

Architecture and the Inspiration of the Museum  
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Architecture exists through human experience. As the product of the relationship between a building and a person, architecture gains meaning when it is viewed and contemplated by an individual moving throughout a building. Architecture simultaneously engages the body and mind of one who experiences it, and its intentions become visible through a continuous weaving of motion through situations that constitute a place. My thesis examines the interplay between architecture and human action.

Manifest in the following thesis are explorations of the institution of the museum. From its earliest forms to its present day forms, the museum has undergone many changes due to a number of influences. In this thesis I will look at the cultural dynamics that shape museums. Specifically, my critique will be through the lens of its cultural history, my own culturally based observations, and through a design: the demonstration.

One objective of this thesis is to revive the idea of the museum as a place of the muses, where the muses inspire those people who experience the place. I have selected Charleston and its historic setting for the project location of a Museum. This is a place where one might participate in a journey of initiation, education, and cultivation. Through design, I demonstrate a museum, which aims to initiate and encourage self-cultivation by one's experience of the objects in the museum and the space that surrounds the objects. It is perhaps through a perusal of objects contained without authoritative concepts applied that one may acquire knowledge and become inspired.

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## Inquiries on the idea Institution

How does a museum work, and what are the components essential to the experience of this place?

How does an institution such as a museum work? What are the essential components of this kind of institution, and what makes these components essential to one's experience of this place? What should the museum be? These are all different questions, but they are related through a method of inquiry manifest in this thesis. These questions are related through the examples that follow.

A museum is a place where transformations occur among the network of spaces that contain catalysts acting on the body of the institution.

The museum is a place where there is a space that contains the reactions of individuals. It becomes a matrix, a network of intersections with space itself as a surrounding substance, or body, containing the thoughts and inspirations of those who visit it. These insights of the visitor are invisible reactions fomented by the catalysts acting on the body of the institution and the mind of the human being. The museum's implicit authority reacts with these catalysts resulting in a potential transformation of one's initial paradigms. The catalysts are the elements of architecture that inform and lead the visitor such as circulation, space, light, and material. The result is a new substance or new idea formed by the visitor. Ultimately, the loose collection of individual ideas can be solidified in a thematic, uniform idea which the institution might promote. This idea is inherent in all museum forms.

A comparison of the museum to a matrix being both a body and form which gathers heterogeneity.

In one way, the museum acts as a matrix. It is similar to a matrix in that it is a body and form that gathers heterogeneity. The museum is a collection of fragments as well as a collection of reactions. As architecture, the physical materials, form, light and sound make up that body. The American Heritage College Dictionary defines a matrix as such:

"(ma-triks) 1. A situation or surrounding substance within which something else originates, develops is contained. 2. The womb. 3. Anat. The formative cells or tissue of a fingernail, toenail or tooth. 4. Geol. a. The solid mass in which a fossil or crystal is embedded. b. The ground mass. 5. A mold or die. 6. The principle metal in an alloy, such as metal or steel. 7. A binding substance as the cement in concrete. 8. Math. a. A rectangular array of numeric or algebraic quantities subject to mathematical operations. b. Comp. Science

The network of intersections between input and output leads in a computer, functioning as an encoder or decoder. 10. Print. a. A mold used in stereotyping and designed to receive positive impressions of type or illustrations from which metal plates can be cast." (838)

There is something quite common among all of these definitions. In each definition of matrix, there is an invisible catalyst acting on the body. The body is comprised of many different things; for example in geology, a matrix is a body of sediments. These sediments are tiny fragments of organic and inorganic material, which are carried and deposited by the forces of nature, i.e. wind or water, over time. Within this arrangement lithification and heterogeneous activities occur, resulting in the overall form of the sediment. Is it possible that the overall form of the museum is also a result of the heterogeneous activities contained within it? In reading the following notation, one might draw several parallels between a matrix in geology and in the form of a museum.

Invisible catalysts and heterogeneous activities act on both the body of the museum and the body of sediments resulting in an overall form.

A similar process to lithification occurs in the process of experiencing a museum.

### 1.lithification:

A complex process whereby freshly deposited loose grains of sediment are converted into rock. Lithification may occur at the time a sediment is deposited or later. Cementation is one of the main processes involved, particularly for sandstones and conglomerates. In addition, reactions take place within a sediment between various minerals and between minerals and the fluids trapped in the pores; these reactions, collectively termed authigenesis, may form new minerals or add to others already present in the sediment. Minerals may be dissolved and redistributed into nodules and other concretions, and minerals in solution entering the sediment from another area may be deposited or may react with minerals already present. The sediment may be compacted by rearrangement of grains under pressure, reducing pore space and driving out interstitial liquid. (Britannica)

Lithification is a process of transformation where reactions occur in an interstitial space among various minerals that form new minerals.

The lithification that occurs in the museum is also important to understanding the inner workings of the institution. The modern day museum is an institution because of the underlying authority, objectives, and teachings that the institution attempts to promote through a social order. There is this governing body of people within the institution that works on the individual who visits the place seeking an understanding of history or an account of events that took place some time before. The imposed, implicit interpretation is what makes the museum an

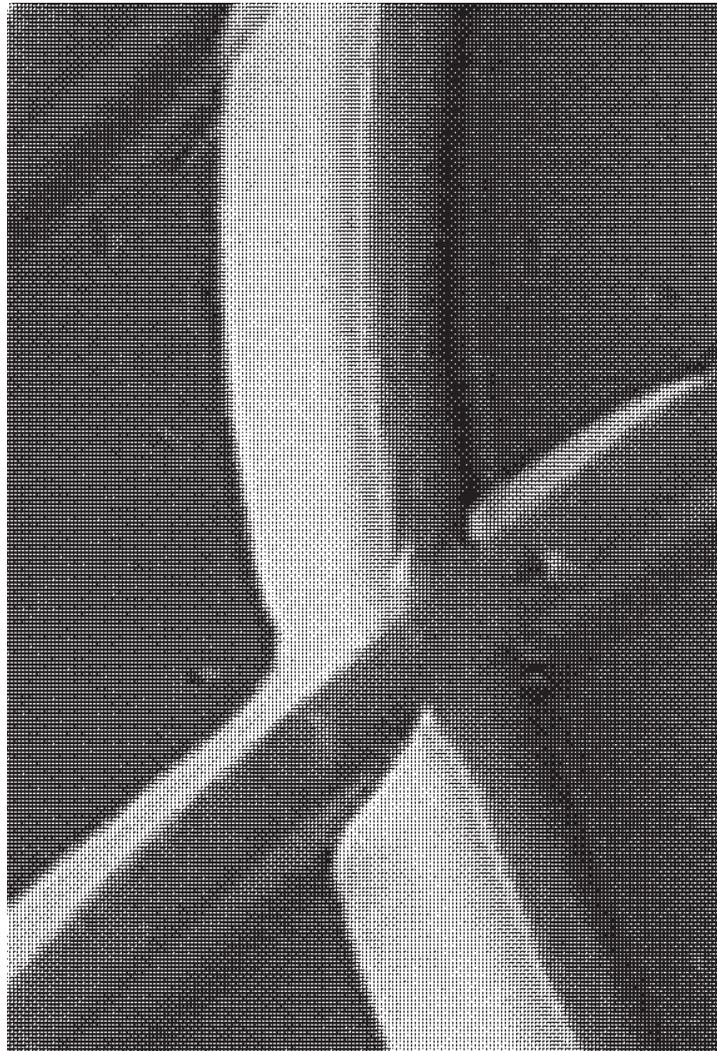


Image by the author.

A fragment that is taken out of context becomes open to one's interpretation. There is no social ordering or authoritative explanation.

authoritative institution. A museum contains exhibits set forth by an individual or society with implicit objectives in order to assimilate its visitors to its own values and cultural level through an invisible authority where one gains a sense of freedom through interpretation and understanding. The loose connections between dissimilar objects displayed are made by the visitor. The artifacts can be displayed in a seemingly logical manner with helpful and informative placards that describe the events or accounts of the history behind the artifact. These descriptions are authoritative, and are the outward and explicit display of the institution's right. This is how one can gain knowledge of the history that the institution itself promotes. Is this notion the exact opposite of what the museum should do? Is it the opposite of the original and true inspirations and purpose of the first museum?

One purpose of a museum, in a general sense, is to offer a visitor the opportunity to gain knowledge. The kind of knowledge can be considered as purely empirical. In the quest for such knowledge, it is possible for an observer of this kind of activity to understand a simple form of the museum. The evidence of a simple form is suggested by the arrangement of artifacts within a museum exposing certain qualities and disjunctions contained within it. For example, some of the earliest museums were rooms or a series of rooms with objects and artifacts arrayed throughout the spaces. The spaces may have been classified into distinct and separate categories. Of these objects within the spaces, some objects might have had properties that enabled them to be placed into more than just one of the categories. This arrangement offers the visitor multiple interpretations, for example, in determining if an object's sole contribution was to history, science, folklore or some other category.

The multiplicity of taxonomic and classification interpretations lead to disjunctions that are apparent in Gustave Flaubert's novel *Bouvard and Pécuchet*. Two Parisian bachelors, Bouvard and Pécuchet, when at a chance meeting discover that they are both copy clerks who are tired of the city life and their desk confinements. In the novel, they decide to move to Normandy and begin farming. Here, they "expect to meet head-on the reality that was denied them in the half-life of their Parisian offices." (Crimp 51) They soon fail at agriculture as well as arboriculture, and then decide upon garden architecture. To prepare for each of their new professions, they consult various manuals and treatises, in which they were extremely perplexed

The museum is an institution because there is an authoritative underlying message contained in an organized body of the museum. Here one is left to discern his or her own sense of power by one's ability to interpret and react within a matrix.

The purpose of the museum is to offer the visitor the opportunity to gain empirical knowledge. This is accomplished by the arrangement of objects. An example of this is understood through Flaubert's novel about two Parisian bachelors.

Contradictions are discovered in the factual resources of the museum.

to find contradictions and misinformation of all kinds. The advice they find in them is either confusing or utterly inapplicable; theory and practice never coincide. (Crimp 51)

Crimp notes that when they finally succumb to the fact that the knowledge that they have relied upon is a mass of contradiction, utterly haphazard and quite disjunct from the reality they had sought to confront, they revert to their initial task of copying. In one of Flaubert's scenarios at the end of the novel: 'they copy papers haphazardly...then they feel the need for taxonomy. They make tables, antithetical oppositions...sometimes, however, they have real problems putting each thing in its proper place and suffer great anxieties about it. One of the bachelors says, "Everything is equal, the good and the evil. The farcical and the sublime- the beautiful and the ugly- the insignificant and the typical, they all become the exhalation of the statistical. There are nothing but facts- and phenomena. Final Bliss." (Crimp 52)

In the essay, "The Museum's Furnace", Eugenio Donato argues that the museum is an example of this series of heterogeneous activities. Donato believes that Bouvard and Pècuchet, in their search for knowledge, have constituted their own private museum. It is the human ordering of the artifacts which help to reveal the disjunction of the authoritative classification of artifacts. In observing the activities of the two bachelors, one is able to observe a form of the museum.

Crimp describes Donato's rather interesting observations:

1. "It is through this museum that Bouvard and Pècuchet question origin, causality, representation, and symbolization.
2. Each field of knowledge reveals itself to be contradictory, unsystematic, or simply unable to give an adequate representation of the objects it is supposed to describe.
3. The novel is emblematic of the library-encyclopedia because of the meandering through all of the various referentials. Textuality (what Kenner calls the fragmentation of all knowledge into little pieces so arranged that they can be found one at a time, points only to the burlesque...of fiction...the incompetence of fiction which is endlessly arranging things).
4. The novel Bouvard and Pècuchet is constructed out of fragments of other books; the book presupposes the library as its genetic memory.

5. The library imposes on the two bachelors the impossibility of reaching its order.
6. Their failure at writing history can be analyzed to show the generalized failure of symbolization in reaching any signified beyond the open end play of signifiers.
7. Bouvard and Pècuchet do not recognize themselves, and they fail to account for the "bric-a-brac" within their "so-called library". Their efforts are undone by an unstable representational or symbolic system that they fail to understand or to recognize. There is an idea of an ordered spectacle of nature supplemented by an ordered language that would describe the spectacle. The ordered language is found on the labels of the objects." (Crimp 50)

In Donato's comparison of Flaubert's novel to the library, certain properties of the museum are revealed. In the bachelors' search for some truth, they are faced with frustration in the inability to attain the truth because of all of the contradictions that are discovered. The museum, in this case, puts forward the potential to make visible the implicit order of Nature and History, but has failed. In the common, modern day, museum Donato's contradictions are paralleled; therefore, is one able to attain the truth through the experience of the museum, and is one's own empirical knowledge derived from the interpretation of the objects collected?

This failure is seen through the example of the geologist's and archeologist's tasks. Both gather and reconstruct the entities out of fragments to which the fragments belonged and then to arrange the fragments into a series in order to reveal the history of the world. To the geologist, the whole earth is another form of the museum leading to a question: Is the purpose of the museum to gather heterogeneous fragments in order to piece together some implicit order or History?

It is precisely the history which is unattainable. A museum contains fragments, and these artifacts present us with a symbol that some era other than ours existed once before us. This becomes evidence of time and memory, but it seems impossible to piece together the absolute truth of that era through the remaining fragments. One is left to construe, from the artifacts, one's own interpretation and meaning of what could have been in a time past. There are questions of why, what, where, when, and how when faced with the artifacts in a museum never to find the absolute truth of the story.

In their need for taxonomy, much of what the bachelors discover is a mass of contradiction and unreliable knowledge. They are left with empirical knowledge of the artifacts.

The bachelors story gives evidence of interpretation in order to reveal the institution's authority.

In a comparison to the library-encyclopedia, Donato argues that the series of heterogeneous activities is actually the bachelors' own private museum.

Donato's idea of the museum is enforced in several points.

The museum fails to make visible the implicit order of Nature and History.

The visitor of the museum is posed with many questions when faced with the fragments of history; therefore, is the purpose of the museum to gather fragments in order to piece together some implicit order or History?

It is by one's interpretation that a truth through this interpretation is revealed.

## Myth, Memory and Museum

What is necessary to one gaining knowledge from artifacts presented by the institution of the museum?

The myth of King Minos and the labyrinth is a model for understanding initial inquiries of the importance of memory and consciousness of one's surroundings.

The Goddess of Memory allows one to remember oneself, recognize others, and recognize causes and effects.

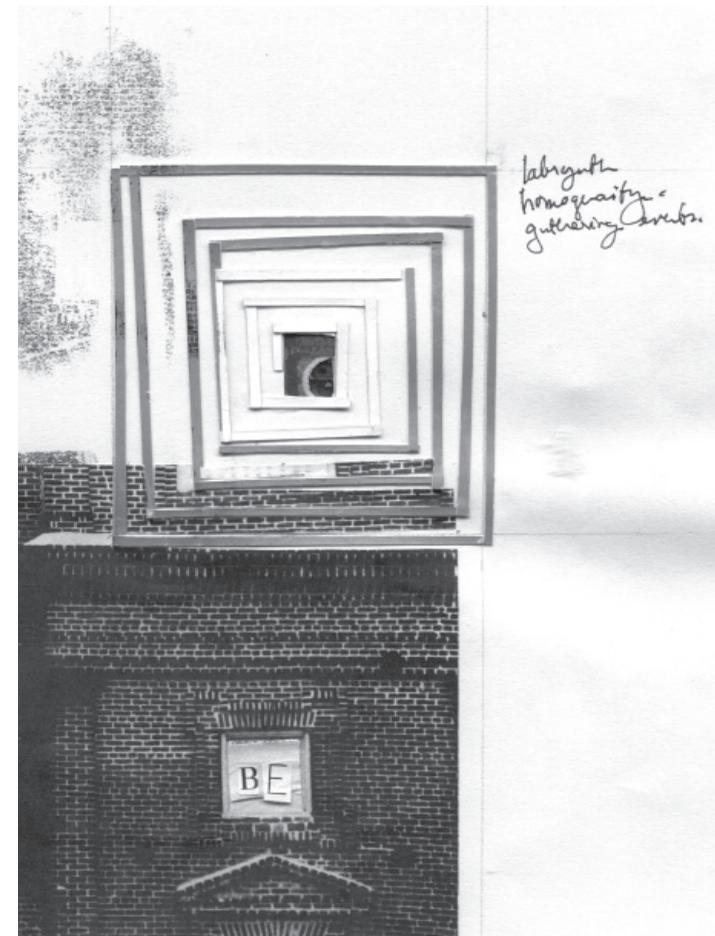
The labyrinth is a form of museum and matrix.

How is it that someone acquires knowledge through the kind of institution such as the museum? Is the knowledge one obtains merely pertinent to one's own construct, and is the purpose of this institution to provide the visitor with an absolute truth? Is the mental construing and arrangement of one's memory during the experience of the architecture important to gaining knowledge?

A study of Greek mythology has played an important role in clarifying the questions posed. One myth is the story of King Minos and the labyrinth (constructed to contain the minotaur). Theseus was sent into the labyrinth to kill the minotaur, and he was given a piece of string by his lover, Ariadne, to lay down as he walked through the labyrinth. The string, a material representation of memory, allowed Theseus to focus on a particular goal of being in the labyrinth, which was to kill the minotaur without having to worry about getting out of the labyrinth, therefore never having to learn the intricate passageways of the walls. The string was a designated, authoritative path representing a prescribed memory; therefore, one could conclude that the spacial experience of the labyrinth was perhaps less meaningful due to Theseus' lack of mental participation. This important story leads to an inquiry of memory. Theseus was given a memory from Ariadne and never had to mentally construct the space, which contained him. Is this what happens when one does not feel the need to remember something? If one does not activate one's memory, is it possible for an experience to be meaningful?

“...if you had no memory you could not even remember that you ever did enjoy pleasure, and no recollection whatever of present pleasure could remain with you...”  
[Socrates to Protarchus, Plato, Philebus 21c] (Parada)

In this example, the labyrinth is another form of the museum and a type of matrix- a matrix that is a container and collection of human reactions. In order for one to attain knowledge, one must form concepts and relationships and have the ability to remember them. Through the mental construction of architectural space, is it possible to remember, and throughout the process



Collage by the author.

of remembering, is it possible for one to gain wisdom?

In Greek Mythology, the study of Mnemosyne, the Goddess of Memory, is useful in the previous inquiries in the role memory plays in one's experience of a place and whether or not the experience is meaningful. According to mythology, the mythical Goddess of Memory, Mnemosyne gave, above all else, mortals the power to remember.

In his article "Mnemosyne", Carlos Parada explains the essence of this goddess and her contribution to society. "This Titaness of beautiful hair discovered the uses of the power of reason, and gave a designation to every object, which is of the utmost

The Greek Goddess Mnemosyne in mythology contributes to an understanding of memory because of her power of reason, designation of all objects, and the survival of stories in societies.

The goddess of memory owns all tales.

importance, since without names very little could be expressed, and mortals would not be able to hold conversations with each other. But above all, she made available to them the power to remember." (Parada 2) Another important point he makes is that "she owns all tales, and these could not exist without her power, since each narrating word would vanish without leaving a trace as soon as it appears if Memory would not preserve them." (Parada 2) Our preserved history is due to our preserved collective memory.

Oral traditions through memory preserve the tales of history,

Parada also notes that it is especially apparent in illiterate cultures that history is conveyed orally and not in a written form, "for such communities, being immersed in what is called oral tradition, never commit anything to writing, and rely on minstrels and others like them, who know everything by heart. However, neither society nor individuals, whether literate or not, could survive without Memory." (Parada 2)

Memory organizes time.

This Goddess of Memory also organizes time in one's mind. "Now, if Memory would allow him to recognize himself and other people as well as objects around him, but nothing else, then he would still have no idea about how things are connected to each other, and he would ignore causes and effects, not being able to distinguish between 'before' and 'after'. For even if Time may be assumed to corrode Memory, she is Time's best organizer. But there is no Time for the mind that cannot remember. This is why Mnemosyne is a great goddess, not only in the illiterate era when minstrels sang relying on what they found printed in their hearts, but at all times. For the mere act of being could not be apprehended without her; and man, in order to be, must be able to remember that he is, lest his very identity vanishes behind the clouds of inexplicable confusion. And once he remembers who he is, he still needs Memory in order to acquire and practise any science, art, or skill. For also knowledge is inseparable from Memory, by which all things that are and have been may be learned and recalled." (Parada 2)

Knowledge is inseparable from memory, and man needs to remember that he is, and he also needs it to learn a practice of art, skill, or science.

"But others, concerned about the individual or internal memory of man, feared that the written letters could promote forgetfulness." (Parada 3) Letters, the story goes, were invented by the Egyptian god Theuth, who also invented numbers, arithmetic, geometry, astronomy, draughts, and dice. Theuth came to Thamus--the god who then ruled Egypt--, and showing him his new inventions, suggested that they should be taught to all Egyptians. Thamus commented in detail the different sciences

Written letters promote forgetfulness.

that had been invented by Theuth. Later, when they discussed the letters, Theuth presented them thus:

"This invention, O king, will make the Egyptians wiser and will improve their memories; for it is an elixir of memory and wisdom that I have discovered." [Plato, Phaedrus 274e]

But since he who judges and he who produces seldom are of the same opinion, Thamus answered:

"This invention will produce forgetfulness in the minds of those who learn to use it, because they will not practice their memory. Their trust in writing, produced by external characters which are no part of themselves, will discourage the use of their own memory within them. You have invented an elixir not of memory, but of reminding; and you offer your pupils the appearance of wisdom, not true wisdom, for they will read many things without instruction and will therefore seem to know many things, when they are for the most part ignorant and hard to get along with, since they are not wise, but only appear wise." [Plato, Phaedrus 275b]

Consequently, understanding past events, also known as History, is also evoked by Mnemosyne. With this in mind, it is imperative to ask: Is it important for one's memory to be invoked during the experience of a museum? How can architecture contribute to this act of remembering? Can architecture foster an experience of learning which contributes to the realization of one's identity?

When applying this analogy and use of memory to an experience in architecture, particularly the museum, the memory of the individual is critical in gaining knowledge through this experience. If letters are written to describe each artifact and prescribe a doctrine providing a historical account, then one may never really retain that information. If space is allotted in the architecture and one's travel through space extends time between the objects, then one's memory is more invoked. With this experience, then the architecture, or catalyst, makes it more possible to gain true knowledge.

Memory of the individual is critical in gaining knowledge through experience.

The active participant has a more meaningful experience.

If one has the pre-set string that is laid out representing another one's pre-thought memory like Theseus was given in the labyrinth, perhaps in a prescribed path or tour through a museum, then one may not be an active participant, therefore not being able to acquire the potential knowledge that is available through the person's experience. What one might acquire (and only for a short period of time) is a false, fleeting wisdom. Knowledge that is not retained will not allow the experience to become part of the person's overall being. In effect, when one's memory is invoked, and one is an active participant in the experience, then the process becomes more meaningful, with a greater contribution to one's identity; which would not vanish, but become more clear with each new memory and experience.

The act of remembering becomes the act of making a mental construct that leads to knowledge.

The act of remembering is very important to the human's way of being as seen through Mnemosyne literally called Memory. "In antiquity Memory was also seen as a sacred, cosmic power, the faculty through which we "recollect" the primary realities of universal and human nature. That is why the Greeks referred to truth as aletheia, which means, literally, 'not forgetting.'" (Fideler) What does it mean to "recollect" ? Is it one's way of acquiring some truth and knowledge even if the truth may be known only to that individual? Through this kind of making or mental construct, one begins to know that something is true, true to oneself solely through one's own experience. It is through a kind of mental toil that one can know. It is not through an authoritative means to acquiring knowledge; true knowledge is not given by someone else, but found by the one in search of it. I believe this is self discovered knowledge, even if existing autonomously only to oneself, is the kind of knowledge that inspires one to learn and gain further understanding of the world.

## Muses of One Voice

Mnemosyne gave birth to the nine muses, the goddesses of inspiration.

According to mythology, Mnemosyne, after being with Zeus for nine nights gave birth to the nine muses. *Tiktein* is to give birth, *tektein* to build, and *techne* a letting appear. (McEwen 55) In this sense, Memory (along with Zeus) permits the nine muses to appear. The nine muses were named Kleio (History), Euterpe (Lyric Poetry), Thaleia (Comedy), Melpompomene (Tragedy), Terpsichore (Lyric Poetry and Dance), Erato (Erotic Poetry), Polymnia (Storytelling), Ourania (Astronomy), and Kalliope (Heroic Epic and Eloquence). Each muse is a goddess of inspiration who presides over the sciences, arts, and humanities.

The words "music" and "museum" are derived from the Greek word muse. "A museum or mouseion is a 'place of the muses.' This is a place where the goddesses are invoked and the arts are cultivated." (Fideler 3) The muses would inspire the artists to write poetry, play music, or dance among other arts. "The muses can be invoked anywhere, although particular groves and mountains were sacred to them. According to mythology, Olympos, Helikon and Parrassos were the homes of the muses; Hesiod describes a symbol of the world mountain where the nine muses reside. According to Hesiod, the muses were "all of one mind" spinning about the peak of the cosmic mountain as nine voices united in one song: "There are bright dancing places and beautiful homes, and beside them the Graces and Desires live in Delight. And through their lips a lovely voice sings the laws of all and the goodly ways of the immortals, uttering their lovely voice". (Fideler 4) This cosmic mountain is a polar axial symbol denoting the leveled hierarchy of being, and it is located at the center of the world. Humans ascend from depths of corrupting influence to a higher altitude. (Fideler 4)

At first this journey appears very difficult; it tests one's endurance. Then as one ascends, the journey becomes easier, and the atmosphere is transformed; it becomes clearer, translucent, impregnated with light." (Fideler 4) In Hesiod's Theogony, he states that "on the topmost part of Helikon the muses hold their encircling dances, beautiful and charming, tripping lightly on their feet. Descending from this height, their bodies hidden in dense air, through the darkness of the night, they pass in lovely song." (Hesiod and Frazer 23)

The place of the muses is where the arts are cultivated, where humans attain higher truth.

As the muses inspire man up the cosmic mountain, his journey becomes more enlightening.



Musas dançando com Apolo Baldassare Peruzzi

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One is guided by the inspiring muses at the *pole* or *polis*, which is the central axis about which all things revolve. It is here that one joins in with the muses in circling the pole of culture. This mythological mountain, or the home of the muses, is analogous to the museum- also a place for the muses.

The museum is the home for the muses.

"Polis" is derived from a suffixed form of "*kwel*"; the Indo-European root *kwel* means to "revolve, move around sojourn, dwell. Its basic form gives rise to the Latin *colere*, to till, cultivate, and inhabit, from which are derived the words colony, cult, cultivate, and culture. This same form of *kwel* gives rise to the Greek *telos*, "completion of a cycle," which also means consummation, perfection, end, and result, while *teleos* means perfect and complete, and is the root of the word initiation (*telete*). Other suffixed forms of *kwel* stand behind the Old English word for wheel and the Greek word *kuklos*, which means circle and cycle. Yet another suffixed form of *kwel* is the source of the Greek word *polos* or *pole*, the central axis of a sphere around which all things revolve. (Fideler 5)

The cycles of being cultivate our ascention toward truth.

I believe this mythological and etymological link can inform our concept of the form of the museum. As one inhabits this place of the muses, one is led by their inspiration and telling of things. Through this initiation, the muses lead one on the path to authentic learning. A kind of cultivation where one is transformed from the experience. The spiraling and encircling that ensues from the experience is what promotes a clearer learning experience and an awakening and inspiration of the spirit.

Allowing the muses to inspire promotes authentic learning.

As Hesiod states in Theogony, line 38, that there is a smoothness of the sounds that flow from the many voices. To emphasize that the muses speak in one voice, another translation of

Theogony verse 38 reads,

“The Muses who as they sing their song to Zeus father give joy to his wonderful mind on Olympos, as they reveal what is and what will be what was before, voices harmonious. A single sweet tone melodiously, easily flows from their lips, and the house of their father Zeus the lord thunderer shimmers with joy at the piercing sweet sound of their voices everywhere scattered.” (Hesiod and Frazer 24)

The voices of the muses combine into one song.

It is also important to note that in line 64, “near them (the muses) the Graces and Himeros (Desires) dwell in bountiful feasting while they, the Muses, dancing and singing with lovely voices, glorify the special empowerments and characteristics of all immortals, hymning their praises in lovely song.” (Hesiod and Frazer 26)

As one is led by the muses inspiration and motivic song is it possible that one might become diverted from his own troubles? This question reveals the inspiration engendered by the muses' song. One is drawn into this place, and it is possible to make a connection with the word amuse from muser, one who stares stupidly. One is drawn in this place to receive gifts from the muses: as line 96 of Theogony reads,

The gift of the muses is a diversion from the mundane.

“Blessed is the man that the Muses love; sweet song flows from his mouth. A man may have some fresh grief which to mourn, and sorrow may have left him no more tears, but if a singer, a servant of the Muses, sings the glories of ancient men and hymns the blessed gods who dwell on Olympos, the heavy hearted man soon shakes off his dark mood, and forgetfulness soothes his grief, for this gift of the gods diverts his mind.”

As one inhabits (*colere*) the museum, one is inspired by the objects there. This becomes a spiritual journey of initiation, cultivation, and education. This is a cyclical process of cultivation. The root word *kwel*, mentioned previously, suggests that both culture and personal cultivation encompass a cyclical dimension. The word encyclopedia means “in the cycle of learning” and is derived from the Greek word *encyclicus* meaning circular

The museum inspires the journey of self cultivation and education.

and *paideia* meaning education. This kind of education, which forms a cyclical process of cultivation, is a more authentic path of initiation extending possibly for a lifetime. (Fideler 5)

The design of a museum is a demonstration that initiates this kind of education. As another institution for learning, the museum incorporates self-cultivation through the objects in the museum, and it is perhaps through a perusal of these objects that one may acquire knowledge. It is not only through an assimilation of information, technique, or method that one acquires such an esoteric knowledge. It becomes more of a cyclical process of initiation invoked by the Muses, and knowledge becomes the award based on the efforts of the individual. It is the act of dwelling among the spaces in the place of the muses that one must experience. In “Building, Dwelling, Thinking”, Martin Heidegger suggests that “The nature of building is letting dwell. Building accomplishes its nature in the raising of locations by the joining of their spaces. Only if we are capable of dwelling, only then can we build.” (Heidegger 160) To build, as in the Greek “*techne*”, Heidegger says, as solely a letting appear, which brings something made, as something present among the things that are already present. (Heidegger 159) One must then dwell with the Muses and draw nearer to the understanding of one’s own being.

The museum voyage provides a cycle of thinking to occur, integrating each object into the hierarchy of knowledge.

By dwelling in the museum, the muses may inspire the understanding of one’s self



Photograph taken by the author.

polis  
mountain  
scaffold  
structure  
object appears  
awareness

## Individual as Subject and a Critique of the Modern Day Museum

Examples of early museums provide a premise for the critique of the museum.

One of the earliest forms of the museum is the cabinet of curiosities which represented a microcosm of the world contained in a single room or space.

Intellectual curiosity reflects one's passionate desire to know, and this attribute is characteristic of visitors among museums in their smallest forms.

Intellectual curiosity awakens reflection and produces discerned truths.

The objects of a collection are attached to a narrative.

The museum has taken many forms from the earliest museum of Alexandria to the exhibitions of the twenty first century. This evolution is important to understand, and an awareness of early examples and present day intentions provides a premise for a critique of this institution.

During the Renaissance, and even earlier, collections of valuables were housed in elaborately decorated cabinets. These collections included a plenitude of the variety of natural and man-made objects in one place, and could be characterized as the world represented in a microcosm contained in a single room or space. In early times this cabinet was restricted to the eyes and hands of royalty, and it endowed the individual with the empowerment of knowing this microcosm or "world". The cabinet provided a private space for the display and enjoyment of valued objects as well as a place in which one's curiosity might be tempted, and therefore, it was referred to as a "cabinet of curiosities".

The word "curiosity" is a reflection of one's passionate desire to know. The desirability to any selected object lies in its ability to relate to a known and acceptable narrative or story to its viewer. Susan Crane notes in Museums and Memory that, "The curiosity to its cabinet domain is a characteristic of the intellectual who has brought it, the object or the emotion, with him." (68) It is very clear from this notion that one must come with the will and intention to know something. Common curiosity appeals to the external senses. "Intellectual curiosity is when one takes a delight in clever inventions...But not to ignore the curiosity which belongs in cabinets: here again it is intellectual curiosity...that awakens reflection; reflection in turn produces discerned truths, that these show a previously unknown and diverse use of things." (Crane 68) Perhaps it is common curiosity that provokes one to come to a museum even in the smallest form. It is the curiosity of an intellectual that requires more than a common curiosity's responsiveness; it involves individual study.

As the idea of the historical cabinets of curiosities expanded after the Renaissance, collections included many kinds of objects, often unrelated. The viewer was often left to rearrange the objects, or begin to order them and to make a relationship



Ole Worm's cabinet of curiosities, from Museum Wormianum, 1655.

Original source from: Smithsonian Museum, This image is in the public domain because its copyright has expired.

between the objects. Some collections included artifacts specific to a particular city, which in fact bound the cabinet to the narrative of that place with the objective that once one perused through these objects, one might begin to know something of the place in which they originated.

By arranging the objects, the visitor becomes an active participant with the objects. Every object, as an authentic one, carries its own role in constructing and remembering the narrative. For example the German word for remembering ("erinnerung") literally means "filling-in". The memory process of engaging with historically significant, or authentic, objects is critical for this kind of experience, and perhaps it is better understood with "erinnerung". Through this act of arranging, one is simultaneously remembering and "filling in" the narrative of the collection. A play occurs between the participant and the objects which will be covered in following paragraphs. Is it possible that the constructs which develop at this point in one's experience contribute to the entire meaning of the experience?

Many times, the cabinet was visited by others only in the presence of the owner, which was perhaps the first guided museum tour. This kind of guided experience, surveyed in the presence of its owner, was quite different from that of the owner himself who had much more freedom with each object. But as collections increased, so did the number of people curious to see them. As a result, the complex of exhibits was made.

The form of the museum changed drastically in order to provide a different form of surveillance over the precious objects displayed. Tony Bennett, in The Birth of the Museum, says, "Relations of space and vision are organized not merely to allow clear inspections of objects exhibited but also to allow for the visitors to be objects of each other's inspection- scenes in which, if not a citizenry, then certainly a public displayed itself to itself in an affirmative celebration of its own orderliness in architectural contexts which simultaneously guaranteed and produced that orderliness." (Bennett 52)

This orderliness became a great concern when opening rare collections to the public. There was a desire to transform the public from a lower to higher class by intermingling various classes of people. By stimulating a rise of the middle class individuals from a lower class, the experience of the objects increased a desire to know. Perhaps the lower class individuals

could not only learn from objects displayed, but they might also become aware of their own behavior after observing behaviors of a higher class among this orderly place. There became a simultaneous ordering of people and objects in this institution, and this change into a self regulating form had a dramatic effect on the evolution of museums, expositions and art galleries. The spaces became more open, and they expanded from the one room collections to a complex of many exhibit rooms whose central, public space had the purpose of surveillance of the public viewing the spectacle.

There is power of public display, common to both the institution of a museum and an asylum. Michel Foucault, in his study of the asylum, points out interesting parallels between the asylum and the museum. (Bennett 64) In the asylum this power of surveillance by a higher power lay in the form of confinement where the person's body becomes both a spectacle and an example of something not to be. In this way of encountering these subjects, one may learn how not to behave and experience the consequences made visible on this scaffold of confinement. Here is a distinct separation between the spectator and the spectacle.

In part, this notion of surveillance began inhibiting the museum-goer of this time and subjecting him to the higher authoritative power of the institution. This development was moving farther away from the early form: curiosities invoked by the earlier cabinets, which enabled a much more individual experience and less of a regulated one. By the very context of others, and the place that gathered these people, it was thought to provoke an interiorizing gaze, and a reflection of one's own being. The institution made the power visible to the people, and "yet ideally they sought also to allow the people to know and thence regulate themselves; to become in seeing themselves from the side of power both the subjects and objects of knowledge, knowing power and what power knows, and knowing themselves as (ideally) known by power, interiorizing its gaze as a principle of self-surveillance and, hence, self-regulation." (Bennett 63)

There is a two-fold phenomena here by the notion of self-surveillance. One is a disadvantage of not having a more individual experience with objects. The other is an advantage of being able to determine significant social differences from observing other subjects in hope for another kind of individual transformation. The surveillance aspect of the museum is

Does one's "filling in" of the narrative contribute to a greater meaning of the experience?

A narrative is revealed by one's perusal of the objects contained.

The form of the museum transgresses from a private experience to a guided experience, and eventually to an exhibitory complex.

The museum serves a two-fold purpose not only displaying objects for inspectors but also displaying the public for inspection.

The museum becomes a more orderly place by the uprising of the middle class, and there is a need for surveillance over the visitors.

A comparison between the institution of an asylum and a museum reveal the power of surveillance where the visitor becomes a spectacle.

Surveillance provokes the interiorizing gaze of an individual and provides a self regulation power.

If a visitor is a mere spectator, he is part of an audience body resulting in a less meaningful experience and a decrease in one's opportunity to gain knowledge.

important to the reflection of the self and others, which is embodied by one's mind as well as physical movement.

Having a series of reflections is a principle idea that contributes greatly to the effectiveness of the museum as an institution of learning. The role of the spectator also contributes to his understanding of the world around him. The choice of the word "spectator" is important because in earlier times this word was used commonly to refer to the museum-dweller. I believe the use of this word implies that the museum-dweller comes to the museum to watch, to be part of an audience, and to be distanced from the works contained. Earlier, perhaps as mere spectator, one would come expecting to receive information from the institution. Moreover, one might acquire knowledge by participation in lieu of being a simple member of the audience body. By being only part of the audience body, does this decrease the opportunity for one to gain knowledge and insight to the objects presented? Can a more individual and personal experience give way to acquiring more knowledge? How can the form of the museum architecturally contribute to this kind of individuality, self reflection, and meditation? Perhaps the chance to be more individual is delivered by the experience of the museum depending on its form.

My critique and culturally based observations of the modern-day museum stem from the idea that a museum is public space which seems to idealize the individual, but in fact works to subject the individual, through the objects on display, to conformity within the public space. The standardization of the modern day museum with its practices of silence, absence of chatting, hampered mobility because of crowds moving forward and so-on, contributes to creating a distance which is placed between the visitor and the work of art or artifact. Precious archives are perhaps hidden in the caverns of the place and untouchable by the public. In addition, there are pre-ordained spatial configurations and circulation, an authoritative taxonomy of artifacts that stifle a visitor's freedom of access. There seems to be nothing between the work of art and the visitor, nothing to conciliate a relationship that could foster learning. There exists commonly the isolation of works on bare backgrounds in hopes to individualize the works but in turn the space idolizes them, often times displacing the viewer from the object.

Is it possible, through the entire experience of the place and encompassing many of one's senses, that the distance that

neutralizes the visitor can be breached? The notion of both public and private behavior in the museum emphasizes the notion of neutralizing the individual in a two-fold manner. Didier Maleuvre explains, "The public arena is where the individual is asked to be extremely repressive of public expression of the self, of publicness; and the private sphere is where the individual is free to behave openly with his or her environment, that is, to behave publicly... to be an expressive public subject has been transformed into the obligation to be private about it. Individuality is the tacit acceptance of doing away with any demonstration of individuality". (Maleuvre 104) Are modern-day museums of our times keeping people "private" and quiet about their museum experience? How could architecture enable one to overcome the standardizations set forth by the curators and museum authorities, in order to enlist in a private experience that can also be public? Or, could this notion of private be demonstrated if only by one's own self-reflection and understanding of something?

Perhaps the neutralization of the visitor begins with the neutralization of the artworks as mentioned previously by vast areas with blank backgrounds. After reviewing the earlier cabinet of curiosities which led to the clutter-like walls of later museums, we know that this kind of display offered to the viewer the possibility for one to single out an artifact amidst many others, discovering a piece that might have significance to one alone. Has this nature of discovering been lost in the modern-day museum where things are placed with such a pious aura around the work? What is there to be discovered? Maleuvre says that the viewer's reception of the work is a standardized and stylized attitude to which he is forced to conform. (Maleuvre 105) Can the museum offer the visitor the possibility of this kind of discovery? Does experiencing discovery and the elements of surprise and anticipation spark one's curiosity in turn provoking desire to know?

Perception plays an important role in the effectiveness of the narrative machinery of a museum. As in the cabinet of curiosities there was an opportunity to arrange the objects, and by having all of the objects in a small space, it was easier to differentiate specificity among like objects in a collection. Without much space separating the objects, they worked more closely as a collection than as individual pieces. In Andy Warhol's screen printed paintings, the works are bound closely to the collection of others belonging to a series. It is the beauty of

Public behavior of individuals detracts from the museum experience and suppresses individual thought.

The notion of discovery during the experience of a museum can perhaps breach any neutralization between the visitors and the objects.

Without space between the objects, the objects have more collective features than individual.

The standardization of the modern-day museum and the idolizing of objects on display contribute to a neutralization between an individual and a work.

The arrangement of artifacts in the modern day museum work to neutralize the visitor

One's perception of a collection displayed as a series together has different characteristics than a collection that maintains a space between the objects.

his work that embraces multiplicity and invites the viewer to participate in the differentiation of each fragment of the series. Some bodies of work are effective in this manner as a collection, but can there be value in the separation of a series, or a collection that belongs together? Can the interstitial space itself act as a catalyst for contemplation to occur?

The interstitial space that binds two or more artifacts together forms the setting for meditation and contemplation. This is also the space in a matrix where new reactions form. It is with this space that one might be able to reflect on what one experienced prior, a time for one's memory to be activated. Otherwise, how does a display keep from being only information with out summoning the use of one's memory? If all items of a collection are displayed in one case where a person can easily browse the entire collection at a glance, this kind of perception is very different than the kind where a small amount of space occurs between each object. This separates the objects of a collection into a variation of events, and the amount of space traveled by a person controls an amount of time associated with the event. How can the space which separates events contribute to one's discovery and understanding?

By participating in the events, I am suggesting a kind of play to be carried out by the visitors. Hans-Georg Gadamer writes specifically on this matter in Truth and Method, and he says that "the experience of art and thus the question of the mode of being of the work of art that must be the object of our examination...the work of art has its true being in the fact that it becomes an experience that changes the person who experiences it." (Gadamer 102) Gadamer suggests that players are not the subjects of play. Instead, play reaches presentation through the players, and the work itself exists only in being played.

Earlier, I have critiqued the modern-day museum for space around objects assisting in neutralizing and distancing a visitor from the learning potential set up by the artifacts' arrangement. With the idea of discovery along with play and participation of the individual, I am suggesting some advantages to having the space. It is not only the space but also the setting of the space that leads to understanding the character of a space. The construction of architecture (both interior and exterior) makes up the setting of a place. By a construing of the construction present, it is possible to gain some further insight and awareness of the place, with a direct reflection of self and one's own

Space between objects is used not only to bind objects as a collection but also serves as a space for meditation and reflection.

A work of art exists by one's participation in play.

Play occurs by participants, and stagecraft is used to give character to each space where participants play.

thoughts at its fullest potential.

Making a setting, in this sense, is analogous to the stagecraft in which a particular act might occur. There is the stage or platform. There are props, and these props often determine the nature of the act to be performed. The props sometimes serve as cues to the performers during various parts of an act. There are situations that confront the actor, and one's discovery of the conditions of the situation is vital to the performance of the narrative. Does the stagecraft work to become a constructed frame and context around the objects? Does the frame work to extract it from its context and focus the conditions of the event? Walter Benjamin in Illuminations says, "This discovery (alienation) of conditions takes place through the interruption of happenings." (Benjamin 150) Can the objects placed in a museum become as Manfredo Tafuri says, "liberated from traditional bonds, set free for new interpretations, liberated as problematic images stimulating us to wonder about their meaning"? (Frascati 75)

An example of this kind of interruption can be seen in Modeste Musorgsky's "Pictures at an Exhibition". "Pictures at an Exhibition" is a collection of short piano pieces, that Musorgsky composed as a 'relaxation' from his work on operas. In this composition, he composed a series dedicated to his friend, architect Victor Hartman. Musorgsky attended a memorial dedicated to his dear friend Victor Hartman where many of Hartman's drawings were displayed in various situations. Many of the drawings show nothing typical of an architect. "They are lively, elegant sketches of a genre-painter, the majority depicting scenes, characters and figures out of everyday life captured in the middle of everything going on around them." (Russ 16) Musorgsky was drawn into many of the details of the works, and he became inspired to compose Pictures.

The structure of the musical score is like that of an art exhibition. The style of the composer can be seen in the structure of the musical score. In some sense, "Pictures at an Exhibition" is a cyclic composition because of the returns and transformations of the Promenade theme. (Russ 33) The promenade theme recurs in different psychological situations. As these pieces progress the Promenades get fewer, and after Promenade 5, become part of the pictures. Thus, by one's recognition the Promenade theme, which represents Musorgsky himself, demonstrates that by the end Musorgsky has been drawn into

The stagecraft makes situations and focuses events in for objects to become liberated from any authoritative meanings.

Musorgsky composes Pictures at an exhibition dedicated to his architect friend Victor Hartman

The viewer is brought inside.

the pictures and is no longer viewing them from outside. In the last part of the score, there are traces of the promenade's full integration as part of the picture.

The situations or events present in the theme also symbolize and make reference to certain political affairs during that time that existed in the context of Russia. This context works to frame particular views that were shared especially by Musorgsky and Hartman. An example of this can be heard in the sixth situation of Pictures called "Samual Goldenberg and Schmuyle". During the 19th century Poland was under Russian control, which created an atmosphere of mistrust and hatred existed between the Orthodox Russians and the Catholic and Jewish Poles, Poles often treated as figures of fun. (Russ 43)

In the portrait drawn by Hartman and exhibited, the rich Jew wears a comfortable fur skullcap, the symbol of his religion. The poor Jew only has a trilby, placed on top of his worldly possessions. One stares out with confidence and determination as if posing; the other is captured in a attitude of hopelessness and dejection. Musorgsky is able through his music to mimic this character. For example, Musorgsky has no central character, but he builds the pictures in separate and distinct images recognizable by the audience especially during the time and place it was written. The plot of the piece directly involves Musorgsky with him eventually becoming part of the pictures. There is an implicit order contained by "Pictures at an Exhibition", and the order is open for interpretation by all participants in its performance. The events of the structure are presented by motifs of Musorgsky's theme. Musorgsky builds separate situations or events bound together by the interrupting promenade themes. This interruption helps to make the subject visible, where each becomes a reflection and sometimes variation of the theme.

It is in fact the focus on particular details of Hartman's drawings which draw in Musorgsky. The details become the props that inspire the situations in "Pictures at an Exhibition". By experiencing this piece of music, the structure becomes apparent over time, and the promenade serves as a interruption of sorts either mimicking the segment previously heard or as a prelude to the segment to come; This allows the listener to either reflect or anticipate the various segments. The promenade also serves as a motif, which varies throughout the theme, awaiting recognition from the audience. It is during the last piece that

The cyclic structure of the musical score is described by the situations separated by a promenade theme.

The interruption works as a space that engages one in transformation.

The spaces are bound together by a thematic design inherent by the variations of motifs and accents.

a counterpoint occurs where the promenade becomes part of the final piece in a harmonic blend of the two. The promenade acts as the accent with particles linked to them, and the modulation of these accents shape and evolve into its full thematic form. "Thematic connections can be traces in the design of this work especially in the web of its secondary voices. Only by comprehending this fact in all its complexity can a conception of the composer's full intentions be gained." (Reti 43)

The situation is an event that exists in a specific time and space. Usually, several events make a situation. Situations focus events. I am in a situation when I walk into a place or when I walk through one or when my walk suggests the passage of time. Actions happen in space. In turn, they define that very space. As actions and movements occur, they set their own spatial limits. For this reason, they not only happen in space, but also are enclosed by the given space. The space takes on shape as the action unfolds. The props, which surround the visitor, become catalysts for one to acquire knowledge; for one to actively and simultaneously engage one's body and mind upon the situation. Frascari notes in Monsters of Architecture, "Architecture can be understood as a built representation of the changes in the constructed context, an environment of signs. It is a use of the irrational for relocation architecture within the theme: making visible the invisible. It works with a plurality of meanings that are the results of the physical and the mental weaving of heterogeneous substances in the constructed environment. Such meanings amount to a physical construction of knowledge." (Frascari 90)

In conclusion of this section, it is critical to point out the importance of a visitor to the museum to become the subject of the museum instead of the objects on display as the sole subject. It is possible that one might gain knowledge by a more relaxed approach to the institution instead of becoming a neutralized by the artifacts and the manner in which they are approached. One might gain this relaxed approach by a method of play. Perhaps in this state of mind, one might become engaged in the mode of being of the work of art or artifact through one's own self representation and transformation. The critique of the modern-day museum originates from these objectives, and points out various obstacles that prevent a more educational experience from the institution of learning that we call the museum.

The situations often refer to certain political affairs, and this context helps the character of the situation.

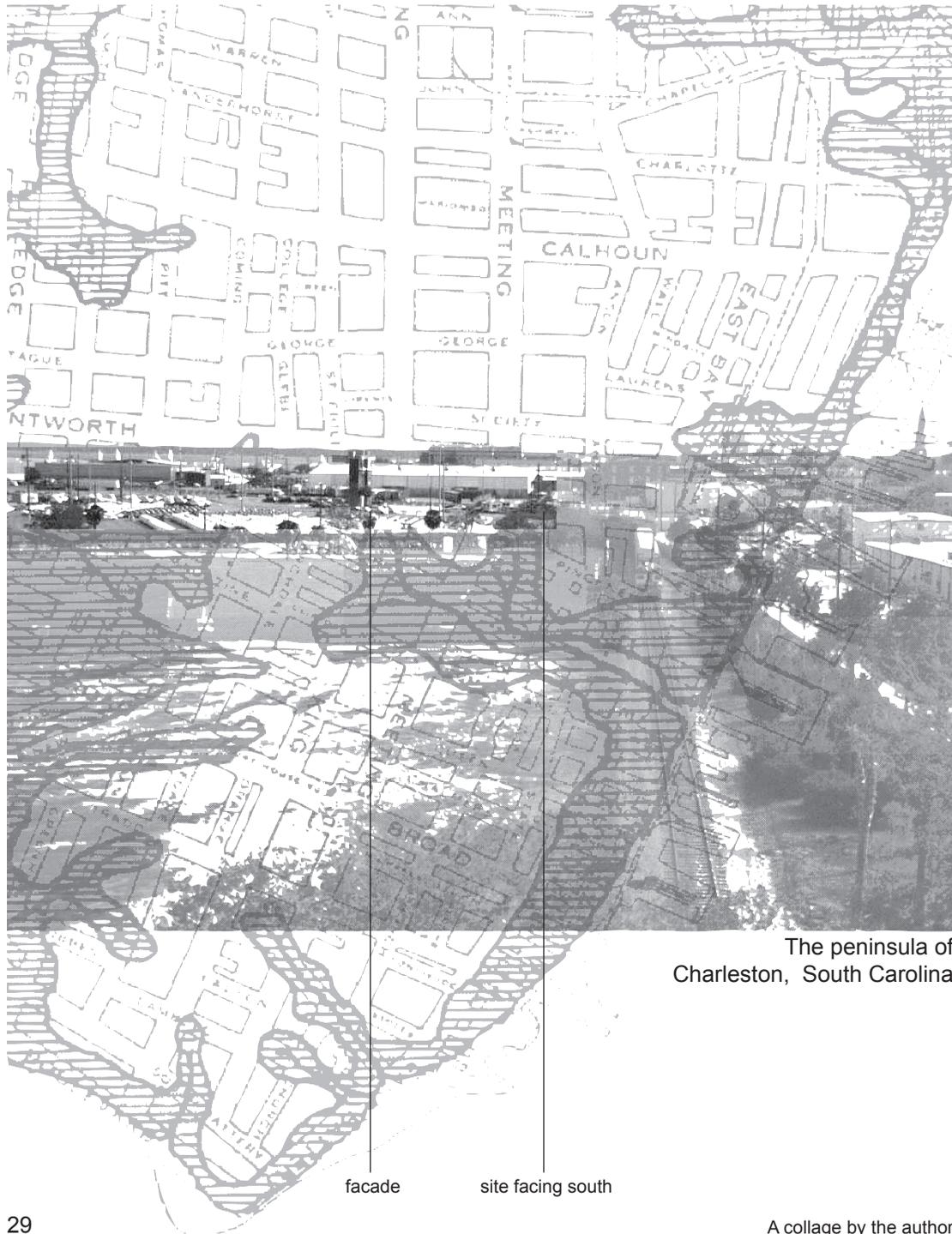
The visitor as subject has the potential to gain more knowledge.

The thesis, as stated in the previous four essays, will be demonstrated through the following design project. The project's objective is to design a museum unlike that of the modern day museum where one is guided through the spaces and unlike a museum where the subject of the museum becomes the object through surveillance.

The site of the museum is in Charleston, S.C. on the peninsula's eastern front river. The museum complex is comprised of many fragments that make up the whole experience. Each part of the building houses a different artifact or series of artifacts not necessarily related to the other artifacts contained. This disjuncture between the artifacts will leave the connectivity up to the reader.

The artifacts include the existing facade of the Bennett Rice Mill, a historic fragment of architecture that remains standing currently on the site. Another artifact is the Boehm flute collection. This is a series of flutes that have been gathered to show the evolution and development of the instrument. Lastly, there is the Hunley Confederate submarine that was exhumed from the nearby ocean floor and restored.

Each artifact is placed in one of the buildings on the site, and the visitor is free to explore the labyrinth-like atmosphere without direction from a curator. The architecture becomes the matrix, a collection of heterogeneous objects within the homogenous body. The architecture of the place is designed to promote self cultivation and a learning through memory and thinking. In an effort to let the artifacts independently inspire the visitor, there are not supplemental displays or placards of information that line the exhibits. There is no rational ordering of the objects; yet through the ordering that is performed by the visitor, the visitor may attain knowledge much like the concept of the original or mythological museum.

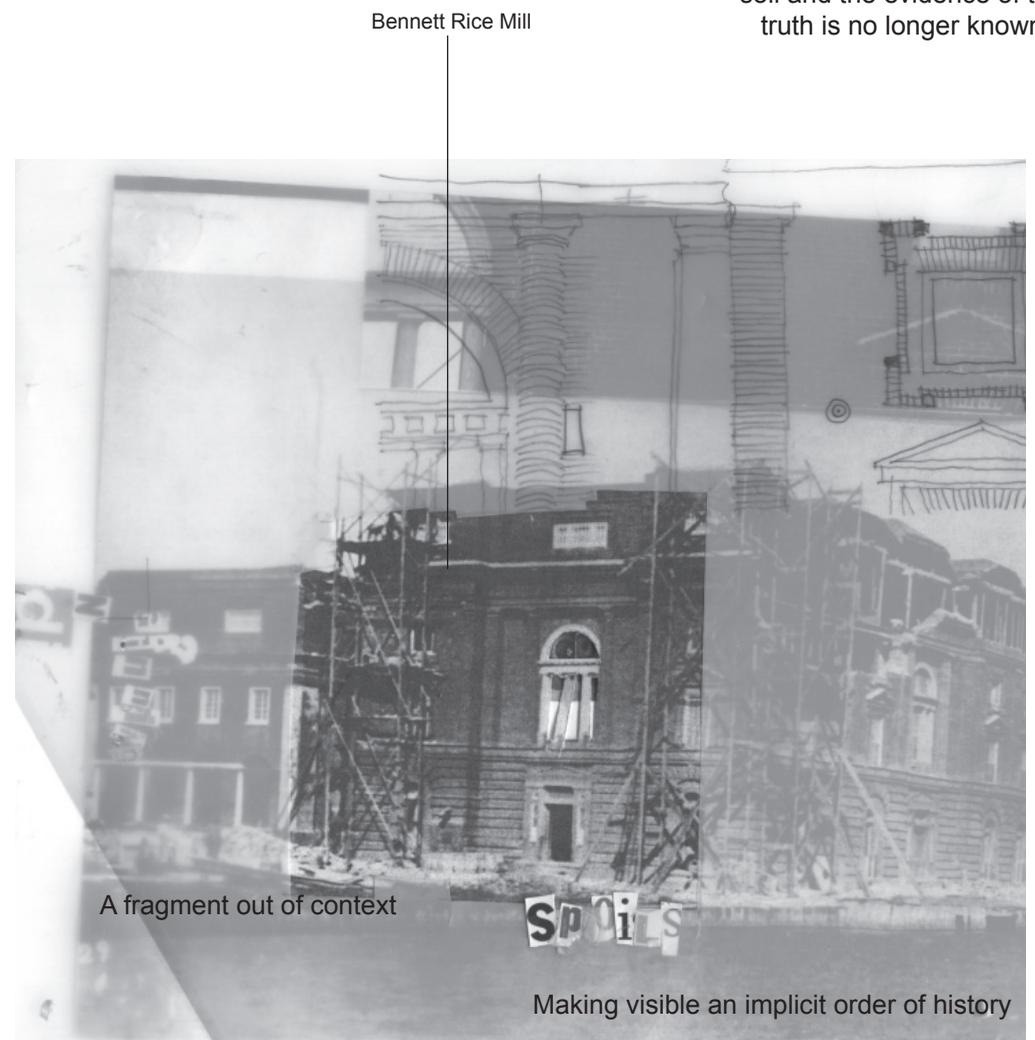


The peninsula of Charleston, South Carolina

facade site facing south

A collage by the author

A fragment of the Bennett Rice Mill will remain. An engaging experience of the fragment is more powerful than the experience of the photograph as part of an exhibit. The river that once flowed around the three sides of the mill is no longer evident at the current site. Now the land is filled with soil and the evidence of that truth is no longer known.



Bennett Rice Mill

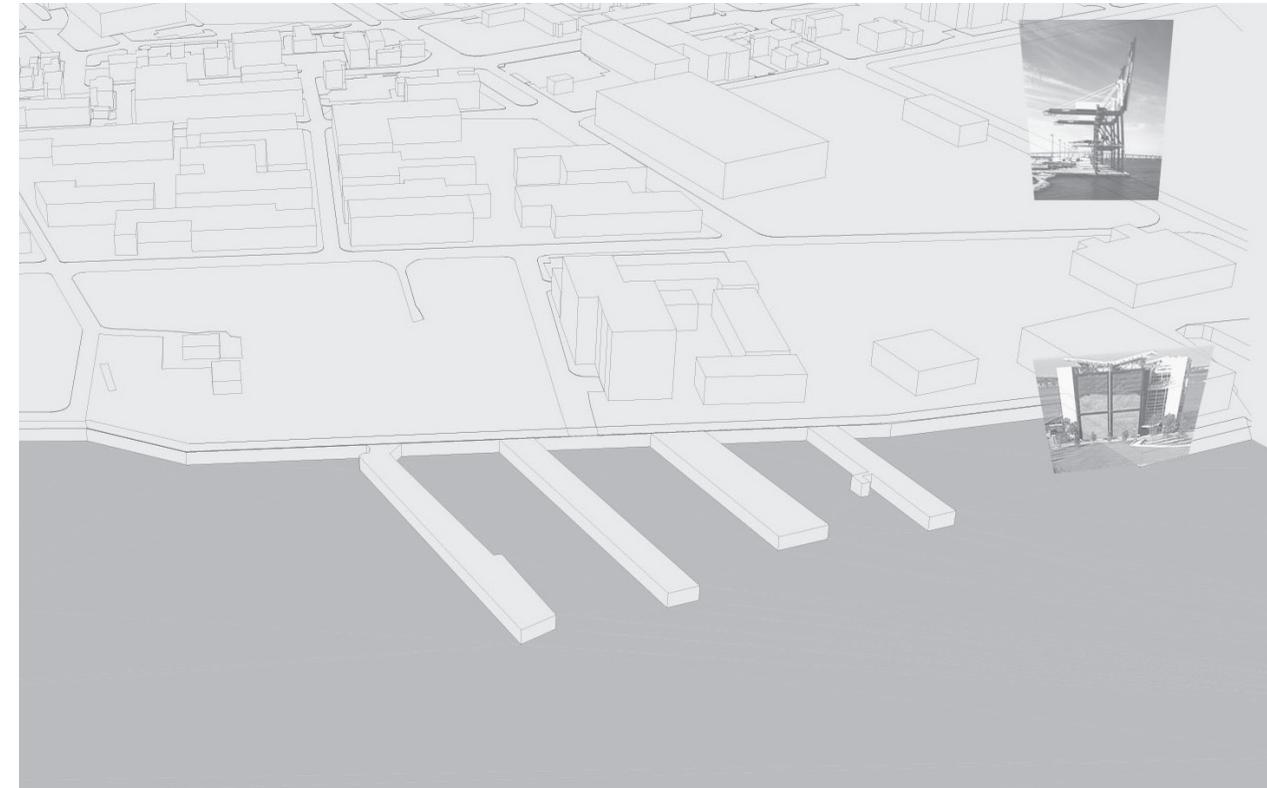
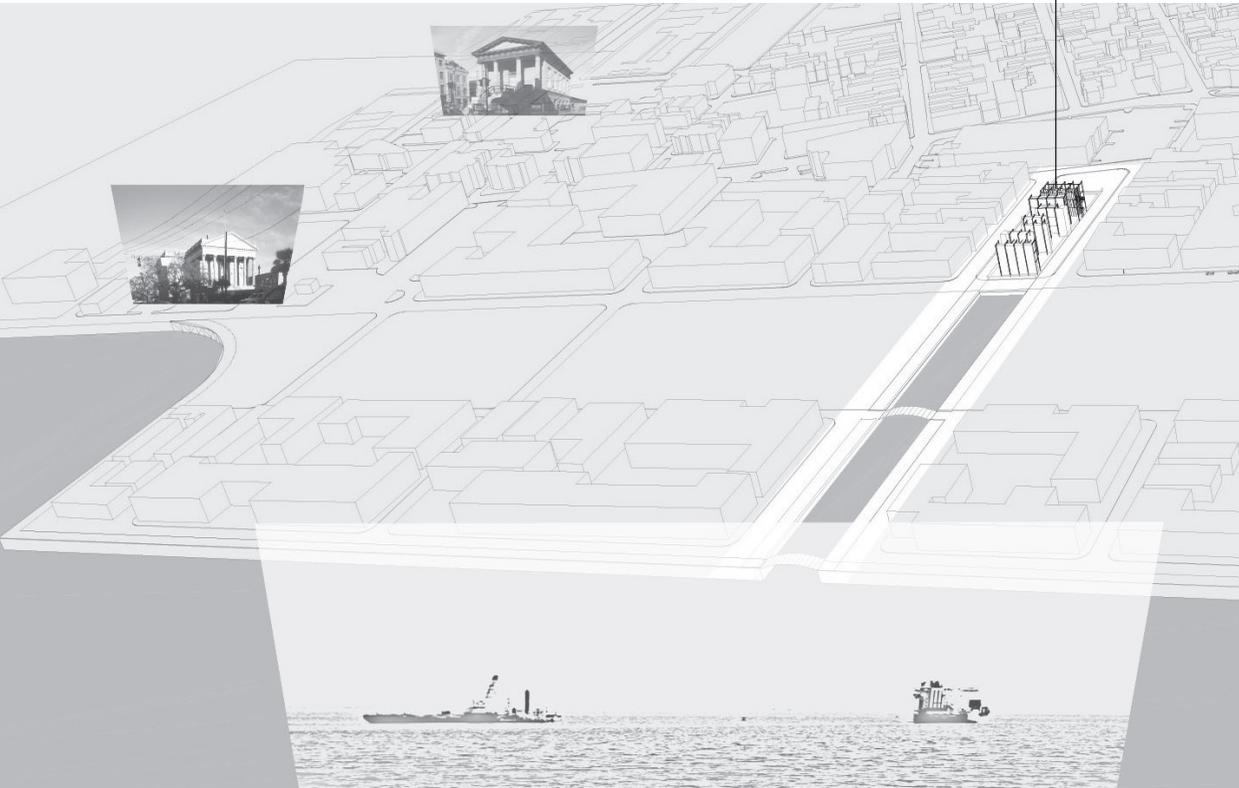
A fragment out of context

Making visible an implicit order of history

A collage by the author

The site is a container of activities. It gathers artifacts both old and new. The museum complex is anchored in place by one of the existing fragments, the Bennett Rice Mill facade.

Bennett Rice Mill



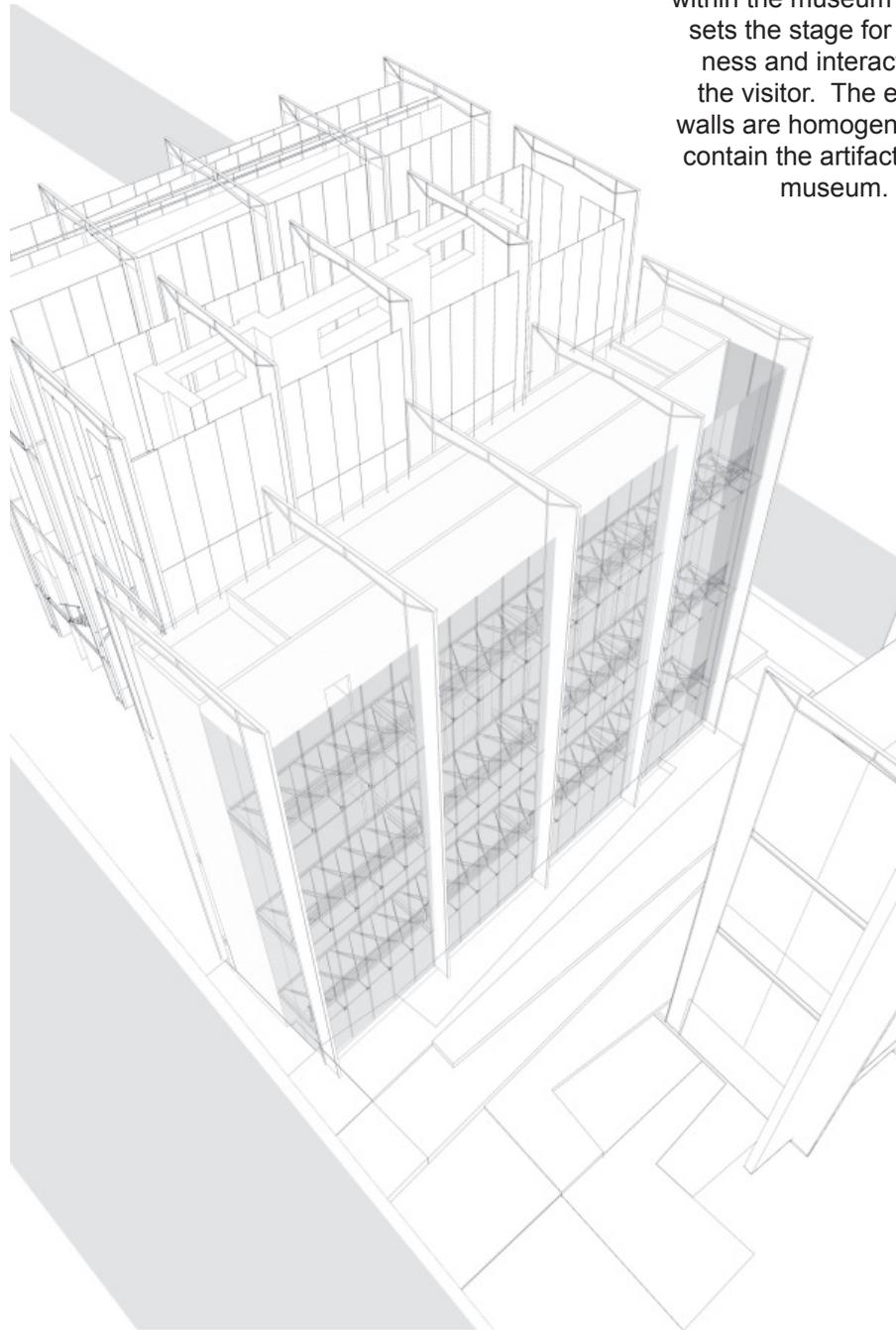


A matrix gathers heterogeneity. This collection of tiles is also an example of a museum that contains fragments of a larger whole. These fragments were once part of a history that can no longer be attained. Now it is through the play of the visitor that some other truth can be revealed.

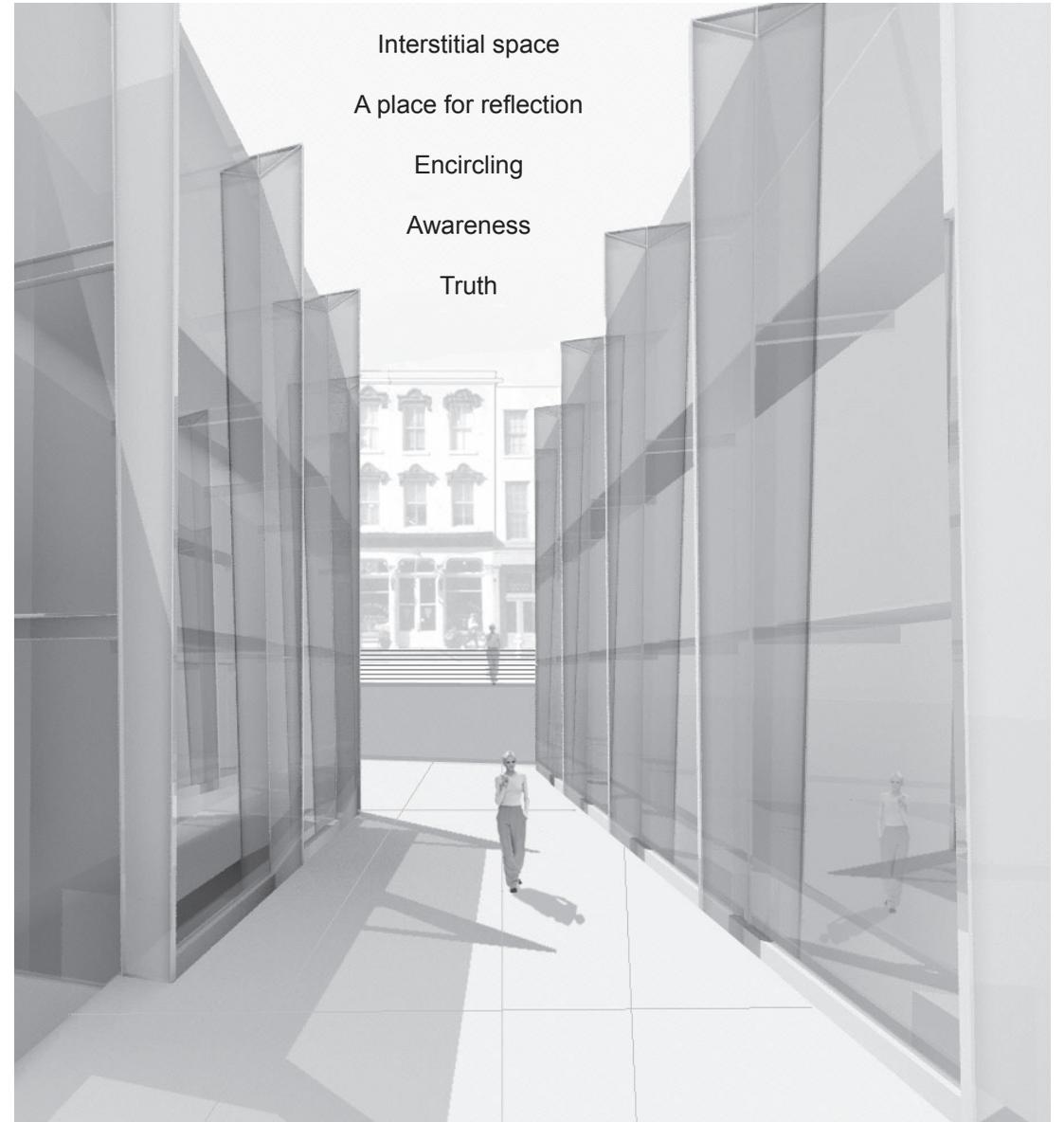
This form of play has influenced the overall form of the museum complex. The complex is comprised of many fragments of the whole; there are individual buildings that hold the individual artifacts.

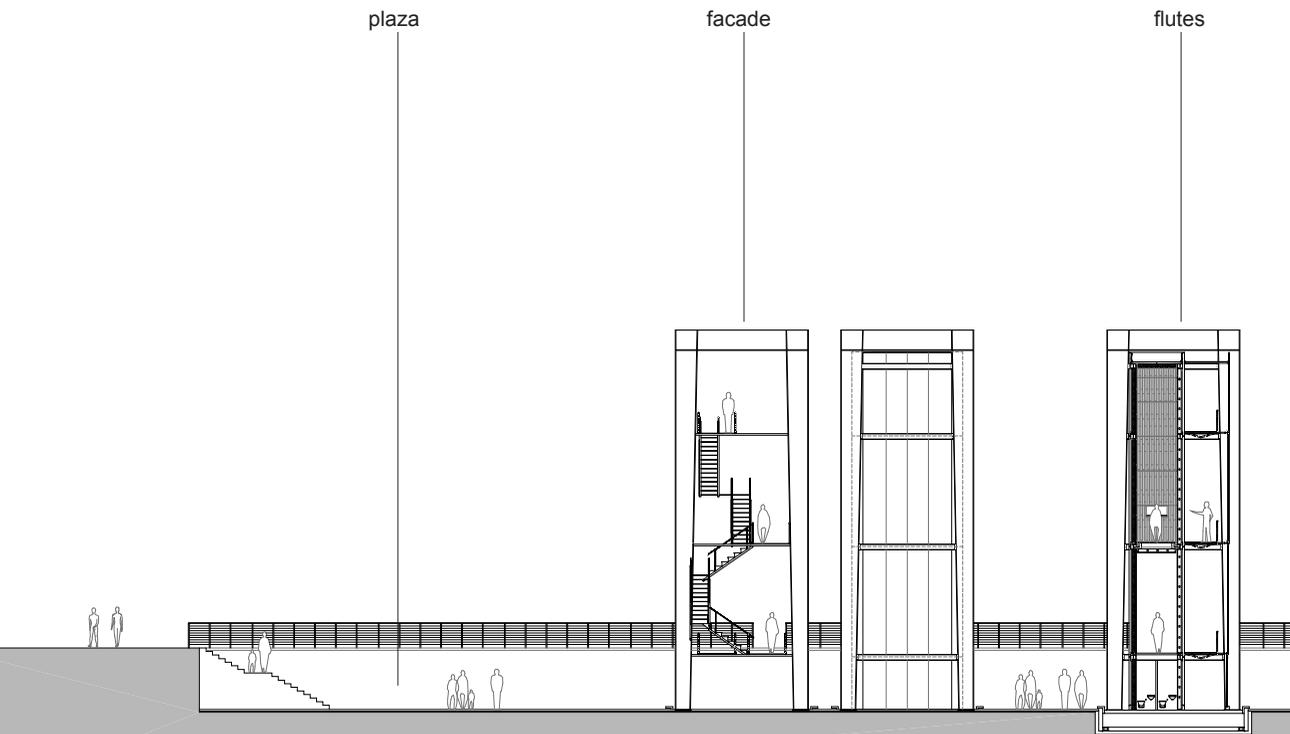
Bennett Rice Mill

A labyrinth of buildings within the museum complex sets the stage for awareness and interaction of the visitor. The exterior walls are homogenous and contain the artifacts of the museum.

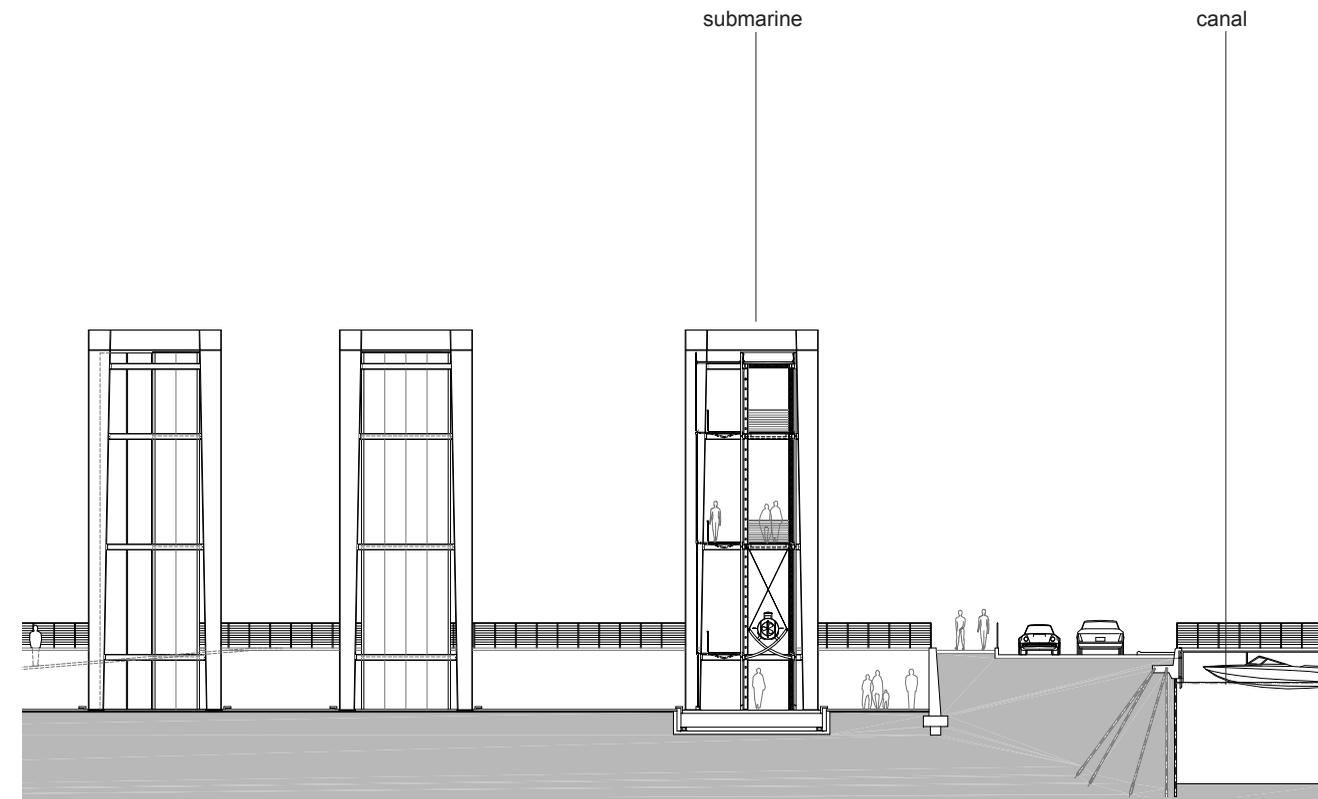


Interstitial space  
A place for reflection  
Encircling  
Awareness  
Truth



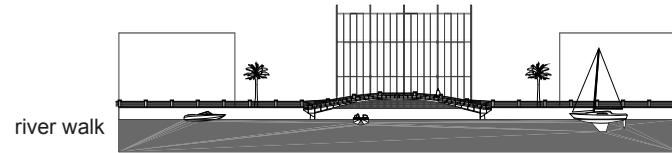


homogeneity is evident among the materials of the matrix; repetition of materials enforce the labyrinth

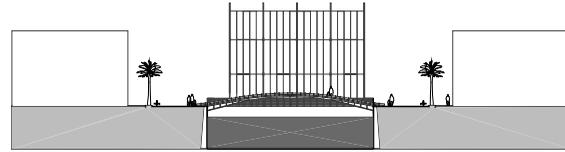


the visitor is not the object; the visitor encircles the object

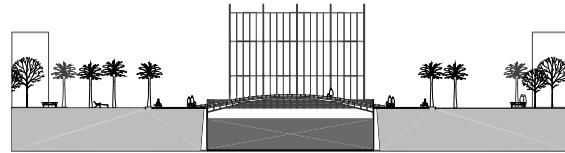
Site Section



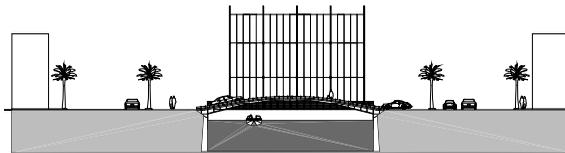
river walk



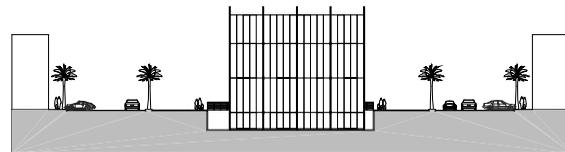
shops



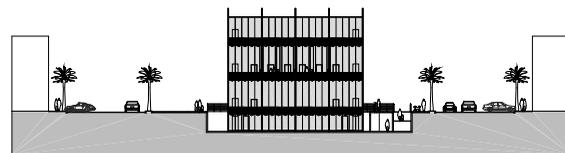
park



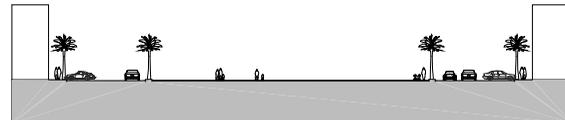
canal



museum plaza



museum plaza

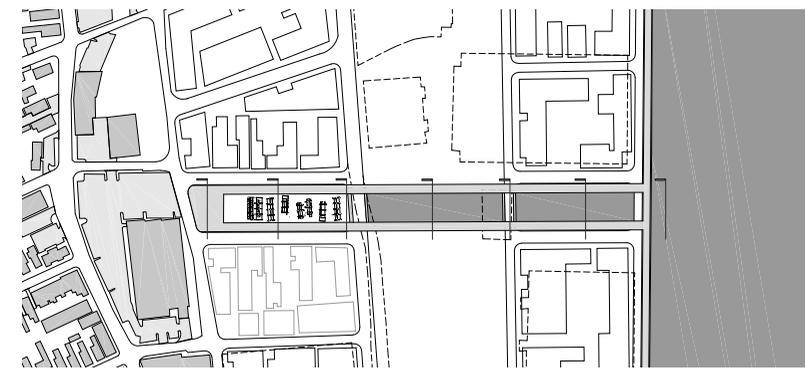
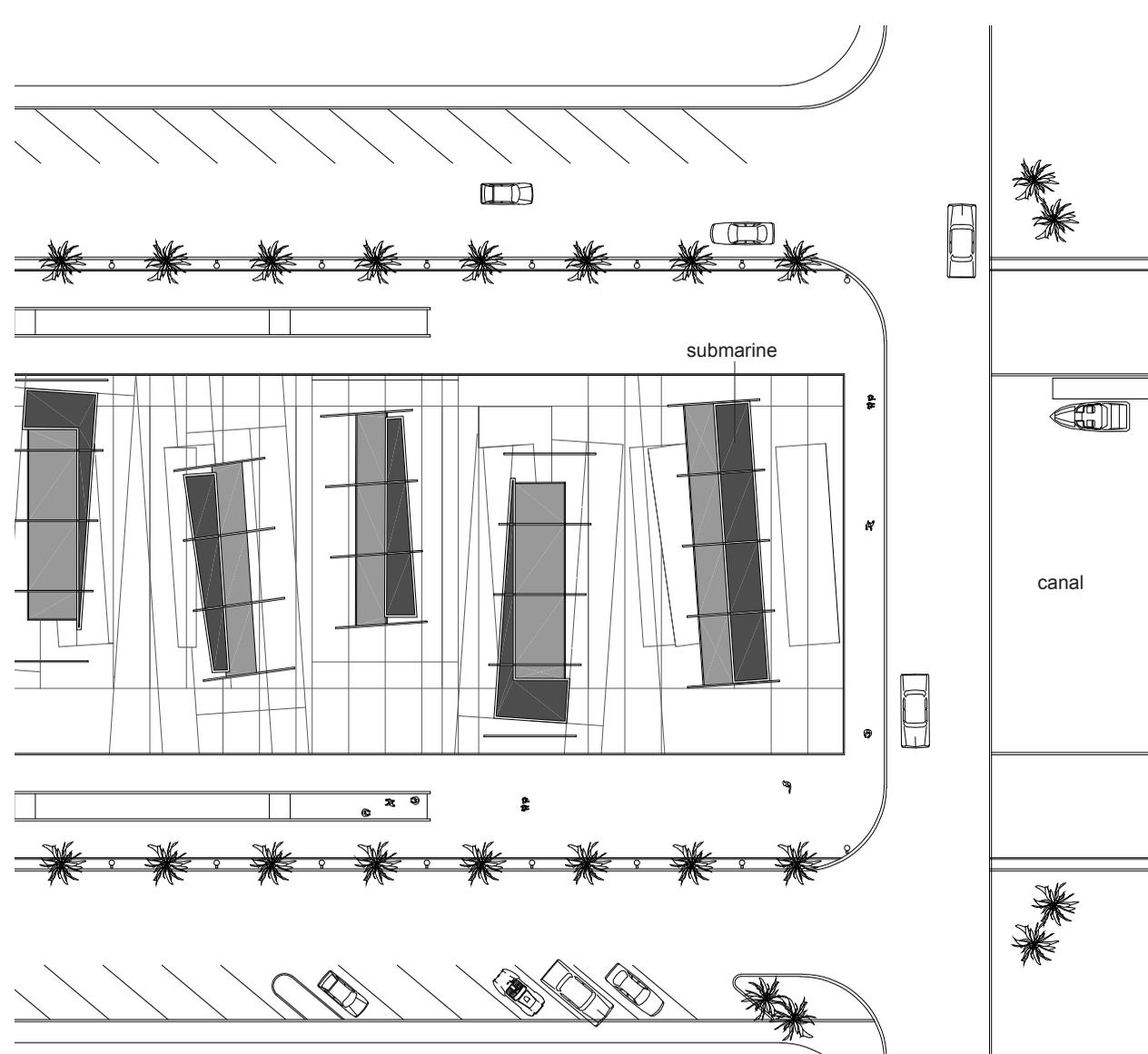
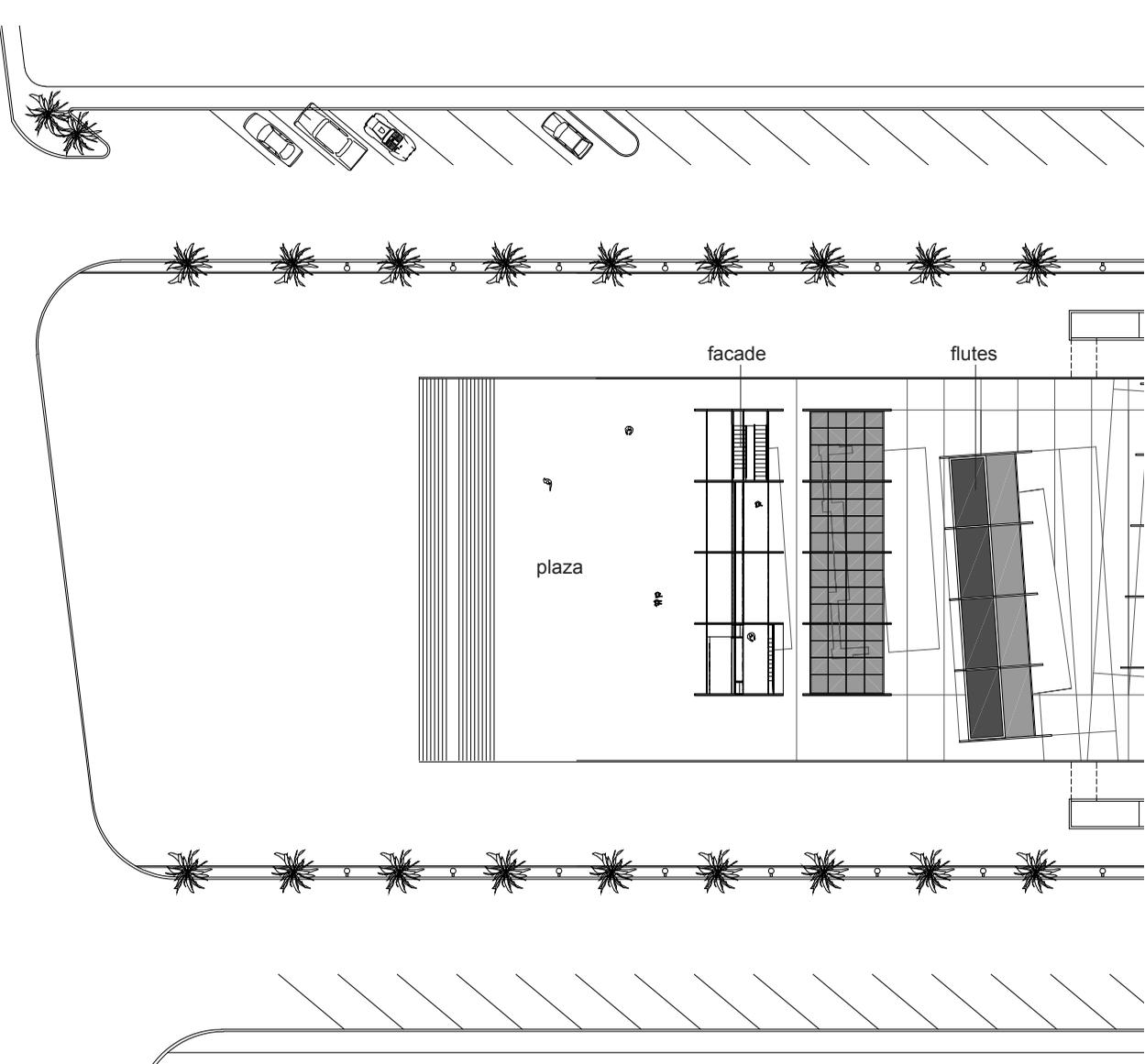


street level plaza

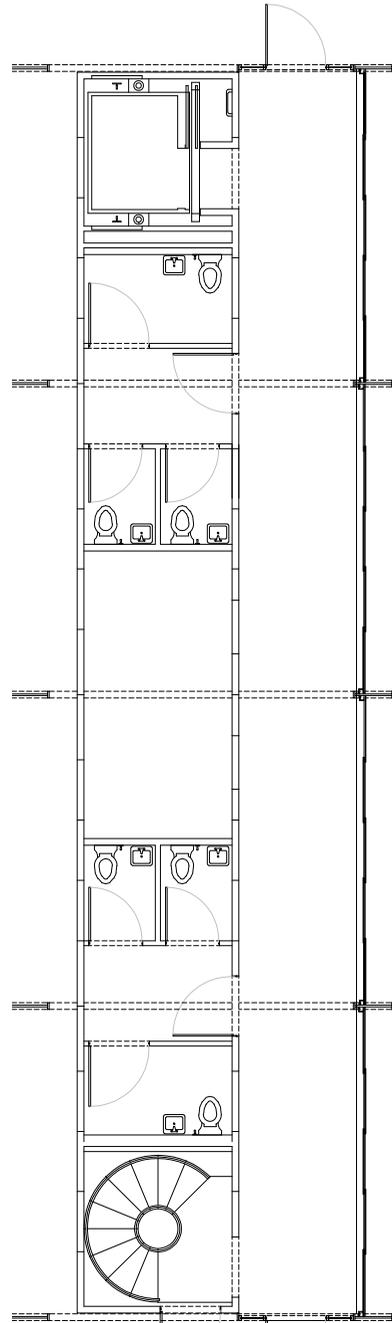


museum complex

Site Plan



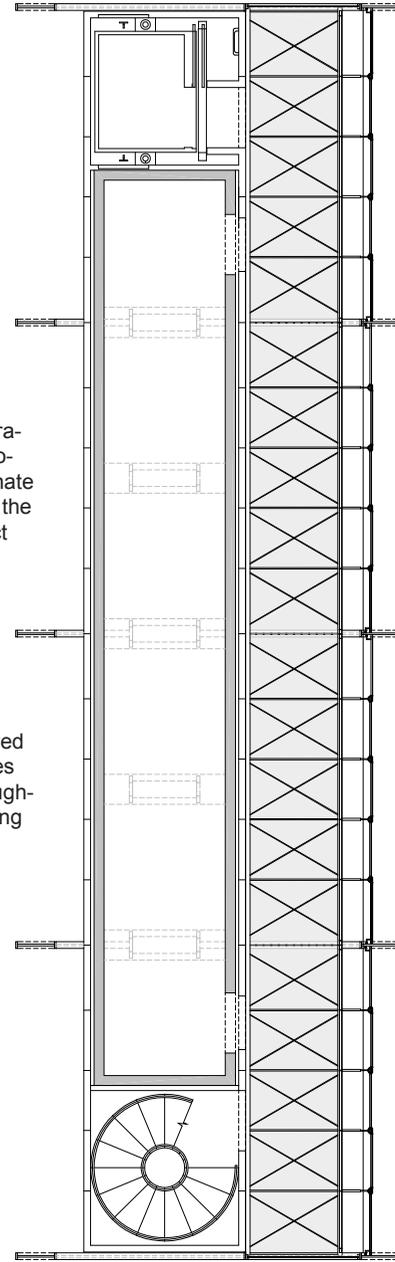
Enlarged Site Plan



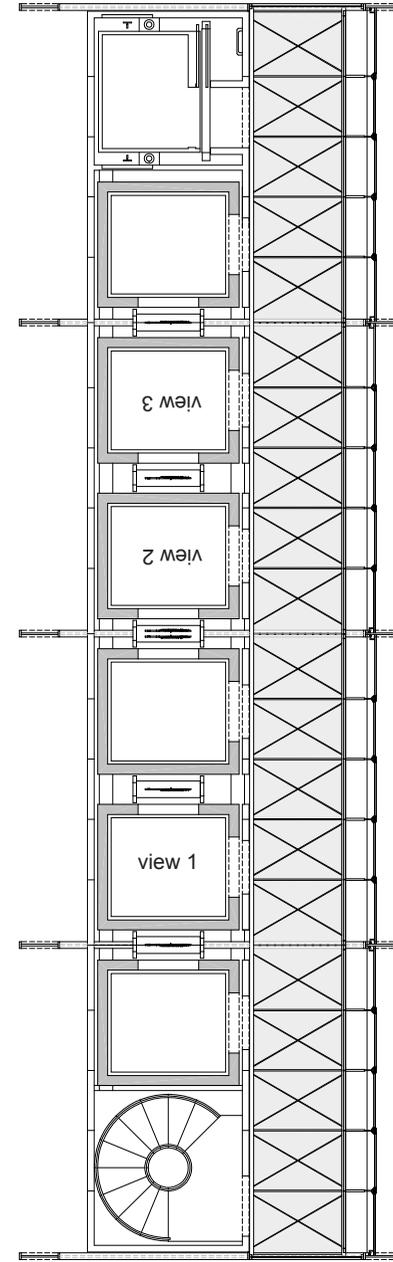
administration/ facilities  
ground floor

the demonstra-  
tion area pro-  
vides an alternate  
experience of the  
same object

a flute is played  
and the tones  
resonate through-  
out the building



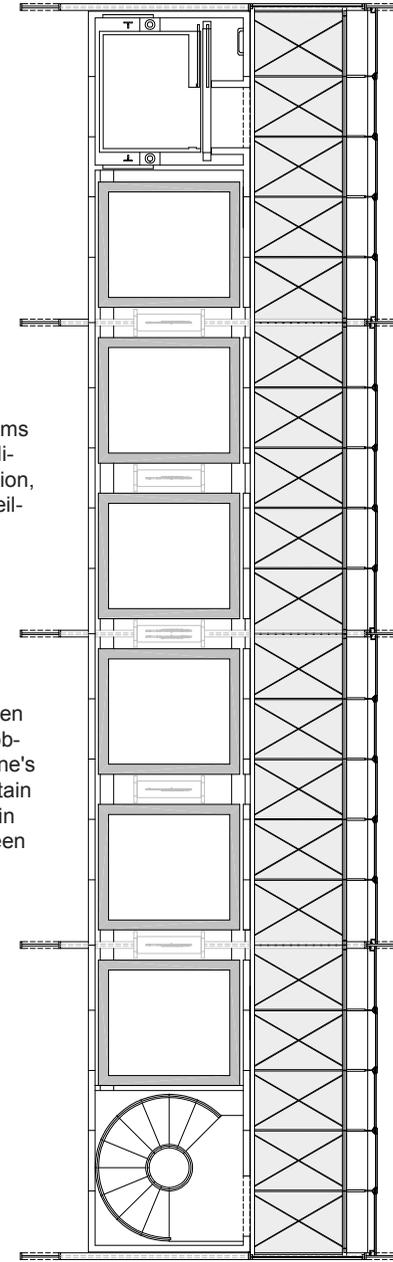
demonstration area  
first floor



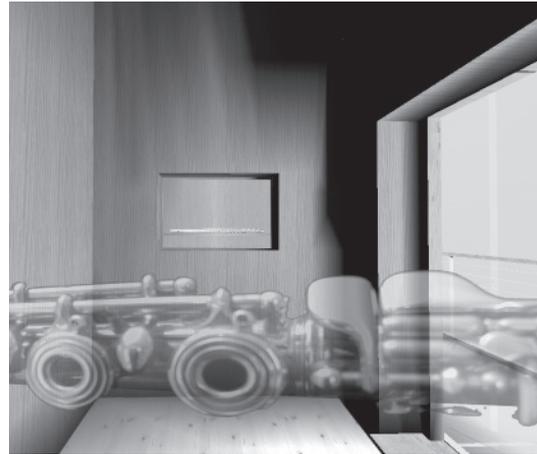
galleries  
second floor

individual rooms  
promote indi-  
vidual interaction,  
without surveil-  
lance

space between  
rooms and ob-  
jects invoke one's  
memory to retain  
differences in  
details between  
the series



galleries  
third floor



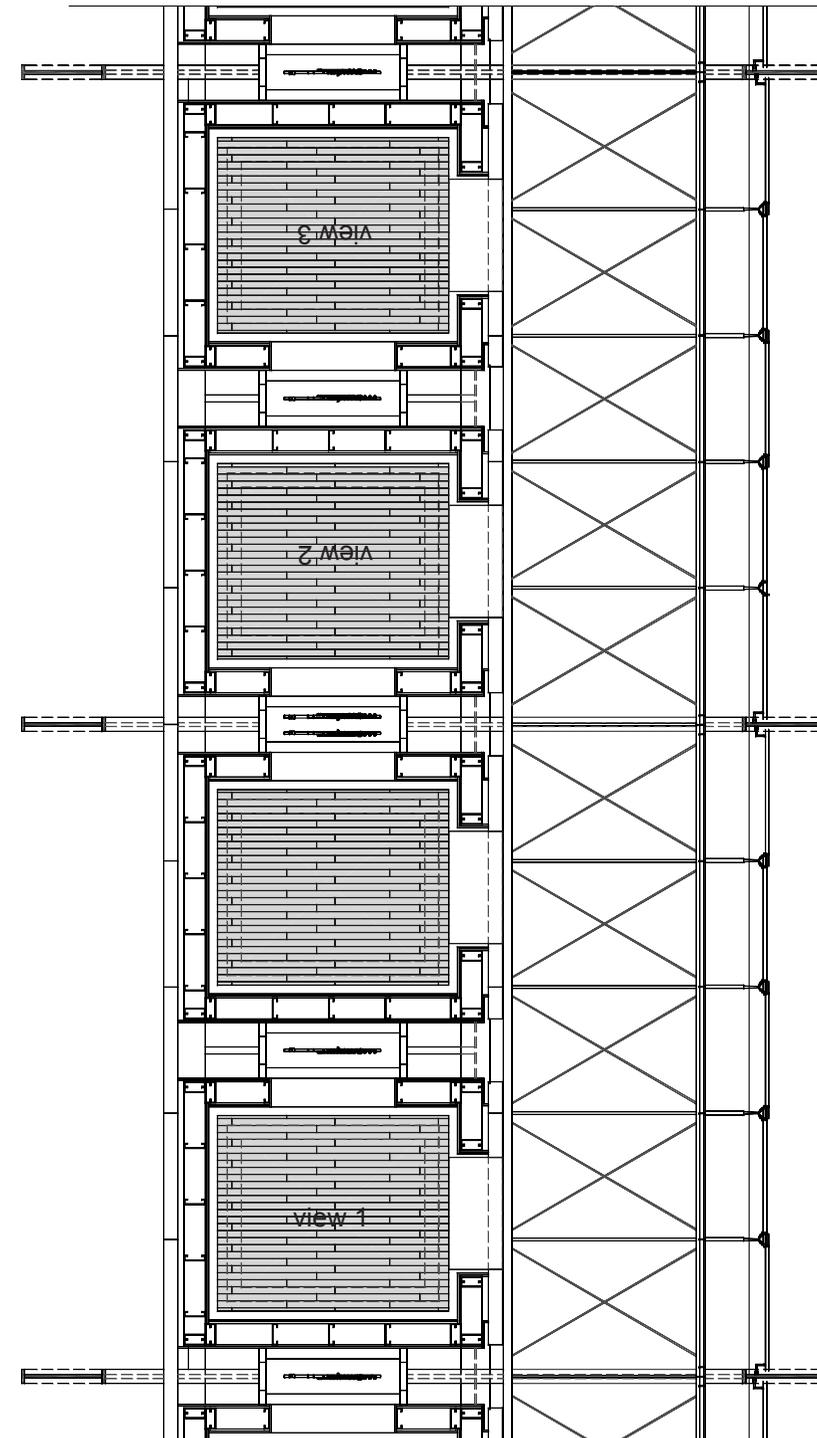
view 1



view 2



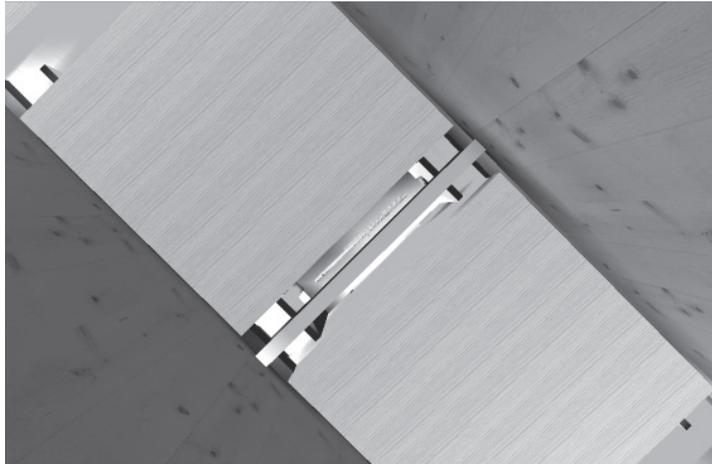
view 3



the circulation  
platforms provide  
a place for reflec-  
tion between the  
objects

Floor Plan

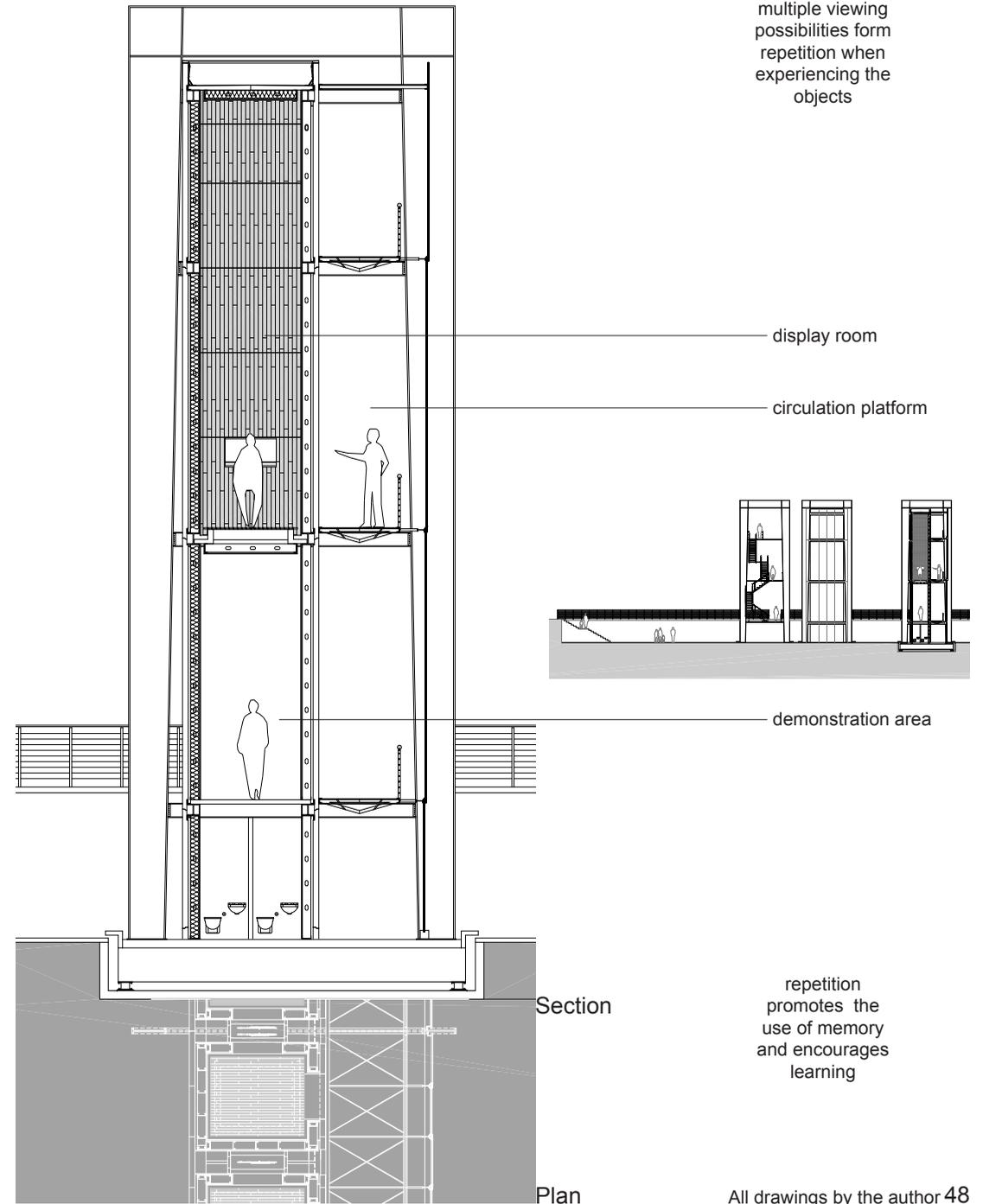
a view from the demonstration area below



a design motif of the viewing window from the platform promotes the theme of the flute collection in the architectural elements



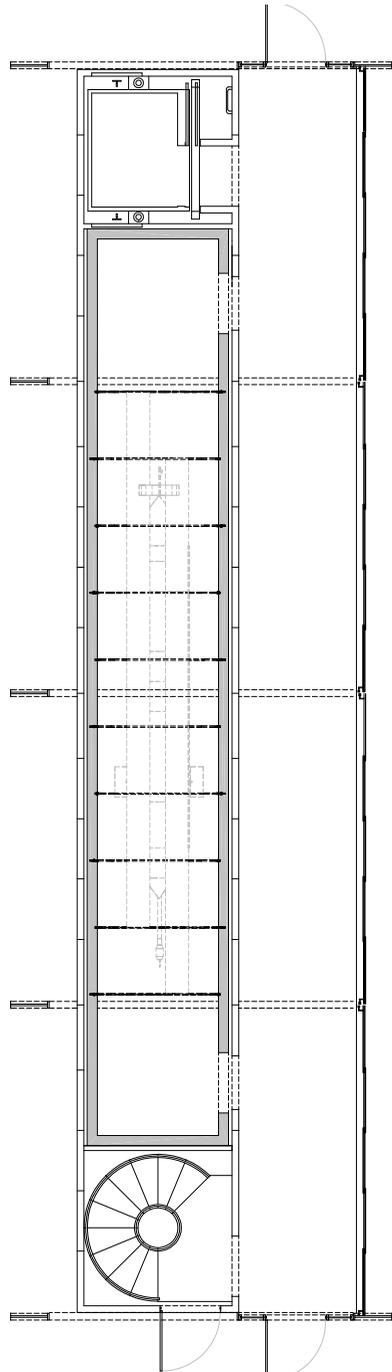
view from the circulation platform



the demonstration room



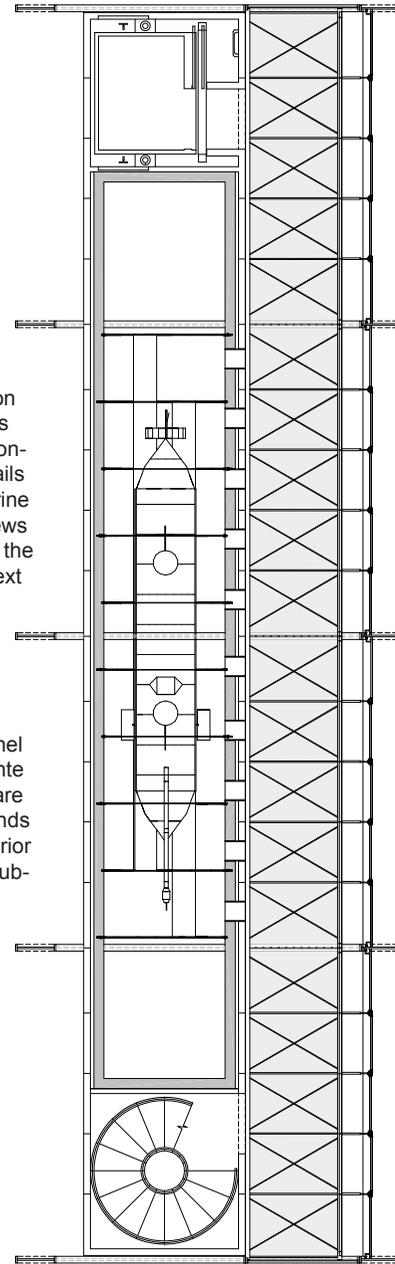
the circulation platform



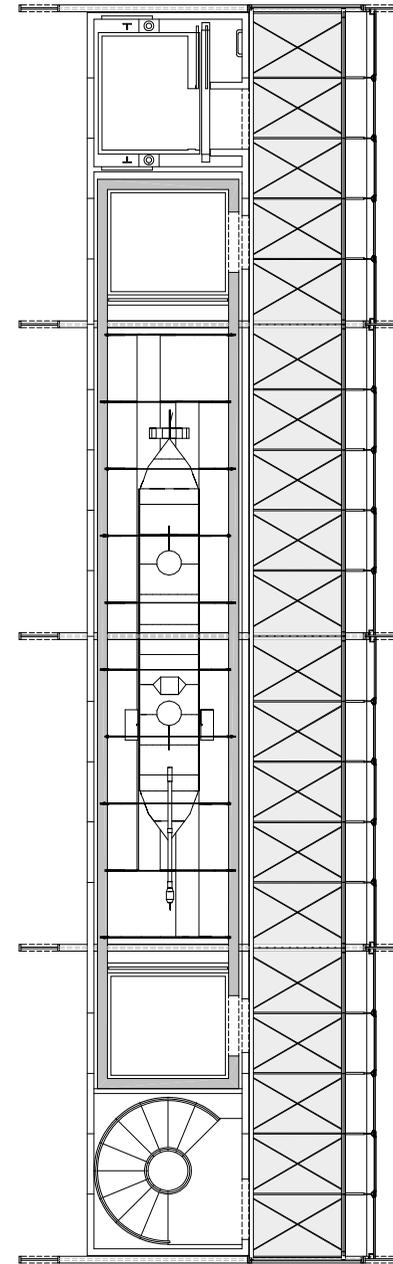
administration/ facilities  
ground floor

the circulation  
platform has  
portals that con-  
tain the details  
of the submarine  
in isolated views  
removed from the  
original context

the metal panel  
walls resonante  
sounds that are  
similar to sounds  
inside the interior  
of the metal sub-  
marine



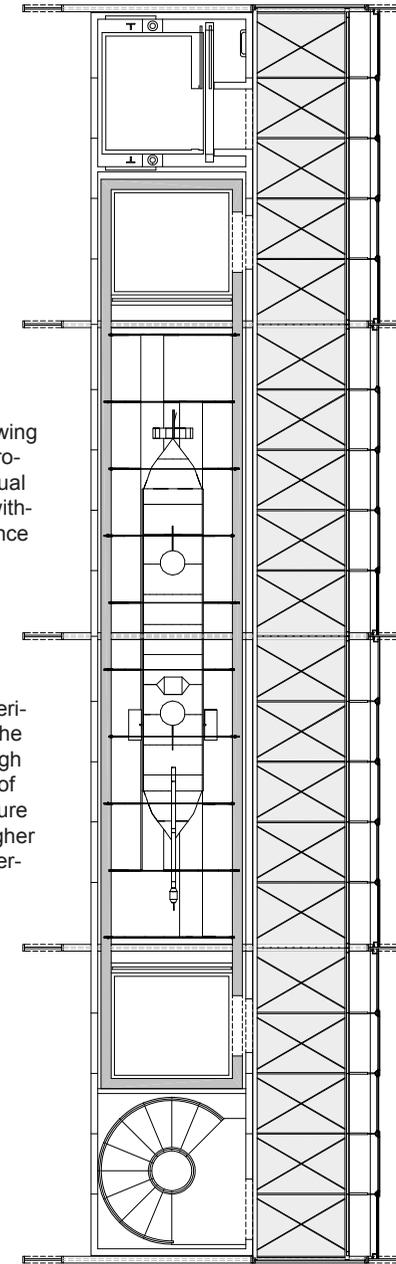
holding room of submarine  
first floor



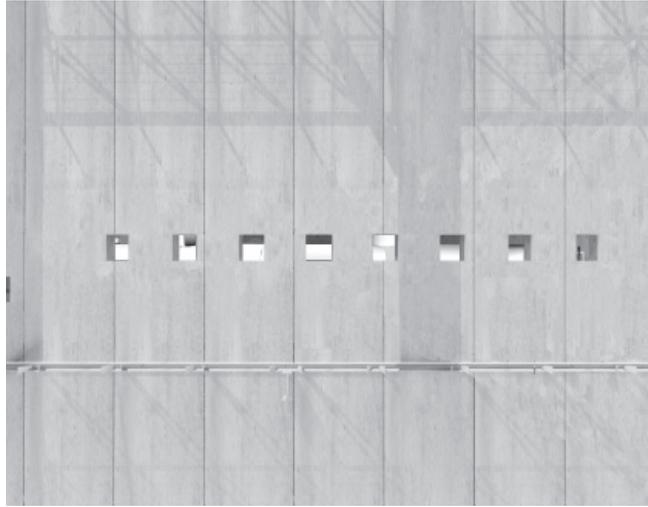
overlook platforms  
second floor

individual viewing  
platforms pro-  
mote individual  
interaction, with-  
out surveillance

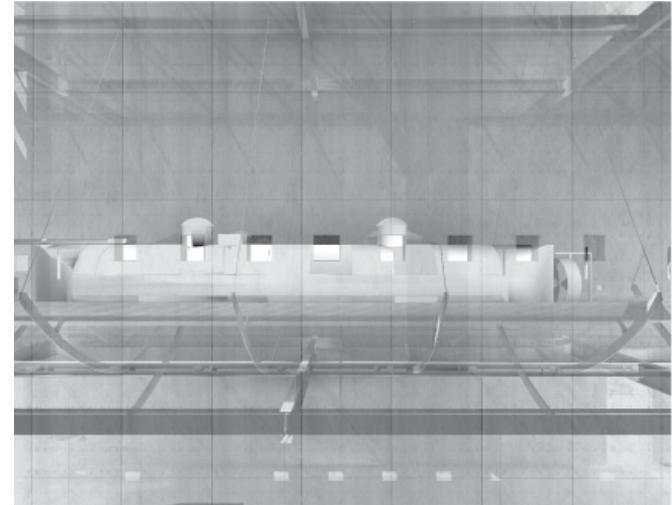
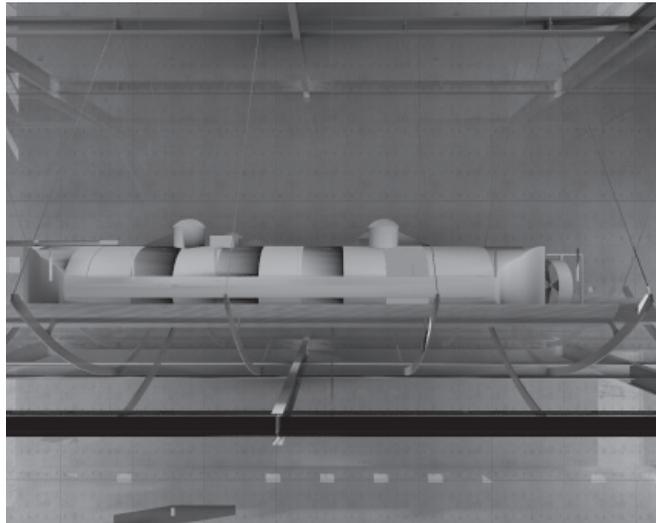
multiple experi-  
ences with the  
object through  
the design of  
the architecture  
promote a higher  
level of under-  
standing



overlook platforms  
third floor



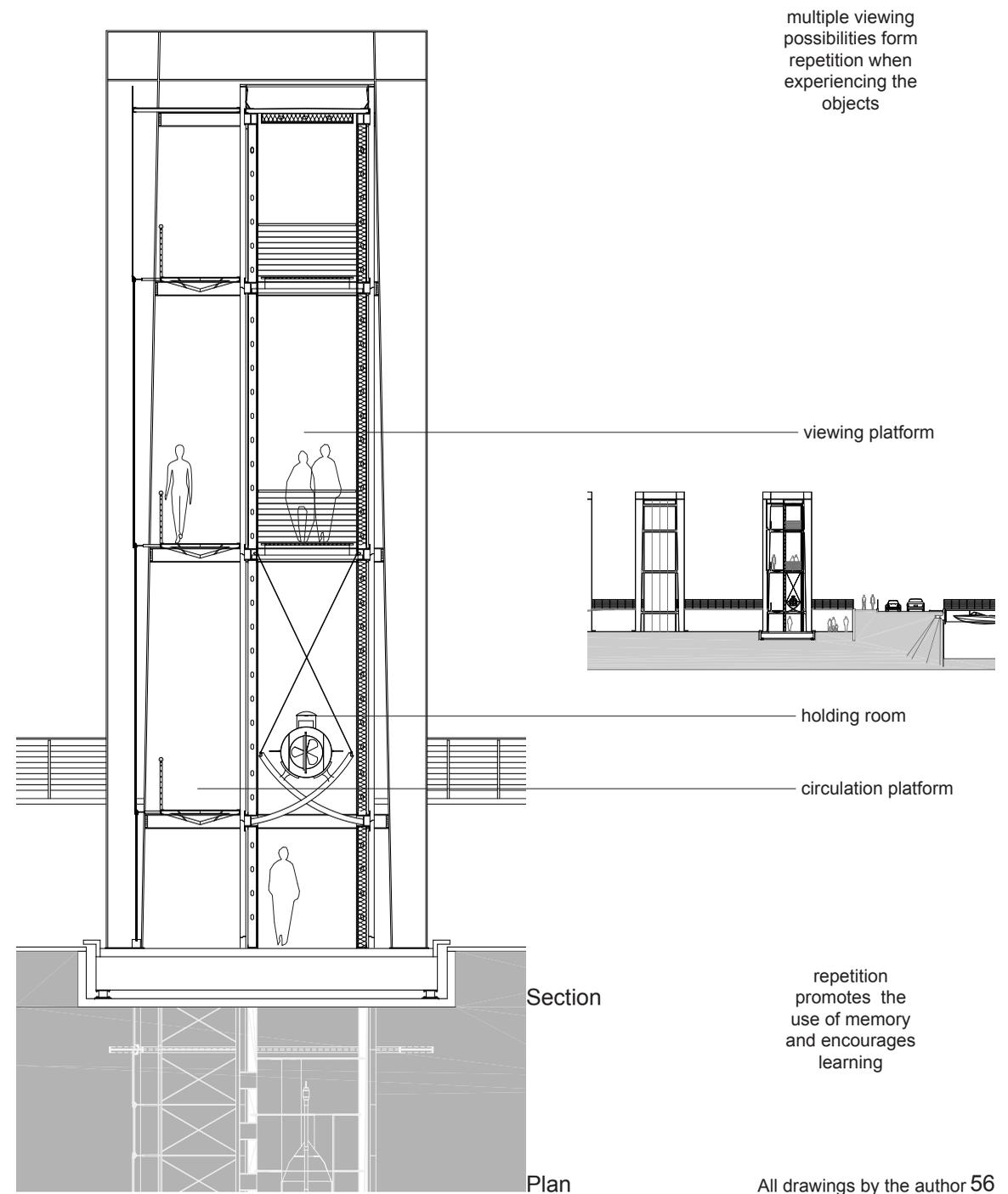
encircling the  
objects helps to  
make visible that  
which was previ-  
ously invisible





55 Image by the author

view from the ground level holding room



multiple viewing possibilities form repetition when experiencing the objects

viewing platform

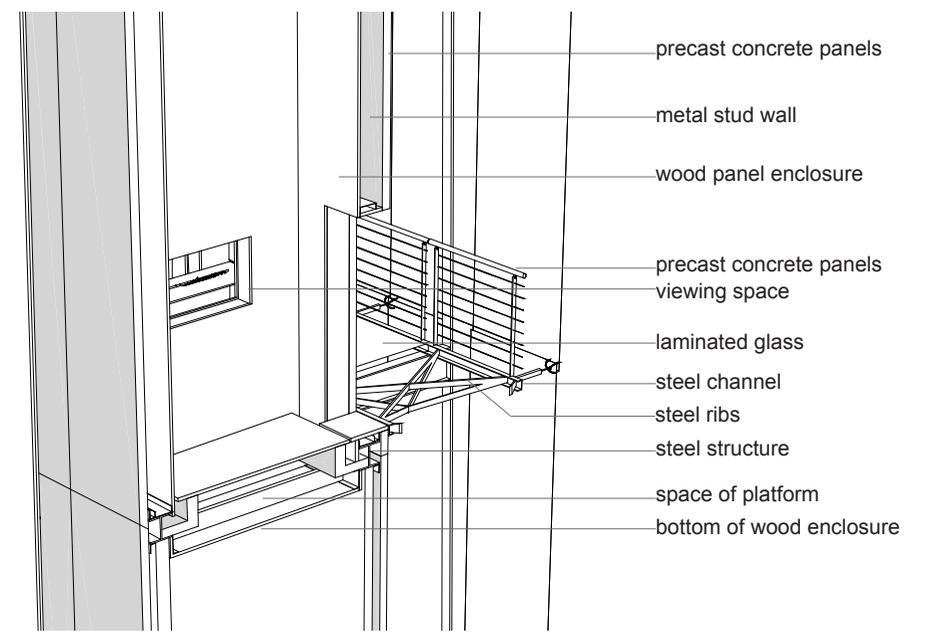
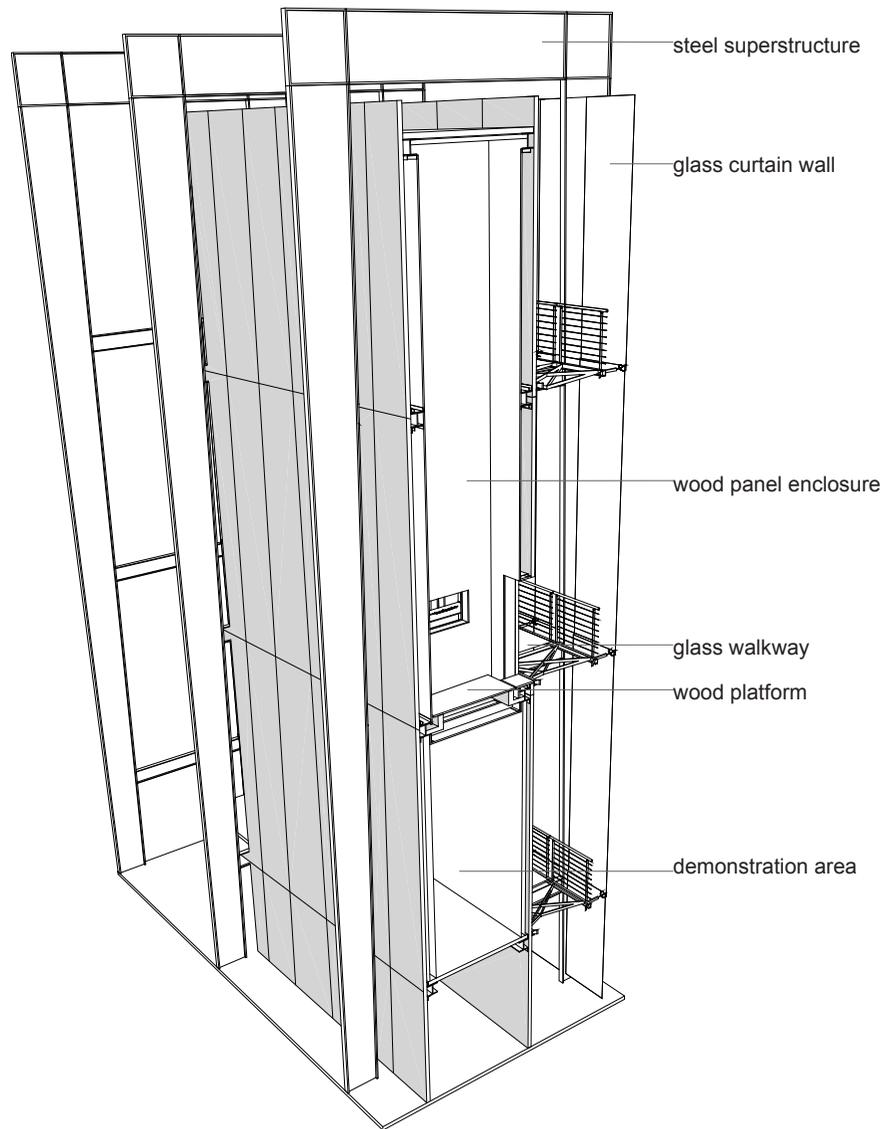
holding room

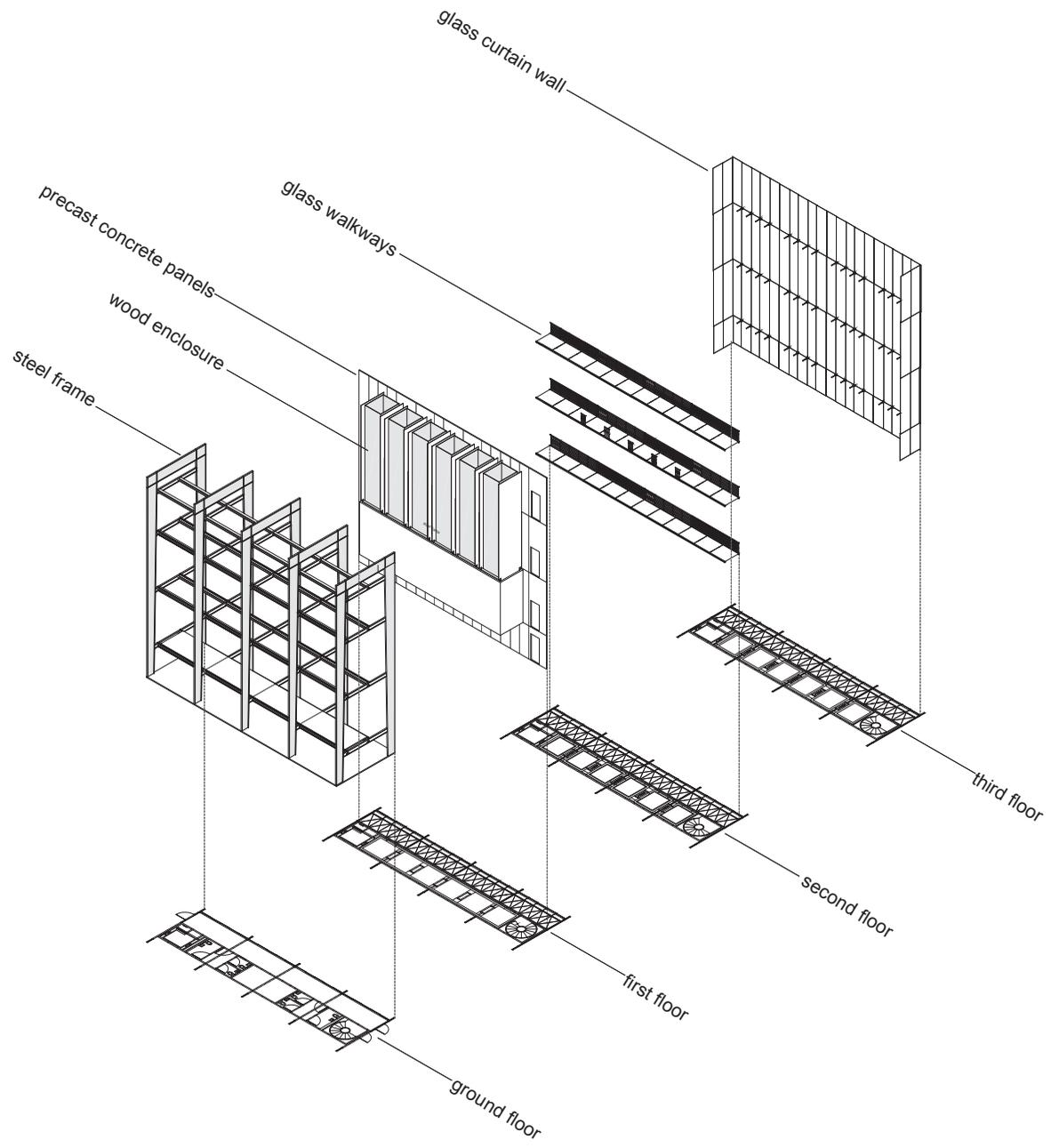
circulation platform

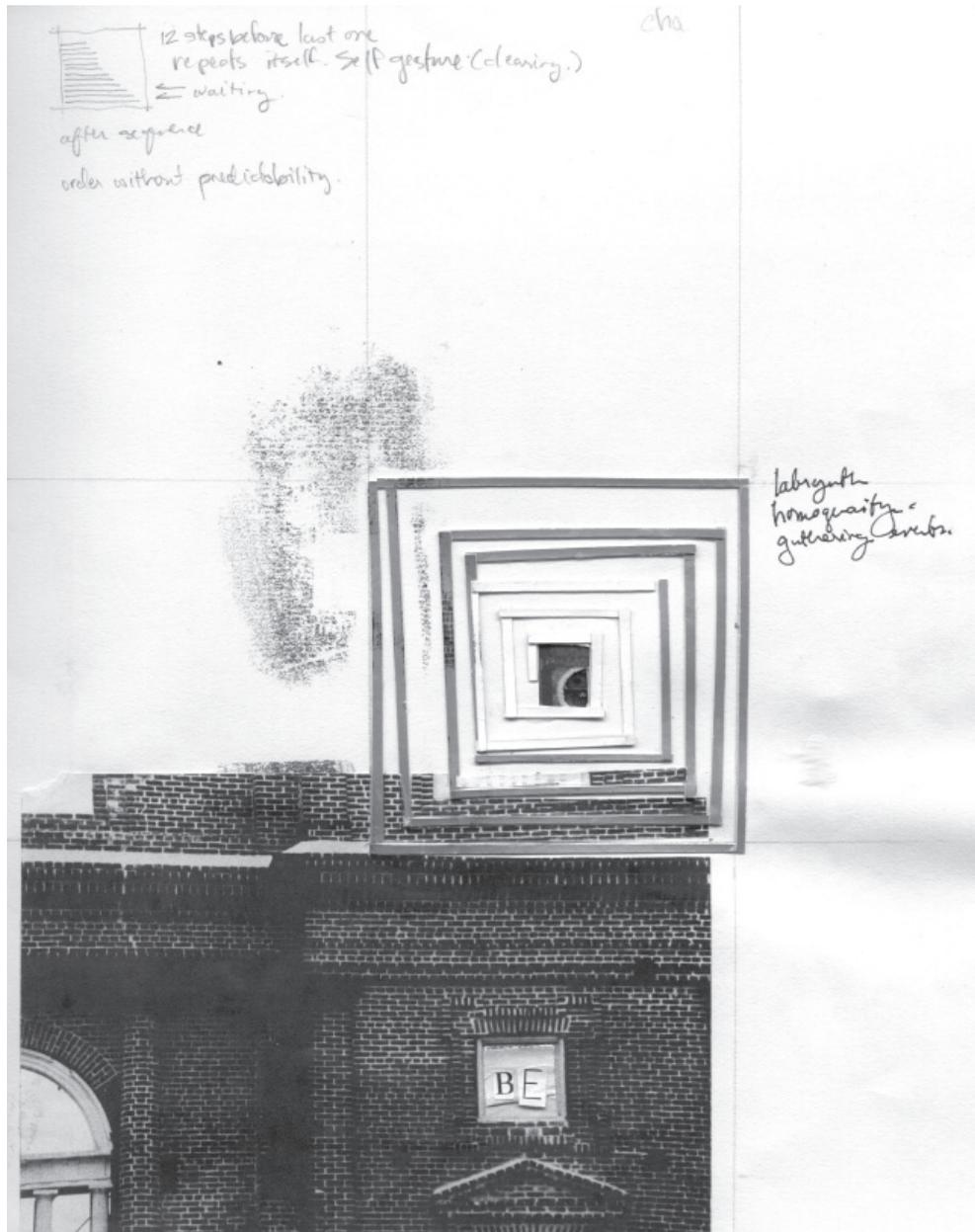
Section

Plan

repetition promotes the use of memory and encourages learning







Museums should be institutions that promote self cultivation through the individual's independent inspiration drawn from experience of and reflection on objects presented in a way that is open to interpretation, not as an authoritative lecture that deprives one the use of one's own mental faculties.

The architecture of this inspiring institution should create a space suitable for examination of the artifacts and an allowance of time for reflection on the significance of those objects.

One individual's insight and thought is as valid as any other's; often the authorities and experts contradict each other and themselves. By allowing each his own interpretation, the social world is opened to new ideas, theories, and modes of understanding

The human mind, through conceptualization, hierarchy of knowledge, and memory, allows man to interpret his world objectively and judge its values subjectively. By creating a place that permits the muses to act on individuals with minimal interference, we allow the visitors of the space the freedom of thought that is necessitated by their humanity.

Removing the placards from the objects, awakens the imagination and the memory. Each spectator must use his human gifts of mind to gain understanding; for it is only by self initiation that one learns of the world. With the passage from one exhibit to another, the cycle of learning encourages one to integrate what he has just experienced into his hierarchy of knowledge. As the experience is integrated into the hierarchy of knowledge, it advances one's understanding of his world and himself as he metaphorically ascends the cosmic mountain.v

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