

configuration of the real museum: they are inviting the viewer to visit the real space. The Internet is remote from constructing a virtual space, whose development is independent from the programmes, events, services. This strategy seems to indicate that the interest of many museums hours of operation and what the real, and not the virtual space can offer to the viewer in terms of visit, and they are always accompanied by an indication about the location of the museum, its concrete objects, exists beside the space dedicated online. The majority of museums' web sites contains a choice of collections or images which can be also admired during a normal museum visit. However, when it is associated with the museum, the term virtual is commonly used to reality. However, when it is associated with the museum, the term virtual is commonly used to computer or in the imaginary space of the network and doesn't have apparent relation with The word **Virtual** originally indicates a computer generated space, which only exists within the

## 2. A Definition of Virtual Museum

This paper will analyse the existence of incomparability or unsolved contrasts between the physical museum and the virtual museum related to tasks, purposes and representation. I will try to demonstrate that this contrast cannot be limited only to the operation of translation from the real into the virtual space, but it is implicit in the concept of the museum itself. This paper will analyse the existence of incomparability or unsolved contrasts between the physical museum and the virtual museum related to tasks, purposes and representation. I will try to demonstrate that this contrast cannot be limited only to the operation of translation from the real into the virtual space, but it is implicit in the concept of the museum itself. This paper will analyse the existence of incomparability or unsolved contrasts between the physical museum and the virtual museum related to tasks, purposes and representation. I will try to demonstrate that this contrast cannot be limited only to the operation of translation from the real into the virtual space, but it is implicit in the concept of the museum itself.

What happens when a museum is presented online? The Internet is a very ductile space, where content is transmitted not only by means of text, but also, and more effectively, by means of images and, recently, other multimedia tools, which support, substitute and make immediate the reception of meanings. Everything is instrumental to the achievement of a purpose. It would be logical to think that the institutions, by means of the characteristics proper of the medium, would be able to re-propose or transfer, through an act of translation, the same concepts, ideas, scopes originally included in their physical spaces. However such a direct translation cannot take place without producing problems and major tensions. In fact, some characteristics proper of the Internet constitute a challenge for the institution, which seems to be forced to either find a balance between its traditional configuration and an acquired new image on the Web, or to discard some of its original premises in favour of new ones. Although it is possible to see an effort to find new strategies of engagement with the medium used, I believe that the museum still hasn't completely managed to follow either one or the other solution: it is still not clear whether the existence of the virtual museum will produce a final transformation of the museum as we know it, or, on the contrary, it will use Internet tools in a way that serve its traditional goals.

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## 1. Introduction

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# Virtual museums and the Web: a dilemma of comparability?

*art museum like the outstanding ones in the world great metropolitan capitals would have cost to private collections or sit in the artist's atelier. As its organizers affirm, The construction of an paintings and sculptures, which could not otherwise be seen in any museum, because they belong*

*Uruguay Museum El País.<sup>3</sup> In this case the virtual environment contains images of real conceived to be viewed online only. A second type of institution on-line is represented by the sections on net art: Galleria 9.<sup>4</sup> This section of the museum contains net projects, designed and*

*of the Internet but it is virtual as well. An example is constituted by the Walker Art Center museums, which don't own a real location: in most cases their content doesn't exist outside Does a museum with no corresponding real location exist? There are a few examples of virtual sufficient.*

*In the examples above it is clear that what is displayed on the web site is only a part of the entire institution: there always something not displayed, therefore a simple visit the web site is not identifiable buildings, which are not representable in their complexity on a web site, but they can be admired during a visit to their real location. The web site becomes in this case a way to understand not only in showing its collections, but also in attracting the viewer to visit its magnify, biographies of the artists and related bibliographies. The Guggenheim museum is function of the Internet; it contains the museums' entire collection with images the viewer can potential visitor. The Guggenheim<sup>5</sup> Museum web site represents a different way to interpret the and an integration to the physical building, and a temporary source of information for the chose rather to present its new acquisitions. The web site in these two cases as an addition having a detailed description of the works contained in the permanent collection, the Museum Francisco Museum of Modern Art,<sup>2</sup> where a special focus is given to the exhibitions. Instead of images of prestigious works not on display. A similar strategy can be seen on the site of the San building cannot be visited, due to major renovations, the web site has the function of providing used its virtual space to display a part of its collection not accessible to its public. If part of its physical museums<sup>6</sup> entire collection about specific artists or periodic exhibitions and updates about events and upcoming initiatives. The Museum of Modern Art in New York<sup>1</sup> feature very appreciated by the museum: the virtual museum can contain an overview of the possibility of uploading onto a virtual site an enormous amount of information is a further the source of information.*

*Solution: their web site is usually designed in a very functional way in order to facilitate access to an ordinary disposition of data on a few contiguous pages. Museums are still adopting this*

*informational potential of the medium. Their interactive displayed information about a museum and interpreted it mainly as a way to remind the public of their existence, privileging the*

*This goal was particularly privileged when museums started engaging with the Internet: they museums to transmit information and to communicate with a prospective or established audience.*

*A second interpretation sees the Internet as an indispensable communication tool, which enables*

*in this case is interpreted as a promotional tool.*

such an environment, since its increasing capacity to concentrate on a single site images, sounds concretualized in an electronic landscape. The Internet is particularly suitable to the creation of gathering of information but as a proper environment where data are accordingly located and line, nor to distinguish one museum from the other. The database is not conceived as a mere However the information, alone, is not sufficient to allow the viewer to identify a museum on museums to upload their information, collections and programs by means of lists and menus.

The database model has been largely adopted by the Internet, and it is often employed by

of texts, images and data, it is appropriate that we will be moved to model it to a database. Of logic sequence. As Mamovich observes, since the world today appears as an endless collection

Every virtual museum usually contains a huge amount of data, ordered and classified according to

### 3. The Creation of a Context in the Virtual Museum

building.

Upon the Internet space, which has to fulfill also the functions normally accomplished by the core, without which the museum itself would exist: these virtual museums completely rely on conjunction with the physical site. In the last two categories the virtual domain represents the rather, an addition, or an enhancement of the physical site. The web site, alone, only works in the first category, the virtual space is functional but not essential for the life of the museum, it is, The three categories of virtual museums, I have identified, underline some major distinctions: In

virtual museum.

musums, and the new tasks this special museum wants to achieve, the VMC can be considered a experiences. Because of the new interpretation given to the content taken from other real

up collections, but also of those collections to develop digital content that reflects Canadian backgrounds Canada can offer. The intention of the web site was not limited to the task of filling

attempts to gather in a single space the variety of cultures, traditions, landscapes and

unify under a single roof the resources of all Canadian museums. On a content level the VMC brochure which describes the VMC and its goals suggests that the operation is an attempt to

The brochure contains virtual works, nor it displays anything which cannot be seen in other museums. neither contains virtual works, nor it anything which cannot be seen in other museums.

example: the Virtual Museum of Canada. This museum can be defined as a hybrid form. Its space

A third category of virtual museums exists, although it is currently represented by a single

has to be entirely and totally present in the virtual space only.

addition to the original museum entity. Their web site is The Museum, and for this reason it

be interpreted either as a promotional tool, which attracts audience to a real space, nor an

second case, the building for the collection is missing. In these two examples, the web site cannot an enormous number of computers were to be placed in the Center's conventional gallery. In the

themselves are computer based and cannot be permanently displayed in a physical space unless

other places, by the general public, except on-line. In fact, in the first case, the artworks

The above mentioned museums share a characteristic in common: their content cannot be seen in

diffused worldwide.

museum was a way to avoid these prohibitive costs with the advantage of having Uruguayan art

over 100 million dollars, a prohibitive sum for the Uruguayan reality. Building a virtual

The creation of a context makes virtual museums distinguishable and recognisable: the process involves both the transmission of information, representation strategies, and the integration of the two. The way virtual museums have been constructed and developed demonstrate this interdependency: the location and the amount of information displayed as a technique as pure data) contribute to define the context, while the content (in the form of data) is inserted in a more or less complex visual structure. By means of these techniques the web site as a whole establishes its presence as a recognisable entity.

It is important to observe how the location of the first category of virtual museums, a more or less complex visual structure. By means of these techniques the web site as a whole determines its presence as a recognisable entity.

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The second category of virtual museums presents a similar approach to the transmission of information: the location and the amount of content displayed implies the consideration of a series of components to be emphasised in the web site. Information is displayed in order to convey the idea of diversity. A list of the museums from all over Canada is gathered by province and in alphabetical order. There is no division by type of museum or importance. All the institutions are democratically placed at the same level of importance, in order to avoid any classification or preference for one or the other museum.

On the Internet, the location and the amount of content displayed are always accompanied by visual elements, which characterise and define the web sites context, and facilitate the viewer's identification of the nature of the web site. Although information and data retrieving still represent the most important way of giving an orientation and providing a sample of the institution to the viewer, the interface, which is designed to enrich the context, and to project the contents have to be transmitted in a figurative way, forces the institution to reflect on its visual representation. The informational aspect of the web site is in this way integrated with its preparation. The information is a solution for the virtual space, and to specify the goal of this aspect in real space, to formulate a solution for the virtual space, and to specify the goal of this environment where visual architecture, different strategies of information display and metaphoric and video and its hyperlinked nature gives its developers the possibility of building an environment where visual architecture, different strategies of information display and metaphoric language are intertwined.

The representational aspects of the virtual museum are not limited to its visual frame: the not represented as simple doors, but depicted as arches. Through the wide angle, beautiful photographs displayed in its pages, but also through the gates, the museum as a way to affirm its power and authority,<sup>10</sup> seems to be transmitted on line not only attention. Additionally, the typical prominence and monumental appearance of the traditional space, carefully planned off and culturally designed as reserved for a special quality of buildings. She observes how the museum in its external and internal display of facades and museum, explains the use of arches and gates and the triumphal display of facades and metaphorical correspondence with the real objects. Carol Dumcam, in her work on the traditional significance.<sup>10</sup> The use of images of real facades or design shapes establishes a virtual or become systematically dependent on each other and on prior media for their cultural concept introduced by Mac Luhun and defined as remediation by Bolter and Grusin: new media building although operating in the virtual space. This tendency can be explained in part by the on the other hand, by the need to confirm the symbolism and the value of the traditional museum on the one hand, by the necessity to define the web space in the same way as a real place, and, conceived to involve the viewer and convey an atmosphere for the site. They seem to be dictated and doors to indicate the entrance are defined by Claire Simard as *Otherability* (Otherlity).<sup>9</sup>

The use of photographic samples of the building to identify the museum or the display of facades presence of an excellent content behind it.

As observed before, the use of entrances, doors and gates. This strategy acts as a sort of A second element, which contributes to create the impression of the building and the closed space is, as observed before, the use of entrances, doors and gates. This strategy acts as a sort of prestige such a museum could play for the country.

The very core of Uruguay's Capital city, so that the viewer can understand the importance and hypothesis idea of how a real museum could look, and they have ideally located the building in the web site. The MUVA, which has no building, has invented its own imaginary space: its architecture, is used both as a landmark to remind its public and as an aesthetic element to enrich frames located around the content. The image of the National Gallery, with its imposing

However, even if in the second category of virtual museums the building is absent, a similar tendency can be observed: their interfaces either reproduce imaginary or potential buildings, or strive to evoke in the viewer the sensation of being in a real space. In the new web site of the National Gallery of Canada,<sup>8</sup> powerful images of the interiors of the building are displayed in the background image for their web site. One would assume that this use is adopted only by the several museums and institutions have reproduced part of their physical buildings' appearance as first category of virtual museums and when the museum represented is well recognisable.

A number of online museums adopted visual elements, which evoke their real buildings or create the perception that the viewer is entering a real place.

The majority of virtual museums contains a selection from their entire collections, ordered and classified to give the audience an orientation through the works offered by the institution. In their virtual museums, the institutions seemed to appreciate and fruitfully use Internet configuration.

In their virtual museums, which, on one hand, adopts them for its purposes, on the other hand, it withdraws from user-friendly approach and its *ephemerality*. However, exploiting these characteristics means to create a certain friction, a yet unsolved incompatibility with the traditional museum potentialities such as its archival qualities, its non-linearity and its rhizomatic development, its

In their virtual museums, the institutions seemed to appreciate and fruitfully use Internet

them, when they threaten to modify its original organization.

of the Internet are potentially able to transmit an idea different from what could be defined as the original mandate of the museum. These characteristics seem to be only in part accepted by the museum would contain the same data and pursue identical choices. However, some characteristics

real space onto the virtual space would create any difficulty and the virtual and the real

environment of the museum. If Mitchell were right, the process of transfer of data from the seems not to take into account the distinct qualities of the Internet as related as to the particular

Mitchell discourses assumes that the real space and the virtual space are basically compatible and that the first one has characteristics, which can be easily adapted to the second one. He

Mitchell sees in computer generated graphics and the virtual space represented by the Internet

the message, the mandate, the goals and methods of the real museum.

Mitchell sees in computer generated graphics and the virtual space represented by the Internet to achieve similar goals, so that the visual interface is able to reconstruct entirely and faithfully space. According to him, using the tools proper to the medium, museums shape the virtual space the possibility to faithfully render, by means of metaphors, what we can observe in the physical

and the public spaces of institutions.<sup>13</sup> Played an indispensable role by providing occupying built spaces

In City of Bits William J. Mitchell affirms: *Of before the electronic revolution Architecture*

#### 4. The Relation Internet/Museum: is there Conflict?

The quality and quantity of information, combined with the visual appearance of the web site, are carefully calculated to determine the museum's specific goals, the target audience it addresses and the ideas it embodies. The web site, in the cases examined, seems similar to the programming of a real museum, even if some of these virtual museums don't have a real space.

The links provided by the main menu, but she won't find any link connecting the submenus.

The existence of these paths mimics the way the real museum is constructed. As Carol Duncan observes, *the situation resembles in some respects certain medieval cathedrals where pilgrims followed a structured narrative route through the interior, stopping at prescribed points for*

*player or contemplation.*<sup>12</sup> The links provided by the visible links ordered as submenus, which carry special topics or overviews on exhibitions. Usually she has the option to jump from section to section, thanks to

entirely the structure of the site, thus she needs a determined path to follow. The viewer is offered a choice from the visible links ordered as submenus, which carry special topics or

navigational mode is often created with the assumption that the viewer is not able to understand

The tendency to constrain the navigation to determined choices or maintain a certain linearity can explore.

in the same section and they are always limited solely to the museum the viewer is currently viewing a completely free choice. Additionally the links are planned to connect elements present master narratives by means of ordered menus and predetermined paths, which seem to deny the suggestion any favorite section to be visited first, there is a tendency to create a few internal

several hyperlinks and an apparent absence of any hierarchical categorisation (the menu doesn't suggest any favorite section to be visited first), there is a tendency to create a few internal rejection. Although their general structure is modelled according to a non-linear pattern with their rejection. The virtual museums tend to work better between the acceptance and the use of the above aspects and beginning nor end, but always a middle from which it grows and which it overflows.<sup>Q</sup>

and even non-sign state...the rhizome is reducible neither to one nor to multiple...it has neither necessarily linked to traits of the same nature. It brings into play very different regimes of signs,

trees and roots, the rhizome connects any point to any other point, and its traits are not flow. This configuration is explained by what Deleuze and Guattari defined as rhizome: Q.unlike The navigation in this way doesn't follow any hierarchical order, but a continuum if never-stopping links may take the viewer to other elements thematically or visually connected with the originals. Hyperlinks takes the viewer to as many different places. On the Internet, figurative and textual

cells of the brain. Q This idea of non-linearity is realised on the Internet, where a myriad of suggestions by the association of thoughts in accordance with some intricate web of trails carried by human mind doesn't work that way. In this grasp, the mind snaps instantly to the next that is of imdexing, is artificially constructed: Q..data are filed alphabetically and numerically. The Anniver Bush asserted, as early as 1945, that linearity, as we usually conceive it in our systems sites.

that its content seems to be isolated from the general context of the museum and from other web linked with it. There are no internal links to other sections of the museum, nor to other sites, so visual sign (except the title) of its belonging to the whole web site, and it is not consistently

collection is infinitely up-datable, but it is distinct from the rest of the site: it doesn't show any institution and navigation on the part of its audience. In the virtual museum the space given to the characteristics which work in favour of an extreme freedom of manageability on the part of the

This possibility makes the general structure of the web Qunfirmed, Q and Open ended, Q<sup>14</sup>. Existing structure, but it also means that new links to other spaces can be created at any time. The open nature of the Internet means that not only it is easy to add new data to an already works peculiar to a particular museum.

of data, which show no evidence of their common provenance from a certain collection or as related as the other works etc.). The collection space becomes the equivalent of an assembly as worry about the strategies that would be used in a real museum environment (light, the position neutral space were established, where any kind of work could be displayed, without having to devices, in the page dedicated to its collections the environment disappears. It is as if a sort of page, the museum tends to recreate its original atmosphere by means of graphical and visual description, the size and the author's name is a commonly followed strategy. While, in the main showing the painting in a photographic format accompanied by a short

create an overall order and could lead the viewer to a better understanding of the entire content, avoiding clutter and disorientation. Additionally, it is a way to insert a curatorial view in the virtual museum in the same way as it is shown in the galleries of the real museum. However, these choices damage the breadth of navigability and limit the viewer's choices, contributing to the need for the part of the virtual museum to create its own distinct place, separated from the rest of the other sites, on the web in the same way as in the reality. The institution welcome the ephemerality of the Internet because of its ductility and the ease of being reshaped and modified at any time. However, it usually references a physical site or the equivalent thereof, to prevent the radiance of the museum image of the museum with its monumental building, and its austere presence from being damaged by the ephemerality and volatility of the Web. Stephen Borysewicz argues that a World Wide Web site and a cd-rom might seem less fulfilling than a museum visit.<sup>7</sup> Among the reasons he cites are the environment, the imposing facade, the atrium of the museum, all elements suggesting us that we are about to have a really important experience.<sup>8</sup> Any building then is an independent reality, closed between the walls, and not graspable from outside. The Internet with its multiple links and its open ended nature can also in the real museum, the virtual museums are planned in a way so that the viewer is allowed to enter them exclusively from their main entrance but she is not allowed to exit them unless she types a different domain name on the browser address string. In some cases, like in the AGO,<sup>9</sup> new virtual space, the museum has found a way to create a delimited and constrained space using the web development software Flash: This software allows the designer to build a web site conceived as a movie, meaning that the virtual space has to be navigated starting from the beginning page and cannot be accessed at any other point.

The use of gates and icons, as observed above, seem to be used to re-establish the traditional idea of the building. This technique, although successful in the task of distinguishing the virtual museum on the Internet, prevents the visitor from establishing links with other sites which may integrate its content and lead her to a better understanding of artworks and topics proposed. When Borysewicz mentions the unsatisfactory experience of visiting a web site instead of a real museum, He refers to the condition of the viewer sitting in front of a fourteen inch screen instead of standing in front of a sumptuous facade. On the Internet not only the concreteness of the museum as a building with a location and a recognizable shape, but also its dimension are fading.

For Borysewicz the loss of scale experienced can result in a loss of interest in the viewer, who is no longer attracted by the environment and the presents.

contrast is confirmed by all the museums on line. In the first category of virtual museums one can into the virtual space, but it is implicit in the concept of the museum itself. This conceptual contrast museum/internet cannot be limited only to the operation of translation from the real institutions is built. The refusal of a deeper engagement with other tools (rhizomatic use of links, they don't represent a change, which puts into danger slightly modifying its original configuration, database and enormous archive) because, although slightly modifying its original configuration, up institution uses certain elements (friendly language, exploitation of the Internet as a shapeable, up qualities would threaten basic elements of the museum, which cannot be negotiable. These qualities of the Internet, which would modify its mandate and goals, reveals its fear that these underlining the changes achieved? The difficulty by the museum to completely accept certain purposes, while refusing to take advantage of others, thus running the risk of Why is the institution using only some characteristics of the medium to transform its scope and counterbalanced by several elements, which seem to deny it.

rest of the other web sites. The potentially new aspect achieved by the museum is much as possible a real place (even when there is no real space), establishing a distance from the correspondence in reality, the visual appearance of the virtual museum strives to reassemble as the site content. Whether the content is conceived to be on line only or it finds a physical narrative sought by the museum. They reveal a desire by the institution to control the fruition of presence of a contrast between the rhizomatic, non-linear structure of the web and the creation of navigation and the isolation of the collection from its context and from the rest of the denote the However, the lack of links and connections between different sections in favour of a more ordered its traditional space and to its audience.

through its virtual configuration, would be trying to reshape and rethink its own role in relation to its audience and an opening of its spaces towards the exterior, suggesting that the institution, institution. The use of some of these elements would denote a closer approach of the museum to be, under certain aspects, very beneficial to the museum both as physical space and as been accepted and modified, although partially, to achieve the virtual museum goals, providing to Some characteristics of the Internet (volatility, dissolution of physicality and non-linearity) have 5. Ideology and Transformation

obstacles to the new dialogue the virtual museum is attempting to achieve. photographs of its real appearance, the limits set to the visitor's navigation) can constitute ressemble a real museum. The elements providing the context for the virtual museum (the gate, the colloquial inserts are often undercut by the visual appearance of the site and its ambition to time of the day or night, One can read on the National Gallery home page. However, the viewer is often addressed with friendly messages such as No more visiting hours. At any and establish a dialogue with the viewer (a recognition public/museum);<sup>20</sup> additionally the colloquial and friendly, which can be felt as an effort from the part of the institution to include

be an old dilemma for the museum. In 1971 Duncan Cameron wrote that the museum is affected with the apparent open approach with its public which it is striving to achieve. This tendency seems to The reestablishment on line of the concept of the museum as a temple stands in contradiction

However, is this last solution possible?

which substitute the entire symbolic construction or renounce its ceremonial appearance. would be very difficult. The museum would have two solutions: relying on textual messages imaginary, as in the other cases) were missing, the recognition of the web site as a virtual museum create a ceremonial resemblance (either real, as in the case of the first category of museums, or remains the same as before. If the references to the physical museum or any sign contributing to tell its visitors that, although the content may have undergone some slight changes, its core still such as the photographic images, the facade, the gates. It is as if it re-proposed these elements to museum cannot renounce to communicate its formal authority, also by means of visual messages autonomous entity, hidden behind its thick walls. In the virtual space, like in the real space, the other spaces; it performs a not yet abandoned idea of the museum as a mysterious and presents itself as a single space, thus preserving the separation of the institution from the rest of insert any reference or links to other similar museums, it strives to consolidate this idea: it

The ceremonial aspect of the museum resembles a temple. When the virtual museum refuses to [the] ritual<sup>22</sup>  
same underlying structure on everyone. By following the architectural script the visitor engages in according to their education, culture and class. But the architecture is a given and imposes the journal organizes the visitor's experience as a script organizes a performance. Individuals respond participates in the creation of a ritual: in fact in the museum *The totality of art and architectural function to lead the viewer through its content in the same way as its physical architecture in its space. The interface design has a key importance in the establishment of paths and in its misleading understanding of its content. The virtual museum cannot avoid including this element programme accordingly studied: if the viewer is given too much freedom, she may have a objects are not left to the free interpretation of the viewer, but they are inserted in a specific form offering a leading structure, underlining its basic ceremonial function. In the museum, and a ritual process<sup>23</sup>. The absence of these fundamental paths would prevent the institution perpetuating the traditional museum experience as participation to an iconographic programme When the virtual museum tries to constrain the navigation within a predefined path, it is with an hypothetical real museum seems unavoidable.*

one could observe in the first category. Although their content is completely on line, their relation can observe an identical tendency: they take other museums as a model or use the same methods category of virtual museums, which seem to be freed from the ties with the real museums, one However this dependency does not completely explain their behaviour. In fact, in the second category of virtual museums constitute an addition or an integration of the original institution. its derivation and its dependency from the physical site: in fact, as observed before, the first visual interface with the appearance and the structure of its real site could be in part justified by prominence of its real site. The need to establish linear patterns and the correspondence of its notice a special care to use the Internet in a way that doesn't disrupt the authority and the

<sup>7</sup> Manovich, Lev, *The Language of New Media*. (Cambridge, MA, 2001), 220

<sup>6</sup> <http://www3.diariodepasis.com/muv2/#>, *The Making of the MUVAO*

<sup>5</sup> <http://www3.diariodepasis.com/muv2/#>

<sup>4</sup> <http://www.walkerart.org/gallery9/>

<sup>3</sup> <http://www.guggenheim.org>.

<sup>2</sup> <http://www.sfmoma.org>.

<sup>1</sup> <http://www.moma.org>.

sites), but by undergoing this radical change, would it be still recognised as a museum?

In order to fully exploit the Internet, the museum should renounce to most of its basic principles (authority, ceremonial aspects, its resemblance to a temple, its isolation from the rest of the Internet), experiment new modes of display and exhibition techniques.

Although old rules constrain the virtual museum and force it to maintain a fairly conventional facade, its appearance is forced to change fairly quickly to conform with the development of new technologies, to satisfy an audience who increasingly appreciates its online space, or to try and experiment new modes of display and exhibition techniques.

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- <sup>11</sup>Duncan, Carol and Alan Wallach, *The Universal Survey Museum, Art History*, III, 4 (1980)
- <sup>10</sup>Bolter, Jay D., and Richard Grusin, *Remediation* (Cambridge, MA, 1999), 44-46.
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