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LUZ DEL CARMEN VILCHIS ESQUIVEL

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# Memory and Imagination in Museographic Design

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*Abstract: Memory is related to learning. Its permanence or retentiveness, and the reconstruction of a recollection is “a cognitive act [...] the ascription of past to a present mental content...” Our memories are kept, travelling from the immediate memory to the short term memory, and are recovered in areas of the long term memory by specific motivations of external agents, personal and deliberate, or contextual. These tests are usually based on information provided by the sensory memory, strictly adverting to visual information, practically iconic, in which the isomorphic conditions, that is, similitude of the represented object with a previous image of it, tend to vary. It is common for the psychological aspect not to consider subtle factors of imagination and museographic objects, such as level of abstraction, line thickness, texture and colours, as well as the contextual references that each person may have in regards to what is being represented: a clock has variants of reification, it can be analog or digital, portable, table clock, wall clock, antique or contemporary, chromatically sober or oversaturated, and it can be related to all the possible contexts such as house, school, office, public transportation, etc., all of which are circumstances of the imagination.*

*Keywords: Memory, Imagination, Museography, Graphic Design*

## Introduction

The memory and the museum are repositories of articles of the past, however both are heavily mediated. Memory and imagination are inextricable also from their cultures and contexts, as are museums and museum objects. The ‘imagined’ world of the museum, and of the objects within the museum, may be subject to similar acts of construction, reconstruction and the layering of the perspectives and experiences of many people.

Memory is related to learning. Its permanence or retentiveness, and the reconstruction of a recollection are “a cognitive act [...] the ascription of past to a present mental content...”<sup>1</sup>. What is true is that, fed with perceptions, our memories are kept, travelling from the immediate memory to the short term memory, and are recovered in areas of the long term memory by specific motivations of external agents, personal and deliberate, or contextual. In the psychological evaluations of memory,<sup>2</sup> the receptor is usually presented with a series of objects that he visualizes for thirty seconds; after this time, the objects disappear and the subject writes or mentions the names of the objects that he remembers. According to the number of things that he enumerates, retrieval indexes of the recollections are established, of which construction is made valid in that moment; if the retrieval is made after the test, reminiscences are created.

## Image and Imagination

These tests are usually based on information provided by the sensory memory, strictly adverting to visual information, practically iconic, in which the isomorphic conditions, that is, similitude of the represented object with a previous image of it, tend to vary. It is common for the psychological aspect not to consider subtle factors of imagination in museographic design, such as level of abstraction, line thickness, texture and colours, as well as the contextual references that each person may have in regards to what is being represented: a clock has variants of reification, it can be analog or digital, portable, table clock, wall clock, antique or contemporary, chromatically sober or oversaturated, and it can be related to all the possible contexts such as house, school, office, public transportation, etc., all of which are circumstances of the imagination.

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1 Marcos Ruiz Rodriguez. The Faces of Memory, pg. 72

2 Lamberti. Dcs-A Visual Learning and Memory Test for Neuropsychological Assessment

It is important to explain in regards to this reflection that the term imagination “is a word that derives from the production of images in the mind”<sup>3</sup>, what Bronowski and Wordsworth both consider analogous to the inner eye, also understood as visual inspection or the representation, resulting from knowledge that we accumulate with perceptual information, especially visual.

Thus, sensorially, the acknowledgement of something requires not only a physical description but also a hierarchization and categorization of expressive qualities that the percipient meets, that he retains and stores as significant, and which, operatively, will allow him to evoke what his eyes captured.

However, the evocations are not manifested as isolated mental images, that is, we do not remember a clock, feather, dog, house, as small and isolated visual units. We are able to do that, but under the terms of a conscious demand and in an individual effort that requires a specific power (for example, relaxation techniques in which the person has to think that he is a feather that falls slowly). Therefore, consciousness can be defined “as our way of discomposing the outer world into objects and actions.”<sup>4</sup> Mental images are in fact narrative discourses, that is, they form part of relational sequences that imply a singular logic for each person, linked to life experiences, physiologic conditions, or biopsychosocial determinants. This way, the human being can emotionally overcharge memories, distort them, dispel some of their fragments, add false elements, or simply forget them.

Among the most common patterns of memory retrieval are the narrative constructions or multiple associations in the museums; many times we have a mental image of an idea, for example, remembering some life scene, but we cannot recall the site name or the names of the individuals. This generally creates a feeling of incapacity in front of others and it is common that, after a while, when we no longer make a desperate effort to remember, we are able to recall what had seemed impossible. In this sensation of knowing, the mental imagery prevails over the activation of verbal information of which articulation presents first the visual language and subsequently its phonologic expression, here is the point of the museographic design importance: design that conjures up the viewer mind based in imagination and also a set of reminiscences that facilitate the museum understanding.

## Memories and Meaning

The meaning of the memories is understood as a link between subject, object, and context, and it is displayed as an obligatory reference between thought and language. To apprehend the world and compile it in the memory is a permanent process correlated with capturing the meaning of things which is not arbitrary, it always responds to an intention and, although it is true that the different representations that are perceived of the world can be linked to a single meaning, the association between intention, representation, reference and meaning is fundamental, the latter being “the way in which an object is given, it is a partial aspect that does not exhaust the reference [...]; in an ideal language, the perfect situation would avoid any ambiguity [so that] each symbol corresponds to a reference and expresses a single meaning”<sup>5</sup>, there is no ideal language, not written nor spoken nor visualized but graphic design resources help to develop the meanings and the sense in a museographic context.<sup>6</sup>

To speak of meaning in museographic design would signify an intentional correlation of the act of visual perception, where the synthetic essence of the receptor’s conscience explains that the intentional object, for example, a book, being itself, is different before that conscience, and the information that is classified with different predicates establishes the difference between an illustrated book and a book that contains only typography, or between a children’s picture book

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3 Jacob Bronowski. *The Origins of Knowledge and Imagination*, pg. 24

4 J. Bronowski. *Ibid*, pg. 58

5 Francisco Conesa and Jaime Nubiola. *The Philosophy of Language*, pg. 106

6 It is important to develop more research in this area in the future because an awareness on the part of museum practitioners can help harness these processes in relation to their visitors to maximize their engagement with exhibitions.

and a book with scientific illustrations, “this analysis of the outer world belongs to the human language. In human beings, it is widely linked to the visual imagination and through it we manage to dominate and invoke the outer world.”<sup>7</sup>

Every intentional meaning, in this case, a message being the essential nucleus of meaning, has an object: something that is designed, for example, a poster, and every object exhibits different meanings. If the poster integrates the word apple to the photographic image of a computer that shows at its centre the abstraction of an apple next to the text “think different”, it completes a fusion of predicates, as many as are linked to it, emphasizing the imperative of going to the essence of being. Based on this, one can speak of conditioning of the imagination and of the imagery, through evocations learned with completely arbitrary relations. The resulting sequence of acting guidelines forms repertoires or cognitive strategies that are adopted in an unconscious manner and are included in the diverse hierarchies of memory, be it operative, semantic or eidetic.

The concept of meaning in museographic design is the sequence of evoking situations with which a subject forms his thought, feeds his understanding complemented by cultural configurations and, most importantly, structures his imagination, a complex of signification with which he interprets the world; these are presuppositions, prejudices, values, manners of intellection, of seeing and mentally representing the things of which comprehension is inevitably made based on the contents that form the memory, that is, experiences, learned and imagined.

Understanding a specific message that contains a finality, a direction and a specific meaning is an action conditioned by the way in which the museum designer visualizes and forms his own interpretation of a message or the interpretation of a certain occurrence, building, from his own imagery, the conditions in which the receptor will integrate the image on top of his memories and will evoke it in determinant situations, occasionally including, in a progressive manner, symbolic content.

Every discourse in museographic design expresses a surplus of meaning that forms part of its signification, incorporating determinants of the context in which the necessity is created, where a design is made and where the design is inserted. Among these determinants, Jacques Aumont<sup>8</sup> mentions the temporal sense of the image, of which representation is made with references to the categories of duration, the present, the event and the succession, the sense of the future, the sense of synchrony and asynchrony. These factors allow organizing the museographic design contents in the episodic memory, conditioning them to the same spatiotemporal parameters of the message. However, the meaning, consequential with the conceptual guidelines that underlay it, is integrated into the semantic memory, this way developing the inferential capacity of mental images and of the constructions that evoke the collective imagery.

Therefore, so-called media images are remembered better than texts,<sup>9</sup> due to the rhetorical conditions that make possible the sedimentation and permanence of the representations in the memory of the receptors and the power of the images over their behaviour, which dynamically impacts the construction and activation of their memories because it is manifested in concrete actions: acquiring a product or service, expressing a political preference, contributing to a cause, following an example (a model), agreeing with an idea, copying a model, or other mediations of difference characters.

The imagination that structures a visual text and the imagination that interprets that visual text is the essence of the open environment of the sense in parallel, explicative and implicative actions whose instrumentality is the museographic design, that is, the concrete object that moulds the message which, added to others of the same condition, forms the fundamental substance of collective imagery, that is to say, contemporary conditions of social evocations. The instrumentality of the design is comprehended from the analogical view which, just like any polysemantic cultural production, links the visual text to the context, where beyond repetition

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7 J. Bronowski. Op cit, pg. 58

8 Jacques Aumont. The Image, pg. 112 and 113

9 María de los Ángeles Fanaro et al. The images in educational materials, s/p.

and standardization, communication nuclei are established whose essence is similar to the representative images of the old ones that acted on the memory for its capacity of association with mental images, with synthetic aspects of the discourse that require arbitration between the equivocality of the surplus of meaning and the univocity of the literal meaning.

## Characterization of Museographic Design

The ICOM defines a museum as a "...non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study, and enjoyment."<sup>10</sup> The most recent functions are focused on linking the museum with its public, which is a consequence of the competition that museums face due to being considered public spaces, dedicated to society's recreation.

Some of the essential functions of contemporary museums are to conserve, preserve, research, exhibit, communicate and disseminate heritage; however, their objectives are now guided toward bonding with spectators and their environment, because without this, the other functions do not make sense.

Since the 20<sup>th</sup> Century, museums exhibit but also educate... they disseminate, and therefore, communicate; the museum is an issuer of different messages directed to specific communities, it becomes a mediator between objects-ideas and the public, an interpreter. According to Hopper Greenhill "Once questions are asked about how, with what and to whom museums should make links, the focus of the museum begins to shift from collection to communication."<sup>11</sup>

Communication in museums has been studied by museography and is understood as the phenomenon that occurs within these institutions through exhibition, which is recognized as the museum's means of communication. Authors like Ángela García Blanco, have approached the subject of museums as spaces for communication, based on the premise of the language of objects, their selection and arrangement for the transmission of messages through exhibition; in this sense, "Exhibition is the ideal means of communication to translate the scientific discourse that gives objects a meaning... an exhibition that intends to convey a message based on the exhibited objects uses these objects as carriers of said message and builds the message with these objects, which intentionally become carriers of ideas..."<sup>12</sup>

The ICOM, in its document entitled *Key Concepts of Museology*, mentions that "in the museum context, communication emerges both as the presentation of the results of research undertaken into the collections (catalogues, articles, conferences, exhibitions) and as the provision of information about the objects in the collections (the permanent exhibition and the information connected with it."<sup>13</sup> This same document emphasizes the insistence on the *Preservation-Research-Communication* relationship and the lack of perspective towards a vision focused on the knowledge and needs of the public. Research, as a priority function of museums, prevails in most of them; however, this task, as well as its staging through exhibition as a means of communication, is pointless without a public to visit the museum.

The work done by the ICOM defining the concept of communication, as well as several of the revolutionary research works conducted in the 20<sup>th</sup> Century that present the museum as a communicating entity and exhibition as its particular medium, turned out being an excellent starting point for the evolution of the concept of *museum* and its specific functions. It is important to understand the museum as an institution that issues internal messages with an unavoidable need to also disseminate external communications. The presence and recognition of a global image that reflects an institutional mission, vision, values and offer must represent the basic principal for the establishment of a communicative link between the museum and its public.

10 ICOM Statutes, adopted during the 22nd General Conference in Vienna (Austria) in 2007.  
<http://icom.museum/quienes-somos/la-vision/definicion-del-museo/L/1.html>

11 Hooper-Greenhill. Los museos y sus visitantes, p. 9

12 Angela Garcia. La exposición un espacio de comunicación, p. 36

13 ICOM([http://icom.museum/uploads/tx\\_hpoindexbdd/Museologie\\_Espagnol\\_BD.pdf](http://icom.museum/uploads/tx_hpoindexbdd/Museologie_Espagnol_BD.pdf))

In this regard, Philip and Neil Kotler rescue a valuable quote by Elinor Selame, corporate identity consultant and co-founder of Brand Equity, the firm in charge of redesigning the image and communications of the Boston Museum of Science (MOS), “Institutions will build large, expensive buildings..., they will choose a visible, marvelous location and they will organize world-class exhibitions. But when the exhibition is over, there is nothing left but a tired building with a tired image. Just like a store, an institution should have a name and an identity that will convey to people a sense of what it is representing and what is being proposed.”<sup>14</sup>

For these purposes, museums make use of resources and strategies that help them achieve their objectives and approach the public; these are as varied as their functions.

The means need to be carefully chosen. The designers of these communication systems must understand that all aspects - from the architecture, the themes of the exhibitions, and the publications, to the security personnel and the available services -, are communication agents for the museum, which establish a relationship between the visitor and the institution.

The visual communication phenomenon in museums is explained in two areas, external and internal. In the first, the museum is a communication space through the exhibitions’ messages, the museological and museographic discourse designed for each of the exhibitions, where it is understood that an object communicates according to its location, the objects surrounding it, its presentation, lighting, color, texture, etc. In addition to this, there is the design of the tour routes, the room labels, object labels, hand-held labels, etc.

[...] exhibition has gone from being considered a mere display of objects to being viewed as a means of communication with specific characteristics, that will mediate between the visitors and the exhibited objects, making it easier to understand the meanings that these objects carry within and in relation to the message that the exhibition is conveying.<sup>15</sup>

Thus, exhibition is considered not only a means of communication, but also the message that is issued by the institution, that is, the *channel* and the *message*, understanding the first as that which is physically exhibited (graphs, objects, texts) and the second, as the whole (the meaning that the previous elements acquire by being related).

According to Ángela García Blanco, the message issued by the museum is given through an expository discourse, that is, through an idea, the articulation of said idea, and the language; in this sense, communication between the museum and its audiences is only given inside the space as a container, inside the building, leaving out the need for these institutions to communicate their existence and their offer.

The expert in design and setup. The designer is the one who guarantees that the exhibition, as such, as a means, transmits or conveys the message... exhibition as a channel or a carrier of the information and a space for interaction, creating a space of meanings, which is the space where the visual discourse is exhibited [...] <sup>16</sup>

The external area refers to the museum’s identity and its media outlets, which include everything from banners or large format computer graphics to catalogues, magazines, guidebooks, posters, exhibition schedules, etc. It is important to make it known and make it accessible: psychologically, physically and intellectually accessible.”<sup>17</sup> In this sense, the approach is based on the vision of Hooper-Greenhill, who proposes “considering the holistic approach to museum communication [...] aware of museum-wide elements, those aspects of the operation of the institution that impinge either on the museum’s image, or on the general experience of the visit... the buildings, both internal and external features; the attitudes and activities of the museum staff, including the director; the general atmosphere...”<sup>18</sup> all of which constitute the institution’s identity. And this is related to management aspects, showing that everything is linked.

14 Kotler, Philip y Neil. Estrategias y marketing de museos. P.307

15 Ángela García. Op.Cit., p. 8

16 Ángela García Blanco. La exposición. Un medio de comunicación. p. 77

17 Ma. Del Carmen Valdés La difusión cultural en el museo p. 71

18 Hopper-Greenhill, Eilean. Los museos y sus visitantes. P.75

The museum's graphic identity or brand constitutes the institution's fundamental message and defines the communication strategy that is to be followed, it endows it with presence and gives a meaning to it in conjunction with the rest of the functions and services that it offers, which are directed based on what it represents. This way, "Corporate identity is a communication system that is incorporated into the enterprise's global strategy and is extended and is present in all its manifestations, productions, properties and executions."<sup>19</sup>

## Sense in Museographic Design

The meaning in museographic design –exhibitions design and colateral graphic design like visual identity- is built upon a process of semiosis that weaves a plotting of signification resulting of the action of symbols, conceiving reality as something relational in which, according to with Ortiz–Osés<sup>20</sup>, what is important is the pertinent knowledge, to understand the symbol and its contents in a specific concatenation of meaning whose expression is always the everything of a designed object, this is a process named semiosis. This process is not very different from the scientific practice, of which Bronowski affirms that an incomplete part of nature is always decoded, producing an approximate metaphoric representation similar to the formations of language: in virtue of purely imaginative actions.

The museum visual imagery is a repertoire of basic and intermediate images with multiple signification fields that constitute the surplus of meaning. The possible reading of the visual structure of this expressive repertoire, and its hierarchy of signification, depend on the museographic context, which adds known topics or new ones to the surplus of meaning. The phenomenal universe is the objective world, part of the environment that is selected through the senses which constitutes the individual's private sphere, "the phenomena that comprise it are terms of a mixture of relations that are dependent of the mind and independent of the mind [...] objectified through sensation and perception and placed at the disposal of comprehension"<sup>21</sup>

According to the analogical hermeneutic philosophical assumption, no object or symbol means more than what's in its essence, however, immersed in an intentional communication like what is museographically designed, it is possible for horizons of sense and imagination to open, nourishing the different levels of the memory's archives.

Eco states that images must be considered as visual texts. Broadening this affirmation, what is designed must be considered visual text because it is a complex of symbols that create, evoke, or expand meaning and this meaning "is not produced by the sum of the partial significations of the symbols that compose it, but through their textual performance"<sup>22</sup>

The surplus of meaning – the increase in significations that transcends what is said by the visual text – comes from the expressive aspects of the text, the context and the interpreter. These are not different realities because the percipient, who interprets, understands based on his prejudices and traditions, that is, from his memories, which resolve associations of his phenomenal world with that which is designed, during the moments of imagination, conceptualization, materialization, perception, representation, intentionality, semantization and communication.

Perception is an acknowledgement process that includes sensations, the simplifying transformation of these sensations, and the cognitive processes in which repetition and the memory of times, rhythms, forms and contents intervene, from where the perceived graphic design is conceived as a re-presentation space from which a mental image is formed which refers back to one or several fragments of reality, maintaining links with that designed whole where perception conducts an apparent "inventory" of objects that are within the visual field, explaining that it is not an enumeration of isolated entities, but a relational description of what was seen.

19 Costa, Joan. *Imagen Corporativa en el siglo XXI*. P.202

20 Andrés Ortiz–Osés. *Visions of the World*, pg. 79 and 80

21 John Deely. *Semiotic Foundations*, pg. 63, note 4

22 Eco in Santos Zunzunegui. *Think the image*, pg. 78



Representation in the form of imagination is manifested in the expression of the design, which is present in its concept as well as its intentionality, it implicates signification and designates reference, “what is real, signified by the corresponding expression [alludes to three components of meaning]: sense, tone and strength, [relating] the idea of sense with that of knowledge, to which representation is also linked.”<sup>23</sup>

That which is designed represents or re-presents something, without the involvement of the mimetic corporation of features of the reality represented. A museographic design fixes a message in a temporary support that must be decoded, and so the reading of graphic design objects, the integration of their contents into mnemonic repertoires and their impact on the behaviour, actions, and thoughts, evoking particularities and functions that correspond with encoded and not encoded symbolic modes and already known allegoric representations.

## Evocations and Imagination in Museographic Design

In museographic design, in its set of organized relations and structures determined by the visual text, discourse, and context, “signification is known as a process underlying every communication [...]; according to this point of departure, signification is produced as long as a thing which is materially present before the perception of a receiver represents another thing based on underlying rules.”<sup>24</sup> From there, moments of interpretation are derived by the person who is imagining, evoking and constructing a sense, that is, the designer, either in front of the external issuer or in front of the mediation, or whomever chooses, affirms, perceives or integrates it into his personal imagery.

The meaning of what is imagined and represented is the evidence that founds the intentional task that is exhibited as multiple and complex signification in museographic design. In order to interpret it, one must identify the basic cultural units of the visual text in different levels of relationships, establish graphic repertoires and visual imagery which holds meaning and materializes narrative schemes that regulate some of the relations between the different codes with possible associations and anchorages of fragments of the cultural visual universe.

Based on the dialectic vision of the semantic dynamics and of the understanding of the factors that constitute the imagery, the sense of what is visual is comprehensible: every signification creates meaning and every meaning creates signification, both are expanded culturally in sign chains, for which I prefer the image of a sign plotting, networks or semiosis webs that refer back to the sense of infinitude and to the infinitude of sense, possible only in the terms of anticipation and in the endless doors that memory opens to the imagination.

The imagination responds this way to the conditions of anticipation of memories. The stoics and epicures understood by anticipation the general concepts that allow the mind to organize the information of the experience, pre-vision is an essential quality of reason that knows; Prometheus (he who knows in advance) is the classic symbol of the anticipation of logos.

In museographic design, the anticipation of comprehension comprises the transcendent expectations of sense and the possible relation of what is narrated in the text with truth or verisimilitude, this way “the function of imagination becomes dominant when dealing with an absent object, of which there is previous but no direct knowledge [...] the imagination examines another dimension of time, the direction toward what is to come.”<sup>25</sup> It is not an intuition because it results from things that surround it. The sense becomes the idea of the meaning, it is manifested as an expression of thought, and this results in the perception of a sensible testimony.

[...] in any human mind, the process of basic perception is identical. Only the content is different because it reflects different perceptual inferential habits [...] Eco has shown how the appreciation of the chromatic spectrum is based on symbolic principles, that is,

23 Alejandro Llano. *The Enigma of Representation*, pg. 244 and 251

24 S. Zunzunegui. *Op cit*, pg. 59

25 María Noel Lapoujade. *Philosophy of the Imagination*, pg. 115 and 116

cultural [...] in the same way in which language determined the way in which society organizes its systems of values and ideas, also conditioning our perception<sup>26</sup>

When that which is perceived is acknowledged, conditions of the sense of a visual lecture are given, because it is specifically a form of articulation, a thought that is sustained in Gadamer's idea that "to thoroughly watch and perceive something is by itself an acceptance of that thing [...] only when we acknowledge what is represented are we in conditions of reading an image [...] to see it means to articulate it"<sup>27</sup>. If one only sees - which is an operation of isolating the observed -, the abstraction is dogmatic, if it is perceived, that is to say, if connections are established between form and content, than the abstraction is significant and will have the possibility to remain in the memory.

## Conclusion

The relationship of imagination and signification in museographic design reconstructs sense – meanings complex set- based on the material signification, the "concrete mediation or realization of reality", located in its contextual bonds, is what makes possible the apprehension of the meaning of an object, that is to say, a designed book manifests its meaning when, printed, it reached the hands of the reader, what Ortiz–Osés defines as the anthropologic reconstruction of the object.<sup>28</sup>

It is not quite understood until one penetrates the whole of a structure, this is its meaning understood as intellection, as opposed to imagination. A designed image is never isolated in the museum, but is immersed within a context, bound to other codes and images that allow the acknowledgement of pertinence or identity with discursive aspects; these are references in the memory, chains of reminiscences that move a single fragment in the totality of human understanding of the world. From this totality, each designed message separates within a spatial/temporal sequence a partial scope or aspect in order to move it, according to the designed specific methodology and the visual communication, toward a specific development. Reaching this point, the museographic design is conceived as a horizon between evocation and imagination.

This way, the designer builds an understanding of reality as a series of relations, religations, complications, and co-belongings, in which the articulatory character of visual language of which the comprehension of the meaning emerges predominate, this character is revised with the visual imagery in an elliptic manner, in a becoming between what is perceived and the determinant references of interpretation. The interpretation of meaning is a praxis that establishes objective, subjective, and intersubjective links with reality, memory, and languages.

Therefore, the design relationally constructs its sense; it is a complex of codes whose plotting, in permanent movement – a dynamic that is identified with the image and the idea of hermeneutic spiral – is implicative.

Imagination, as an element of the meaning of the museographic design, is correlational, because it is always presented as mediation based on implications, it emerges from experiences and is expressed in articulated elements, it is a synchronic or diachronic network – depending on the discourse – whose narration defines a directionality that is always conditioned by the memory processes. These are, in reference to Sloterdijk's theory, spheres that are in permanent interaction, in them, the imagination exposes what is present and what is absent, and updates that which can only be emulated as an element of memory<sup>29</sup>. One imagines because one interprets evocations and remembers depending on imagination, in a dynamic condition in which images are deformed, recreated, transgressed, expanded or transformed, this way defining the infinite frontiers of museographic design, in which the memory which, according to Rupert de Ventós<sup>30</sup>,

26 S. Zunzunegui. Op cit, pg. 45 and 46

27 Hans–Georg Gadamer. Truth and Method I, pg. 132 and 133

28 Andrés Ortiz–Osés. The New Hermeneutic Philosophy, pg. 108

29 M. N. Lapoujade, op cit, pg. 114

30 Xavier Rupert de Ventós, Knowledge, Memory and Invention, pg. 104

we believe is a collector of the past, is sustained imaginatively, and invention, which we suppose imagining the future, tends to integrate evocations and reminiscences.

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***The International Journal of the Inclusive Museum*** addresses a key issue: In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change? The journal brings together academics, curators, museum and public administrators, cultural policy makers, and research students to engage in discussions about the historic character and future shape of the museum. The fundamental question of the journal is: How can the institution of the museum become more inclusive?

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