

MORAL

Museum of Ritual Life

Western rituals have been colonised by consumer culture, and the decolonisation could be an essential step toward the needed attitude change for a sustainability shift. But instead of affecting the conscience, again and again, the project gives a practical example of how a sustainability shift without overused sustainability commonplaces could mean the next level in increasing the overall happiness, satisfaction and mental health by drawing the attention of people on their psychological needs and emotional aspects of their rites. Because in

consumerism, people's primary strategy for meeting psychological needs is still consumption. But satisfying these needs with the same strategy we satisfied the basic needs in the first world is ineffective. So, a more sustainable approach on rituals would mean development in the general human well-being.

Therefore, the museum has a strong psychological approach to ritual rather than an anthropological one. It intends to guide people on the journey where they can build awareness of their emotional needs.



an example exhibition scenario

I like pushing the boundaries of the interior design profession toward place making rather than space making. This means that I preferably put my primary focus on the typology and the project goals instead of on its physicality because if the theoretical foundation

is not established well the whole project could fail in generating social change.

I consider myself primarily a designer rather than an interior designer, therefore I'm not afraid to step out of the spatial aspects whenever a project requires it.

RITUALS

Rituals are reinforced and deep-rooted. Traditions as the connection with the past are determining rituals. Therefore, it is not easy to form them as part of the common culture, while in an individual's life, rituals are much more flexible, more resilient and works like a tangible tool to look at ourselves. As a therapeutic tool, it can help us design our own lives and process our traumas. This is the power and importance of rituals. If we learned to observe our rituals, we could be more aware of our lives. And awareness is a skill. If we develop it against something, it affects other aspects of our lives. If we are more aware in rituals, we can use this skill to understand our relationships, decisions, social role, and politics. We can learn to see whether and how a political

and economic system serves and does not serve our happiness. If I can learn anything from my dissertation about the impact of the consumer revolution on wedding rituals, then the point is that economic changes are intertwined with cultural changes. And the reason why the consumer revolution has been so successful is that, in addition to being ideologically convinced of the beneficial effects of consumption on society, people have quickly and simply experienced its benefits in their personal lives. Inevitably more of their basic needs were satisfied than ever in the past. The sustainability transition can only become mainstream if people can feel in their bones that the change will lead to real quality improvement in their lives.

THE MUSEUM

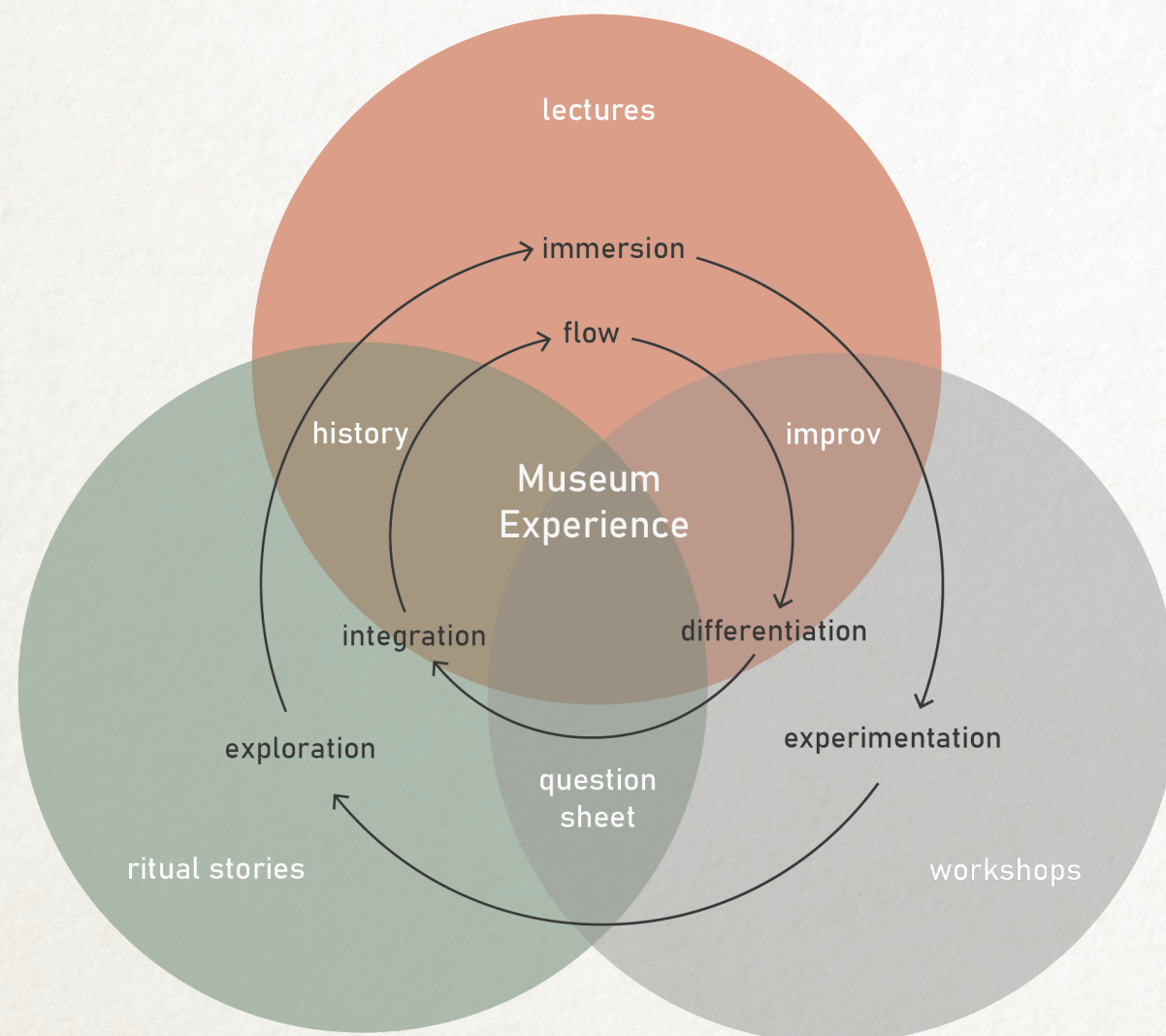
How many of us were bored in a museum at least once in their lifetime? There is a problem with museums if these are not related to our lives. The museum is not an archive whose role is collecting and preserving the heritage. The museum should communicate this heritage as well, establish a clear connection between the past and the present, the society and individuals, and let people benefit from it. Just as in formal education, it is not enough to give knowledge, but to make the experience of knowing things.

As Mihály Csikszentmihályi said, it's a never-ending process of experimenting

new and deeper levels of understanding:

"If you are interested in something you will focus on it, and if you focus attention on anything, it is likely that you will become interested in it."

The facilities within the museum have been selected to support flow experience to encourage revisits both online and offline. The museum's theme is approached from various aspects that require multiple engagement levels to increase the chance that every visitor finds something for themselves while the facilities overall create a comprehensive experience.



MORAL APP

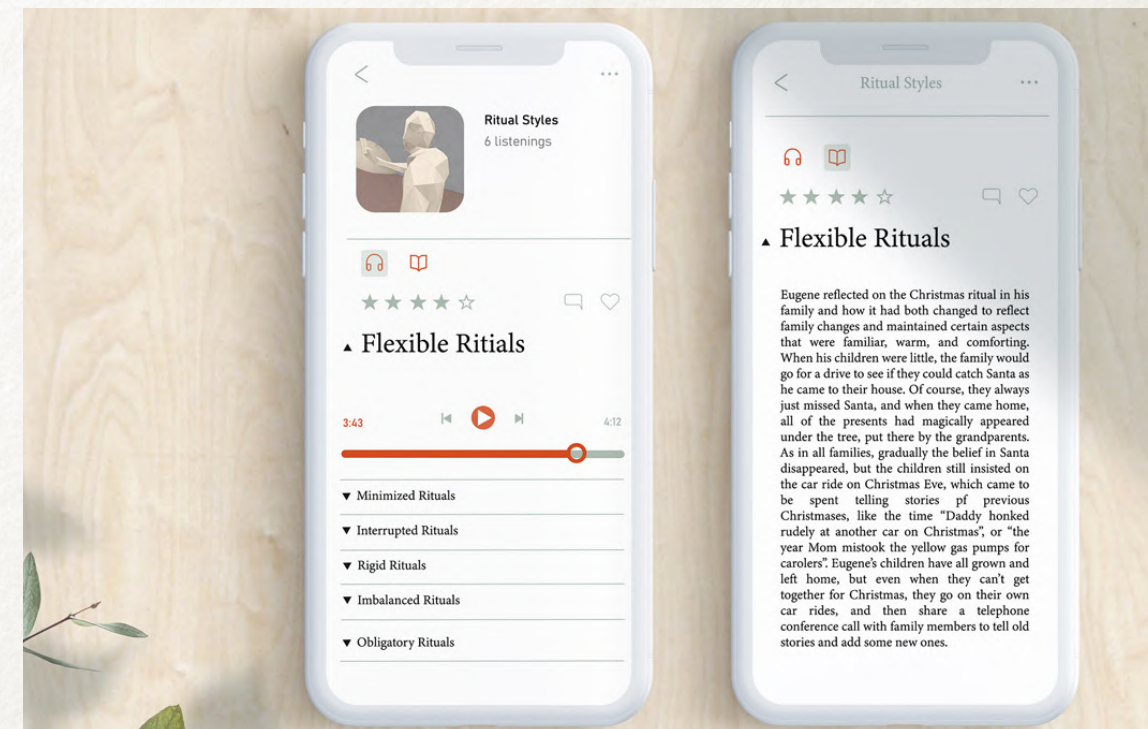
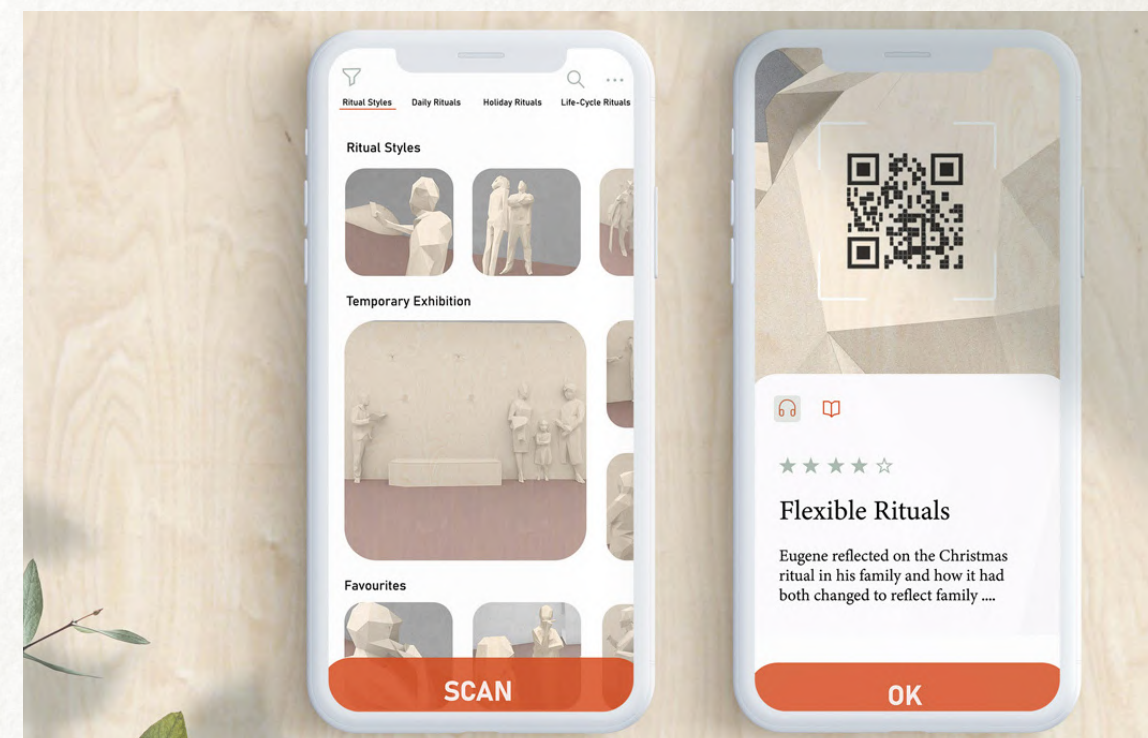
I often see that museums are using technology as a tool to increase engagement. I think this is the wrong direction. The extended access to these gadgets is not an exciting initiative that makes everything fun. It is an essential part of how we manage our time and collect new information, aka. learning. However, everything has its own website, and all the museums' function in the virtual space could be available through a browser; I thought an application to be a better option in this particular case. Application means simplicity and a bit more engagement in terms of it can encourage online revisits more than the browser-based website with an own account. Visitors could buy tickets for improv nights, book workshops in advance, access previous lectures and exhibition content.

VIRTUAL EXHIBITION

Every scene in the exhibition has a story. On-site, the visitors could find the stories directly by scanning a QR code on the statues. But by selecting discovery from the main menu, they could reach a library to browse the exhibitions no matter where they are located physically. The visitors can choose whether they want to listen or read the stories of the exhibition. The application in this term works as an audiobook library.



This 1 1/2 minute video gives an impression of the museum's exhibition content.



EXHIBITION

IMPORTANCE OF GUIDENCE

The exhibition through the virtual space is a self-directed unassisted experience. But within the museum, question sheets / memento cards can be collected next to each scenery that provide a little guidance for processing the stories within the museum. The more the visitors are left alone, the greater the chance that the desired psychological impact will differ from the museum's original objectives. This is why the auxiliary functions, such as question sheets, workshops and improv, are essential.

I set up an example exhibition as part of my project to demonstrate the psychological approach of the Museum of Ritual Life. The exhibition is showing different inherited and developed personal ritual styles. By

'Reflecting on Your Ritual Style

Whether the ritual style in your life now is minimized, interrupted, rigid, obligatory, imbalanced, or flexible, or some combination of these styles across various categories of rituals, you can examine your rituals and determine if they are meeting your relationship needs, or whether you want to try changing some of the patterns. A good starting place is to reflect on the rituals in your family-of-origin, and then compare these to your current rituals.'

The content of the exhibition is based on:
Evan Imber-Black, PhD. and Janine Roberts, EdD, Your family heritage - understand your ritual style, Rituals for Our Times, (New York: Harper Perennial, 1993) p. 57-75.

browsing the ritual stories and answering the questions provided for each story, you can figure out your own style or styles. In the workshops, people can get personal support on the topics.



workshop spaces with the ventilation windows water feature, station



interrupted rituals, exhibition statues, tunnel



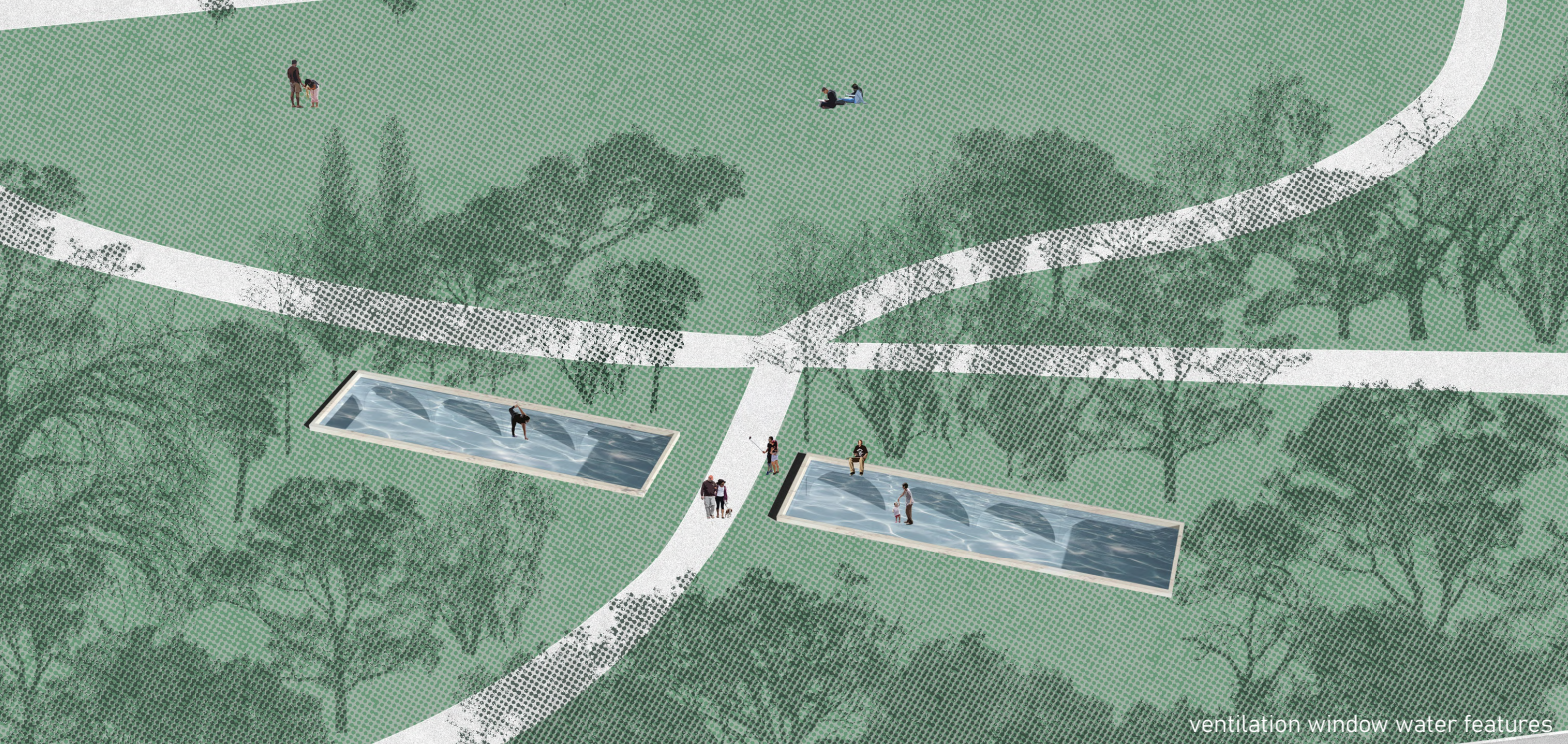
To determine if your ritual style is **imbalanced**, ask yourself:

- Do we almost go to one spouse's family-of-origin for holidays?
- Is only one ethnic tradition kept alive, even though we are a multi-ethnic family?
- What ethnic and religious heritages are honored in the family and how was this decided?
- Are our rituals organized almost exclusively for children's needs and wants, or for grandparents' needs and wants?
- Have there been struggles over whose rituals to follow? How have these struggles been resolved?

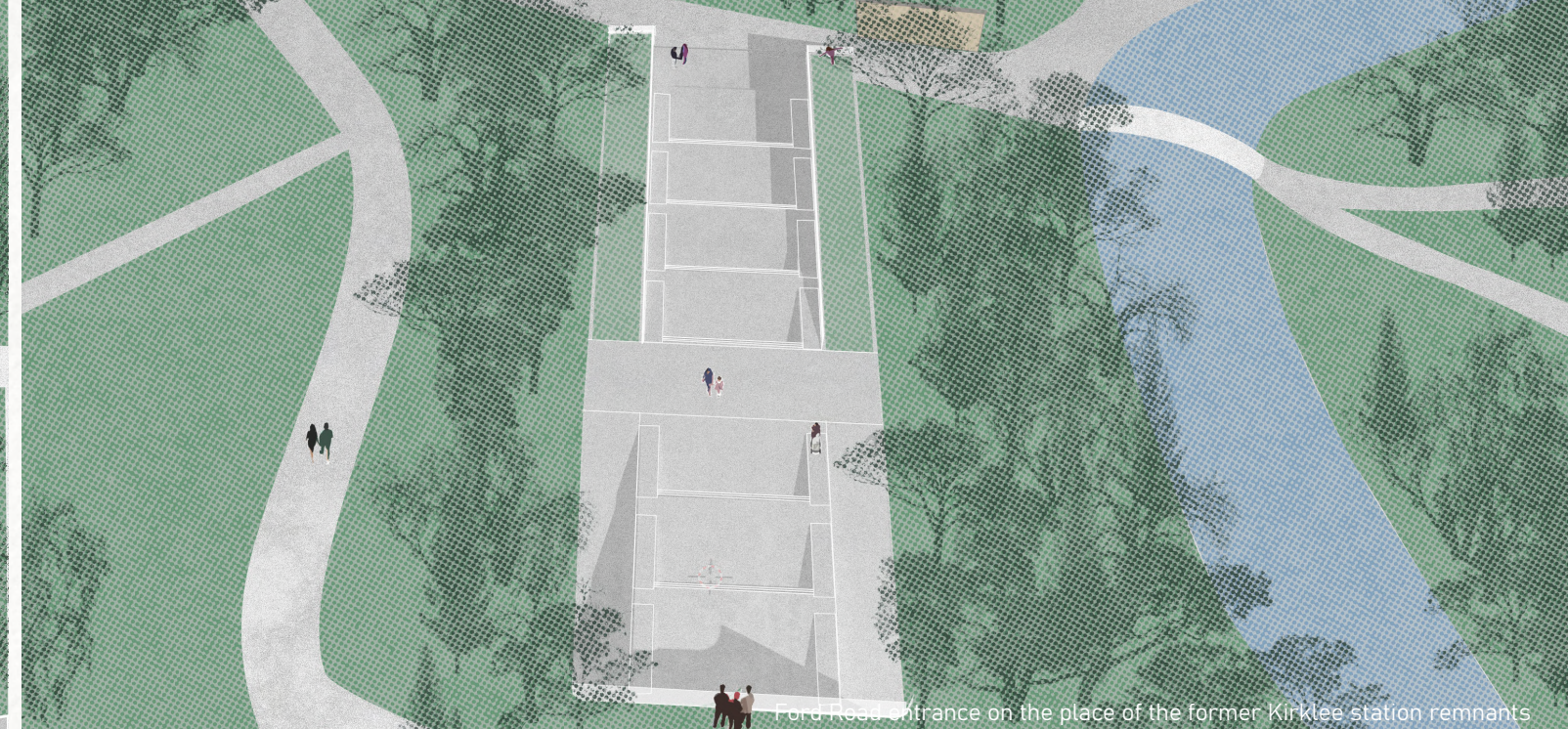
memento card / question sheet



rigid rituals, exhibition statues, tunnel



ventilation window water features



Ford Road entrance on the place of the former Kirklee station remnants

LOCATION

The accessibility of the site, the underground building's design challenges and the local community and cultural ecosystem posed the most significant challenges during the physical design process.

The museum is located in an 500m part of a former railway tunnel and station under the Glasgow Botanic Gardens. Although MoRaL is a separate initiative, the museum and the park share the same body as Siamese twins. Therefore, I always kept asking what the museum could give to the park as compensation for violating their tranquillity and normal operation by the construction.

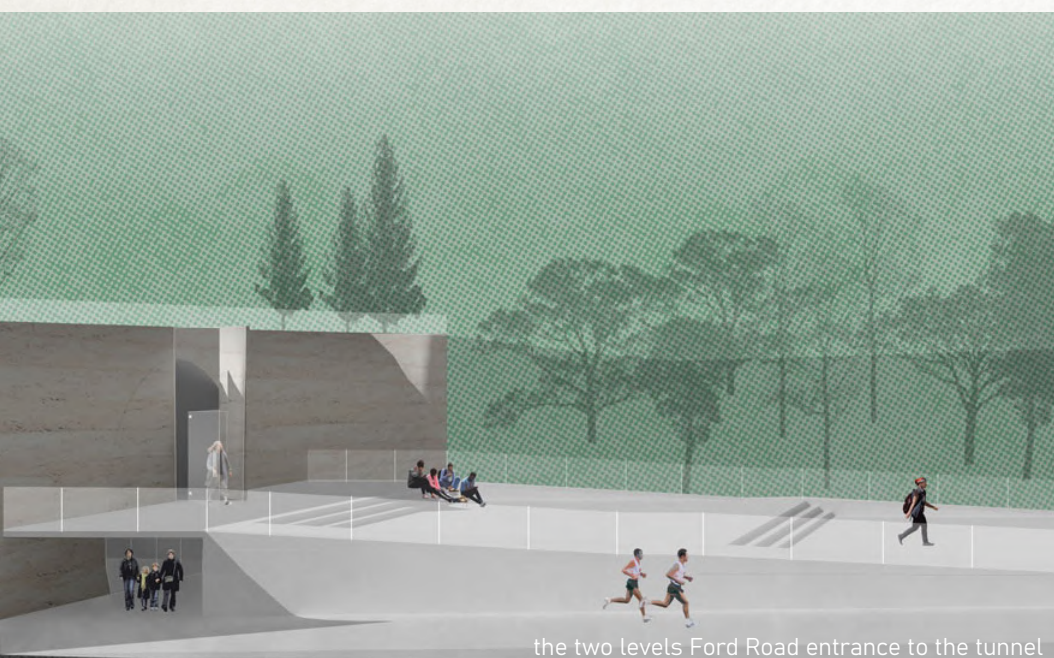
The whole tunnel with the ventilation window is just a sad remnant of the past right now. But these voids could be suitable to create a water feature in it which could enrich the experience of the park visitors by an extra scenic picnic place.

The most neglected part of the park is at the former Kirklee station remnants, and it's completely fenced now as it is unsafe. By the significant construction, this area could be part of the Gardens again.

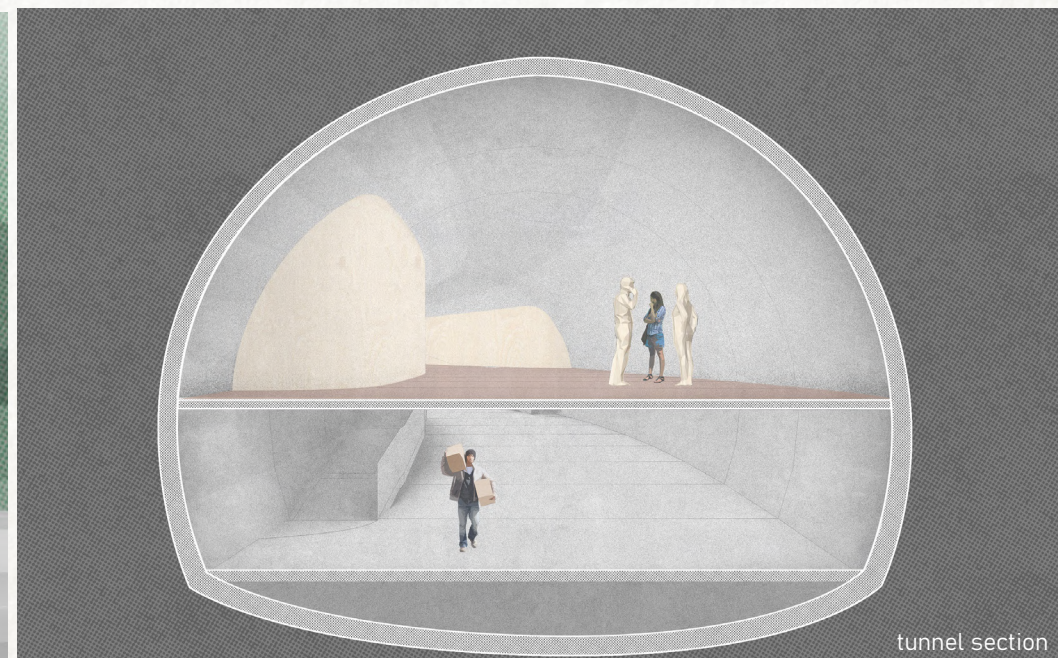
SAFETY AND FEAR

A consultation with a civil engineer enlightened some special practical aspects that I should consider during a comprehensive design process in case of a tunnel, such as the proximity to the river and the needed water insulation, acoustic qualities of an underground building, the adequate number of emergency exits, special ventilation and building engineering, accessibility of the construction site. These personally unfamiliar challenges beyond the traditional interior design discipline drastically enriched my spatial design considerations.

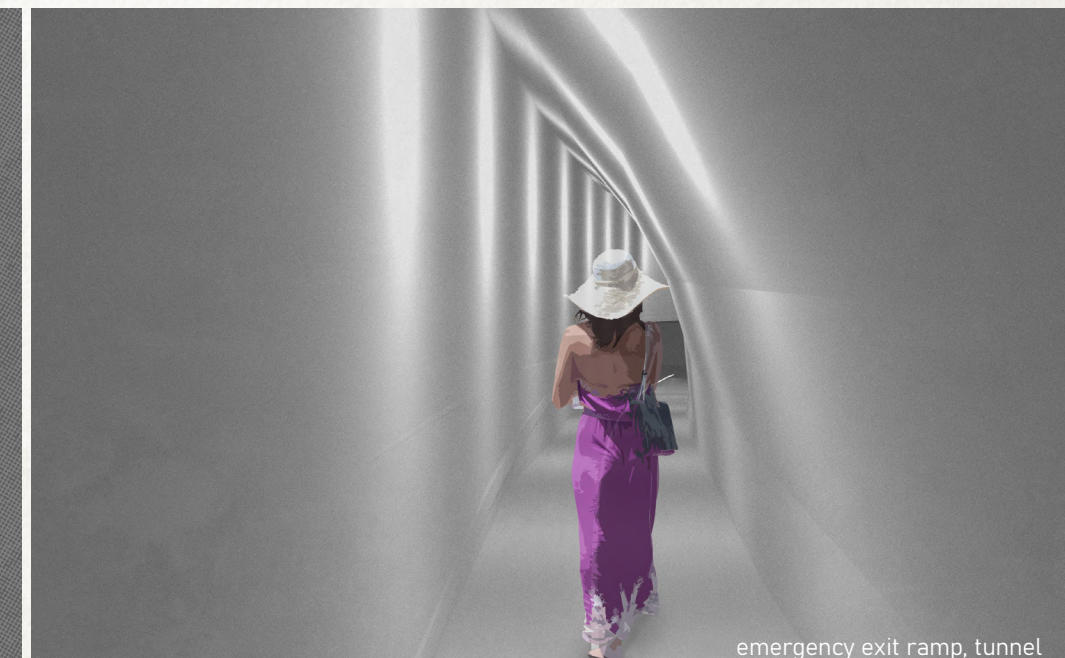
This is why I divided the site horizontally to establish an extra service and emergency level where people can go down on stairs and ramps. The escape routes shouldn't be neglected as the fear of being trapped and the negative associations with death regarding an underground site is increased in case of an emergency situation. On the other hand, the entrance is an excellent tool to reduce this anxiety in general. A stair leading up to an entrance can make the illusion of not going underground.



the two levels Ford Road entrance to the tunnel



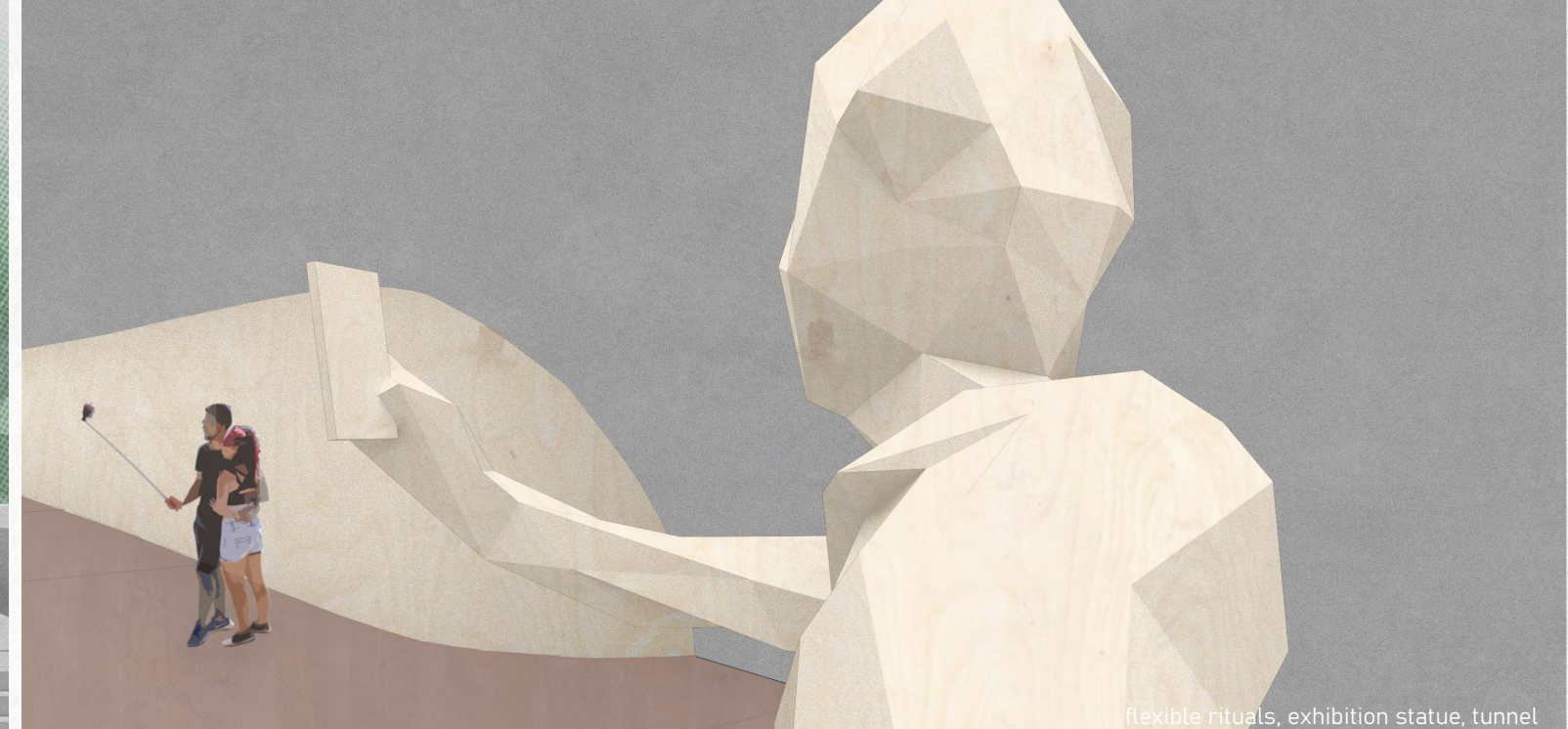
tunnel section



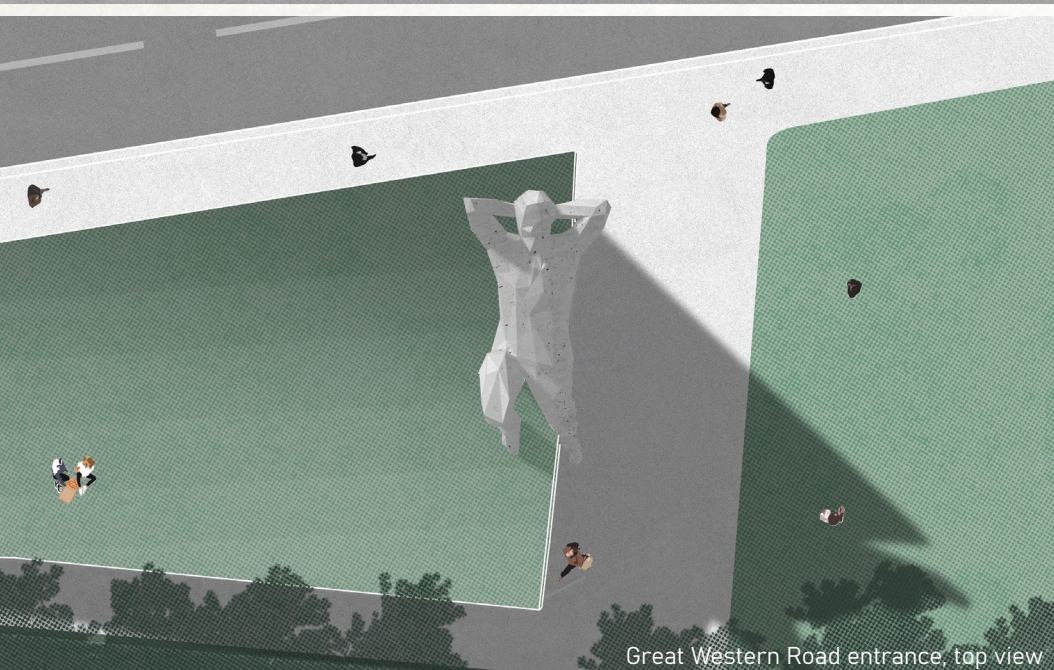
emergency exit ramp, tunnel



Ford Road entrance



flexible rituals, exhibition statue, tunnel



Great Western Road entrance, top view



Great Western Road entrance to the station



Great Western Road entrance, reception, station

TUNNEL VS STATION

The architecture of the site contains two very different quality which opens different possibilities. The tunnel's sensory deprivation can provide excellent space for immersing, focusing and engaging with the exhibition. Meanwhile, the station is contrary to the tunnel in terms of the sensory effect where the former ventilation windows make the whole space bright and live, where the activities bring the focus to the social interactions rather than the immersive focusing, self-expression rather than incorporating the information.

The two different quality of the inner spaces is reflected on the two entrances of the museum. The peel-off design element with some modification appears on

both entrances. Thus, the two entrances refer back to each other aesthetically while one of them provides transparency, the other entrance represents more of a kind of mysticism, strength, stability and durability.

The museum intends to be a sanctuary of civilisation but also break the rigid distance between the museums and its audience. Therefore, I considered urbanistic aspects during the design process. For example, I kept the transitional space nature of the tunnel to establish the opportunity for it to be a pedestrian walkway just under the city within a cultural environment. A modern museum shouldn't be a place where citizens make a pilgrimage every leap year, but should be part of the everyday.

(IN)VISIBILITY

An underground place has limited exterior visibility due to the lack of a building growing out from the ground. Therefore, the importance of the entrances or anything visible from outside is increased. This is why I've put a statue on the roof as an astonishing design element. Statues have a special role within this place, and it also expresses the human-centric theme of the museum.

Because this is an underground building, the interior and the exterior is even more separated than usual,

but I still wanted to establish a connection and provide visibility. The glass wall makes the illusion that the building is on the ground while the peeling-off roof directs the gaze down to the museum's actual level.

The visual connection between the museum and the park also prevails in the ventilation windows water feature, where people can even see through the water to the museum level from above, and the water can let sunlight into the museum with a unique light play.