



MUSEUMS THROUGH THE TIME: AN ESSAY ON ART MUSEUMS

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Article history:		Abstract:
Received	May 1 st 2021	This essay aims at history of museums, how the concept of museum appears, types of museums and some famous museums around the world. The article is organized into five sections: in the first, we will focus on the definitions of museum; in the second, we will highlight the history of museums in the world. Three concepts – International Council of Museums I.C.O.M. Furth section will be types of museums and the last part is about physical properties of the museum building with proper function.
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Undoubtedly, the existence of a museum as a cultural institution in society is very necessary. The culture of any society is a general concept and includes all the values and spiritual findings of the people of that society. So culture, it is the heritage of every nation that has been taken from its predecessors and changed and passed on to future generations. Cultures and civilizations, like humans, have three stages of evolution: They are born, have childhood and adolescence. They reach perfection and reach old age and finally disappear. He sees the nature of dynamic and necessary cultures and civilizations as taking from other cultures and swallowing and throwing away what he considers superfluous.

Remarks by Mariobota in Iran:

My first attempt at designing and working on a project is understanding the subject. For example, when the subject is a museum, I first ask myself: "What is a museum today?" For me, the museum is an institution with a strong spiritual character .People go to the museum to ask about artists and works of art. Therefore, the issue of spirituality is at stake, the spirituality behind the aesthetic forms.

In fact, behind these aesthetic forms is a moral tension that must be transferred. Such reflection creates two heroes inside the museum. The first hero is the visitor and the second is the work of art that should be spoken in the museum, so I also divide the space into two chapters with this view:

- 1) The space in which the visitor moves.
- 2) The soft space in which the work of art is placed. (And the work of art should not be influenced by architecture).

In the next step, while I have not drawn any lines yet, I will try to find the place of the question. The earth and its condition respond well to us. I ask the earth what it would like to do. After that, the relationship with the earth makes sense to me, not the architectural form. And what is important to me is the relationship of architecture with the environment, not the form of architecture

1- DEFINITION OF MUSEUM:

So far, no comprehensive theoretical definition has been proposed to determine what a museum is like, although this does not mean that there is no proper understanding of what a museum is, as museums built and designs designed by different designers each, it goes without saying that a museum without a specific definition can be comprehensively true of all museums. It can be created and each museum has its own form and is made available to the public.

1-1- Literary definition of museum: This word, which is Latin, means the House of Inspirational Angels, it was given by "Guillaume" and in his dictionary, Latin Greek Culture, as a place dedicated to the angels of inspiration and study. In it, man deals with the noble categories defined.

1-2- Museum Definition of Amid Dictionary: A Collection of Antiquities Where antiquities are kept or exhibited. In ancient Greece it was the name of a place where they studied industry and science, and it was also the name of a hill in Athens where they built a place of worship and a special place for several of their gods.

1-3- Terminological definition of a museum: A museum is a non-profit place that has educational purposes and is managed by a



group of experts. One of the main tasks of any museum is to collect and preserve works.

1-4- The Root of word 'Museum'

The name of the museum in ancient Greece originated from a temple dedicated to the Muses, and the Muses were the daughters of Jupiter, who were considered the gods of inspiration in science, literature, art, music, and sculpture. It has occupied a very important place in Greek mythology, and its stories have always been a source of inspiration for writers. For this reason, the nine museums of Greek mythology have a special importance and place in the history of the Greek gods as well as in the history of world art and literature.

For this word, no proper equivalent can be found in Persian or Uzbek because "Meuse" in the myth of the Greek gods is a small god whose job is to inspire the poet and artist. Therefore, the word museum is generally derived from Greece and is adapted from the name of the Muses. It also referred to the temple built on a small hill in Athens called the Museum. Later this name was given to other temples which were built as science and art literature and named after the nine daughters of Jupiter (gods). The above definitions clarify the origin of the word museum. The formation of an organization called the museum with the mentioned goals began around the 14th and 15th centuries AD. The term museum refers to an organization whose task is to preserve objects of cultural value after the convening of the F. N. C. Conference in France in 1792, and has since become public.

The original purpose of museums in the modern sense and in the way known today was to create places for the storage of personal property or purely national wealth. The desire to collect beautiful, precious, rare, or merely strange objects is rooted in the human body and nature. All civilizations, from the earliest to the most advanced, have shared a desire to collect.

Museums, as institutions in modern societies, have a duty to preserve objects that are cherished in terms of their cultural value and to protect them as much as possible from destruction and decay. Communities protect these objects not for the sake of hoarding but for the purpose of exploiting them. Museums are organized to use their treasures for cultural purposes.

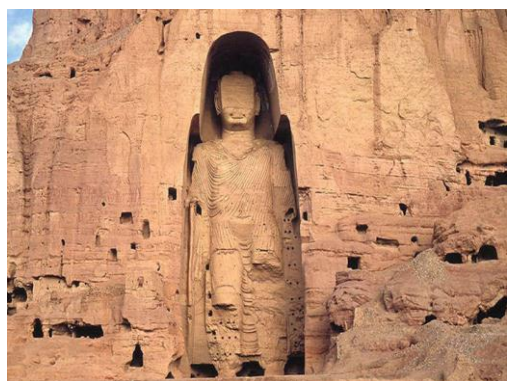
1-5- Purpose of the show:

Facilitate direct contact between the person and the object, whether the person is a school child or an adult, or an object belonging to Natural sciences or a variety presented in the Hall of History of Science and Technology or a work of art, so it should be considered that: First, the museum is a means of displaying objects, not objects as a means of displaying a museum. Secondly, what is certain is that the museum is not only a means of objective communication, but its main purpose is to induce cultural and artistic influence and create a visual relationship through direct contact with two-dimensional objects in one-way confrontation with three-dimensional objects through multi-directional contact.

Thus, the museum has played many social roles, such as providing a reflection of the power of government or religion, providing a wide field for research by academics and individual researchers, presenting a picture of the diverse interests of educated sections of society, providing a symbol of wealth and social status of collectors. And and presenting a cultural foundation in honor of a city or country. The museum plays an even more important role and is able to awaken our artistic power and intellectual intention by awakening the creative spirit that lies in each of us.

Therefore, the first task of any museum is to identify its target community and find its needs, both general and partial, and by documenting the social classes, minorities and intellectual level of individuals in this community, explain the program of each museum with broad consideration and the views of its collections. The scope of activities and financial capabilities of the community can have a tremendous impact on achieving the above goals and programs. In order for the museum to be able to play its social, educational and cultural role, it must not only collect but also ensure the health of the heritage that has been given to it. That is why the maintenance task, which is one of the long-standing tasks of museums, is very important.

Now a distinction is made between maintenance and restoration. Maintenance is the attention paid to collections in general to the three causes of environmental failure (heat, humidity, air pollution, light, etc.) internally (biological, physical, chemical or mechanical action). Inside the object itself and human (hand contact, transport, etc.) to be safe.



And restoration is a work of repair and reconstruction, and it is a work that requires mastery and sufficient knowledge.

On the other hand, researchers should be considered an important group of visitors to museums, because every museum should base its activities on in-depth study of its collections. Therefore, research, whether done by the museum's own scientific staff or by non-museum researchers who use its documentary sources, constitutes an inseparable chapter of the museum's life.

Therefore, resources should be provided in a way that meets the needs, the first necessity is that the manuals and catalogs of the collections are as complete as possible.



Therefore, in addition to documenting their collections, museums should provide additional facilities for their staff as independent researchers, such as study halls, access to library repositories, archives, as is common in developing countries. Provisions for accommodating foreign visitors. Today, the growing social and scientific missions of the museum involve internal tensions within the institution and its staff, whereas in the past the museum was a place of worship or a treasury of artifacts for the use of a particular minority. But now it must meet the conflicting needs, it must educate, provide the means of recreation and expansion, and strive to spread knowledge.

The dynamic museums, which are increasing in number, devote all their resources to education and culture, and like a university, seek to reconcile the demands of knowledge that cannot go beyond research and the demands of culture that should reach the wider population. They are taking effective steps in this direction.

2- HISTORY OF THE MUSEUM:

2-1 History of museums in the world:

In classical times, the term museum referred to the position of the nine Greek gods who were the lords of art and thought. At the end of the third century BC, Ptolemy I (246-284 BC) established the first museum in Alexandria. The museum was built in a part of the royal palace and was also used as a library. Ptolemy In what later became a large library, he collected unique manuscripts that allowed the most famous philosophers and scientists of the time to do research and follow-up. After him, one of the Roman emperors named Claude established a museum such as Alexandria, which was considered the center of scientific research at that time. In the middle Ages, the name of the museum was used as a place where a collection of rare and interesting objects from the past, such as natural history or works of art, were displayed .

From the time that the sciences of aesthetics began to strengthen and flourish artistic power, the Romans, with their extravagant artistic creativity and relying on their own taste and genius, became the owners of exquisite collections. But ten centuries of compromise and negligence on the one hand and looting and plunder and countless abuses on the other hand would lead to the destruction of these precious fruits in this land, but with the beginning of the renaissance and awakening and nations' awareness of the complete destruction of these treasures Was prevented. From now on, the collection of works of art was pursued more seriously, especially in the regions of Northern Europe.

Before the 15th century, there were two ideas in collecting and collecting valuable works. Collecting objects for religious and belief purposes for the treasures of monasteries. Collecting works to satisfy sensual desires, such as the collections that princes and archbishops prepared for their palaces by collecting works of art. The conditions for a museum were created during the Hellenistic and Roman periods and the late Renaissance period in Italy. Pope Sixtus IV was the first person to create the first museum in the modern sense in 1471. The Cesarini Museum opened in Europe in 1500, the Fonese in 1546 and the Afitizen in 1581 in Europe, respectively.

About 100 years later the Ashmolean Museum, or more properly the Foundation of the Ashmolean, was established in Oxford. The first museum in the United States was established in 1750 at Harvard University as the Wonder Room. In 1759, William VIII founded the Kassel Museum in Germany, and at the same time the British Museum opened in England. Museums and galleries have appeared in European capitals since the mid-eighteenth century. This was often done with the support of the sultans, and most countries, in cooperation with each other, established museums to exchange their ancient and artistic works. On August 30, 1792, in France, museums became public and national under the approval of F. N. C. Simultaneously with this operation the Louvre Museum. The Louvre opened to the public in 1792 and became the cornerstone of museums in the 19th century .

The Musee Du Histoire De France, founded by Louis Philippe (1873-1750) in Versailles, depicts the events and figures of the country's history over more than 100 years with the help of images. The Berlin Public Exhibition in the autumn of

1815 consists of trophies from the Napoleonic Wars Bonaparte Seven years later. At the same time, the Freer Gallery in Washington D.C. C was formed. From now on, the evolution of museums began with a new style.

From the treasures of medieval churches to the types of museums of the late nineteenth century, the presentation of works did not change much. Since the 1950s, there has been a dramatic shift in the way objects are presented in relation to each other .Theatrical techniques have also undergone major changes during the last one hundred years, and in the shadow of amazing scientific and technical advances, etc., the

representations of past objects have given way to much more diverse arrangements. Strongly influenced by Bauhaus graphic additions, the citations have become an element of the aesthetic framework. Walls and ceilings can be replaced in a matter of hours.



The Louvre in Paris, France, was the most visited art museum in the world in 2018.

Musée de l'Histoire de France



Galerie des Batailles.

2-2- The history of museum in Afghanistan

2-2-1 The National Museum of Afghanistan and ninety years full of ups and downs

The first museum in Afghanistan was established in 1919 at the Bagh-i-Bala palace dominating national capital, and consisted of manuscripts, miniatures, weapons and art objects happiness to the previous royal families. A few years later the gathering was touched to the king's palace within the center of the town and in 1931 it had been formally put in within the gift building, that had served because the Municipality.

The original assortment was dramatically enriched, starting in 1922, by the primary excavations of the Delegation Archeologique Francoise nut Islamic State of Afghanistan (DAFA). Through the years alternative archeological delegations have more their finds to the repository till these days the gathering spans fifty millenniums Prehistoric, Classical, Buddhist, Hindu and monotheism and stands mutually of the best testimonies of antiquity that the globe has heritable.

May 18 is the 29th of Saur (May) World Museum Day and is celebrated every year in different countries of the world. Afghanistan is also one of the countries whose national museum - before the civil war - was one of the important treasures of the region.

In the early years of the museum, which was called "Wonder House" at the time, only some historical artifacts such as manuscripts, handicrafts, relics from the wars of independence and some rare books were kept. On the 25th of Aqrab 1303, the National Museum of Afghanistan was moved from Bagh-e Bala to Kabul Citadel and was officially inaugurated by Amanullah Khan.

At the inauguration of the museum, Mahmoud Tarzi, then Afghanistan's foreign minister, and Faiz Mohammad, then education minister, spoke about the value and protection of historical monuments. Some important personalities who were present at the opening of the National Museum of Afghanistan donated their antique and rare works to this museum. In the first constitution of Afghanistan, which was adopted during the reign of Amanullah Khan, a detailed article was dedicated to the excavation and preservation of historical monuments and the formation of a place for the preservation of historical monuments of this country. According to this law, it was decided that the branch "Excavations and Museums" will operate under the supervision of the Ministry of Education. One of the most important tasks of this branch was to discover and protect historical monuments and transfer them to the National Museum.



As the Afghan government did not have the necessary facilities and manpower to discover the antiquities, it signed a contract with the French government for this purpose. A historic wooden sculpture at the Kabul Museum Under the agreement, a French delegation led by Monsieur Foucault was scheduled to travel to Afghanistan to explore and identify artifacts with Afghan explorers. The treaty gave the French the right to transfer one of the two similar works to France.

The Afghan National Museum in Kabul was once one of the most valuable treasures in the region



Ahmad Ali Kohzad, an Afghan historian and archaeologist, was one of those who, along with foreign explorers, searched for historical artifacts, which he discovered through his efforts. As the riots led to the fall of Amanullah Khan's government, the National Museum was looted and a number of its historical statues destroyed. With the coming to power of Nader Khan, the remnants of the National Museum were transferred to Darulaman Kabul and a separate place was allocated for each section.

2-2-2- Join UNESCO

During the reign of Zahir Shah, Afghanistan became a member of the United Nations Educational, Scientific and Cultural Organization (UNESCO). As the land of Afghanistan remained historically important and untouched, the attention of explorers from different countries was drawn to this country. During this period, some of the National Museum's monuments were inscribed on the UNESCO World Heritage List, and explorers from France, Italy, Germany, and the former Soviet Union traveled to Afghanistan to explore Afghanistan. During the reign of Dawood Khan, with the discovery of historical monuments that came out of the ground every day and were transferred to the National Museum in Kabul,

this museum became one of the important treasures of the region. The Kabul Museum is being rebuilt and revived in recent years.



An important feature of the National Museum of Afghanistan was that all the works on display were discovered from within the country itself.

2-2-3- Museum works

Buddhist marble reliefs, Indian ivory, prehistoric stone artefacts, Roman bronzes, coins from various periods, BC statues were part of the National Museum. Historical artefacts from the early Islamic period also formed another part of the museum, the most important of which are the Kufi Qur'an in the script of Osman bin Affan, the third Islamic caliph, verses from the Qur'an in the script of Imam Hassan, and the Qur'an in the Kufi script in He pointed out that the year 1334 had been discovered from the "city of Gholghola".

The manuscripts of the great Dari Persian poets were also kept in the Kabul Museum; Haft Aurang Abdolrahman Jami, Haft Nezami Ganjavi, Hasht Behesht and Lily and Majnoon Amir Khosrow Dehlavi, all of which were written and gilded in 899 AH, formed part of the museum's literary works.



The Kabul Museum building was used as a stronghold during the civil war

Saadi Park in the calligraphy of Mir Emad, the famous calligrapher of the Timurid era, the Divan of Mirza Abdul Qadir Bidel donated by Amir Bukhara to the King of Afghanistan, Amir Habibullah, the Divan of Hafez in the script of Mir Mohammad Mohsen written for Sultan Hassan Bayqara and some other important works It was also one of the works of the literary and artistic section of the museum. Other important works of art of the National Museum of Afghanistan include miniature works by Kamaluddin Behzad. Due to the large number of artefacts discovered, in addition to Kabul, several museums were established in the cities of Herat, Maimana, Ghazni, Balkh and Kandahar, and the Herat Museum, with more than 4,000 historical artefacts, housed the most.

2-2-4- Relocating again

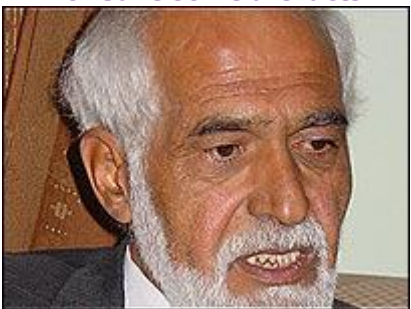
With the coup d'état of May 28, 1978 and after that, with the invasion of Afghanistan by the Soviet forces, the National Museum of Afghanistan was moved from Darulaman Palace to the Presidential Palace, during which some works were destroyed and stolen. During the reign of Dr. Najibullah, the National Museum was relocated to

Darul Aman in Kabul. Although less work was being done to discover the antiquities, no serious damage was done to the Kabul Museum until the fall of Dr. Najibullah, and all of the museum's remains remained intact.

2-2-5- Destruction and looting

With the arrival of Mojahedin forces in Kabul and the spread of war inside the capital, the National Museum building was also used as a battlefield. During this period, more than seventy percent of the treasures were destroyed or looted. After the fall of the Mujahideen government and the arrival of the Taliban in Kabul, most of the remains of the museum, especially the statues that remained in the museum until then, were destroyed by the Taliban, who considered any statue to be blasphemous. The Taliban Minister of Information and Culture is even said to have destroyed some of the museum's sculptures with his own hands.

2-2-6- Save some artifacts



Omar Khan Massoudi, one of the officials at the Kabul Museum, was the only person who, through his personal efforts during the civil war and the Taliban era, moved more than 20,000 museum artifacts to safe places so that they would not be destroyed. In 2005, he received the "Prince Klaus" World Award from the Netherlands for saving the works of the Afghan Museum. He is the ninth recipient of the Prince Klaus Award in the world.

Omar Khan Massoudi managed to hide thousands of historical artifacts from the Kabul Museum from the Taliban

2-2-7- Rebuilding

With the work of the government supported by the international community in Afghanistan, efforts were made to revitalize Afghanistan's museums, and the Kabul Museum was rebuilt within a year at a cost of \$ 350,000 paid by the international community. Trying to return looted artefacts, most of which were smuggled to Pakistan and from there to European countries, was one of the most important programs undertaken by the Afghan Ministry of Information and Culture. Some Afghan media outlets claimed that then-Pakistani Interior Minister Nasrullah Babar and Prime Minister Benazir Bhutto had a number of looted artefacts. Syed Makhdoom Raheen, the former Minister of Information and Culture of Afghanistan, sent a letter to Nasrullah Babar, officially asking him to return the looted artefacts to Afghanistan. A large number of works were also transported to European countries through Pakistan and were bought and sold at various auctions. In recent years, with the support of UNESCO and the efforts of the Ministry of Information and Culture of Afghanistan, a large number of looted artefacts have been returned from European countries, and many of these artefacts are still kept in museums in European countries. Recently, the Afghan Ministry of Information and Culture announced that it has begun a new round of excavations in various parts of the country. Despite all these efforts, the Afghan National Museum in Kabul is far from its past significance and pre-war prosperity.

2-3- Museum in Islamic view:

Here, it is not inappropriate to look at the museum intently and with a divine attitude and study its place and status in the Islamic worldview, so we turn to the Qur'an and examine its approach to historical events and the remnants of its predecessors. We see that the Qur'an in this book always repeats the eternal and instructive history of past peoples and nations, and mentions their natural remains, which is the museum itself, but it is neither a history reporter nor a storyteller, but the moral and educational consequences of this. He relies on landscapes and considers each work as a mixture of punishment and self-discipline.

3- INTERNATIONAL COUNCIL OF MUSEUMS I. C. O. M.

3-1- I.C.O.M.: According to the latest figures released at the ICOM Summit in Melbourne, there are currently around 50,000 museums in the world, an average of about 330 museums per country.

Countries can be divided into two chapters in terms of the number of museums.

Type 1: Numerous countries in terms of museums, including Western Europe and Russia, North America and Australia, each have approximately 1000 museums or more.

Type 2: A small number of countries in terms of museums, including Asian and African countries. And countries in South and Central America. Among the second type of countries, the activity of museum management and the number of museums in China, India, Argentina. The Zionist regime is Mexico, Brazil and Japan more than others.

There are 140 museums in Iran, which is very low compared to civilization, antiquity, number of buildings and works, etc. (According to the interview of Mr. Beheshti, the esteemed head of the Cultural Heritage Organization in Iran, we have about one million heritage works. Our cultural heritage is very low compared to the first type of countries).

Finally, in the world and until January 1996, 496 works have been registered as world heritage, of which 350 works are worth cultural heritage, 102 works are natural heritage and 17 works have both values. In this collection, the number of works from Iran Recorded in the range of the fingers of one hand.

They consider the demands and desires of the people, as well as the scientific and research aspects and the creation of specialized museums, and what level are we at? We are ahead and how necessary it is for all of us to join hands and be together, to be friends, to be helpers to give this role to our museums. We have more movable and immovable cultural heritage than them, but we have used less of this great heritage. We have a longer and broader history and civilization, as well as more content, but we have not shown them well. The difference is that we know less about ourselves, we are less motivated, and we can work less together for national goals.

3-2- Introduction of ICOM: ICOM stands for International Council Museums. It means the International Council of Museums. This organization was founded in 1946 at the suggestion of an American citizen named .Chancy J. Hamlin was founded and published his first journal, the Journal of Museums, in collaboration with UNESCO. This organization has been operating for 55 years.

According to an article in the statute of ICOM, the semi-governmental organization consists of museums and museum professionals, created to promote the interests of museology and other related disciplines .The main objectives and topics of ICOM's work as stated in Article 3 of the Articles of Association are:

- A) Encourage and support the establishment, development and professional management of all types of museums.
- B) Excellence in the knowledge and understanding of nature, function and role of museums in serving society and its development.

4- TYPES OF MUSEUMS:

4-1- Historical museums:

All museums whose collections have been historically formed and presented are considered historical museums, and their purpose is essentially to provide a chronological documentary of a series of events or a complex representing a moment from a changing moment. The most modern of these museums display the entire history of a country, a region, or a city (along with its natural history or geography from its inception to the present day, without ignoring realistic perspectives on growth, such as access to urban land . They combine science and art, use a variety of audio-visual aids, and devote major space to written documents, climatic reconstructions and models, and maps. Their plays are often in the old building. Which is itself a historical symbol.



These museums usually have an educational aspect and include reconstructions and models. Repositories and study halls occupy a large space in this building, because the scope of the subjects is such that the knowledge about them is constantly evolving.

4-2- Scientific Museums:

Museums of natural sciences, museums of applied sciences and museums of technology (with the exception of museums of the history of science and technology, which are considered historical) are among the museums of science. The task of science museums is to convey the scientific spirit and mindset in three dimensions, to stimulate a natural desire for knowledge, to provide information about research and development, to instill in each individual a sense of participation in technical progress, and to understand and appreciate preservation. Encourage the natural environment from a climatic and historical perspective, to acquaint viewers with the evolution of nature and humanity.

All of these museums link the real object (whether it is a natural creature, or an artificial machine, to its model (as a full-color slide, replica, or moving sample) and to a display (i.e., physical experiments, cosmic reconstructions, or scientific excursions). Their purpose is primarily educational, and their educational activities are very important and distracting. Some museums hold portable and riding exhibitions to serve remote areas deprived of the gifts of technology; others, such as the Calcutta Museum, many museums use it; some provide a variety of facilities for schools without laboratories and workshops, as seen in Milan. Science museums are probably the most cared for and most active museums. Their advancement in museology and presentation techniques has been most critical.



4-3- Specialized museums:

Although all specialized museums can be included in the categories I have seen, their very special nature raises special issues for them. Many of these museums report limited economic activity (such as mining, shoe industry), and in such cases, more or less dependent on the industry in which they are depicted, other museums introduce an artistic activity (such as theater, marquee). , Music, cinema) and aspects? Artistic and technical.



In the same category can be mentioned museums that are a chapter of society, such as a section for children in a museum or museums for the blind.

4-4- Regional museums:

Regional or local museums, which introduce all aspects (natural, historical and artistic) of a province or province and the like can be found in Western or Eastern Europe,

India, Mexico, Chile and Canada, are important in terms of their value. And at the same time, they belong to a community that is all culturally capable of attracting visitors

Hence, their first responsibility is to provide a reflection of this society and the value of embracing its traditions and creative spirit; their second responsibility is to open that community to the outside world, especially by playing the role of extension to the central museums, which can lend them works or collections depicting cultural, natural, national and international heritage.

4-6- Open Air Museums

It is necessary to mention museums that are located in a specific building dedicated to the exhibition, but also in the vicinity of a garden or a park, and their objects are displayed in the open air. These museums rely on all disciplines of science, but raise specific issues in terms of museology and museography. Thus we find among them the museums of anthropology, the museums of natural sciences, the museums of archeology, the museums of art, and the museums of history and technology. In these museums, although management, services, and repositories are housed in large buildings, certain issues remain regarding the storage of objects and the flow of visitors.



Due to their park-like nature, these museums are very attractive and visitors often find them "more vibrant" than traditional museums. In addition, their dimensions make it possible to accommodate a larger population than any other type of museum. From a presentation point of view, these museums offer the possibility of artificially reconstructing the climate to a more satisfactory degree than is possible in indoor museums. But there is also a danger, and that is the temptation to "forge", especially in the case of open-air anthropological museums, which, in the end, are more difficult to maintain due to climatic factors. Because the sets are left unprotected in the open air and are affected by changes in temperature and humidity without any way to prevent or correct.

4-7- Buildings turned into museums

Most of the museums that were constructed between 1800 and 1950 were housed in existing historic buildings: the Louvre in Paris, the Armitage in Petrograd, the Uffizi in Florence, and therefore the Prado in capital of Spain. It causes them issues, yet as restrictions on their aesthetic and historical characteristics. "The location of such museums is rarely smart, as a result of their settled within the historic center of cities, and as a result they cause issues in terms of traffic yet as accessibility.



The humidity of the walls and the internal atmosphere of the building often damage the complexes. Natural light is sometimes insufficient, and sometimes dazzling, so that the number of windows must be increased or decreased. The space is not flexible enough, the museum equipment has to be adapted to work at inappropriate levels. In general, the intimate nature of these buildings makes them more suitable for painting museums, memorial museums, specialized historical museums, and even the display of private collections. "The educational aspect of contemporary museography is not easily realized in them, and with the exception of a few large buildings such as the Louvre and Versailles, these museums cannot accommodate a large number of visitors at once".

Another issue to consider is the safety of the collections, especially since monuments are generally more at risk of fire or theft than other museums. Despite all these problems, there is still a tendency to use such buildings in lands that are rich in this respect. But the noteworthy point in this building is that the collections in which they are collected and exhibited must be appropriate to the condition of the building. (For example, one should not display a collection of folklore in a palace or a collection of non-religious art in an old church.

4-8- Buildings built as a museum:

Although the museum dates back to at least the third century BC, it can be said that the design of buildings with special functions for the museum began in the late 18th century. During this period temples-museums or palaces-museums were formed, which were usually built in imitation of Greek temples. Later, in the era of contemporary architecture, the architecture of museums was approached from a different perspective. In the following, the characteristics of these two types of architecture are examined.

A. Temples, museums or palaces, museums

Such museums are monumental buildings, and their exterior views are usually imitations of Greek temples: with triangular columns lined up and decorated with classical weights. Like the Metropolitan Museum of Art in New York, the National Art Hall in Washington D.C. And the National Hall in London. This practice of museum-building began in the late eighteenth century and continued throughout the nineteenth century. The halls inside these museums are covered with marble or hard stone.

"They have high ceilings, are equipped with wide staircases that sometimes occupy up to a third of the available space, provide uncomfortable paths for clients, and the light shines on them from too high a height - these are all elements that are meant to emphasize The value of the masterpieces is set in a serious and almost religious atmosphere. The eyes of the viewer must be captivated by the glory of the past centuries in all these buildings, the spaces dedicated to tanks and services are so small and unsuitable that they have little use. "In a sense, the Museum of Occupied Palestine can be found in Jerusalem and the National Hall. Miss Van der Rohe, based in West Berlin, both made during the 1960s. Represented the new concept of the temple-museum.

These varieties of museums are sometimes inbuilt the middle of previous cities and to fulfill the requirements of today's society. It prices loads of cash and energy. On the opposite hand, they themselves become historical prophets, and this issue causes issues in their development. "Solutions that mix to remodel these buildings into fashionable museums are sometimes fundamental: like putting in false ceilings or mezzanine floors, removing natural light-weight by coloring windows and glass ceilings, dividing hall areas, removing paintings and sculptures. Ornamental and then on. "In several cases, they need coated the inner courtyards to accommodate the tanks, and have designed extensions of the building on adjacent grounds."

B. New museums.

As mentioned, until the 1950s, museums were considered a beautiful shell for the collections housed in them. Since then, many of the buildings that have been built as museums have been commemorated, and thus they have followed the same concept of temple-museum or palace-museum. Great architects such as the Swiss Le Corbusier and the American Miss Radnor and Frank Lloyd wright, in the museums of Tokyo, Chandigarh, Berlin, and the Salomon R. Museum. In New York, Guggenheim has tried to put his ideas into practice in the field of museology.

"Such solutions have seldom created truly efficient museums, rather than a place where their views have made them famous".

" These buildings are in fact created from an external point of view, and the space inside them, although sometimes worthy of exhibitions of works that meet the standards of the time of their construction, cannot be adapted to the constant changes in museum concepts." Of course, it should be noted here that in terms of architectural design there is a difference between private or semi-private museums (with a board of trustees or council) and public museums. In the first type of museums, the opinion of the director and scientific staff is very effective in selecting the architect. For this reason, the museum officials are the planners that the architect is required to implement, but in public museums, the architect is imposed on them by people other than the museum staff, but the management of another museum will have as much freedom to plan, so it can be said: Successful museums have been designed, many of which are not so well-known, and have been built by anonymous architects who are willing to work more closely with museum staff, who have been able to plan accurately. Such as the Edmonton Museum in Canada, the Museum of Folk Art and Tradition in Paris, the Cecil Museum of Antiquities in Syracuse, and the Complex of Modern Mexican Museums. The characteristics of these museums are: "Principled use of the most advanced materials and techniques of spatial division of levels for services and areas, reception of clients, creation of spaces with flexible volume for permanent and temporary exhibitions, expansion of tanks and research facilities and careful study of maps related to the general plan "City and transportation facilities and parking.

5- Physical properties of the museum building with proper function

5-1- Readability of the route: In designing a museum for display, special points should be considered so that visitors to the museum can easily and without getting lost in the winding spaces can easily move in a clear direction and from all halls If you wish, you can leave the museum building .

5-2- Proportions of objects with theaters: Theaters should be selected according to the dimensions and sizes of the halls. For example, in a large hall, displaying delicate and small works that the visitor should be close to is not appropriate at all, and vice versa, it is not correct to display large-scale works of art in small halls. Creating a connection with the outside space since the exhibition halls of various objects and works in museums generally form a closed space and indirect natural and artificial lights provide the illumination of these places, places should be opened for visitors to see the open space and light. It created flowers and plants to reduce the monotony of the visitor's uniformity of movement and to encourage him to stay.

5-3- Establishment of temporary exhibitions in the field of art: In order to make the building of a museum more active, next to the main function of a museum, which is the exhibition halls, should be held in longer periods, a series of free halls Predicted various artistic fields from ancient or contemporary artists (in relation to nature). It has always provided new programs for people who have already visited the main and permanent halls of the museum. And as long as the connection of such people with the museum is always maintained.

5-4- Creating research space and library: Creating spaces for research and education in specific fields, contributes to the mental and cultural development of interested people. For example, the existence of a library with books in various fields in the museum for research by interested people. Creating a theater: Existence of movie theaters, slides, lectures, etc. for audio and visual training to the clients of such centers.

5-5- Technical and vocational education: Establishment of theoretical and practical training clan in order to promote the level of culture and education of the country's youth and encourage the learning of arts and crafts and training in the restoration of such works and its creation. Sales booths, sideboards, teahouses, etc. In addition to these functions, creating a suitable space in the best part of the building with a diverse and attractive view is very useful for customers to relax in the form of teahouses. Production, while introducing more production industries through sales to domestic clients and especially abroad, the possibility of economic growth of the museum can be provided.

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