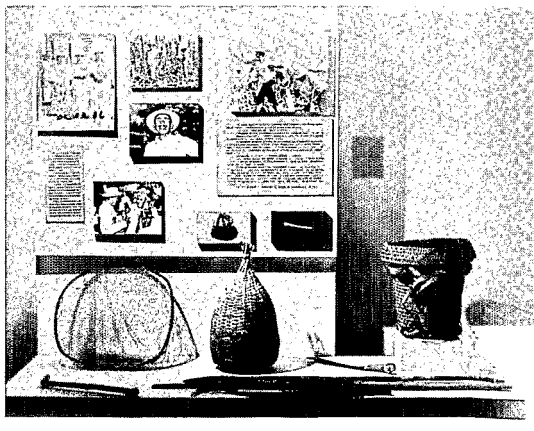
35(a), (b)
Archaeology Room. Created from a scientific point of view and also with the aim of popularizing knowledge.
(*a*) The archaeological cultures of the Isthmus are presented in chronological order, with emphasis on a few particularly representative cultures. The numerous chronological tables, drawings and explanatory texts facilitate understanding of the theme. Partial view of the room. The large monoliths are on open display; the ceramics are behind glass.
(*b*) Large funeral urns on open display, and serigraphs give additional information.

36(a), (b), (c)
Cultural Contact Room. The exhibition deals with the last stages of Panamanian archaeological cultures, the arrival of the Europeans and the development of the various present-day human groups on the Isthmus, with their various cultural manifestations.
(*a*) Archaeological Section. The small ceramic objects are shown in suspended wall cases; the large stone objects are on open display.
(*b*) Open display of fishing and agricultural implements, complemented by photographs and texts.
(*c*) Reconstruction, at the end of the room, of a typical rural house with models dressed in local costume, furniture, stuffed animals and work tools.

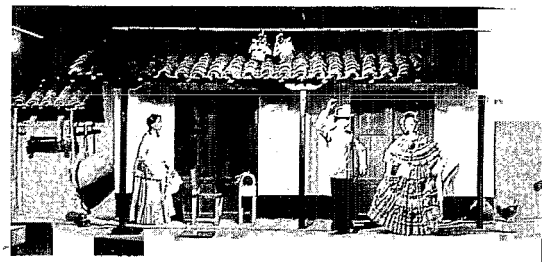
36 (a)



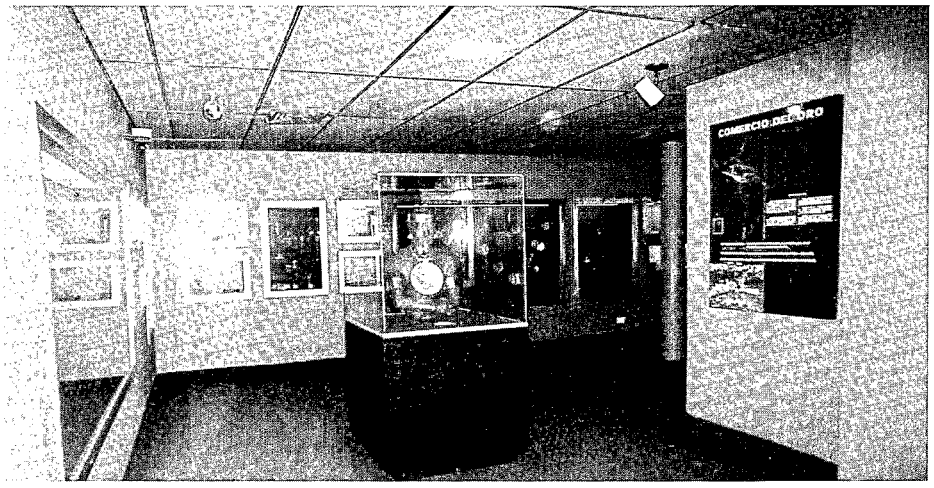
36 (b)



36 (c)

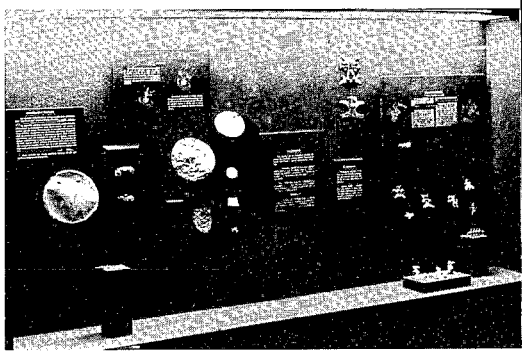


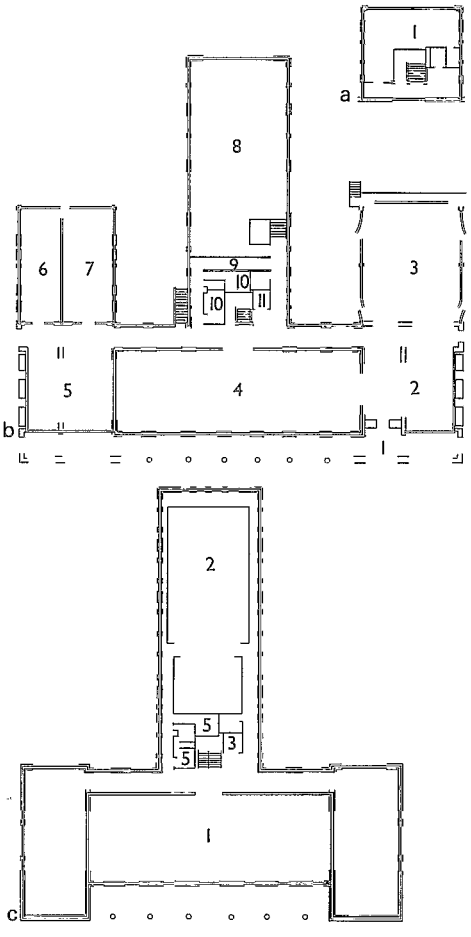
37 (a)



37(a), (b)
The Gold Room. Owing to the smallness of the room, part of the exhibition has had to be shown with the aid of serigraphs on wooden panels, complemented by a sound commentary.
(a) Half of the room, which extends at a right angle, is shown on the photograph. The embedded cases have security glass. In the centre, the funeral ornaments of a pre-Colombian chief are displayed on a felt-covered bust.
(b) An information panel on the techniques of working gold. Drawings and serigraphic texts attached to small wooden panels are shown with corresponding gold objects.

37 (b)





38(a), (b), (c)
Plan of the museum.
(a) mezzanine: 1. Gold Museum.
(b) ground floor: 1. Main entrance; 2. Vestibule, sales and information counter; 3. Auditorium; 4. 'Sala de Síntesis'; 5. Temporary exhibition room; 6. Museographical workshop; 7. School service; 8. Archaeology Room; 9. Store room; 10. Sanitary; 11. Lift.
(c) first floor: 1. Cultural Contact Room; 2. Ethnography Room; 3. Lift; 4. Store room; 5. Sanitary.

objects. Certain important donations of archaeological items were also received as a contribution to the project.

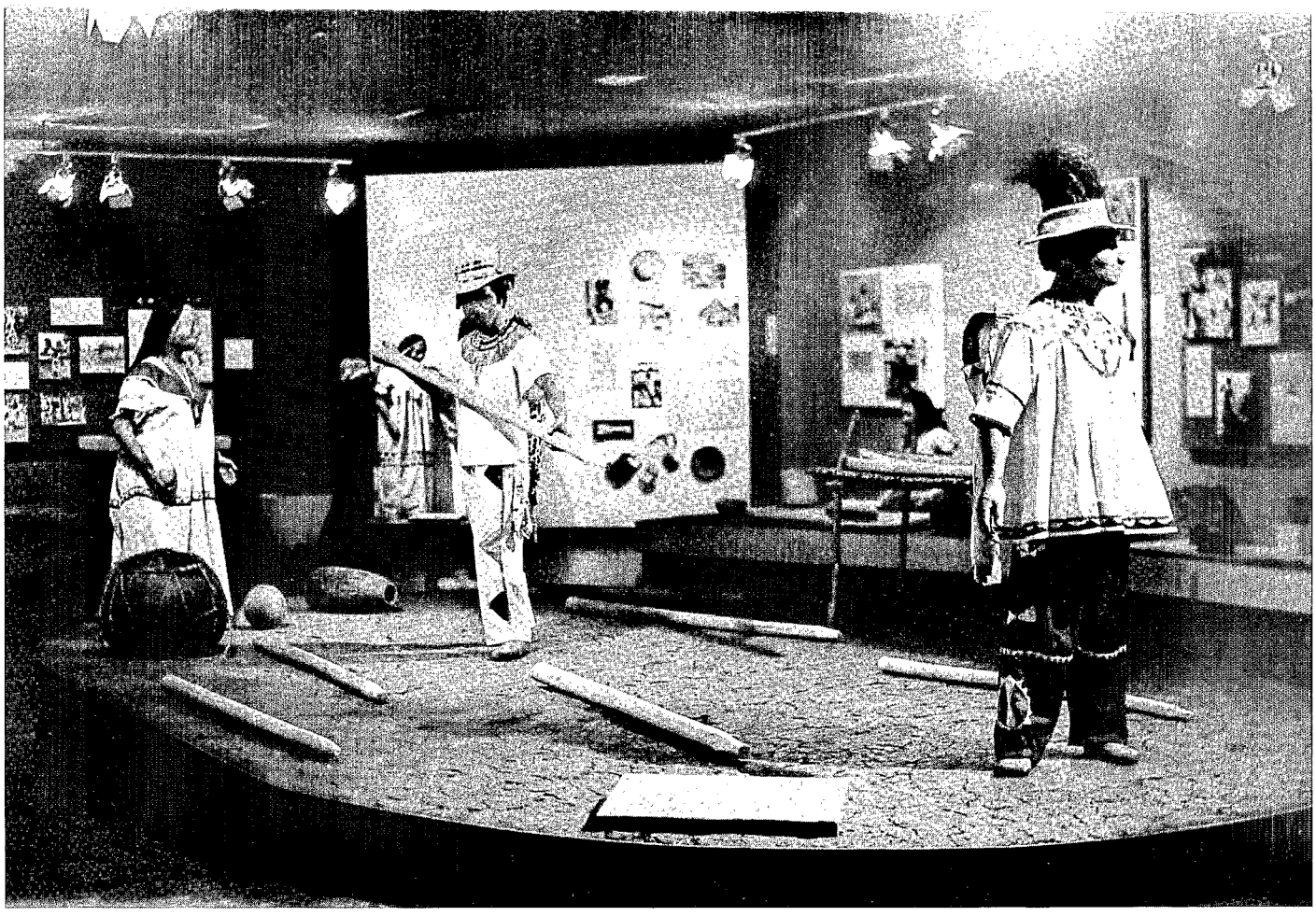
The 'Sala de Síntesis' serves an introductory purpose. It has, nevertheless, to present in itself a conspectus of Panamanian culture, showing the impact of the contribution made by recent immigrant groups. This was made possible through the generous collaboration of Chinese, Jewish and Hindu societies which contributed valuable objects, photographs and historical data (Figs. *32, 33 (a), (b)*). Use has also been made here of audio-visual facilities in presenting the historical role played by Panama as an interoceanic transit point and an intercontinental bridge.

A Temporary Exhibition Room—a permanent attraction in every modern museum (Fig. *34*)—offered the public a special inaugural display in line with the museum's fundamental concept: *Panamanian Man as seen through the National Plastic Arts*. Sculpture and painting by contemporary artists projected the artistic image of the Panamanian through traditional and urban scenes, faces, images and abstract conceptions.

The irreplaceable objects in the archaeological (Fig. *35(a), (b)*) and cultural contact rooms (Fig. *36(a)–(c)*) demanded traditional display methods, most of the varied range of ceramics, stone and other archaeological objects being presented in lightweight showcases or placed on covered pedestals. Here, too, the wealth of photographic and printed illustrations provides variety and makes for easier understanding of the different cultural stages.

The remarkable wealth of pre-Colombian gold work is housed on the mezzanine floor (Fig. *37(a), (b)*). There, in the Gold Room, is the dazzling display of gold, tombac and glyptic work, in a balanced scheme that combines aesthetic with historical and scientific demands.

Displays in the ethnography and folk-arts rooms (Fig. *39*) are designed in the form of open exhibitions. Scenes based on existing bibliographical and photographic documentation enable the visitor to appreciate, through direct observation, the ethnographic features typical of each group. A considerable array of photographs, scale models and audio-visual materials completes the information that the explanatory captions cannot provide.



39
Ethnography Room, dedicated exclusively to present-day indigenous cultures in Panama. Abundance of audio-visual material: conversations and monologues collected by specialists; also traditional melodies are played on Indian instruments. In the centre, life-size models are shown enacting 'La Balsería', a ritual game of the Guaymi Indians.

An auditorium seating 120 persons lies beyond the main museum entrance, at street level. This floor, where the visitor's itinerary begins with the 'Sala de Sîntesis', also houses the museography and educational rooms, both adjoining the Temporary Exhibition Room, but with separate entrances (Fig. *38*).

The museum's operational services are housed in the basement, where the administrative work of the Directorate of the Historical Heritage is carried out. The restoration laboratories and the specialized library are also located here, as are the reserve stocks.

The exhibition system adopted in the Ethnography Room and the folk-arts sector of the Cultural Contact Room is that of open display, i.e. the exhibits are not behind glass. The figures displayed in the different scenes re-created in these two rooms were made in the National Institute of Anthropology and History of Mexico, on the basis of anthropometric studies carried out among Panamanian groups and anthroposcopic observations by the sculptor responsible for making the figures. These were finished in coconut fibre and features were shaped but not drawn or painted so that the visitor's attention would be focused on the cultural aspects of the scene. However, physical characteristics are shown in the many colour and black-and-white photographs which illustrate and complete the information provided by the figures.

In the archaeological rooms, of which there are three including the Gold Room, showcases are used for displaying small ceramic objects and glyptic and gold work. The latter objects are placed under bullet-proof glass. Large stone sculptures and ceramics have been left uncovered.

The lighting is almost all artificial, with the use of special electric lamps with heat and luminosity control, and filters appropriate for each display.

In the first year of operation, this new museum has come to fill a widely felt need. Its cultural and educational impact on the community is reflected in the high percentage of family and school visits. Visits by tourists are numerous. Cultural events succeed one another in the auditorium, as do the various temporary exhibitions of different kinds—art, history and archaeology. The museum would appear to have become one of the country's most important cultural centres.

[*Translated from Spanish*]

Monuments and museum-cities

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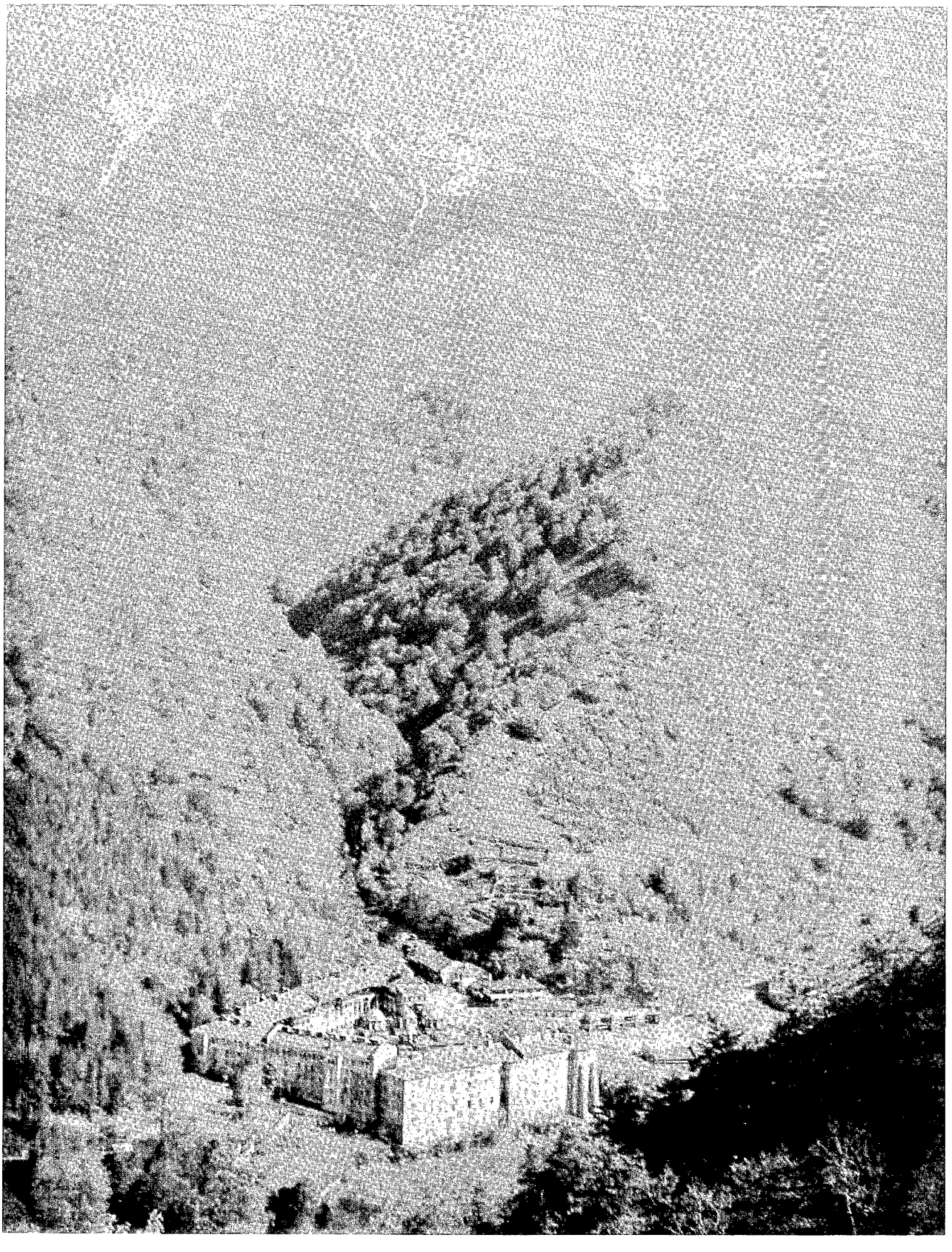


The Rila Monastery

Historical monument and national museum

The architecture of the monastery

Lubène Tonev

One of Bulgaria's leading historical monuments, the Rila Monastery also has its place in the history of world architecture. Its architectural conception, polychrome façades, sculptured wood interior decoration, its frescos and collection of famous icons, combine to give it particular artistic importance. It was restored and developed not only with the aim of underlining its value as an artistic masterpiece but also to bring out the role it played in the history of the Bulgarian people, especially during the period of their oppression from the fourteenth to the nineteenth century. With this deep consciousness of its history, the monastery was transformed into a museum complex which welcomes more than 300,000 Bulgarian and foreign visitors each year.

The monastery was built on a particularly well-chosen site: facing south and at an altitude of 1,150 metres, it nestles in the deep and picturesque valley of the Rilska, at the foot of the majestic Rila mountain, whose summit (the highest in the Balkan chain), is 2,925 metres high (Fig. *40*). Despite the fact that it is difficult to get to, crowds of visitors flocked to the monastery when Bulgaria was under Ottoman rule (a time when, unlike today, there were no roads or transport), and especially during the Bulgarian Renaissance (in the second half of the eighteenth century and the first half of the nineteenth century).

The vast complex of buildings of which it is made up bears witness to the large numbers of people who visited it during this period: there are more than 300 cells, large guest rooms, a library, a big church in the courtyard and four chapels situated in the wings, plus a whole series of annex buildings (a mill, two bread ovens, a kitchen, several storehouses, etc.). The more spacious guest rooms have been done up by the most talented builders of the largest Bulgarian towns. These were formerly destined for the regular visits of their townsmen and were inscribed with the names of the towns which can still be seen today. Taken as a whole, moreover, the monastery includes many surrounding buildings (workshops, farms, etc.).

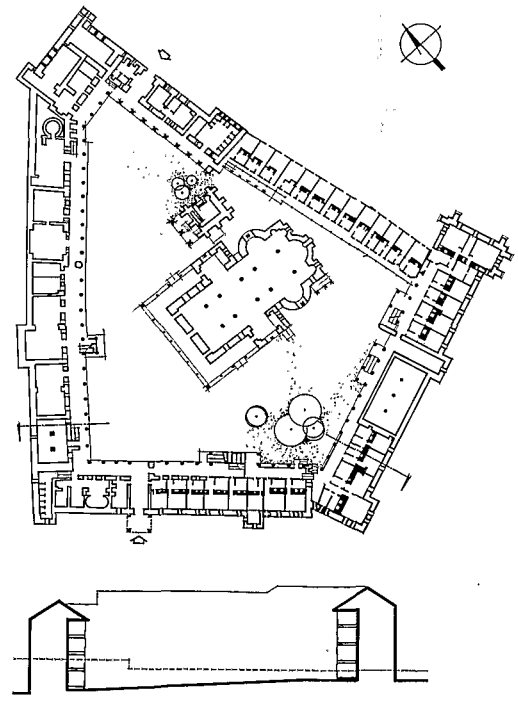
Without any doubt it was religious feeling which drew visitors in former times. However, during the Bulgarian Renaissance, there was yet another factor: the power, the majesty and the monumental grandeur of the monastery, at that particular period, a sanctuary for Bulgarian national feeling, culture and religion. This was at a time when the country was under foreign domination. But why today do 300,000 visitors visit it each year?

This brings us to the question of the monastery's architectural and artistic qualities and to its characteristics as a museum, factors which combine to make it a unique masterpiece in the field of art and culture. Coming into contact with this monastery is such a deeply moving experience for the visitor that it stands out vividly in his memory; he has to tell others about it and is drawn back to visit it again.

As we know it today, the monastery is not the work of a famous architect. It was built over the centuries by self-taught builders, ordinary people, who were helped by the entire population.

It was founded in the tenth century (the State of Bulgaria dates back to A.D. 681), a time when to lead a hermit's life was one way of protesting against feudal oppression. Ivan Rilski, one of these hermits, withdrew to a cave in the almost inaccessible valley of Rila. His disciples gathered around him and when their numbers grew too large, they moved to the site of the present monastery where they laid its foundations. Later on a feudal lord called Khrélio chose the monastery to be his fortress. Altering the construction in 1335, he had a stone

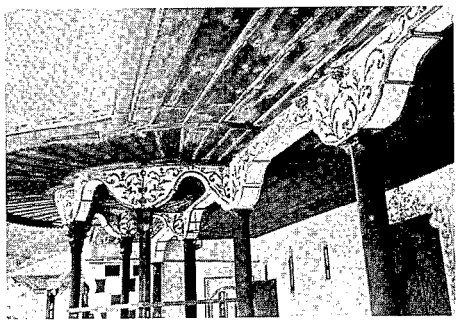
40
RILA MONASTERY, Rila. Buried deep in the majestic Rila Valley. Seen from the exterior, the monastery gives the impression of an impregnable fortress.



41
General plan of the ground floor of the monastery.

42(a), (b)
The monastery's interior courtyard. (*a*) View from the courtyard where the surrounding countryside can be seen. To the left, the north and east wings with the monumental colonnade. To the right, the Khrélio Tower (fifteenth century) and the Church of the Virgin (nineteenth century); (*b*) Detail: painted corbelling on the last floor of the north wing.

42 (a)



42 (b)

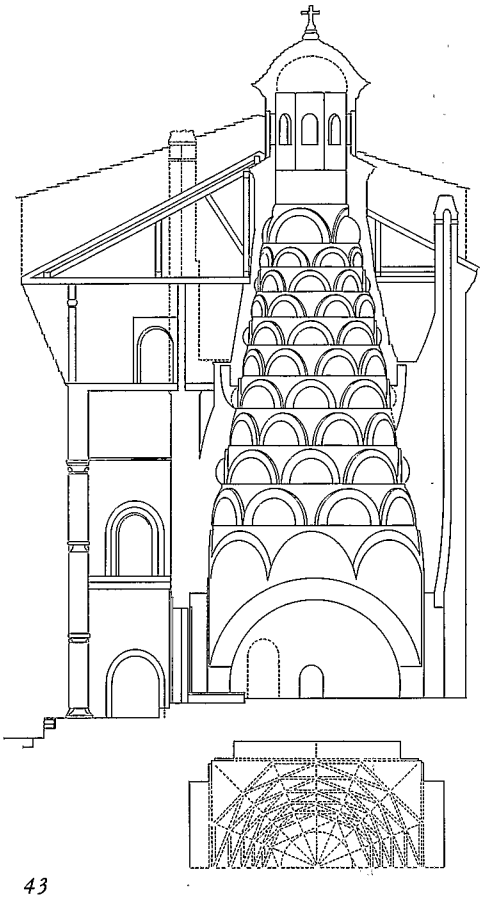
tower built with a chapel at the top. Situated inside the monastery walls, this tower is a monument in itself and still bears his name. While Bulgaria was under Ottoman rule, the monastery was attacked, pillaged and ravaged by fires.

Its spiritual and material development dates back to the Bulgarian Renaissance when the monastery became the 'beacon' of national consciousness. It was reconstructed and extended at this period and as result of the prestige it acquired it became the focal point of Bulgarian national awareness. A new period of construction began in 1816 when Master Alexi of the village of Rila drew up plans and successively built the north, east and south wings of the monastery, over a period of four years. As a result the monastery was filled with new life and believers flocked to it from all corners of the oppressed country. However, in January 1833 a violent fire ravaged the new buildings. As the terrible news spread throughout the country, financial contributions, building materials, builders and workers arrived from all over, to repair the damage. The work of rebuilding the monastery took nearly two years—a very short time considering it was the early nineteenth century. During this 'emergency campaign', the monks decided to demolish the old church and on the same site, another builder known as Master

Pavel, from the village of Krimine, drew up plans and in 1834 built the wonderful Church of the Virgin which can still be visited today. In 1844, an unknown craftsman built the clock tower which adjoins the medieval tower built by Khrélio and which was unharmed by the fire. It was not until 1847 that Milenko de Radomir built the south wing which closes in the courtyard of the monastery on the fourth side. And so the majestic Rila Monastery as we know it today, was built in different stages by different builders over a period of thirty years. It forms an architectural and artistic whole, however, an important aspect of which is the polychrome decoration of the courtyard façades and of the church, the masterpiece of an anonymous artist (Figs. *41, 42 (a), (b), 43*).

To what does the monastery owe its particular charm? First and foremost, it is an impressive monument which blends perfectly with its natural surroundings which one can see, not only from the outside but also from the enclosed area of the inside courtyard. Secondly, the architecture of the monastery's exterior forms a total contrast with that of the interior. Built with stone blocks, seen from the outside, it looks austere and reminds one of an impregnable fortress. The interior is in total contrast, however. Here everything is tempered, balanced, colourful, harmonious and warm: the atmosphere is wonderful. Finally, the different parts of the courtyard as well as the interior of the building offer an example of architecture which is at one and the same time wonderfully varied and really unified. With its columns on two levels, stairways, parapets, corbelling, polychrome façades and interior decoration of sculptured wood, in addition to the mural paintings and icons in the large church, the monastery is an incomparable example of artistic accomplishment.

Khrélio's tower, five centuries old, forms a contrast with its austere, aggressive architecture. None the less, one feels that it is an intrinsic part of the surrounding buildings, the result being an unparalleled artistic whole of which Bulgaria is very proud.



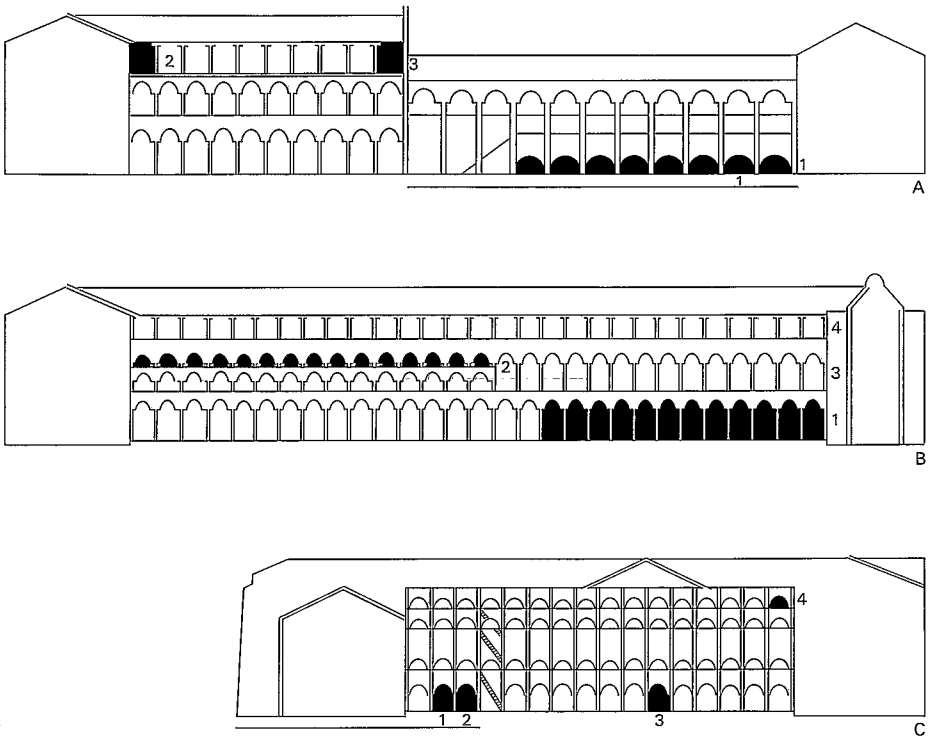
43
Cross-section showing the kitchen and its enormous ventilation cone which was a daring conception.

Museum complex

Antcho Trifonov Antchev

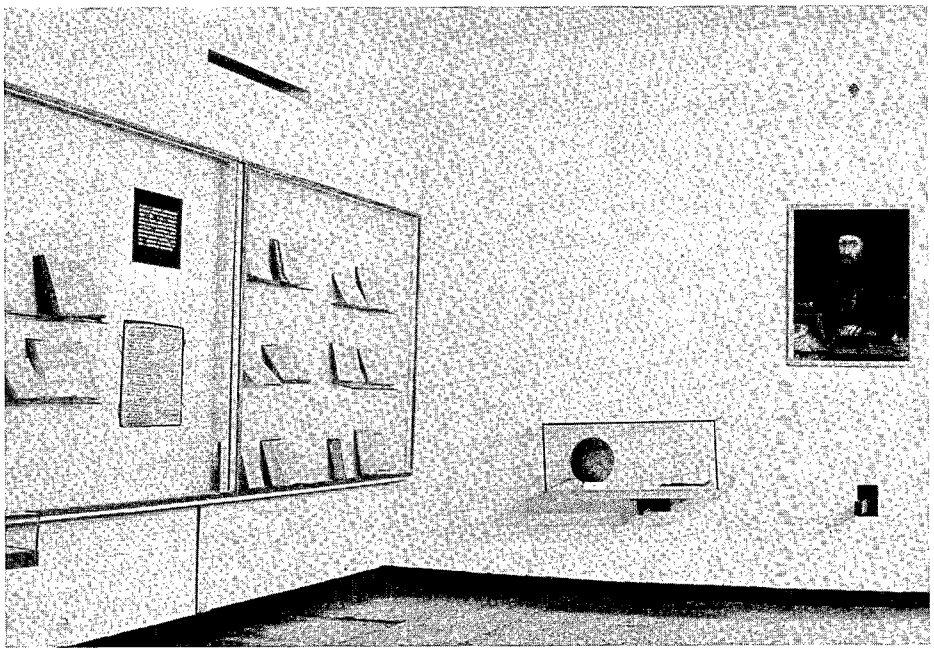
In addition to its architectural and decorative qualities, the monastery prides itself on its innumerable manuscripts and collections which bear witness to its history, a history which is far from being just concerned with religion. At present it has two museums which organize different exhibitions, in addition to being a centre for research and study of museology and sociology (Figs. *44* and *45*).

The collections in the History Museum are displayed in both chronological and thematic groupings designed to give the visitor an overall view of the economic, social, political and cultural history of Bulgaria (Fig. *46*). Original exhibits, paintings, diagrams and different illustrations combine to provide him with information which is as comprehensive as possible, on a particular event or period. Thus, next to original glagolithic parchment manuscripts dating back to the tenth century, he will see engravings of a later period which depict the life and work of the monastery's founder, Ivan Rilski. Colour slides of frescos from various twelfth- to fifteenth-century Bulgarian churches give an idea of what he looked like. Icons, wooden sculptures, metal plaques and different exhibits show the role which this monastery played in Bulgarian history and especially in the fourteenth century. Eighteenth-century illuminated manuscripts reveal its outstanding contribution to the awakening of nationalistic feeling in the country. The monk Païsii has a privileged place where these manuscripts are concerned, since he was the first historian of the period to describe the Rila Monastery, in 1762, as an ancient and glorious Bulgarian achievement. The majority of exhibits deal with the building of the monastery during the first half of the tenth century, its frescos, its polychrome decoration and its wooden sculptures. During this period the monks acted as spokesmen of the people's aspirations. They turned their cells into schools for both the young and old, and the church and other parts of monastery into art galleries.

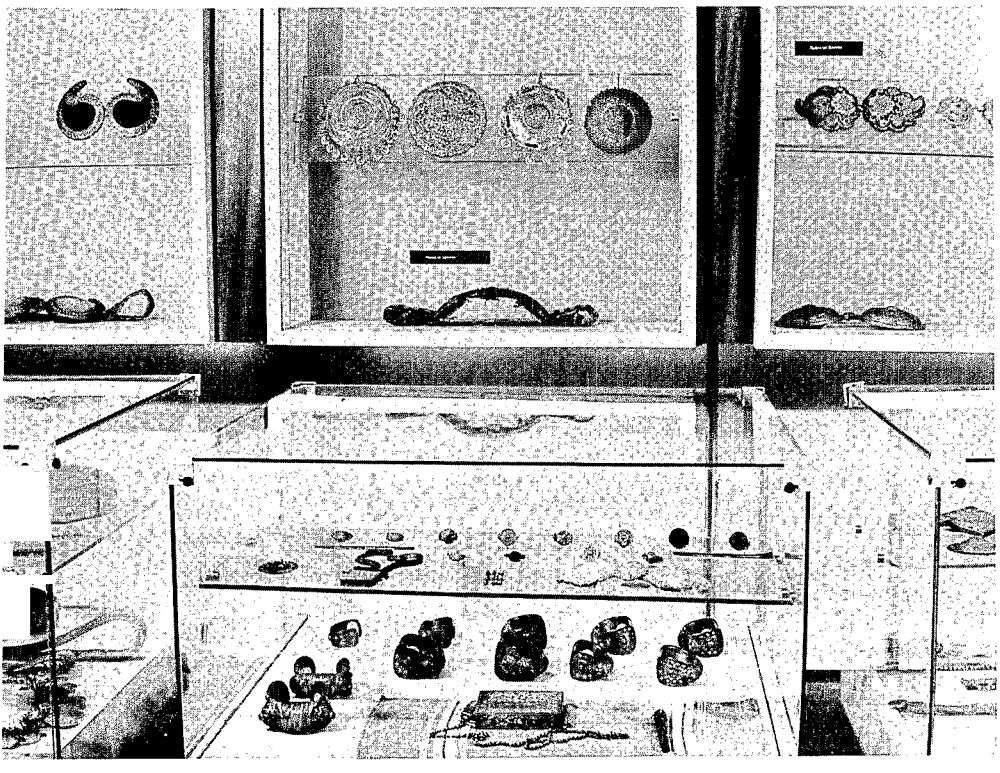


44
Schematic façades and non-sections of the monastery, showing the site of the different museums. (*a*) East wing: 1. The Historical Museum in the basement and on the ground floor; 2. Ethnography Museum/Room of the Town of Tchirpan; 3. Store room for icons. (*b*) North wing: 1. Economic museum; 2. Ethnography Museum; 3. Gabrovo Room/Ethnography Museum; 4. Koprivchtitsa Room/Ethnography Museum. (*c*) South wing: 1. Païsii of Hilendar Memorial Museum (eighteenth century); 2. Monk's room (eighteenth to nineteenth century); 3. Picture gallery; 4. Memorial Museum of the Monk and Scholar Neophyte Rilski (nineteenth century).

45
Store room for icons. The icons are attached to mobile metal frames.

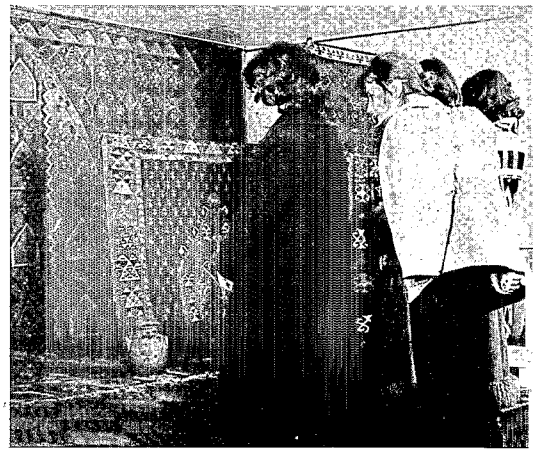


46
The Historical Museum. Exhibition of documents on the spiritual activity and the teachings given in the past by the monastery.



47 (a)

47 (b)



47(a), (b)
The Ethnography Museum.
(*a*) Display case with art objects.
(*b*) Hand-woven carpets from the towns of Kotel and Tchiprovetz.

The History Museum has a surface area of 450 square metres. It is situated on the ground floor and in the basement of the monastery's east wing, which was built between 1960 and 1964. Equipped with modern automatic installations, with air-conditioning and anti-theft and fire-protection devices, it has an additional separate electricity system which operates when there are power cuts.

The Ethnography Museum has three principal sections: textiles, wrought-iron exhibits, everyday utensils and jewellery (Fig. *47 (a)*, *(b)*). Here we find real examples of the popular art of the eighteenth and nineteenth centuries, gifts made by guilds of craftsmen and different pilgrims. The cataloguing, study and display of these works both in the museum itself and in temporary exhibitions in Bulgaria and abroad, help to make the customs and culture of the Bulgarian Renaissance more widely known.

This museum is located in the north wing of the monastery. Ceilings have been hung overhead and light wooden partitions installed away from the walls on

which display cases are fixed. The various technical installations required are hidden behind these partitions, so that the actual walls and ceilings of the monastery remain undisturbed.

On the top floor of the north and east wings, additional ethnographical exhibitions have been set up in the guest rooms which were decorated in the nineteenth century by such towns as Koprivchtitsa, Tchirpan, Tétévène. In these rooms one can still see the frescos and the magnificent ceilings of sculptured wood, a characteristic of the Bulgarian Renaissance. The exhibits are displayed in the original niches and cupboards. Fabrics and carpets made in these towns are spread out on the floor and on the divans.

In the south wing can be found memorial exhitions on the life and work of the two eminent and scholarly monks, Païsii of Hilendar and Neophyte Rilski (Fig. *48*). The historical atmosphere of the period and the work of these two monks of the Bulgarian Renaissance are evoked by books and exhibits dating from that time, as well as by different documents. These rooms have kept their original character but have been equipped with modern technical installations.

In Khrélio's tower the visitor can see an exhibition of original illuminated manuscripts and transcripts, examples of Bulgarian culture from the period before the Ottoman invasion.

Finally, a recent exhibition, inaugurated in July 1977, deals with the economic life of the monastery in the eighteenth and nineteenth centuries (Fig. *49 (a), (b)*). A series of auxiliary areas on the ground floor of the north wing have been restored and used for exhibiting another display on the same theme, featuring a mill, an oven, a dairy, a kitchen, etc. Great care was taken here to respect the spirit and atmosphere of the period. Original pieces of furniture and objects linked to the monastery's economic life give the exhibition genuine historic value. The panels on which the photographs and explanatory notes are displayed are made of plexiglass so as to show as much as possible of the fine stone walls behind.

Three laboratories and stores have been set up to look after the different materials: textiles, metal objects, icons, photographic negatives, etc. Manuscripts from the tenth to eighteenth century, archives from the nineteenth and twentieth centuries and early printed books are carefully preserved in air-conditioned storehouses.

In both theory and practice, the museum-monastery is run on a scientific basis. The success in preserving and restoring the fourteenth-century frescos in Khrélio's tower and the nineteenth-century churches, is due to research carried out in chemistry, technology and air-conditioning, supplemented by information found in ancient documents.

In accordance with contemporary trends in museology, a group of specialists, taking local conditions into account, is carrying out surveys and pursuing sociological studies on the museum. Surveys aimed at finding out the visitors' main interests (preference for particular exhibits, etc.) produced interesting results which were then used as the basis for a film. This thirty-minute long film gives an account of the history of the monastery and helps people to assimilate the information contained in the various exhibitions. In addition to this, talks of either a general nature or on a particular theme, are given to various groups of visitors.

A great effort is made to study, preserve and enhance the monastery itself as well as the historic churches and domestic buildings within a radius of 25 kilometres. The museum is equally concerned with the protection of the natural surroundings in the vicinity. The Bulgarian Government has classified the valley as a 'natural and historical reserve', the intention being to turn the Rila Monastery and the surrounding area into a centre for international tourism without, of course, endangering in any way the historical monuments and the natural environment.

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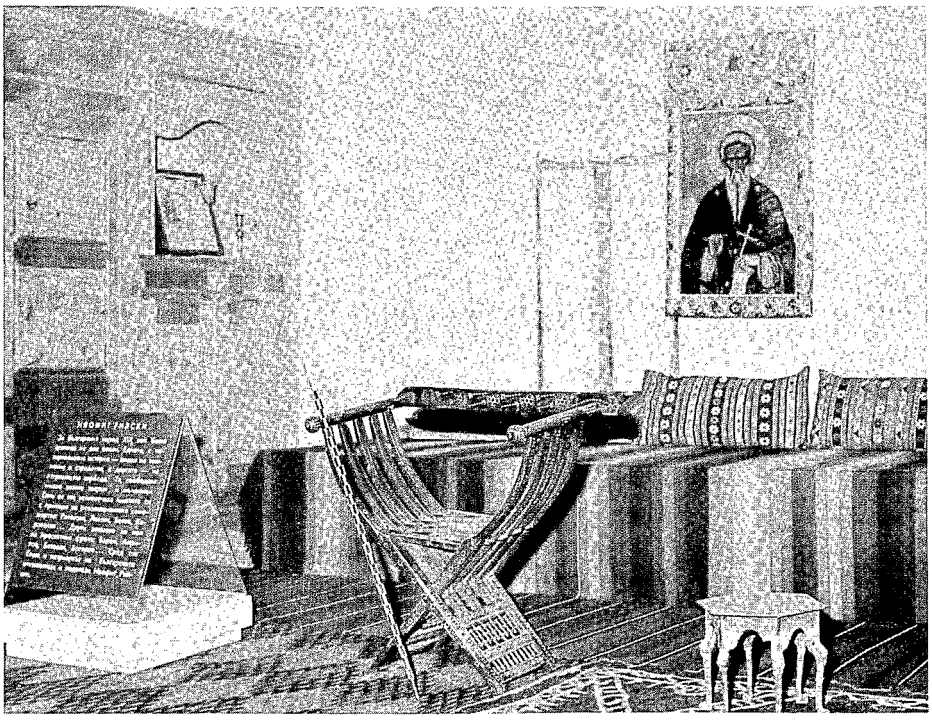
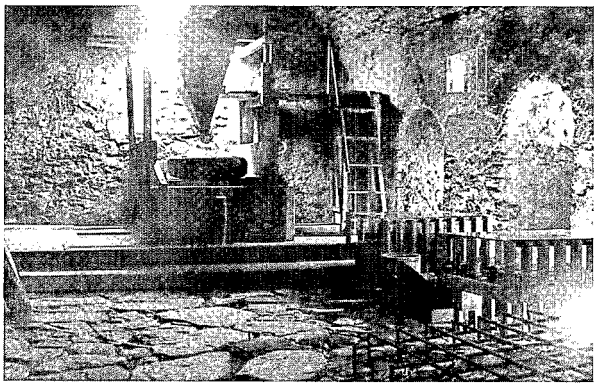


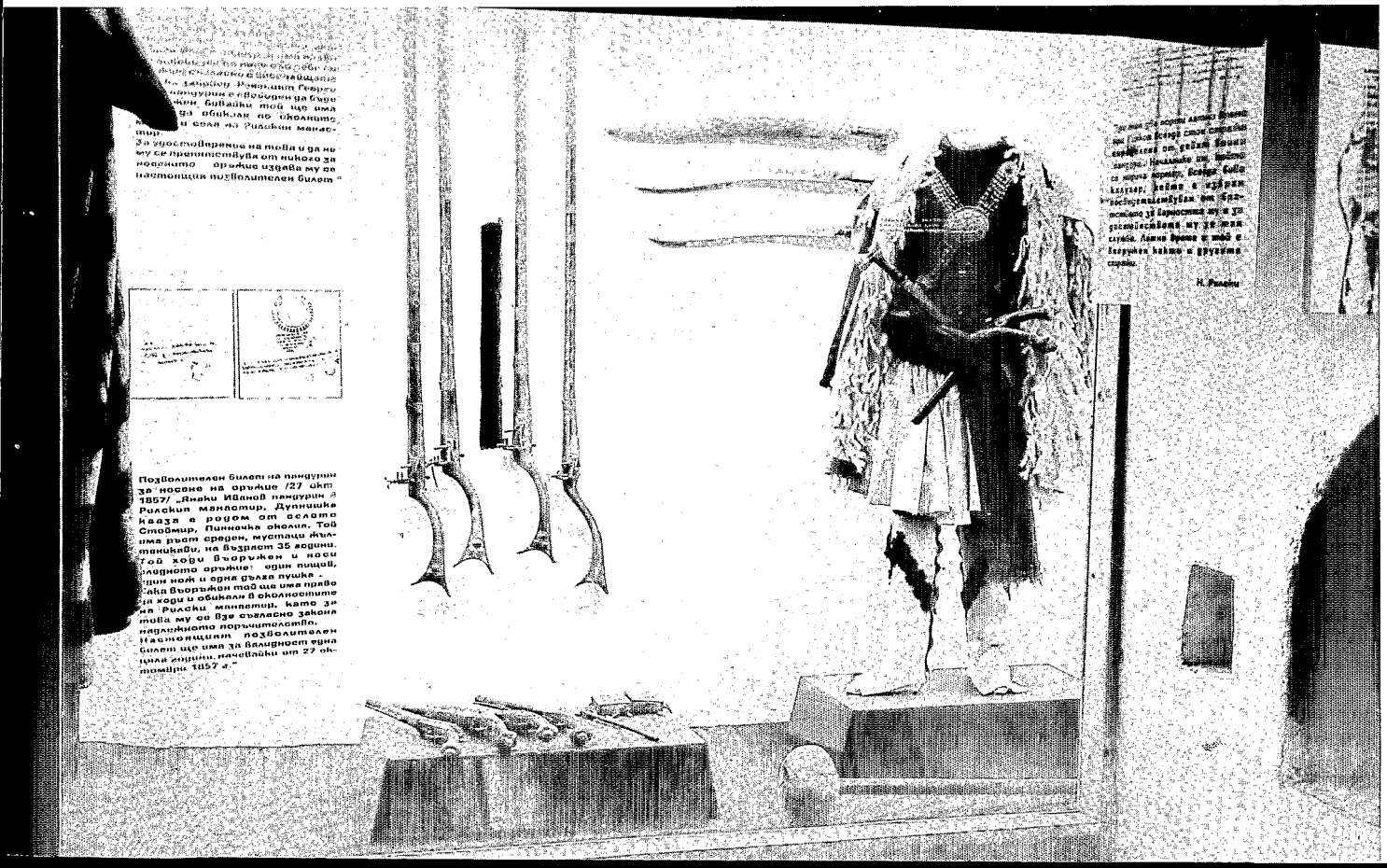
48
The Memorial Museum of the scholar Neophyte Rilski, who lived and worked in the monastery during the nineteenth century. His reception room.



49 (a)

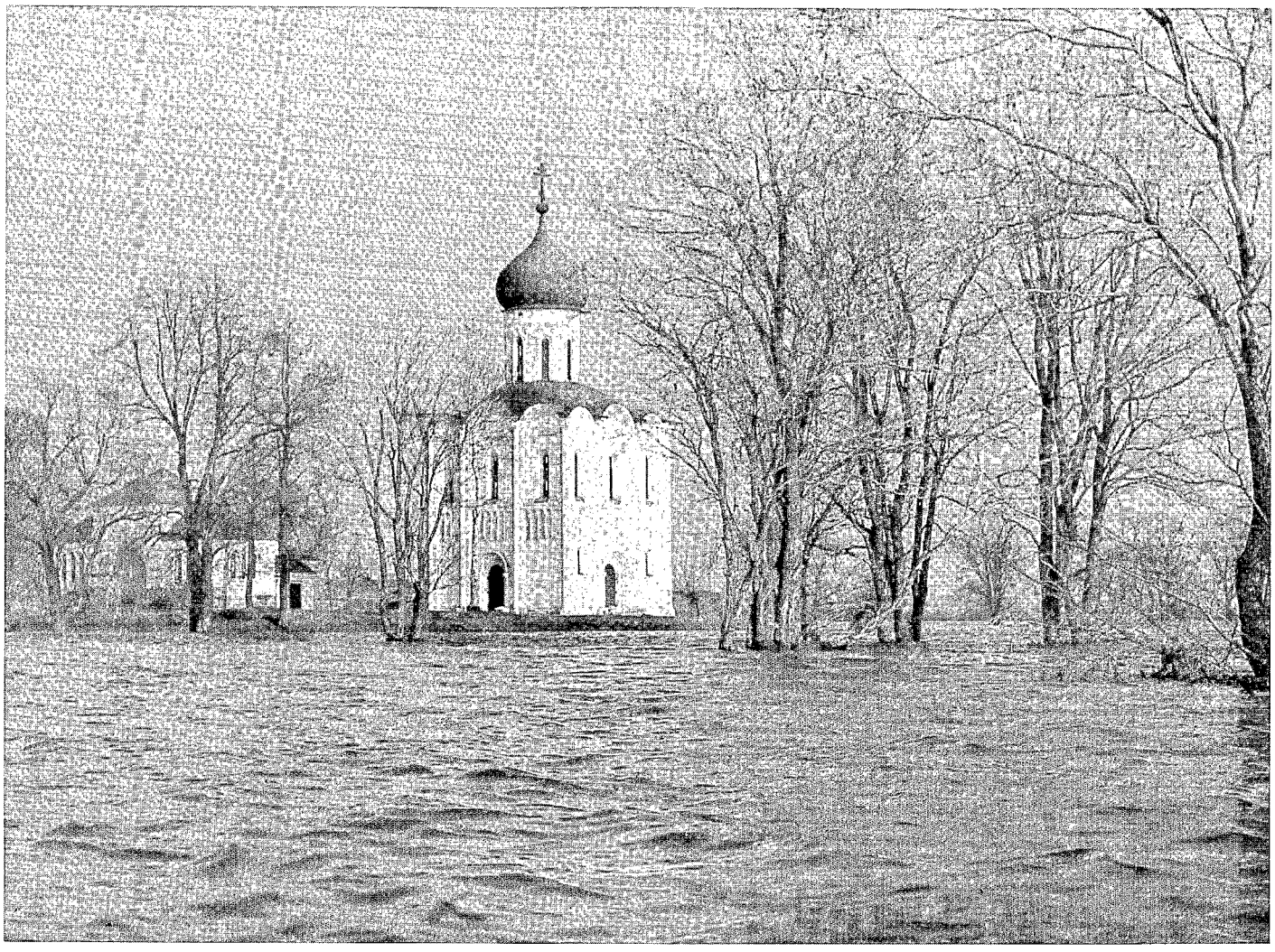
49(a), (b)
The museum of economic life.
(*a*) Mill.
(*b*) Display of uniforms and arms of the monastery guard.

49 (b)



Vladimir and Suzdal, museum-cities

Alisa Ivanovna Aksenova



50
CERKOV'POKROVA NA NERLI. The Church of Pokrov-na-Nerli in the neighbourhood of Vladimir, A.D. 1165.

The cities of Vladimir and Suzdal are situated in the Vladimir region, in the very centre of the former Russia, 180 kilometres north-east of Moscow.

It was on these very lands that the foundations of Russian culture and statehood were laid in the Middle Ages and that major cities like Suzdal, Murom, Yur'yev Pol'skiy and Aleksandrov arose. One of them—Vladimir—managed in the twelfth century to unite the extensive lands of north-eastern Russia and become the capital of the powerful Vladimir-Suzdal principality. Its political and cultural traditions were subsequently inherited by Moscow.

To this day, an enormous cultural heritage created by national masters and embodied in monuments of history, architecture, art and town planning is preserved in the cities of the Vladimir region. The monuments carefully preserved in the Vladimir region include a number of world-famous white-stone temples of the twelfth century: the church of Pokrov-na-Nerli (Fig. *50*), the Uspensky and Dmitrievsky (Fig. *51*) cathedrals in Vladimir, the thirteenth-century cathedral of St George in Yur'yev Pol'skiy, the Andrei Rublev frescos and the unique architectural unit represented by the entire city of Suzdal (Fig. *52*).

These masterpieces of old Russian art and interesting monuments of history—testifying to the rich past of the Vladimir territory—provided the basis for the museums in Vladimir and Suzdal.

Since the earliest days of the October Revolution, the Government of the Soviet Union has concerned itself with the protection of all the historical monuments

51
DMITRIEVSKIJ SOBOR, Vladimir. Bas-relief of the twelfth-century Dmitrievsky Cathedral.

52
Suzdal. General view of the town.

and cultural values of the country and with their transformation into national property and a means of enlightening and educating the people. In the earliest post-revolutionary years, the Soviet of People's Commissars, headed by V. I. Lenin, issued over twenty decrees and regulations concerning the protection of historical monuments and of the cultural heritage. The protection and restoration of monuments and of the entire cultural heritage was conducted on a particularly large scale after the Second World War, once the Soviet State had overcome the financial and economic difficulties connected with the reconstruction of the national economy. In the Law Concerning the Protection and Utilization of Monuments of History and Culture, adopted by the Supreme Soviet of the U.S.S.R. in 1976, it is stated that the protection of monuments is an important assignment of State bodies and social organizations and that a considerate attitude to monuments of history and culture is the patriotic duty of each citizen. The law also points out that the monuments of the history and culture of U.S.S.R. represent an inseparable part of the world cultural heritage and testify to the enormous contribution to the development of world civilization.

The museum in Vladimir was founded in 1854 and housed in a small building constructed from funds provided by amateur patrons. The Suzdal Museum was established after the Revolution, in 1922, by decision of the bodies of Soviet authority; and the magnificent building of the former bishopric was placed at its disposal (Fig. *54*).

In 1958, these museums came together to form the Vladimir-Suzdal Museum Reservation, which also comprises forty monuments of architecture of the twelfth to nineteenth centuries.

In the mid-1960s, with the growing interest in museums, there was a sharp increase in the number of people visiting the Vladimir-Suzdal Reservation: 80,000 visitors in 1960, 180,000 visitors in 1965, 360,000 visitors in 1967, 600,000 visitors in 1968, 1 million visitors in 1971, 1.5 million visitors a year since 1973.

The two exhibitions which had existed in Vladimir and Suzdal naturally could not take such a flow of visitors. As to the monuments, their interiors had not been prepared for viewing and the museum was only able to put the exteriors on show to tourists. At the same time, the stock contained interesting and sometimes unique collections accessible only to specialists.

The situation called for a complete overhaul of the museum services. In 1971, a long-term plan for making museums of the monuments of Vladimir and Suzdal was prepared and approved by the U.S.S.R. Ministry of Culture and local bodies. It provided for the creation over a period of ten years of forty exhibitions of a historical, ethnographical and artistic character and for restoration of the interiors of the best religious monuments and monuments of everyday life. Altogether, the museum exhibitions and displays were to make up a single complex giving an all-round view of the various aspects of the history and culture of the Vladimir territory.

The architectural restoration of the monuments was carried out in strict accordance with this plan; by 1977, the museum reservation had already established twenty-seven exhibitions—ten in Vladimir and seventeen in Suzdal.

Some monuments are exhibited by the museum on their own as magnificent samples of old Russian architecture, painting and applied art; and the museum deliberately preserves their natural setting as it has grown up over the centuries. An example of this is the early thirteenth-century Rozhdestvensky Cathedral in Suzdal, in which are to be seen the most important stages of the development of Russian art from ancient times to the seventeenth century.

The majesty and nobility of architectural forms, the beauty of the white-stone carved reliefs on the façades, the frescos of thirteenth- and seventeenth-century masters, the unique golden gates of the early thirteenth century executed in gold on nielloed copper, the wrought-iron church chandeliers, the ancient lanterns and other rare objects all go to provide a wealth of material of incomparable historical and artistic value. The marvellous acoustics enable the cathedral to be used for the audition of works of old Russian music for which special acoustic installations have been fitted in the cathedral out of sight of the public.

In the only early eighteenth-century dwelling house in stone preserved in Suzdal—a very rare one in the region—an old domestic interior has been reconstituted, taking into account the trade of the master of the house. Alongside typical features, the interior has acquired individual characteristics making it highly authentic and convincing, and with its 160 exhibits, revives a page from the life and habits of Suzdal craftsmen.

The monuments are widely used for the presentation of exhibitions. As a rule, these are local in character, relatively small and devoted to a single theme, in keeping as far as possible with the character of the monument. In keeping with the functional purpose of the edifice is the exhibition now staged in the prison block of the Spaso-Evfimievsky Monastery. It shows the life of the inmates of the monastery prison, one of the most terrible ecclesiastical prisons of Tsarist Russia, and reveals the role of the monasteries, combining as they did the social functions of executioner and priest.

The museum reservation possesses a most valuable collection of manuscripts and incunabula of the sixteenth and seventeenth centuries and rare editions of the eighteenth and nineteenth centuries. We recently prepared a 'rare book' exhibition in the premises of the old library in Suzdal. Items contemporary with the books' interior, enliven the exhibition and evoke the spirit of the times.

Experience has shown that it is important to find a museographic equivalent to the monument which, not necessarily visually, but by its spirit, its feel, will be attuned to the character and history of the monument. This kind of exhibition has been mounted in the premises of the Golden Gates in Vladimir. The twelfth-century Golden Gates are a defensive structure and a monument to feats of arms. The exhibition logically extends the theme of the monument, acquainting the visitor with heroic pages in the history of the Russian people and telling of the participation of inhabitants of Vladimir in the struggle against aggressors from other lands. The exhibition ends with the Gallery of Heroes of the Soviet Union from Vladimir, showing the mass-scale heroism of the Soviet people during the Second World War. Also on display is unique material concerning the joint space flight of the *Soyuz* and *Apollo* craft, in which Valery Kubasov of Vladimir participated.

Some monuments of Vladimir and Suzdal are used for art exhibitions whose themes are unconnected with the actual edifice. In such cases, the museum has the complex task of reconciling the exhibition and the monument. For this purpose it seeks to devise methods of presentation which will not distort or contradict the forms and will not hinder viewing and perception of the architecture.

In a seventeenth-century building, the former hospital block of the Spaso-Evfimievsky monastery in Suzdal, an exhibition has been opened of works of Russian applied art (*The Golden Storeroom*). Carefully preserving the architectural forms of the monument, the exhibition displays 600 works of the twelfth to the early twentieth centuries: small works of sculpture, embroidery, articles of noble metals and precious stones, including work of local Suzdal master-craftsmen. The exhibition gives a view of the whole development of Russian applied art, with the variety of styles and the succession of traditions in art, and presents Suzdal as one of the major artistic centres of Russia.

In the early eighteenth-century church of Saints Peter and Paul there is a single but unique exhibit in the form of a seventeenth-century canopy, a tent-like ritualistic and religious structure which used to be set up on the river in winter over an ice-hole during the feast of Epiphany. Decked with an elegant festive painting of a popular character, the canopy is beautifully matched with the snow-white pillarless interior of the church.

An exhibition of contemporary art is also being boldly introduced into the seventeenth-century former Brothers' Wing in Suzdal. A museum, as yet unique in the republic, of the amateur creativity of the peoples of Russia has been housed here. It contains over 600 works of non-professional artists engaged in creative work as a leisure-time activity: paintings, drawings, embroidery, artistic weaving, articles made of Ural stone and amber, and so forth. The exhibition and the monument form a harmonious whole.

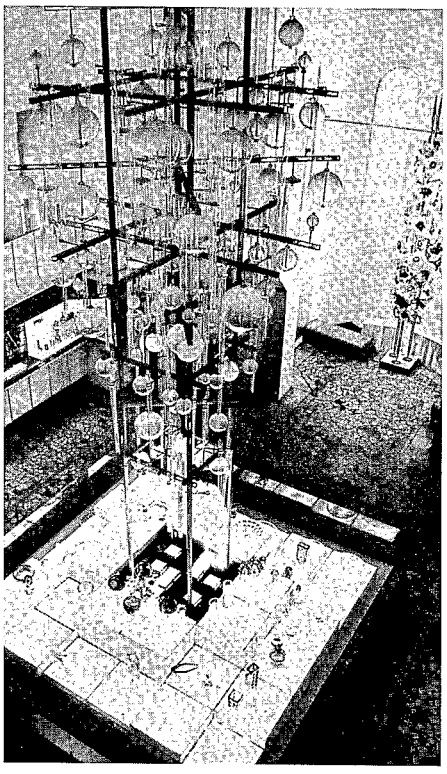
The Church of the Resurrection in the Suzdal market now houses the 'carved-wood' exhibition, which displays domestic carving and objects from the everyday life of the people, decorated with carved designs. Warm wood and cold stone might have seemed incompatible and alien to each other. The designers made a very skilful job, however, of introducing the exhibits into the stone interior of the church, with its murals, solving the lighting problem and creating the atmosphere of warmth and comfort appropriate to wood. This experience proves that there is much scope for making museums of religious buildings.

The museum reservation also possesses buildings dating from the late nineteenth and early twentieth centuries. Although they are of no great value architecturally, they do nevertheless fit well into the pattern of the town as a whole, illustrate a particular stage in its development and sometimes serve as original monuments of the old order and way of life, and are therefore worthy of being preserved and put to rational use.

The 'Old Vladimir' exhibition, for example, is housed in a former water tower built in 1913, to which it corresponds chronologically and thematically. It tells of Vladimir in the second half of the nineteenth and the early twentieth century and re-creates the atmosphere of the middle-class, bureaucratic and mercantile town

which Chekhov called the most boring of all provincial towns in Russia. The exhibits on show give a first-hand idea of the colossal changes which have come about in Vladimir during the Soviet period. When the upper part of the tower was restored, a viewing area was laid offering a panorama of a fine large city with a magnificent view of the outlines of old buildings and modern districts. The topography of Vladimir is on display, with forest, river and boundless fields—the tranquil beauty of Russia.

In the former Church of the Trinity, dating from the early twentieth century, the museum has opened what is now a very popular exhibition concerned with the traditional handicrafts of the Vladimir territory, displaying cut glassware and lacquered miniatures—the individual creative work of our contemporaries. Emotional perception of the exhibits is also assisted by the light effects, the soft music and the bright, high interior which might almost have been specially made for displaying works of art. The splendid acoustics enable the premises to be used as an original concert hall in which concerts are given by a museum-sponsored chamber choir.



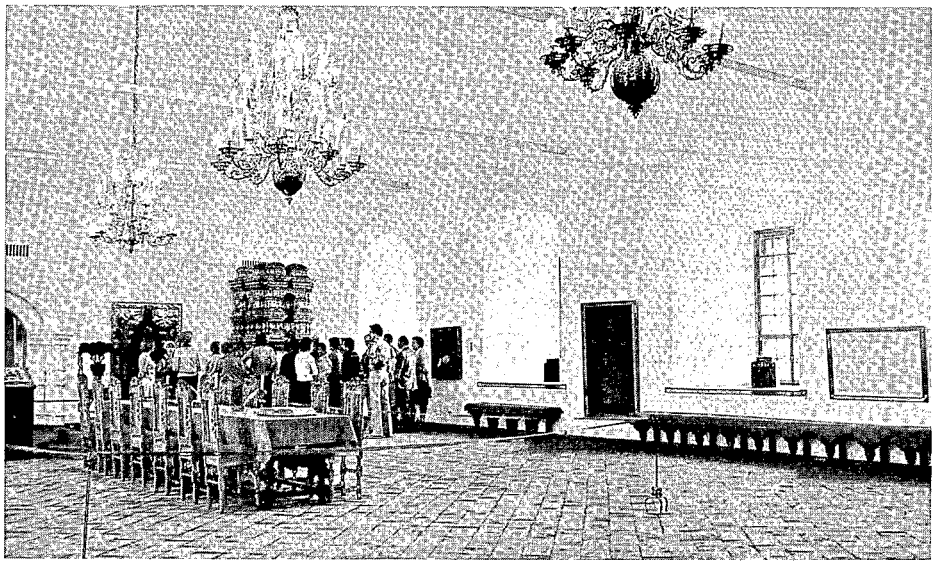
53
TROITSKAJA CERKOV', Vladimir. Church of the Trinity. Exhibition of cut glass.

A large group of artist designers was enlisted for work on the exhibitions. How were the exhibitions to be mounted? Were they to be uniform in style, having regard to the intercommunication of the cities of Vladimir and Suzdal and to the scheme for a single museum complex? Or was each exhibition to be treated on its own, bearing in mind the special features of the topic and the character of the museum material and of the monument?

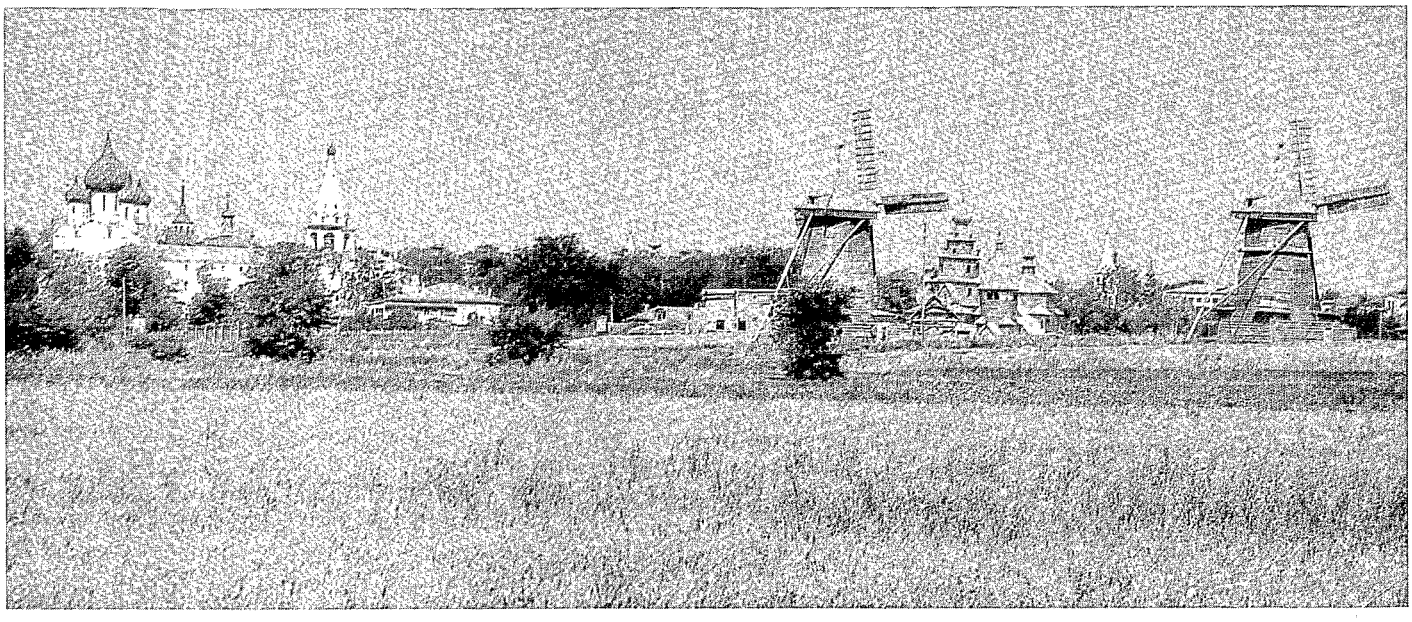
The latter course was decided upon. Each of our works bears its own individual imprint. There is only one overall requirement—which the museum ensures is strictly observed—and that is the utmost respect for the architecture of the monument. Each of our exhibitions has its own form arrived at by means of a number of artistic techniques; for example, mention may be made of the old Russian music played in the thirteenth-century cathedral of Suzdal, the playing of the works of Debussy, Ravel, Chopin, Beethoven, Tchaikovsky and Rachmaninov, which, in combination with light effects, accompanies the exhibition of cut glassware in the former Church of the Trinity (Fig. *53*), or the playing of popular music in the Museum of Amateur Creativity, where films on the work of leading amateur artists are shown.

The recently established Museum of Wooden Architecture and Peasant Life is quite in keeping with the town of Suzdal as a whole. In old-fashioned peasant huts you are met by museum staff dressed as peasants of Vladimir in the nineteenth century. In one of the houses, a weaver demonstrates the methods of working an old loom and, on request, can weave a traditional Russian floorcloth. All this gives the museum a natural and authentic air (Fig. *55(a), (b)*).

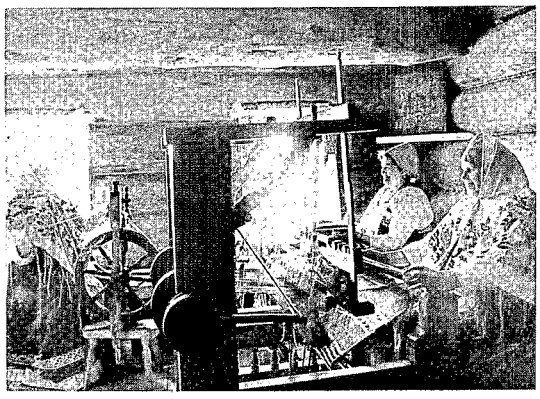
What has been the outcome of this process of making monuments into museums and establishing a cycle of exhibitions?



54
SUZDAL'SKIJ MUZEJ, Suzdal. Museum of Suzdal installed in the former bishopric vaulted reception hall, seventeenth century.



55 (a)



55 (b)

55(a), (b)
MUZEJ DEREVJANNOGO ZODČESTVA I NARODNOGO BYTA. Museum of Wooden Architecture and Peasant Life. Suzdal:
(*a*) General view;
(*b*) Weavers dressed as nineteenth-century peasants, showing the use of the spinning wheel and the art of weaving.

The problem of handling a large flow of visitors—up to 10,000 a day—has been overcome. In Vladimir, visitors have a choice of four excursion routes; and in Suzdal, a town of no great size (measuring 2.5 by 3.5 km), five such routes are in operation. Tours of the town are offered with emphasis on special interests such as history, art, architecture and ethnography, or on a general basis.

Valuable collections of cultural property formerly shut up in store-rooms and accessible only to a small group of specialists, have 'come into the open' and can be seen by all visitors to Vladimir and Suzdal.

The monuments have been given a new lease of life. The mounting of exhibitions in them required not only re-establishment of the original architectural forms but painstaking and detailed restoration of the interiors. It has been possible to maintain the optimum temperature and humidity regime for the monuments; the somewhat harsh climate has previously made it a very difficult matter to observe this.

It was with emotion that we submitted our work for consideration by colleagues from nearly seventy countries participating in the eleventh session of the ICOM General Assembly. Would the museum specialists understand our project for making a museum of a whole town? Would the phase already completed be convincing? Some 150 written comments were made during the assembly and over forty letters were received by the management of the reservation. Our visitors were unanimous in their assessments, noting the high professional standard of the museums of Vladimir and Suzdal, and approving the principle on which the museum system was organized. Specially appreciative comments were made regarding the local character of the exhibitions and displays, which enables the visitor to concentrate on a single theme and makes it easier to assimilate the information provided. A visit to Vladimir and Suzdal is qualified in the comments as one of the highlights of a stay in the U.S.S.R.

[*Translated from Russian*]

Museum notes

The Department of Textiles at the Art Institute of Chicago

Over the past sixteen years, a separate department has been slowly growing at the Art Institute of Chicago: the Department of Textiles within the museum. Until 1961, all textiles, their conservation and care fell under the jurisdiction of the Department of Decorative Arts and the specific care of Ms Mildred Davison, who joined the staff in 1923. Although a separate Textile Advisory Committee had been appointed by the trustees in 1944, it was not until 1961 that the umbilical cord was cut and the independent department with its own curator emerged.

Since 1967, this department has undergone many changes which caused repeated inaccessibility of the collection and closing of the study area. Little by little through support within the institution, an anonymous donation and a matching grant from the National Endowment for the Arts in Washington, D.C., a federal agency, for air-conditioning and temperature control, some of the more urgent problems were dealt with first. Thus, in 1972 the exhibition space with its eleven daylight windows was modified, the windows were bricked up and the space was air-conditioned. In 1973–74, the larger storage area which contains the collections of coverlets, quilts, tapestries, European carpets and vestments[1] was entirely redone. Yet, there was one more phase the department had to pass through—it had to be provided with a conservation laboratory, a secure storage vault for all smaller items, an updated lighting system for the exhibition space, adequate curatorial and office facilities and, last but not least, an enlarged public area. This phase began at the end of 1975 when the department closed. At first a feasibility study was undertaken by John Blatnick, special projects consultant, and his design was approved for implementation in the autumn of 1976 by the Committee on Textiles and the Board of Trustees.

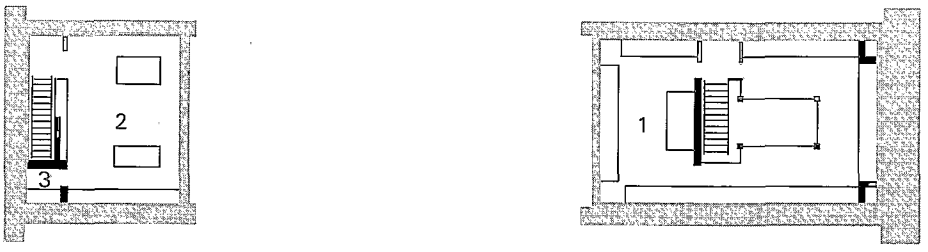
History

The most comprehensive collection of Western textiles in the Midwest is at the Art Insitute of Chicago. Until recently comparatively little known, the collection has examples dating from A.D. 100 to the present, including woven, embroidered and printed fabrics, a fine lace collection and growing contemporary holdings.

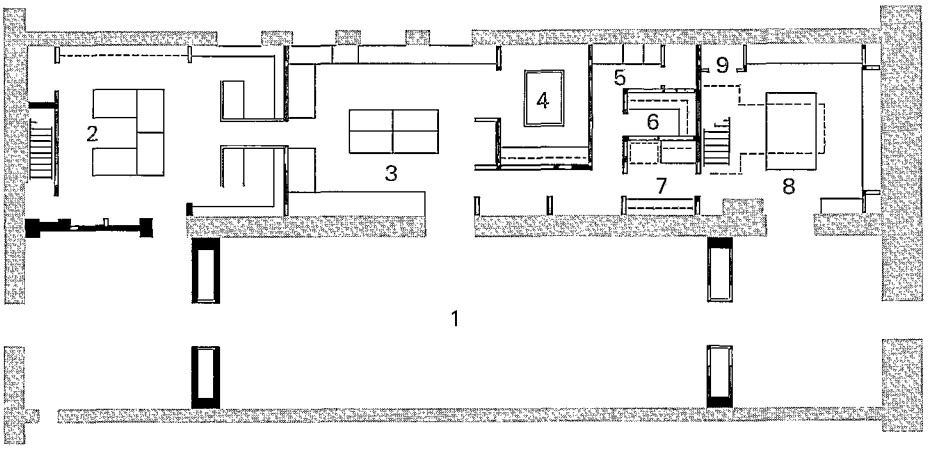
Although 1961 marked the formation of the separate department, its beginnings can be traced to the 1890s, when the Antiquarian Society gave to the institute a number of vestments and tapestries. Later on several benefactors contributed to the enrichment of the collection.

1. The Oriental carpets and all non-Western textiles are under the care of the Oriental Department.

56 (a)



56 (b)



In 1927, the Agnes Allerton Wing was established, consisting of modest storage facilities, exhibition space, and departmental quarters. Yet, in retrospect, the support for the growing collection was always fairly erratic, and it was only from the 1930s onwards and mostly from 1949 on that the collection developed slowly but steadily into one of the significant textile repositories in the United States.

Permanent installations for textiles were common practice. Exhibitions were often left up for years in daylight or artificial light, which resulted in irreversible damage, because colours fade and textiles perish if exposed to prolonged periods of illumination and areas void of temperature and humidity controls.

Alterations

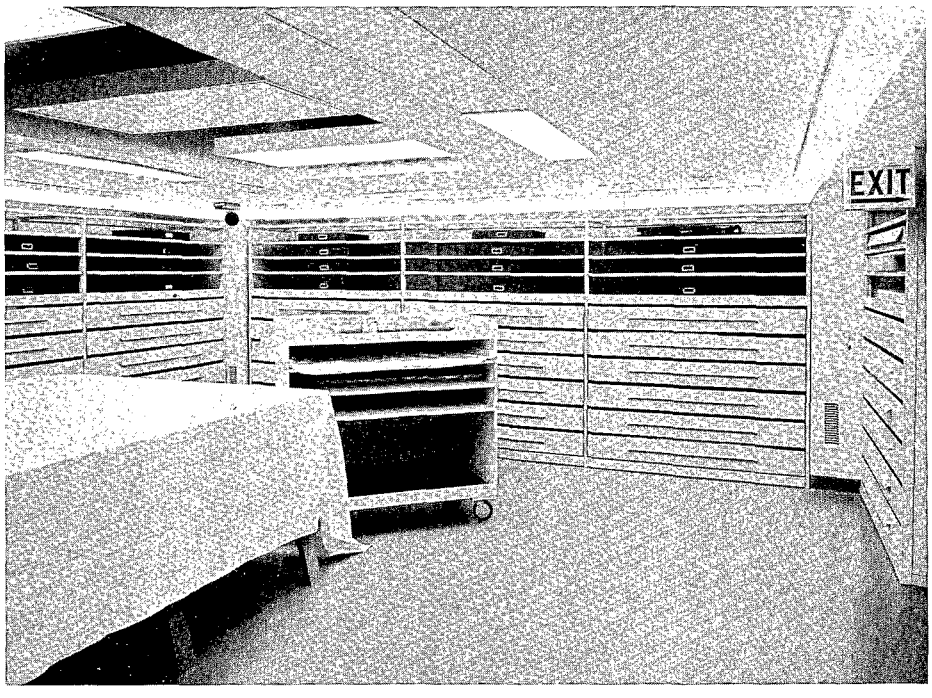
It was for that reason that in 1972 the eleven windows were bricked up, and temperature and humidity controls were installed. What remained to be added was a more flexible lighting system on a rheostat; spatial modifications were also needed. Floor-to-ceiling closets were built to incorporate the air-conditioning units (Fig. *56*). At the same time these closets function as receptacles for the storage of adjustable wall panels, frames and cases. Aside from practical functions, their existence as architectural units have turned them into area dividers of an otherwise awkward space. Furthermore, the doors can be changed from a north–south position to an east–west position and locked into place. This provides a secure environment during dismantling and installation periods and can also turn the centre space of the Agnes Allerton Gallery into a lecture hall if need be.

Because textiles are either in storage or in the gallery, ideally the two environments should provide as nearly as possible the same temperature and humidity. Although all fading is accumulative and irreversible and occurs each time a textile is taken out of the darkness of storage, the installation exposure time and the illumination strength have to be controlled. Current scientific findings dictate low light levels, preferably never exceeding the foot-candles or one hundred lux, and the elimination of permanently installed exhibitions. The lighting in the exhibition space consists of 150-watt incandescent floodlights and the light-level reading on each object ranges from five to seven foot-candles. There will be three annual exhibitions, with a period of one month between them for dismantling and installation. The exhibitions will be based primarily on the holdings of the department but may also include special exhibitions.

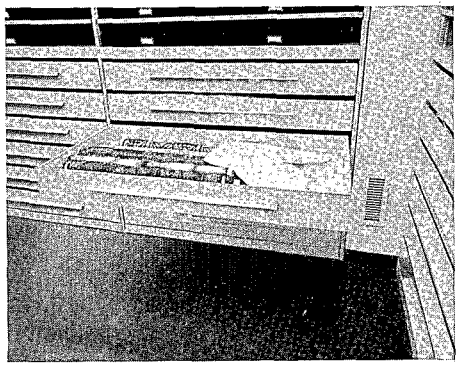
Conservation and preservation

Conservation and preservation are two words which are used daily in our conversations and thinking. Yet, within the field of textile history these words are relatively new. Certainly, in

57 (a)



56(a), (b)
ART INSTITUTE OF CHICAGO, Chicago, Illinois. Textile department. Plans.
(a) Mezzazine: 1. Textile storage vault; 2. Curator's office; 3. Storage.
(b) Ground floor: 1. The Agnes Allerton Gallery; 2. Textile study area; 3. Conservation laboratory; 4. Textile washing; 5. Utility area; 6. Workroom; 7. Treatment and storage area; 8. Textile storage vault; 9. Dumbwaiter.



57 (b)

57(a), (b)
Storage area for smaller-sized textiles.
(a) Metal furniture bolted to the floor. A space of 2.5 cm is left between the drawers.
(b) Open drawer.

centuries past the physical condition of textiles received periodic attention—but the solutions found for such problems were not necessarily scientific nor were they given extensive and time-provoking thought. With the establishment of textile departments throughout the United States as separate divisions rather than extended decorative arts departments this concern was more closely defined.

The ideal layout in the housing of a historic collection must include a conservation area. If such an area is available it should further be divided into dry and wet zones. The conservation space should furthermore be separated from the storage area because the former requires the best of lighting and preferably a combination of day and artificial lighting, while the latter, although equipped with both lighting systems, must be kept in total darkness. A conservation area is populated with professionals who work in the area and move around. If a storage-conservation space is shared the moving around interferes each time with the carefully calibrated temperature and humidity environment required. Thus, it is best to think of storage as a vault, routinely examined and cleaned but otherwise kept dark, and with its gasketed doors closed to maintain a relative humidity of 40–50 per cent and a temperature of between 65–68° F at all times.

The storage area for smaller pieces resulted in a two-level vault equipped with drawer and shelf units from floor to ceiling all along the periphery of the upper and lower levels, and a balcony as well as the periphery of the upper level's centre core. The combination drawer/shelf units are bolted to the floor. This eliminates all tilting over and each drawer, containing two layers of rolled textiles, can be fully opened for easy serviceability. Between the drawers a 2.5 cm space has been left, so as to ensure maximum control of temperature and humidity. Each drawer is covered with a clean sheet of washed and desized muslin. Metal rather than wooden units were selected for non-combustibility and were designed to specifications (Fig. *57(a), (b)*).

The textiles are rolled on cardboard tubes; the tubes themselves come covered with glassine coating and are subsequently covered with acid-free tissue paper before the textiles are rolled on to them.

Items too small to roll but sufficiently strong are mounted on ragboard mats like prints and drawings. These mats fall into a series of standard sizes, easily matched with existing frames. They are kept in flat drawers or in solander boxes. For pieces which are too fragile and which require a nonflexible support, the mounting system is different and varies from case to case.

All larger textile items such as tapestries, coverlets, quilts and European rugs are rolled on metal pipes. The metal and the object, however, never come into contact with one another as the rolling device is always insulated through several layers of muslin. In rolling, it is advisable to work on a non-slip padded surface so that the object is carefully transferred from its flat position on to the pipe with a minimum of wear and tear (Fig. *58 (a)*). Thereafter, the coverlet, quilt or rug is rolled into a second wrapping of about three to five layers of muslin.

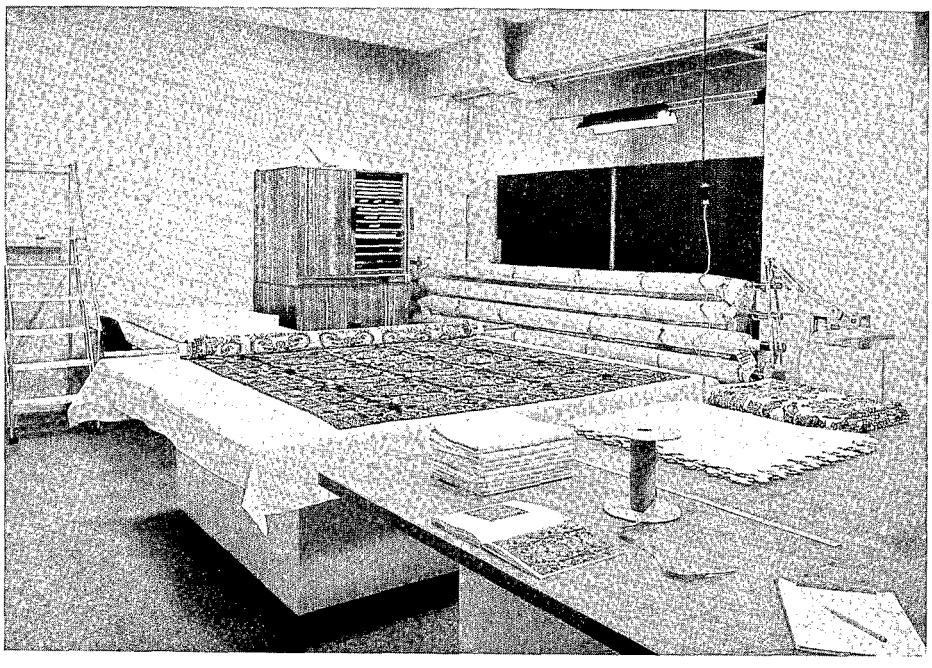
The original 75-square-metre storage space was enlarged to 140 metres by pulling down a wall. Units running on tracks were fitted with metal rack devices so as to establish a suspended storage system (Fig. *58(b)*). The area now houses four banks of paired units, which can be locked. They were made as dust-proof as possible, although the entire area was shortly thereafter air-conditioned and humidity-controlled. A special problem concerned thirty-six to forty tapestries larger than 4 metres in size. Much heavier pipes were needed which would take the weight of these rolled pieces and would not buckle after the item had been rolled on them (Fig. *58 (c)*).

The area was large enough to accommodate a bank of metal shelf units that had been formerly used in our Prints and Drawings Department; they were installed along the east wall and provide storage facilities for shaped items that really should be laid out flat such as chasubles, dalmatics and all costume items (Fig. *59*).

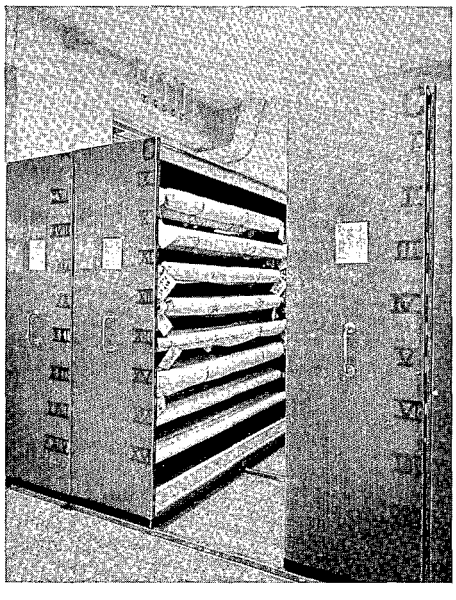
Washing and drying area

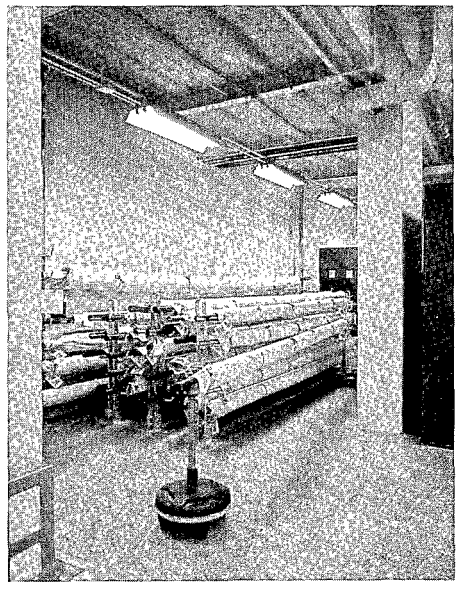
Over the years no textiles could ever be washed at the institute. With the addition of a washing area and a washing table (Fig. *60(a), (b)*), this shortcoming has been rectified. A self-contained environment was constructed with a seamless, epoxy-type floor, cement block walls painted in epoxy, and a ceiling of a suspended metal pan-type grid system with the above structural area sealed by a plastic vapour barrier and gasketed doors. Thus, the area is structurally

58 (a)

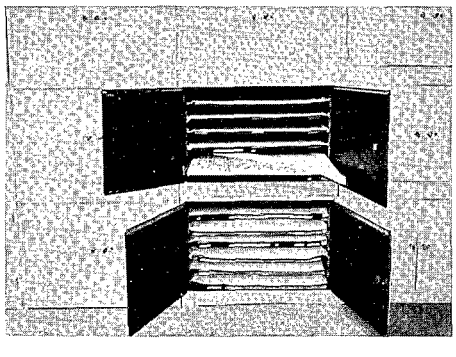


58 (b)





58 (c)



58(a), (b), (c)
Storage area for larger-sized textiles.
(a) One can see how the tapestries are rolled and wrapped, a padded work surface and the system used to transport big rolled pieces.
(b) Storage units running on tracks. The textiles are stored on the suspended rollers;
(c) Storage of large rolls.

59
Metal shelves used for the storage of costumes and vestments.

sound to withstand moisture, very high humidity and various levels of temperature.

In the centre of the room is a movable textile washing table with its tray. Constructed in stainless steel with polished welds it has the capacity to hold about 303 litres of deionized water at one time. Once the table has been filled, its content can be kept at a monitored constant, preselected temperature. If so desired, the water can also be continuously circulated through gentle agitation. All washing takes place while the textile rests supported on a stainless steel mesh frame which is suspended from the ceiling. It is operated by activating a push-button motorized cable hoist. The screen with the textile is slowly immersed in the tray. When the water requires changing the frame is hoisted upward and the table tray is drained. This action can be repeated as many times as needed.

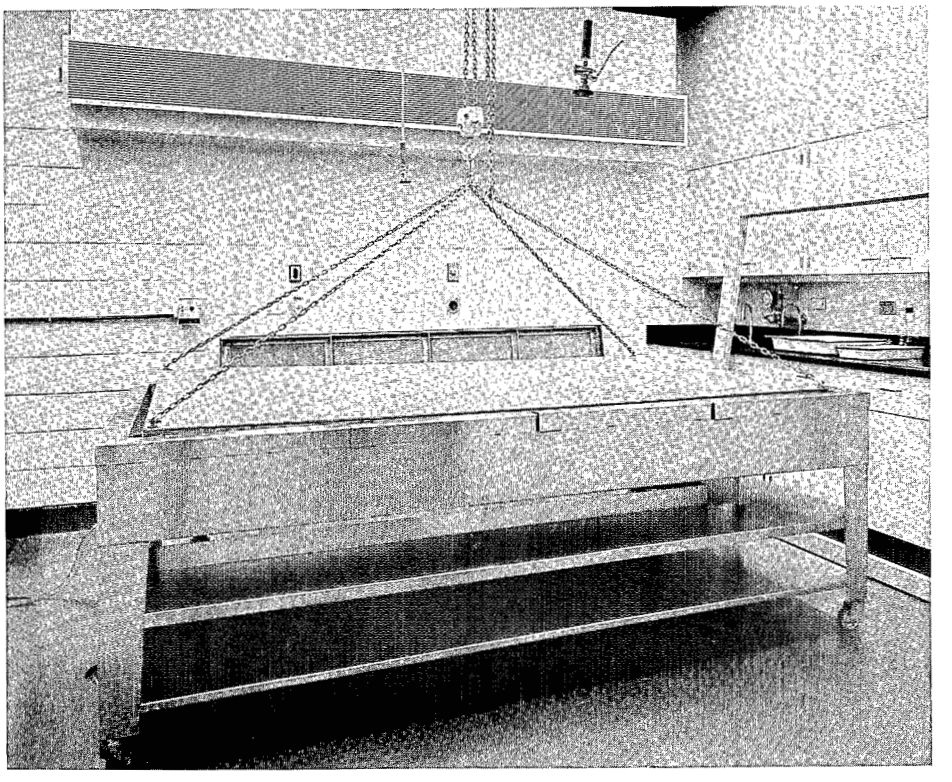
For the drying phase the upper portion of the washing area has been equipped with a series of temperature-controlled heating units and a corresponding bank of exhaust ducts. These two systems fit into two long air-handling registers. As the textile is slowly being dried, moisture is given off through evaporation, which in turn is absorbed by the corresponding exhaust register at the other side of the room. For larger textiles, the stainless-steel mesh can be modified to fit into a special vinyl-type pool directly on the floor. Changes of baths are simplified through a slanted floor and a room-width trough drain to expedite the drainage of large volumes of water. To the writer's knowledge the same area has not been used before for both washing and drying purposes. It is ideal as textiles, most vulnerable when wet, are not endangered through excessive moving, lifting and repeated handling during that phase. Furthermore, the so essential high humidity of nearly 90 per cent can be maintained. The area has furthermore been equipped with a grounded glass-top electric range with exhaust hood. Here, dyes can be prepared which may be required to dye matching mounting materials. A large sink, serviced with the same deionized hot and cold water, and a separate spigot for water evacuation purposes are also included.

Conservation area—dry zone

The dry conservation area is equipped with three large windows, safe artificial lighting and most of its furnishings on lockable casters for maximum flexibility at all times. Extensive counters provide working space for all the analytical record-keeping which is required; this includes fibre, weave and, hopefully, dye analysis one day. Due to the flexibility of the space, infra-red and regular photography can also be carried out here. In essence, all items whether being prepared for extensive conservation work, exhibition purposes or storage will be treated in the space (Fig. *(61)*).

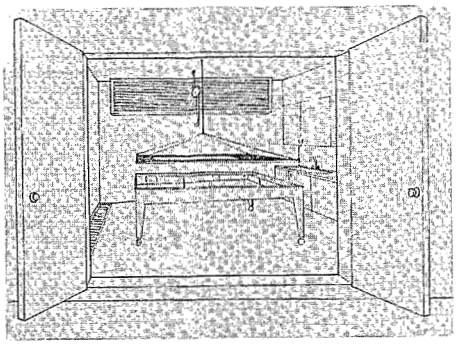
Fumigation as part of a routine procedure, which each item must undergo before it becomes part of the collection, is also planned. The necessary equipment has been foreseen, and it is hoped that within the not-too-distant future, when the necessary funds become available, a sterilization unit can be wheeled into place.

60 (b)



60(a), (b)
Wet zone. Washing and drying room for the textiles.
(a) Plan: washing table, drying rack, sink, ceiling heaters.
(b) The actual room.

60 (a)



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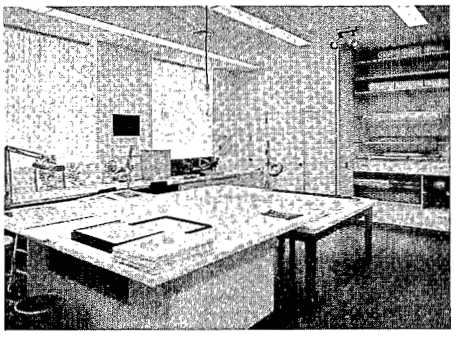

61
Dry zone. Room where the textiles are prepared for analysis, conservation, storage, exhibition or study.

62
Exhibition of various textiles acquired since 1973.

62

Presentation of textiles to the public

The public area is used by all individuals, who, by appointment, wish to study parts of the collection and gain information pertaining to textile history. Two work stations occupied by the Departmental Secretary and the Research Assistant monitor the area (Fig. *62*). A small coat room with hand-washing facilities is used by visitors. Clean, washable and movable padded table covers are stretched over the oak table tops when a visitor wishes to examine specific textiles from the collection with the assistance of a staff member. As much as one would like to think of a museum collection in terms of a browsing experience, this concept cannot unfortunately be carried over into the operation of a department that is responsible for such diversified holdings, which vary so in size.

The department has come a long way and for the first time it can operate efficiently and professionally. Now our concentration can be directed towards research, documentation, thorough cataloguing and painstaking conservation work. Furthermore, the far greater accessibility of the now entirely reorganized collection will be of tremendous help in the perusal of our educational endeavours. The three annual departmental exhibitions as well as other major exhibitions will hopefully compensate for the many closings in the past.

Christa C. M. THURMAN

[*] *Museums and Cultural Heritage*

International Colloquium organized within the framework of the UNDP-Unesco Regional Project on Andean Cultural Heritage, Bogotá, 21–25 November 1977

One of the objectives of the United Nations Development Programme (UNDP)-assisted Unesco Regional Project on Andean Cultural Heritage is the dissemination of information on a variety of matters related to the cultural values, both past and present, of the peoples of this region with a view to stimulating social and cultural consciousness among all segments of the population so as to further development in a multi-dimensional fashion.

This objective obviously calls for an active conservation policy on cultural heritage. In this respect, museums in Latin America have undoubtedly a major role to play not only in the actual conservation of the testimonies of the past but also in communicating them to the public at large.

The governments of the Andean countries, conscious of this role of museums, agreed jointly to review their policies and programmes on museums and the cultural heritage within the framework of the UNDP-Unesco regional Andean project.

It is in this context and in response to the desire of the governments concerned that a group of specialists from Latin America and Europe met for a week-long colloquium in Bogotá, 21–25 November 1977, on the theme of 'Museums and Cultural Heritage'.

The meeting was organized jointly by the National Institute of Culture of Colombia (COLCULTURA), the Instituto Italo-Latino Americano in Rome (IILA), and the UNDP-Unesco Regional Project on Andean Cultural Heritage. The Minister of Education of Colombia, the Secretary General of IILA, the Director of COLCULTURA and the co-ordinator of the regional project attended the inaugural session following which the participants in the colloquium immediately set to work.

Dr Giulio Carlo Argan, renowned art historian and present Mayor of Rome, in a short and conceptual statement, said that he was convinced that in our contemporary society the social, pedagogical and scientific functions of the museum would have to change radically. The museum could no longer be merely a repository of testimonies of the past but must be a centre of elaboration of cultural data available to all, an information centre for the people. In a world which is looking towards the establishment of a full democracy, the museum should be the instrument for a new culture, accessible to all.

In fact, the conclusions of the colloquium did reflect not only the thoughts and views of Dr Argan but also the realities behind them as seen and felt in developing countries, particularly in Latin America and the Caribbean.

About twenty-five papers were presented on the following subjects: the formative and evolutive process of the museum: its function in contemporary society; problems of museology: techniques and methods of conservation, training of technical personnel, programming, museum architecture; the museum as a centre of information, communication and cultural promotion.

The papers, which were presented by specialists from Bolivia, Brazil, Colombia, Cuba, Ecuador, Federal Republic of Germany, Italy, Mexico, Panama, Peru, the Netherlands and Venezuela, were the subject of lively discussions among the participants and a large group of observers from Colombia, including representatives of the National Association of Museums.

They led to conclusions which can be summed up as follows:

The museum should be seen as an instrument of permanent education for the community at large and therefore it should be integrated in the socio-environmental context in which it is situated.

The museum is not only a building where objects which constitute the cultural heritage are kept, it is also a place where it is possible to recognize the works of man and his relation with his environment.

This concept of a museum presupposes a certain process of 'musealization' which can be identified with an active conservation policy as opposed to the static and traditional concept of a museum.

This new concept of 'musealization' implies a planning strategy based on the physical and analytical knowledge of the social conditions of the environment as well as the systematic inventory of existing materials and a clear evaluation of available means in both human resources and logistics.

Among other conclusions, the responsibility of the museum for the dissemination of information and cultural promotion was highlighted. It was stressed that the museum should be an instrument enabling the individual to become aware of his present reality and human condition, thereby stimulating his creative participation, in community life. In other words, the museum, in addition to its specific functions, could and should contribute to the development and transformation of societies.

The colloquium noted that, to attain these objectives, there should be interdisciplinary links between the activities of the museum and those of the university, of 'the school' at all its levels, and obviously of other institutions of a socio-cultural order.

Though participants at the colloquium felt that education *per se* was not within their competence, they unanimously agreed to call for a full and profound renovation in the educational system as a whole. The museum could be the cause and effect of such a renovation, so dearly desired by our contemporary society.

In fact, the Minister of Education of Colombia, referring in his opening speech to museums in the present educational system, said that the colloquium was a magnificent opportunity to relate museums to the educational system, abandoning old ideas and aspirations whereby the past had to be conserved in institutions remote and far away from the educational process.

In addition to the panel discussions and social events, there were numerous visits to a variety of museums in Bogotá, and films and slides were shown illustrating experiences carried out in Europe and Latin America.

During the visits to museums, Bogotá was somewhat like a laboratory where different trends in the museological and museography fields could be seen. For example, the golden treasures of the pre-Colombian era are housed in the Banco de la República de Colombia, a superb piece of modern architecture. In the historical centre of the city old houses and convents have been converted into museums of archaeology or colonial art. Many other old houses are being restored for museum purposes. Some participants even ask themselves whether there was the trend in some Latin American countries to make museums out of old houses mainly to preserve the buildings. Was that 'active' conservation in an 'open' museum? It was felt, in general, that this type of regressive and static 'musealization' of houses, streets, cities should be avoided unless the monuments formed part of a living social structure.

63
COLOQUIO INTERNACIONAL DE MUSEOGRAFÍA Y PATRIMONIO CULTURAL, Bogotá. Silvio Mutal, Chief Technical Adviser and Regional Co-ordinator of the Regional Project on Andean Cultural Heritage, discusses issues of the meeting with Mario Vasquez, Head of the Museology Department of the National Museum of Anthropology of Mexico.

64
A group of participants visiting a museum in Bogotá.

Participants had the opportunity to spend a considerable time with local museum directors and architects about two major projects in Bogotá: the adaptation of the old prison in Bogotá into the National Museum of Colombia, and the construction of the new Museum of Modern Art. The animated discussions, among specialists from different parts of the world and their Colombian counterparts, and COLCULTURA's repeated wish to see museums integrated into present day socio-cultural development programmes continued after the end of the meeting when the Colombian Government presented to the Unesco Intergovernmental Conference on Cultural Policies in the Latin America and Caribbean Countries, held in Bogotá on 10 to 20 January 1978, a resolution calling upon Unesco and UNDP to provide technical and financial support for the establishment in Bogotá of a School of Museology to train personnel in preservation, restoration and museological promotion in the countries of the region.

The Unesco-UNDP Regional Project on Andean Cultural Heritage will organize, during 1978, a workshop at which Colombian and international museum specialists will prepare a basic curriculum for the proposed training centre. In fact, the intergovernmental conference adopted a number of resolutions related to museology, museography, the cultural heritage, promotion of creative and arts' education, and cultural life in the community.

To return to the colloquium, it had the triangular co-operation of COLCULTURA, IILA and the UNDP-Unesco Regional Project on Andean Cultural Heritage. These three organizations joined hands to bring together, from the conceptual, technical and financial points of view, museum specialists, architects, archaeologists, anthropologists, social scientists and educators from different parts of Latin America, the Caribbean and Europe. It was not a Euro-Latin American event—the debates, the conclusions and the nature of the participants were of universal order as it should be for the cultural heritage and museums.

As the Secretary General of IILA put it at the end of the meeting, it was proved that by a joint effort of national international organizations working in the same field, one could accomplish a solid and efficient relationship leading to the exchange of experiences with multiplying effects for the improvement of museum conditions in a given area of the world to meet the requirements of contemporary society.

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Frontispiece, Mittet—Office National du Tourisme Norvégien, Paris; *1–5*, Fiji Museum, Suva-Fiji; *6*, Jean-Philippe Reverdot, Paris; *7–10(a), 11(a)–12*, Dorothée Vauzelles-Barbier, Paris; *10(b)*, Christine van Assche, Centre Georges Pompidou-Atelier des Enfants, Paris; *13–23*, Michael Marsland, Yale Center for British Art; *24, 26, 28(a)–(d)*, Fylkeskonservatoren i Hordaland; *33–39*, Museo del Hombre Panameño, Panama; *40–49*, Rilski Manastir, Rila; *50–55*, NPA, Moskva; *57–62*, Art Institute of Chicago, Chicago, Ill.; *63, 64*, E. Tavera, Bogotá.