

Rethinking the Modern Museum Space: A Study of Knowledge as Space

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Introduction

In Michel Foucault's essay entitled "Different Spaces," Foucault identifies new emerging spaces of critical discourse and introspection, defining these new theoretical spaces as "...outside of all places although they are actually localizable" and as spaces where, "... all other real emplacements that can be found within a culture are, at the same time, represented, contested, and reversed."¹ This essay elaborates on several specific heterotopic cultural spaces and one of which Foucault specifically identifies is the space of the museum, defining it as a space in which "...contain[s] all times, all ages, all forms, all tastes in one place" and one in which, ".."belong[s] to our modernity"². This examination of cultural heterotopic spaces or social spaces, is more fully understood, theorized and elaborated in Henri Lefebvre's book entitled, *The Production of Space*, defining a 'tripartite-like'³ model of social spaces defined as, the *perceived space* or the *representing*, the *conceived space* or representations of space, and the *lived space* or representational space.⁴ These theoretical dimensions of space, occur within the sphere of what Lefebvre defines as the "abstract" space, a space indicative of a growing urban culture contributing to the, "declining countryside (i.e. landownership, agricultural production) and a town (i.e. commerce, movable property, urban crafts) on the ascendant."⁵ This 'town on the ascendant' marks a strategic point in Western modern civilization⁶ introducing new manners of understanding, which later transform modern knowledge models dictating and composing space, specifically the space of the museum⁷. In the following paper, I will be

¹ Foucault, "Different Spaces," 178.

² Ibid, 182.

³ Soja.

⁴ Lefebvre, 33.

⁵ Ibid, 267.

⁶ Johnson, Interview.

examining the evolution of knowledge systems pertaining to the concept of the museum space, originating in the bourgeois merchant class of the 16th century⁸, prompting the deployment of “abstract”⁹ space upon the implementation of capitalism which is later compounded by new understandings yielding to *representation* based knowledge all contributing to the development of the heterotopic space of the museum. This heterotopic space of the museum established upon the principles of representation and contestation, as well as the principle of the mirror, all institute a social space of enterprise and authority defining it as a heterotopia and contributing to its dismantlement upon the establishment of critical inquiry, or the “Thirdspace¹⁰.”

Analysis, origins and applications of the perceived and conceived spaces in museology.

The *Production of Space* by Henri Lefebvre is a sophisticated critical evaluation of the evolution of space today as a historical, cultural, political and social phenomenon. In the first chapter, Lefebvre examines and theorizes the origins of present spaces beginning with the Medieval period, and the space of the “absolute¹¹.” This space, a space of sacredness and often forbidden to the general populous, primarily consisted of temples, palaces, churches, or places governed by “a good many prohibitions.¹²” This space later defined by Foucault in *Different Spaces*, as a “crisis heterotopia” is a space of hierarchies and polarities exhibiting the Medieval customs of the social and religious spectacle of ritual and rite.¹³ The sacred and forbidden nature of specific spaces and the placelessness of most other spaces of the Medieval period, is the defining aspect constituting “absolute

⁸ Lefebvre, 10.

⁹ Ibid., 49-52.

¹⁰ Soja, 67-68.

¹¹ Lefebvre, 48.

¹² Ibid., 239-240.

¹³ Foucault, “Different Spaces,” 179, 176.

space¹⁴” and the primary aspects distinguishing it from the emerging space of the “abstract.¹⁵”

“Abstract” space emerging upon a new social system of capital, predicated on labor, the value of labor and class-mobility, transforms the agrarian society of the Medieval period into the urban space of commerce¹⁶. Lefebvre defines this event as the emerging space of *production and reproduction*,¹⁷ and is defined as such:

Space is broken up, divided and localized and nature fades into the background. Capitalist space is characterized by fragmentation (segregation, division, separation) and homogenization (coherence, conformity, uniformity).¹⁸

This new homogenized, fragmented, duplicated, and conformed space of commerce is defined by Lefebvre as the *perceived* or the *representing* space¹⁹ and it is in this space the museum has its origins.

Perceived space, the space of *production and reproduction*, constitutes the diagramed, mapped, marked, classified space, or the space in which humanity places order and identity on to²⁰. This space is also defined by Edward Soja in his book entitled *Thirdspace* as “Firstspace,” according to Soja, “Firstplace” epistemologies become fixated on the material form of things in space, with human spatiality seen primarily as *outcome and product*.²¹ In *The Order of Things*, Foucault identifies this new space in history as the period of the representing, prompting calculated, measured identities, based upon visual attributes known as the binomial nomenclature placed within a comparative system of

¹⁴ Lefebvre, 48-53.

¹⁵ Ibid., 49-53.

¹⁶ Ibid., 49-53.

¹⁷ Ibid., 240, 53-58.

¹⁸ Johnson, “A Question of Modernity,” 8.

¹⁹ Lefebvre, 33.

²⁰ Foucault, *The Order of Things*, 1997.

²¹ Soja, 76.

differences, or also known as the taxonomical system.²² In this new system of identities, the nomenclature is the *product* and the taxonomical system the *outcome*.²³ This new established system once instituted within a social system of growing capital enterprise and discovery produces the first secular collections of valuables, curiosities and natural scientific specimens.²⁴ Furthermore, this private- space of acquisition is *representing* a new knowledge system, responsible for producing the first component of “abstract” space of the museum, the *perceived space of production and reproduction*²⁵.

The space of *production and reproduction*, or the *perceived* space, places this new object of acquisition as both *representing* the *outcome* of the acquisition of travel, as well as the *product* of knowledge instituted by discovery. In addition, a system of formulated names and identities (binomial nomenclatures) establishes the *production* of value pertaining to the specific level of labor by the discoverer, while *reproducing* this methodology upon new objects of interest within the taxonomical system. This new methodology prompts the deployment of distinct differences within a classification system²⁶ while homogenizing each facet of knowledge upon a single methodology of inquiry. Today, in the Modern museum heterotopia the “*pure*” *perceived* space encompasses the gift shop, the museum directory, and the café. Upon the institution of the *conceived* space, the *perceived* space becomes more heterogeneous in nature consisting of both visual knowledge and scientific information.

²² Foucault, *The Order of Things*, 226-230.

²³ Lefebvre, 33, 38-39.

²⁴ “History of the Collection.”

²⁵ Lefebvre, 68-70.

²⁶ Foucault, *The Order of Things*, 55-57.

“Secondspace,” the *conceived*, or the *representations* of space, is the “space of scientist, planners, urbanists, and technocratic sub divider’s.”²⁷ This space according to Soja is “Secondspace,” and Soja contends:

‘Secondspace’ is the interpretive locale of the creative artist and the artful architect, visually or literally re-presenting the world in the image of their subjective imaginaries.²⁸

So the *conceived* space is the re-representing of space, upon the institution of conceptualized, internalized information of visual observations of the *perceived* space.²⁹ This internalized information is the product of subjective-objective information upon the implementation of creativity, projecting new concepts in a logical format with the goal of incisively reforming and improving facets of knowledge upon the application of it within a specific code of understanding.³⁰ In *The Order of Things*, Foucault refers to this new methodology to knowledge, as the obtainment of information from the scientific production of the observational qualities of the physical internal functioning of the body. This event defined by Foucault as mind-body dualism, prompts the understanding of the unconscious mind.³¹ This event expands one’s source of knowledge beyond the state of mere *representing*, but instead to *representing the representation*³² of an object’s being. This event, transforms the individual, into the object, and subject of knowledge, and the public museum, an institution predicated on the study of the human, and the human’s world.

Perceived space upon the new spatial practice of *representation* based knowledge or the *conceived space* generates a compounded system of understanding, influencing the

²⁷ Lefebvre, 38.

²⁸ Soja, 79.

²⁹ Ibid., 66.

³⁰ Ibid., 79.

³¹ Foucault, *The Order of Things*, 322-332.

³² Lefebvre, 33.

relationship between the participant of knowledge and the institution of the museum.³³

This new *conceived* space of being, places the focal point of the individual, the subject of knowledge within the *perceived* space in which it is *representing* and also being a *representation* of knowledge. This aspect generates the *outcome* of the individualized subjective being upon the conceptualization of itself and history, prompting the *production* (or *supply*) of its study and hence instituting the *reproduction* of the conceptualization of beings through the participation of the museum's guests. The *perceived* space of the museum, existing within the model of *outcome* and *production*,³⁴ retains a hierarchy of order through the construction of spaces and labeled identities complementing the display of objects of knowledge and history both the *outcome* of discovery and the value of labor. This factor aids in the *production* and *representing* of the exploitation of nature (urbanization of capitalist models), the *representing* of ancient anthropological artifacts, and the *representing* of the objectification, and documentation of primitive societal customs and life. The *conceived* space existing alongside, and interwoven into the *perceived* space, as a product of *perceived* models of *outcome* and *production* (the exploits of one's labor, and the *representing* of it), manifests itself through the depths of its content (explanations, definitions, contextual understandings, history), and the strategic planning and conceptualization of both the space's design as well as the display^{35 36} (architecture, interior design, display cases, dioramas, vitrine, cabinets).

This junction of Enlightenment visual systems of *representing* knowledge and *representations* of knowledge compose Lefebvre's capitalistic "abstract" space, and

³³ Lefebvre, 33.

³⁴ Ibid., 84-86.

³⁵ Soja, 66-67.

³⁶ Foucault, *The Order of Things*, 322-332.

according to Soja comprise the majority of everyday knowledge within the social space of life. According to Soja:

The common mistake and tendency today is to “over-privilege, in a “double-illusion” the dynamic relations between the making of Historicity, and the constitution of social practices, or Sociality.³⁷

These new additional terms, the “historicity” of being in space and the “sociality” of being in space outline the ontological space of being within the realms of the *perceived* (history) and the *conceived* (sociality) spaces of knowledge.³⁸ This junction of being in space alongside Enlightenment era knowledge models of *Representing* and modern knowledge models of *Representation* comprise, form and enable the “abstract” space, a space primarily focused upon *historicity* and *sociality* the central components of a capitalist based social system, one in which dominates cultural practices of understanding. It is within this fusion in which I theorize the space of the heterotopic Modern museum is composed.

Interpretations of conceived and perceived spaces, the heterotopic space of Modernity

The Modern museum, a social cultural product of the dominating “abstract” spaces of knowledge or the *perceived* and the *conceived*,³⁹ enables a space dedicated to the historical study of the social space of being, as it relates to the central importance of the object, or artifact, the primary interest in a capitalist-based social framework. This study as it relates to Soja’s ontological trialectic can also be defined as the study of the *history of objects* and the study of the *history of the sociality* of objects.⁴⁰ In the everyday space of

³⁷ Soja, 71.

³⁸ Ibid., 71.

³⁹ Lefebvre, 33.

⁴⁰ Soja, 70-71.

life, Soja's model may be applied to the value of labor or the *history* of objects (time spent making, extracting, planning) while the value of *sociality* exists within the personal experiences of the individual, not yet commoditized by history. This value system applied to the space of the museum is compounded upon the study of the *history of objects* and the *history of sociality* of objects. The first study, the *history of objects*, places value on the *history* of labor (or, conquest, exploration or discovery, all capitalistic ventures in nature) commoditized under the element of time, as well as the object's rarity belonging to a distinct social group existing within a finite measure in history. In addition, this value system is further applied to the *history of the sociality* of objects, as the object represents specific historic social value in a culture, as an object of ritual or an object of utilitarian ware. Furthermore, this object is also valued in its sociality, as an object belonging to a certain social class in a culture, either of high-ranking social value or of common social ranking value. This value system of the museum based upon the *historicity* of an object and the *historicity of the sociality* of an object, *reflects*, and *represents*, exchange values of the objects in which compose and dominate everyday capitalistic social space.⁴¹ However, this set of relations is simultaneously *reversed* and *contested* in the museum setting, as the object for exchange is removed from the cycle of *production* and *reproduction* and rather deemed an artifact of preservation and documentation which hence,⁴² "...neutralize[s] or reverse[s] the set of relations that are being designated, reflected or represented."⁴³

The next and last aspect enabling this "abstract" space of the museum to be deemed a heterotopic social space, pertains to the *mirror* or in this instance the *mirror*⁴⁴ as a metaphorical device for the individual, the institution and the social space. As Lefebvre

⁴¹ Lefebvre, 228-234.

⁴² Babbette, 15-18.

⁴³ Foucault, "Different Spaces," 178.

⁴⁴ *Ibid.*, 179.

contends, “abstract space is not homogeneous it simply *has* homogeneity as its goal.”⁴⁵

The space of the museum is a space of socially instituted, agreed knowledge, manifesting itself within the dominating knowledge modes of an object’s *history*, and its *history of sociality*,⁴⁶ both modes pertaining to the *perceived (representing)* and the *conceived (representation)*⁴⁷ realms of understanding. In this material based knowledge model, objects consist of sources of (empirical experiences of the physical world) objective physical truths, and this central importance of the object of knowledge is manifested in its status as object, originating as a thing in nature, but after being “...appropriated by human interaction⁴⁸” is deemed valuable as information. Through this appropriation of the thing of knowledge, the museum, the institution of the *history* of being’s things and *history of sociality* of the thing’s of beings, institutes an authority onto an object of knowledge, and hence homogenizes knowledge by deploying a material symbol for it (*representing* and is a *representation* of it). This event, allows the object of knowledge to deploy an authority of knowledge, establishing the institution of objects of knowledge (the museum) as the active authority of knowledge as well as the possessor of it, and the guest or the participant, a passive consumer of it. The museum upon this stage assumes the figural position of the active origin, or the source for the origins of one’s being, or mirror, and the participant, the reflection. This event generates a continuous reflective space of capitalist extension, upon the principles and practices of *production* and *reproduction* and unlimited growth, “...thus, step by step, society in its entirety is reduced to an endless parade of system and

⁴⁵ Lefebvre, 289.

⁴⁶ Soja, 71.

⁴⁷ Lefebvre, 33-35.

⁴⁸ Nakasone.

subsystems.⁴⁹” It is upon this space in which one loses itself to its reflection within an unending pool of reflections and mirrors (deployment of knowledge) allowing the origin to remain allusive, prevailing over its reflection upon the momentum of time.

In the mirror I see myself where I am not, in an unreal space that open up virtually behind the surface; I am over there where I am not, a kind of shadow that gives me my own visibility, that enables me to look at myself there where I am absent-a mirror utopia. But it is also a heterotopia in that the mirror really exists, in that it has a sort of return effect on the place that I occupy. Due to the mirror, I discover myself over there. From the gaze which settles on me, as it were, I come back to myself situate myself there where I am.”⁵⁰

Conclusions with the “Thirdspace” or the lived space: An attempt at optimism.

The “Thirdspace” or the *representational space* or the *lived space*, is the space in which the *perceived* and the *conceived spaces* of being⁵¹ (or “Firstspace” and “Secondspace”) merge upon the existence of the intellect and hence become conceptualized, internalized, reconstituted, and then projected through the means of creativity, imagination, interpretation, theory and etc.⁵². This space, according to Soja, ” ..contain[s] all real and imagined spaces simultaneously,”⁵³ and escapes conventional interpretations of space and knowledge, opening up a space of “radical openness.”⁵⁴ Furthermore, it is within “Thirdspace” in which the passive consumer of information possesses knowledge as an active interpreter and distinct deployer of it.

The precarious spaces of the *perceived* and the *conceived* realms of “abstract” space today are relinquishing upon new methodologies in museology introduced upon the Post-Modern era of deconstruction. This event allows the *lived* space of being and

⁴⁹ Lefebvre, 311.

⁵⁰ Foucault, *Different Spaces*. 179.

⁵¹ Lefebvre, 33-35.

⁵² Soja, 74-75.

⁵³ Ibid, 69.

⁵⁴ Ibid, 68.

knowledge to manifest itself in a more predominant practice of understanding. Today new curatorial practices in museum studies aim to deconstruct a definite, fixed authority of the object of history, or its “total history” and rather open up and introduce new perspectives, based upon inquiry and historic dismantlement. This practice enables a more interpretive, flexible, multifaceted, multicultural, discontinuous and genealogical methodology of understanding of objects in the museum space.⁵⁵ In *Foucault’s Museum: Difference, Representation and Genealogy*, Beth Lord contends:

Instead of understanding the museum as an instance of either of these ‘monuments’ of thought, we must approach it as a contingent ‘document’ that may be constituent of multiple, discontinuous historical series. When the museum is understood essentially as a heterotopia or space of difference, it becomes clear that the museum can perform Foucault’s own historical methodology of genealogy. It is in this sense that the museum can contribute to progress. Progress, understood in Foucault’s sense, is not the necessary progress of ‘total history’, nor a teleological progress towards a goal or ideal; it is, rather, progress as the growth of capabilities to resist and transgress systems that cast power relations and historical events as fixed and necessary. It is to this type of progress, associated with Foucault’s genealogy and ‘general history’⁵⁶

This counter-approach to “total history” methodology, acknowledges the value of multiple, various, and sometimes contradictory, subjective interpretations of objective knowledge and information. In addition, this new genealogical approach recognizes its primary value rests in its progression in history upon new methodologies, advancing it, reforming it and modifying it, upon more diverse commentary, criticism, and interpretation.

Today, this new methodological practice of “general history” or genealogical history varies greatly from the conventional dominating methods of the Modern era. These past conventional predominant methods predicated upon normative social values of male-Western European superiority, limiting the perspectives of different ethnic and racial

⁵⁵ Lord, 15-17.

⁵⁶ Ibid, 2.

groups, and often labeling them as inferior, and “primitive.” In addition, upon the practices of new Post-Modern methodologies of study, scholars and researchers are rediscovering disregarded objects of history and reinterpreting objects, instituting new monumental understandings of history.⁵⁷ Furthermore this new methodological approach is disrupting the conventional model of fixed understandings of objects of history, and the history of that object’s sociality, prompting a more flexible understanding of it, and hence altering the nature of knowledge and the museum of knowledge as a figural authority of it. This event interrupts the homogeneous and repetitive nature of knowledge within the cycle of *production* and *reproduction*⁵⁸ of knowledge and rather open up more diverse and varied populous participating in it. This new populous equipped with new methodologies of critical inquiry, and personal interpretive discourse are now less inclined to voluntarily conform to the origins or authority of fixed knowledge. This new participation in critical inquiry belongs to the space of the *lived* or *representational* knowledge and the active contributing participant, transforming the nature of the museum from one in which was once a single heterotopic reflection of its populous to one less concise in its reflective origin. This new “Thirdspace⁵⁹” of the museum, now produces participants which transform the properties of the mirror to one of which reassembles more to a kaleidoscope, still reflective, however unfixd in space, more multiple in nature and more *representational* of an origin than *representing* it.

In conclusion, the space of the Modern conventional museum today is a product of specific knowledge models instituted within the *perceived* and *conceived* spaces of being, the comprising elements to “abstract” capitalist space. The *perceived* and *conceived* spaces form knowledge models based upon *production* and *reproduction* seeking to *represent* and

⁵⁷ Chadwick, 8-16.

⁵⁸ Lefebvre, 68-72.

⁵⁹ Soja, 76, 86-93.

be a *representation* of an object of fixed knowledge. This knowledge practice prompted by the establishment of representation-based knowledge formed the *perceived* spaces of knowledge, the first entrepreneurial practices of collecting, as well as the taxonomical system and binomial nomenclature. This knowledge practice of the *perceived* was further compounded upon the implementation of the *conceived* space, a product of new internal thought models inspired by the discoveries of the internal functions of the body which also prompted new understandings of the unconscious mind or mind-body dualism. This event lead, to the subjective-objective understanding of knowledge, internalizing physical data and reconstituting it in a logical applicable format to information. This new space of the *conceived* or *representations* of knowledge enables the modern museum to institute an authority of knowledge, hence positioning itself as the deployer and origin of beings, or a heterotopia. This heterotopic space today however is undergoing new transformations upon the implementation of the “Thirdspace” or *lived* space. This new “Thirdspace” which encourages critical discourse, personal interpretation and inquiry is dismantling fixed knowledge deployed by *perceived* and *conceived* knowledge models. Today concepts of “total history” are yielding to a more flexible, diverse and variable genealogical methodology in museology, allowing the museum to escape the perpetual repetitious cycles of *production* and *reproduction* of its figural origin, and hence reflects rather, a kaleidoscope of *representations*.

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The Progression of Spaces, the Heterotopic Museum of Modernity, and the “Existence of Man”

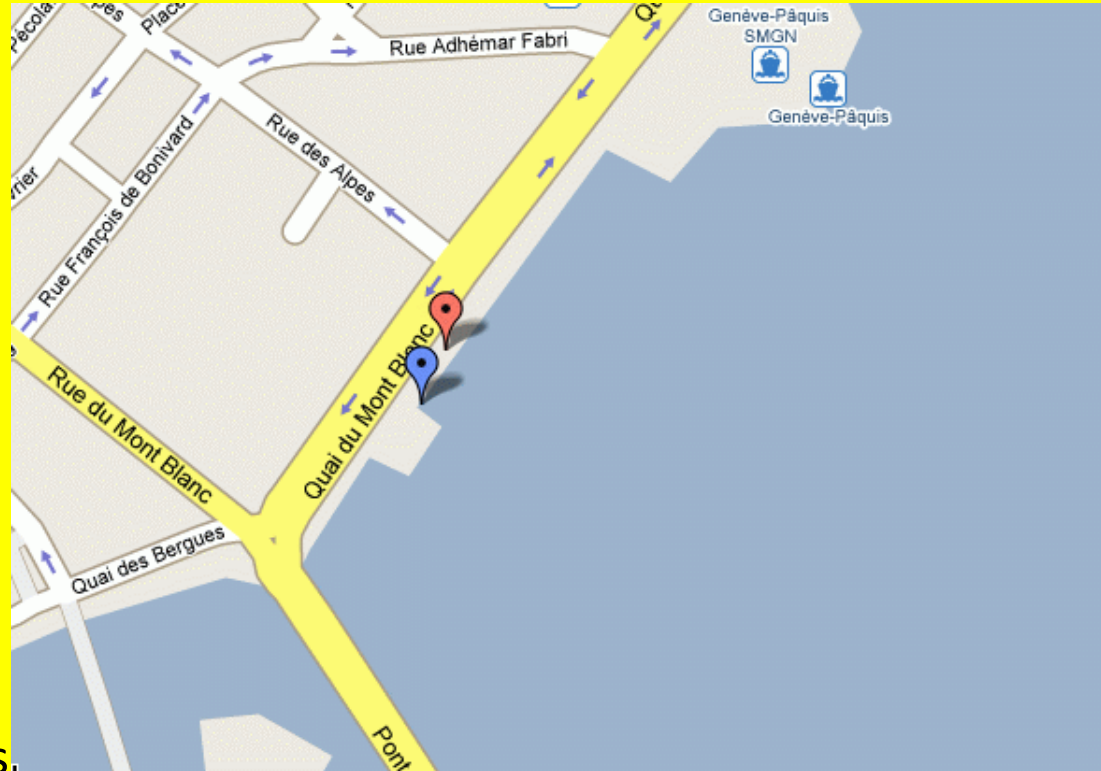
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Definitions

- Heterotopia: defined and outlined by Foucault in *Other Spaces*, and then further defined in *Different Spaces*: “There are also in every culture, in every civilization, real places, actual places that are designed into the very institution of society, which are sort of realized utopias in which real emplacements, all the other real emplacements that can be found within the culture are, at the same time, represented, contested, and reversed, sorts of places that are outside all places, although they are actually localizable. Because they are utterly different from all emplacements that they reflect and refer to, I shall call these places heterotopias” (Foucault, 178).

More Definitions!

- Emplacements: situation or location of something, “relation between points or elements” (Foucault, 176). The identity of a place upon the ‘desacralization’ of space, upon rational scientific thought, and the emergence of the awareness of the human internal mind as a mode of study and knowledge.
- Places of Extension: Developing upon the discoveries of Galileo in the 17th century, the infinity of the world, upon a Medieval system of hierarchal, localizations, and spatial polarities of sacralization. Places are in a relational model based upon each other, establishing identity from the relation of other places, as they pertain to supernatural reality of the cosmos.



- Thesis: I will be examining the evolution of the heterotopic space of the Modern museum as defined in Michel Foucault's work, *Different Spaces*, outlining the origins of contemporary spaces from the Medieval space of localization, to the spaces of extension in the Renaissance and Enlightenment period to the Modern space of emplacement. These modern museum spaces of emplacement, or heterotopias, are founded on the basis of the 'anthropization' of knowledge, utilizing the human subject as the basis of empirical knowledge and simultaneously secularizing models of understanding, all prompting the replacement of the relic and the church with the archive and the public museum, and a preoccupation with history and spaces in which retain are history.



Duccio di Buoninsegna. 14^o century

The Medieval period, places of localization

Hierarchies of places, sacralization of spaces, polarities of spaces, externality of life.

Knowledge was a matter of religious devotion and piety, hierarchal in status for the laity only.

Finite physical external space-localization. Juxtaposed to the sacred space, and eternal space.

Museums had no spaces, but collections of private, religious relics, manuscripts, and jewels. Church owned religious text and relics.

History concerned with faith and piety, the bible

Finite physical external space-localization. Juxtaposed to the sacred space, and eternal space.

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History concerned with faith and piety, the bible



Basilica of San Francesco. Interior View of lower Church.1226. Assisi, Italy

- Renaissance, emerging private galleria spaces, **similitudes**, religion, revival of Greek and Roman philosophy alongside religion, and scientific discovery. Externality of knowledge, **resemblances** (Foucault, *Order of Things*, 17-36)
- Cultural heritage, Greek and roman philosophy, religion and magic

Rudolph the 11, Rudolphinische Kunst- und Wunderkammer



- “The whole collection constituted a microcosms in which things from earth, sea and air (minerals, plants and animals), naturalia, were displayed together with things made by man, artificialia”(Natural Library of Sweden, web)

microcosm and macrocosm; earthy vs. supernatural, finite physicality between microcosm and macrocosm.

Juxtaposition of objects based upon similitudes, a co-dependent relationship between representational similarities. Never-ending spectrum of relationships between objects, which limited what one could ever understand.

“Sixteen century knowledge condemned itself from to never knowing anything but the same thing and to knowing that thing only at the unattainable end of an endless journey” (Foucault, 30)

Sign of the Macrocosm from *Astronomicum Caesareum*, 1540.



Four similitudes:

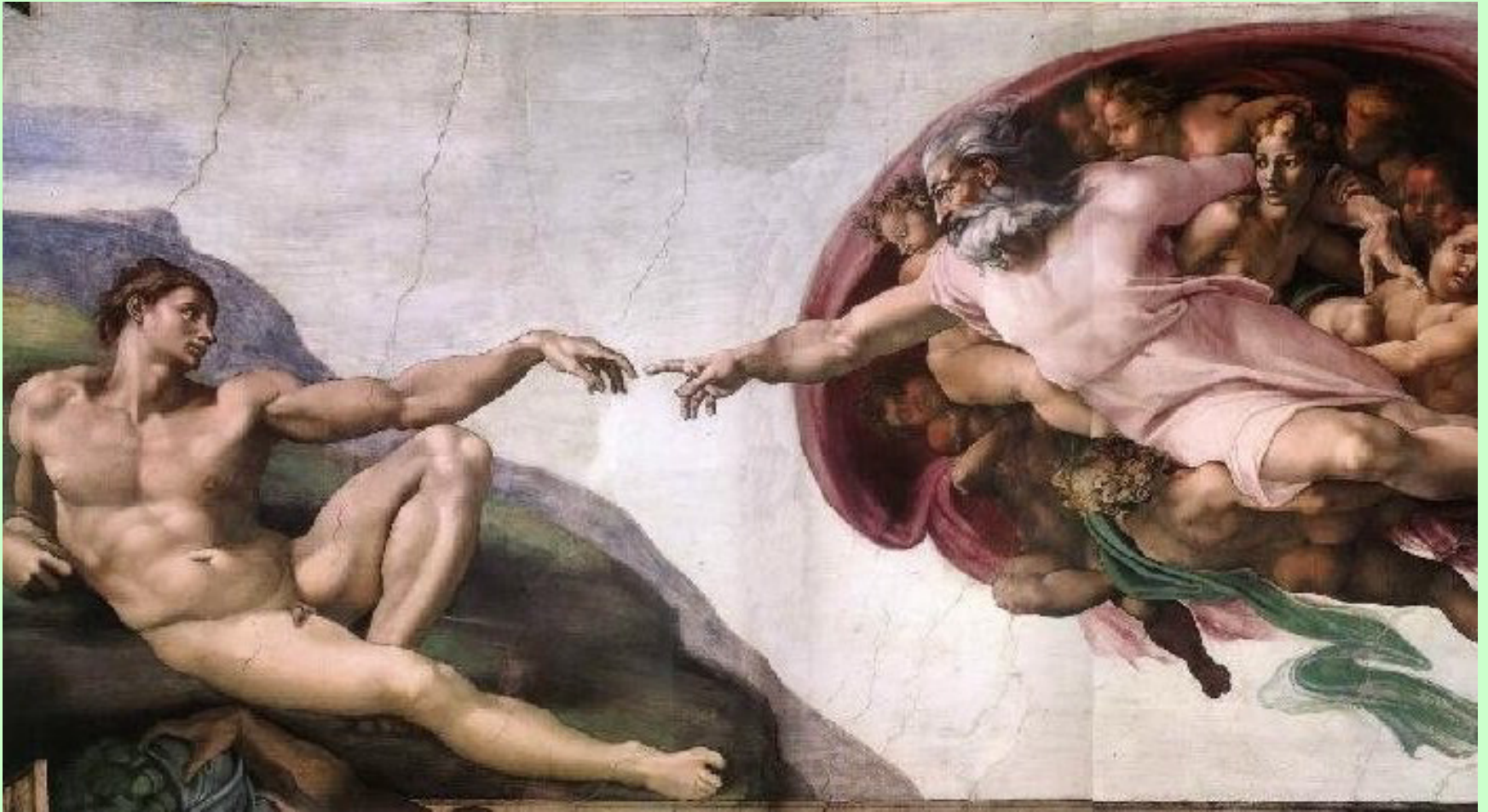
1. **convenientia**-similarities of external physical resemblances, hair and moss, bear and man



Медведь

Григорий Явлинский

2. Aemulatio-juxtaposition of contrasting objects as reflection of one another, God and man



3. Analogy-subtle non-visual relationship superimposed onto one another

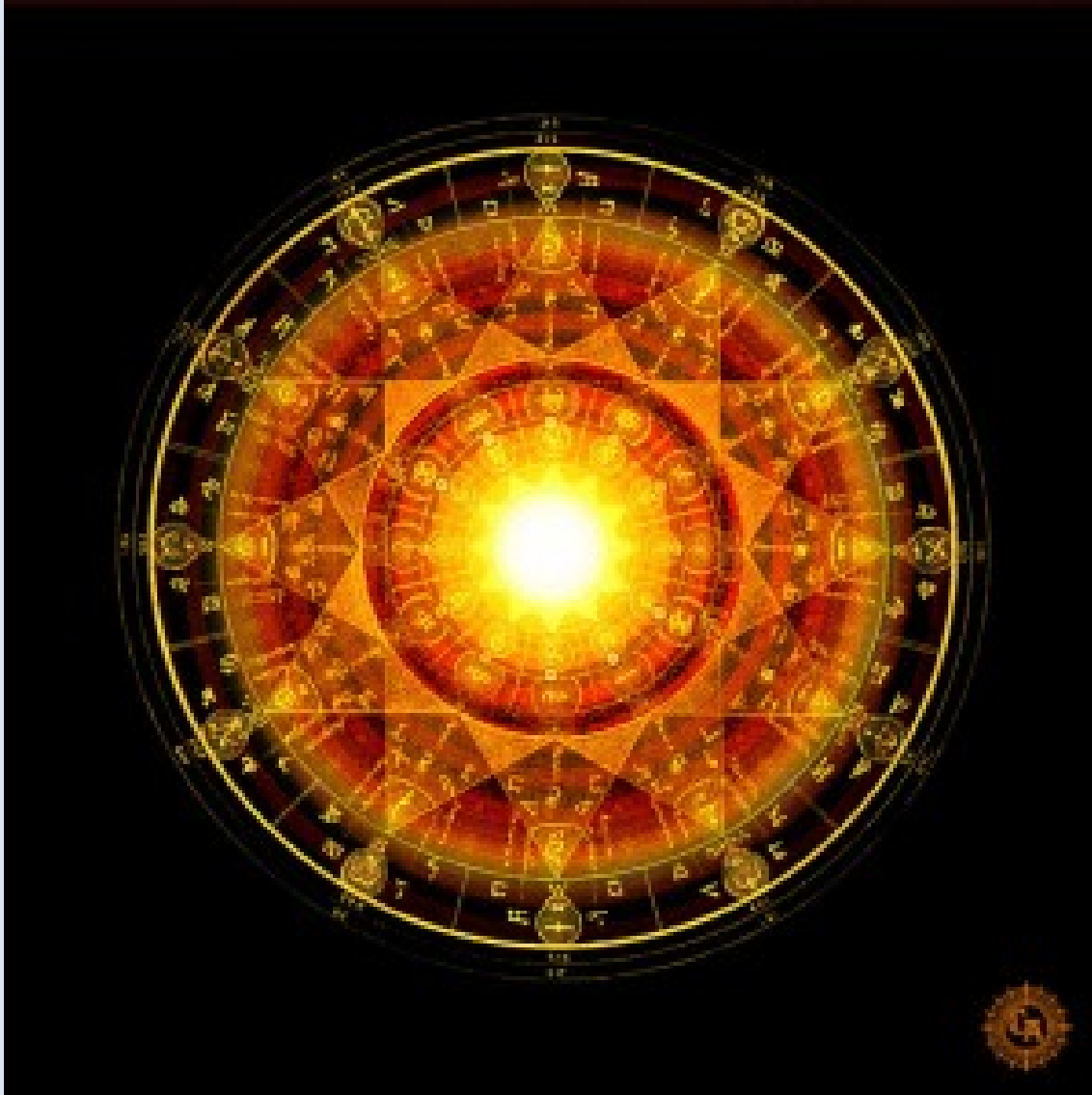


What I saw



All I could think of

4. sympathies and antipathies-assimilated objects vs. isolated objects=neutrality of objects



The attractions and repulsions of Newton's speculations were direct transpositions of the occult sympathies and antipathies of Hermetic philosophy.

Through this study, similitudes are represented in signs, and the utilization of signs create an understanding of the world through the resemblances they evoke upon new foreign concepts onto old ones.

Sciences constitute; anatomy, magic, myth, medicine, fable, legend over description-all gather together in understanding and describing an object of knowledge

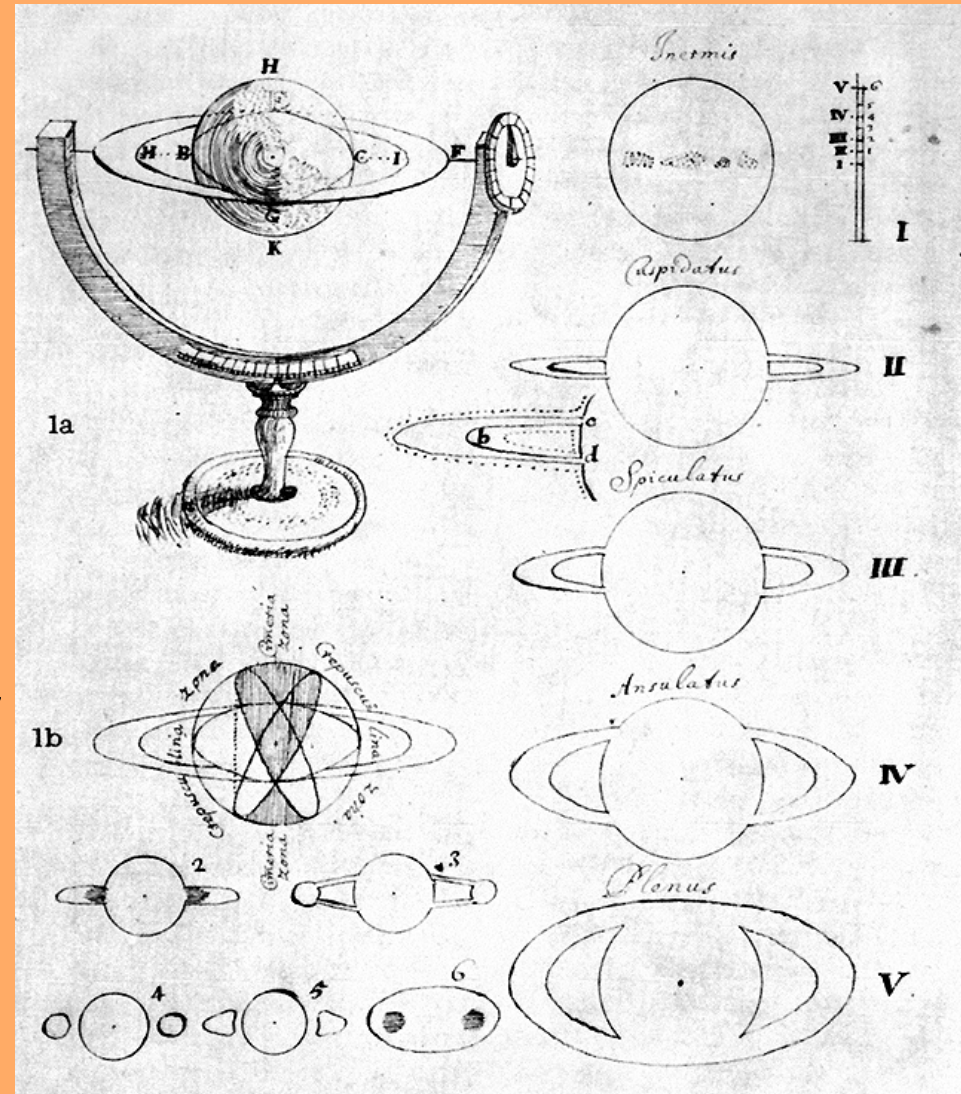
- “The collection and its cabinet became experiential for the collector and his circle, perhaps closer to viewing a drama than to today’s notion of looking at art. The experience of art was deliberately emotional. These art enthusiasts were seeking an essentially synesthetic experience.” “The cabinet of curiosities (a forerunner of the contemporary museum) offered access to the world in ways that a logocentric approach could not. The private “Wunderkammer” was created for the aesthete to instruct the senses”. (Dwana Schulz)

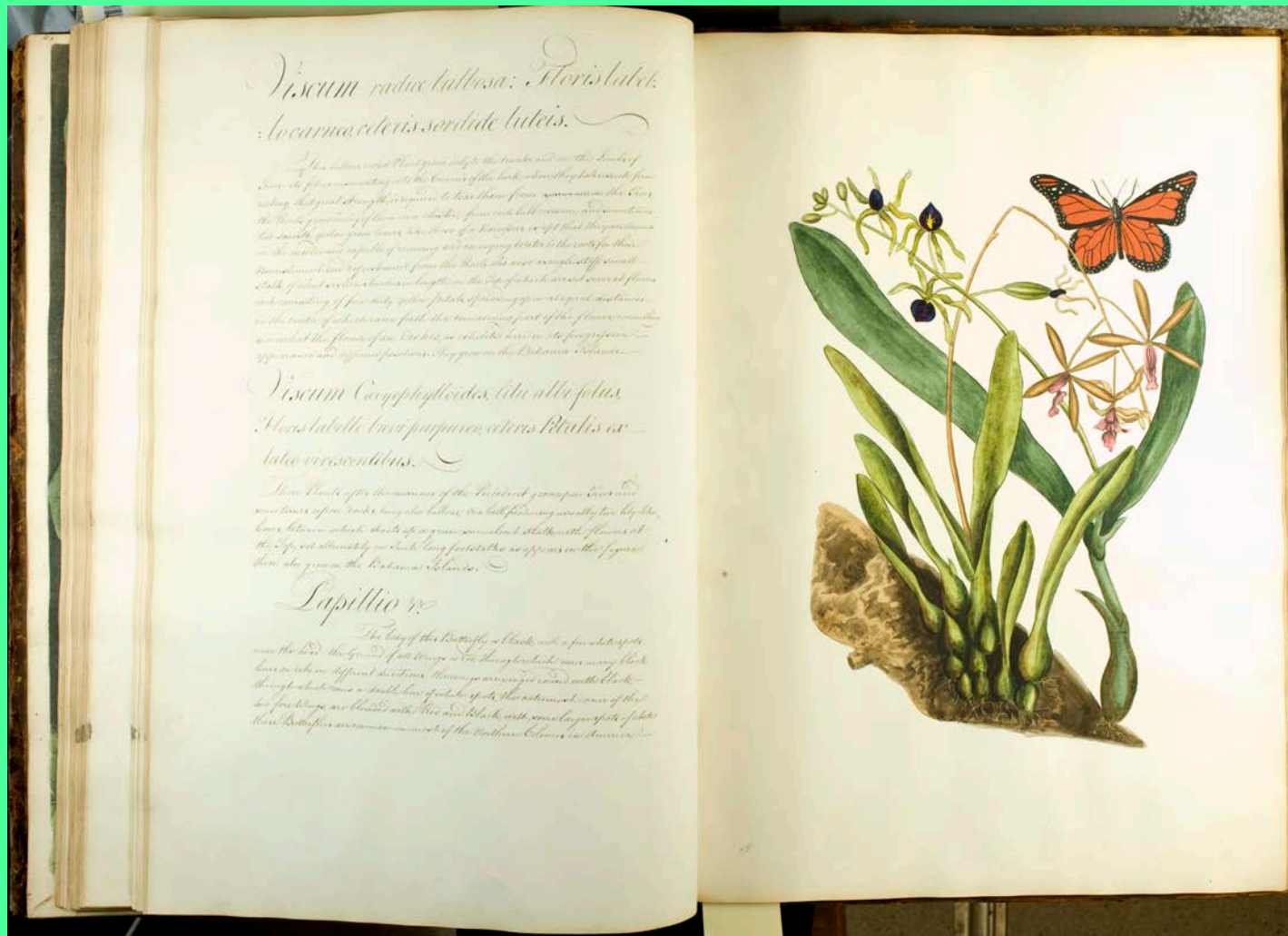


- The collection is a place of similitude-like extensions of external, magical resemblances. These collections are private in nature, and are founded on the premise of the understanding of the similitudes of man as a creation a God's splendor. Ideas of identities and authorships are emerging, "man does not exist" he is an external being of toil, within a large religious context of immortality. Spaces of extension constitute an importance outside the self, extending into the heavenly eternal world, physicality of existence is a pretext to immaterial eternity.

The Enlightenment, the origins of the Natural History museum (private collections), classification systems, order and **Representational knowledge**. The “**place of extension**” the emergence of difference (Foucault, 46-136)

- Discoveries by Galileo
- Age of Reason: Descartes
- Measurement: calculable form of **identity**.
- Order: series of comparisons based upon differences
- All things have a particular place and fixed identity, all things are separate in distinction
- A system of **differences**
- Sir Hans Sloane, founded of the British Museum in the 17th century
- wrote *The Natural History of Jamaica*, illustrations, full Latin names and a detailed catalogue of the natural history and other artifacts found. (Natural History (Museum of the U.K, be)





*Viscum radice lutea: Floris luteae.
Locum ceteris sordide luteis.*

The luteous root plant grows only to the trunk and on the limbs of trees, its fibres are not quite the colour of the bark, when they take root, they are white, but grow through the pores, to take them from, sometimes the trees, the fibres growing from some distance from each limb, sometimes the roots are small, yellow green leaves, two or three of a kind, except that they are sometimes in the middle and upper part of growing and branching like to the roots for their height, and are a great deal from the roots, the very smallest of them, each of which are a few inches in length, in the top of which are several flowers, each consisting of five white yellow petals, opening open at equal distances, in the centre of each flower, from the innermost part of the flower, sometimes in the middle of the flower, as white hairs, in the foreground, appearance and singular position, they grow on the Bahama Islands.

*Viscum Caryophyllioides, luteo albo foliis,
Floris luteae basi purpureae, ceteris luteis ac
luteo variegatis.*

This plant after the manner of the preceding grows on trees and some times upon rocks, in the Bahama, its leaf growing usually two by the base, between which, shoots up a green peduncle, stalk with flowers at the top, not attended by such long feet, as we observe in the former, these also grow on the Bahama Islands.

Lapillio v.

The legs of this butterfly, at each end, a few white spots, under the hind, the ground of all wings, when they are dark, runs along back, here or there in different directions, however, as we see, the wings are white, through which, runs a small line of white spots, at the extremities, some of these, the fore wings are black, with some large spots of white, these butterflies are common in most of the Bahama Islands, in America.



- Sir Hans Sloane, founded of the British Museum in the 17th century
Wrote *The Natural History of Jamaica*, illustrations, full Latin names and a detailed catalogue of the natural history and other artifacts found. (Natural History (Museum of the U.K, be)
- Carl Linnaeus: Binomial nomenclature, 2 part name for species.
- this system uses descriptive methods of describing differences between species, which are then placed within a system of identities by which certain representational external qualities relate to another
- Beginning of the secular archive

Severall sorts of Moderne Moneyes from
most Countreys in Europe,
As also from

India.
Bengalla.
Pegu.
Lira.

Turkey } Aspers.
 } Shehees.

200 severall sorts of Dollers.

Moneyes from beleagured Cities, &c.

viz:

Breda, 1625.
Bruxells.
Bergen up Zoon.
Pomfract.

Newarke } 1645.
 } 1646.

and divers other places.



XV.
CATALOGUS
Plantarum in Horto
Johannis Tradescanti,
nascentium.

A Belmosch Aegyptiorum f: alcea.
The yellow Marsh Mallow.

Abies	} Mas. } } Foemi- } } na. }	} The }	} Male }	} Firre tree.

Abrotanum		Mas. Southern wood.
		Foemina. Chamæ Cyparif- sus. Lavender Cotton.
		Unguentare.
		Silvestre. Common Sou- thern wood.
		Inodorum. Unsavory Sou- thern wood.
		Arborescens. Tree Southern Wood.
		Marium. Romane Worm- wood.

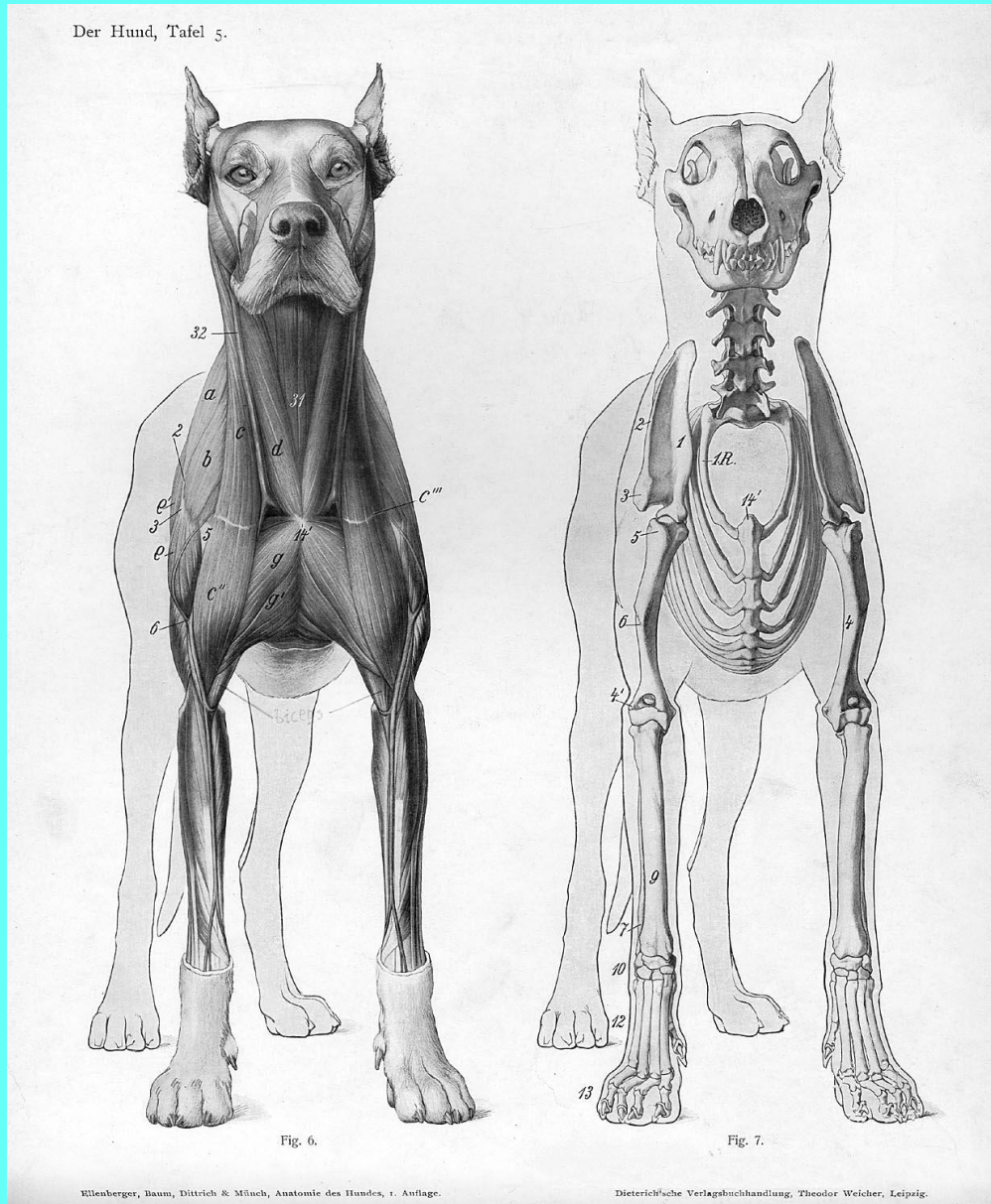
Abfin.

- Elias Ashmole (1617-92) (Ashmolean. Org) collections, open to the public, and soon founded the Ashmolean, Museum of Art and Archeology at the University of Oxford. museum of portraiture, coins and metals, today it features artifacts from east and west financed the publications of text such as the *Museum Tradescantianum* book cataloguing the collection at the Ark, which would later be owned by Ashmole

- Elias Ashmole: “Now for the materials themselves, I reduce them unto two sorts; one Naturall, of which some are more familiarly known & named amongst us, as diverse sorts of Birds, foure-footed Beasts and Fishes, to whom I have given usual English names. Others are lesse familiar, and as yet unfitted with apt English termes, as the shell-Creatures, Insects, Mineralls, Outlandish-Fruits, and the like, which are part of the Materia Medica; (Encroachers upon this faculty, may try how they can crack such shels) The other sort is Artificialls, as Utensills, House-holdstuffe, Habits, Instruments of Warre used by severall Nations, rare curiosities of Art, &c. These are also expressed in English, (saving the Coynes, which would vary but little if Translated) for the ready satisfying whomsoever may desire a view thereof”. (ashmolean.org, web)

- “Up until the end of the 18th century, in fact life does not exist: only living beings. These beings form one class, or rather several classes, in the series of all things in the world; and if its possible to speak of life it is only as of one character-in the taxonomic sense of the word-in the universal distribution of beings” (160)
- External, rational, order. The private collections of the 16th and 17th century represented an ‘extension’ of classification systems within an infinite domain of life, the space is an extension of the external. The origins of museum collecting begin in this period, as well as the system of authorship and identities of objects. However the designation of space, of public museum space does not exist, this is the advent of individuality as the objects of representational study, become the catalyst for further introspection into their intrinsic values.
- “Man does not exist” space in the sense of a Heterotopic museum space is conditioned within the physicality of emplacement upon the emergence of the finite physicality of existence of the inner world and the self.

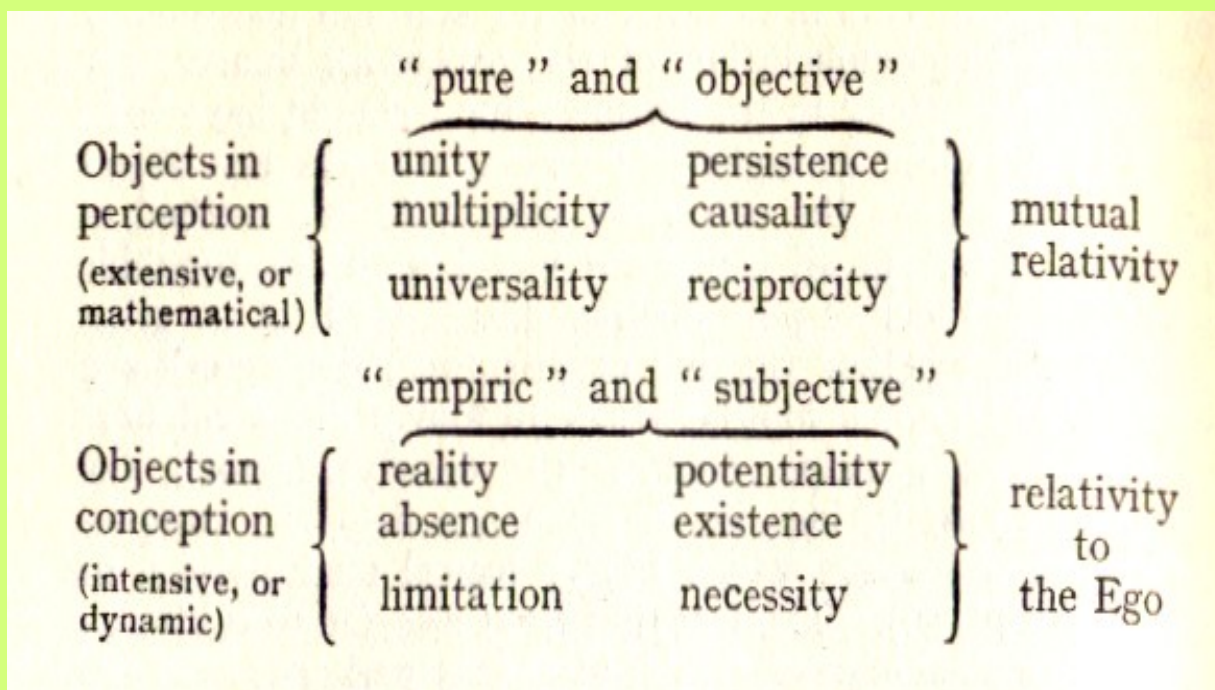
Emplacement, the emergence of the heterotopic museum space, Modernity, the death of God and “the existence of man,” the “**anthropization**” of space.




- of Jean Léopold Nicolas Frédéric Cuvier (life is autonomous regional internal functions) the understanding of the body as an internal network of relations, revives ideas of positivists and connections.
- **Comparative anatomy:** the study of similarities and differences in the anatomy of different species. It is closely related to evolutionary biology and phylogeny (the evolution of species).
- taxonomical structure, now recognizes the organic nature of objects, **dismissing representation for the internal functions of objects as a manner of classification and identity.**

Knowledge, is based upon the empirical experiences of the body,
and the introduction to the unconscious, 'duality of being'

- The Kantian Critique, dismissed representation as the fundamental aspect of knowing. The individual stepping outside itself through the method of criticism
- "In this sense, Criticism brings out the metaphysical dimension that eighteenth century philosophy had attempted to reduce solely by the means of the analysis of representation. But it opens up at the same time the possibility of another metaphysics; one whose purpose will be to question, apart from representation, all that is the source of origin of representation; it makes possible those philosophies of Life, of the Will, and of the Word, that the nineteenth century is to deploy in the wake of criticism (Foucault, *The Order of Things*, 243)





Reflective system:

- ❖ Controlled
- ❖ Effortful
- ❖ Deductive
- ❖ Slow
- ❖ Self-aware
- ❖ Rule-following

Automatic system:

- ❖ Uncontrolled
- ❖ Effortless
- ❖ Associative
- ❖ Fast
- ❖ Unconscious
- ❖ Skilled

Routinious behaviour,
intuitive choice, habit

- Economics, David Ricardo, human as the central mode of economic philosophy, human production as source of value. Labor is source value. Introduction to Mr. *Homo oeconomicus*
- Duality of being: body and the unconscious mind, and the
- Finitude of existence. Soren Kierkegaard, existentialism and later Jean Paul-Sartre.
- modern finitude, constitutes an origin that is focused upon labor, life and language.
- The human sciences, all based upon a conflict of understanding, by implementing norms. The human the basis of understanding, subjected to History as the framework of understanding.
- **History, and the history of the sciences in which general laws of development through the sciences, create origins, rather origins creating history (God).** History and the archive central in understanding self.
- **The body, replace the finitude of the physicality of the world, upon the nature of the infinite, revealed by Galileo. The mind replaces the infinite nature of eternal life, established through the study of the human sciences upon the unconscious mind.**

Henri Lefebvre: *The Production of Space, Modernity and the Heterotopia*



The Perceived space and the conceived space:
**Heterotopic space of Modernity. A state of mind,
over the actuality of the physical space. Spaces are
reflections of the importance of the 'self'**

- “Social space will be revealed in its particularity to the extent that it ceases to be indistinguishable from mental space (as defined by the philosophers and the mathematicians) on one hand, and physical space (as defined by practice-sensory activity and the perception of ‘nature’) on the other. What I shall be seeking to demonstrate is that such a social space is constituted neither by a collection of things or an aggregate of (sensory) data, nor by a void packed like a parcel with various contents, and that it is irreducible to a ‘form’ imposed upon phenomenon, upon things, upon physical materiality” (26).
- “Knowledge falls into a trap when it makes representations of space the basis for the study of ‘life,’ for in doing so it reduces to lived experiences” (230).

The Modern, heterotopic space of the museum

- The heterotopic space suggests a duality of spaces, per the ‘duality of being’ upon the ‘existence of man.’
- Early nineteenth century, the target audience was broadened beyond elites -general public. Regular public hours and admission to anyone “with clean shoes” (the Belvedere Museum, 262).
- The ‘existence of man’ is now the product of study, and knowledge, and the central cultural space of his study, the museum, is a reflection of the significance of the individual, and the ‘inner’ life of that being. The ‘athropization’ of knowledge and spaces



History, the archive, the infinite and the relic

French National Archives, founded upon the French Revolution at the end of the 18th century.



- The 'Death of God,' and the 'birth of man' constitutes the finitude of life. This event acts as the catalyst to the production and preservation of the human document or archive. History represents the immortality of the being over the eternity of heaven, the archive and the museum the validation.
- "It is no longer the origin that gives rise to historicity; it is historicity that, in its very fabric, makes possible the necessity of an origin" (Foucault 239)
- The museum as well as all interior spaces become the product of the archives of our physical existences, they become palaces of material emplacement, and hence enunciate themselves as separate places of great importance outside the realm of the outdoors, or general public area. It is a the perfect heterotopic space displaying the means of Modern knowledge which transforms spaces, as well as being one in itself.
- "the shift from one mode of production to the another must entail the production of new spaces" (Lefebvre, 36)
- The archive=the relic. Sacredness of life belongs to the individual, not to the church.

[The heterotopia]“designed into the very institution of *society*”.

- Emplacement is founded upon society, an idea and word originating in the 16th century, upon the liberation of the individual from the feudal system of anonymousness. This idea however would not be established politically until the end of the 18th century upon the French Revolution, and The Revolutionary War.



"Liberty leading the People" by Eugène Delacroix

