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CONTENTS

INTRODUCTION : <i>An Intrinsic Sculpture</i>	1
CHAPTER ONE : <i>URBAN REDEVELOPMENT</i>	
The City of Bilbao-Bilbo: A Background	3
CHAPTER TWO : <i>THE POST-MODERN METAPHOR</i>	
The Labelling Of An Architect	8
The Role Of An Architect	9
The Museum, Metaphorical Or Actual	10
A Contemporary Museum With Personality	12
The Metaphors Of Image And Place	14
How Does The Museum Engage The Spectator ?	17
CHAPTER THREE : <i>THE MUSEUM-AS-SHRINE</i>	
The Historical Perspective On Museums- As- Shrines	19
The Guggenheim Museum-As-Shrine	21
The Importance Of Stairways	22
The Museum: A Political Ideology	24
The Museum: A Cultural Shopping Mall	26
The Mastery Of Technology	27
CONCLUSION : <i>A METROPOLIS IN THE MAKING</i>	29
Illustrations	31
Bibliography	42

CONTENTS

INTRODUCTION: In the name of progress

CHAPTER ONE: URBAN DEVELOPMENT
The City of Bilbao: A Background 3

CHAPTER TWO: THE CITY ARCHITECTURE
The Labeling Of An Architect 8
The Role Of An Architect 9
The Museum: Metaphorical Or Actual 10
A Contemporary Museum With Personality 12
The Metaphor Of Place And Place 14
How Does The Museum Change The Space? 17

CHAPTER THREE: THE MUSEUM AS A SPACE
The Historical Perspective On Museums-As-Spaces 19
The Contemporary Museum-As-Space 21
The Importance Of Stairways 22
The Museum: A Political Ideology 24
The Museum: A Cultural Shopping Mall 26
The Mastery Of Technology 27

CONCLUSION: A NEW MUSEUM

Illustrations 31
Bibliography 42

I N T R O D U C T I O N

An Intrinsic Sculpture

INTERNATIONAL

ANALYTICAL CHEMISTRY

Bilbao is a proud and energetic city overcoming the death of old industry with strong new projects of post-industrial society. Gehry's Guggenheim Museum is the most spectacular of the new implants in Bilbao. Museums and cultural institutions have come to play the role of urban catalysts, for they help induce campaigns for the realization of urban territory. Gehry was asked to conceive work on a scale and in locations that perilously challenge the limits of any living architect's ability. The institutions behind these projects thrived in the expansionist era of the eighties when art as enterprise and spectacle called for buildings that are so intensely of their moment they are unlikely to have many successors.

Such grand projects as the Bilbao Guggenheim place extra burdens on the traditional institution of the museum. Museums are finding themselves implicated in a host of new and highly publicized activities, but they have also become the preferred sites of the architectural bravura performance. As museums have been forced to find new ways of financing themselves, they transform themselves. New museums require an ever-impressive public presence and equally inventive and varied exteriors and interiors. In short Gehry, sets the bodies of his building in motion as a choreographer does his or her dancers. One only need to observe Gehry's manner of drawing to gain an immediate impression of his way of thinking. The pen does not so much glide across the page as dance effortlessly through a continuum of space.

At Bilbao he has been planning with and for artists, providing spaces for specially commissioned installations as well as flexible galleries for the inevitable variety of exhibition displays. The Museum is squeezed through the bottleneck between river and embankment, made to duck under bridges, and finally allowed to soar in a spectacular fashion. If it is possible to speak of a spatial realm that lacks figural contours yet possesses powerful bodily qualities and if ambulation can unlock the complexities of a building's order beyond the outlines of the plan, then the Museum in Bilbao reawakens an architecture that has lain dormant for centuries. If one were to seek an historical standing for this building, one need only consider the architecture of the Gothic Cathedral. The Museum has its own contemporary variations of the soaring spires, flying buttresses and celestial windows of the Gothic era.

Almost an intrinsic sculpture, it is not "built" in the classical sense but "composed" and "modelled" using the computer as a tool. Thus the end of old industry is answered and further developed with the opportunities presented by new technology. The same is true of the contents: the steel corporation is replaced by the art corporation. And Gehry has succeeded in combining them, giving art a space which links it with the ambience of the city. Visitors to the Museum will worship at the shrine of great art and architecture engaging with the work that is displayed. The building heightens the experience of art by

It is a ground and energetic city, overcoming the death of old industry with strong new projects of post-industrial society. Gehry's imagination is the most important of the new impulses in Bilbao. Museums and cultural institutions are coming to play the role of urban catalysts for their own kind's change. For the real value of urban reform, Gehry was asked to do a work on a scale and in a form that previously, although the limits of any living architect's life, had not been reached. His projects found in the professional world of the eighties when an architect was expected to build for buildings that were essentially a form of monument that was a kind of a...

Such a grand project as the Bilbao project is not only a burden on the traditional institution of the museum, it is also a burden on the architect himself. In a post-industrial society, the architect has also become the preferred site of the architectural program. In the past, architects have been forced to find new ways of building themselves that transform themselves. Now, architects require an ever-increasing public presence and equally, more and more varied external and internal. In short, they are not only needed to build a new architecture, but also to build a new way of thinking. The pen does not do much. It is a matter of the way as dance, endlessly through a continuum of time...

At Bilbao, it has been planning with the architect, creating spaces in a specifically commissioned architecture. As a result, architects for the inevitable variety of exhibition display. The Bilbao project is a kind of a bottleneck between river and capitalism, and the lack of order, but also and finally allowed to soar in a spectacular fashion. It is possible to speak of a spatial realm that lacks figure to show yet possess a spatial field - a quality and a reputation can embody a complexity of a building's order. In the outline of the plan, then the Museum in the new work is an architect's plan for a main dominant for centers. It was to seek a historical starting point for a building, one need only consider the architect's plan for a historical building. The Bilbao has its own contemporary conditions of the coming space, giving but a few and a central window of the Guggenheim...

Almost an intrinsic sculpture, it is not "built" in the classical sense, but "composed" and "modeled" using the computer as a tool. In the end of old industry is marked and formed by a kind of a sculpture, presented by a new technology. The same is true of the center: the steel composition is replaced by the sit composition. And Gehry has succeeded in combining them, creating a space which talks to the audience of the city. Visitors to the Museum will walk in the shade of steel art and architecture engaging with the light that is displayed. The building highlights the experience of art...

drawing people into a drama of surprise. Gehry's construction has aroused interest, obviously, because it is composed of curves and unusual shapes, but also because of its publicity as a Museum that from the start has taken on the responsibility of an international communicator and cultivator. Its silvery eruptions against the dark masonry background of Bilbao herald the beginning of a prosperous vision for the city of Bilbao. This building will hope to serve the city with a new confidence but its presence has been received with mixed results. However, it has caught the architects' and the public's imagination and so the gamble commences to see if culture, art and leisure can replace the rust-belt manufacturing and ship-

b u i l d i n g .

... people into a drama of suffering. ... construction has turned to steel, obviously, because it is supposed to be strong and unyielding. ... also because it is practical as a material that from the start has taken on the responsibility of an international contractor and contractor. Its silver sheen, against the dark masonry background of Bilbao, heralds the beginning of a new era for the city. This building will help to serve the city with a new confidence but its presence has been received with mixed results. However, it has caused the architects and the public imagination and so the granite contractor sees a culture, art and beauty can raise the right manufacturing and the

... ..

C H A P T E R O N E

Urban Redevelopment

CHAPTER ONE

Urban Redevelopment

THE CITY OF BILBAO -BILBO.

A Background.

Bilbao is a city surrounded by mountains and crossed by the river Nervion, from which the name *botxo* derives, by which it is known familiarly. It dates from 1300 AD when it was founded by Diego Lopez de Haro, Lord of Vizcaya. *Vizcaya* is one of the smallest provinces in Spain with a surface area of only 2,240 kilometres. At that time it was a small village of fishermen and peasants. Due to its privileged position, in the course of time it grew rapidly and was forced to carry out a series of enlargements to make the city bigger. The nearby mountains caused the urban layout to be irregular. The oldest part of the city is the *Old City*, which has been under protection since 1972 as of interest to history and is also known as the *Seven Streets*. It includes the most important shops of the city and has an endless series of bars and restaurants which give the *Old City* a special atmosphere and life.

The oldest sight is *Santiago Cathedral* in the very heart of the *Seven Streets*. It is Gothic and has a beautiful neo-Classical retable inside. It is catalogued as “a sight of interest to the history of art and architecture on a national scale” (Instituto Cervantes, 1998). Another important architectural feature is the *City Hall*, which is 19C neo-classical in style and its outstanding feature being its enormous exterior staircase. Many other features include the *La Ribera Market*, the *Nueva Square Market* and the *Santo Tomas* all traditional street markets selling all types of objects. The *Arenal*, a park where the Municipal Band plays every Sunday morning is also the place where the *Arriaga Theatre* stands. This theatre has been used as a landmark of cultural life in the city for a long time and has recently been refurbished. It sets the scene for all types of cultural events, such as plays, operas, Spanish operettas, known as zarzuela and concerts.

Bilbao has a population of half a million people and has “one of the highest per-capita incomes in the country coming from its industrial tradition centring on the left bank of the river Nervion” (Instituto Cervantes, 1998). Bilbao and its neighbouring provincial city of San Sebastian were for many years hives of thriving industries - steel and iron refining, shipping and shipbuilding, machinery and chemical industries. This made Bilbao not only one of the most prosperous of Spanish cities but also one of the dirtiest. The river that runs through Bilbao, the Nervion, was so fouled by toxins that it often turned creamy in colour and the local refineries spumed sulfurous air. Bilbao’s nickname was the “Armpit of Europe”.

The image of this 700 year old city and of the Basques themselves - half of whom live in Bilbao's Metropolitan area was also stained by the notoriety of the Eta (*Euskadi ta Askatasuna-Freedom to the Basques*), those minority groups with a penchant for blowing up officials opposed to Basque self-rule. This aspect of Basque life loomed large because few people knew much else about them. Their language, *Euskera*, with its preponderance of x's and k's seemed utterly baffling and virtually unpronounceable. Few were aware that it was an ancient tongue, probably "dating back to the stone age, or that the Basques were the first settlers of Europe, literally a race apart from the Indo -Europeans" (Bartolucci, Pg 90, 1997). In terms of the Basque language and how it works no other language in the world compares to it. The only other language found to have slight similarities - and only in terms of sound - is that of Russian, within particular areas of Russia.

As a result of the Basque's independent and unique heritage they are slowly seeking autonomy from Spain. As a region the Basques are very avant-garde. They have always travelled, with the result that there is a Basque community in the United States. Consequently the region and the city of Bilbao has always been up-to-date. The Basques who have always wanted independence suffered under the strict control of General Franco, a Nationalist who saw himself and his army as the protector of the country's unity. Since Franco's death in 1975 the Basque region has become semi-autonomous. During Franco's reign many Basque officials fled from *Vizcaya* to the neighbouring countries of England and France. With the death of Franco they have since returned and have formed the regional Nationalist Party which is split philosophically and tactically between the ETA and the conservatives. A small number of wealthy families made fortunes before the city's decline and are notable members of the Nationalist party who have been in power for the last 17 years.

The local Council, which is also run by the Nationalist Party, decided to concentrate on the service sector rather than on a major heavy manufacturing industry. This was due to the abrupt termination of the Spanish Government's economic boom in the early 1990s. The Spanish Premier Felipe Gonzalez's solution for the country's economic woes became evident by 1992. With inadequacies in inflation, deficit and balance of trade, unemployment funds for the 17% of the population without work were sliced and "medical care was cut and increases in value-added-tax and income tax were introduced" (Instituto Cervantes, 1998). Basically a policy of "No Public Spending" was introduced. International economic conditions also affected the Spanish State as tourism and foreign investment began to fade. Major industries especially those in Bilbao, although benefiting handsomely from the economic boom of the 1990s were weakened by the financial crisis, being also eclipsed by cheaper production costs elsewhere, with subsequent closures.

The name of this 100 year old city and of the Basque themselves - half of whom live in Bilbao's Metropolitan area was also shared by the nobility of the Basque (Vizcaya) for several centuries. The Basque minority group with a population of about 1.5 million only in the Basque itself and in this region of Basque, the Basque is because the people know and also about their own language. As a result of the independence of the Basque region, which had long and a highly developed economic life, were given that it was an ancient tongue - probably dating back to the stone age, or that the Basques were the last speakers of European languages apart from the Indo-European (Harrall, 1997). In terms of the Basque language, it was not until the 19th century that the world compared to it. The only other language found a more similar status and only in terms of quantity. Basque is the only language that is not a member of the Indo-European family.

As a result of the Basque's dependence on iron mining, Basque they are slowly losing autonomy from Spain. As a result the Basques are very sensitive. They have always been a people who have always been a Basque community. In that sense, Basque is the only region in the world that has always been an up-to-date. The Basque is the only region in the world that has always been under the strict control of the state. It is a region that has always been his own and his own as the protector of the community. Since Franco's death in 1975, the Basque region has become semi-autonomous. During Franco's reign, the Basque officials had been a part of the neighboring countries of France and Spain. With the death of Franco, the Basque region returned and have formed the regional state in a party which is split philosophically, but mostly between the left and the conservatives. A small number of wealthy families made fortunes before the city's decline and are notable members of the socialist party who have been in power for the last 15 years.

The local Council, which is also a part of the Basque region, decided to concentrate on the service sector rather than on a major heavy manufacturing industry. This was due to the fact that the Basque Government's economic boom in the early 1980s. The Spanish Minister Felipe Gonzalez's actions for the country's economic crisis began in 1992. GDP, industrial production and balance of trade, unemployment rates for the 1990s of the population which it work at reduced and medical care was cut and increased in value-added tax and income tax were introduced. (Garcia, 1998). Basque's a part of the Public Spending was introduced. International economic conditions also affected the Spanish State as tourism and foreign investment began to fall. Major industries especially those in Bilbao, although benefiting have only from the economic boom of the 1990s were weakened by the financial crisis. Being also equipped to cheap production costs elsewhere, with a constant closure.

Regardless of the weak prospects ahead, the Basque local government sought to continue with the private building campaign realized in the 1980s. The Basque government excavated aid from foreign Private Enterprises like the Global Business network in Silicon Valley, California. The Basque government and the investors saw the commercial above all and the cultural metamorphosis of Bilbao as a "futurist scenario for cities hoping to solve the problems of decaying economies and unemployment and as a global communications capital" (Instituto Cervantes, 1998).

With the adoption of private enterprises local initiatives were being ignored. Many local groups, for example, Art, Heritage, Environmental, sought aid from the regional government only to be turned down. At the risk of ignoring local initiatives the introduction of foreign enterprises have already served to enhance the environment. In the past, governments of Spain refused to build new roads or repair old ones and to clean up the river Nervion. Now the river is being cleaned and the road problems are being solved with the result that the traffic in the city is better with less air pollution. Recently the European Union set up a software institute in Bilbao to help its member States compete with the United States and Japan in software development. The city's hope is that it will become a magnet for these businesses. Already, just northeast of the city, the Basque technological Park houses 38 start-up- companies in bio-technology, tele-communications, software and robotics. All these businesses are necessarily international in nature yet the Basques are a most provincial of

p e o p l e .

It is at this juncture that problems arise. Local opinion is very much divided and sceptical of the global acculturation of their city. The enterprise receiving the most critical response is the Guggenheim Museum situated at the end of *Calle Iparraguirrean*. Formerly a site occupied by a factory and parking lot, it is intersected by the Puente de la Salve , a vehicular bridge. The Museum which cost \$100 million to construct was hosen over smaller local cultural initiatives like the "*Consonni Organization* who are concerned with the recycling and renovation of old buildings" (Instituto Cervantes, 1998). Also infuriated were those involved in seeking funds for projects which would help to solve the 25% unemployment problem in Bilbao. This figure emphasises "the largest scale of unemployment in any province within Spain" (Instituto Cervantes, 1998). The local unemployed population and Construction Companies were not involved in any way with the building during its construction. The reason for this was that the International Competition for the Museum made it possible for foreign Companies to compete for such an opportunity, with the result that companies like the structural engineers; Skidmore Owings & Merrill, mechanical engineers: Cosentini Associates; and the lighting consultants; Lam Partners offered a "better deal" than those within

S p a i n o r V i z c a y a .

Secondly a number of locals have estimated that “they will be paying \$800 a year through taxes to pay for the Museum” (Instituto Cervantes, 1998). However, the Museum which has only been open for five months “has already paid for itself” (Instituto Cervantes, 1998). Bilbao was and is a commercial city with high-tech industries of the present and the heavy industries of the past- it has close links with Britain due to shipbuilding. Consequently many business people come to Bilbao from Britain, France, Germany, and Poland, to name but a few, and make the extra trip to see the much publicised Museum. Obviously the influx of people has been extensive if the Museum has paid for its construction costs so directly.

Thirdly, the Museum has an entrance fee of £3.50 and an annual membership fee of £25. This admission fee is extravagant for many in Bilbao. The local cinema admission is £2.50 and very few locals would pay more than that as an admission fee. As a result many within the local population view this Museum as too commercial and therefore too American. Yet despite their reservations the sceptical community remain open minded. It is only when the Museum is viewed as a way of attracting to the city vacationers that through the nearby resorts of the popular *San Sebastian and Biarritz*, opinions alter, as it will be a source of income. Already hotels in the city are full with vacationers, business people and the national Newspapers have published supplements each week which are a collection of maps for cultural and scenic routes around the city and Basque region. This type of entrepreneurial organization not only helps to enliven the city and region with a more cosmopolitan crowd, which in turn can generate a “more worldly culture” (Bartolucci, Pg, 91) within Bilbao. The council and government believe that if the city has an international flavour it will appeal to other European firms as a headquarters. They describe this new strategizing as “evolution” rather than modernization. They believe that it is through the acquisition of world class architecture that the Basque social economic and cultural futurist scenario will develop.

Yet for some the museum has not yet represented the Basque artistic culture. Local artist are not represented on a significant scale. There are only seven artists from *Vizcaya* and the rest of Spain exhibiting in the current show. Perhaps the public are not aware that the agenda of the Museums director *Thomas Krens* and the Guggenheim Foundation is their commitment to exhibiting the full range of works by key figures in the development of art of this century, including *Beuys, Kandinsky, Paul Klee* and *Piet Mondrian*. Also the Basque government “signed over any curatorial rights to Krens and \$50 million to be distributed within the rest of the Guggenheim Foundation” (Cearra, Pg 71, 1998). Many within the local community, “particularly those within the middle classes” (Martha, Interview, 1998), fail to comprehend some of the works inside creating a visual barrier thus separating art from society, politics from everyday life reinforcing Bourdieu’s idea of the “way in which a consensual recognition of dominant culture is produced while at the same time most are excluded from participating fully in it” (Bourdieu, Pg 163

1979). It is also with the employment of the Museum as a very commercial venture within the service sector that it has replaced the heavy industries once a part of the heart of Bilbao. It is then that the artistic display is the commercialization of the event itself, which reduces it to yet another form of leisure, equivalent to football matches and pop concerts. The Museum is a narrative of capitalism with Bilbao becoming the "cultural capital" (West, Pg88, 1994) a capital of presentation as mass entertainment hoping to mask elitism. The building and its contents bring to Bilbao commercialization, hyperbole and sensationalism, something the Basques were not used to in an industrial environment.

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C H A P T E R T W O

The Post-Modern Metaphor

CHAPTER TWO

The Post-Modern Approach

The Labelling Of An Architect.

Frank. O. Gehry who wishes to reason on his own as an architect and “does not see his architecture as belonging to any movement” (Jencks, Pg 89, 1998), finds his work, in particular the Guggenheim Museum, a focus of the ongoing Post-Modernist debate. Post-Modernism in its various styles claims a high moral ground, not unlike previous movements, for example Modernism. The Post-Modernist style that of half modern, half conventional, is paradoxical claiming a “greater expression of structure and a greater faithfulness to the imperatives of contemporary materials and technologies” (Jencks, Pg 20, 1995).

Gehry himself does not advance a theory of architecture and is inspired by art - the contemporary painting and sculpture of L.A. abstractionists like Ed Moses and Charles Arnolci, rather than a social programme. Gehry does not wish to be labelled as a *Deconstructivist*, *Preconstructivist* or a *Post-Modernist* as he believes “the role of form giver is no longer the exaltation of the role of the architect” (Bartolucci, Pg91). The reason why he believes this, is that the expression of our age is Pluralistic, a constantly rich ecosystem built by architects builders, multinational corporations and ordinary people as well as the star architect. This is architecture today and through the tradition of labelling a construction, it is made real.

The Guggenheim was originally going to be set in an old derelict building within the city. Gehry, however, asked to be taken around the city and did so by foot and by air. It was while he was flying around the city in a helicopter that he saw the docklands and said “there - that is the site for the museum” (Instituto Cervantes, 1998). The original site was abandoned and the new site was made available to Gehry by the local council. Gehry got to know all the history of the site, everything before the built building. The architect, he feels, “takes this local history and makes a universal piece of art from it” (Gehry, Interview, 1997). That sounds almost conventional except that this art and architecture is about the whirls and dynamism of history rather than history as a story of an inevitable linear progression through a succession of styles. A linear progression is a “totalitarian concept”, Gehry declares, evident in the Modernist movement, “people don’t need to understand everything, you can slowly unravel the architecture discovering new moments every time you visit”. This means that architecture has to be poetic as there is no one to speak on its behalf when someone stumbles across it hundreds of years down the line.

Gehry’s Museum is a response to its contents and context, to order and disorder and to “overcome the apparent impossibility of communication between historical context and the proposal of Contemporary Architecture without relying on nostalgia for the past or the cynical references of the Post-Modernists” (Bartolucci, Pg 60). As a result the Museum building is paradoxical and embraces the notion of fragmentation and dispersion

The Labeling of an Instrument
[The author discusses the historical context of instrument labeling and the role of the American Musicological Society in this process.]

...the author discusses the historical context of instrument labeling and the role of the American Musicological Society in this process. The text explores how the American Musicological Society has been instrumental in defining and standardizing the terminology used to describe musical instruments.

The suggestion was originally going to be set in an old theater building within the city. They had been asked to be taken around the city and did so by a yard by air. It was said he was flying around the city in a helicopter that he saw the downtown and said "this is the site for the museum." The original site was abandoned and the new site was made in honor of Goby by the local council. Goby you know is the history of the site everything before the bluff building. The author notes that this local history and makes a universal piece of it from it. (Goby, interview, 2017). This sounds like a conventional concept that this and ancient new is about the what and dynamics of history rather than the why as a form of an idea rather than a progression of a single historical event. The author suggests that the "movement" people don't need to understand everything and only slowly grasp the architectural details and how they relate to the site. The means that the architect had to be more "weathers" and one's look on its behalf.

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focussing on shifting, slanting, rotating surfaces and spaces populated with clusters of metal with smooth continuity and punctuation. This projection of harmony coupled with disorder announces the buildings dissimilarity from adjacent buildings, which would account for the sceptical response from many within the local community.

The Role Of The Architect.

These same people have to adjust themselves to the terms of the architect who formalizes his personal interpretations of their social crisis. This role of the architect as form-giver is significant to” the totalitarian ideals of Modernism, in their search for a theoretical framework within which to locate their socially indifferent and self-referential designs” (Ghirardo, Pg, 32, 1996). In the case of the Guggenheim Museum, totalitarian architecture tries to strike a balance between architecture , art and society, by rendering the design of the building as flexible through the use of metaphor. Involved in this architecture there is a steady movement of tourists, business people and information superhighways, for example an architect from Santa Monica, California, jets to Bilbao to oversee the construction of a building. This means that this architecture is imagined on a global network of transnational cultural and population flows.

This type of architecture has a label, of course, and has become known as Post-Fordist, Globalized and Deconstructivist. This parallel architecture and social patterns “appeared in the late 1980s and is characterised by flexibility” (Ghirardo, Pg 38). It developed in American in the 1970s for example in Los Angeles where sharply altered labor patterns, social patterns (including gender, racial and ethnic ones), income distribution and the increased industrialization of the service sector loomed. As a result flexible organization was required, which meant - flexible machinery and equipment that could be adapted to different tasks relatively quickly, smaller and more specialized firms, greater skills on the part of workers who needed to adapt to constantly-changing products, the flexible accumulation of goods in order to respond quickly to demand, and more temporary and part-time labour. All these characteristics of economies lead to a sharply altered urban sphere and underlie the reconfiguring of the urban space. An example of fast-developing communities was that within the large parts of Paris during the second half of the 19th Century which called for huge urban redesign programs. Gehry’s Museum among other projects in the city of Bilbao is a part of the flexibility bug which is evermore transnational rather than national. All these changes will impact on the daily lives of everyone and

also the existing built environment in the city. This is why architects require a sensitivity to the social environment, its contents and contexts. This net of architectural talent is becoming increasingly confined to public buildings, which will leave space for those with particularly limited means to fend for themselves and develop their own surroundings and to design settings where they live, play and work. An example of this development would be the emergence of the Mini-mall in America which quickly became a setting where immigrant families would open small business developments dependant upon family labour. The Mini-mall “quickly responded to growing segments of Los Angeles population” (Ghirardo Pg 40). The low prestige associated with Mini-malls led many architects to ignore them, resulting in contractors and builders supplying the design expertise. Basically, if prestige and sensationalism is attached to public buildings like the Guggenheim in Bilbao, sensitivity to the social environment is curtailed. This is known to be true as many wishes of the people and groups within the Basque city have been ignored in favour of transnational commercialism.

The Museum, Metaphorical or Actual?

People invariably see one building in terms of another or in terms of a similar object which is known as a metaphor. An unfamiliar contemporary building like the Guggenheim in Bilbao has been compared metaphorically to what people know, “these structures are often deformation of familiar objects that we have seen” (Bartollucci, Pg100, 1997). The Museum has been compared by the public, national and international to a fish, ship, metallic flower and unfurling blossom. In this way people are unknowingly naming a building -its forms - to make the building real and comprehensible to them, as non-architects.

These comparisons of fish and ship also form a link for the inhabitants of Bilbao between the site which was once a factory and the structure, thus forming an identity between past and present. It was Gehry’s cleverness as an architect in choosing this shipbuilding site - a backbone of the city’s economy for some time and manipulating the building “on familiar objects that we have seen”, thus forming a coherent connection between past-industrial commercial structures and present cultural commercial structures. Gehry knew that the local population would seek familiar terms in which to understand the construction and that this type of signification is part of a ritualistic decoding of architecture by many communities of their urban spaces into popular visual images.

The *Sydney Opera House* (Ref. Ill. No. 4), completed in 1974, was also engaged with double coding patterns. The building became compared to

shells, flowers, unfolding, sailboats in the harbour and fish swallowing each other. All these responses came from local people and the professional press. These responses eventually became journalistic cliches. This meant that Sydney became impossible to perceive without the *Sydney Opera House*. The Opera House is not necessarily a cultural centre symbolizing Australia's break with colonial conformity and provinciality but through metaphorical responses particularly "wit"- The Australians affectionately call the Opera House, "scrum of nuns", where the shells confronting each other in two main directions resemble the headdresses of two opposed monastic orders. A witty building is one which permits us to make extraordinary but convincing associations. However, the Guggenheim is a cultural centre that through architecture, symbolizes Bilbao's commercial, architectural and avant-garde society but this also means that within a few years people will think of Bilbao only in terms of the Guggenheim, much like the *Sydney Opera House*.

While the above association will inevitably evolve, there are attempts to rid the Museum's forms of any kind of metaphor. Peter Schjeldahl in his article *The Silver Dream Machine* describes the building as "purely actual, a Post-Modern Metaphor" (Schjeldahl, Pg, 48, 1997). He wishes to ignore the banal imagery of fish, ship etc. which has sprung up and implies that such imagery "comforts those, who threatened by their own physical senses, use such caricature to retreat into their own heads". This would infer that the building is all shaped stuff, vamped light and negative spaces and that the building would be a culmination of formed space without any references to historical or traditional identity, important to many Basques. The positive aspect of ignoring such imagery is that the building becomes loaded with personality formed by the absolute and objective viewer. From every angle the building looks very different and these changing angles demand to be identified not with anything else, but strictly as themselves "when you visit the building it is your trip and in a fundamental way your building" (Schjeldahl, Pg 51, 1997). Children especially love the Museum as they interact playfully and freely with the exhibits, without malice. Gehry's building to them and to many adults becomes theatrical, a performance. He provides labyrinths, manipulates spaces you could not stand within, incorporates sculptures like Richard Serra's *Snake* that provides a space itself within which one can walk, shout or scream and no one would hear you. The size of the space that the sculpture occupies is enormous and overwhelming with the result that your presence is dwarfed. This type of association is ambiguous and allows for flexible interpretations by the individual and the collective. Schjeldahl's idea, however, still remains part of the system of double coding as it is inherent in our understanding of architecture as a metaphor of something we have seen or experienced.

A CONTEMPORARY MUSEUM WITH PERSONALITY

A Journey Around The Museum.

The Guggenheim seems to meander next to the regular patterns of the 19th Century city landscape of five or six-storied buildings with balconies of decorative wrought iron protruding in a continental manner reminiscent of the city of Paris. These buildings will remain as they are, being restored and conserved. The Commercial Zone, near the Museum is Modernist (Ref. III. No. 5), and towers over the older parts of the city, demanding order, confinement and control over its inhabitants. The city's differing land levels adds to the divergence in the architectural landscape of the city. Hidden and tucked away amid the Modernist towers and the 19th Century buildings are a few traditional Basque buildings of the heavy cut-stone, limestone which turns a friendly yellow shade through time and stucco work topped with the classic continental orange roof tiles, evident in many areas of Spain, France, Italy etc. Two important sites in Bilbao are the Santiago Cathedral which is Gothic in style, and the City Hall which is neo-classical.

With such a medley and patchwork of architectural styles the Guggenheim Museum responds as follows. It is hard to identify its specific weight. At different times and view points it is sometimes heavy and sometimes light. This becomes evident through the use of the titanium sheet cladding which makes the building look immense and yet somehow dimensionless. The titanium consists of loosely interlocked, subtly ruffled sheets with the reflectiveness of the dull side of tinfoil suggestive of the weather in Bilbao which is frequently covered by mist. It is dazzling but not blinding in full sun, goes moody in any lesser light and at night takes on the blackness of coal (Ref. III. No.3). The building is composed of numerous volumes stacked on top of or alongside each other, few which actually correspond to the development of its interior spaces and none of which aligned to any other. One thing picks up where another lifts off. In this way the building obscures actual functions. This approach of obscurity is also evident in the Sydney Opera House as its shell forms hide the various restaurants and auditoriums within, thus not allowing function to give way to form.

The Pompidou Centre in Paris also expressed the same obscurity of function. The *Pompidou Centre* is gigantic, an open plan warehouse containing a Modern Art Museum, cinema, library, industrial design and acoustical research centre, offices and parking facilities. The architects expresses two fundamental aspirations - technological sophistication and flexible space on the exterior without Modernist or Classical features.

Services and Structural elements are on the outside of the Museum. The exterior exposes escalators, elevators and stairs (red), air conditioning and heating (blue), water (green), and electrical systems (yellow). All the colour-coded elements converge on the facade of the building producing uninteresting information with chromatic aggressiveness.

The structure is indifferent to the 19th Century continental surroundings, snubbing the urban fabric. Over the years dirt has accumulated in unreachable corners eroding the exuberant technological display. Its interior flexible spaces scheme became troublesome. The indeterminate space and colourful elements made exhibitions of art difficult with the result that a second interior box had to be erected to screen out the exterior and provide sufficient wall space. The Pompidou Centre thus should be a lesson to architects who dispense with traditional forms of architecture in favour of more diverse technological and architectural aspirations.

The Guggenheim however, allows each volume to generate its own shadows and luminous reflections “on its surface the night light is even dimmer and more shadowy than it really is” (Bartolucci, Pg91, 1997), whilst the daylight reflects but remains opaque. From the riverside the building reflects the image of a ghost ship lost amid thick fog, yet remains timelessly reposed in the spot where it comfortably anchors and bounds itself.

The play on light is reiterated on the interior of the building. Lighting within the spaces furnish a reverberating dazzle to semi-darkness through all the half shadows and semi-luminosities, direct lights, filtered ones, natural and artificial at different times of the day and seasons of the year, through skylights, windows and materials. The vast central hall, the summit of which is 55 metres above floor level (Ref. Ill. No. 14), off which lead the galleries in three directions, acts as a large sundial from which to observe the earth’s rotation around the sun. From June 21st to December 21st every moment of the day produces different shadows and effects. The architectural parts, beams, walls, windows, “are deformed as if bent by the wind or subjected to inner movements” (Schjeldahal, Pg50, 1998). Deep vistas sweep through the spaces and close-ups alcoves are suddenly revealed and in a random way artworks occupy the spaces large and small. Areas are designed like balconies so that you can see from above what is happening below. Distorted mirrors and various walkways produce dizziness and palpitation and it becomes easy to lose ones bearings or misjudge distances. To escape from these sensations you can find restful areas like the balcony on the second floor which looks out over the exterior pool below and the city. By placing yourself on this balcony you interact with the existing urban fabric of the city.

The Museum is also resting on a site with a six-metre difference in ground level and is wedged between railway lines, a river, a high vehicular bridge

services and structural elements are on the inside of the Museum. The exterior facade consists of elevators and escalators, air conditioning and heating (blue - warm green) and electrical systems (yellow) in the enclosed concrete structure on the inside of the building envelope. Interesting information with chromatic aggressiveness.

The structure is indifferent to the 19th Century of minimal surroundings, enabling the urban fabric. Over the years, it has accumulated in its facade various concrete products, the various technical displays, the various flexible spaces, the various facades. The undetermined space and colorful elements made a definition of an architectural form that is not a form but has had to be created to respond to the exterior and provide a certain well-pace. The Pantheon Centre then should be a lesson in architecture who dispense with formal and formal forms in favour of a more diverse technology of architectural aspirations.

The Gothic tower allows each volume to generate its own shadows and luminous reflections. On its surface the light is even, constant and more abundant than a mirror. (Technical Fig. 19-17) whilst the daylight falls it but remains opaque. From the inside the building reflects the image of a ghost that has been taken for a moment of intense presence in the room where it completely anchors and holds itself.

The play on light is reflected on the interior of the building. Lightning within the space creates a level of light that is semi-darkness through all the half-shadows and semi-luminous lines, the light of eyes, of ears, of nose and mouth in a latent time of the day and season of the year, through the light windows and materials. The vast central hall, the central hall which is 55 metres above floor level (see Fig. 19-17) offers a view of the gallery in three directions, as a large central hall which is open to the central elevation around the sun from floor 53 to floor 57, every moment of the day produces different shadows and light. The architectural parts, beams, walls, windows, the different architectural elements are subjected to rapid movements. (Technical Fig. 19-18) Light varies sweep through the space and close-up shadows are constantly re-created in a random way, networks occupy the space, large and small, lines are drawn like balconies so that you can see from above what is happening below. Distorted mirrors and various walks produce distances and palpation and if you see, you lose your bearings or misjudge distances. To escape from these sensations you can find relief stress like the balcony on the second floor which looks out over the exterior pool below and the other by placing yourself in this balcony you interact with the existing urban fabric of the city.

The situation is also testing as a site with a six-metre difference in ground level which is wedged between railway lines, a light, slender bridge.

and a traffic plaza. A variety of gently winding stairways link the various levels. The south staircase sticks out over a pool finding its way through a dark passage beneath the bridge and the reappearing inside a monumental stone-clad tower. Another large staircase descends and digs its way deep and mysterious through the canyon towards the Museums only entrance. The restaurant and the administrative wing each have their own entrances but form links to each other and the museum on the interior. The glass of the Museums porch remains invisible to most of the city except the riverside, only to be announced by the stacked silvery volumes.

The Construction Image as a Post-Modern Metaphor.

Gehry's Museum design provides an insight into his joy and fun with the "art of making". Gehry's architecture, however personal, remains reminiscent in character of designs of the Post-Modernist Charles Moore. Moore infers that in order to create architectural meaning opposition must be used, imparting that pluralism is a necessary communicational and commercial device. Charles Moore designed *Burns House* for a professor at the UCLA and also the Kresage College Dormitories at UCLA in 1972-74, where the overall plans of these spaces meanders and shifts violently. The spaces within the *Burns House* flow and zig-zag to a private study at the top (Ref. III. No. 7). Like Gehry's Museum a walk through the house is peppered with surprises like a Mexican Balcony, an alter-like organ and the layering of cut-out-walls.

As you ascend the stairway towards the attic study the view back reveals a perspective distortion where scale and position of objects are difficult and impossible to determine. This is similar to Gehry's treatment of the differing levels of space in his Museum "as tall as a Gothic Cathedral or as low as a cave these spaces set off strong physical sensations in the body" (Bartolucci, Pg 90, 1997). Moore uses stairways and spaces leading from the walkway in much the same manner. Along the stairway in the *Burns House*, a mirror is placed, then further ahead what looks like another mirror placed in the floor of the stairway is a hole cut out which opens over a 15 ft drop. Gehry's walkways likewise produce surprises where it becomes easy to lose one's bearings or misjudge distances because of height, distorting mirrors, balconies, beams, walls and window's "being deformed as if bent by the wind or subjected to inner movements" (Schjeldahal, Pg 50). This is a characteristic surprise of the Post-Modern space. On the exterior of the *Burns House*, Moore also plays with shades of colour to gain the effect of shadow where they don't exist. Through the use of the shade he marks out a progression from dark to light from dull to the brightest functions. Gehry's titanium volumes and lighting effects within the interior achieve similar results.

The Construction and Site as a Post-Modern Metaphor.

There is another connection to Post-Modernism entwined in metaphor apart from that of *image*, it is the result of *place*, where there is a careful distribution of activities. Situated on the former docklands along the Nervion river front will be a gleaming new business district by Cesar Pelli. At each end of this district two cultural landmarks, that of Fredrico Sorianno's *Concert Hall* and Frank Gehry's *Museum*, are situated. A curved avenue along the River Nervion ties these two landmarks. A plaza in front of the Museum will link the existing city and the new developments. This new plaza will allow vehicular access to the city through a large rotunda. This to-and-fro of movement keeps the pedestrian and vehicular streets occupied. Since all these functions are fragmented and dispersed, yet connected, there is the chance encounter, the surprise around every corner, taking place within the urban layout. This movement is a public metaphor of community and place through use. Charles Moore draws on the public realm as the major focus of design in his schemes. He articulates urban space as a volume that flows around public buildings - a cathedral, museum, school, that serve as a pretext for the crossing spaces.

Gehry's Museum and Sorianno's Concert Hall serve to create an identifiable cultural spine to the city. The old historical blocks of the city are used as a background fabric against which the more public buildings stand out around. This is an attempt to set up the landmarks of a contemporary city. By introducing such contemporary public buildings as landmarks you begin to replace the traditional religious and institutional landmarks with building types of a new social content. This is public symbolism, a knitting together of past and present.

Divergent architecture configuring in a Y shaped plan in the city centre, comprising of **Calatrava's Airport Terminal**, **Norman Fosters Metro**, **Frederico Sorianno's Concert Hall**, **Cesar Pelli's Urban Park-Abandoibarra**, **Michael Wilfords Interchange** and **Gehry's Museum** will combine to articulate a new social context. Other projects include the *Alhondiga Cultural Centre*, renovation of the *Campos Elisios* theatre, the expansion of the *Duetso University* and the *Economics Faculty at Sarriko*, a new *Technology Campus at Basurto*, a series of new urban parks and long-term restoration of historic sites, (Ref. III. No. 5). All these new developments and restorative projects serve to link the coastal villages, industrial zone, city centre and suburbs with contrast and comparison. The city's urban development is gradually coming together since the first project, Norman Foster's Metro System, was started in 1988 but is still far from completion.

This type of development of so many architectural styles on the one hand is positive as it reflects the mixed desires and goals that any metropolis has fulfilled. This development of a city leads towards increasing complexity and implements objections. The charge is that this mis-mash architecture is a weak compromise “where second rate thinkers can take refuge in a welter of confusing antinomies” (Jencks, Pg 127, 1979). This can be associated to Deconstructivism and even Modernism where, through their totalitarian architecture, they maintained an aloof detachment from real political and economic struggles. In this way, architects combine contradictory material in the hope of avoiding a difficult choice of seeing through a problem to a creative conclusion, offering little toward that of a theory different from Modernism and even less to rethinking the role of the architect - despite social and economic changes.

Formalizing a theory and a role for the architect is in itself totalitarian as is architecture. Yet instead what Gehry is trying to achieve is a democratic architecture on a large scale. This proves difficult as Megaprojects like the Museum, through their actual proportions and landmass, already assume authoritarianism, as these structures proclaim grand social, cultural, political and economic goals often ignoring the potential impact of even a very small intervention. Gehry, I believe, has fashioned the Museum in a very open manner full of diversity of form, content, meaning and as an educator and entertainer in order to communicate on a small or grand social scale, and in this way counterpoises a totalitarian conclusion. The Museum is like a good book - it argues, provokes and entertains and does not slip into the background.

This type of development of so many architectural styles on the one hand is positive, it reflects the mixed desire and goals that any metropolis has fulfilled. This development of a city leads towards increasing complexity and improvements of services. The change is that the minimalist architecture is a weak component, which is second to think, can take refuge in a wider of existing architecture. (Lynch, pg 127, 1979). This can be associated to a commitment and even a movement which, through their relationship architectural, the movement can also distinguish from post-modernist and economic changes.

Formulating a theory and a role for the architect is in itself a challenge. Architecture is not just a way of trying to achieve a democratic architecture on a large scale. This process is difficult as Megawati like the architect, through their social positions and business, already assume a commitment as these structures produce grand social, cultural, political and economic goals often ignoring the potential impact of even a very small intervention. (Gruy, I believe, has resigned the Museum in a very open manner full of diversity of form, content, meaning and as an architect and architect in order to contribute on a small or grand social scale, and in this way contribute as a technician - architect. The Museum is like a good book - it argues, provokes and stimulates and does not slip into the past period.

How Does The Museum Engage The Spectator ?

The exhibition spaces are organized concentrically on three levels, connected by glass lifts and stair towers and curvilinear bridges, all connected to a central atrium that whirls from its base to its airy glass and steel heights that hurl you up from the gutter to the roof top, from the material and everyday to spiritual freedom, fantasy and fairytale. The Museum becomes a live organism that engages the sensibility as much as the sight and contemplation. In this way it is suggestive of Gaudi's buildings that pull together different kinds of meanings, artistic, social, metaphorical etc, which appeal to the opposite faculties of the mind and body and they interrelate and transform each other. The Museums interior and exterior spaces, materials, sensations, artworks, converge to stimulate the senses through variants of past and present within the social, cultural, political and economic fabric of the city of Bilbao.

It is a building of superimpositions - a layering of forms, meanings and interactions. To use labels again the Museum is a system of Organizational Depth without any order of priority. The overall plan is a design of shifts, collisions and interweavings of history, architecture and social flexibility. Superimpositions can be both complex and complicated as so many layered elements are staged. However by using the CAD systems these impositions became elementary. The idea is that by designing a building of curves and waves and undulations (Ref. Ill. No. 16) a partial identity and order can remain where so many elements are layered and diverse. This idea is part of the composition of the Complexity Theory.

This Theory imparts a message that a completely ordered and completely chaotic system is not valuable as either system cannot evolve very far on, it cannot improve or progress. As architecture of superimpositions the Guggenheim should refuse to privilege one interpretation of architecture over another but as it stands it is reminiscent of the "Flamboyant" period in 15th and 16th century gothic architecture, where the architect arrived at a stage of such mastery that materials seemed to bend to his every whim, eventually losing himself in even greater excesses of decorative detail and pure showmanship eg. Rouen Cathedral. The reason for developments like the latter is that all movements pass through phases, "the experimental, established and flamboyant" (Sharpe, Pg 16, 1976) before the fire of invention finally dies. Like wise, Gehry's Museum with its many architectural superimpositions and the technological mastery of those superimpositions is edging towards the flamboyant period of the Post-Modern Movement. Gehry uses a diverse collection of materials, metal, stone, wood, plaster and glass. The steel conjoins to and overlaps with glass

How Does the Museum Engage the Spectator?

The exhibition space is organized conceptually on three levels... connected by glass lifts and stair towers and overhead bridges, all connected to a central atrium that which flows into the city glass and steel heights that have grown from the water to the east and from the... Museum becomes a live organism that engages the spectator as much as... the sight and contemplation in this work is suggestive of Gaudi's buildings that pull together different kinds of organic, artistic, social, architectural... and which are in the opposite of the mind and body and they... into the city, into the city, into the city. The Museum in this and a certain... spaces, artistic, aesthetic, and social, to sustain the space... through various of past and present with the social, cultural, political and... economic fabric of the city of Bilbao.

It is a building of surprising form, a surprising form, meaning and... interactions. To see this again, the Museum is a system of organizational... with which any sort of program, if he or she, is a design of itself... collide and interact with the history, architecture and social flexibility... Subsequent efforts can be the complex as complicated as many layered... elements are not, but they are by using the CAD systems these navigation... because of the design, the idea is that by designing a building of curves and... waves and a relation (Fig. 11) the form, identity and order can... remain where so many elements are layered and mixed. The idea is part of... the composition of the Guggenheim Museum.

This theory implies a message that is completely novel and completely... classic system is not standard as either system cannot give a view for a... cannot improve or progress. A traditional of superposition is the... the system should relate to physical and interpretation of architecture... over another but as it stands in a relationship of the "Bilbao" and "Guggenheim"... 17th and 18th century gothic architecture, where the architect worked at a stage... of each master that master's seemed to bend to his every whim, eventually... being himself in an intricate excess of decorative detail and pure... relationship of the "Bilbao" and "Guggenheim". The reason for development of the... later is that all elements are the same, the experimental... established and "Guggenheim" (Spain) in 1979 before the first... invention finally designed by Guggenheim Museum Bilbao with its main... architectural superposition and the main logical, a story of the... superposition is being to work in the next period of the last... Museum's development, which is a combination of materials, great... none, wood, glass, steel, and stone, would require to end with the glass

and titanium (Ref. III. No.15), to produce a bond with the site (docklands) of the building. Unlike the London Docklands the were never physically or mentally isolated form the rest of the city. The administrative wing is linear in progression - a Modernist touch - and the rectangular galleries are faced in limestone which is evident in the architecture of the traditional Basque buildings. The shifting , slanting and undulations of the exterior and interior spaces bare resemblances to Charles Moores Architecture, a post-modernist and it reflects the technological mastery of architecture and culture.

and more (RAF III, No 15) to produce a bond with the site (docklands) of the building. Unlike the London Docklands, the two were not physically or conceptually isolated from the rest of the city. The administrative wing is linear in progression - a M-shaped tower A - and the rectangular galleries are faced in limestone which is evident in the architecture of the traditional Basque buildings. The striking contrast and juxtaposition of the exterior and interior spaces are reminiscent of Charles Moore's architecture, a post-modernist and it reflects the technological nature of architecture and culture.

C H A P T E R T H R E E

The Museum-as-Shrine

CHAPTER THREE

The Museum-As-Practice

A Historical Perspective on the Museum-As-Shrine

Over the past twenty years, and particularly after 1980, the most prestigious and widely-acclaimed commissions have been for some form of Museum, Art or Cultural Centre. This phenomenon is intriguing for at least two reasons. Firstly, although the museum as cultural institute originated in Europe, the current phenomenon is global, extending from a small museum of cultural history in *Sengal* by Rippo Ciorra (1990) to the vast Guggenheim Museum in Bilbao. Secondly, in an era of purportedly expanding democratization, why the vast renewal of interest in an institution whose origins are deeply aristocratic and private?

There are no clear answers, but the underlying conditions vary from place to place. This entails the diverse issues of the changing activities and functions of the Museum itself (democratic attitudes), the market value of art, types and sources of financing (depressions or economic booms), tax laws and the ebb and flow of international mass tourism. In some cases as in Bilbao the province and the city commissioned a museum to establish a first Civic Museum and also address specific areas of cultural studies - art, architecture, communications. Fortunately a supply of cash was made available for investment in their evolutionary culture.

Although instances of art collecting can be found in antiquity in baths and temples - the Museum at Alexandria, in Egypt, the practice began in earnest during the Renaissance. The nobility and High Clergy of the Roman Catholic Church promoted art collecting and visiting collections as diversions, available only however to a select few. Clerics and aristocrats assembled Roman statues during the Renaissance, exhibited them for personal pleasure and to impress visitors in their palaces and gardens - *The Uffizio* in Florence, 1560, by Giorgio Vasari. Collecting at that time included prints, porcelain, jewellery, ceramics, ornaments, scientific instruments and oddities assembled from voyages of exploration throughout the world.

However, it was not until the 18th and 19th Centuries that private collections were made available to the public with the rise of the bourgeoisie and the Nation State. Establishments like the Louvre in Paris promoted museum development and the *Altes Museum* in Berlin (1824-30) erected by Freidrich Schinkel as shrines for great works of painting and sculptures, set a standard. Museums designated as cultural carriers became available for contemplation and education and it wasn't until exhibitions like the "Exposition Universelle", in Paris, in 1900 that pleasure became integrated as an initial premise. The "Exposition Universelle" included a long street of exact reproduction of the history of the house in all nations through time, Main Street, U.S.A. in the *Disney Theme Park* is a conceptual zone in the same manner), "a Celestial Globe, containing various exhibitions, including some kind of early

2 Historical Context of the Migration

The first wave of migration from the Great Lakes region to the United States began in the late 1840s and early 1850s. This migration was primarily driven by economic factors, as the region was experiencing a period of economic depression. Many people were seeking better economic opportunities in the United States. The migration was also influenced by the discovery of gold in California, which attracted many people to the West. The migration was primarily composed of men, but women and children also migrated. The migration was a difficult journey, often involving long distances and harsh conditions. Many people died during the journey. The migration was a significant event in the history of the Great Lakes region and the United States.

There are no clear records of the migration, but the underlying reasons for the migration are clear. This article will explore the reasons for the migration and the impact of the migration on the Great Lakes region. The migration was a result of economic factors, but it was also influenced by social and cultural factors. The migration was a difficult journey, but it was a necessary one for many people. The migration was a significant event in the history of the Great Lakes region and the United States. The migration was a result of economic factors, but it was also influenced by social and cultural factors. The migration was a difficult journey, but it was a necessary one for many people. The migration was a significant event in the history of the Great Lakes region and the United States.

Although instances of an epidemic can be found in antiquity in the form of plagues - the Plague in Athens in 430 BC, the Plague in London in 1665, the Plague in Mexico in 1545, and the Plague in China in 1892 - the first recorded epidemic of an epidemic was the Plague in London in 1665. The Plague in London was a bubonic plague, which is caused by the bacterium *Yersinia pestis*. The Plague in London was a major epidemic, which killed approximately 100,000 people. The Plague in London was a result of the migration of rats from the East Indies to London. The Plague in London was a significant event in the history of London and the United Kingdom. The Plague in London was a result of the migration of rats from the East Indies to London. The Plague in London was a significant event in the history of London and the United Kingdom.

However, it was not until the late 19th and early 20th centuries that the migration was widely studied. The migration was a result of economic factors, but it was also influenced by social and cultural factors. The migration was a difficult journey, but it was a necessary one for many people. The migration was a significant event in the history of the Great Lakes region and the United States. The migration was a result of economic factors, but it was also influenced by social and cultural factors. The migration was a difficult journey, but it was a necessary one for many people. The migration was a significant event in the history of the Great Lakes region and the United States.

planetarium, in addition to the arts and sciences” (Vergo, Pg 92, 1989). The whole of the city was involved in the Exposition, which sprawled over hundreds of acres of prime site: an entire urban centre temporarily transformed into a museum, with its population functioning as a proud but unpaid staff. In essence, success in the widest sense if the exhibition demanded the creation of facilities that the crowds could take pleasure in.

Every international exhibition in Britain and France had a political driving force behind it, giving it meaning and direction. Most British exhibitions held after 1886 were dominated by the theme of the “ Empire” and the celebration of high capital , as enhanced by machine technology. The organisers used the exhibition site to bathe in the glory of conquest, providing the most important element : spectacle. In order to facilitate this, “massive buildings, gardens towers, arches, all dramatically lit up at night; every type of technological wonder, in vast quantities; foreign peoples, present as either visitors or exhibits; large fine- and decorative-art shows; machine halls and carnival pavilions; endless acreage of restaurants and cafes” (Vergo, Pg 95, 1989), revealing that political messages motivated scale and space.

These exhibition spaces were important for people’s lives; therein lay their success “as visitors meandered around the site, they would be bombarded with arguments, as to the function of the State and its various offshoot institutions” (Greenhalgh, Pg90 1989) , with the buildings, art objects and entertainment structures becoming fused in their minds with these messages. Herein lies the single greatest difference between the international exhibition as a communicator, which the Basques are trying to achieve and the Contemporary Museum, where an atmosphere of artificial neutrality is generated and maintained through political objectivity, which will be discussed later on in this chapter.

...in addition to the art and science" (Vogel, p. 93, 1989). The ... of the city was ... in the ... exhibition which opened over ... of acres of prime site, an entire island, was temporarily transformed ... with its potential in functioning as a ground for unpaid staff. In ... the worst sense if the exhibition domain is the creation of ... that the crowd could take pleasure in.

Every other aspect of exhibition in Britain and France had a political dimension ... it was ... and the exhibition ... of the "Eiffel Tower" and the celebration ... by machine technology. The organizers used the ... in the glory of an event, and the most important ... in order to facilitate the ... gardens ... only ... fit up or night ... of technological ... foreign people, present as either visitors or ... and carnival ... and ... (Vogel, p. 94, 1989). ... the social and political messages involved with the space.

The exhibition space was a statement for people's lives, their ... with ... they would be boarded with ... the various of "root institutions" ... with the political, art object, and entertainment ... their ... messages. It ... the ... exhibition as a ... and the ... and ... which will be discussed later on in ...

The Guggenheim Museum -as -Shrine.

The exterior of the Museum responds without naive contextualism to the docklands site on which it is situated. The interior gives way to soaring spaces infused by natural and artificial light - an essay in complexity ; split by staircases, walkways, glass lifts and the central atrium containing large works of art. The architecture, as we have seen, is a response to its surroundings, the urban fabric in a contemporary manner. This marries the Museum-as-Shrine with the local design and landscape traditions. The Museum through its exterior forms of ship, fish, clad in titanium, responds to the Industrialized Zone which was a means of economic prosperity for the Basques. This marrying of the industrial offshoots of an economy with a museum structure asserts the importance of art and architecture in society with social, political and economic success being generated as the important element in the Museum-as-Shrine. The exhibition space of the *Crystal Palace* in 1851 celebrated the 19th Century Industrial Revolution and was to envelop the realization of the exhibition space as a mass cultivator.

The Guggenheim Museum's political ideology is alive and vibrant as the provincial government are utterly committed to a particular cultural policy, that of Bilbao as a transnational technological and cultural communicator and cultivator. It has been conceived and built amid a city in a social crisis, where there are huge numbers of unemployed citizens. As of yet the unemployed section of the community realise a gulf between their economic, political and cultural policies and those of the governments' as much needed funds are poured in to the urban renewal scheme. As the redevelopment of the Basque city is an ongoing process it will be some time before the benefits of the evolutionary programme for example tourism, which will create employment, is felt by the city dwellers.

Through the introduction of the Museum as an international cultural communicator and cultivator it will become an important economic element in the services sector and tourism will mark the Museum as a pilgrimage site. The ritual of pilgrimage to a cultural institution is in no way alien to the population of the city whose local Church of Begona becomes an annual pilgrimage site on Patrons Saints Day, August 15th . Spain also hosted the greatest pilgrimage centres of all during the Middle Ages, the Santiago de Compostela. The pilgrimage routes were often long journeys travelled by rich and poor, alongside which Hostels were provided to alleviate the burden of such long journeys. However, today Bilbao's contemporary museum is reached by a Y-shaped configuration (Ref. Ill. No. 8), through pedestrian and vehicular plazas, bridges, stairways and glass lifts. People will come to view the architectural splendour and art exhibitions - where attention is given to entertainment, education and prosperity and to experience the cosmopolitan atmosphere in the futurist city. All these structural elements combine to form

an iconic fabric even the national newspapers are now providing weekly collections of maps and guides for the international visitor through its cultural and commercial arenas.

The Importance of Stairways

Hill towns like Bilbao give way to stairways and roads that meander, stagger, weave and swing, that eventually form labyrinths, where stairs and roads lead to individual houses along the way. Stairways have been a common element in all environments throughout history and as a result, have formed a ritualist narrative. Tradition has given many stairs great fame : the stairs Christ is thought to have climbed for his condemnation are still mounted by pilgrims on their knees. The sea steps leading to *Wells Cathedral* inspired photographer Frederic Henry Evans. Motion picture musicals used stairways for spectacular display and movie theatres of the twenties and thirties, featured opulent and fanciful flights. The horseshoe entrance to the *Chateau Fountainbleau* has been a stage for historical events. The stairs linking the streets of Rome in the *Spanish Steps* displays spectacular locations and scale.

In the cities closely identified with water, from Paris and the Seine to Bilbao and the Nervion, steps and stairways that have provided access to water are as important as the bridges that cross it and the quays that line it. Why?, because unlike air, water must be found and stored and thus the first steps to water occurred along river beds and steep banks. The first structure that is recorded as requiring step sand platforms was that of the *ziggurat* of Ur in Mesopotamia (Ref. III. No. 10), which is also thought to resemble the “Tower of Babel” in the Bible.

Temples, tombs, amphitheatres, baths, basilicas, pyramids, all great structures developed a monumental ritualistic reverence for steps. The Aztecs, Mayans, and Incas designed their ceremonial temples to be ascended while the Romans designed their amphitheatres in a descending direction. More recently stairway solutions are used in shopping malls, office complexes and museums among other structures, for example, The Sydney Opera House is sited on a harbour area flanked by wide monumental steps, (Ref. III. No. 9).

Gehry’s Museum interior like the hill town roads and walkways is a profusion of meanders, staggers, waves and swings and the exterior is staged by gently winding stairways that command to be descended. As you can see (Ref. III. No. 5), the stairway that appears from within the stone-clad tower down to the pool is gracefully employed for spectacular display, like the stairways used in the motion pictures of human motion. The main stairway leading from the plaza descends a six-metre difference in land level down to the entrance porch of the

an iconic fabric even the national newspaper is now providing weekly collections of maps and guides for the recreational viewer through its cultural and commercial stands.

The Importance of Signs

Billboards give way to street signs and a distant, almost staggering, sense of scale. The signs are everywhere, on the streets and in the parks, and they have become a common element in all environments throughout history and as a result have formed a visual language. Billboards have given many signs their status. Signs are designed to have clear, direct communication and are often designed by professional designers. The signs are often designed to be seen from a distance and are often designed to be seen from a distance. The signs are often designed to be seen from a distance and are often designed to be seen from a distance. The signs are often designed to be seen from a distance and are often designed to be seen from a distance.

In the cities, closely identified with water, from fairs and the signs to billboards and the television, signs and signs that have provided access to the city as a signpost as the bridge that crosses it and the signs that face it. While signs are like air, water must be found and stored and the first signs in water were of long river beds and stop banks. The signs are often designed to be seen from a distance and are often designed to be seen from a distance. The signs are often designed to be seen from a distance and are often designed to be seen from a distance.

The signs, however, are often designed to be seen from a distance and are often designed to be seen from a distance. The signs are often designed to be seen from a distance and are often designed to be seen from a distance. The signs are often designed to be seen from a distance and are often designed to be seen from a distance. The signs are often designed to be seen from a distance and are often designed to be seen from a distance.

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Museum along the waterfront (Ref. III. No. 11). Upon entering the Museums glass porch you descend another slope, reaching underground to be greeted by the immense volume of the central atrium. Through the act of descending you are re- enacting the way in which the Egyptians reached their underground burial chambers. Like the Museum these tombs were massive and were devoted to the importance of the afterlife. Also within the Museum “ the whirls, walkways and elevations, hurl the individual from the material everyday to spiritual freedom, fantasy and fairytale”

Museum also the material (that is, No. 1) upon entering the Museum. You find you have and are not alone, reaching underground to be guided by the massive volume of the "solid ground." Through the act of descending you are re-creating the way in which the loggers reached their underground burial chambers. Like the Indians these tombs were massive and were devoted to the appearance of the stichite. Also within a Museum, the which work was not intended, but the individual from the material even to the extent of "fantasy and fantasy."

The Museum : A Political Ideology.

The primary activity of the Modern museum is to generate income by stimulating consumption, hence the need for shops, restaurants, auditoriums and theatres to produce exhibitions temporary and permanent. This marketing strategy has facilitated the contemporary museum as a cultural Shopping Mall, where the distinctions between culture and economic institutions have faded, such as the case with the *Epcot Centre, Disneyland*, where international monuments are produced. The redeeming factor about the Guggenheim construction in Bilbao is that it is a sensitive response to an unpromising dockyard location and its ability to entertain and educate the masses through its context and, hopefully, its contents.

However, the lifeblood of the Modern Museum is the exhibition, the blockbuster show. The Guggenheim in Bilbao is currently running an exhibition of 20th Century Art. It represents the treasured artists from other cultures, thereby reinforcing certain artifacts and cultures over others, in much the same way as the designer boutique and shopping centre do. Thomas Krens is the Museums director and “wants to expand his museum and to compete on a global scale while also trying to house the museum’s burgeoning collection” (Thea, Pg 72, 1998). We already know that the Basque government offered the Guggenheim Foundation \$100 million for the construction but in addition to that they poured \$50 million for acquisitions to be distributed throughout the Guggenheim’s international arenas plus millions for the operating costs of their Museum for the next 20 years. They did acquire a promise to exhibit some artist from the Spanish and Basque region, but ceded curatorial control. Basically the Guggenheim foundation have a huge influence over the running of the Museum and there is a fear expressed that “the Basque community will become excluded from taking part in the development of their Museum” (Instituto Cervantes). After all Krens, is only interested in the preservation and collection of the key figures in art during our time. The collection of the Museum places a strong emphasis on the postwar works, and the inaugural exhibition on the art of the past four decades, including Pop Art, Minimalism, Art Povera and Conceptual Art. Featured artists include Carl Andre, Joseph Beuys, Gilbert and George, YvesKlien, Roy Lichtenstein, Agnes Martin, Mario mertz, Robert Morris, Bruce Nuaman, Claes Oldenburg and Andy Warhol, Picasso, Kandinsky, Matisse, Chagall, De Kooning, Pollack and Rothko.

Despite the overwhelming attention which the architecture of the Museum has acquired the choice and selection of art in the Museum is restrained in comparison to the building which catches up with the artistic movements and zooms ahead. Usually one could count on a Richard Serra sculpture to palpate the lurking rigidity and timidity of any architectural setting in which it is placed. Now for the price of a ticket to Bilbao, one gets to see a colossal Serra, titled *Snake* (Ref. Ill. No. 12), “as disarmed as a pet that rolls over to have its

in it, regardless of the skills displayed. This is what made the international exhibitions of the 19th Century popular - where the organizers were committed to a political stance all over the site, eg. *The Franco-British Exhibition*, White City, 1908 “ admitted 10.5 million viewers” (Vergo, Pg 78. 1989).

Krens is presenting his world-view through the exhibition medium and is therefore taking up a political position entering into potentially problematic and controversial fields. Krens in 1993 launched an exhibition in the Guggenheim, New York of early twentieth- century Russian art , *The Great Utopia: The Russian And Soviet Avant-Garde 1915-1932* . Following the collapse of state communism in the Soviet Union in 1989, this exhibition sought to establish the existence of a developing left-wing avant-garde in Russia after the Revolution, but on whose ideals were seen to falter with the realities of communist rule. Showing both respect for the contemporary Russian Federation and a patronising disdain for the failures of state communism, “this exhibition served to give liberal intellectual Americans a safe perspective on communist culture of the inter-war period” (West, Pg 79, 1992).

By employing open political discourse and controversial exhibition mediums the museum will be more interesting. However, the collections within the Guggenheim, Bilbao are not very controversial, so for now the Museum construction takes on the socio-political climate of our time putting on a fine display of technological mastery, where the translation of the design is bridged from hand to computer, international friendship and communication, architectural rivalry which is vibrant, loud and contemporary, while taking up the aspects of tradition and using it monumentally to impress and woo. Visitors to the Museum “are mesmerised by the scale, expense and commitment to art and architecture” (Instituto Cervantes) while equipped with the knowledge as to why it had been created, with a sense of purpose - as the emblem of the city.

in it, regarded as of major importance. This is what made the international exhibition of the 1950s a unique occasion - where the organizers were committed to a particular view of the world, the view of the American Museum of Natural History. (Vergo, p. 8, 1989)

Kane is presenting the exhibition through the exhibition medium and is therefore taking up a particular position towards the potential 'problems' and controversial facts. Kane in 1951 introduced an exhibition in the Guggenheim, New York of the twentieth century Russian art. The Guggenheim, like the Russian art exhibition (1951-1952), following the collapse of state communism, in the same fashion in 1989, this exhibition sought to establish a connection with a new, young, emerging generation in Russia after the Revolution, but on whose side Kane was not to fight with the realities of communist rule. Kane was in respect for the contemporary Russian Revolution and a promising future for the future of state communism. This exhibition seemed to give liberal-minded Americans a safe perspective on communist culture in the first-year period (1951-1952).

By entering open both the discourse and controversial exhibition medium, the museum will be more interesting. However, the collections within the Guggenheim Museum was not very controversial, so for the Museum's construction takes on the role of a 'liberal' - limits of our time putting on a display of technological 'art' where the resolution of the design is bridged from food to computer, informational, scientific and commercial, and architectural, with a liberal, broad and contemporary, which allows the aspect of fashion and design to be used to impress and to connect to the Museum's mission. For the scale, content and commitment to an and aesthetic (the 'art' and 'art') while equipped with it, it would be as to what has been created with a sense of purpose - as the emblem of the city.

The Museum: As Cultural Shopping Mall

Economic motivation always lay behind the exhibition and the exhibitor. Now in recent years commercial concerns have become inextricably bound up with the exhibition space. This will become especially evident with Gehry's Museum as its purpose is not just cultural but commercial - it must be exciting, controversial and credible on every level in order to be an economic success. In this way, business rhetoric has invaded the display of culture, blackmailing it into a Heritage Industry, with museums offering "services" to "customers".

On the positive side this reclassifies art with a more democratic approach to a service which ought to be "customer" related. These economic obsessions can be just as alienating as the intellectual pretensions that preceded them. What happens is that the subject of the Exhibition or the Museum structure is no longer as important as the public relations which promote it; the attendance figures are higher and queues longer and cost of launching the exhibition is unprecedented, as is the upkeep of the Museum itself.

It is also important to determine what the sponsors receive in return for their "investment"-something the citizens of Bilbao are concerned about. As with any funding, especially the funding of political parties, sponsors expect certain perks such as free attendance at the exhibition and special event. So far, the general public sponsor has received no benefits for its "investment". However, what all this means is that the Museum and exhibitions serve as a sort of glorified form of advertising to the transnational tourist, businessperson and art follower. This advertising purpose is not necessarily neutral.

The appropriation of art and architecture enhances the building, giving it a wider cultural role but just as the museum and art exhibition serve to elevate the profile of business, business sponsorship serves to diminish the significance of art and architecture as a commodity by using the Museum construction and its contents as a thinly disguised mission to elevate the status of the city and its public. The architectural space and the works within should alone serve as the lure for the crowds, like the *Franco-British Exhibition* in 1908. After all, the 19th Century exhibitions responded to the perceived desires of working-class audiences.

Therefore the populist profile of the architecture of the Guggenheim, Bilbao and the art within lies not so much in the display of the two as in the commercialization of the event itself.

The Museum As Cultural Shopping Mall

Economic motivation is a key factor behind the exhibition and the exhibition. Now in recent years commercial galleries have become increasingly bound up with the exhibition scene. This will become especially evident with the Museum's purpose is not just to educate but commercial - it must be a selling gallery and it will be in order to be an economic success. In this way, however, the role has involved the display of culture, facilitating it to a large degree, with museum activities "reacting" to "customers."

On the other hand, the exhibition is a form of economic approach to a source which ought to be considered. These economic considerations can be just as abstract as the traditional statements that provided them. What is important is that the subject of the exhibition or the Museum is not just a thing but a public relation which promotes the exhibition. It is a higher and less budget and cost of launching the exhibition is understood as is the topic of the National level.

It is also important to determine what the source receives in return for their "investment" - spending the citizen's of Bilbao and come and about. As with any funding, especially the funding of political parties, sponsors expect certain benefits such as the attendance at the exhibition and special events. However, general public sponsor has received no benefits for its "investment". However, what all this means is that the Museum and exhibition serve as a sort of glorified form of advertising to the international tourist, business person and art follower. The advertising purpose is not necessarily in that

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Therefore, the popular profile of the architecture of the Guggenheim Bilbao and the building has not so much as the display of the two as in the case of the exhibition of the building and its contents.

The Mastery of Technology.

For the Bilbao Museum, Gehry tapped the full capacity of computer assisted design. Leaving its auxiliary role far behind, he and his collaborators made use of programs that were originally developed for the design of aeroplane fuselage, but which in this case provided the matrix for the shaping of every part and the refinement of every element in the design and construction of the Museum. The application of the Computer Program known as *Catia* is a “highly-advanced, three-dimensional modeler developed for the aerospace industry to map curved surfaces with finite numerical control” (Bartolucci, Pg 90. 1997). *Catia* provides the ability to engage in sculptural explorations while maintaining control of the relationship of the geometry to the constructability of the shape by the contractor “in a manner not possible with conventional two-dimensional architectural drawings” (Gehry, Interview, 1997).

The *Catia* freed Gehry’s approach to design. In developing these architectural forms, Gehry first works with paper (Ref. III. No.13) and wood models at different scales, allowing him to manipulate and refine the shapes that make up the building. Each point on the models curved surface is then mapped through a digitizing process and the resulting computer data is transformed into *Catia* where building systems are developed and coordinated. *Catia* is used to control a milling machine which carves an exact scale model of the building forms (Ref. III. No.14). With the computer data confirmed by the milled model, it becomes the primary source of data for the dimensional control for the fabrication of specific building systems such as the structural steel and the automated cutting and forming of other building materials such

a s s t o n e

Gehry explains that “the new technology provides a way for me to get close to the craft of construction, in the past there were many layers between my rough sketch and the final building and the feeling of design could get lost before it reached the craftsman” In this respect there is no longer misunderstandings between the initial design and the end product or between the architect and the craftsman; “it feels like I have been speaking a foreign language and now, all of a sudden the craftsman understands me”(Gehry, Interview, 1997)

The old age split between the hand and technological instruments such as the computer, has been overcome : the separate phases and techniques of conceiving and executing the construction of a building were woven into an unbroken loop in Gehry’s Museum. You have only to view Gehry’s original drawing and the remarkable similarity to the finished building will become evident. Every volume has been shaped in three dimensions, tested and modified by computer plotting just as every part of the physical assembly - the steel frame, cladding, stone cutting etc. was fabricated on the basis of computer generated construction documents. All this is realized without costly trial and error. The Bilbao Museum is therefore one of the most formal inventions of our time and also a monument to the production capacities that

are now at our disposal, in so far as an architect like Gehry pushes them to new heights of imaginative use. Of some 300,000 structural steel members 200,000 are unique. Their dimensions and configuration are beamed by the computer to the fabricator's computer. Arriving on site the pieces popped together with a maximum discrepant error of an eighth of an inch. As Gehry proclaims "today's know-how removes practical obstacles to the imagination", however, he does not wish to advertise perfection, his only concern is that things do not l e a k o r c o l l a p s e .

Digital architecture as we have seen creates a unifying experience. Computer visualization can convey plans to non-architects in a newly vivid way. This type of communication is vital to public works, which are sustained by goodwill, like the way in which the Gothic Cathedrals arose from the public faith. Digitalization is essential to the "program", the term the architects use for the clients needs that drive the design of the building. The program when taken further can "describe where a building is and what people and activities it is supposed to serve, how the building will behave in time and what it will be capable of becoming as conditions that define its use and contexts change". (Moed, Pg. 46, 1997). This is very much in keeping with the futurist scenario envisaged by the government officials in Bilbao.

As I have said before, this mastery of technology is reminiscent of the mastery of technique by the Gothic Architects. Likewise, Gehry's building can be described as flamboyant, the momentum of a collaboration of styles, political policies, economic agendas and social experiences.

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it is supposed to serve, how the building will behave in time and space, will
be capable of becoming as conditions that define its use and context change.
(ibid, pg. 46, 1997). This is very much in keeping with the future scenario
envisaged by the government officials in Dubai.

As I have said before, this mastery of technology is a renaissance of the mastery
of technique by the Gothic Architect. Likewise, today's building can be
described as a renaissance of the collaboration of architect and client, a
renewed economic agreement, and a renewed relationship between

C O N C L U S I O N

A Metropolis in the Making

C O N T E N T S

Microbiology in the Making

The Guggenheim Museum is a Monumental building, a signpost of political, economic, technological and cultural alignments. By creating spectacle and culture the Basque government have proceeded to help their city become a station on an international social circuit. They also perceived that the Museum spectacle could contribute to their Basque nationalistic goals, especially that of independence from Spain. Knowing that museums are points of intersection in all great cities, they used the symbolism of the museum as a sign of rebirth and optimism of a new age in their city, thus observing and embracing the role of the museum as a ritual of cultural, political and economic progression, while also placing extra burdens on the institution of the art museum.

In no other city has a contemporary construction received public attention on such a large scale. It becomes evident that in order for a community to prosper as a national and international success, commercial, political and social alignments must combine with gusto and panache in the form of the *Megaproject*. Smaller appeals of the public for their own visual rebirth are ignored, producing ill-feeling on the part of those who hope to recycle old buildings rather than destroying them for newer and flashier architectural structures. The publicised notion is that the *Megaproject* is approved by all, but local opinion proves otherwise. Some locals, to say the least, of the *Megaprojects* that their government is funding. The locals are being faced with the difficult task of change, not just private change as a small province but on a public setting, in the face of an international glare. This produces a strong willingness and optimism to succeed, but also the awareness of failure with large amounts of much-needed funds being squandered as a result. These experiments have been tried in other cities, for example Paris, with mixed results.

However, the Museum structure in Bilbao invites its own willingness to succeed as Gehry's intrinsic architecture proclaims itself like a cathedral in the landscape. The art contained within the structure, however, does not command as much excitement. It is restrained to the point where the building takes over the attention of the spectator, leaving the "great works" to flounder in the splendour of the mega construction. Here architecture leaps and surpasses the art exhibition. Unless the Guggenheim Foundation's agenda progresses to include less "commercial" works that are as exciting, radical and intense as their host, the city will become synonymous with the construction alone-not as a great spectacle of art and architecture combined.

The Guggenheim Museum in Bilbao is an emblem of a progressive city, but will its ability to keep the visitor educated and entertained become so cliched that it reverberates into the next century along the lines of a *Disney Theme Park*. I very much doubt it, as the sombre exhibition agenda run by Thomas Krens will for the foreseeable future rule out any prospect of the building becoming a sprawling theme park. Gehry's building is glamorous to the point where it is sensual and romantic rather than being over contrived reflecting the

The Guggenheim Museum is a monumental building, a signpost of political and economic logic and cultural alignment. By creating a public space and culture the Museum has provided to help them they have become a station on an international social circuit. They also perceived that the Museum's specific contribution to their broader cultural goals, especially that of independence from Spain, knowing that the Museum was a point of attraction in all great cities. They used the symbolism of the Museum as a sign of rebirth and creation of a new age in their city, in a surviving and enduring role of the Museum as a friend of cultural, political and economic progression, while also placing extra burden on the reputation of the art museum.

In no other city has a contemporary construction received public attention on such a large scale. It becomes evident that in order for a community to progress as a national and international leader, commercial, political and social alignments must combine with good and powerful in the form of the city. Smaller appeals of the public for their own visual identity are ignored, producing a feeling of the part of those who have to receive old buildings rather than designing them for new and fresher architectural standards. The public's opinion is that the Museum is approved by all, but local opinion grows otherwise. Some locals, to say the least, of the city view that their government is failing. The locals are being faced with the difficult task of change, not just private change as a small province but on a public scale in the face of an international giant. This produces a strong divergence and a failure to succeed, and the Museum is a failure with large amounts of money needed that being spent as a result. These experiments have been tried in other cities, for example Paris, with mixed results.

However, the Museum in Bilbao makes its own contribution to succeed as a city, a unique architectural problem itself. It is a landmark in the landscape. The building is a landmark, however, does not contain as much excitement. It is a landmark, to the point where the building is a landmark, leaving the "great work" to the rest of the city. The attention of the world is attracted to the building and the reputation of the city. The Guggenheim Foundation's general program of art exhibition, which the Guggenheim Foundation's general program includes, is a "work" that is as exciting, subtle and subtle as their host, the city, will become associated with the organization. It is a great success of art and architecture combined.

The Guggenheim Museum in Bilbao is an extension of a progressive city, but will its ability to keep the city's cultural and educational heritage in mind that it represents the city, entering along the lines of a library. However, it is not about it, as the building exhibition agenda can be. It is a landmark for the city, a rule that may progress of the building becoming a signpost of the city. Guggenheim's intention is to point where it is serious and not to be taken for granted, but reflecting the

flamboyant falsity of the theme park.. Bilbao whispers that contemporary greatness isn't so hard. Out loud, it says we are ready for a new star-quality modern museum with its world-changing portent. As Gehry proclaims, "*Why must things be only okay, at best, as a matter of course? Why can't things be great as a matter of course?*"

Conclusion A Metropolis in the Making 30

Hampton City of the future park. It is a whisper that contemporary
greatness isn't so hard to find. It says we are ready for a new era—
modern museum with its world-changing content. As Gehry proclaims, "Why
can't things be easy on our feet, as a matter of course? If by some magic we
could be a city of the future, why not?"

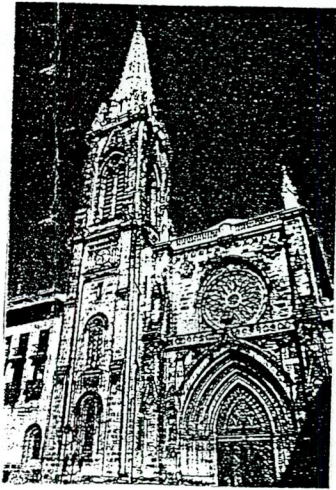


Illustration No 1., Bilbao Cathedral.



Illustration No. 2., Facade of Bilbao
City Hall.

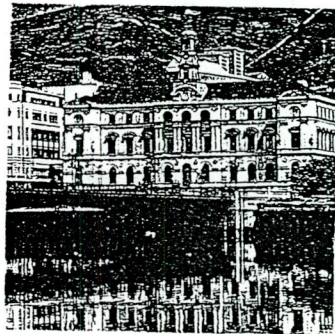


Illustration No. 3, Bilbao City Hall.

(Illustration No. 4 and 9).
The Sydney Opera House.

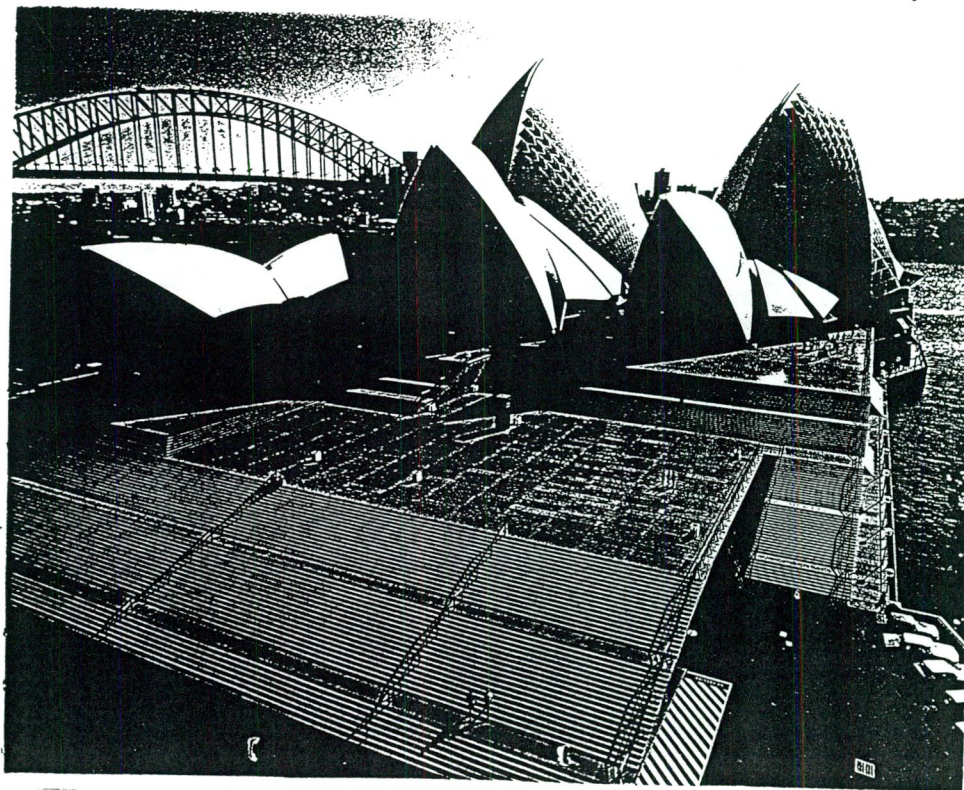
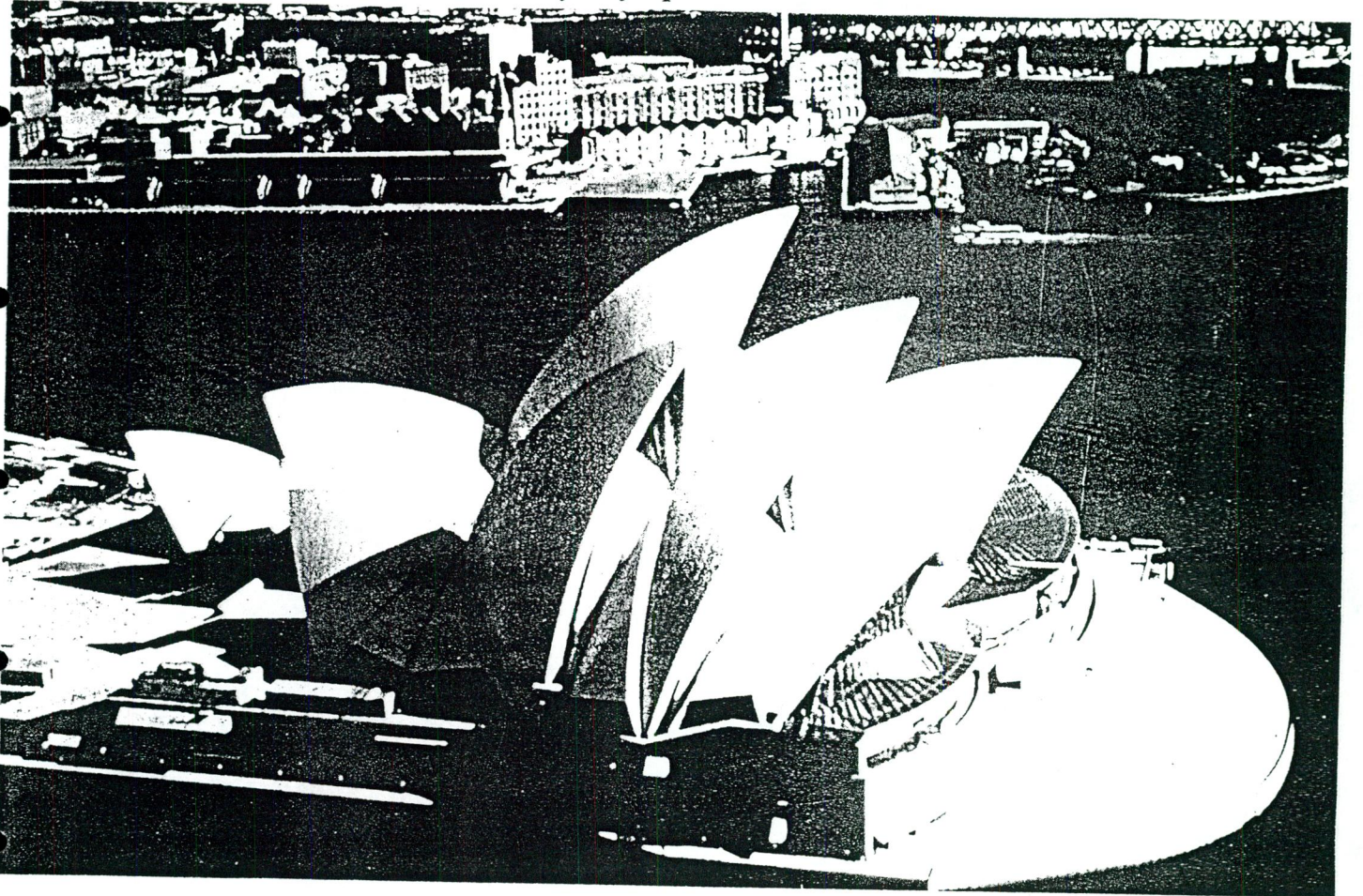
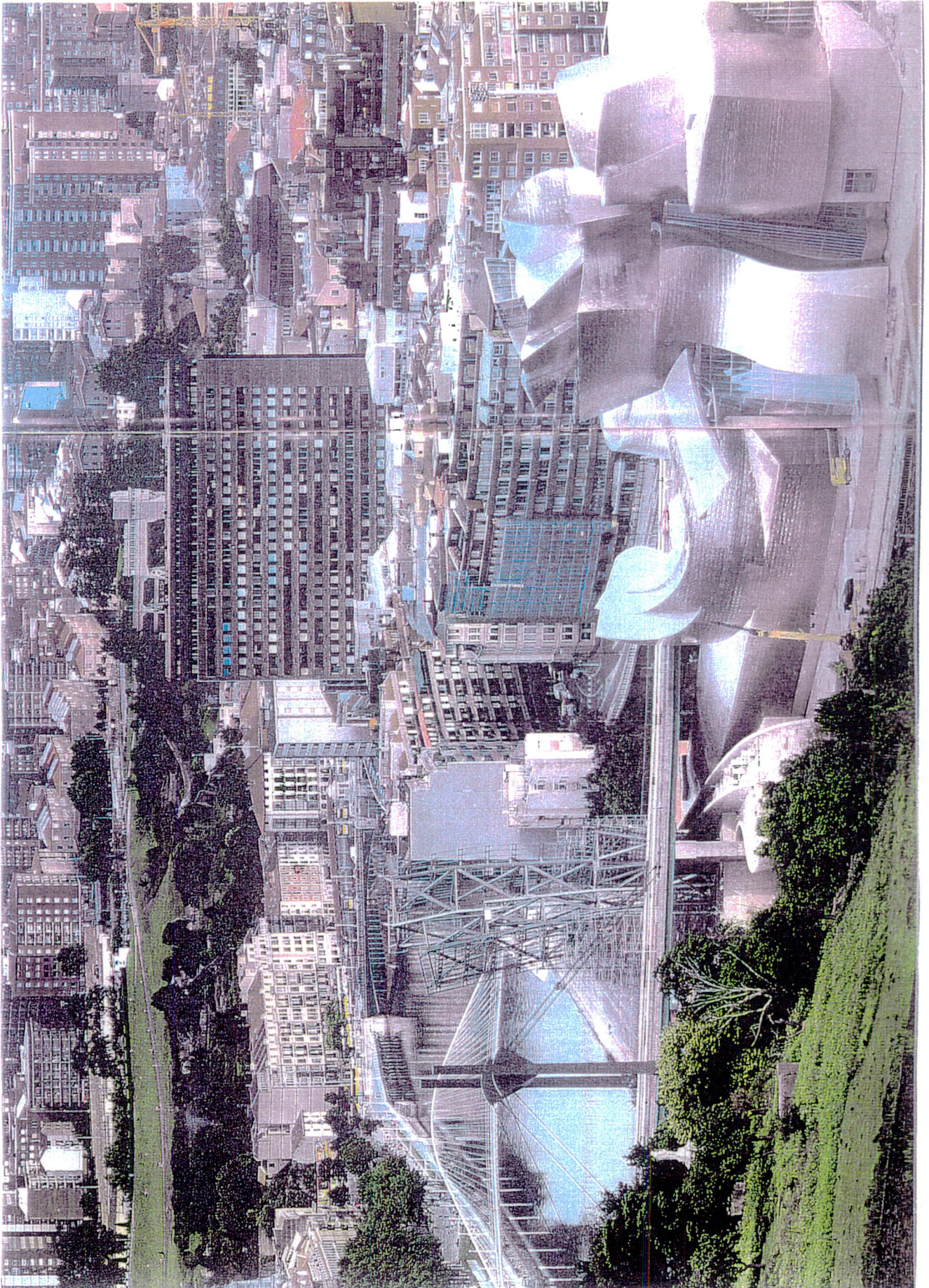




Illustration No 5.
City Landscape



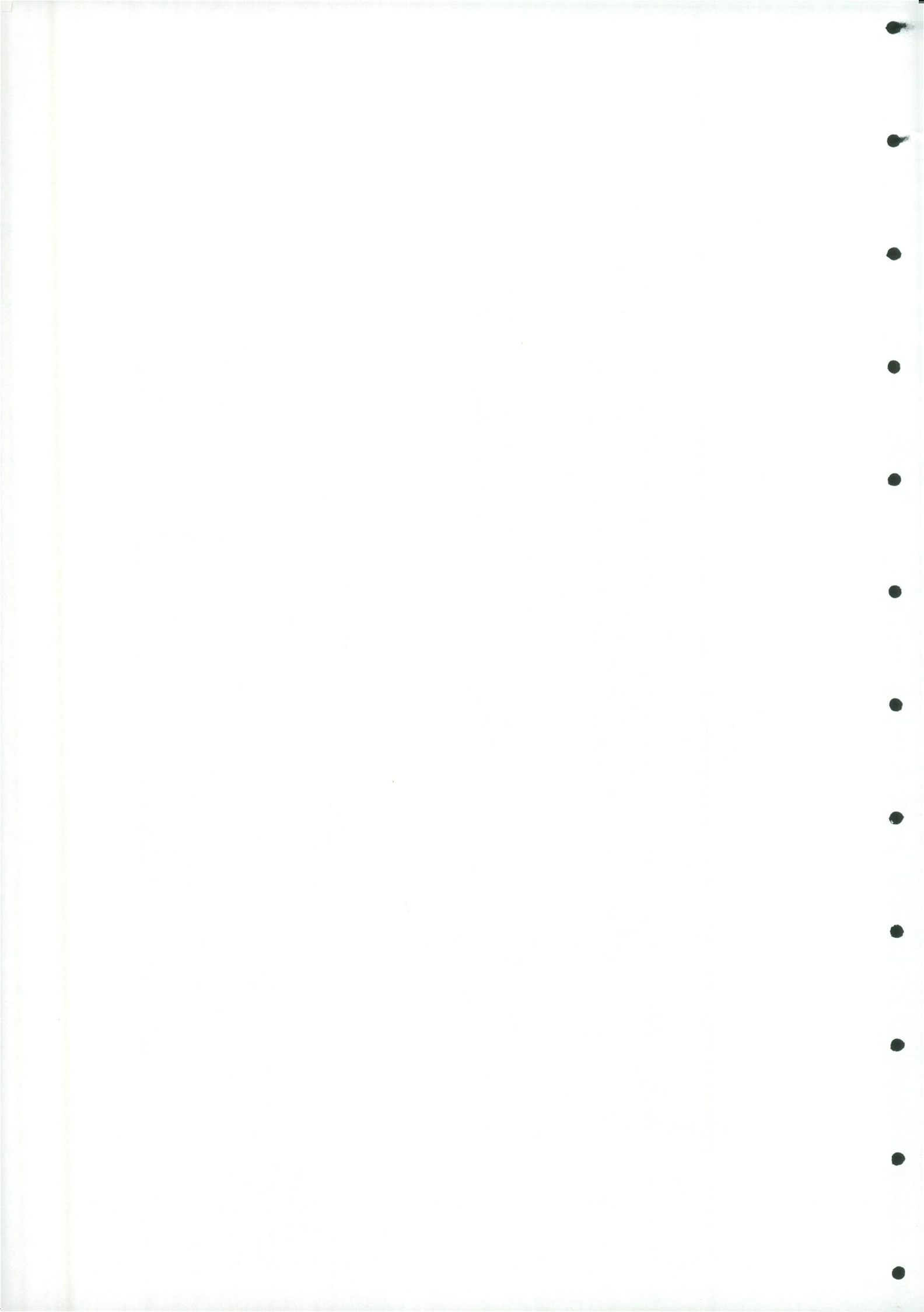
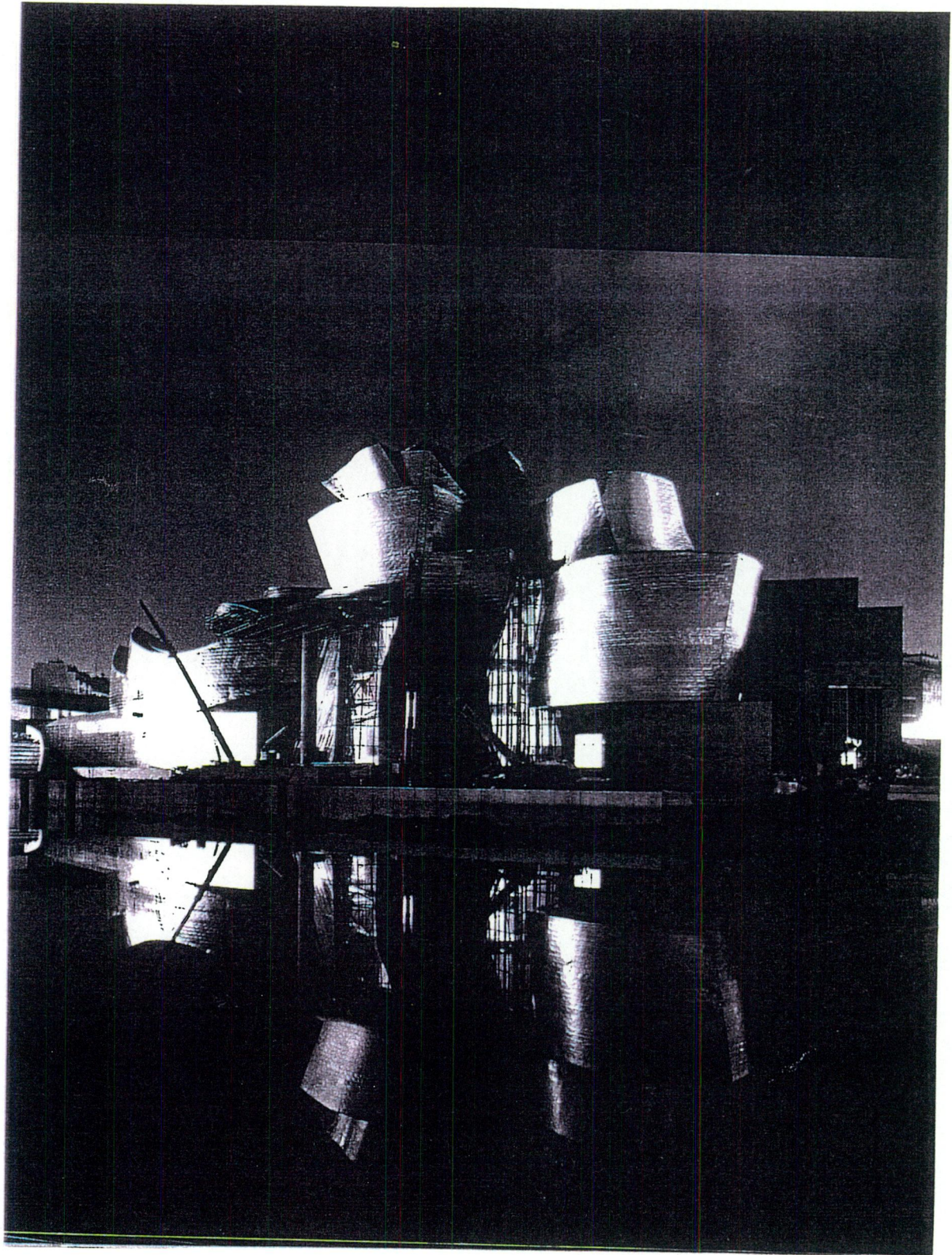


Illustration No. 6
The Guggenheim At Night



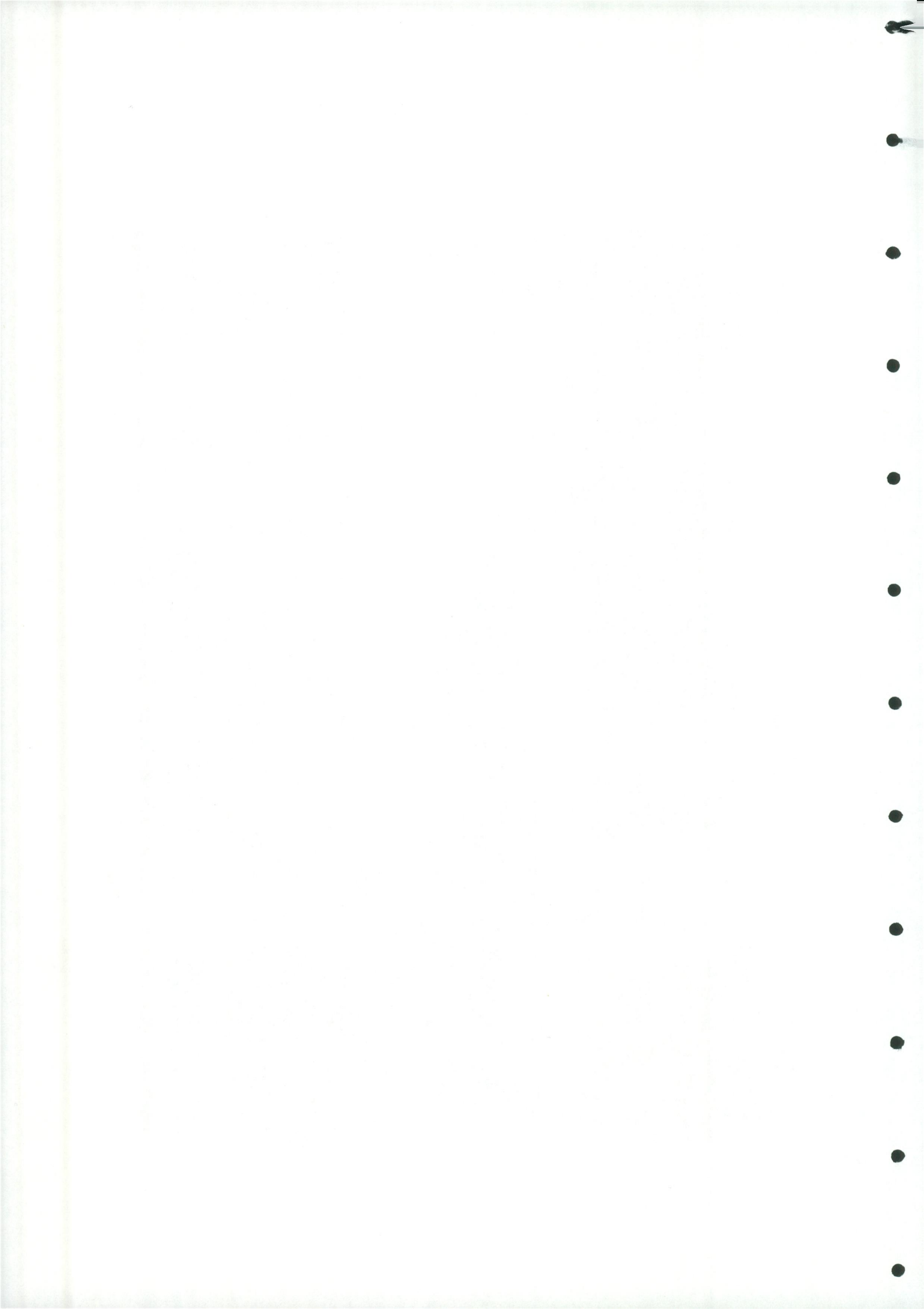


Illustration No. 7

Burns House, section and plan.

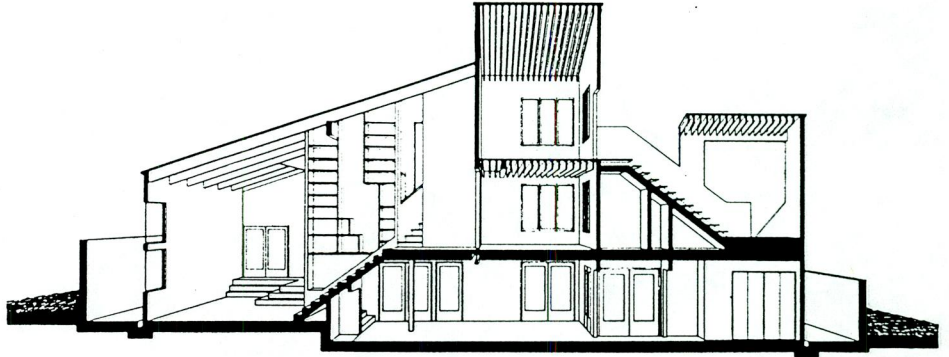
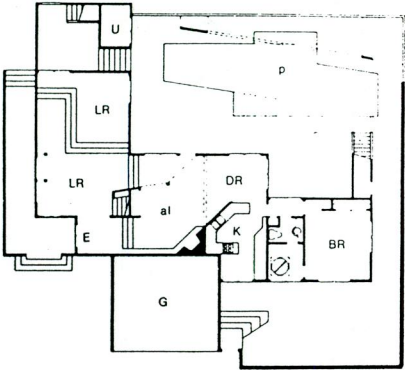


Illustration No. 8
Y-Shaped Configuration



Illustration No. 10
The Ziggurat of Ur in Mesopotamia

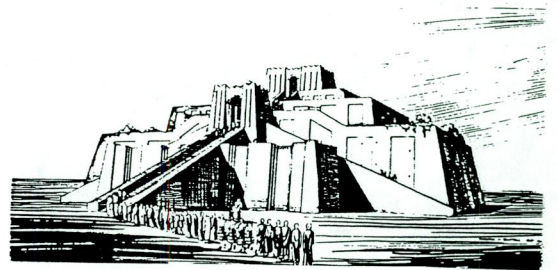




Illustration No. 11

The Guggenheim Stairways

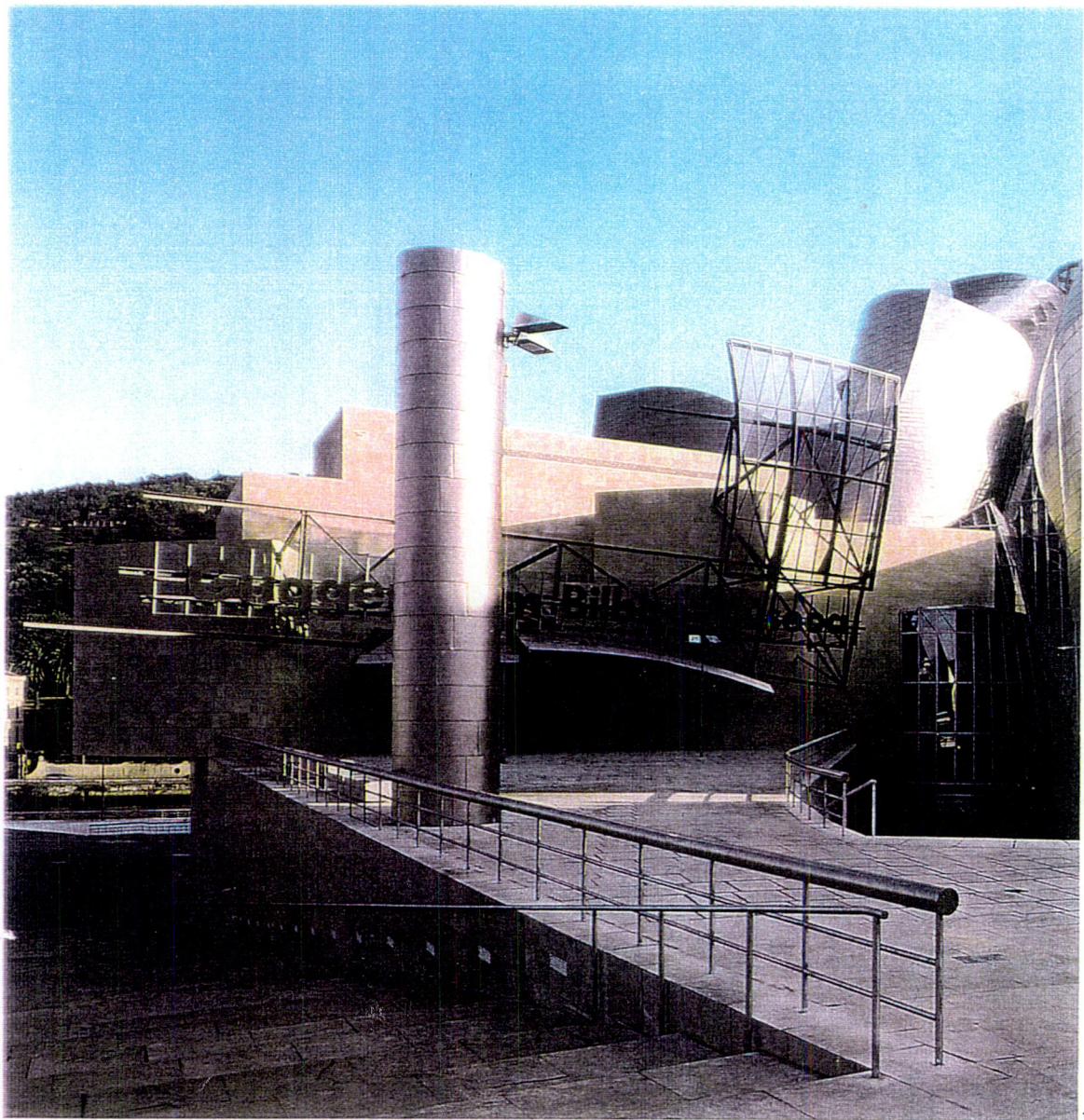
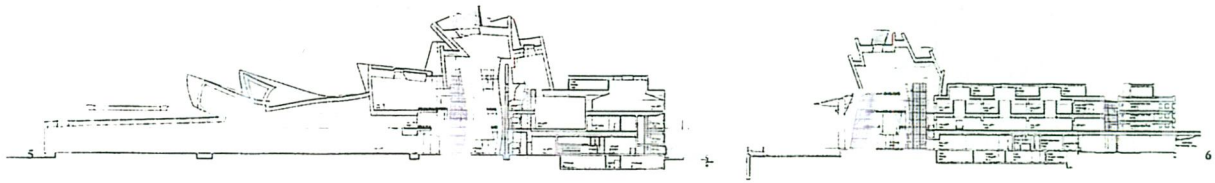




Illustration No. 12

Richard Serra "Snake"

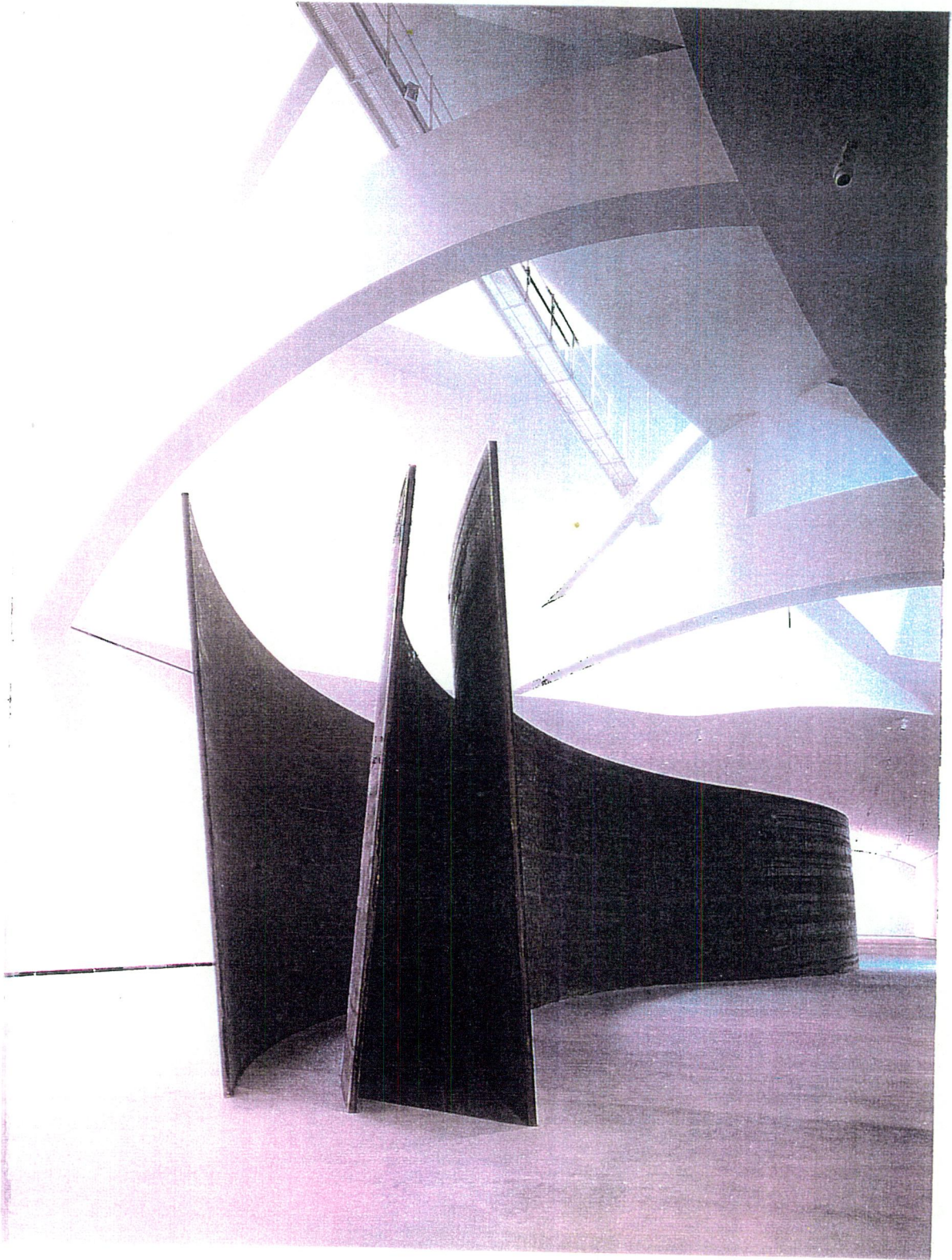




Illustration No. 13

The Construction Drawings

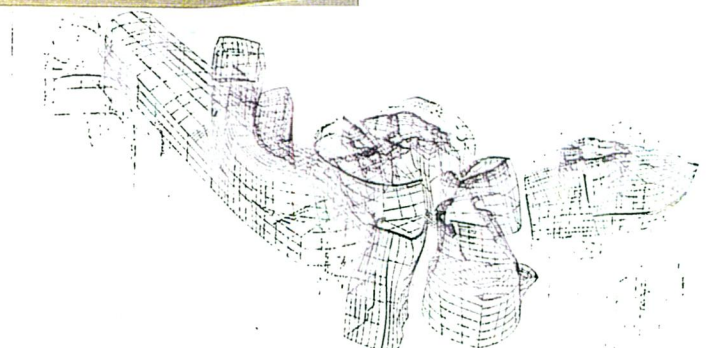
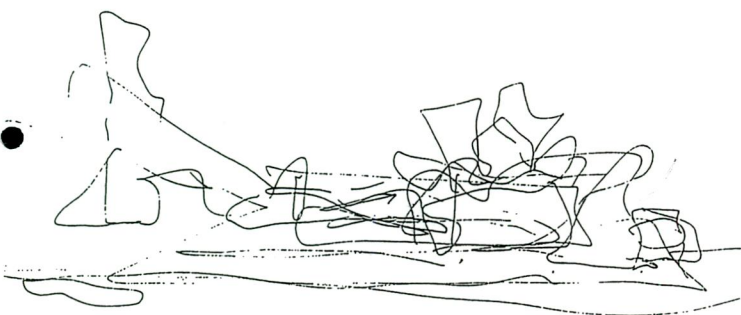
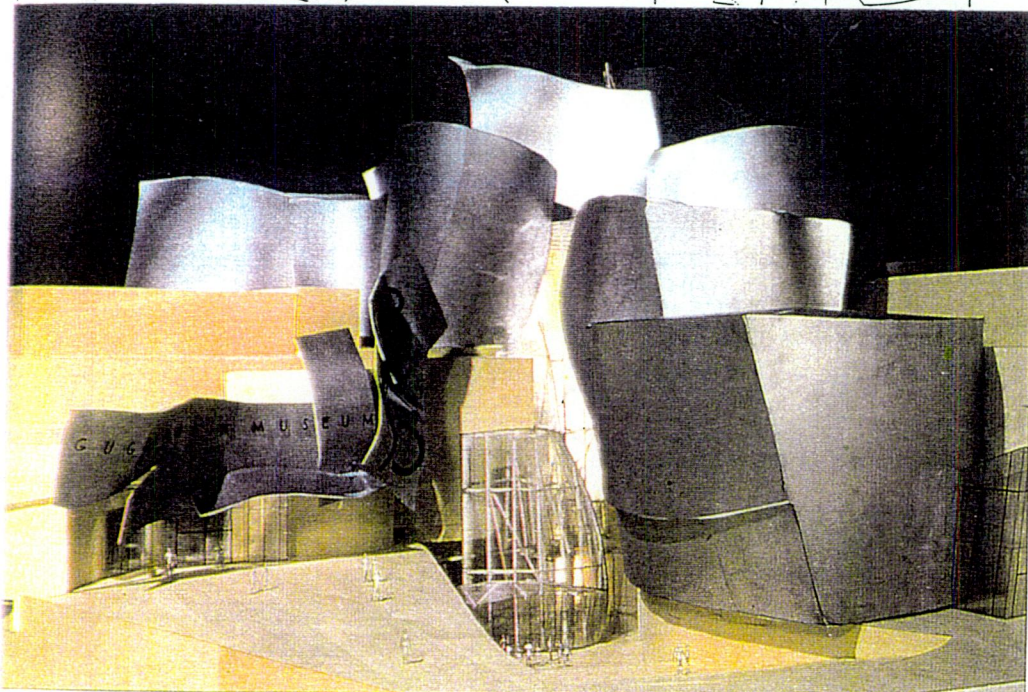
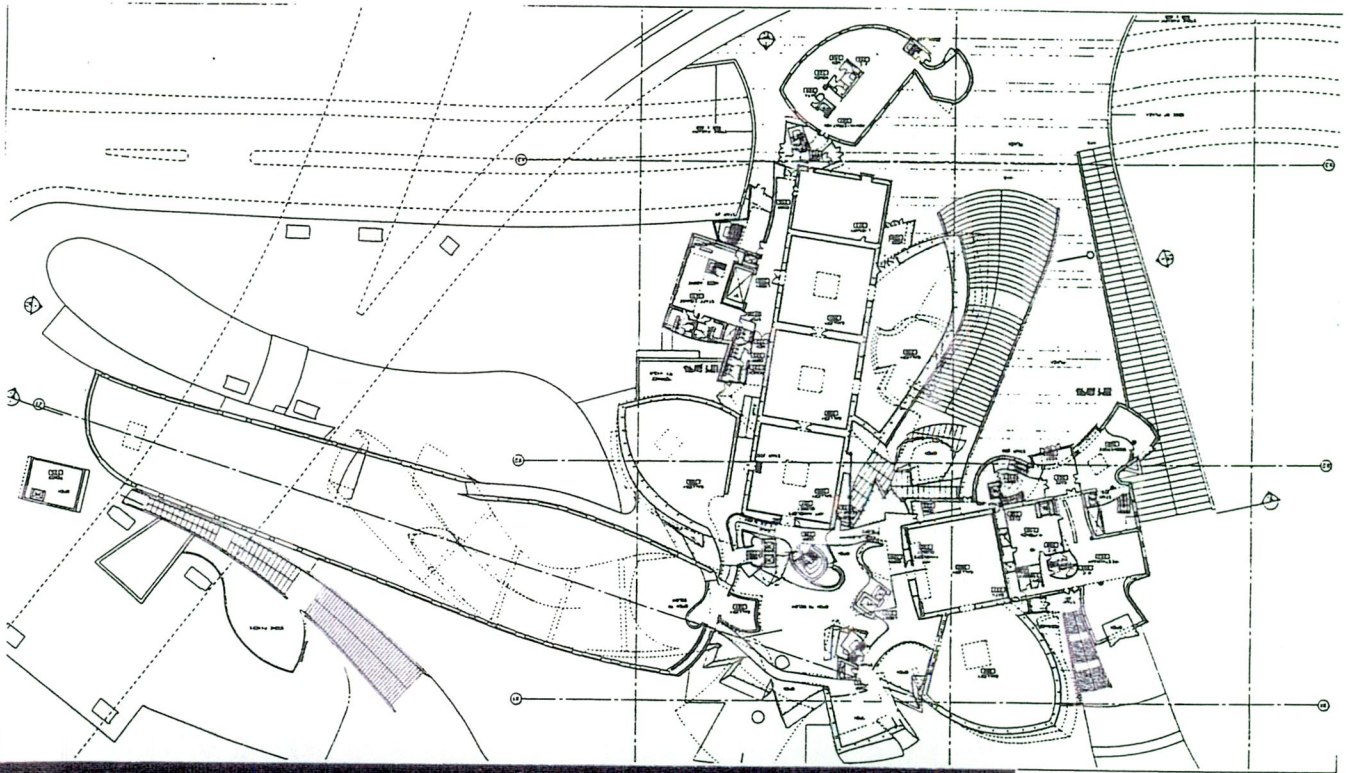




Illustration No. 14

The Central Atrium





Illustration No. 15.

A View From Within

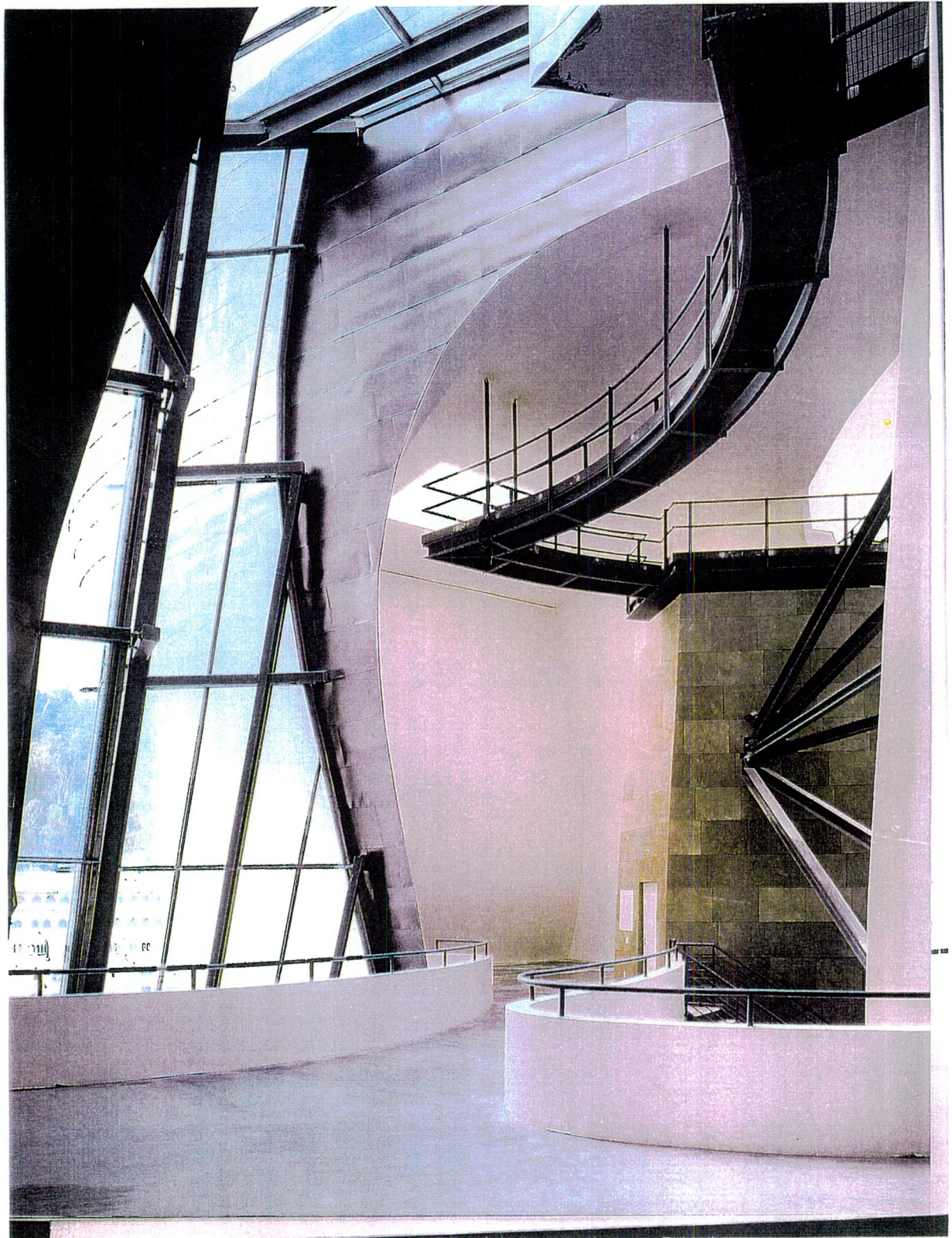
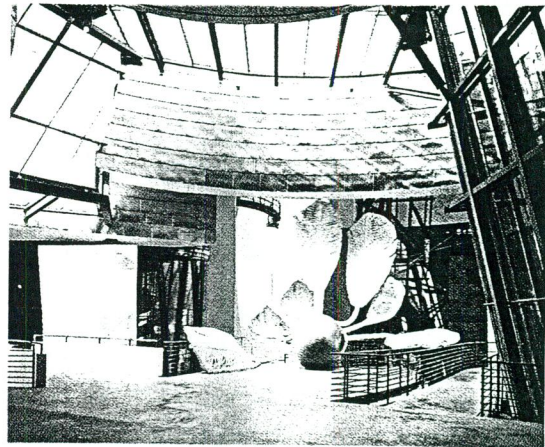
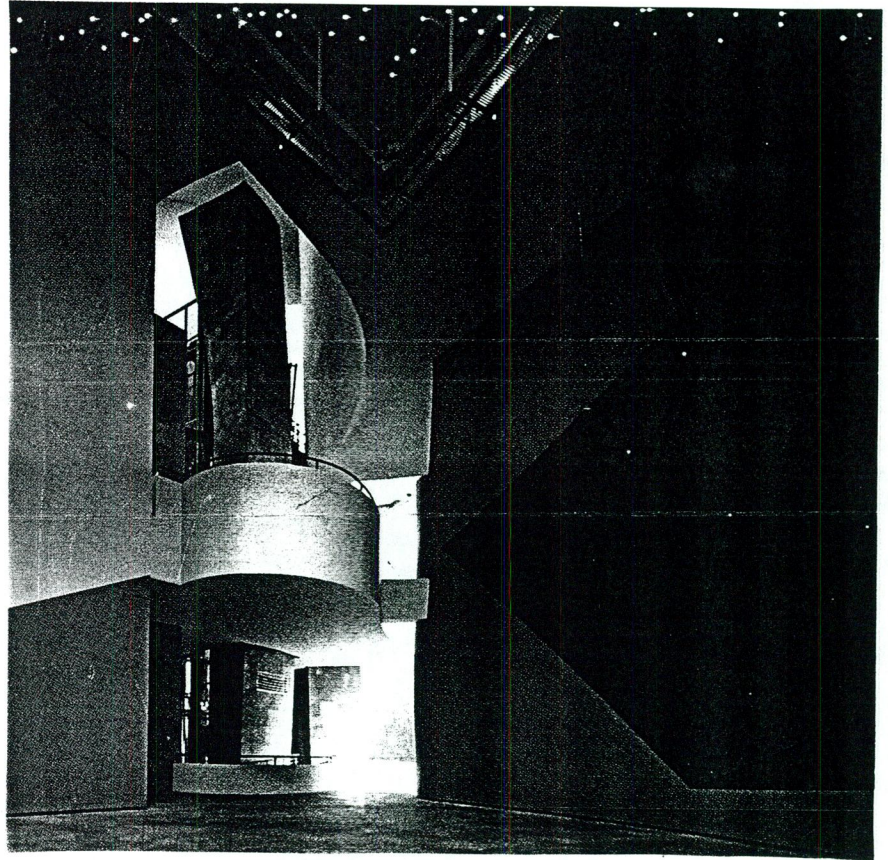
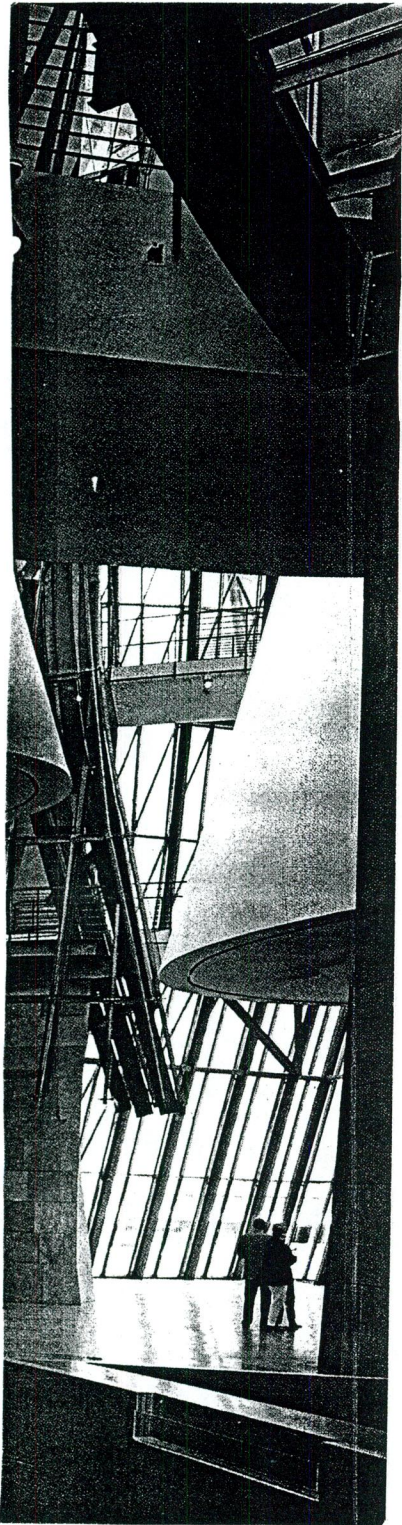
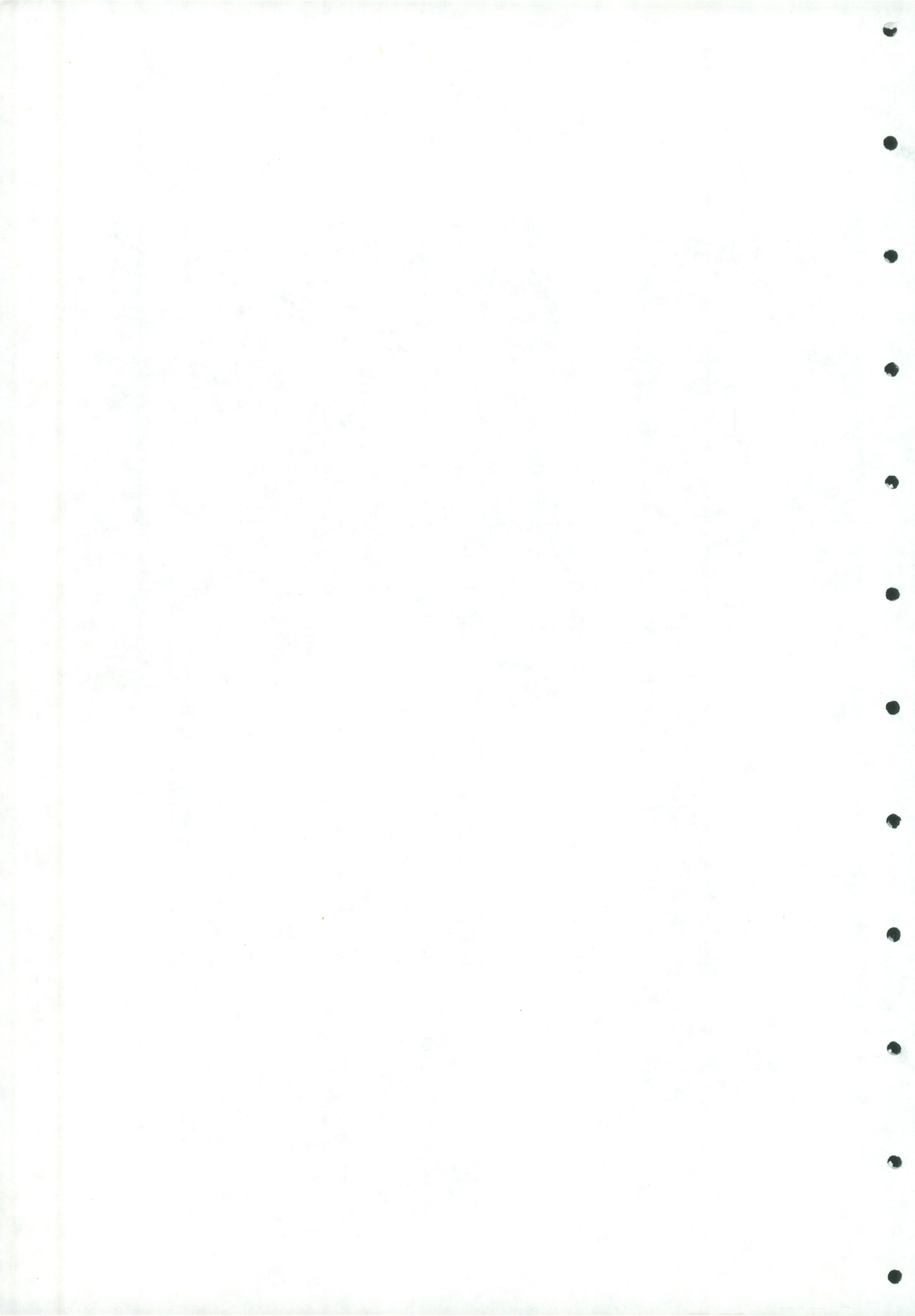




Illustration No. 16.

Curves, Waves and Undulations





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