

A New Museum for New Forms of Art

- Focused on “Museum without Walls”, and the relationship between art and architecture -

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Abstract To design and construct a museum of art involves the interest of artists, architects, curatorship, management, and local government. More than this direct relationship, museum obliges the public a mission of delivering genuine public experience through art and architecture. However, most of Modern and contemporary architecture has not delivered genuine public experience of integrated art and architecture. Conceptual message of art and perceptual architectural exhibition space has not been integrated easily. Picture frame canvas initiated this schism and institutionalized museum management hampered the creativity of artists. This schism was overcome through artists' questioning of museum culture and creative works that embrace work and its environment. In contemporary culture, installation art and media art necessitates a new museum format which needs not only exhibition, but laboratory and interface space with viewers. This paper will regroup the existing museum according to its use and strategy, and reinterpret progressive museums that fosters young artists, and more than this, will introduce successfully established museums for new forms of art, which are equipped with versatile exhibition spaces, innovative interface between works and viewers, and own laboratory that can produce works of art. These examples will envision a creative method of art and architecture production that can achieve genuine public experience.

Keywords : Public Experience, White Cube, Museum Without Walls, Museum as Medium of Art

1. INTRODUCTION

Art and architecture had the similar cultural impact in the Old Regime. However, in the age of enlightenment and secularization, art was dissociated from political and religious influence, and more and more became the object of aesthetic desire. Art was in the hands of high culture and dissociated from the everyday life. Architecture, more or less, followed the similar track, and at the same time, was disregarded as a mere background for the arts. With the Avantgarde modernist in the European continents, the redemption of total works of art and architecture began to take various approaches such as Russian constructivists, German workers' group, Dutch rationalists and so on.

Among many approaches through Modern architecture that combine art and architecture, the envisioning case for this research's topic is the Jose Luis Sert's Spanish Pavilion at Paris World Fair at 1937.

This paper will reinterpret the importance of museums in modern architecture in the viewpoint of the unity of art and



Figure 1. Spanish Pavillion , Paris World Fair, 1937
Column Totem (Upper Right, Lower Right)

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architecture and will propose a new form of museums that include current media art and installation art.

¹ see Joseph Rykwert, *The Judicious Eye*, (Chicago and London: The University of Chicago Press, 2008)

(1) PRODUCTIVE COMBINATION OF ART AND ARCHITECTURE - SPANISH PAVILION AT 1937

The Spanish Pavilion at Paris World Fair at 1937 incandescently fused architecture, painting and sculpture. It was one of the major attractions, although it was small compared to the large buildings of the Soviet Union and Germany. The pavilion was designed by Jose Luis Sert, years after the Spanish Civil War. The building is covered by photomontages that inform the effect of the war. The column-totem created by Alberto Sanchez Perez was placed next to the ramped entrance. Its inscription reads, "The Spanish people have a path, it leads to a star." Also the poster reads, "More than half a million Spaniards are standing ready with their bayonets in the trenches, they will not be walked over." by President Azana. These descriptions make visitors aware of Spanish Civil War status. This political conjunction brought forth well-fit artistic and architectural response. Notably, Picasso's Guernica expresses a disastrous bombing of a Basque town by the German air force. In the ground hall of the pavilion, Guernica dominated a focus on an entire wall. It fuses the pavilion and itself into one entity of Spanish anguish over the war. Art and architecture all together, made vivid a public experience. Currently, Guernica and models of the building and the sculpture is housed in the Reina Sofia museum (designed by Jean Nouvel) in Madrid. This does not create the authentic public experience once held in the pavilion.



Figure 2. Guernica, Pablo Picasso, 1937
Left : Original Exhibition at Spanish Pavillion
Right: Present Installation at Reina Sofia Museum

(2) ART AS CONCEPT AND ARCHITECTURE AS PERCEIVED BACKGROUND

A good work of art creates public message, and thus it is conceptual. Although techniques in making a work have been changing, the primary purpose of art in modern times lies in the conceptual realm. More than *aura* that Walter Benjamin named for the authenticity of a work of art, the attention by art dealers and spectators and the discussion the work makes becomes the value of a work of art. The process that becomes the master work of art has considerably changed. As well, the medium of a work is not limited to conventional canvas, stone, wood, and metal. Immaterial electronic production itself became a work of art. However, still a work of art is differentiated from a mere design by that fact that a good work of art creates a new dimension of thought, concept or metaphoric public message.

The difference between art and architecture persists in this

dimension. While art maintains cultural attention by way of its conceptual dimension, architecture is perceptual, often unnoticed, and does not get much attention. The background quality of a building does not guarantee cultural attention from the public. Stylistic difference of modern architecture from traditional architecture did not create veritable cultural contribution to the public.

In the situation where conceptual realm of art and perceptual dimension architecture is separated, it is notable to search for an integrated public experience that is provided with new form of art combined with new architectural setting.

2. ARCHITECTURE FOR THE MUSEUM OF ARTS

2.1. MUSEUM WITH FUNCTION

Around 1930s when the museology becomes progressive with modernization, museum architecture was belated with old Beaux Arts planning and anachronic classical style. Issues of changes were like visitor circulation, display of works of arts, space for public education, storage, and so forth. Curators and museum professionals insisted the functional efficacy over considerations of museum styles. During the 1930s, curators opposed to palatial museum architecture. Following Le Corbusier's notion of house as "a machine for living," museum became an educational machine for the public.

At a 1934 conference on museums in Madrid, Philip Youtz, director of the Brooklyn Museum, delivered an opening lecture criticizing the "infatuated architect" who repeats Beaux Arts planning and classical styles.² This mood brought modernist design of neutral space, so called "white cubes" that represent modern museum in general.

(1) "WHITE CUBE" MUSEUM

In 1936, the Philadelphian architects Howe and Lescaze initiated the commission from the Museum of Modern Art in New York. Lescaze and Howe wrote,

"Every Architectural pretense should be avoided. A museum is best which is seem least, for it exists to

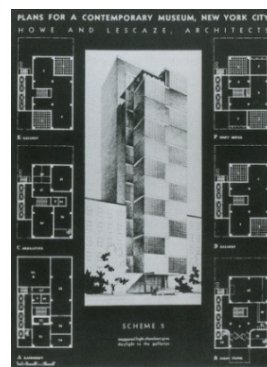


Figure 3. Museum of Modern Art,
George Howe & William Lescaze,
1936



Figure 4. Museum of Modern Art,
Philip Goodwin & Edward Stone
1939

²see Andrew McClellan, The Art Museum From Bouleee to Bilbao, (University of California Press, Berkeley, 2008)

display collections and it must not obtrude itself on them. It should focus attention on its contents by making itself least conspicuous.”³

In the Howe and Lescaze’s proposal, the museum was not configured in the manner of monument setting in the park. It was blended in the urban setting in the 53rd street in Manhattan. Windows and blank walls wrapped the facade without any reference to classical styles, and the entry did not have a temple front.

However, the commission went to the firm of Goodwin & Stone. The final design did not create much distinction in compared to the representative Modern architecture. It did not create theoretical issue among architectural circle and the public. Typical curtain walls and plain abstract composition did not propose any innovative feature of Modern architecture. From the street, it had tripartite elevation schema, the transparent show windows in the ground floor, curtain walls in the middle, and the eave in the top. The interior space was painted white and spatially neutral. Howe’s remark aimed against Beaux Arts style, and yet architectural challenge was avoided for the sake of white background quality.

(2) MUSEUM AS CIVIC PROFILE

Against the neutral character of “white cube”, in 1939, around the time of New York World’s Fair, Henry-Russell Hitchcock wrote,

A museum’s purposes are best served, indeed can only be truly served, if it is...entertaining and appealing... The museum...belongs in the field of democratic adult education. Its public ought to be a voluntary one. Therefore, it must practice a judicious showmanship and not be ashamed to entertain in order to teach.”⁴

In the same vein of reasoning on the issue of character, Frank Lloyd Wright did not follow the anonymity and characterlessness of Modern architecture, and imbued a modernized emblem in Guggenheim Museum, New York (1959). Wright described it as a “temple in a park” which escalates the sense of décor next to the Central Park. The building itself caused much attention than the works of art in exhibits. Consequently, a coherent balance between works of art and architecture was not achieved. The museum houses collections of art, but does not catalyze art in its exhibition.

In the opposite spectrum of architectural styles, Mies van der Rohe’s National Gallery in Berlin create similar problem with Guggenheim Museum. Mies created a black hovering roof in response to the site and the grandiose universal space for the exhibition of works of arts. However, the large space dwarfed most paintings. As well the transparent windows allow unnecessary bright light in the periphery of the museum and contrastingly dark interior in the middle. In the above two opposite styles of museum, more than the function of museum as display of arts, the buildings performs civic profile in the city.

³ William Lescaze, “A Modern Housing for a Museum,” *Parnassus* 6 (Nov, 1937), p.14

⁴ Henry-Russell Hitchcock, “Museums in the Modern World,” *Architectural Review* 86 (Spe, 1939), p.148

2.2. MUSEUM WITH ARCHITECTURAL PERFORMANCE

(1) MUSEUM WITH TECHNOLOGICAL PERFORMANCE

After the social unrest in 1968, museum boom embraced popular culture that was fostered by public culture. Museums became cultural centers for high and popular arts.

Especially, the Pompidou Center opened in Paris, after the international competition in 1977. The innovative design by Renzo Piano and Richard Rogers focused on maximum interior space for housing the works of high and popular art, as well as a multimedia library, a performing arts space, a cinema, cafes, and gift shops. The building created an open space next to the escalators and provided monumental shape with high-tech architecture and public space for performance on the street. This building satisfies many aspects of contemporary museum; 1) its high-tech factory-like form waged controversy whether a museum can have a shape like a shed or not. Eventually, the shape was compensated for the ample space it contains. 2) The building’s vivid colors enliven interests in arts as public culture, 3) the works of art it exhibits range from works of masters to innovative media arts. Jean Baudrillard mentioned that the true contents of the museum “are the masses themselves” “flowing through the transparent space.” The Pompidou Center is a catalyst to the city, as does Eiffer Tower. However, one drawback would be that the spatial quality with transparency and openness does not satisfy the exhibition of conventionally canvas framed paintings.

(2) MUSEUM WITH STYLISTIC PERFORMANCE

Since the success of the Pompidou Center, the idea of catalyzing the city with a museum was prevalent when museum clientele gave design commissions to world famous architects. Exhibition spaces and the style of building were equally important. In the 1980s, I.M.Pei established himself as a master of museum design. He designed Washington’s National Gallery (1978), Boston’s Museum of Fine Arts (1981), and Louvre Pyramid (1989). Through these works, he created canonic modern style museums. With the famous collections, the Louvre is distinctive.

Richard Meier applied his white cube style to the museum design from the 80s. High Museum (1983) in Atlanta entitled whiteness to downtown. Museum of Contemporary Art (1995) in Barcelona is a jewel in the gritty El Raval section in the city. Most prominently, Getty Center (1997) on a hill of California shows off its cultural status. World famous architects such as Frank Gehry, Daniel Libeskind and Santiago Calatrava designed museums that guarantee the attraction points in a city. Their buildings energize local donors and citizens. These buildings work as attraction points in the city, which are similar to Hitchcock’s comment on educationally entertaining museum. Through their collection and architectural signature, these museums’ top priority is the number of visitors. The city that has one of these museums experienced the boom of tourism, and thus curating cannot ignore the business side of exhibition schedules. The popularity of exhibitions is highly influential to the revenue of tourism in town.

2.3. MUSEUM WITHOUT WALLS

While the above museum types were initiated from architectural difference, the concept of ‘museum without walls’ originates from

the changes of medium in art works.

With the proliferation of contemporary art market, art fairs, and auctions, the division between the public and private market sectors has been blurred. Accordingly, the role of museum has changed to support the artists, not merely exhibit the works of arts. Artists are often invited to sit on exhibition committees, act as consultants on building projects and so on. Their works are commissioned by museum to exhibit temporarily in the lobby and on the site of the museum. Often the image of this setting is transmitted via the Internet and media globally. These phenomena propose the idea of a 'museum without walls.'

This concept of museum without walls also started its beginning with Land Art in 1970s. Robert Smithson's infamous work, Spiral Jetty in Salt Lake City was initiated from the idea of museum without walls. Smithson denied institutionalization of works of art in the system of museum and historical implication in the subject of art works. His work gradually became extinct and remain as copies of photograph.

However, in contemporary culture, Smithson's radical action against museum culture is rarely repeated. Instead, the aesthetic effect of the Land Art specific to a site is pursued and reproduced via media and presented at even bus stop and public spaces. This trend also changes the space quality of museum from neutral space to a grand scale empty box that can attract media attention and capture public imagination.

Throughout the above critical survey on museum architecture, we can observe that the relationship between artworks and museum has changed even after art and architecture was separated. While the use of canvas picture frames dissociated art from architecture, new medium such as land art, site-specific work, electronic image, and etc, provide unimagined possibility to bring forth a participatory environment that embraces art and architecture as public experience.

For this analysis, the artistic transformation about the concept and usage of museum needs to be explored. This categorization will envision the idea on a new museum for new forms of art.

3. MUSEUM AS MEDIUM OF ART

As Joseph Rykwert analyzed, before enlightenment in the Western civilization, art and architecture in a combined setting had an equal cultural impact. With the beginning of picture frame presentation, the schism between conceptual realm of art and perceptual realm of architecture was initiated. This schism has been taken for granted since a work of art can travel museums while a building cannot move. The criticism of artists about the institutional authority on museums initiated a new concept of exhibition and eventually museum architecture. It is not limited to the planning aspect of museum spaces, but geared to the very existence of museum itself. This criticism on the institutionalized museum became the indirect subject of the work in the display of the work. In other words, artists questioned exhibition itself and displayed their works in an architectural way. Artists' practices based on this criticism bring forth a renewed interest in the combined setting of art and architecture.

(1) EXHIBITION SPACE AS WORK ITSELF

Kurt Schwitters created rooms of sculpture and his various objects

in his home at Hanover, Germany from 1920s to 1936. Schwitters used his own rooms as medium of art in order to create a composite of sculpture and his various objects. It was named as Merzbau. In Merzbau, he developed various 'caves' and 'grottoes' which is dedicated either to people or to topographical subjects. The house itself was destroyed in a raid and yet the image remains as still shots. It could be an exemplary case which excludes institutionalized museum space and yet operates as a space for the exhibition of a work. This work can be interpreted in both ways; the criticism on the notion of museum space, and the emulation of Baroque space where painting, sculpture, and architecture are depicted as one piece of a work.

(2) PORTABLE MUSEUM AS WORK ITSELF: DUCHAMP'S BOITE-EN-VALISE (PORTABLE MUSEUM)

Marcel Duchamp, as a representative Dada artist, challenged directly the notion of institutionalized museum with his *Boite-en-valise*, portable museum. Duchamp used attaché case to house miniature copies of his collection. He developed a retrospective of his works with miniature representations of paintings, graphics and Ready-mades to fit inside an attaché case. Between 1935 and 1960s, he created many variations of this box. Each box unfolds to reveal various works which are rearrangeable. Artist himself can display his own work in an ambulatory manner. This work marginalized the role of architecture.

Schwitters' work and Duchamp's work illustrates totally opposite spectrum of the role of exhibition space. While Schwitters utilized everyday space as medium of his work, Duchamp's attaché case is both art collections and exhibition spaces. Like his other Dada art works, *Boite-en-valise* leaves a question on the museum space and exhibition method.



Figure 5. The Merzbau, Karl Schwitters, Hanover, 1933



Figure 6. Boite-en-Valise, Marcel Duchamp, 1935-41

(3) SPACE & PLACE EFFECT AS MEDIUM OF ARTWORK

In a typical neutral white wall exhibition space, works of art maintains a singular effect in relationship to the space around it. In the 1960s, with the rise of minimal art, this relationship was avoided by artists since the space did not create aesthetically pertinent space for the work. Against the neutral white wall museum space, Donald Judd created his own ideal museum in the small town of Marfa, Texas. Judd was critical of characterless museum space and exhibited his aluminum box works in aircraft hangars, barracks, and other former military buildings in Marfa. He purchased many buildings in town and established the Chinati Foundation and displayed works of other artists such as Dan Flavin,

John Chamberlain, Claes Oldenburg and Ilya Kabakov. The overall aesthetic experience is dissociated from everyday atmosphere of a town and is like a world for art, according to Kabakov.⁵ Work and its setting, however, became each dependent with achieving conceptual and perceptual aspects. Many of minimalists' sculpture attempted to spatially dependent relationship between the work and the exhibition space. While minimal art works are often regarded as individual pieces, much of works are site-specific in the context that can highlight the effect of works and space simultaneously.

Richard Serra's many installation works within and outside the museum illustrate his pursuit of the effect that artworks and place creates. However, Serra's works did not need phenomena of changing illumination, while Judd's works are sensitive to light effect. The customization of background space worked as medium of artworks.



Figure 7. Untitled, Donald Judd, 1982-86

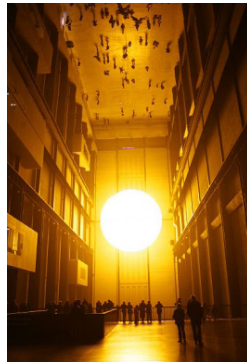


Figure 8. The Weather Project, Olafur Eliasson, 2003

(4) SPACE & PLACE AS SUBJECT OF ARTWORK

As mentioned earlier, Robert Smithson's Spiral Jetty used earth as a subject of work. Michael Heizer's Double Negative is one of the largest, 1500 ft in length, work of land art. These are against museum culture and explore alternatives to it.

In recent, medium of art and space of museum are incorporated to create an atmospheric difference from everyday life. Olafur Eliasson's Weather Project (2003) in the Turbine Hall at Tate Modern utilized museum space as a productive medium of the work itself. With the emulated sun which radiates single frequency yellow light, the air is conditioned to create a fine mist via a mixture of sugar and water. The ceiling of the hall is covered with a huge mirror, in which visitors could see themselves as small objects when they look up the above. The height of the sun, the mist and the mirror make the visitor to lie down to experience the work. This type of effect creating installation art overcomes institutionalized museum culture through blurring the boundary between museum and a work of art.

(5) VIRTUAL SPACE & PLACE AS SUBJECT OF ARTWORK

More than this type of works that aim for the special effect, Jeffrey Shaw demonstrates a presentation method that features 3D computer-generated museum. In the Virtual Museum(1991), the viewer can control the journey through virtual five rooms interactively through the screen in a real room with same

appearance. The viewer faces both the real and virtual monitor screens with the realities are exactly aligned. Shaw explores the boundary between virtual and real world through his consecutive works and his website (www.jeffrey-shaw.net, www.icinema.unsw.edu.au) offers internet users works of art that do not need the physical museum. In doing so, he opened a challenge to the authority of the art museum. Artists who use the internet create works for digital production for digital collecting and archiving; through this way the works are not likely possessed by collectors or institution. The internet can convey "original" art in the medium for which it is created and possibly the viewers can alter and adopt a work of art for one's own purpose. Communication space in the web initiated a new interface between viewers and artists.

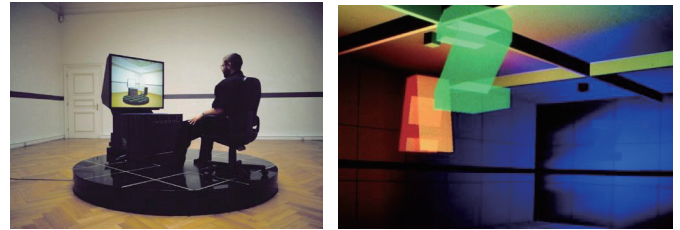


Figure 9. The Virtual Museum, Jeffery Shaw, 1991

4. MUSEUM FOR A NEW FORM OF ART, ALMOST LIKE ART PRODUCING LABORATORY

In the above mentioned approaches, the schism between art and architecture is being narrowed down through the productive use of museum space as a medium of art, and, in a challenging way, through the intermingle of real and virtual spatial perception through media art. A renowned art historian, Ernst Gombrich questioned the meaning of modern art museums, "I think that a museum of modern art is a contradiction in terms. Museums used to exist to preserve the treasures of the past and to save them."⁶ Gombrich's questioning anticipates a current fashion of renouncing an archiving function of museums. While traditional museums have multiple functions of exhibiting, archiving and preserving, current proliferation of new museums and exhibitions accelerated the amount of works by artists and eventually faced the problem of storing. In order to avoid this issue, museums often use off-site storage and increase exhibition spaces, serving the purpose of museum to accommodate new forms of art such as media art, big installation and the collaboration works of art and technology.

For example, the Palais de Tokyo, Paris, puts forward the agenda as an arts laboratory that has no permanent collection, but a series of temporary exhibits in a large open space that looks like an installation place. The New Museum, New York, designed by Kazuyo Sejima and Ryue Nishizawa has no permanent collection, and its mission proposes the exhibition of young artists' works.

As well, for the digital art, there are museums that do not have permanent physical location. Their mission is to engage the public and artists in the creation, understanding and appreciation of digital art. The Austin Museum of Digital Art, Texas (www.amoda.org)

⁵ Judd's contribution to Marfa, Texas remains now as a foundation, <http://www.chinati.org/index.php>

⁶ 2nd quoted from, James Putnam, *Art & Artifact*, (London : Thames & Hudson, 2009), p.209

has no gallery or office space. Its exhibition is held in temporary location. For artists, the submission of art works is done through email and website link only. The Digital Art Museum, Berlin (www.dam.org) is an on-line museum that exhibits digital fine art works of leading artists in this field since 1956. The Museum of Computer Art, New York (www.moca.virtual.museum) has a small permanent exhibition space of 1,200 ft² at Brooklyn and more eminently easily uploadable web space to exhibit one's works. It is located at an anonymous neighborhood setting where all mixed use is allowed. Eyebeam Museum in New York (www.eyebeam.org) combines art and technology through supporting fellowships and residencies. The experience of art becomes one of everyday activities.

5. EXAMPLARY NEW MUSEUMS FOR A NEW FORM OF ART

In the following, new museums that foster a new form of art, the process of art making, artist-in-residence program, and the interaction between viewers and the work, will be introduced. The selection cannot encompass a whole scope of new museums but will envision a new pattern of public experience through art and architecture.

(1) ZKM IN GERMANY

As a cultural institution, the Center for Art and Media (Zentrum fur Kunst und Medientechnologie, ZKM) combines production of artworks and research, exhibitions and events, coordination and documentation. The museum is composed of 5 centers: the Museum of Contemporary Art, the Media Museum, the Institute for Visual Media, the Institute for Music and Acoustics and the Institute for Media, Education, and Economics.

The Center for Art and Media in ZKM probes new media in theory and practice, tests their potential with inhouse developments, presents possible uses in exemplary form. Working closely with the State Academy for Design (Staatliche Hochschule fur Gestaltung) in Karlsruhe and other institutes, the Center for Art and Media provides a forum for science, art, and even politics.

Table 1. ZKM Space Program

Floor Area	16,224 m ²
1 st Floor	Museum of Contemporary Art, Media Theater, Main Hall, Lecture Room, Museum shop
2 nd Floor	Media Museum, Institute for Visual Media, Media Library, Institute for Music and Acoustics, Multimedia Laboratory
3 rd Floor	Media Museum, Media Library, Institute for Music and Acoustics, Music Studios

The Museum of Contemporary Art features a typical exhibition of works of contemporary arts and the works from private collections. Media Museum features interactive media art and the recording of it is stored in the Media Library. Through artist-in-residence program, Music and Acoustics, and Laboratory are maintained to experiment a new combination of art, music and science.

The building itself is an experimentation through the reuse of an old building. Instead of a new site for the building, a historic monument of a former munitions factory was chosen. Architects



Figure 10. Zentrum fur Kunst und Medientechnologie, Schweger & Partner

Schweger & Partner undertook planning, reconstruction and renovation, converting the factory structure into a building ideally suited to presenting advanced technologies and artistic experiments.

In a spacious ambience, visitors can enjoy events and tours, view public exhibitions or visit the Mediathek. The Center is a platform for experimentation and discussion, with a mission to participate actively in working towards the future forms of art and engage in the ongoing debate about the use of technology.

(2) ICC (INTER COMMUNICATION CENTER) IN JAPAN

ICC (Inter Communication Center) was thought out by a Japanese telecommunication company, NTT in 1990 and was constructed in 1997.

ICC has been actively introducing media art works which employ the newest electronic technologies such as virtual reality and interactive technology. Special exhibitions that transcend genres have also been held. Through various programs such as workshops, performances, symposiums, and publishing, ICC introduces new forms of art to Japan, and explores further possibilities of communication.

Table 2. ICC Space Program

Floor Area	3,000 m ² approximately
4 th Floor	Entrance, Information, Shop, Cafe
5 th Floor	Galleries, Technoart Archive, Lounge
6 th Floor	Media Library

Research department makes database of 20th century art and related technology, as well as works of media art in Japan. With the established database, specialists on art and general public can have an access to the data. This research works are cooperated with the research center of NTT, International Electronic Communication Research Center in Kyoto, and Kyoto City University of Arts and etc. ICC facility occupies 4th~6th floors of Tokyo Opera City Tower, which boasts of 54th floor skyscraper and has cultural complex facilities in Tokyo. Thus, ICC operates as one of components of cultural facilities in the building and architecturally is not distinctive compared to other museums.



Figure 11. Inter Communication Center, 1997

6. CONCLUSION

Museum architecture has been a charming topic to architects since it challenges architectural aesthetics and techniques. “Bilbao effect”, that Frank Gehry’s Guggenheim Museum at Bilbao initiated the change of small city into a tourist attraction, is being pursued by many cities and clients. In doing so, art works and museum has its own cause of production, and rarely thought out simultaneously in the beginning of museum construction. This is a modern condition that is different from Old Regime before Enlightenment period.

With the above mentioned examples of art and architecture that stitches their divided status, we observed various approaches achieved primarily by the initiatives of artists and museums alone. In these cases, architecture was merely thought as given condition or medium of arts. This approach transforms given architecture in an unthought-of way. Perhaps this might be a healthy way in contemporary condition where art and architecture is commissioned separately. More important than this issue of bridging the gap of art and architecture is museum’s acceptance of a new form of art. Art and architecture can achieve public experience only through mutual response to each with creative method of production.

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(3) THE NATIONAL MEDIA MUSEUM IN ENGLAND

NMM(The National Media Museum) in Bradford, England specialized its exhibition in media related works. Film, television, radio and photography are the items that are featured in the 7-story building. NMM shows the development of exhibition subjects in museum. NMM’s history shows how this museum adapted to the changing media of arts. In 1983, it opened as the National Museum of Photography, Film and Television that specialized in the art and science of images and image-making. In 1989, to celebrate the 150th anniversary of photography, Kodak Gallery was added and has its collection of more than 10,000 items. Later, a television studio was installed and became the first live broadcasting studio in a museum. This and other studio together are used to co-teach University of Bradford students who attend majors in media and television.

The new building that was refurbished and extended at 1999 by English design firm, Austin-Smith: Lord. New and old parts of the building were linked by a 14m high curved glazed concourse which provides large foyer and retail spaces. Through the increase of floor space, the museum also projects its future to develop internet gallery, to have a satellite museum at London, and etc. Although this museum features media-related arts only, NMM shows a model of evolving museum over the time.

Table 3. NMM Space Program

Floor Area	20,000 m ² approximately
LG Floor	Kodak Gallery Insight
Ground Floor	IMAX Cinema, Pictureville Cinema, Café, Shop, Games Lounge, Picnic Area
1 st Floor	Gallery 1, Cubby Broccoli Cinema, Picnic Area, Meeting Point
2 nd Floor	Gallery 2
3 rd Floor	Experience TV
4 th Floor	The Magic Factory
5 th Floor	Animation Gallery, Families on Five
6 th Floor	Profiles Gallery
7 th Floor	Conference Suite Learning Rooms

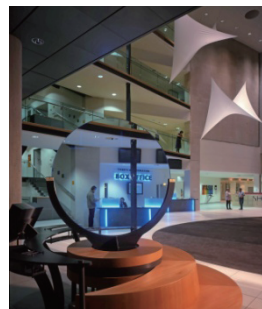
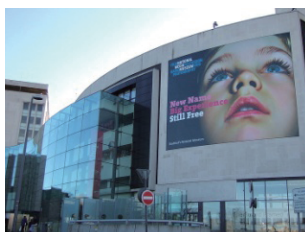


Figure 12. The National Media Museum, 1999