

Metamorphosis

The transformation of Dutch Museums

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1885 Gallery of Honour - Rijksmuseum

Preface

Susan Lammers, General Director, Cultural Heritage Agency of the Netherlands

In 1990 the then Minister for Culture, Hedy d'Ancona, issued the Delta Plan for Cultural Preservation: a large-scale and national program to thoroughly improve collection storage conditions in Dutch museums. This signalled the start of a transformation of the Dutch museum. The reason for this radical transformation of Dutch museums was the pending privatization of the country's national museums. From the beginning of the 1990s, national museums had to stand on their own feet. That gave the museum visitor a new position: the museums were forced to engage the public and did so with conviction. This new approach bore fruit: the public has been flocking to museums in increasing numbers and by doing so, have further transformed the Dutch museum. Museums want to open up their collections to everyone while protecting these collections as well as possible. To align these ambitions Dutch museums have engaged in an unprecedented construction boom. The desire to be able to study the results of those building activities brought the TUDelft to approach the Cultural Heritage Agency of the Netherlands (RCE) to undertake a joint investigation into the transformation of museums in the Netherlands since 1990 together.

This study shows that much has been achieved to realize the two ambitions of better collection management and increased visitor numbers. The RCE continues to endeavour to further align those two conflicting ambitions, which is why we develop and disseminate knowledge about the safety of heritage including researching climate control possibilities for collection storage and display. In her policy letter Heritage Counts (2018–2021), Minister Van Engelshoven

(Education, Culture and Science) opted to further both ambitions: conservation of, and employing the unifying power of heritage. Museums particularly embody the contradiction between preservation and accessibility. They exist to preserve valuable and often vulnerable objects of art, history, science and daily life. But they are also there to make us take ownership of those objects.

The challenge for museums is to find the best relationship between their need to ensure the safety of their top pieces and prevent any risk of damage. At the same time, they want to be hospitable and open to everyone who wishes to enjoy their collection. An object has to be preserved for many generations and the current generation must be able to become acquainted with and enjoy it in large numbers. In other words: the museum must be comfortable for both visitors and collection, now and in the future.

The RCE and the TU Delft Section for Heritage & Architecture often collaborate. This time we found common ground in research into the transformation of museums. Architects and museum managers are constantly faced with the task of realizing this transformation as fittingly as possible. Their mutual communication and coordination is crucial. This study hopes to contribute to that. The cooperation of the museums investigated has been of great importance in this regard. By making data available and sharing insights and experiences, they have made it possible to investigate the transformation on museums in the Netherlands. The result presents a fascinating picture of the metamorphosis of Dutch museums.



1905 Gallery of Honour - Rijksmuseum

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1907 Gallery of Honour - Rijksmuseum

Introduction

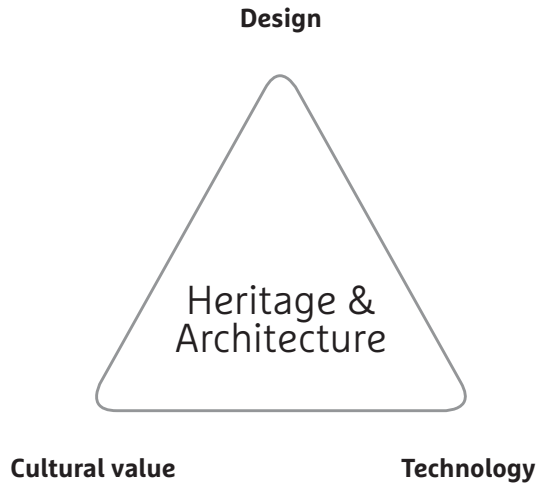
Museums in the Netherlands have undergone an unprecedented transformation in the last 30 years, stimulated by a government policy initiated in 1990: the National Deltaplan for Cultural Preservation.¹

The Deltaplan for Cultural Preservation was a government subsidy policy meant to stimulate the transformation of heritage institutions like museums, libraries and archives in terms of conservation and management. Funding was granted to museums to support their transition to economically independent organisations. From closed institutions centred on the conservation of a collection, museums were meant to become open business organisations, aiming at the involvement of the public and playing a relevant role in society.

This book presents the results of preliminary research into the transformation of museums in the Netherlands in the last 30 years. The research was carried out within a cooperation project, which started in 2017, to analyse and evaluate the integral transformation of museums and extract lessons for future developments. The project involved the Faculty of Architecture and the Built Environment of the Delft University of Technology and the Cultural Heritage Agency of the Netherlands (RCE). The assessment of the transformation was entrusted to representatives from the fields of architecture, museology and sociology, assisted by experts from various aligned fields. The complexity of modern museums requires a multidisciplinary approach. A mirroring committee consisting of directors of museums, restoration architects and representatives of the RCE was formed to provide feedback and assess the relevance of the research carried out.

The idea to research museum transformations was well received by museum directors and has raised much interest, notably because the results are meant for a practical implementation.

¹ Deltaplan voor het cultuurbehoud. Onderdeel: plan van aanpak achterstanden musea, archieven, monumentenzorg, archeologie. Rijswijk, Ministerie van Welzijn, Volksgezondheid en Cultuur, 1990. ISBN 9034622843



This book belongs in the Heritage & Architecture Rondeltappe series. The Rondeltappe Foundation has sponsored both the research and the book, which, like the other publications, is meant for use in the education of Master's students of the Faculty of Architecture and the Built Environment, but is also of interest to architects and all other actors involved in the transformation of museums. In this book the philosophy and competences of the section Heritage and Architecture concerning built heritage merge with the knowledge of experts outside the university to create integral approach.

The research was made possible by Bachelor's and Master's student interns, who gave a substantial contribution to the research with enthusiasm and intelligence.

The research focused on 20 museums selected from ca. 135 museums that have been transformed since the 1990s. The selection was based on clear a set of criteria varying from type of building to geographical location in order to obtain a representative overview. Not all the museums could participate in the project, due to reorganisations or shortage of personnel who could assist in the research. In the end 15 museum were analysed.

The development of a methodology for the analysis of the transformation was possible thanks to the contributions of actors and specialists in various disciplines. It was clear that the museum had undergone a thorough change since the 1990s and taken on societal and economic tasks in the process. These changes could not be explained by only describing the architectural transformation. Therefore templates were created in which the focus is not on the building as a mere container of collections, but as a condenser of needs and expectations of the numerous actors directing the museum's life.

The templates are meant to make the various aspects of the transformation visible and to facilitate comparison. Each template opens with a short text on its transformation, including the vision that led it. This vision behind the transformation is offered to the reader for comparison with that of the present director, derived from a conversation, which is reported at the end of the template. The possibility for the director to make changes and thus implement a new vision in the transformed museum is considered as an indicator of the success of the architectural intervention.

The graphic illustration of the phases and aspects of the architectural transformation of the building shows the changes the museum has undergone, paying special attention to the innovative Performance Theory.² Crucial changes are translated into figures, based on data retrieved from museum archives and internet sites, to provide a better foundation for the assessment of the transformation. The increased full time equivalent (fte) of the employees of the museum is used as an indicator of the presence of different co-operators that are experienced in the various activities of the museum.

Comparison of the templates made it possible to reach conclusions and to present the lesson learned with suggestions for the future. Experts on relevant topics concerning the museum wrote short texts, included as introduction, to give better understanding of the changes that occurred in various sectors, from architectural transformations to the evolution of storage-facilities and new approaches to museum policy.

2 Hoebink D., *Erfgoed als Schouwspel, Over musea als opvoeringen van gemeenschapsculturen*, PhD thesis Erasmus Universiteit Rotterdam, Jan. 2016. Available at <https://repub.eur.nl/pub/79796> (English summary on pp. 174–182). This theory and its application in the analysis of museums are explained in chapter 2.



1926 Gallery of Honour - Rijksmuseum

1 – The museum as a catalyst: An architect's thoughts on transformation

Job Roos - TU Delft and Braaksma & Roos Architects

What shall we teach our future architects? We know and feel that times are changing. Harm Tilman, editor of the Dutch magazine *De Architect*, reflects on the fact that the pace of change and consequently the disruptions within the field of architecture, town planning and interior design have never been as extreme as they are now.³ According to Tilman, the broader shared opinion is that architecture can no longer be explained with reference to the Modern Movement. A new paradigm is needed. A search for (new) meaning in contemporary architecture is desired. It is no longer only studying history that will facilitate the future. As a matter of fact, it has become hard to maintain the image of the architect as the consummate visionary. Instead, architecture should focus more and more on what already exists instead of merely exploring the possible. Tilman further refers to broader contexts and argues that architectural approaches or methodologies are no longer fixed. (One could ask if they really ever were?) This has a great diversity as a consequence, but demands real and caring attention in order to discover appropriate architectural solutions in the future.

³ Tilman, H., *Zoeken naar architectuur*, 'De Architect', March 2019

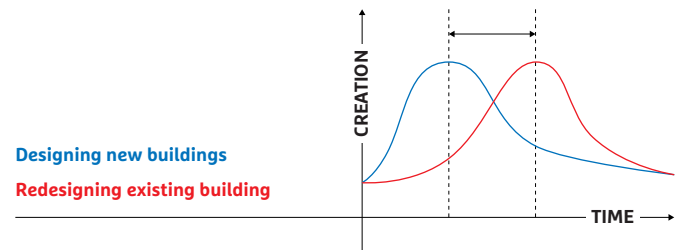


FIG. 1.1 De Jonge's comparison of the creative curve when designing new buildings (blue curve) and redesigning existing buildings (red curve) / De Jonge, 2017, p. 27

Architecture mediates between theory and practice. We are used to the fact that the design of a new building starts rather quickly (roughly) with drawing, but transformation should start with the exploration of the existing. More time is needed for analysis and research to get to the plot of the design when planning a building transformation than for a new building's design [FIG. 1.1].⁴

⁴ De Jonge, W., *Sleeping Beauty*, in: Kuipers, M. & De Jonge, W., *Designing from Heritage. Strategies for Conservation and Conversion*, Delft: TUDelft – Heritage and Architecture, 2017, pp. 15–29

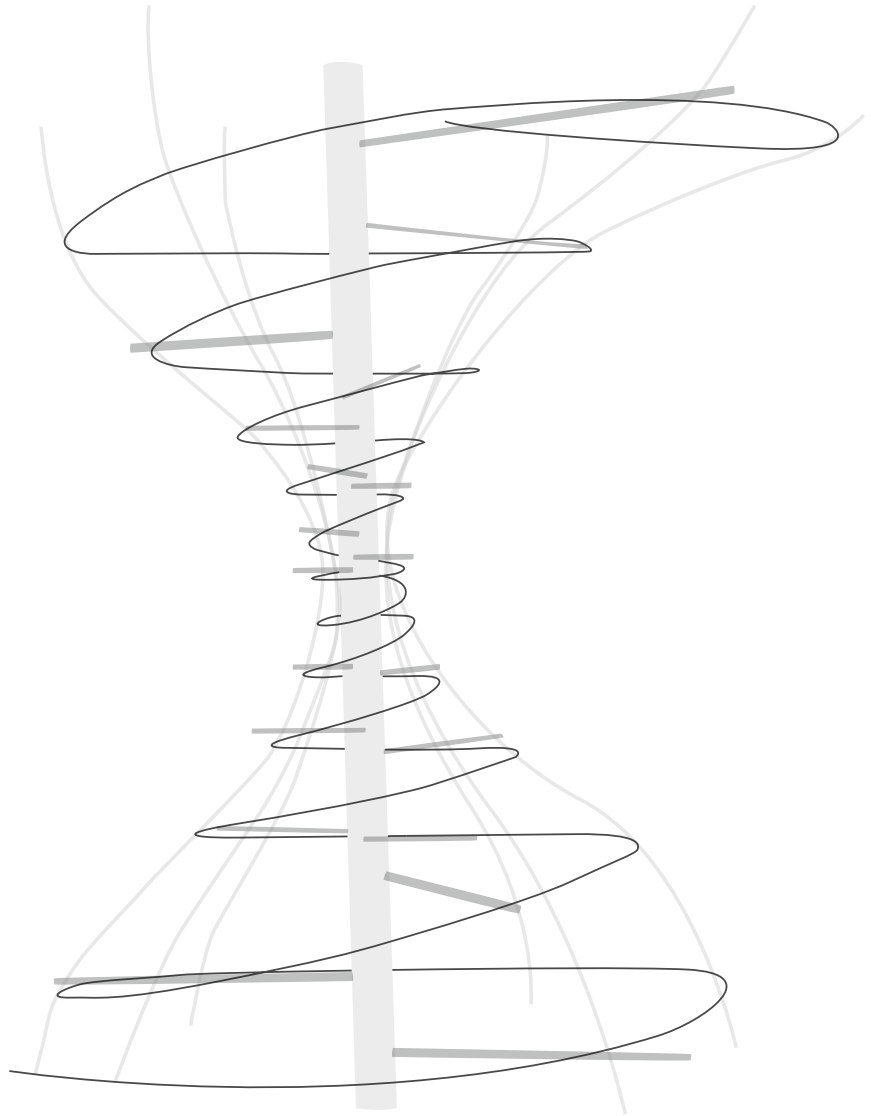


FIG. 1.2 The double-helix model illustrating the incremental narrowing down towards the essence of a design problem, before expanding the answer through design resolution / drawing Roy van N. from Roos, 2007

Something that is natural cannot be stopped and generates its future out of its genes through interaction with external factors.

This means we need to know more. The section of Heritage and Architecture of the Delft University of Technology has been focusing for more than a decade on shaping the attitude and the position of the future architect. An important focus is on analysis and research as an underpinning for the design. Understanding the broader context is essential and brings us close to the title of this publication. Our working title for this publication was 'Transformation of the Dutch Museum' and by gradually working on the subject, this title evolved into 'Metamorphosis', which stands for a gradual evolution or change.

So this book is not about fast architecture, quick wins or beautification as we often refer to architecture where new and old are mixed in an attractive dualism. The aim is to understand, to digest and understand the abundant architectural diversity that arose at an enormous pace over three decades. This abundant and fast transformation is a phenomenon we cannot ignore. Is there a theoretical framework to be discovered? **The transformed Dutch museum might be an interesting case illustrating the possible paradigm shift.**

Working with the existing (in analysis and design) is a complex task. In 'The Discovery of the Assignment',⁵ a framework is presented to help the architect find a sustainable method for design. This can be visualized as a helix, a searching and incremental screw-line, leading to an inclusive approach. This 'design through research' approach⁶ is cyclical, repetitive, and should protect the architect from blueprint design [FIG. 1.2].

The study of the transformation of Dutch museums no longer focused on the architect, but includes other actors. Important were: the client, the staff of the museum-organisation and the users. The question was whether a balance was reached between the different role-players in the transformation process. We were interested in the process of preparation, design and execution of the transformation. What happened after the transformations had been completed? Were they stable on one hand and flexible on the other? Are they durable or are new transformations already being planned? In other words, is/was there awareness about future new transformations? At what pace were they expected? Museum buildings nowadays strive to become appealing and open to everybody. Museums want to offer a special experience to people of different backgrounds and ages. What will be next?

Here we touch another interesting subject: the inevitable complexity of the scope of work. Apart from the helix mentioned above, which should help to master the unknown and the often surprising and pragmatic past (time), we unravel the helix of the unknown future: time, demands from society and programming that we have to deal with. Underlying the basic cyclical structure of these helixes are the paces of cyclical transformations as articulated by biologist and architectural writer Stewart Brand.⁷

And last not but least we can add another helix, a recurrent theme we often encounter in transformation of heritage as an interesting dilemma: design in opposition or in paradox, as for instance the dilemma of opening up existing sites and buildings while and at the same time keeping intimacy and closeness. Very often these dilemmas arise from (societal-) needs that should not be allowed to disturb the eco-systems of the existing. Instead dilemmas should be resolved to

⁵ Roos, J., *Discovering the assignment*, Delft, VSSD/R-MIT, 2007

⁶ De Jonge, W., *Sleeping Beauty*, in: Kuipers, M. & De Jonge, W., *Designing from Heritage. Strategies for Conservation and Conversion*, Delft: TUDelft – Heritage and Architecture, 2017, p. 27

⁷ Brand, S., *The clock of the long now: time and responsibility*, London, Phoenix, 1999

reinforce societal ambitions and bring new life to the existing. In this research project we have encountered new ways of dealing with heritage that might add to theory and possibly engender a paradigm shift.

The scope of this book reaches far beyond the analysis of buildings. The broader perspectives of traditional, albeit changing disciplines like museology and restoration are essential, as is the input of other disciplines like psychology and sociology. A multidisciplinary approach is nowadays of great importance for connecting the museum with the people. The architect should be able to face the complexity of the assignment, for which only an open attitude and the wish to listen to different actors in the museum world can guarantee a successful result. In the past the vision of the director or commissioner would merge with that of the architect in informing the transformation. Nowadays, the work of the architect should encompass much more. The imprint of the architect can no longer govern the design. The values of the existing – from form to materials and techniques, the place and its spirit – are surely fundamental for planning the intervention, but the building is also meant to house facilities and enable strategies to involve people. This surely influences the design. A museum is not a mere container of objects, facilities and activities. It needs to be a place that attracts visitors and makes people want to linger. The idea is that people should easily come to the museum not only for the collection or exhibition, but also to meet other people, to discuss and learn, to bringing and acquiring knowledge, but also just to be there. The architect of the future needs to have a broad interest beyond the field of architecture.

The assessment of the transformation in the research is a complex task. The templates contained in this book are focused on the transformation of a variety of museum buildings. Their designs express the vision behind the transformation and do not focus (as such) on the work of the architect. The transformation is a stratified process and

needs to be unravelled from different perspectives. The scale of applied interventions can have different effects. These effects can also be measured in the quality of the experience offered to the public and the user.

A sensitive and broad approach. In short, **the transformation of a museum can no longer be merely based on the historical and technical analysis of the existing.** Originality and continuity, a well-considered choice of materials and techniques, the site and the spirit of place all lie at the basis of the intervention, but the task of the architect is to go further. The architect needs to talk to the people involved, assess and solve dilemmas, consider critical points and thus direct the creation of a sound framework for both the museum construction and its policies. In fact, all actors should be able to recognize their contribution to the creation of the museum.

The building is the place where a condensation of needs and expectations occurs, a new equilibrium arises and is therefore the focus of the templates utilised and the entire book. The transformation of a museum is often an intervention in the urban context, contributing both in architectural and societal terms to the redefinition of the area in which it is located. A successful transformation can create a node of interest for the city and even a new line of expansion.

The architect in charge of the design of a museum building or its transformation can no longer work on his own, just as the building can no longer embody only an architect's vision. A museum building should meet the challenges concerning energy consumption, sustainability in general and durability, which leads to modifications in the architecture. However, what really matters is that a museum is capable of innovation and can keep answering to societal and psychological demands. The architect of the transformation should be a sort of conduit, able to embody and visualize with imagination the future of the past.



1939 Gallery of Honour - Rijksmuseum



1947 Gallery of Honour - Rijksmuseum

2 – The museum as a social performance

Dorus Hoebink - Erasmus University Rotterdam and the Willem de Kooning Art Academy

Introduction

This book investigates the architectural and organisational transformations that Dutch museums have gone through since 1990. In order to ensure that this is done from the viewpoint of the museum visitor, a theoretical framework is used in which architectural interventions, organisational changes and audience experiences are combined. The museum is seen as a social performance; a concept and theory introduced by the American cultural sociologist Jeffrey Alexander.⁸ This contribution will explain how museums can be researched as social performances and how this theoretical framework will return in the case studies.⁹

Throughout this book the museum is regarded as a way to express meaning(s) in the public sphere. In this regard, museums occupy a position in society that is similar to

political campaigns, organised protests, collective traditions and rituals, or even sport events. All these examples of public meaning-making have in common that social actors, such as politicians, activists, community members and museum professionals bring a message into the world using theatrical techniques like scripts, props and scenes. Naturally, in the museum this message is most often expressed by means of objects and texts. Architecture, design and style also contribute to how a museum presents itself. Seemingly mundane things like the style of furniture, the use of lighting, or even the tiling in the restrooms communicate meaning via their forms and thus should be considered to be a part of the museum performance.

No performance occurs in a social vacuum. Performances are embedded in specific economic, political and cultural contexts. These contexts indirectly influence how a campaign, a protest or a museum is produced and how they are perceived by the public.

It is the interplay of implicit background contexts and explicitly theatrical techniques that shape social performances, museum performances included. Below, the several elements that all museum performances consist of will be described. By looking

⁸ Alexander, J. C., *Cultural Pragmatics: Social Performance Between Ritual and Strategy*, in: Alexander J. C., Giesen B, 'Social Performance. Social Action, Cultural Pragmatics, and Ritual', Cambridge & New York, Cambridge University Press, 2016, pp. 29–90

⁹ Hoebink D., *Erfgoed als Schouwspel, Over musea als opvoeringen van gemeenschapsculturen*, PhD thesis Erasmus Universiteit Rotterdam, Jan. 2016. Available at <https://repub.eur.nl/pub/79796> (English summary on pages 174–182).

at how these different elements are manifested in a certain performance, a wide variety of museums can be compared. Moreover, attention can be focused not only on what museums display, but also on how they present themselves. This study was used to achieve a better understanding of how an architectural or organisational transformation has influenced the visitor experience of a particular museum through time.

Warm-up and cooldown

Like all performances, museum performances occur in a delineated time and space in which the museum building serves as the stage. It is interesting to see how the experience of time and space is organised and how the physical spaces of the museum building serve as stages for the different scenes.

Museum performances are in varying degrees removed from everyday life. For this, architecture plays an important role. For example, the design of the facade and the immediate surroundings of the building communicate whether a museum presents itself as serious or playful, modern or historical, etc. Moreover, as with other performances, the audience has to be warmed up, or prepared, for what is coming. Therefore, spaces like entry halls, foyers and ticketing booths play an important role in transitioning the visitor from everyday life to the performance. Just as with the exterior architecture, as described above, spaces like these set the tone for that which the museum galleries may bring. The spaces that form the backdrop for this transition from everyday life to performance are called warm-up spaces.¹⁰ Likewise, spaces that accompany the visitor's entry back into everyday life are called cooldown spaces. Here visitors process, discuss

and evaluate what they've experienced. In typical cooldown spaces like cafes, restaurants and shops, visitors form their first memories of the performance. Whether a certain space is designed either for warm-up or cooldown can be determined by the route that leads the visitor through the building. For example, if a museum shop is only accessible after the visitor has finished his/her itinerary, then this shop is only a cooldown space. On the other hand, if a shop can be visited before as well as after the itinerary, then it is both a warm-up and cooldown space.

Take note that in a museum performance every act and encounter could be meaningful. As a result, seemingly mundane spaces like cloakrooms, restrooms and waiting areas are also part of either warm-up, cooldown, or both. Our hypothesis is that warm-up and cooldown spaces have gained territory in the museum building and have become a more prominent part of the museum visit. This is because museums have devoted more attention to improving the overall museum visit rather than solely focusing on the display of the collection since the 1990s.¹¹ This point will be discussed in the conclusion of this book as part of the general trends in museum architecture and its performative aspects.

The performance heptagram

Each performance consists of seven elements, which together form the performance heptagram. By analysing which elements dominate and how a certain element has been designed, we are able to construct a synthesised image of a performance.

¹⁰ The application of the concepts warm-up and cooldown was inspired by and based on Richard Schechner's work on the performance studies. See: Schechner, R., *Performance Studies. An Introduction. 2nd Edition*, New York & Milton Park, Routledge, 2006, pp. 221–262

¹¹ For good summary of recent trends in the museum landscape see Thomas, N., *The Return to Curiosity: What museums are good for in the 21st century*, London, Reaktion Books, 2016, Introduction and Chapter 1

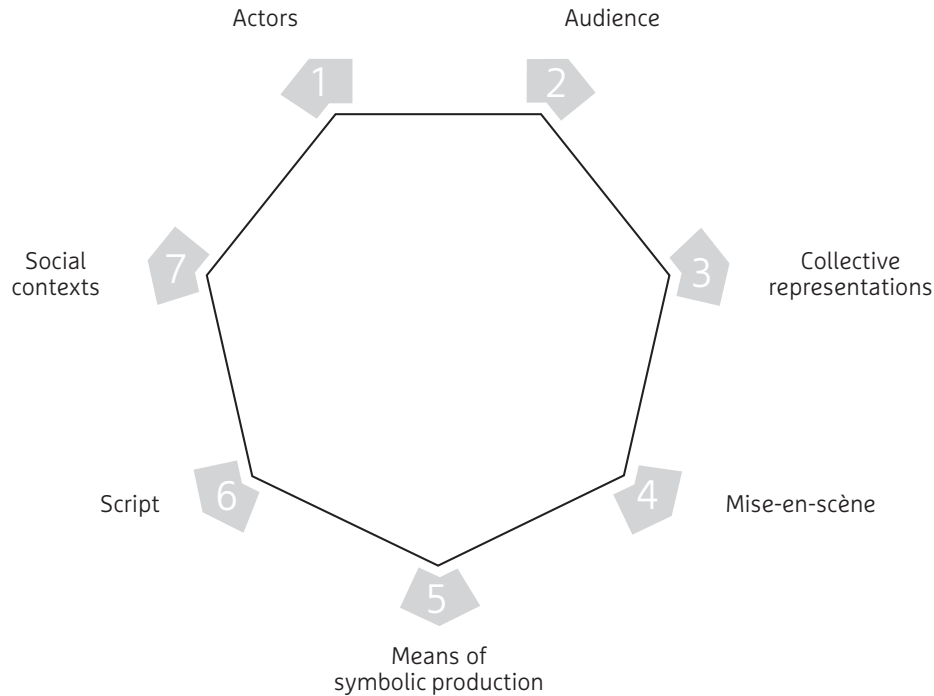


FIG. 2.1 The museum performance heptagram / Hoebink D.

It should be noted that since this study primarily focuses on the museum building and its physical transformations, the empirical observations are mainly aimed at the means of symbolic production, mise-en-scène and the script. The other elements (actors, audience, collective representations, social context) were used and investigated to the extent of their relevancy in the respective case studies. The interviews with the museum directors and employees were leading in this process [FIG. 2.1].

At the top of the heptagram we see the two elements that represent the people involved in a performance. The actors are the people that initiate or execute the performance, such as politicians, directors, curators and designers. Most of the time, actors are not a dominant element in a museum performance,

since they tend to remain backstage. However, there are cases in which actors do become an essential element of the performance, for instance in participatory or interactive museum exhibitions. The museum audience interprets and evaluates a performance. Although the audience consists of numerous unique individuals, it can be divided in broader groups, such as local communities, age groups, or stakeholders. **The biggest challenge for museums nowadays is to attract new audiences, especially audiences that lack experience with museum-going.**¹² In order to attract a new crowd, museums often have to re-invent the form and content of their performances.

¹² This insight originates from: Bourdieu, P., Darbel, A., & Schnapper, D., *The Love of Art. European Art Museums and their Public*, Cambridge, Polity Press, 1991

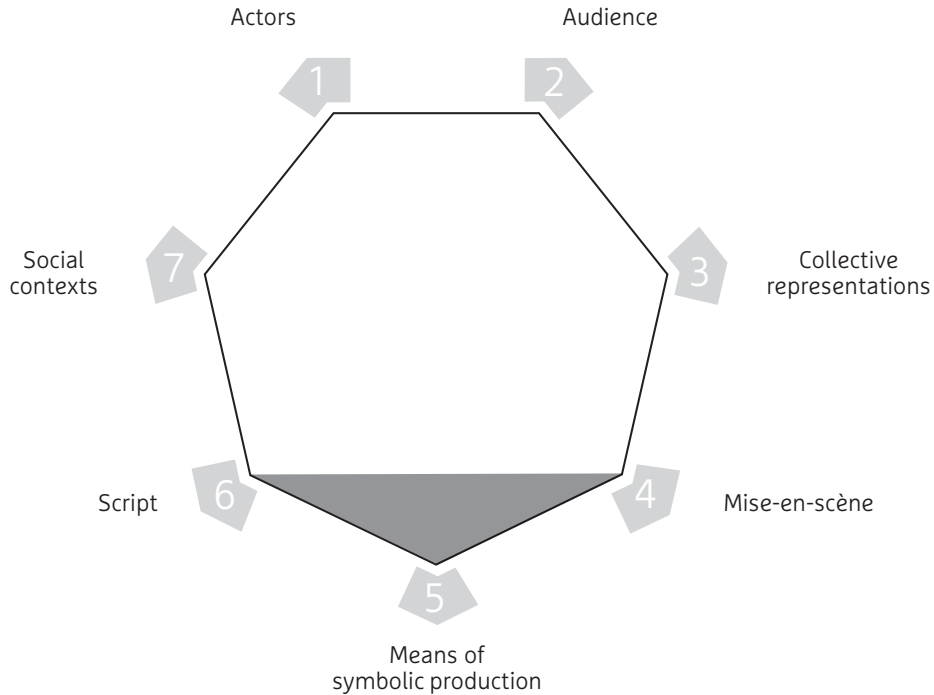


FIG. 2.2 The museum performance ideal type / Hoebink D.

The next two elements indicate the contexts in which a performance takes place. On the left we find the social context, which represents the economic, political and sociological environment in which a performance is embedded. The social context often presents itself explicitly at the inception of a performance – e.g. the decision to build a new museum, or to re-build an existing museum.

Moreover, social contexts may become visible in times of controversy and debate in and/or about a museum. In case a museum takes an explicit political or social stance that reaches beyond its own walls, the social context may become a dominant element in the performance.

On the right we find the collective representations, which are the ideas, symbols and narratives that a performance refers to. Museums use symbols such as ‘genius artist’ or ‘regional identity’, which allows them to gain cultural recognisability and facilitate the identification of the audience with the museum. Just like the social context, collective representations often remain implicit in the museum performance. They are referred to in texts or mission statements but are seldom concretely shown or discussed. There are cases, however, in which museums critically reflect on their own functioning and place in the cultural discourse. Then collective representations become a dominant part of the performance.

At the bottom of the heptagram we find the three elements that traditionally form the base of each museum visit.

The means of symbolic production are located in the bottom-centre. These – in the case of the museum – stand for the physical and material components of the performance: the objects, the building and in some cases, the carriers of multimedia. Especially the museum building and museum objects communicate ideas through their durable materiality.

The architecture of nineteenth century fine art museums symbolises monumentality and sacredness by referring to the architecture of temples and palaces. Nowadays, many museum buildings have become sculptures themselves, acting as eye-catching icons in the landscape of the late-modern creative city. The scientific or scholarly discipline of a museum is expressed by its collection. Moreover, the type of object determines the tone and atmosphere of a performance. Recent and everyday objects portray a modern and accessible image, whilst unique historical art objects evoke reverence and contemplation. The means of symbolic production stands in relation to the script of a performance and its *mise-en-scène*. Scripts are formed by the textual and spatial stories the audience is presented with. Textual scripts are often organised along historical, thematic or geographical lines. Furthermore, performances that provide the audience with much text (written or spoken) often do so to better explain objects that were originally not created to be looked at. Spatial scripts are expressed via the route the audience may follow. A one-directional route indicates that the museum has an intricate but linear, often historical, story to tell. Open spatial scripts leave the audience more choice of which route to walk and are better suited for thematic and/or geographical textual scripts. Finally, there is the *mise-en-scène*, which represents the different modes of display. Most exhibition designs (temporary and permanent) imply how the script and objects should be approached by the audience. Many *mise-en-scènes* aim to stimulate a careful consideration of the material aspects

of the collection; they are object-centred. They promote the increase of knowledge and understanding of a certain subject. Other *mise-en-scènes* surround their objects and scripts with environments that imitate the original settings of an object or story. These scenographic *mise-en-scènes* are aimed at sensation and the immersion of the audience.

The above description leads to the following default mode of the heptagram. The prime focus of a typical museum performance lies on the means of symbolic production (the collection) assisted by the *mise-en-scène* and script. This arrangement of the model reflects an idealized traditional museum performance. Based on this arrangement it will be possible to indicate whether and how our selected case studies correspond to, or deviate from that type and how they are related to the other museums in our research.

In this book, each case study contains heptagrams that indicate the character of the museum performance before and after each transformation [FIG. 2.2]. Furthermore, the concepts and main theoretical assumptions described above are used to analyse the museum transformations in the textual descriptions of each museum case. By systematically applying this conceptual framework, it is possible to make clear and insightful comparisons between the museums.



1957 Gallery of Honour - Rijksmuseum

3 – The transformation of museums in the international setting: a social turn

Sinem Cerrah - Master of Museology student, Reinwardt Academy¹³

'But museums are not solely about collections; indeed, they are rather less about collections than we tend to believe. Museums are about people, and collections are merely manifestations of human desires'.¹⁴

The book *Museum revolutions: how museums change and are changed* starts with these strong words. Their power comes from challenging the traditional understanding of museums as commitment to stasis. In that view, the very existence of museums is associated with collecting objects and keeping them unchanged. However, at the end of the last century, this ontology began to be questioned by scholars working on the transformation of museums in different contexts. This text outlines these contexts through a selection of international literature.

Reconsideration of motivation

Starting in the 1980s, museology entered a period of self-examination. Scholars expressed the shift from 'old museology', which was 'too much about methods, and too little about the purposes of museums',¹⁵ to 'new museology', for which 'why' matters rather than 'how'. Following this change, scholars started to question the role of museums within society.

The social turn in museum theory challenged museum practitioners to rethink their position in the public sphere. In the international arena, that position is discussed as a change agent contributing to equality and social justice.¹⁶ The focus of museums shifted to supporting marginalized groups and promoting human rights.¹⁷

¹³ This This essay was written as part of the research internship at the Cultural Heritage Agency of the Netherlands (RCE)

¹⁴ Knell, S. J., Macleod S. and Watson S., *Introduction*, in: 'Museum Revolutions. How Museums Change and are Changed', edited by Simon J. Knell, Suzanne Macleod and Sheila Watson, xix–xxvi. Oxon, Routledge, 2007

¹⁵ Vergo, P. *Introduction*, in: 'The New Museology', edited by Peter Vergo, 1–5. London, Reaktion Books 1989, p. 3

¹⁶ Barrett, 2015

¹⁷ Sandell, R. and Nightingale E., *Museums, Equality and Social Justice*, Oxon, Routledge, 2012

New museums, such as the Canadian Museum for Human Rights, have opened their doors in marginalized regions to support urban development¹⁸ and the cultural rights of people.

Reconsideration of signification

The potential of the museum as a catalyst for change lies in its signifying practices bound up with meaning-making and value judgments. During the 1990s, scholars paid attention to 'how meanings come to be inscribed and by whom, and how some (meanings) come to be regarded as 'right' or taken as give'.¹⁹ The links between disciplinary knowledge, power and governmentality in the development of the European museum in the nineteenth century have already been explored by Bennet, who considered scientific classification as a signifying method not to be neutral, but inherently political in its pursuit, realization and deployment.²⁰

Such critiques are consistent with the cultural theories in which meanings were regarded as relative to time and context.²¹ To reveal which contexts were marginalized or ignored, scholars, activists and international organizations called for the deconstruction of the museal products, such as texts or exhibitions, in order to leave room for democratization. While one of the responses redefined the meanings of collections by working with communities, another provided new spaces for unfolding unofficial histories, such as memories.

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- 18 Giebelhausen M., *Museum Architecture: A Brief History*, in: 'A Companion to Museum Studies', Macdonald S., (Ed.). West Sussex, Wiley-Blackwell 2011
- 19 Macdonald S., *Expanding Museum Studies: An Introduction*, in: 'A Companion to Museum Studies', Macdonald S., (Ed.), 1–12. West Sussex, Wiley-Blackwell, 2011
- 20 Bennet, T., *The Birth of the Museum. History, Theory, Politics*, London, Routledge, 1995
- 21 Mason, R., *Cultural Theory and Museum Studies*, in: 'A Companion to Museums Studies', Macdonald S. (Ed.), 17–32. West Sussex, Wiley-Blackwell, 2011

Reconsideration of knowledge production

Parallel to the discussions about the process of signification, the process of knowledge production was also called into question. In the traditional setting, the museum is considered as the authoritative source of knowledge, with visitors being accepted as passive entities.²² George Hein,²³ one of the challengers of this setting, argues that the visitors are not blank slates but rather active participants in knowledge production because they express their own meanings. In this approach, dialogue – as a communication type in which the flow of information is two-way – becomes an important concept. Accordingly, James Clifford²⁴ suggested the idea of the museum as a 'contact zone', in which different cultures and communities – including museum staff – intersect, interact, negotiate and are mutually influenced by each other.

The shift becomes evident in the development of the new practice models, such as the participatory, interactive, collaborative and performative models. Examples include the Manchester Museum, where performers staged a play intended to trigger visitors to tell their stories about the legacy of slavery,²⁵ and the de Cordova Sculpture Park in Massachusetts, which created a mobile app to give visitors the possibility to record their comments about the park and art works.²⁶

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- 22 Witcomb, A. *Interactivity: Thinking Beyond*, in: 'A Companion to Museum Studies', Macdonald S., (Ed.), West Sussex, Wiley-Blackwell, 2011, pp. 355–356
- 23 Hein, G. E., *Museum Education*, in: 'A Companion to Museum Studies', edited by Sharon Macdonald, 340–352. West Sussex, Wiley-Blackwell, 2011
- 24 Clifford, J., *Museums as Contact Zones*, in: 'Routes: Travel and Translation in the Late Twentieth Century', Cambridge, Harvard University Press, 1997, pp. 188–219
- 25 Kidd, J., *The Museum as Narrative Witness. Heritage Performance and the Production of Narrative Space*, in: 'Museum Making. Narratives, Architectures, Exhibitions', edited by Macleod S., Hourston Hanks L. and Hale J., 74–82. Oxon, Routledge, 2012.
- 26 Proctor, N. *Mobile in Museums. From Interpretation to Conversation*, in: 'The International Handbooks of Museum Studies, Museum Media', Henning M. (Ed.), Oxford, John Wiley & Sons, 2015., Vol. 3, pp. 499–525

Materials and their museal context

In the models mentioned above, materials work as mediums to initiate a dialogue between people. This medium could be the performance of a human body, technological devices, architecture, collections or combinations of these. Considering collections as one medium among many is the significant change in the museum field. As opposed to the conventional understanding, in which artefacts and artworks are considered as inherently valuable, collections are just mediums like others for “passing on and receiving memories”.²⁷ This viewpoint resonated with the ICOM (International Council of Museums) and resulted in a change in its definition of a museum. In 2007, the understanding related to collections was changed from 'material evidence of people and their environment' to 'the tangible and intangible heritage of humanity and its environment'.²⁸ In that sense, collections with other materialities (spaces, exhibitions, audio guides, architecture, catalogues, etc.) create a 'museum complex' where people come together to engage in both verbal and non-verbal dialogue with others. The materiality of a medium is important just because of its capacity to organize and structure the dialogue.²⁹

New developing context: Business management

In order to stay relevant, museums tend to update or enlarge their mediums (collections, exhibitions, publications, web pages, apps, spaces, etc.), which increases their fixed costs significantly. On the other hand, the income of museums has been drastically challenged by the reduction in public funding.

In his accurate description of the situation, Jean-Michel Tobelem wrote that museums have 'become progressively preoccupied with business concerns about costs, financing, evaluation, development, and profitability'.³⁰ To overcome these complexities, museums have started to adopt management strategies based on business administration.

'Corporate identity' is one of the management strategies implemented in the museum field. Corporate signifiers, such as logos or iconographic architectures, were established,³¹ which could easily be seen in the Guggenheim Museum in Bilbao and the Jewish Museum in Berlin. In addition, various services, such as restaurants, cafes and gift shops, were included in museum space with the increasing significance of the experience of museum visitors.

Future perspectives

There remains disagreement among museum professionals whether the social missions could be hindered by the implementation of business strategies. However, neither copying nor ignoring the business strategies will solve the economic problems of museums.³² Instead, working through the tension between economic realities and social issues will help museums to find their own way. The synthesis of sociality, creativity and management will be the most vital issue for museums in the twenty-first century.

²⁷ Smith, L., *Uses of Heritage*, Oxon, Routledge, 2006, p. 2

²⁸ Source: http://archives.icom.museum/hist_def_eng.html

²⁹ Henning, M., *New Media*, in: 'A Companion to Museum Studies', Macdonald S. (Ed.), 302–318. West Sussex, Wiley-Blackwell, 2011

³⁰ Tobelem, J.-M., *The Marketing Approach in Museums*, in: 'Museum Management and Curatorship' (Elsevier) 16 (4): 1998, pp. 337–354

³¹ Rectanus, Mark W., *Globalization: Incorporating the Museum*, in: 'A Companion to Museum Studies', Macdonald S. (Ed.), 381–397. West-Sussex, Wiley-Blackwell 2011

³² Sandell R. and Janes R.R., *Complexity and Creativity in Contemporary Museum Management*, in: 'Museum Management and Marketing', Sandell R. and Janes R.R. (Eds.), Oxon, Routledge 2007, pp. 1–14



1958 Gallery of Honour - Rijksmuseum

4 – How technology changed the museum

Bart Ankersmit – The Cultural Heritage Agency of the Netherlands (RCE)

Most buildings that house museum collections were originally not designed with today's functionalities and (climate) demands in mind. This was also the case for monumental buildings, such as palaces, monasteries and city halls, which were transformed into museums after having become obsolete. Transforming an old building into a museum meant that it had to be adapted to meet the museum's requirements to safely display and store the nation's treasures. Attempts to provide comfortable temperatures during winter resulted in dry environments that caused hygroscopic materials to deform and, sometimes, even crack. When collections were collectively stored in bomb shelters during the Second World War, it was found that these storage facilities could provide a safe climate. It was the first time that collection managers became aware of the harmful effect of an unsuitable relative humidity.

From then on, museum climate became a subject of great importance to the collection managers. In the early 1970s, the Rijksmuseum in Amsterdam was furnished with a system that allowed (some) control of the humidity. Given the fact that the system was manually controlled by switches and hatches, it could be expected that the indoor climate would have short and long term temperature and relative humidity fluctuations. This was also the case for other museums where climate control systems of a similar type were later installed.

To solve the backlog of collection care, the Dutch government initiated the so-called Deltaplan for collection preservation in 1990. Many museums evaluated their preservation ambitions and were subsequently climatised. Museums turned to the government for guidance. Standards were formulated by the Ministry of Culture.³³ The recommended specifications specified the magic number 50 for both light (Lux) and humidity levels (%) and became the national standard. Humidity fluctuations were to be kept to an absolute minimum, because it was generally thought that large fluctuations of the relative humidity put collections at risk. If a relative humidity fluctuation of 5% was good, 3% was even better. Since 1994, this line of thought has resulted in the requirement to maintain a relative humidity bandwidth of 1.5% around a set point of 51%. This has had significant consequences for museum buildings, collection and the visitors.

³³ Jütte, B. A. H. G., *Passieve conservering; klimaat en licht.*, Centraal Laboratorium voor Onderzoek van Voorwerpen van Kunst en Wetenschap 1994

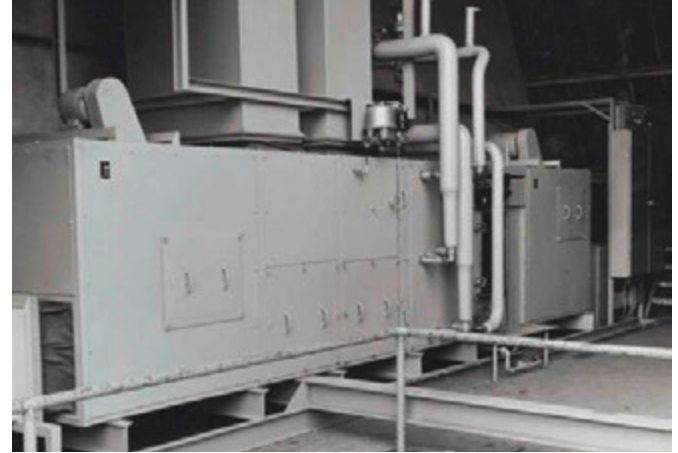
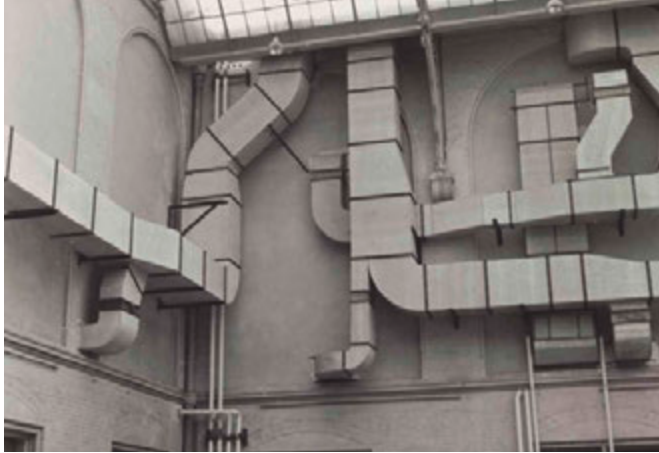


FIG. 4.1 Complex technology systems entered the museum: large ducts hidden from visitors are used to transport the air to the galleries. Systems to heat, cool, and humidify are used to produce high quality museum air. Unfortunately they needed a lot of space, as illustrated by these examples from 1959 / *Rijksmuseum photographic collection*



FIG. 4.2 A silver exhibition in 1988 with a velum as ceiling to create uniform light conditions. Note that each display case is fitted with internal lighting / *Rijksmuseum photographic collection*

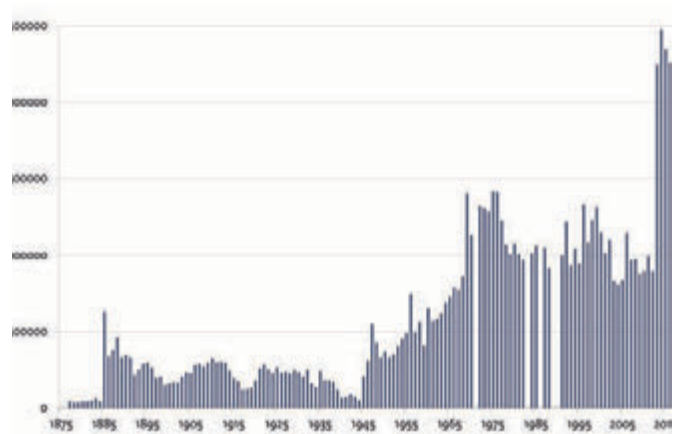


FIG. 4.3 Visitor numbers of the Rijksmuseum from 1885 until 2015. / *Ankersmit B., graph based on yearly visitor number overview Rijksmuseum Amsterdam*

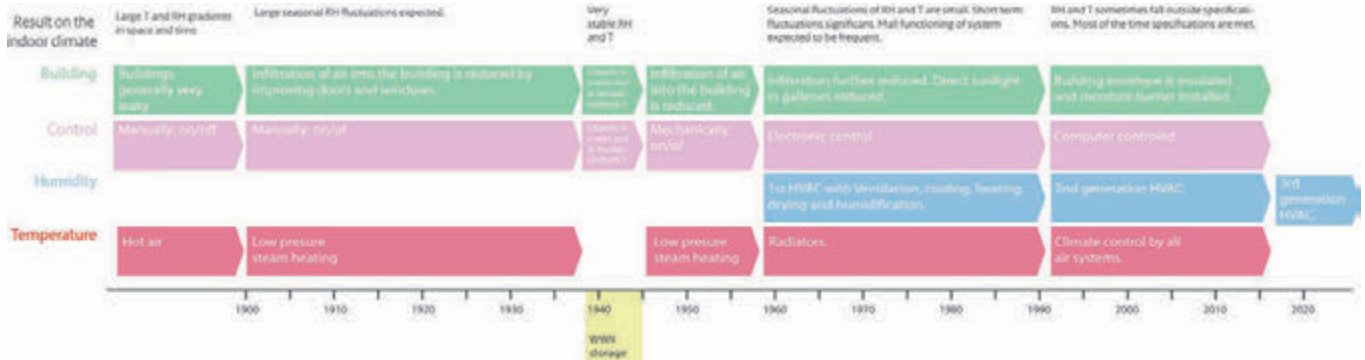


FIG. 4.4 Visitor numbers of the Rijksmuseum from 1885 until 2015. The coloured bars show the alterations of the building and the temperature and humidity controls / Ankersmit B., graph based on yearly visitor number overview Rijksmuseum Amsterdam

Today's risk assessment methods³⁴ allow for the evaluation of climate risks for specific objects and to develop climate requirements ranging from limited to no risk.³⁵ The most recent developments in managing indoor climate, prescribe the evaluation of the total set of objectives following a risk-based decision making procedure in order to select the solution that achieves the highest number of goals [FIG. 4.1].³⁶

The building

During the 1990s, the ambition was to reduce relative humidity fluctuations to a minimum. This meant that many museums went to great lengths to meet extremely stringent indoor climate targets. New voluminous climate control installations were installed to overcome seasonal variations of temperature, to reduce the influence of large numbers of visitors and, most

importantly, to compensate the heat generated by artificial lighting systems. Large amounts of air needed to be pumped into the galleries and storage rooms. The air handling machines and ducts required space and large parts of the museum buildings, for instance cellars, attics and even walls, were sacrificed to create the means for a safe climate for objects.

The building envelope was optimised in order to maintain a relatively large difference between indoor and outdoor climate. It should be remembered that in the 1990s, the cultural value of the building was often considered of lesser importance to the values assigned to the moveable collection it contained. This meant that in order to protect the collection, the building could be extensively adapted: old glass panes were replaced with new glazing with better performance in terms of thermal resistance and safety: the building was made more airtight and a moisture barrier was often added to the inside of the building envelope.

Artificial light was preferred to sunlight. Museums that had been designed to optimally use daylight were adjusted to reduce the impact of uncontrolled high Lux levels and a harmful UV component. Windows were covered by dark screens to reduce natural lighting levels [FIG. 4.2, 4.3 AND 4.4].

34 Brokerhof, 2017. Brokerhof, A, *Risk management for collections*, RCE , 2017

35 Martens, M. H. J., *Climate risk assessment in museums: degradation risks determined from temperature and relative humidity data.*, Dissertation, Technical University Eindhoven, 2012

36 Ankersmit, B. and M. H. L. Stappers, *Managing Indoor Climate Risk*, Switzerland, Springer International Publishing, 2017



FIG. 4.5 A nearly-invisible display case at the Rijksmuseum (left). A set of cameras, taking a photo every 6 hours for a year, document surface changes to a cabinet in Castle Amerongen (right) / Ankersmit B.

The collection

Based on the standards provided by the government in the 1990s, light levels needed to be reduced and UV radiation excluded. The housing of objects in display and storage had to be improved by means of specially designed boxes, bags and showcases. Microclimate boxes were developed.³⁷ Objects were no longer stored in the hallway or in the curator's office, but in closed cabinets in locked storage rooms. Objects on display were protected from the harmful influence an ever-increasing number of visitors by display cases. As a consequence of these new barriers, the 'distance' between object and user and likewise curator and visitor, increased [FIG. 4.5].

³⁷ Sozzani, L., *An economical design for a microclimate vitrine for painting using the picture frame as the primary housing*, in: 'Journal of the American Institute for Conservation', 2, 1997, pp. 95–107

The organisation

The main aims of the museum used to be collecting, showing and studying objects of art. With the introduction of complex HVAC systems between 1980 and 2000, a complete new field of expertise entered the museum arena. The museum management was ill equipped to handle and maintain these sophisticated machines. Some of the larger museums, often with up to 10 to 20 such installations, created a new department staffed with professionals responsible for their control and maintenance. Smaller museums did not have the financial means to create a facility management department and were forced to rely on outsourced knowhow for maintenance.

The facilities departments of museums were tasked to provide the quality and quantity of air supply requested by the preservation staff. In the meantime, the effect of deterioration agents on the various materials became clearer. This insight led to the curatorial and conservation staff becoming more knowledgeable and critical.

They ensured that measurements of the indoor microclimate were performed on their behalf using thermo-hygrographs. These were later replaced by handheld sensors. It was often found that the indoor microclimate produced by mechanical systems differed notably from that which it had been designed for. This soon became a source for internal debates and sometimes even led to conflicts. The distance between preservation staff and facility staff increased and the relationship increasingly strained.

In smaller museums, staff had no control over climate systems. They depended on the quality of local engineers, who had no specific museum backgrounds or experience. In many cases climate control strategies were more or less copied from other types of buildings, such as schools and cinemas, which led to a poor indoor air quality. The communication between the facilities- and the conservation departments has improved and nowadays project teams are often formed to address issues in an integral manner [FIG. 4.6].

The visitor

In the past, museums staff and visitors complained about the indoor temperature. It was often too cold in winter and too warm in summer. Since museums lacked a cloakroom visitors generally kept their coats on and indoor winter temperatures could be lower than they are today. During the 1990s, museums strived towards welcoming a broader public, which led to the incorporation of museum shops, museum coffee corners and sometimes a restaurants and cloakrooms. The number of visitors and the time they spent inside museum buildings increased, which resulted in a need to maintain indoor temperature at comfort levels. Museums went to great efforts to make the indoor air comfortable for visitors throughout the year. A stable temperature of 21°C throughout the year was found to be comfortable for most visitors.

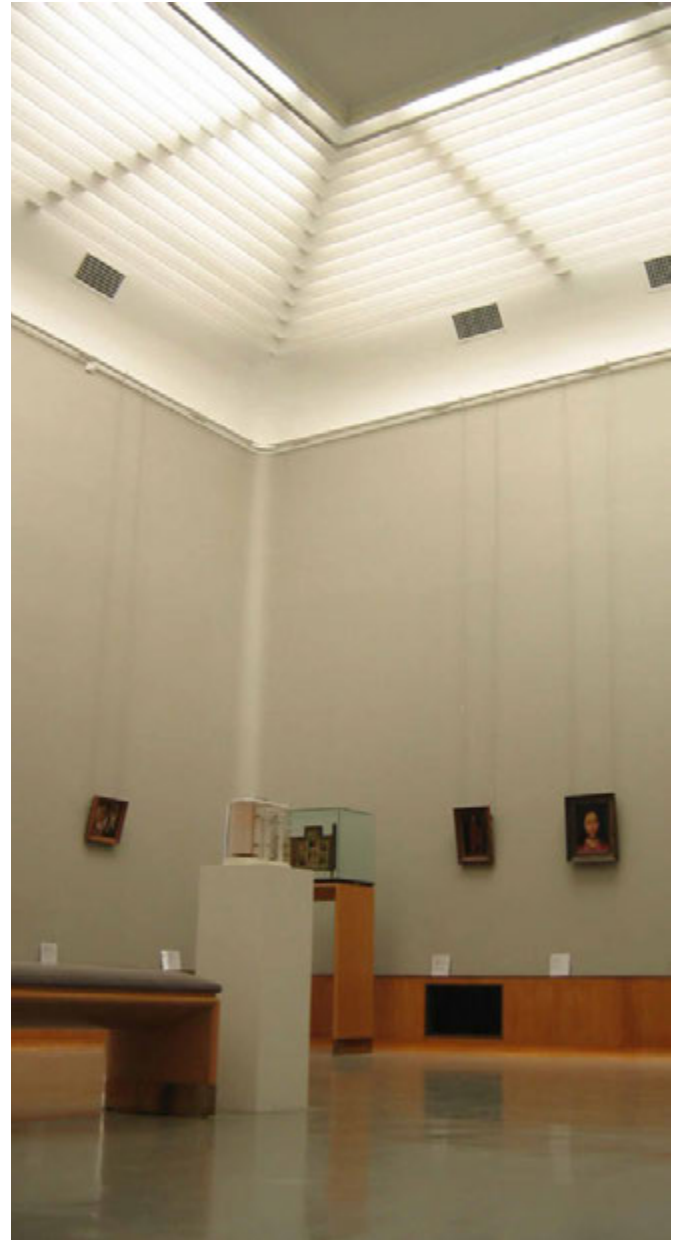


FIG. 4.6 A thermohygrograph located in the middle of an exhibition gallery at the Boijmans van Beuningen Museum measuring indoor climate. Data are collected every week and the paper roll replenished / *Ankersmit B.*



FIG. 4.7 Visitors of the Rijksmuseum keep their coats on (1983). Note the distance between painting and visitor. The guard and rope protection is most likely the result of an attack that took place in 1975, in which the *Nightwatch* was badly damaged / *Rijksmuseum photographic collection*

The fact that additional moisture was needed to maintain a specific humidity at this temperature, and that this measure could affect the building in a negative way, was considered an acceptable side effect. Condensation on walls and windows was well known in many climate-controlled museums during the 1990s [FIG. 4.7].

Final remarks

Over the years the museum has changed drastically. Today the distance between object and user seems to be diminishing. Storage facilities that used to be off-limits to visitors are now designed to accommodate groups and display cases have become almost invisible. Climate control systems have become smaller and the spaces required for these systems can sometimes be found in unused spaces, such as below stairs.

The awareness of the possible detrimental influence of the environment on collections, which led to the development of standards for climate control in the 1990s, has stimulated further research into risk assessment relating to the specific materials of museum objects. Adapted climate conditions can be created, taking into account the impact of activities involving the public. Energy consumption, sustainability and loan demands are key factors in decision making. Scientists and specialized staff are required to assess and manage an efficient climate control system.



1959 Gallery of Honour - Rijksmuseum

5 – Safety and security: balancing needs and visitor experience

Renate van Leijen and Maria Peek – The Cultural Heritage Agency of the Netherlands (RCE)

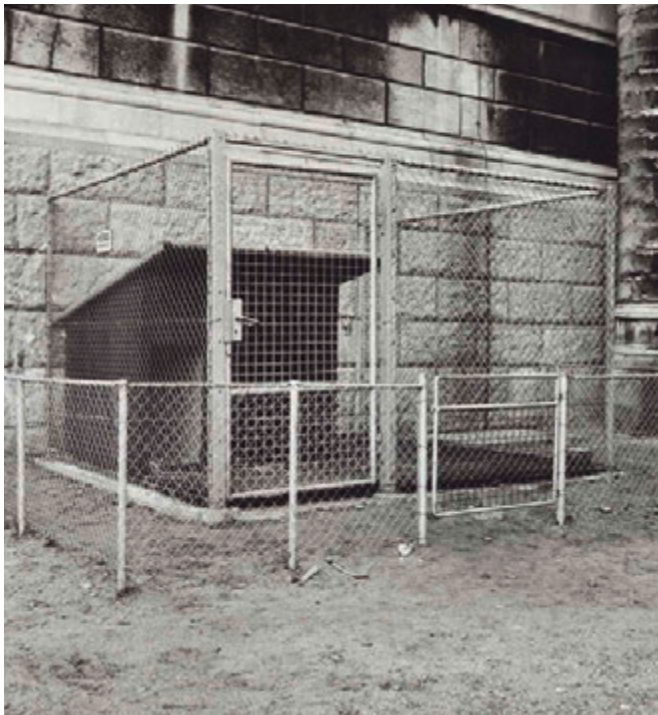


FIG. 5.1 The cage of the guard dog in the garden of the Rijksmuseum, Amsterdam, 1965 / Collection <https://www.rijksmuseum.nl/nl/collectie/HA-0013689>

Until the late 1980s museums in the Netherlands paid little attention to the protection of their collections against threats, including theft and vandalism, which is our focus here. Incidents happened, but the subject simply did not fit in the serene museum world [FIG. 5.1].

That changed in the 1990s. National policy played a key role in steering the transformation of the Dutch museum.

In 1988 the Dutch national audit office published the report 'Rijksmuseum'. One of the aspects it described was the alarming quality of safety and security of collections in a number of state museums. 'Valuable collections are exposed to external threats unnecessarily. [...] A hard blow in the centre of a window in the director's office did not trigger the alarm.'³⁸ Apparently the vibration detectors on the window had been switched off, were out of order, or not set correctly. In one instance, opening the window in the room of the director's secretary was not detected in the control room. The report

³⁸ Rapport Rijksmuseum (n.a.v. onderzoek Algemene Rekenkamer), Tweede Kamer, vergaderjaar 1987-1988 (20697), 1988

shook up the museum world. It did not only report to dysfunctional security; there were numerous backlogs, mainly due to a lack of staff. The report initiated the 'Deltaplan for the Preservation of Culture', a large-scale 10-year programme that saw government spend 150 million Euro on improvements in museums.

Within the context of the Deltaplan, attention to safety and security in museums grew fast, given urgency by a number of high profile incidents, such as the acid attack on Rembrandt's painting 'The Nightwatch' in the Rijksmuseum in 1990 and the theft of twenty paintings from the Van Gogh Museum in 1991. Although the Deltaplan was not specifically aimed at security issues, the 1990s saw much activity in that area. In 1992 the Central Research Laboratory for Objects of Art and Science (CL) organised a symposium on risks in museums and published a manual for writing a risk and emergency preparedness plan.³⁹ This publication introduced emergency response in the museum world and raised the awareness that even museums have to prepare for undesirable events.

Concern about the quality of museum security increased. A 1992 report by the Ministry of Justice concluded that especially organisational measures needed improvement.⁴⁰ Yet, two later studies for the Ministry of Culture in 2000 concluded that there was still room for improvement and that only three out of twenty museums had a sound emergency plan that included their collections.⁴¹ Consequently, the then recently privatised state museums were obligated to have an emergency plan for their collections.

39 *Voor het kalf verdrongen is. Handleiding voor het maken van een museaal calamiteitenplan*, CL Informatie 10, 1992

40 Eelman N. & Etman O., *Veiligheidszorg in Nederlandse musea. Een inventarisatie*, N.i.o.v. het Ministerie van Justitie, 1992

41 Pennock J.B., *Het risicobeheer in twintig verzelfstandigde rijksmusea. Een inventarisatie*, in: Inspectie Cultuurbezit, 2000, 'Criminaliteit en preventie in Nederlandse musea' Ministerie van Onderwijs, Cultuur en Wetenschappen and Intomart

Despite the guidelines and the growing awareness of safety and security among museum management and with policy makers, it took until 2003 before museums really began to work on their emergency preparedness plans. The 1992 manual did not appeal to museum managements. Exhibition openings and catalogues received more attention than safety and security. The topic had to be made more attractive, more glamorous. Therefore, the Netherlands Institute for Cultural Heritage (ICN) organised the international congress 'Glamour for Safety and Security' in 2003 and published a new manual for writing an emergency preparedness plan.⁴² The congress also saw the launch of the 'Prevention Network Approach'. The approach promoted cooperation between museums located within a region in writing their emergency preparedness plans as group activity. Milestones were jointly celebrated. This led to the establishment of regional prevention networks of museums that actually had their plans in order throughout the Netherlands. The congress and the 2003 manual put an end to the thought that theft and vandalism only happen to others and do not require high priority.

In the meantime, the focus shifted from dealing with damage, to avoiding incidents from happening. The 2003 manual contained practical advice on how to carry out a risk assessment and implement measures to avoid disasters. The plan guided staff to act to contain damage and recover collections when disaster struck. The Central Research Laboratory and its successors, ICN and RCE, supported the development of knowledge about risk management and protection of the Dutch museum collections. Safety and security became recognized topics in museum organisations and found their way into museum policies.⁴³

42 Peek M. & Cremers T., *Handleiding voor het maken van een calamiteitenplan voor collectiebeherende instellingen*, ICN, 2003

43 2005/6 Section VZ&FM created within NMV. 2008 KVCE. 2013. Museumbrief. 2016 Erfgoedwet aandacht voor veilig erfgoed en risicomanagement

The Netherlands adopted an integrated approach to preservation and risk management, using the Canadian Conservation Institute's 'ten agents of deterioration', of which 'thieves and vandals' is one.⁴⁴

Between 2005 and 2013 the Dutch government subsidised drafting emergency preparedness plans for collections – through the network approach – based on an initial risk assessments. These assessments led to the implementation of numerous organisational (O), building (B), and electronic (E) measures and improvements. Barriers were erected with cords, rails, and posts. Paintings were framed behind glass. Objects were displayed in cases, secured to the wall, or provided with contact sensors connected to CCTV. Security lighting at night was introduced and vegetation around the building was kept low. The quality of locks was improved and the building shell was made burglary-resistant. Security zones were created with increasingly restricted access for staff and visitors. Storage areas were also better protected. Large barriers, such as heavy concrete flowerpots, were placed in front of glass facades to block ram-raids and terrorist attacks.

Over time, the barrier cords were replaced by less intrusive plinths and lines on the floor, combined with motion detection setting off an alarm when the line was crossed. However alarm systems were often switched off as the constantly sounding alarm proved very annoying. A few museums even introduced detection gates and bag searches at their entrances.

Of all these measures, adaptations to buildings are the most visible. Yet they remain part of the holy OBE-trinity. Measures to prevent theft and vandalism typically focus on early

detection (E), immediate alarm (E), physical barriers (B), and fast response (O). The aim of this strategy is to slow down the perpetrator from entry to exit, to such extent that security services have time to respond and catch him. This principle is employed especially to counter burglary. Theft by staff requires organisational measures such as screening of employees and bag searches when leaving the building.⁴⁵

Over the past decades, security has developed into a main activity within the museum organisation. Originally security leaned heavily on external experts with a military, police, or insurance background. Museum professionalization has made security a responsibility at management level and the security department has got involved in building and exhibition design at an early stage, to avoid developed plans being rejected on security grounds. For example, if walls need to be shifted for an exhibition, security will think along and adjust the position of the CCTV cameras. Security also advises on sightlines in the layout of exhibitions – which is crucial for good oversight – positioning of treasures, routing and crowd control.

Technical developments influenced museum buildings. Initially when security cameras first entered the museum, reception-desk staff had to welcome visitors and keep an eye on their movement on video monitors. As visitor numbers increased, separate control rooms were created out of sight of the public, where security staff could focus on their task. In the mid-2000s a number of museums around the Museum Square in Amsterdam decided to collectively create a shared alarm centre located outside the museums. Nowadays, many museums have at least a camera near the entrance that

⁴⁴ Brokerhof A.W., Ankersmit, B. & Ligterink F., *Risk management for collections; Cultural Heritage Agency of the Netherlands, Amersfoort*; 2017 https://culturelergoed.nl/sites/default/files/publications/risk-management-for-collections_a.pdf (accessed 22 January 2019)

⁴⁵ An overview of OBE measures against eight different types of theft is given in Peek, M.F.J. (2011) *Theft in museums in the Netherlands – facts and figures to support Collection Risk Management*, Preprints of the ICOM-CC 16th Triennial Conference, Lisbon, Portugal; <https://www.icom-cc-publications-online.org/PublicationDetail.aspx?cid=f93c09c9-06a4-4938-bf12-9587e1d16d8e> (accessed 22 January 2019)

records all the visitors as they enter so they can be recognized in case of an incident.

The introduction of security zones led to a division of collection-related and auxiliary activities such as education, cloakroom, café-restaurant and events. Eventually this led to museum designs in which collection and non-collection spaces were entirely separated. Examples include the church museum Our Lord in the Attic in Amsterdam and to some extent the Mauritshuis in The Hague. For this same reason, the Collection Centre Netherlands (CCNL, to be opened 2021) – the new shared storage facility of the Rijksmuseum, the Netherlands Open Air Museum, Paleis 't Loo, and the RCE – is designed according to the head-neck-chest construction. The head houses offices and public spaces, the neck the conservation studios, and the chest the collection storage proper.

Meanwhile, from the 1990s onwards, the realisation that the visitor should take the centre stage grew, which required that the museum become more accessible. Because access and protection are old antagonists, the challenge is to find the right balance between the two. The increase in terrorist attacks and armed robberies in museums⁴⁶ has stimulated the development predictive profiling of museum security. Burglary and theft are usually preceded by a number of visits to the museum to assess the situation. During these visits, the thief's behaviour is different from that of a regular visitor, for example by paying more attention to the cameras than to the exhibition. By recognising such an unusual behaviour, it is possible to be forewarned and act swiftly. Predictive profiling has allowed for physical and visual barriers to be reduced, to the benefit of visitor experience.

Current perspectives are that security measures are developing from passive, visible and ever-present to active and invisible. Museums strive to grow from unprotected serene tranquillity to providing an undisturbed safe experience.

⁴⁶ Notable are robberies or terrorist attaches at the Munch Museum, Oslo, Norway 2004; the Scheringa Museum, Spanbroek, the Netherlands, 2009; the Jewish Museum, Brussels, Belgium, 2014 and the Bardo National Museum, Tunis, Tunisia 2015



1960 Gallery of Honour - Rijksmuseum



1968 Gallery of Honour - Rijksmuseum

6 – Depot versus museum: what is the future of art museum collections?

Marzia Loddo – Politecnico di Milano



FIG. 6.1 A warehouse for sculptures in the process of sorting. / V. Suruceanu, 2006, retrieved from <http://rcchd.icomos.org.ge/?l=E&m=4-4&JID=1&AID=4>, (accessed: 18 May 2016)

A storage facility is the core of a museum, being the place where most of the collection is kept. Over time this area has been called different names: warehouse, repository, storage, depot, deposit, reserve and has undergone a clear evolution. “Repository” and “warehouse” are terms that generically indicate the arrangement of collections that are not on public display, even when the spaces are unsuitable and not equipped [FIG. 6.1].⁴⁷ A ‘storage facility’ or ‘depot’ indicates a place for the conservation and management of collections that has been equipped according to the parameters set by national and international standards [FIG. 6.2]. A ‘reserve’, which comes from the French word ‘réserve’, also represents a similar type of storage facility. It is also a place where many additional activities, such as exhibitions, education and research programs are organized.⁴⁸

⁴⁷ Visser Travagli A.M., *Musei: Esposizione, Servizi, Depositi. Per Una Nuova Strategia Di Integrazione*, in: Muttillio B., Cangemi M., Peretto, ‘Le risorse invisibili. La gestione del patrimonio archeologico e scientifico tra criticità e innovazione’, *Annali dell’Università di Ferrara, Mus. Sci. Nat.*, Ferrara 11 January 2015., 39–56, p. 39

⁴⁸ Verner Johnson E. and Horgan J. C., *Museum Collection Storage*, UNESCO, Paris 1979, p. 9



FIG. 6.2 The Uffizi Gallery's storage facility / Marzia Loddo, 2017

One of the most important moments in the history of the development of art repositories was during the French Revolution, when vandals threatened the artworks' destruction, arguing that these were cultural evidence of what they called 'feudal past'. Repositories played a crucial role in hiding and preserving artworks.⁴⁹

An important change in the use and evolution of museum repositories and storage facilities came around the beginning of the 19th century, when different practices of the exhibition and selection of artworks in museums were developed. Passionate curators and historians had the idea to make exhibition spaces 'lighter'; that is to say, less full of art objects. They removed many objects, retaining only select pieces in an attempt to encourage the general public to visit. During that century, different exhibition concepts came into existence, such as the less-known 'industrial', where bronze statues were exposed separately from objects made of other materials.⁵⁰ Another exhibition concept was based on the division of art objects into 'schools'.

In 1890, Wilhelm von Bode complained about the 'unbearable overcrowding' of museum collections in Berlin, in particular that of the ethnographic museum.⁵¹ Bode became one of the proponents of the 'dual division' of artworks, which advocated that works of great effect were to be selected for exhibition, while others were to be kept in reserve, classified according to schools, for use by researchers and scholars. His method influenced many other curators around the world.⁵²

In the same period, the French archaeologist Salomon Reinach was working on the inventory and description of collections from the antiquity,⁵³ which he presented in an article published in 1909.⁵⁴ His work led to an approach, which describes the presentation of artefacts according to genres, classes and subclasses. This approach was later defined by French critics of the 19th century as 'Darvinisme muséographique'.⁵⁵

An important inquiry into the conditions of public museums in France undertaken in the 1920s led to the adoption of general reform strategies for museums. These reform strategies were promoted in 'Cahiers de la République des lettres, des Sciences et des Arts' published in 1930.⁵⁶ One of the problems addressed that museums were congested by a surplus of material.⁵⁷

49 Kennedy E., *A cultural history of the French Revolution*, Binghamton, Vail-Bal-lou Press, NY 1989, p. 221

50 For example, at the Bargello museum in Florence, in 1865. Ferretti M., *La forma del museo*, in: A. Emiliani, 'I musei. Capire l'Italia', Touring Club Italiano, Milano 1980, p. 68

51 In the German language *unerträgliche Überfüllung*, Griesser-Stermscheg M., *Tabu Depot. Das Museumdepot in Geschichte Und Gegenwart*, Wien, Weimar, Böhlau Verlag, Köln, 2013, p. 39; cf. W. von Bode, *Mein Leben*, Nicolai Publishing & Intelligence GmbH, Berlin 1997, p. 323

52 Wilhelm von Bode, German art historian, stopped dividing art objects into categories (paintings with paintings, ceramic with ceramic). Instead he started grouping them according to the historical period they belonged to (Renaissance, Baroque, etc.) in the same room. This made it possible to see paintings, sculptures and furniture of the same époque together. Bode was able to break the 19th century deadlock. Schubert K., *The curator's egg: The evolution of the museum concept from the French Revolution to the present day*, One-Off Press, London 2000, p. 37

53 Mairesse F. and Desvallées A., *Brève histoire de la muséologie, des inscriptions au musée virtuel*, in: P. A. Mariaux (ed.), 'L'objet de la muséologie, Institut d'histoire de l'art et de Muséologie', Neuchâtel 2005, pp. 1–53

54 Reinach S., *Musées, bibliothèques et hypogées*, in: 'Revue Archéologique', no. 2, 1909, pp. 267–270

55 'Museographic Darwinism'. Wittlin A. S., *The museum. Its history and its tasks in education*, London, Routledge and Kegan Paul Limited, 1949, p. 142

56 *Musées. Enquête internationale sur la réforme des galeries publiques*, dirigée par George Wildenstein, in: 'Cahiers de la République des Lettres des Sciences et des Arts', no. 13, 1930

57 L'encombrement est la mort des musées et il est de première importance d'y porter remède, Lameere J., *La conception et l'organisation modernées des musées d'art et d'histoire*, in: 'Museumion, bulletin de l'Office International des Musées', n° 12, 1930, p. 278



FIG. 6.3 The Waterloo Room (no. 255) of the Rijksmuseum, Amsterdam in 1887. The paintings covered the whole wall, from just above the floor up to the ceiling / *Rijksmuseum, Amsterdam*



FIG. 6.4 Room no. 261 of the Rijksmuseum, Amsterdam in 1929. A didactic selection of paintings was made and paintings with French frames were arranged symmetrically / *Rijksmuseum, Amsterdam*

The prevailing solution seemed to be to duplicate the museum, i.e. dividing it into rooms with the main masterpieces intended for the public, and depot for specialists in which works could be arranged for scientific or documentary study.⁵⁸

It is possible to observe differences between exhibitions sites before and after a curatorial selection in museums from drawings and photographs from the early 20th century. For example, the display of paintings in the late 19th century

at the Rijksmuseum in Amsterdam [FIG.6.3] was very different from that at the beginning of the 20th century [FIG. 6.4]. The majority of storage facilities at this museum were created after 1929⁵⁹ when the exhibition aims for collections were changed to be more didactic. During this period, limiting the selection of art pieces in the exhibition rooms obliged curators to move non-displayed artefacts into storage. This also brought about the creation of these spaces within museums.

In the 1970s, more attention was paid internationally to storage facilities in relation to other disciplines concerned with preservation and collection care.⁶⁰ Different ways to use the

⁵⁸ “Le sujet de notre enquête pouvait, comme le choix de nos collaborateurs, être utilement restreint. Toute réforme accomplie depuis cinquante ans dans le monde des musées a pris position pour ou contre la méthode adoptée et développée par les Wilhelm von Bode et les Salomon Reinach: la double répartition des oeuvres d’art. Elle réduit l’exposition publique à un choix d’oeuvres saisissantes et classe les oeuvres secondaires dans des dépôts destinés aux seuls spécialistes. Cette idée a, depuis longtemps, cessé d’être une “thèse”. Musées. Enquête 1930, pp. 6–7.

⁵⁹ Thiel Van P. J. J. Thiel Van P. J. J. Van, Bruyn de Kops C. J., Cleveringa J., Kloek W., Vels Heijn A., *All the paintings of the Rijksmuseum in Amsterdam. A completely illustrated catalogue*, Gary Schwartz, Maarsse 1976, p. 37

⁶⁰ Griesser-Stermscheg M., 2013, p. 72

depot were conceived and various types of storage methods developed, including visible storage, accessible storage and off-site storage.⁶¹

The international debate originated from a conference held in 1976,⁶² which had brought up questions about accessibility of storage facilities to scholars and the general public. The first type of visible storage facilities had as main objective to radically change their character, which up to then had been 'out of bounds to unauthorized persons'.⁶³ The general public had showed interest to view the usually inaccessible collection and therefore some museums adopted this concept. Fortunately, the growing awareness of global climate change was a trigger to the development of effective measures for the preservation of cultural heritage.

In the Netherlands, storage facilities have played an important role in the transformation of museums since the 1990s. Before the launch of the Delta Plan for the Preservation of the Cultural Heritage, storage facilities were hardly managed and sometimes even neglected. What was happening 'behind the scenes' was of limited interest. Conservation was considered as a 'troublesome necessity and a financial burden'.⁶⁴ Trustees, directors and museums curators only slowly started to take interest in conservation from the 1970s onwards.⁶⁵

The wish to dedicate budgets to installing a correct climate system, reorganising and/or constructing storage facilities was frequently seen as a financial hindrance to other activities such as exhibitions, research, creation of education departments, and acquisitions.

In 1989, the then Ministry of Welfare, Public Health and Cultural Affairs of the Netherlands decided to develop a plan to address the problem of the conservation backlog in museums. In 1990, conservation became a major policy aim of the national government.⁶⁶

Already in the 1970s and especially since the 1990s, one the main topics of the international debate on storage facilities has been the question whether visitors should be allowed to roam freely through an open study gallery. This has now become a trend among major museums around the world.⁶⁷ The concept of visible storage has evolved in relation to different uses, which many museums have adapted to their own needs. The Museum of Anthropology on the campus of the University of British Columbia in Vancouver was the first museum to open up its entire collection. Various museums have since opted for reduced versions with visible and also accessible storage facilities established as part of a wholesale overhaul of that part of the museum.⁶⁸

61 Loddo M., *Storage facilities for the collections of art museums: experiences in Italy and ongoing debates and perspectives after the Second World War*, Doctorate in Preservation of the Architectural Heritage at the Politecnico di Milano, PhD thesis supervised by Prof. Marani P. C. and Fratelli M., 12 March 2019

62 *Museum Storage* (Washington 1976, organized by ICOM and UNESCO) and subsequent publication Johnson E. V. and Horgan J. C., *Museum Collection Storage*, UNESCO, Paris 1979

63 Johnson E. V. and Horgan J. C., 1979, p. 20

64 Kirby Talley Jr. M., *The Delta Plan: a nationwide rescue operation*, in 'Museum International' (UNESCO, Paris, no. 201, (Vol. 51, n° 1), Blackwell Publishers, Oxford, 1999, p. 11

65 Ibid.

66 Ibid.

67 Loddo M., *Museum Storage Facilities: what's next?*, in: 'CAR - International Journal of Young Conservators and Restorers of Works of Art', Warsaw, Academy of Fine Arts in Warsaw, Issue 2, 2018, p. 150

68 A few examples are: the Metropolitan Museum of Art in New York; the New York Historical Society; the Brooklyn Museum of New York; the Victoria and Albert Museum in London; the Museum aan de Stroom-MAS of Antwerp; the Louvre Museum in Lens among others. Loddo M., 2019, pp. 18–28



FIG. 6.5 Rendering of the new CC NL in Amersfoort / Courtesy of Cepezed, 2017

A new trend has developed since the beginning of the 21st century: to combine a visit to the museum with that of the storage facility attached to the museum. Different examples are being realised throughout Europe, such as the Schaulager⁶⁹ in Münchenstein, Switzerland, founded in 2003 by the Laurenz Foundation. Here, the idea was to unify the storage and the exhibition of contemporary artworks. The uniqueness of this place is that it is neither a proper museum, nor a depot. In fact, it is a place where the collection is exhibited as the artists conceived them and without designed displays.⁷⁰

69 'Schauen' and 'lagern' mean seeing and storing: are mutually exclusive activities, which are brought together in the name Schaulager. Concept, Schaulager Laurenz Foundation, retrieved from <https://www.schaulager.org/en/schaulager/concept>, (accessed: 24 October 2017)

70 Ibid.

The broadening of the collection and the impossibility to expand the depot inside the museum has led to its externalisation. There is a range of solutions for storing collections, from renting additional buildings to designing new ones. It is interesting to note that newly designed museums are also opting for externalised storage facilities.

The off-site depots are often distant from the main museum, which usually lies in the city centre. This separation has several implications. Sometimes depots have become more than a mere storage facility, but have been turned into conservation centres that have facilities for undertaking research on collections. Some of these buildings contain conservation and scientific research laboratories and preserve collections of several museums in one place. Recent examples in the Netherlands include the Depot Stedelijk Museum Amsterdam opened in 2009, Kolleksjesintrum Fryslân, opened in 2013, and the Collectie Centrum Nederland – CC NL [FIG. 6.5], in Amersfoort, which will open in 2020.



FIG. 6.6 Artist's impression of the Depot Boijmans Van Beuningen / Courtesy of Boijmans Van Beuningen Museum Rotterdam, 2017

Two ambitions for depots have emerged. The first, sustainability, has become a topic over the years in the development of new buildings in general. In the realisation of off-site storage facilities and/or collection centres it is an issue that has been taken into account. An investigation carried out in the Netherlands showed that a sustainable newly built facility is more cost efficient when compared with facilities built in a more traditional way. It is not only cheaper to construct (although expectations were that building sustainably would cost more than building traditionally), but with the saving of energy the investment is will be more efficient in the long term.⁷¹

Other off-site deposits and/or collection centres have become more accessible, such as the Stadsdepot Dordrecht, the Collectiecentrum Amsterdam and Depot Boijmans Van Beuningen in Rotterdam. A new philosophy underlies the creation of the Depot Boijmans Van Beuningen, which will be the first art museum-depot in the world freely accessible to the public. Visitors will be able to visit the museum's complete collection (70,000 artworks) by themselves. It will open in 2020 and is intended to be financially feasible through cooperation with private collectors [FIG. 6.6]. Clearly, the storage facility, originally created to deal with overcrowding of museums, has grown to become an essential facility in its own right. The museum world is now exploring what the depot can become and how it can contribute to the visitor experience. The future of the museum lies in the depot.

⁷¹ The research was conducted by LEVS partners in cooperation with the Dutch Crown Fine Art. Personal communication with Cindy Zalm at the ICAMT-ICOM Workshop architecture and museum techniques, Milan 1 February 2019



1973 Gallery of Honour - Rijksmuseum

7 – Learning from the transformation of Dutch museums: lessons for the future

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Introduction

One of the premises of this research is that museums are among the most complex building types in the architectural landscape today. Museum buildings contain a wide variety of functions (conservation, research, exhibition, education, etc.), they symbolise a wide variety of meanings (history, culture, art, community, science etc.), and their functioning is evaluated by a wide variety of stakeholders (the intelligentsia, policy makers, politicians, local visitors, tourists, etc.). As no other, the museum building must represent the complexity and

diversity of our society. The study of the recent and current transformations of museum buildings can show both students and professionals what significant current social changes will mean for the field of architecture. This contribution presents the conclusions of the research, visualized in the data sheets containing the analysis of the museums. An answer to the following question will be given:

What are the lessons we can learn from this transformation history?

The transformation of Dutch museums shows the great political, architectural and museological ambitions following the implementation of the Deltaplan in 1990, or running parallel to it. The Deltaplan not only aimed at enhancing climatological aspects and the conditions for preserving the collection objects, but also at making the museum economically independent. Many cities gave political and

economic support to ambitious transformations, which led to an innovative and inspiring museum landscape in the Netherlands, which also stimulated the broader architectural world. A new museum experience was offered to visitors either interested in the collections, or merely in iconic architecture. The Dutch experience is strongly connected to the deeply changing museum world, expressed by the transformations of the Tate Modern in London, the Neues Museum in Berlin and the Louvre in Paris among many others.

The complexity of the research of the transformation of museum buildings called for a multidisciplinary approach. Architectural and museological expertise was augmented by the insights from performance studies and cultural sociology. By regarding the museum as a performance, we have been able to get a firm grasp of what a transformation of a museum building entails for the entirety of the museum experience and its backstage organization. This final essay reflects on the main trends in the museum transformations observed, complemented by the insights obtained by interviewing several museum directors and curators. We conclude by highlighting the most important bottlenecks in museum building transformation and offer some suggestions to prevent these from occurring.

A very short history of the contemporary museum

The birth of the modern museum took place at the end of the 18th century. The ideals and new political realities of the French Revolution encouraged European elites and new state governments to open up and expand already existing private Renaissance and early Enlightenment collections. Private collections were moved from their domestic surroundings – like the cabinets of curiosity and palace galleries – and made publically accessible in museums. Existing buildings were transformed into museum buildings, of which the Louvre is the

most famous example. In other instances, new buildings were erected with the specific purpose of housing collections, as in the case of the Alte Pinakothek in München⁷²

In the 19th century museum, the Enlightenment ideals of universal knowledge and systematic (scientific) collections were complemented by the attempts of states to construct national cultures and to educate the masses⁷³. Inspired by classical architecture and Renaissance palaces, early museum buildings often had columned facades, grand staircases, domed central rotundas and routes of smaller inter-linked galleries⁷⁴. In some cases styles that had a specific reference to the history of the nation were adopted, as in the case of the Rijksmuseum in Amsterdam, with its mixture of Gothic and Dutch Renaissance.⁷⁵ Although these museum buildings consisted of a combination of older architectural forms or were located in already existing buildings, they represented something completely new. They offered access to science, art and history to a new large public: the rising middle-class. They re-interpreted the private art collections of the ancient regime as new national heritage. They expressed their public function and social importance through their outward appearance.

In the 20th century new buildings constructed in a more functionalist approach would enrich the museum landscape. The features of the monumental museum buildings of the 19th century were increasingly seen as obstructing the core functions of the museum, such as the proper display of the objects and the efficient circulation of the visitors.

⁷² Giebelhausen, M., *Museum Architecture: A Brief History*. in: Macdonald, S. (Ed.), 'A Companion to Museum Studies', Malden (MA) [etc.]: Blackwell Publishing, 2006, p. 225; Refer to earlier chapters including chapter 2 by Dorus Hoebink and chapter 3 by Sinem Cerrah

⁷³ McClellan, A. *The Art Museum from Boullée to Bilbao*. Berkeley (CA): University of California Press, 2008, p. 9

⁷⁴ Giebelhausen 2011, pp. 224–227

⁷⁵ McClellan 2008, p. 67

Museum buildings were envisioned as machines or instruments that could adapt their offerings to the current needs of society. More open and neutral spaces had to ensure that the museum would be more flexible in educating the audience on the newest developments in the field of science, art or design. This more utilitarian approach is exemplified by Van der Rohe's Neue Nationalgalerie in Berlin and Goodwin & Stone's Museum of Modern Art in New York.⁷⁶ At the end of the 20th century the serene and serious qualities of modernism were replaced by the intertextual gestures of postmodern architecture. Museum buildings became distinctly sculptural, aiming to bring about aesthetic and spatial experiences with the visitors. This development was in line with social trends like city branding and the emerging experience economy.⁷⁷ Sculptural museum buildings like Gehry's Guggenheim Bilbao or Mendini's Groninger Museum are the signatures of their cities, attracting tourists and offering high-end cultural consumption opportunities.

Now, at the start of the 21st century, museums are re-evaluating their social role, broadening their scope, while at the same time concentrating on their core focus and adopting and developing further themes relating to sustainability and global culture and ecology. These changes all place demands on the museum organisation, but also on the building.

Dutch Museums: A continuous opening up and closing off

Museums in the Netherlands have developed following a roughly similar chronology as that described above. More recently, the history of the Dutch museum is characterized by an interaction between two conflicting tendencies, that of

opening up and that of closing off. It is an interaction, because we cannot speak of a longer period of closing off followed by a period of opening up; they alternate or even take place at the same time. We also cannot say that one invariably leads to the other. At one point, closing off seems to prevail, after which it withdraws and makes room for opening up, and then moves closer again.

The privatization of many Dutch museums in the 1990s and 2000s called for a more public-oriented policy to be pursued.⁷⁸ Museums were no longer a local, regional or national 'government service', but became independent cultural institutions with their own collection-, personnel- and public policies. To be eligible for subsidies, museums had to for example increase their visitor numbers and their own income base or broaden their audience composition and in so doing demonstrate that their organizations were capable of cultural entrepreneurship. This had – and still has – the consequence that museums started to focus more on the visitor, often at the expense of the collection. Marketing and education departments were expanded at the expense of both researching the collection and utilizing the collection as an instrument for wider research. In order to attract and retain the attention of the general and wide public, the number of exhibitions per year was increased and blockbusters exhibitions were introduced. Storage facilities became part of the museum experience.⁷⁹ A visit to a museum increasingly became a pleasant experience for the whole family and included the possibility of eating, drinking and shopping.

This form of opening up has also had an influence in the museum building. Museum buildings had to become more public-friendly on the inside and more visually striking on the outside.

⁷⁶ McClellan 2008, pp. 71–75; Giebelhausen 2011, pp. 231–233

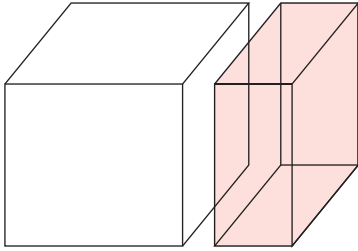
⁷⁷ Pine, B. Joseph, & Gilmore, James, *The experience economy* (Updated ed.). Boston, Mass.: Harvard Business Review Press, 2011

⁷⁸ Refer to chapter 4 by Renate van Leijen and Marja Peek

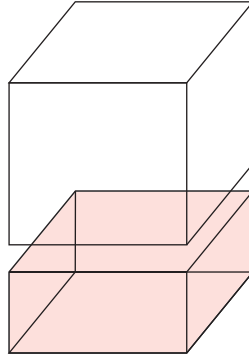
⁷⁹ Refer to chapter 6 by Marzia Loddo

Ways of transformation

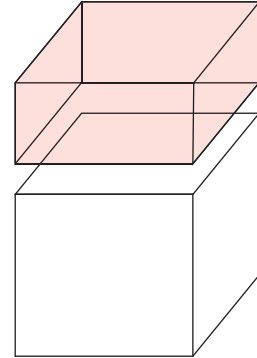
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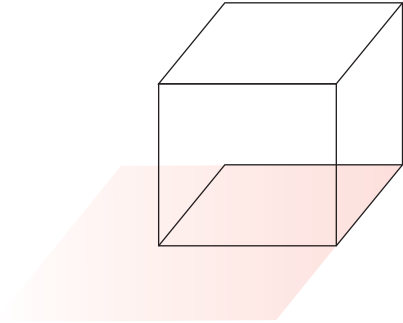
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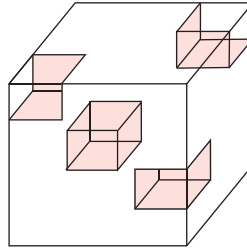
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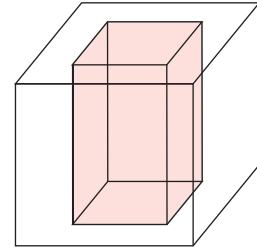
IN DIALOGUE WITH THE LANDSCAPE



RETROFITTING



COVERING OVER OF COURTYARD



The renovation of museum buildings offers the chance to add or enlarge the warming-up and cooling-down spaces - which means enlarging or adding to the building.⁸⁰ An example of this is the many canopies installed over museum courtyards and gardens to create comfortable entrance halls and/or cafes and shops there. In general, we see entrances and foyers being enlarged, so that entering museums becomes a more pleasant experience for larger groups of visitors. This is a signal that museums are focusing more on experience: these large spaces give visitors the time to enter a certain mind-set and quietly acclimatize to the museum environment.

This trend of opening up is complimentary to a trend of closing off, or autonomization. This was accompanied by a process of professionalization and specialization of the museum organization, which further stimulated the process of closing off.

Climatic autonomization serves as a good metaphor for the broader development of the closing off of the outside world from the museum building. From 1990 onwards, greater demands were made on the conservation of the collection and the regulation of the climatic conditions that the collection was stored and displayed in. The result of this is that museum buildings became increasingly climatically separated from the outside world in order to create an ideal microclimate within the museum walls.

Transformations have often led to buildings (or large parts thereof) being closed off not only in terms of climate, but also in terms of daylight. Extensions are often 'black boxes' with few or even no windows, whereby the architecture of the building disappears or is made subordinate.

In the case of renovations of existing buildings, we see the arrival of intrusive solar shading or box-in-box constructions. These interventions aim at ensuring that the lighting of the interior can be designed as desired. This not only benefits the conservation of the objects, but also contributes to the creation of a more intense visitor experience.

The introduction of spectacular, iconic extensions to museum buildings also led to the separation from their surroundings. Sculptural Post-modernist buildings for instance increase the contrast between the museum and its surroundings and emphasize the unusual nature of the performance.

With sophisticated spotlights, the visitor's gaze can be better controlled. Atmospheric lights, often coloured, evoke an ambience that makes the mise-en-scene of the performance more immersive. A consequence of this is that it is more difficult for visitors to make contact with the outside world during the museum visit and that the experience of the museum takes place removed everyday life and space. Again, the museum is presented as "special" or "extraordinary".

A new social relevance

A new emerging trend was observed during discussions held with the museum directors. Museums are starting to explore ways in which they can open up both their organizations and their buildings to the communities in which they are embedded. This objective stems from the awareness that the successful increase in activities, visibility and visitor numbers resultant from the cultural entrepreneurship and professionalization of the organization is largely based on the emergence of a middle-aged and highly educated museum audience. But this audience easily moves from one museum to the next. Although museums certainly want to retain this audience, there is also a growing desire to

⁸⁰ Refer also to chapter 2 by Dorus Hoebink

strengthen relationships with the immediate environment and communities and to invest in attracting people who generally overlook the museum. This desire to reach new audience is accompanied by a renewed social commitment, with museums increasingly searching for a direct social relevance, taking in a political position, and trying to offer a podium for social conflicts and debates.

Polyphonic hybridity

A recurring aim in this regard is that museums want to further transform themselves over the coming years into multiform institutions that offer space for different, often conflicting voices and perspectives; a trend we call polyphonic hybridity.

Polyphonic, because conflicting perspectives may be voiced simultaneously, while museums too question their own assumptions and certainties. The collective representations of museum performances will therefore be subject to change over the coming years. Disparate social circumstances will have to be addressed more explicitly in these performances.

Hybrid, because museums are going to address fields beyond their own collections even more so than they are now. Museums will become meeting places for independent knowledge workers, be stages for debate and conflict, or become research centres on crosscutting themes such as climate and the city, to give just a few examples. What these examples have in common is that they can all be addressed by a collection, but that they are not necessarily bound by either medium or site. In other words, the symbolic means of production of the museum and the ways in which they are used will change in the coming years. This process will take place in collaboration with museum actors who will increasingly have to take centre-stage to enter into a more direct relationship with the public.

Polyphonic hybridity and transformation

Now the question remains: what does polyphonic hybridity look like when we talk about transformations of the museum building? Does it have an architectural form? Can we identify it when we enter a building, as we notice the impulse for openness and flexibility in a Modernist museum building? Can we see it in the same way as we can see the playful cultural entrepreneurship embodied in the sculptural nature of a Postmodernist museum building? Polyphonic hybridity can be a concrete guide in transformation processes? We cannot yet answer these questions at this time. However, what we do know is that the needs and uses of current museum buildings will change in the near future and that there must be room for rapidly changing programs, different uses and conflicting voices and views. And as the museum-as-performance model teaches us: if part of the performance changes fundamentally, then that will have an effect on the other elements, including the building.

Identifying the main issues

Although recent transformations have made Dutch museums to count among some of the best in the world and there are few other countries that can deliver such a level of quality per capita with a similar geographic spread, there are some recurring bottlenecks in the relationship between building, organization and public.

In the transformation cases examined for instance, there was often an imbalance in the input of the client, that of the architect and that of the user. The voice of the architect and the client (government) was often the strongest, which led to the museums organizations not having the opportunity to transform along with the building or to shape its transformation to their standards.

The consequence of such an imbalance is that outwardly impressive and interesting (autonomous) buildings were created that were of great iconic value to the creation of a new cultural landscape. However, these buildings often fail to fully accommodate the daily operation of the museum including changing exhibitions, visitor flows and preservation of the collection. As a result, curators and exhibition makers must work against the building rather than with the building. With the arrival of new working methods and insights, museum staff are forced to either tie themselves in knots or to 'hack' and disrupt their own building.

In the past, robust climate and security interventions were implemented, making museum buildings ideal crates for objects. Of course this approach is not sustainable because every object received the same treatment. Storage and exhibition spaces lacked flexibility to differentiate between the 'climate needs' of different materials.⁸¹ Another consequence of the closed climate boxes was that buildings became too closed off from their immediate environment (black boxes), a situation that is undesirable in view of current developments towards more transparency.

A continuous cycle of change

The only constant is change and we need to learn to see the building in all its components as a cyclic whole; a (eco-) system with different circulation speeds, much like suggested by Steward Brand in his influential book 'How buildings learn'.⁸²

In this process there are changes that lead to temporary synergies. The museum-as-performance model points out that museums nowadays consist of various theatrical elements

(mise-en-scenes, scripts, objects) that are supported by backstage facilities and activities (climate control, security, personnel policy). This implies that the appearance of a museum is the result of the continuous interaction between all these elements. When one of these elements undergoes a substantial change, it means that this will affect the other components individually and the performance as a whole. When a museum building is renovated, rebuilt or expanded, this has consequences not only for the appearance of a museum, but also for its content.

Museum transformation are not only transient, they are also preceded and followed by other transformations. This calls for an urgently sustainable, cyclical (and cherishing) approach. Without thorough (foregoing) research and analysis, the chance is very real that a transformation does not rise above quick-wins and fashionable interventions. The rich and diverse museum landscape requires an individually tailored approach, rooted in expertise and strong commitment, global thinking and local roots.

Asking the right questions

How can the rich museum landscape that has emerged in recent decades be placed between durability and fashionable and sometimes superficial interventions? The museum performance must adapt a rapidly developing society. Often, already executed transformations cannot answer to calls for greater flexibility in programming for better cultural-social embedding. This often provokes new transformation(s).

It is therefore of great importance that intended changes to museum buildings (as one of the performance elements) are related to the institution's other performance elements and that the consequences of the intervention in part of the performance are examined as a whole.

⁸¹ Refer to chapter 4 by Bart Ankersmit.

⁸² Brand, S. *How buildings learn*. New York, Penguin, 1994

Important questions need to be asked at the outset of a transformation process:

- What do changes, as for instance a new extension, mean for the routing through the museum? To which spatial script does this lead? What consequences does it have for the narrative and the types of objects that can be placed in it?
- What is the relationship that the museum wants to build with its public over the next 15 to 20 years? Who is this public? What role does museum staff play in this relationship? Does this have consequences for the location of the offices and the depot? And what does this mean for the relationship between front stage and back stage?
- Which collective representations does the museum want to refer to in the future? Which exhibitions should shape this implicit message from the museum? What does this mean for the relationship between permanent and temporary installations?

The building: only a part of the whole

The museum is like a machine, with one gear connected to the other in an interdependent whole. The architect is the integrator and has to oversee the whole, ensuring that after a transformation the building does not become the proverbial spanner in the works. A transformation must therefore be approached as an integral assignment in which social circumstances, the political embedding, or the geographical context can be relevant in the transformation process. It is therefore important that architects and clients are aware that “their” transformation will not be the last, and aspire not to make the work of their successor unnecessarily complex. A transformation should aim to keep open further transformation options. However, it should not be so transient

as to become superfluous after a short time, stimulating a rapid further transformation. This means that the architect will have stand at the intersection of flexibility and durability, which is a difficult task.

But here too the adage of *polyphonic hybridity* can be used as a source of inspiration. The architect can take a coordinating lead in a multi-voiced conversation about the future of a museum. A hybrid network of conversation partners will have to be heard, resulting in a transformation that starts from familiar ways of thinking and working, but grows towards a future situation that is desired by as many people as possible. The architect can choose to give conflicting visions among stakeholders a place in the design, instead of seeking a compromise or move it aside.

In essence, a good strategic vision is a requirement. It is therefore also the task of the architect to request such a vision from the client. In principle, an architect should not try to propose a transformation proposal if the assignment or question is not yet clearly formulated, or if there is no broad support for the intended transformation.

Conclusions on the transformation process

The transformation of museums entails a long process with many actors involved. The analysis of recent transformations has led to some conclusions on the transformation process:

Dialogue

The choice for the way of transforming (heritage-) museum buildings is often made through competitions that call for a grand vision or gesture. But a dialogue between the various stakeholders – museum director, commissioners, governments, museum users, other stakeholders – is of great importance for the success of a transformation. The existing

presents a discoverable reality. One danger of the competition process is that the complexity and the existing in all its tangible and intangible facets will not come into its own sufficiently through the competition process. After all, a broad contextual understanding is often required for the architect to develop a correct, authoritative and curative design. Recognizing the complexity of the assignment is crucial and the architect should be open to the input of other stakeholders and not take in an authoritarian attitude. Only in this way can a sustainable result be achieved.

Anticipate the unknown

Both the client or user and the architect must make every effort to anticipate possible future developments. Both the public and public interest are essential factors to consider. A broad orientation towards the context – cultural (-historical), social and economic – is desirable and we need to look beyond the scale of the building alone. A too narrow focus on the building in a functional, logistical and technical sense must be avoided. There must be a “dialogue” with the city, where the architect’s task is an integral and an integrating one. The architect must also develop a vision of what the essence and role of a museum is in the dynamic, increasingly articulate 21st century society.

Of course a lot is unknown; this is however all the more reason for the architect to operate openly and transparently, and perhaps even to be cautious, but also to focus in particular on flexibility in steadfastness in the transformation process.

A paradigm shift

The findings and recommendations that emerge from this study can only lead to a deeper and better insight into the mechanism of museum transformation. Our era has within a few decades developed from modernism to postmodernism, even, perhaps to a period free of style, a form

of broad contextualism that often leads to hybrid solutions. A paradigm shift in dealing with the existing already appears to be proclaiming itself. After all, many new museums (approximately 135) have been transformed in the Netherlands recent decades. Their incorporation into existing (heritage-) complexes with the necessary transformations took place on a considerable scale and pace. A major challenge was to develop a broad acceptance of the imperfection of the existing in combination with new programming.

As we have already explained, an excess of pragmatism (technical and functional requirements) seems to have dominated the transformations, coupled with ambitions of 'branding' often through a (too autonomous) design ambition. But there are also recent and inspiring examples in a national and international context that demonstrate an interesting, intimate and hybrid relationship with the existing. Examples include the Rijksmuseum in Amsterdam, the Neues Museum in Berlin, the Drents Museum in Assen, and the Gemeentemuseum in The Hague. In these examples you can read something about the indispensable attention to researching and testing of a design for a successful transformation. These examples project an authentic presence. The buildings have effectively been redesigned and they often exist within a larger ecological cyclical system of their built environment, the city. This realization therefore extends both the brief and the conclusions far beyond the scope of a building-scale investigation into museums.

From observation to an appeal

The approach at these successful museums seems to have been inspired by the principle of biophilic design, sourced from a love for the life that takes place within it. The somewhat broader application of this concept leads to an almost loving and natural integral interaction of building and art with the existing, which focused on experience and well-being while never losing the whole out of sight. It is about sensitivity and

often about embracing the beauty of imperfection. This new beauty is additional (collateral), and not imposed. To achieve it requires an extensive in-depth study of the multitude of facts and meanings by the architect. The architect also has to pay attention to the broader context and raise the burden of proof for the need for future transformations to a higher level. Finally, it is also about escaping from the existing through an original and imaginative creation that seems almost self-evident that at the same time can inspire. The existing must be addressed in this new creation as more than just an image. A new penetrating relationship must result. The architect must take core values, dilemmas and paradoxes into account, which will often lead to a hybrid form of architectural engineering.

Lessons learnt

The idea of what the museum is has evolved from its origins as an object with artefacts displayed inside (a curiosity cabinet) to being a multifaceted institution operating in a socio-economic ecosystem. The museum building – with all its inherent complexities and conflicting internal forces – is only a part of this institution, but it is also an important facilitating tool. The building should be seen to serve the institution and its goals, not the other way around. This is a leading perspective for any transformation that hopes for success.

In such a process architecture is a catalyst. It facilitates the transformation of the building, but can also stimulate the transformation of the institution. The architect integrates and has to master more than the fundamental pragmatics of the building alone. This cannot be achieved in isolation. The architect therefore has to collaborate with other known actors and even search for hitherto actors that could potentially enrich and illuminate the multifaceted transformation process. Collaboration is key.

The architect must remain open to all stakeholders' and specialists' perspective, delaying decision-making, allowing for the crystallisation of a transformation that is integrated with both the existing museum building as well as the institution in its built, social, economic and political contexts to achieve a durable transformation.

In learning from a veritable tsunami of transformations, we can now transition towards a process of natural metamorphosis with an intrinsic sustainable strength grounded in flexibility.



RIBERA & CARAVAGGISMO

ZURBARAN

Comparative data sheets

The information for the analysis of the museums derives from the websites of the museums, the websites of the architects in charge of the transformation, the interviews with (former) directors and other representatives of the museums.

Accessing the information was not always easy or possible, in part because museums in the Netherlands are legally required to retain financial documentation for a period limited to five to eight years. In the case of the volunteers it was not always clear whether they worked full time or not.

List of analysed museums

- 1 De Museumfabriek
- 2 Drents Museum
- 3 Gemeentemuseum Den Haag
- 4 Het Scheepvaartmuseum
- 5 Jopie Huisman museum
- 6 Musea Zutphen
- 7 Museum de Lakenhal
- 8 Museum Hilversum
- 9 Museum Volkenkunde
- 10 Onderwijsmuseum
- 11 Rijksmuseum van Oudheden
- 12 Stedelijk Musuem
- 13 Textiel Museum
- 14 Teylers Museum
- 15 Van Abbemuseum

The data sheets are based on research indertaken by the following Bachelor's and Master's student interns of the Faculty of Architecture:

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 Mirthe Andriessen
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 Cas Goselink
 Sjoerd Marijnissen
 Nicole van Roij
 Jelmer Teunissen
 Italo de Vroom
 Rosa de Wolf

Drawings

Sjoerd Marijnissen



< INGANG

Want to Welcome

1 – De Museumfabriek



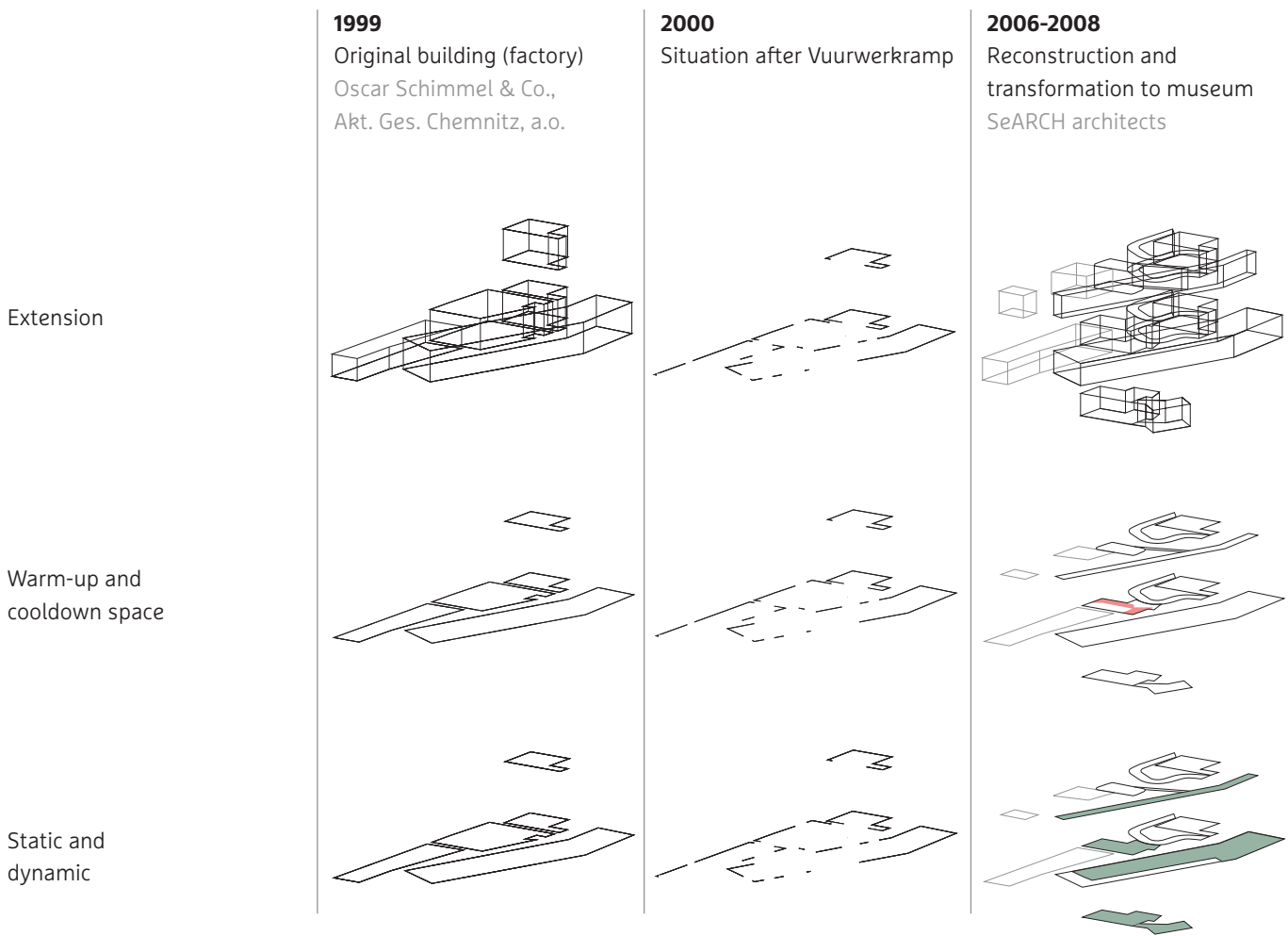
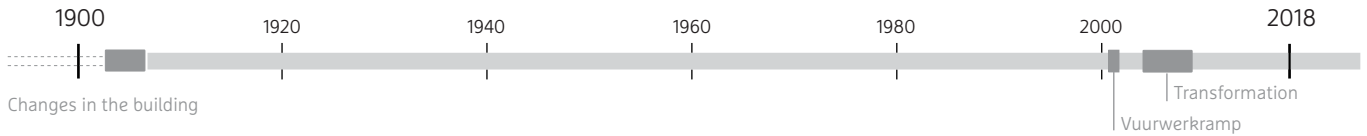
The TwentseWelle, renamed De Museumfabriek, is a merger of the natural history museum of Enschede, and the Jannink Museum. The combined collection consists of natural history, cultural artifacts and industrial heritage. The museum is based in a former textile factory, with the oldest parts of the building being built in 1907 by the Oscar Schimmel & Co. Aktiengesellschaft.

The original factory building was expanded in the future over the years, until closing down in the 1970s, when textile production in the region stopped due to economic circumstances. The building was neglected until both it and its surrounding area were destroyed by the Fireworks Disaster (Vuurwerkkramp) on 13 May, 2000.

After the disaster, the Enschede Municipality decided to house a museum in the warehouse, which had surprisingly escaped damage. Two museums – the Natuurmuseum Enschede with its historical and cultural artifacts, and the Museum Jannink with its local industrial heritage objects – were merged and together with the Van Deirse Instituut (an institute for regional heritage) are today housed in the renovated/rebuilt factory complex.

Parts of the original factory were renovated, the rest rebuilt with respect for the former structures. Parts of the old factory brick walls remained in order to retain the industrial character. The complex houses the museum and institute along with several small workspaces for cultural/artistic initiatives. The development also included new housing.

The interior of the museum is spatially interesting, with a walkway and an underground tunnel connecting the two parts of the museum. The large exhibition spaces are divided by glass exhibition cases, showing historical cultural objects ordered by form, use and provenance, creating the feeling of walking through a depot. The objects and rooms create a journey through time, starting with the items from the former museum of regional natural history, followed by the cultural and industrial heritage.



	1999	2000	2018
Surface	80.000	n/a	55.000



1. Situation after fire works disaster 2000



2. The damaged buildings that have been restored to form the current museum



3. Museum, with the recognizable watertower from the textiles factory



Past

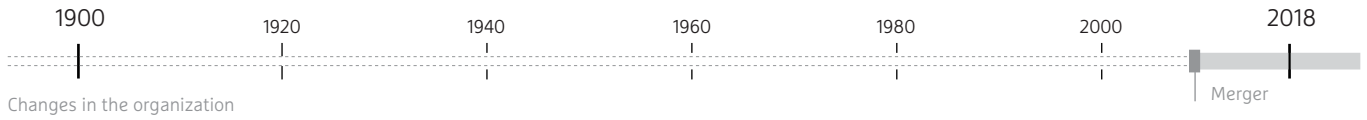
Present



4.. Interior design



5. Regularly held workshops in the museum

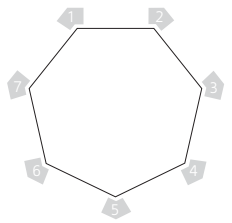


2004
 Natuurmuseum Enschede
 1st museum of merger

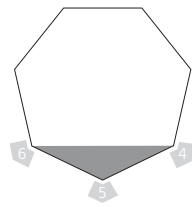
2004
 Museum Jannink
 2nd museum of merger

2010
 TwentseWelle
 merged museum

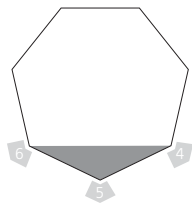
Museum as a performance



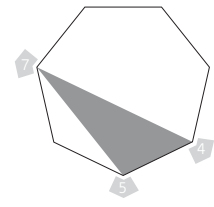
- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



Objects displayed in realistic setting, with a clear historical sequence.

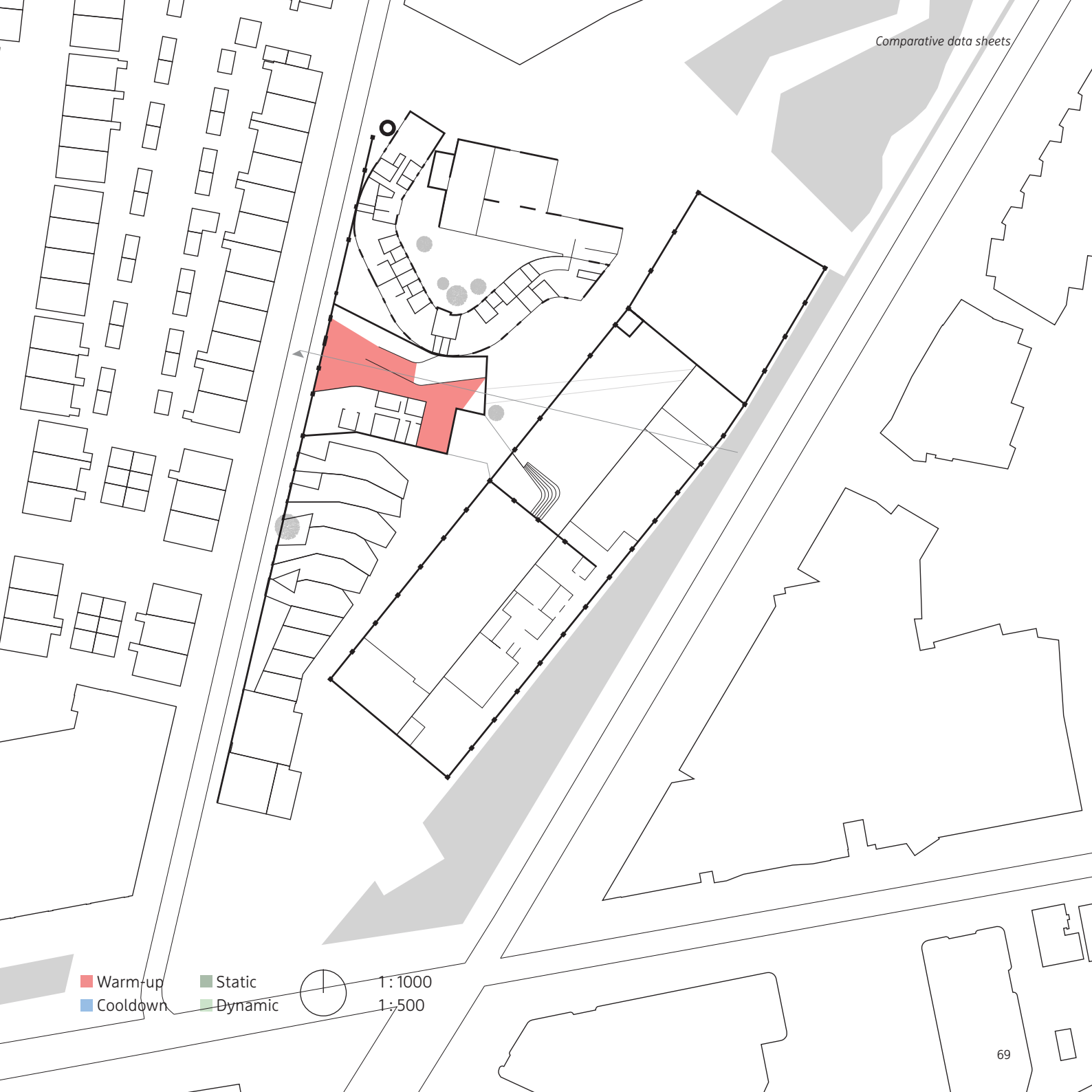


Industrial objects realistically placed in old factory building, historical sequence through the years of the building and developments.



Objects displayed by form, use and subject, little historical sequence. However, the museum is increasingly aware of the needs of re-programming the museum-building for the needs of the Enschede region/community.

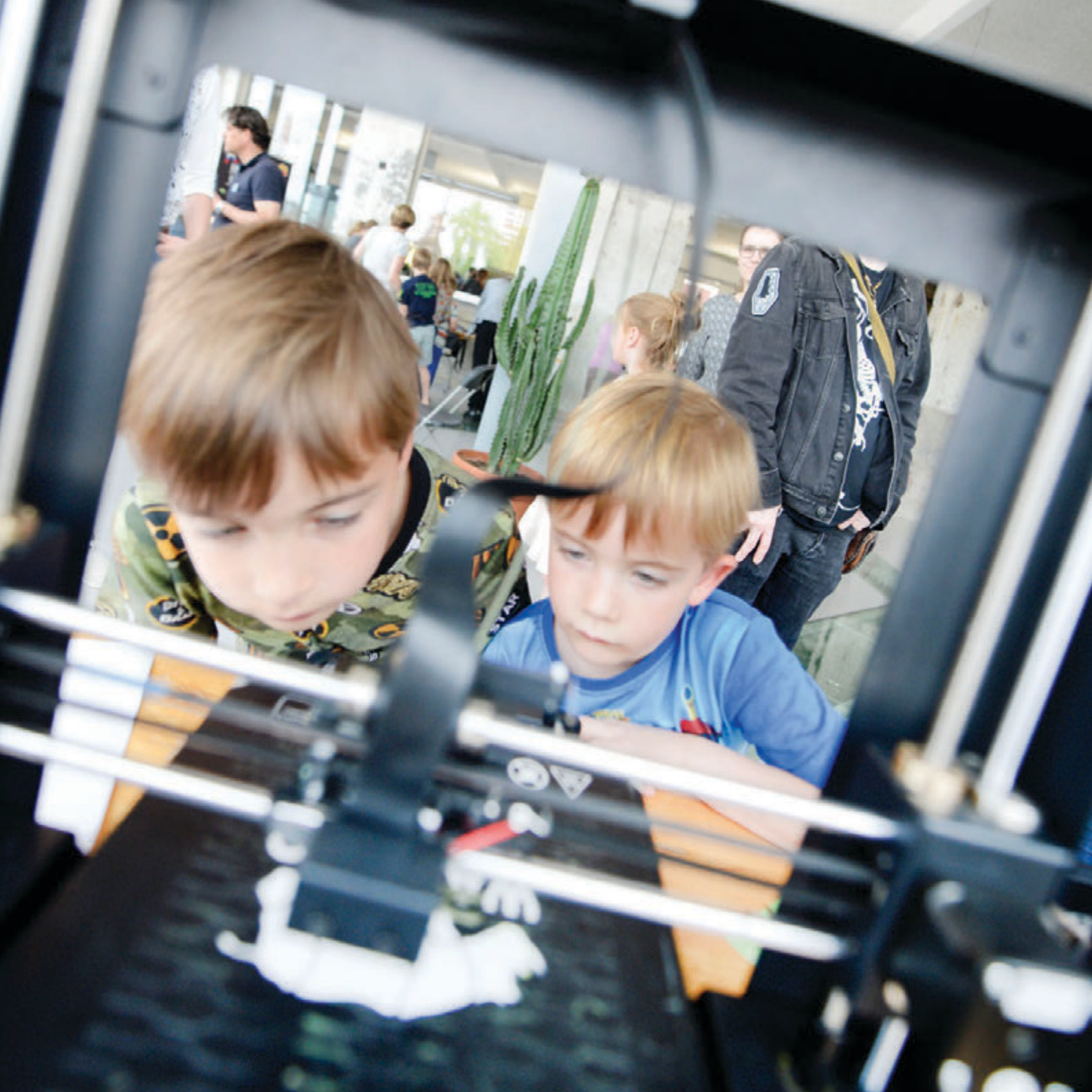
		2004	2004	2010	
Foundation costs		n/a	n/a	€ 12.500.000	
Visitors	amount	25.622	11.000	50.000	(+37%)
Employees	amount FTE	10	6	22.38	(+40%)
Volunteers	amount FTE	10	8	20	(+11%)



- Warm-up
- Cooldown
- Static
- Dynamic



1:1000
1:500



Conversation with director - Arnoud Odding

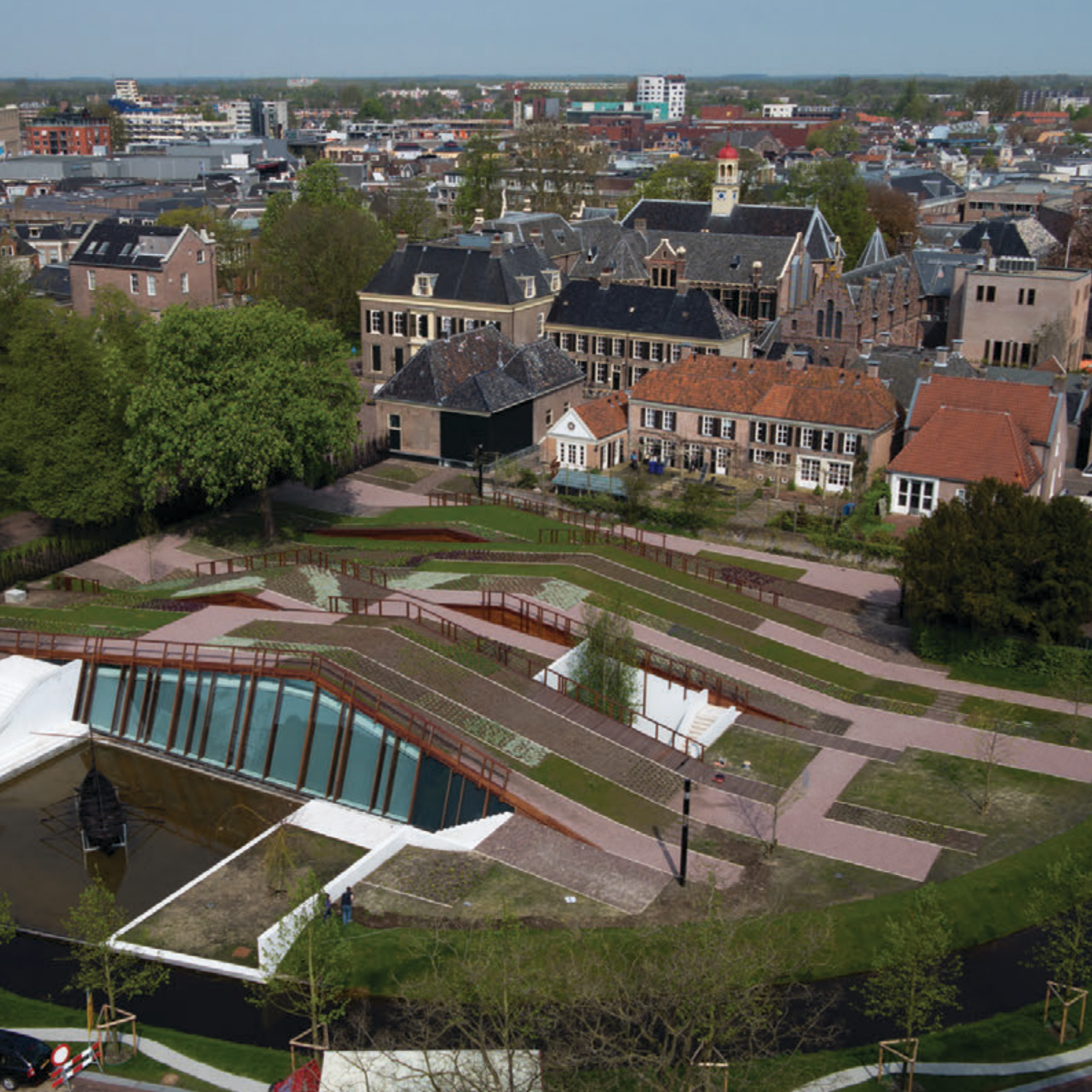
The project was driven by the municipality, who wanted to create a complex that 'the museum would deem itself fortunate to be in'. This approach – municipality driven instead of museum driven – led to a beautiful building, but one that is unfortunately quite unsuitable to house a museum. For example, large glass showcases were installed next to the entrance, so that the public would walk in between the items, recreating the idea of a depot. However, the fragile objects can't withstand the amounts of direct sunlight, which has rendered these expensive installations rather useless. Also, the objects on display were initially grouped by their form, use and subject, again in large room-dividing glass showcases in a static exhibition space. This led to rooms that are unsuitable for temporary exhibitions or dynamic presentations.

Where the museum used to focus on the sequence of natural, historical and industrial heritage of the region, the focus is now being shifted towards the connection between history, the present and the future. This highlights the impact of technical development on life and living, past, present and future. The museum also has a focus on interactive installations and workshops for the local youth. Inspiring innovation is one of the new aims of the museum.

In a new transformation, the entrance has moved from in between the buildings to the café, located on the square in the north. Also, a new glazed workspace is planned where the public can view new archeological finds being cleaned.

More ideas of retrofitting the building for better routing and museum performance are in the pipeline. It looks like the museum under the guidance of director Arnoud Odding is re-inventing itself within the structure of the plan of Search. The museum is aware of the needs of re-programming the museum-building for the needs of the Enschede region/community.

The requirements for redevelopment are good operation and flexibility in space.



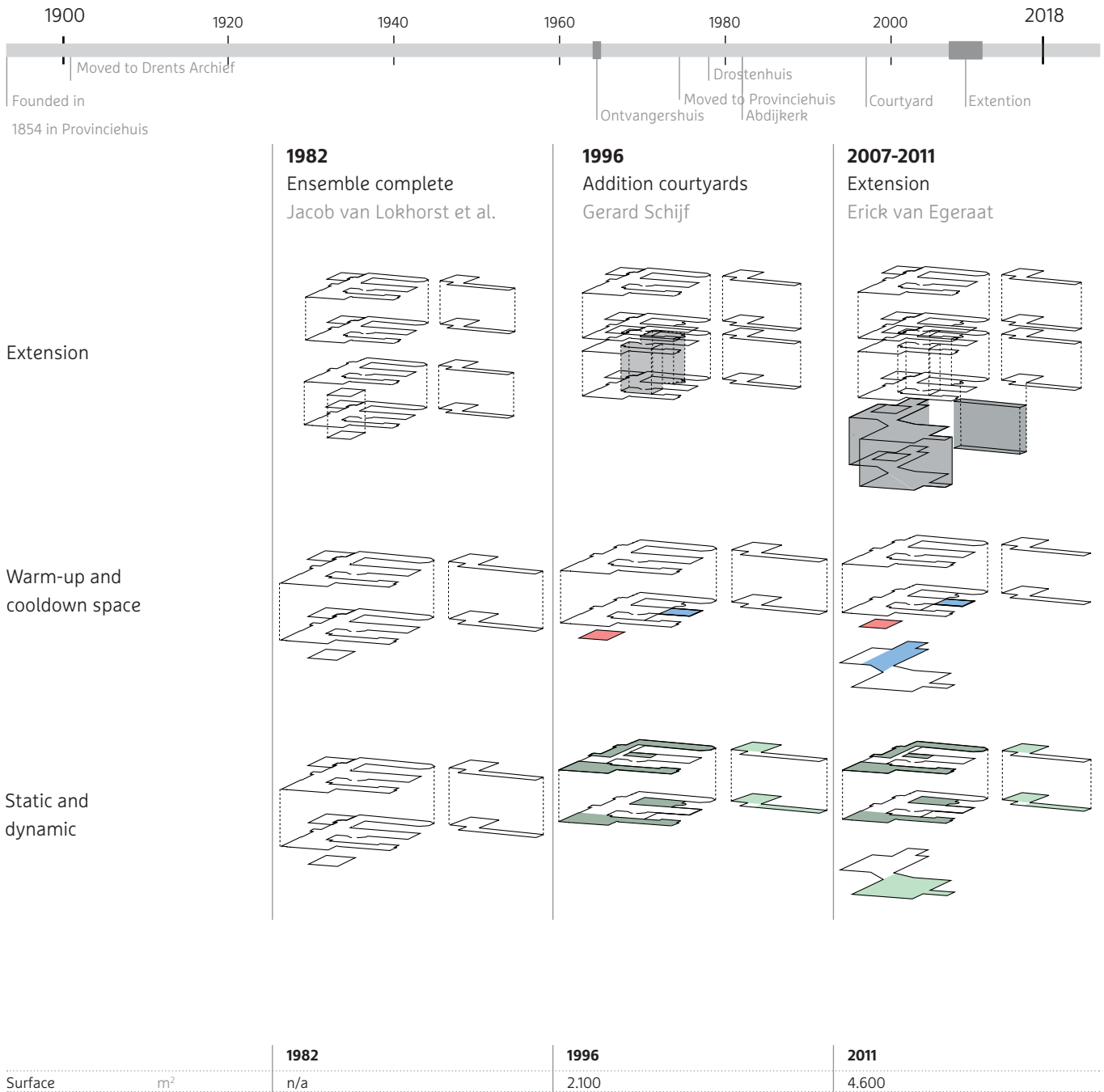
2 – Drents Museum



The Drents Museum, housed in several historic buildings in the city centre of Assen, is the province's foremost museum and focuses on archaeology, art and history.

The Drents Museum in Assen, founded in 1854, boasts one of the leading archaeological collections of Europe. The museum is housed in a complex of historic buildings in the heart of the city, the province's capital. Some of its most significant objects are several bog bodies and the world's oldest boat. Next to its archaeological collection, it hosts collections on the material culture of Drenthe from 1750 to 1950, art from 1885 to 1935, contemporary figurative and realist art and the Netherlands' largest dollhouse. The museum was established as the Provincial Museum of Antiquities in 1854 in the former 'Provinciehuis' (the Provincial Government building), starting from one display of archaeological and historical objects. The collection quickly outgrew its original location and was eventually moved into the neighbouring Provincial Archives in 1901. More findings from local archaeological research were added in 1916, giving the museum some prominence. The archaeological collection canters on the burial culture of the Prehistoric inhabitants of the Netherlands. It grew to be internationally important and it is currently part of the permanent exhibition. The museum expanded several times in the following years, to accommodate the growing collection, which developed to also include art and cultural objects. The 'Ontvangershuis', the oldest house in Assen, was added to the museum in 1964.¹ In 1974, the museum moved definitively to what was by then the provincial government building, a Neo-Gothic building from 1882.² In 1978 the 'Drostenhuis' was added to the ensemble of buildings, followed by the 'Abdijkerk', a church founded in 1259, in 1982. The museum underwent a transformation in 1996, in which the separate buildings were

connected underground and courtyards were covered, a design by Gerard Schijf. Since 1999, it has become an independent foundation (the Drents Museum). From 2007 to 2011 a mostly underground extension was realised, doubling the exhibition area (Van Egeraat, 1956). This new wing means to integrate the museum into the city's scenic fabric and form a new identity, combining old and new elements. A new entrance was formed by adapting an existing 18th century coach-house south of original museum building. While its historic facade was preserved, the whole building was lifted 65 cm of the ground. A glass plinth now provides daylight to the underground levels and lights up the building at night. While the entrance's interior is black and still shows the structure's wooden beams, the underground extension is strikingly white and sports sculptural columns and large winding staircases, signalling a change from the historic to the contemporary. Underground, the coach-house and the Provinciehuis are connected by the new wing. Extending towards the south, the wing gradually slopes upward ending as two-leveled structure. Here, daylight is brought in by windows in the stepped and sloping roof, on top of which sits a public garden that connects existing city parks. The new exhibition space is flexible and allows for larger exhibitions and collaboration in international programs, including international blockbuster exhibitions. Parts of the museum host a semi-permanent presentation of the story of Drenthe, and an external space in the cultural centre 'De Nieuwe Kolk' is used to exhibit art installations and contemporary design. A new external depot provides improved conservation and possibilities for research.





1. Statenzaal



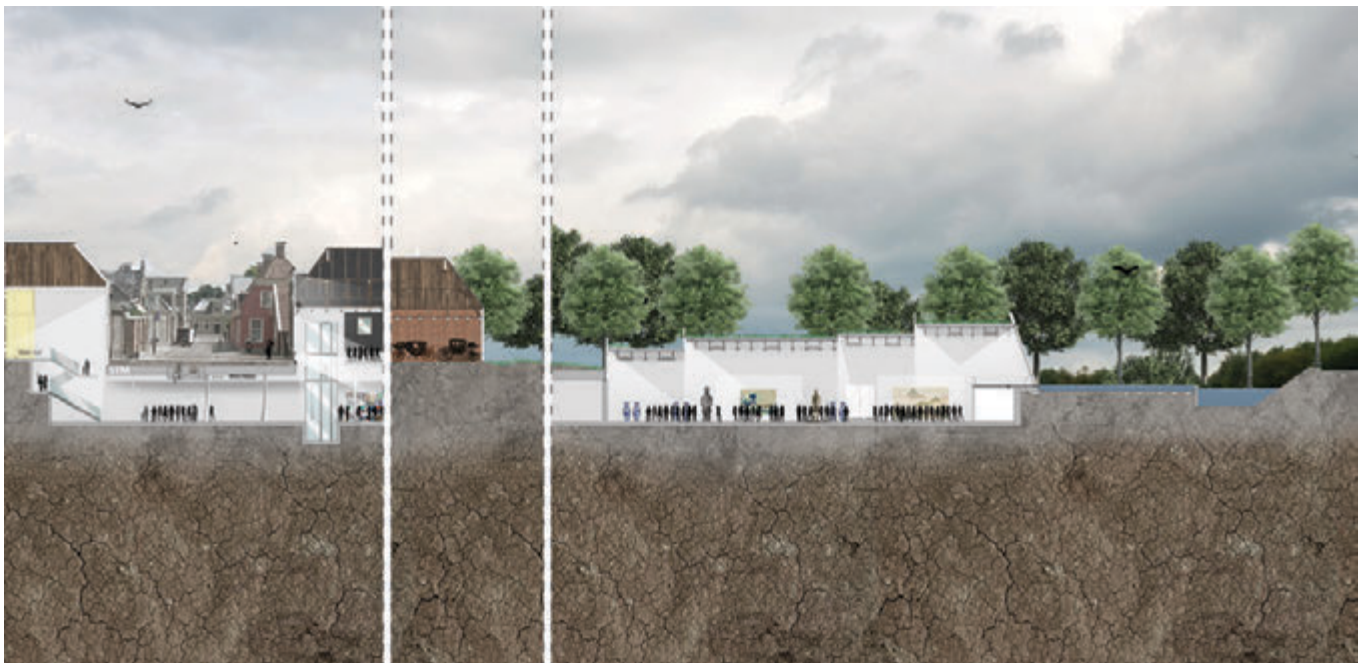
2. Interior Provinciehuis



3. Interior Abdijkerk



4. Historic facade



Present

Past

Present



5. Interior of the extension



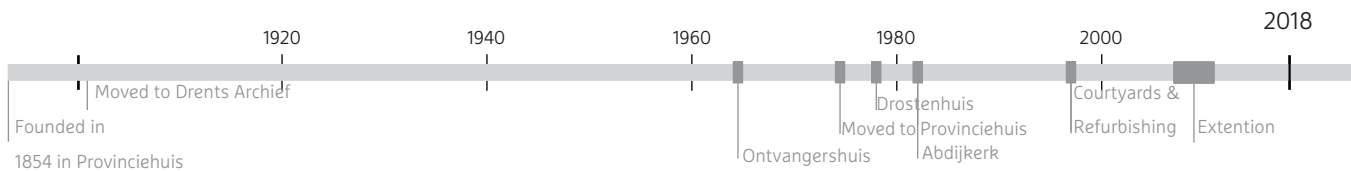
6. Interior during an exhibition



7. Museum shop



8. New entrance

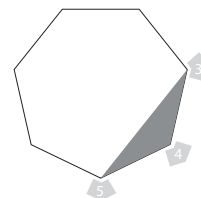
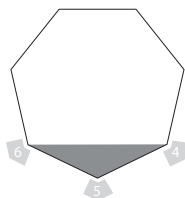
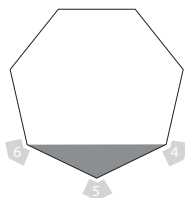
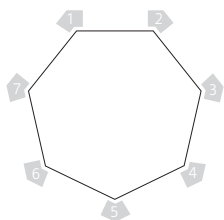


1982
Ensemble complete
Assen

1999
Independant foundation
Assen

2011
Extension
Assen

Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts

When the ensemble was complete, exhibiting was constrained by the circuits of smaller rooms in the historic buildings. The provided a strong spatial script that resulted in a more traditional mode of exhibiting.

While the additions by Schijf in 1996 created more room in the museum, the historic nature of the ensemble remained dominant. The character of the performance was not fundamentally altered.

Doubling the original exhibition space, the newest addition consists of a large flexible space, decreasing the previous emphasis on the spatial script. With a more universal narrative on humanity and its heritage, collective representations become more prominent in the museum's vision. Mise-en-scène becomes more important in this space.

	1990	2007	2016
Foundation costs	€ 11.300.000	f 15.000.000	18.000.000
Visitors	amount 23.000	70.000	151.990
Employees	amount FTE 3,8	15,50	38,5
Volunteers	amount FTE 4	5	10



- Warm-up
- Static
- Cooldown
- Dynamic

1:1000



Conversation with director - Harry Tupan

This section is based on a conversation with Harry Tupan, whose point of view is supplemented with statements from the current strategic vision of the museum.

The museum is not located in the Dutch 'Randstad' – the region of the four largest cities, Amsterdam, Den Haag, Rotterdam and Utrecht – and it had always been marginalised. In the 1990s, museums outside of this region claimed their right to participate in the discourse on their future. New programmes were developed, based on audience research. The museums were ready for a new and independent course. Currently, the museum seeks to become a portal to invite visitors to explore the province of Drenthe, as well as to become a successful museum of international significance. The extramural location of the museum, outside of the Randstad, is reckoned to enhance its value for the province. A broad public support is thus needed to carry out a policy in the interest of both the province and the municipality.

In the 1970s, involvement of visitors became the museum's mission, shifting from collection conservation to providing information. This shift in focus to the public was stimulated by a breakthrough of education services in the museum world. This change also affected the traditional roles of all actors in the museum's organisation, which had to become much more dynamic. Centring the museum's vision around conservation had resulted in an amorphous presentation of the collection. However, the public has certain expectations and the museum should meet them. Furthermore, the public value of heritage is in danger when the collection is not brought to life. Thus, objects from the collection need to be displayed in a way in which their value is communicated better, increasing the visibility and accessibility of the collection.

A well-balanced relationship between presentations of the permanent collections and temporary exhibitions is key to attract the trusted public of a museum. Regular visitors should experience enough variation to be induced to visit again.

The museum aims to attract a broad audience, attempting to provide an enriching experience to as many people as possible. The development of outreach activities and educative programmes for all, but especially for vulnerable groups, should contribute to social inclusion in the direct surroundings. The importance of the museum at national and European level is pursued by dealing with topics of interest to visitors from outside the province, such as to current trends and political developments. To attain the goals that resulted from this reconceptualisation of the role of the museum, a solution was developed, culminating in the new extension designed by Van Egeraat. In this process, the support of the inhabitants of the area was sought and extensive negotiations were carried out with the municipality.



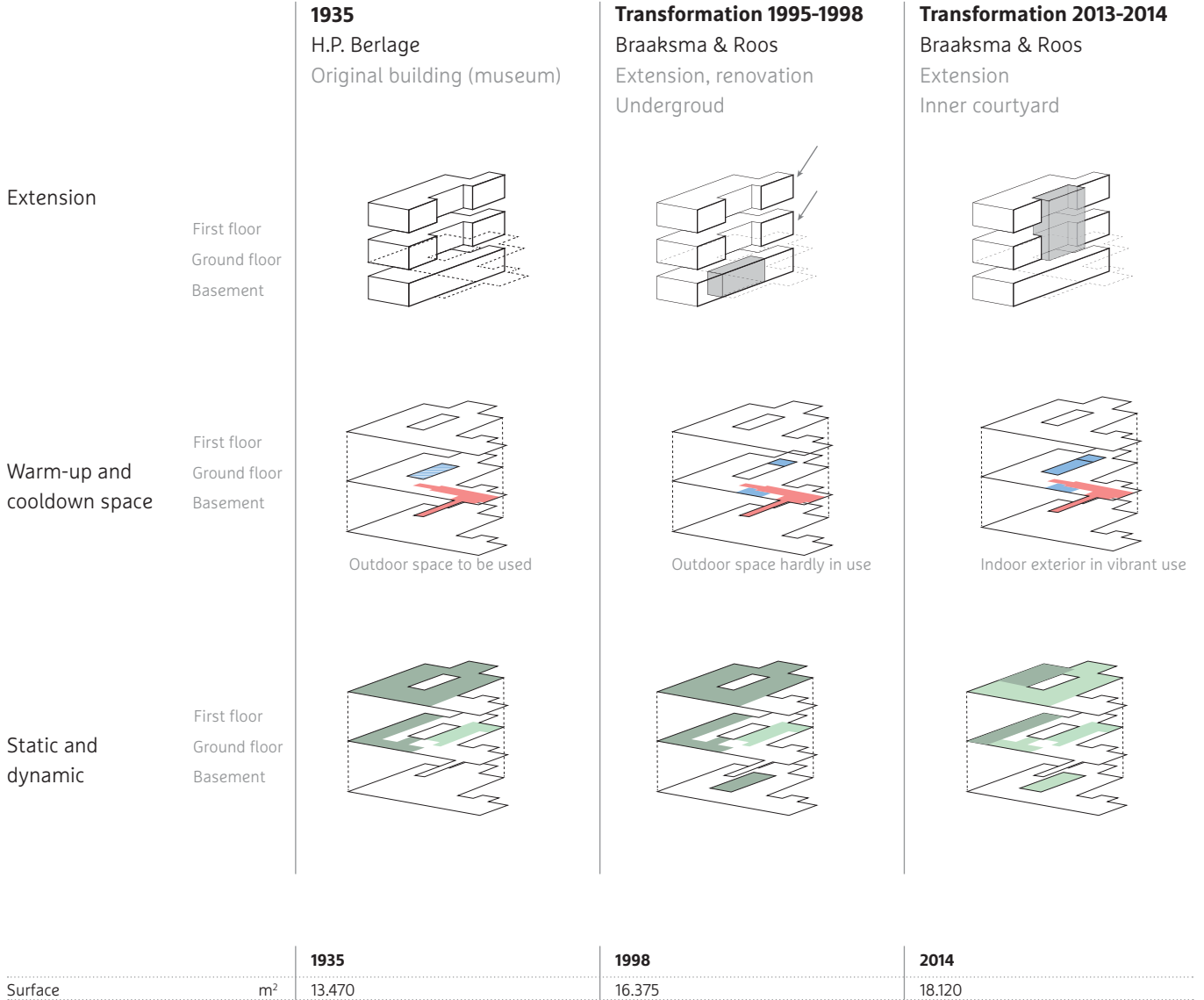
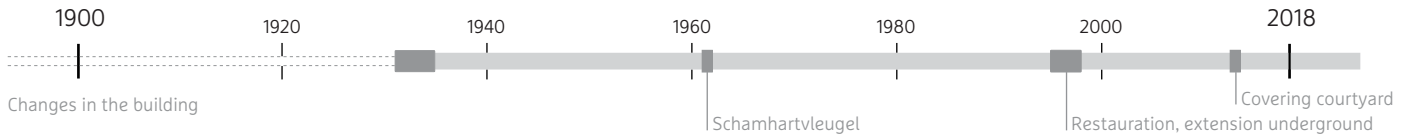
3 – Gemeentemuseum The Hague

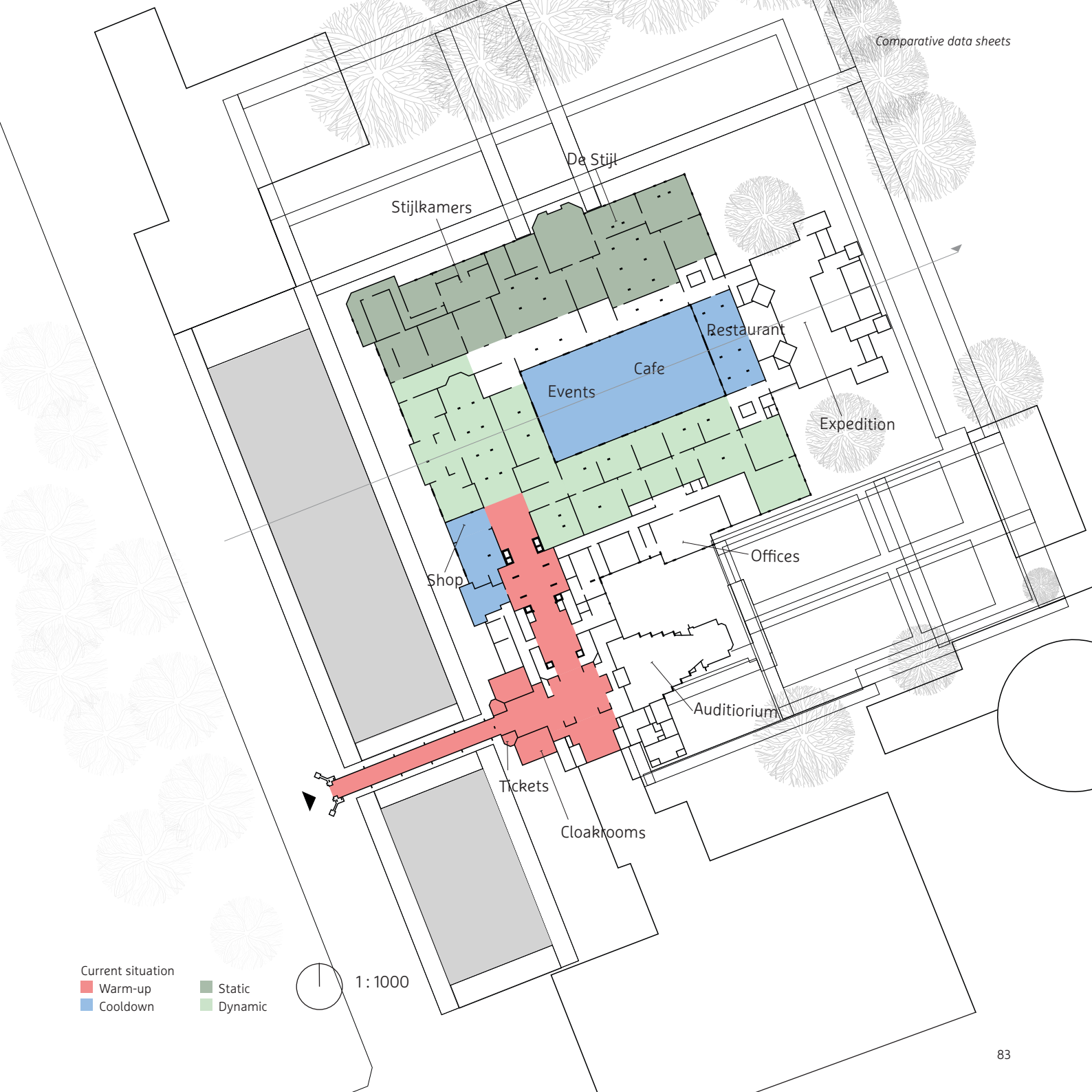


The Gemeentemuseum The Hague is an art museum located between the historic centre of the city and the sea. The museum was designed by architect Berlage to host a large Mondrian collection. Victory Boogie Woogie, Mondrian's last work, has been its icon since 1998

Built between 1931 and 1935, the museum was conceived as a 'daylight' museum. Its design focused on the experience of the visitor, utilising a compact lay-out. Berlage made use of rather advanced techniques and materials. It consequently embodied imperfections common to the 'young monuments' of the early twentieth century. Between 1993 and 1998, Braaksmas & Roos Architects carried out the first phase of a transformation project, starting with a thorough building shell/core restoration and an integrated plan focussed on climate, lighting system and routing. Also, a new underground extension was then created in the heart of the building, integrated into the original infrastructure. The existing crawl-space was transformed into a corridor running all around the new space. In this way, the underground routing repeated the routing of the museum around the inner courtyard. This space is both intriguing because it is hidden underground but also trusted because it mirrors the known world above. Designed as a large exposition-space, it was transformed to Wunderkammer by Kossmann.dejong Exhibition Architects. The underground location of the exposition space naturally resulted in a black box, in which the immersive mise-en-scène of the Wunderkammer could be placed: a hands-on installation stimulating direct interaction between audience and objects. The second phase of the work (2012–2014) met the need of improving the functionality of the museum. This was achieved by transforming the inner courtyard into an interior room while

retaining the experience of an outdoor space. The risk of such an intervention lay in altering the character of the building as intended by Berlage, but the result was instead a space where the architect's work was emphasised and stronger felt. The strength of the existing guided the interventions towards an 'implosion' in the centre of the building: the Wunderkammer, the starting point, was echoed in the inner garden and formed the support for the columns needed for the new glass roof. The choice of materials and colours, the issues of acoustic, light and interior climate were addressed through an integral approach, where new and old fused. Technical, innovative solutions were implemented and a high level of craftsmanship guaranteed the fine-tuning of architectural details. The complex ground floor plan of the museum found a new visual and logistic epicentre in the courtyard. Through the transformation it could now resume its original function as relaxation and meeting place and also be used for other aims. With the inclusion of the courtyard in the physical script, a warm-up/cooldown space was added to the performance. Whereas most warm-up/cooldown spaces are placed at the beginning or at the end of the script, the new courtyard as warm-up/cooldown space creates an intermission in the performance. The achievement of the complex transformation was only possible thanks to a multidisciplinary co-operation among specialists; the actors in search of new solutions for making heritage sustainable and open to change.

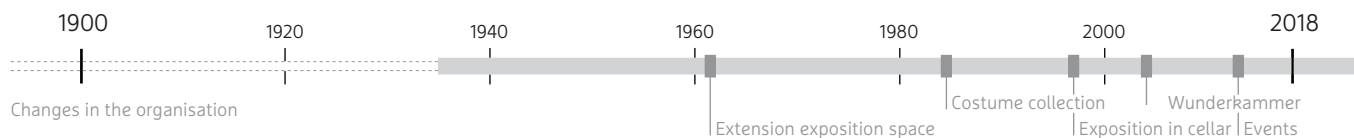




Current situation
Warm-up
Cooldown

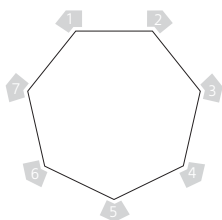
Static
Dynamic

1:1000



1935

H.P. Berlage
Original building (museum)

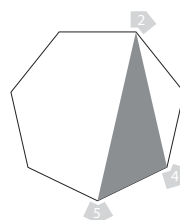


- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts

The museum design focused on the experience of the visitor, utilising a compact lay-out. A traditional way of exhibiting was used.

Transformation 1995-1998

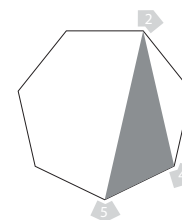
Braaksma & Roos
Extension, renovation
Underground



The Wunderkammer stimulates the interaction between the audience and objects with an immersive mise-en-scène.

Transformation 2013-2014

Braaksma & Roos
Extension
Inner courtyard



The functionality of the museum is improved. This was achieved by transforming the inner courtyard into an interior room while retaining the experience of an outdoor space.

	1935	1998	2017
Foundation costs	n/a	f. 15 mln	€5 mln
Visitors	amount	n/a	543.000
Employee	amount FTE	n/a	151,8
Volunteers	amount FTE	n/a	5



Present

Past



1. Interactive playground where children are participating



2. Courtyard to hold events, have dinner and recreate



3. Climate: from a three-layered type of glass to a nine-layered type of glass



4. Climate: ventilation reversed. The chimney sucks the fresh air in



Conversation with director - Benno Tempel

The Gemeentemuseum was the first museum in the world to be completely devoted to modern art. It also was the first museum in the Netherlands where the visitor could really wander around freely. Wandering around the museum without actually getting lost in it was one of Berlage's original ideas. Attention was focused on the routing and the visitor, whereas places like the shop and the restaurant were of secondary importance.

Before the Gemeentemuseum began to work at its transformation of the inner courtyard in 2014, many other Dutch museums had already gone through their own transformation process. There were many examples of successful interventions to monumental museum buildings, which made the acceptance of a glass roof over the garden space easier. Besides, the creation of the garden room did justice to Berlage's original vision where the garden formed an integral part of the routing through museum. The garden room is now no longer the place where the visitor can rest at the end of his visit, but it offers a moment of pause and reflection during the visit. This makes the visit last longer. The room, which is actually an indoor space with outdoor experience, is fixed in its place and flexible in use for different aims (concerts, auditorium, conferences, restaurants etc.). From the garden room in the centre, it is easier to find your way to other parts of the museum.

The transformation of the Gemeentemuseum was relatively limited in comparison to those of other museums, but it answered a need and its impact was enormous on both the museum and the municipality. The Gemeentemuseum is a museum for the city, providing it with an enormous added value, both in terms of income and of education. Collections have grown larger, but have also undergone changes. Also societal changes have taken place and the public is now used to different ways of receiving information. This means that

the museum needs to adapt to societal change to be able to maintain its educational role. The inner courtyard has a vitalizing effect on this.

The museum will have to focus on tourism in the future. The welfare in Europe has resulted in the creation of museums of extremely high quality. Every year the Gemeentemuseum attracts a number of visitors equal to the number of inhabitants of the city. The economy of the Netherlands is driven by culture and museums are extremely relevant to creative cities. Museums should be aware of their value and role to be able to become part of a successful industry.

A discussion on a national level should take place to develop new policies aiming at enhancing the quality of our museums. On arrival in the Netherlands, tourists should be welcomed by a board saying: 'Welcome in the Netherlands, world champion in museums'!



HET SCHEEPVAARTMUSEUM

4 – Het Scheepvaartmuseum



Het Scheepvaartmuseum Amsterdam (Maritime Museum) is housed in a historic warehouse built for the Amsterdam Admiralty to the design of Daniel Stalpaerd in 1656. After a fire in 1791, the building was reconstructed to a large extent, following the original design. The building has housed the Scheepvaartmuseum since 1973.

Thanks to its most recent transformation, which included roofing over the courtyard, the Scheepvaartmuseum building now meets current needs and the expectations. One of the museum's targets was to significantly increase the visitor numbers.

The transformation of the courtyard into an internal space allows it to function as an orientation point for the visitor. The starting point for the transformation design was to let the building speak again. The geometry of the original design, recognizable in the façade, formed the starting point for the design of the floor plan of the museum. By doing so the building became legible again.

The four avant-corps are used as stairwells and vantage points: each one has its own character and offers a different view of the surroundings. Existing openings have been reused as far as possible in order to respect the original building. The removal of most of the boardwalks around the building has re-established the connection between the robust warehouse and the water.

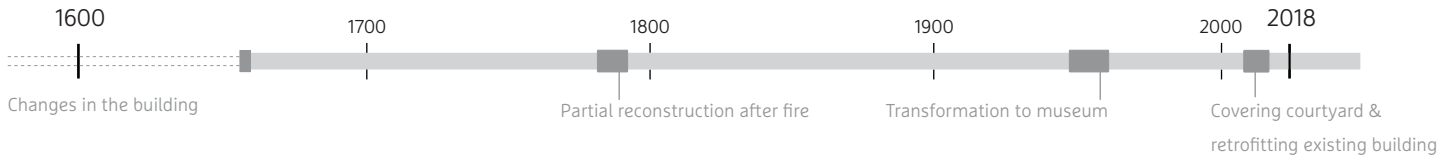
Thanks to the new design, the visitor can experience the overwhelming beauty of this building again upon emerging from their visit to the museum.

Ney+Partners Architects designed the glazed dome over the courtyard and Rappange & Partners Architects were closely involved as restoration architects.

The Scheepvaartmuseum reopened its doors to the public in 2012. The transformation of the museum was centred on an increased hospitality, including improving the warm-up and

cooldown spaces. In this way, more space was also created for big events. The iconic glass roof (that spans the striking internal courtyard was inspired by nautical charts) together with the stone floor (designed in an innovative way in the form of acoustic cassettes) put the museum building firmly on the map in 2012. Like the Rijksmuseum Amsterdam and the Gemeentemuseum Den Haag, the building was densified within its own building footprint. The specific climate engineering, acoustic and daylight requirements were resolved as bespoke building-specific designs for all three these museums.

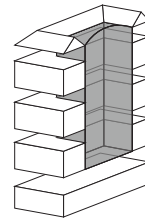
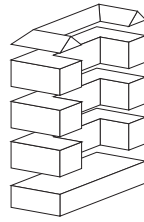
The thin transparent glazed roof over the Scheepvaartmuseum courtyard is architecturally significant and of exceptional allure, especially when seen in relation to the existing sturdy building. The interventions for the purpose of museum routing through this gridiron-like building are flawless and carefully detailed. The method of exhibiting is mainly based on the box-in-box principle. The specific theatrical mise-en-scène for this museum was dependent on climate-technical requirements being met and daylight entry being blocked. In the transformations of the Rijksmuseum and certainly that of the Gemeentemuseum Den Haag, both of which were designed as museum, daylight entry was seen as great quality for the transformations. In comparison, the transformation of the Scheepvaartmuseum, which was originally not designed as museum, constitutes a different point of departure.



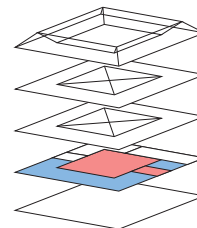
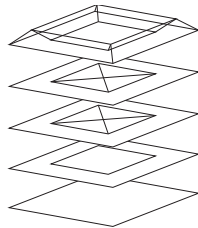
1656
Maritime warehouse
D. Stalpaert

2007-2011
Transformation museum
DOK Architects

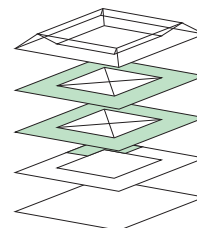
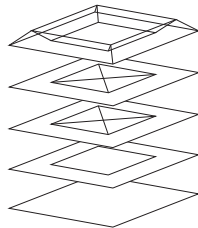
Extension



Warm-up and
cooldown space



Static and
dynamic



Surface

m²

1656
13.600

2017
14.800



1. Iconic replica of VOC ship in front of the museum building



2. Aerial view of the building with the glass dome

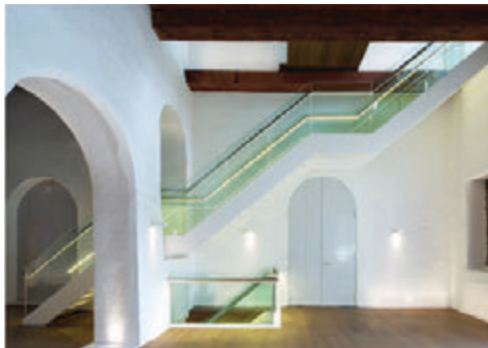


3. Connection new and existing



Present

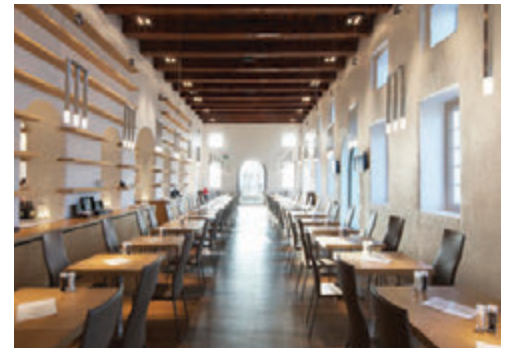
Past



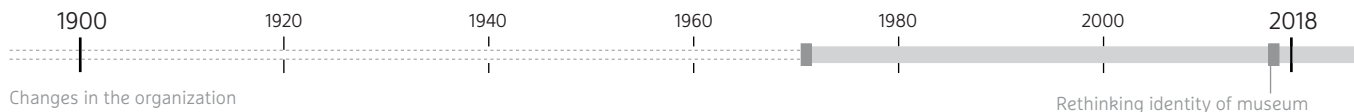
4. Stairs added to the existing building



5. Toilets in vaulted basement



6. Restaurant fitted into existing building



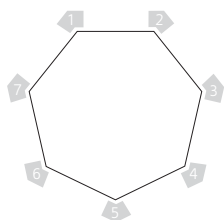
1973

Maritime warehouse
refurbished as museum

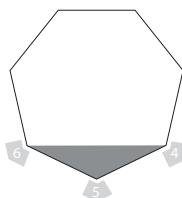
Transformation 2007-2011

DOK Architects
Extension & renovation

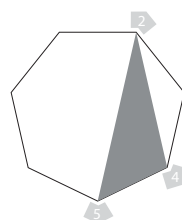
Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts

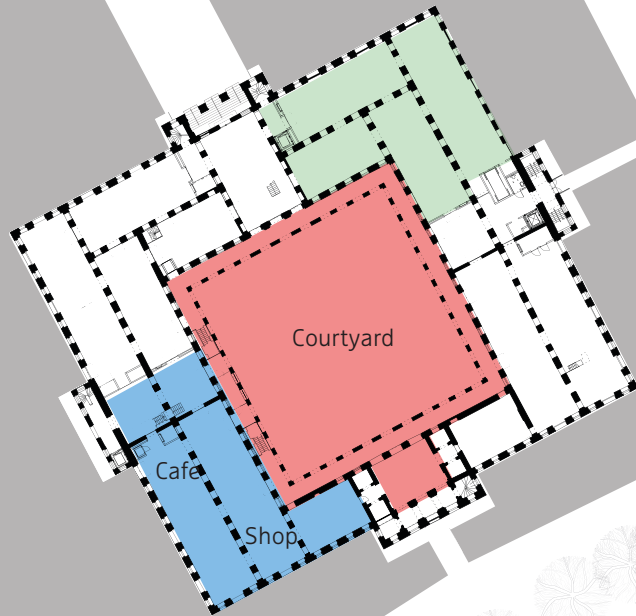


Objects displayed by
form, use and subject in
an open floorplan. Loose
routing and sequence.

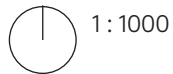


Objects displayed by form,
use and subject in an open
floorplan. Museum focusses
more on the audience having
an interactive experience.

		2006	2017
Foundation costs		€-	€ 58.000.000
Visitors	amount	215.000	350.000 (+21%)
Employees	amount FTE	n/a	n/a
Volunteers	amount FTE	n/a	125



- Warm-up
- Cooldown
- Static
- Dynamic





Conversation with director - Michael Huijser

The last major transformation of the Scheepvaartmuseum, including the roofing of the courtyard, took place in 2012. Seven years later, discussions on a redesign of the museum are in process. This will mainly aim to better align the collection of the museum with the monumental building.

One of the vulnerabilities of museums in general is continuity of the staff. New directors often cause museums to change tack. Too often technical and functional decisions are not based on experience.

The success of a museum also has to do with the spirit of the times and being able to re-pond smartly to unavoidable trends. The Scheepvaartmuseum was really one of the first museums to respond to the current focus on economic self-sufficiency. The museum fo-cussed families and tried to function as a day-attraction. But the many events that the museum presented in the years following the transformation did not ensure that the muse-um functioned economically. This was partly because a large part of the organization was outsourced.

A decade ago the architect made a strong statement with the glass roof: the museum had to be opened up. This was initially a great success, but turned out to be unsustainable in operation. There was an imbalance in the visitors' experience with the existing museum building. The exhibition halls had been constructed according to a box-in-box principle and the spaces in the building felt very enclosed. The building was not experienced as an im-portant part of the museums collection in its own right, while that may just be one of its biggest assets. The story of the building had been sacrificed to the museum's ambition to be financially self-sufficient, in part due to an imbalance in the 2012 transformation and the organisation's disengagement.

In short:

- It was important that the museum be given a new mission and vision and that everyone who worked there knew what the Scheepvaartmuseum essentially was. This was fundamentally absent even after the 2012 transformation.
- The powerful graphic quality of the glazed courtyard roof was again used as an icon to market the museum. The museum's events planning division has been restructured. The organization, catering and events staff now are directly employed by the museum.
- The opening up of the museum as designed by Dok Architects, has proven itself and can be incorporated in the new plan. Many of the 'black boxes' are being broken open so that the building is brought back into full view again.
- The ambitions of the museum have been adjusted. Where it first wanted to be economically self-sufficient, it now also focuses on its role as a place for community. Commerce serves a higher purpose. The museum now appeals to more user groups and repeat visit are more common. The museum is programmed differentially for different audiences.

A clear awareness of the distinction between specific experience versus contemplation infuses the museum's philosophy. The museum was always an interactive museum, but now it is more about people discovering their own stories.



Apple Brainsman
Museum

mar 11
1992



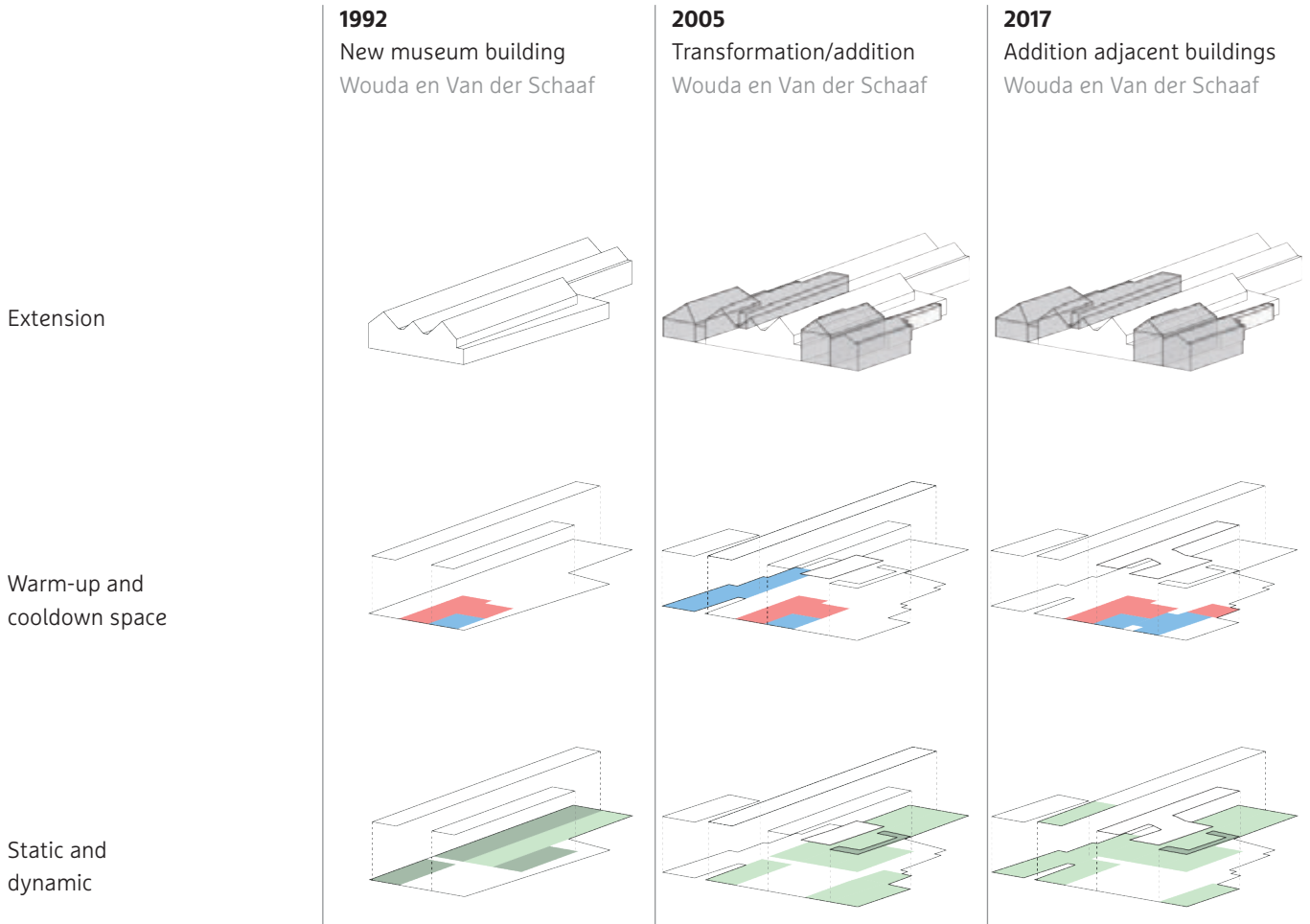
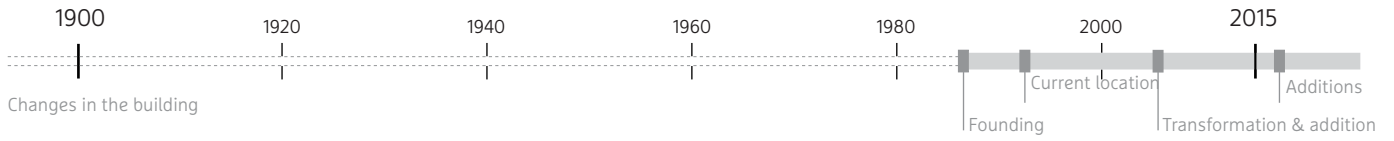
5 – Jopie Huisman Museum



This museum in the Friesian village of Workum is dedicated to the life and work of local realist painter Jopie Huisman and is run by friends and volunteers.

The Jopie Huisman Museum was established in 1986 by friends of self-educated painter Jopie Huisman (1922-2000), because they wanted him to keep exhibiting after he refused to do so since the theft of some of his works. The artist himself used to organise daily performances in the museum. Now, the collection comprises mostly realist works from his own collection and objects that illustrate his life and thought. Huisman participated in many radio and television programmes and recordings of the painter form an important part of the collection. Huisman really was more than a painter; he had a life philosophy to share which showed the way to modern recycling and responsible use of natural resources. He cared for the poor and depicted them and their belongings. The museum was first housed in a 17th century building, but later moved to a former school building. The museum, designed by architects Wouda and Van der Schaaf, was realised in 1992. The architecture is simple, according to the painter's wishes and consists of two volumes in a traditional style. In between these volumes, frames constructed from Corten steel, a reference to Huisman's past as a dealer in scrap metal, support a glass roof which provides ample daylight to the exhibition spaces. The museum's steel and glass entrance is also included in this structure. The museum's spaces are continuous, with mostly temporary partitions guiding the visitor. Spaces for workshops, storage and management are located on the first floor. The core of its trusted public is composed of representatives of an older generation, who are loyal, enthusiastic and generous in supporting the museum. Furthermore, it is the painter's fame that is an important

determinant for the success of the museum: it draws a broad audience of around eighty thousand visitors per year. The museum has been transformed several times since its inception, again by Wouda and Van der Schaaf. In 2001, the building underwent a light refurbishing and was freshly painted. Adjacent buildings were included in the museum to function as extra exhibition space, but remained separate from the building. One of these was made to resemble the barn on Huisman's farm, displaying objects from the painter's life. An internal transformation took place in 2005, with the removal of walls separating the adjacent exhibition rooms, making the space more adaptable. This transformation included the addition of the adjacent pancake house, the interior of which was made suitable to host the restaurant of the museum. The museum was thoroughly transformed in 2015, in which the interiors of the row of buildings were joined to form a continuous space, by creating openings between them. The historical facades of the buildings were left intact, preserving the local architectural expression. Spaces that originally functioned as exhibition space now became the restaurant, while the former restaurant was transformed in a space that hosts yearly thematic exhibitions, connecting the work of the painter to other artists and subjects. The building was also furnished with a climate control system. The museum is now composed of four connected buildings: the original museum and three neighbouring buildings. These buildings were bought using the foundation's reserves, subsidies from the province, donations by Huisman's friends and funding from the national lottery.



	1992	2005	2017
Surface	1000	1150 (+15%)	1300 (+11,5%)



1. Exhibition space



2. Exhibition space



3. Viewing space



4. Former restaurant



Past

Present



5. Museum shop



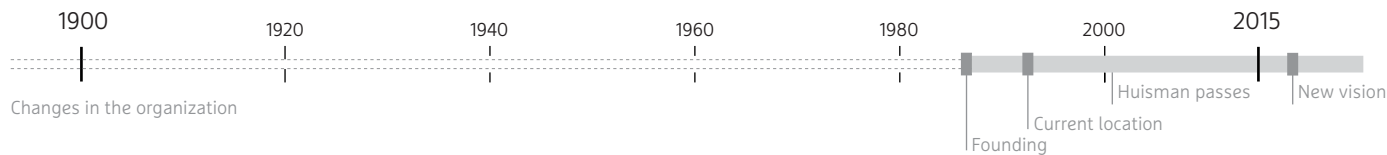
6. Desk



7. Space for temporary exhibitions



8. Workshop space



1987-2000

Founding, early years
Workum

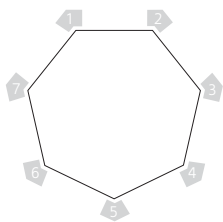
2001-2017

Professionalising
Workum

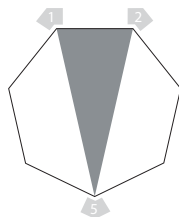
2018

New vision
Workum and surroundings

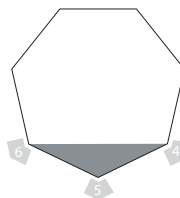
Museum as a performance



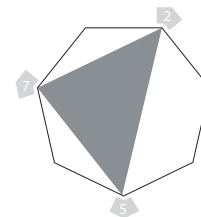
- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



Jopie Huisman played an important role in the museum while he was alive and his friends and supporters played an important role as public. Still, the collection, supported by the architecture, enjoyed the most emphasis.



After Huisman's passing, the collection was still most important. This time it is supported by videos, objects of Huisman's life, accompanied by text and a spatial script to guide the growing audience.



The vision for the museum is to instrumentalise the collection to bring Huisman's philosophy to life, coupling it to a shift in society towards sustainability and circularity. The public acquires an active role in this through workshops and other programming.

		1987	2017	2018
Foundation costs		n/a	n/a	n/a
Visitors	amount	n/a	n/a	80.000
Employees	amount FTE	n/a	n/a	n/a
Volunteers	amount FTE	n/a	n/a	11



■ Warm-up
■ Cooldown

■ Static
■ Dynamic



1 : 500



Conversation with former director - Zwiier Kroese

It is evident that Zwiier Kroese feels affection and admiration for Jopie Huisman, whom he refers to as Jopie. Anecdotes and private stories on the artist help to better define the character of Jopie Huisman and assist in understanding the position of his admirers, friends and enthusiasts who form the community supporting the museum.

While the core of the museum's support consists of an older generation, many of whom knew the artist personally, the museum needs to reach a broader public to guarantee its future existence. The key to a successful solution lies not in promoting his art production, but rather in the message Jopie Huisman wanted to convey through his works and his personal life. He did not practice his religious faith in church, but believed in creation and placed the spiritual above the material, striving not to possess that which was not indispensable. He believed that a creative life is a rich life. This immaterial legacy will guide the museum's policy in the future.

The future Jopie Huisman museum will engage in important societal issues, like durability, sustainability and the circular economy. In order to make the museum interesting for a younger public, the present 'show-box' will be turned into a 'do-box', choosing for action above contemplation. A school education programme commenced at the museum in 2014 and many children have become acquainted with the thinking and works of Jopie Huisman. The biographical objects and the works of art of the artist will form the background for the organisation of workshops where topics like circularity will be dealt with. Another idea is to initiate a cooperation with a recycling shop. These sorts of activities could also take place outside the museum, for instance in a barn in the countryside. A bottom-up approach is considered important: shifting from object to ideals, from museum to the people.

The museum has existed for 32 years without subsidies, but presently a subsidy has been requested for a four-year project aiming to carry out research on the Jopie Huisman museum's organisation, to increase its public value and initiate a plan to reposition the museum. To enact this (renewed) emphasis on sustainability physically, the plan for the future is to make the museum and its activities carbon neutral.





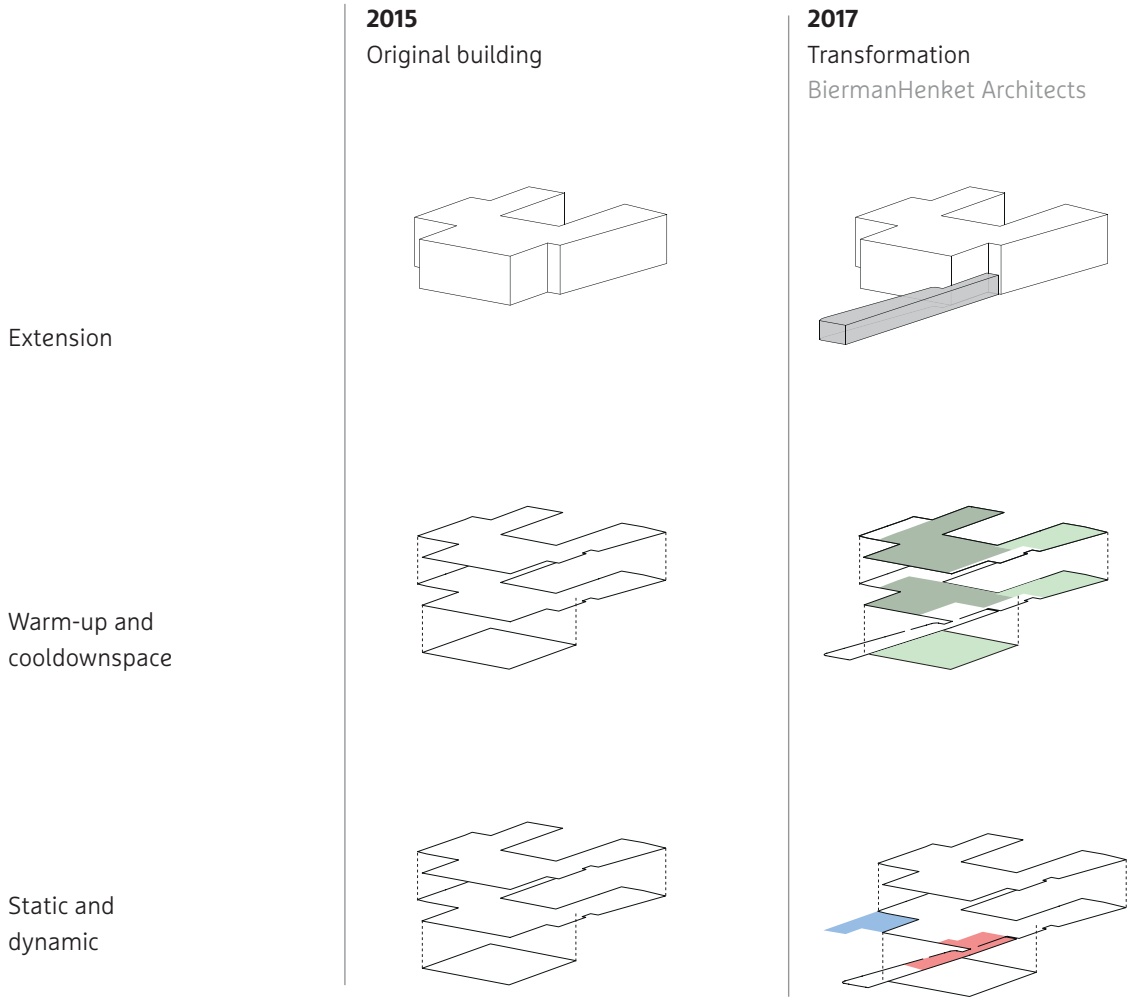
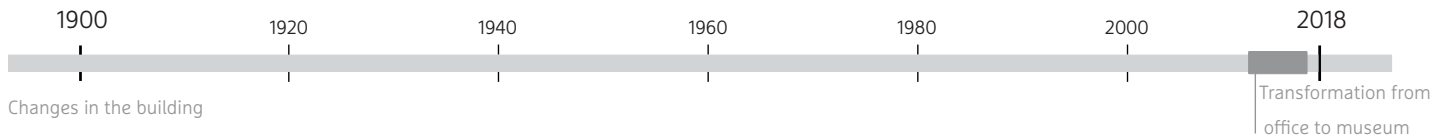
6 – Musea Zutphen

Musea Zutphen is located in the city Zutphen. It came to existence in 2017 by combining the Stedelijk Museum Zutphen, the Henriette Polak Museum and the Archaeological Agency Zutphen in one building complex. Musea Zutphen is housed a historic building complex, the Hof van Heeckeren.

Hof van Heeckeren used to house different functions and had to be transformed in order to house the program of Musea Zutphen. Hof van Heeckeren is a stately home commissioned by the Family van Heeckeren in the 17th century. It consists of different buildings merged into one historic complex on the edge of the historic centre of the city. The complex has been transformed by Bierman Henket Architects from 2015 to 2017. The co-existence of the museums in the same building has not led to a merger of the museum institutions. Each museum has its own profile, program and public. The Stedelijk Museum Zutphen focuses on local and regional history and, whereas the Henriette Polak Museum is a fine-arts museum that operates on a national level. The main issues in the transformation were dealing the heritage status of the building and creating a more inviting environment. The transformation started with the analysis of the existing architecture and past architectural interventions. The archaeological remains of the stately home – a Dutch national monument – were to be preserved, which limited the possibilities of the renovation. The U-form of the complex building caused different interior climate conditions. A wing with a steel construction was deemed suitable for exhibitions on the grounds that the strict requirements for temporarily exhibitions of art works could be met. In this wing a new staircase was placed to allow a vertical routing of the exhibitions on two floor levels. It was decided to avoid a box-in-box intervention and to

accentuate the relationship with the surrounding cultural and architectural space. The entrance to the museum is located on the oldest square of Zutphen, het 's-Gravenhof. Nowadays, the monumental dome entrance (1697), decorated with shells, forms access to the inner courtyard designed by Lola Landscape Architects. The garden in the inner courtyard has been opened to the public and creates a longer warm-up. From the garden, visitors can enter the museum building through a new pavilion. The design of this glass pavilion creates a transparent and gradual passage from the garden into the city-palace.

The historic value of the building had to be maintained while implementing these installations in a smart and sustainable way. The internal parts of the outside facades have been insulated and a secondary glazing layer is added to the existing windows. On the outside operable sun screens provide an interior climate which is suitable for the collections. The added 'un-original' elements from the building have been removed. This way historic elements, such as the restored wood-beam ceilings and window-frames, are visible elements again. Attracting a younger audience was an important element in the vision of the museum. A new educational room was designed in the basement. In the new digital depot children and adults should be able to project their own collection to the museum walls.



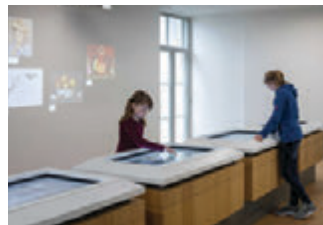
		2017	2017
Surface	m ²	2400	2600



Present



1. Collection display before transformation



2. Collection display 2017



3. Ceiling in transformation



4. Ceiling with added steel structure



5. Garden and dome 2015



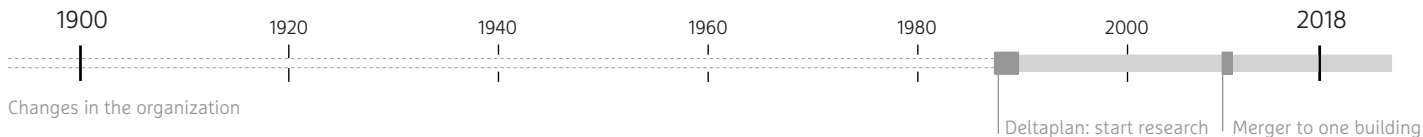
6. Dome as main entrance 2017



7. Original building entrance



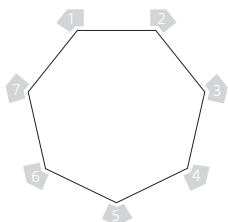
8. Current entrance



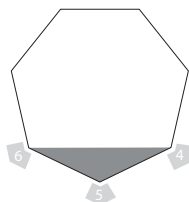
2015
Old location
 Zutphen

2017
Merger and move into Hof van Heeckeren
 Zutphen

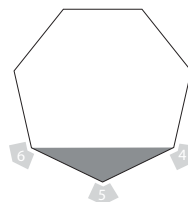
Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



Regional culture is displayed by focussing on the objects and works of art, less so than on the context and story.



The new location in the centre gave the museum more allure and a more inviting entree. The collection has been displayed in a more interactive manner, attracting a wider audience to the museum.

		2015	2017
Foundation costs		€ 6.820.593	€ 6.820.593
Visitors	amount	32.000	51.000
Employees	amount FTE	9,4	9,5
Volunteers	amount FTE	100	100



- Warm-up
- Cooldown
- Static
- Dynamic

1:500



Conversation with director - Tiana Wihelm

At the new location the museums have to dispose of less space than at the previous locations. All museums had to become more compact and in fact, nowadays, they can be visited in less than two hours. On the ground floor the visitors can see the workplace of the archeological agency through windows located in the internal walls. They can actually see the archaeologists of the municipality at work near the windows. This gives the impression of looking into an open depot. In fact such a depot was originally planned, but never realized.

In the Museum Henriette Polak a real depot could not be made due to the presence of too many windows and consequently of daylight, which is not ideal for a good preservation of paintings. Instead, the depot was located elsewhere. To connect people with the depot collection, a digital depot and multimedia installation were created allowing the visitors to digitally explore it. The depot of the Stedelijk Museum Zutphen has remained where it originally was before the museum moved to the Hof van Heeckeren. This forces personnel to commute to and fro, transporting works of art.

Further transformation and expansion of the museum will have to occur outside the complex. Daring and spectacular expansions of the museum building are not possible. Therefore, satellite facilities in the city have been found to organize activities outside the premises of the museum. More space for temporary exhibitions is still needed. Also, the 's Gravenhof outer-court, in front of the van Heeckeren building complex, needs to be further developed. This development was originally planned to attract visitors into the inner courtyard from the outer-court by designing a more fluid connection. This would result in more visitors experiencing the historic values of Zutphen.

The new entrance building, called the Orangery, has been kept small, with a semi-public garden. The entrance has been moved to the original backside of the building, to enhance visibility of the main entrance of the museum. It is not easy to make it clear to the public that a museum hides behind the monumental gate of the court. Boards and routing indications are necessary outside and inside the complex. People tend to lose their orientation on the ground floor of the Stedelijk Museum, where they do not find the circular routing they expect, leading them back to the starting point of their visit.



7 – Museum de Lakenhal



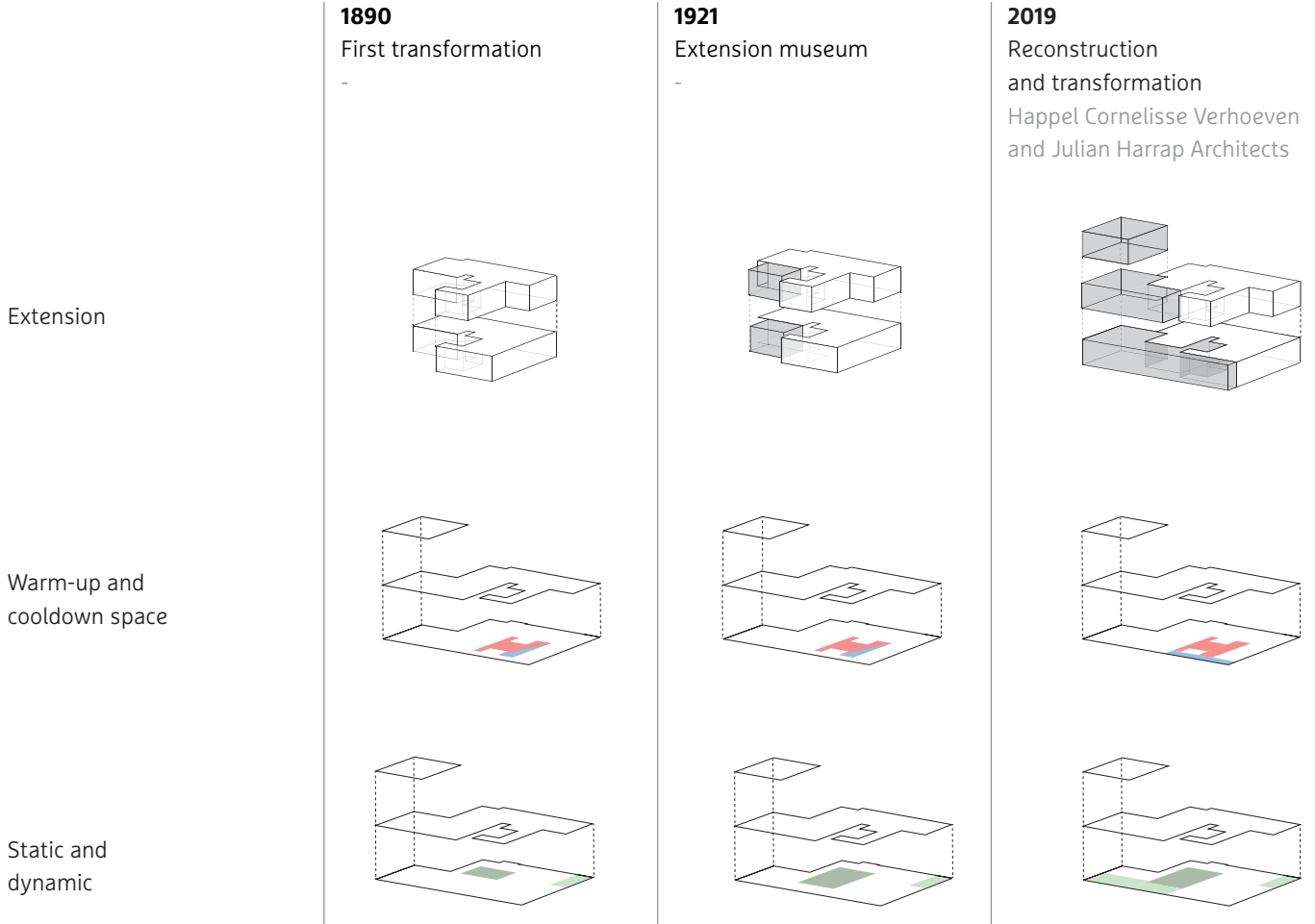
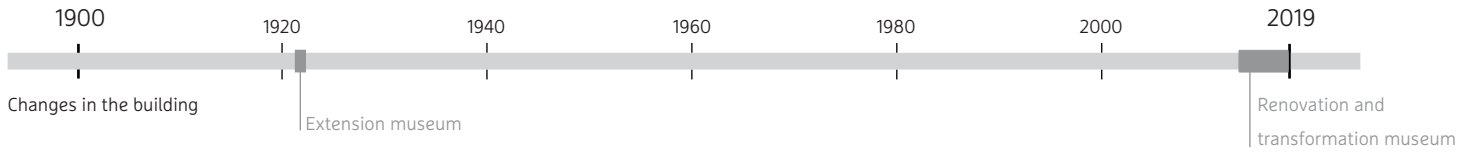
Museum de Lakenhal has undergone many transformations over the years. What started as a grandiose cloth hall in 1641, gradually changed into a historical museum. Due to a lack of space, the museum had to endure some transformations, large and small. In about 380 years, the area has quadrupled.

The 'Lakenhal' (Cloth Hall) museum was originally the place in Leiden where the woolen sheets were inspected before being sent all over the world. In 1641, Arent van 's-Gravensande was commissioned by the city council of Leiden to design this hall. The 'Laecken Halle' was meant to reflect the international reputation of the sheets that made Leiden rich during the Golden Age. The Cloth Hall is designed in the style of Dutch classicism. The original facade, based on the design of 's-Gravensande, is still completely intact today. On the inside, some things have changed over the years. The period 1868-1874 was dominated by the transformation to a city museum.

The first transformation of the museum took place in 1890, when a generous donation from Daniël Hartevelt (1824-1895) led to the establishing of a new art room, the Hartevelt Room. However, less than 30 years later, the museum was again struggling with a lack of space, according to the annual report of 1918. A second large donation from mr. C. P. D. Pape in 1921 ensured the desired expansion. With the arrival of the Hartevelt Room and the Pape Wing, where the permanent collection can be seen, the surface of the museum doubled. Yet the arrival of the Pape Wing was not enough and in 1948 the urgency of a renovation and expansion was discussed for the umpteenth time. However, this expansion was not forthcoming. It was only in 2009 that the municipal council

launched a project for the 'Restoration and Expansion of Museum de Lakenhal'. This transformation lasted from 2016 to 2019. The restoration was led by Julian Harrap Architects (JHA) from London, a firm well known in the field of restoration internationally, in consortium with Dutch architects Happel Cornelisse Verhoeven (HCV). The goal behind the restoration was to create a 'balance between the different layers of time, according to the principle of unity in diversity.'

HCV designed an extension on the entire west side of the building with a new museum café and a new museum shop. An extension has also been planned at the rear end of the building with an impressive façade on the Lammermarkt. This facade is a modern interpretation of the brick architecture of the original Markthal. The central orientation space, the 'achterplaats', was given a glass roof. All rooms can be reached from this central space: the new exhibition wing at the rear, the Pape Wing with the permanent collection, the auditorium and the drawing studio. Museum de Lakenhal was reopened on June 20, 2019.



	1890	1921	2018
Surface	3.500 m ²	4.000	6.500



1. View of the new modern rear facade, facing the Lammermarkt



2. Impression of the new museum shop



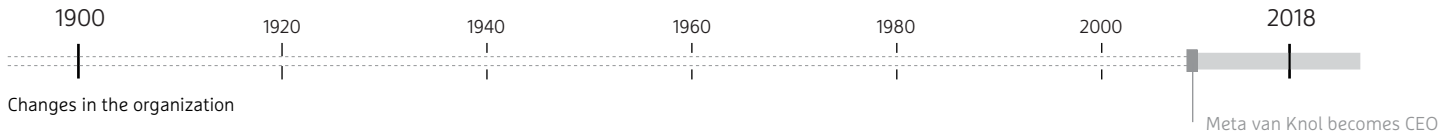
3. Impression of the museum cafeteria



Past



Present

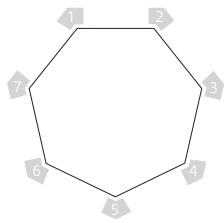


1890
First transformation

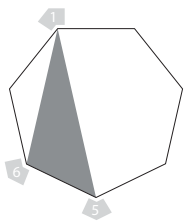
1921
Extension museum

2019
Reconstruction and transformation
Happel Cornelisse Verhoeven and Julian Harrap Architects

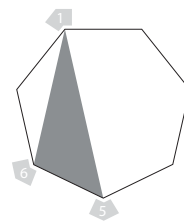
Museum as a performance



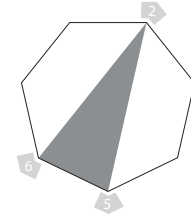
- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



The Museum is transformed as a result of a generous donation from Daniël Hartevelde, which led to a new art room, the Hartevelde Room. Actor (Hartevelde) and transformation are closely linked in this case. The museum reflects the international reputation of Leiden during the Golden Age.

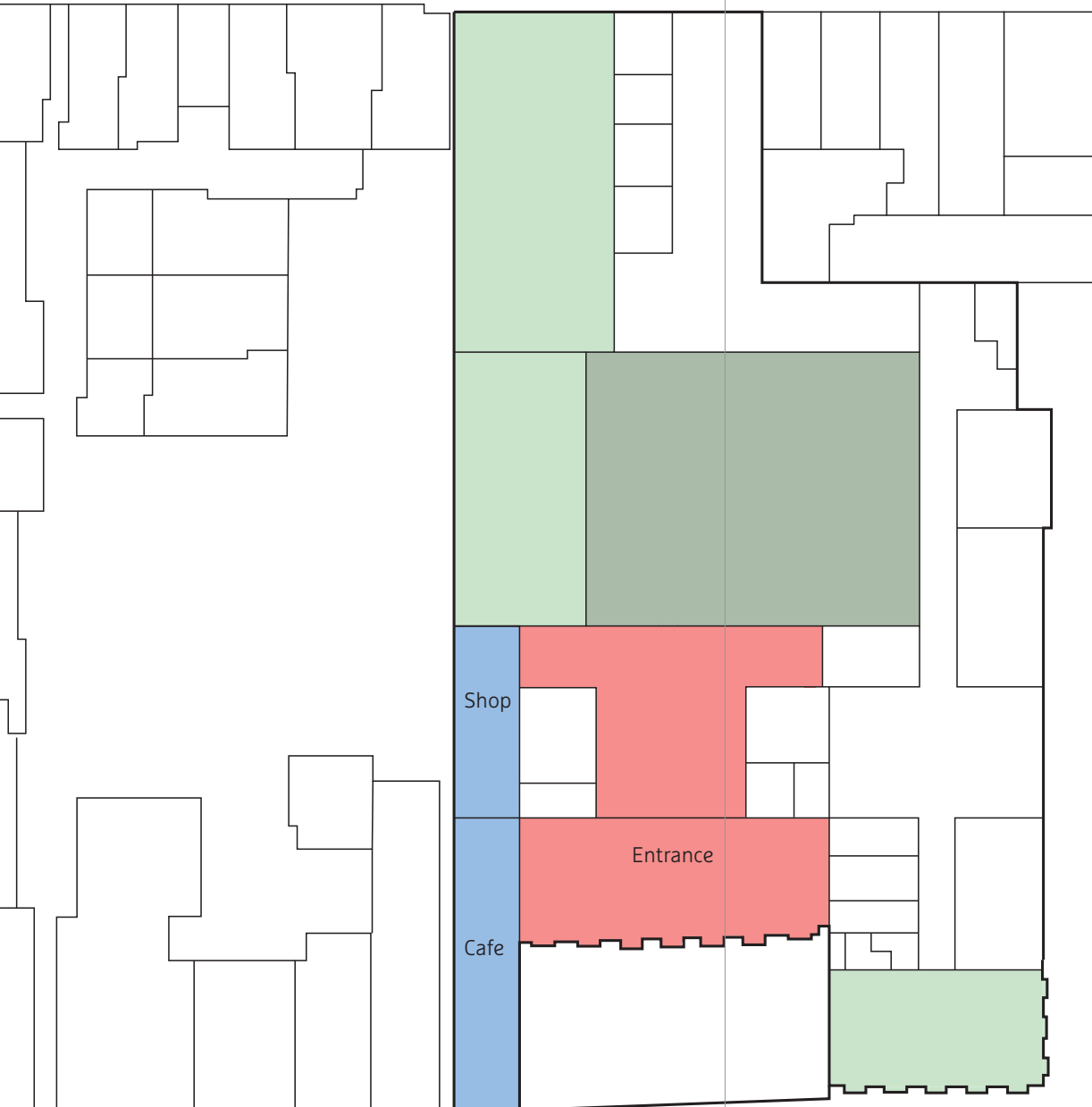


With another donation (mr. C.P. D. Papa) the strong link between actor and transformation is maintained. The donation enables a doubling of the surface area.



The transformation grew from the needs of the collection (the objects now take centre stage), combined with a refreshed script focussing on the collection through contemporary eyes. Also the visitor journey is mapped out, placing the visitors' experience centre stage.

		1890	1921	2019
Foundation costs		n/a	n/a	€20.000.000-22.500.000
Visitors	amount	n/a	n/a	n/a
Employees	amount FTE	n/a	n/a	n/a
Volunteers	amount FTE	n/a	n/a	n/a



- Warm-up
- Static
- Cooldown
- Dynamic

1 : 500



Conversation with director - Meta Knol

The new museum opened in 2019, a full 80 years after the first renovation plans for the museum were made in 1939. All these plans ended up on the shelf, never to be implemented. When director Knol took office in 2009 she found an organization that no longer believed a renovation possible. Due to the many delays, the organization itself had stagnated. The organisational structure was seriously out-dated, resulting in all sorts of tasks and roles intermingling in practice. The museum no longer had a clear course set out.

That is why Knol approached the museum from a different angle: instead of starting with plans for a renovation, the first aim was to get the collection in order before getting the organization to believe in the prospect of a renovation again. All temporary exhibitions were suspended. At the same time, the museum brought this process in the public sphere by bringing the process of curation of the entire collection to the public as a display in its halls. The transformation of the museum grew from the needs of the collection; the objects took centre stage and were placed in connection with the public.

The vision and the mission have been reformulated based on the collection. This can be summarized as: inspire, connect, renew. The museum no longer represents one historical factual reality. The past is looked at through contemporary eyes. The museum will soon employ a public coordinator whose point of view will be from the outside, looking inwards. This, in a sense forms the personification of the transformation. In 2009 the museum organisation's position was: we don't do education, our museum is not suited to it. Now, the experience of the visitor is the point of departure. The entire 'visitor journey' has been mapped from the first contact, to after the museum visit.

The building renovation includes a substantial expansion with a new building, located on the Lammermarkt. The 17th century monumental Laecken-Halle, the home of the museum, has been carefully restored, its floor plan brought back to its original clarity. The roof over the forecourt of the Lakenhal has been removed and the building shows itself again. From the forecourt you enter a hall that leads to the new covered Achterplaets, leading to the different parts of the museum.

The new ambition of disclosure and interaction distinguishes three types of objects. The masterpieces, such as Lucas van Leyden's Last Judgement altarpiece, form the landmarks. They are essential to the branding of the museum. Hinge pieces, such as the 2009 sculpture Preparations by Roy Villevoeye located in close proximity to the aforementioned Last Judgement, offer possibilities for new interpretations. The third category includes key pieces that form the identity of the Lakenhal. One example is the famous stewing pot left behind in Leiden by retreating Spanish forces in 1574. It is not a spectacular object, but it is essential to the story of Leiden.

The bond between Leiden and the museum is of great importance. A deliberate decision was made not to restructure the museum up as an organisation independent of the city. That decision results in a lot of work: it takes much more time to convince 39 council members of proposals than to bring three members of a board of directors around to your point of view. But this direct relationship is crucial to embed the museum in its community. The Lakenhal is a network museum that is first and foremost rooted in Leiden and extends further from there.



8 – Museum Hilversum



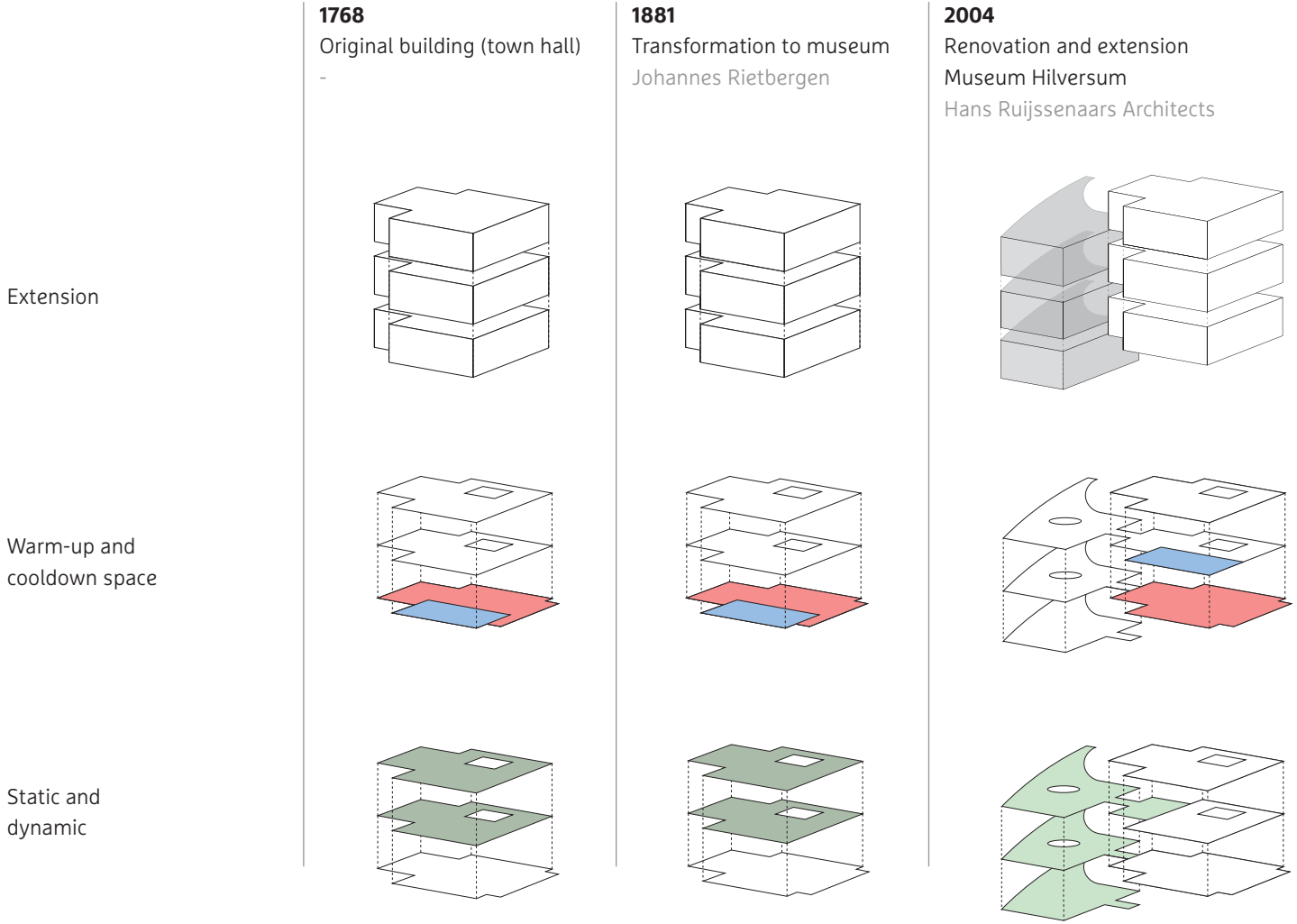
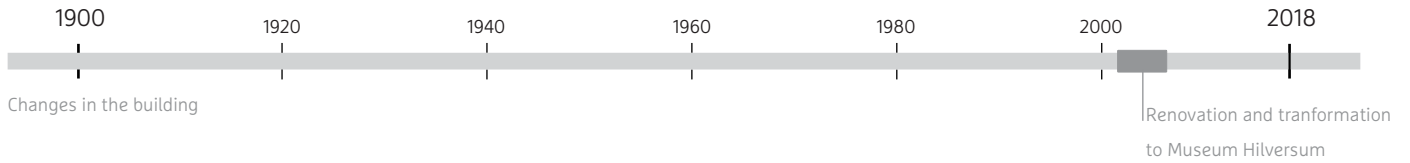
Museum Hilversum is located in the old heart of the city of Hilversum. It was previously used as a town hall, but after the town hall got a new home less than a kilometre away in 1931, the old town hall was redeveloped. The merger of the Goois Museum and the Dudok Center created the Hilversum Museum, which today plays the role of 'the memory of the city and the surrounding lands', according to architect Hans Ruijssenaars.

In 1766 a major fire destroyed a significant part of the centre of Hilversum. After this catastrophe a reconstruction began and the town hall was rebuilt in 1768. That makes this building one of the oldest buildings in Hilversum. In 1881 the first transformation took place, to a design by Johannes Rietbergen. Parts were added on the west and south sides, the north façade was given a true metamorphosis and Rietbergen left his mark on the design of a monumental staircase.

Rietbergen's design is still standing and is now known as Museum Hilversum. Today, the museum consists of two buildings that are connected by a narrow corridor. Architect Hans Ruijssenaars designed the expansion of the Museum Hilversum in 1999 on behalf of the Municipality of Hilversum. This expansion was completed in 2004 and consists of a deflecting extension, described by Ruijssenaars as a trailer, built in the same style as the original town hall. However, where the original design is more outward-looking due to the presence of several openings in the facade, the extension from the street side gives a closed impression. The extension

receives its natural light through one skylight that illuminates the three floors of the extension from above. Walls, floors and ceilings are intentionally kept white to reflect the incident light and to spread it over the three-layer extension. A central circular void connects the three floors of the new building with each other in the vertical direction.

A narrow joint between old and new connects the two parts of the museum in a horizontal direction. Two openings have been made for this connection in the old part of the building, one of which is hidden from everyday visitors to the museum. The breakthrough on the first floor is so disguised that it looks like an ordinary brick wall. During the ceremonial opening of an exhibition, this passage added some theatricality to the event.



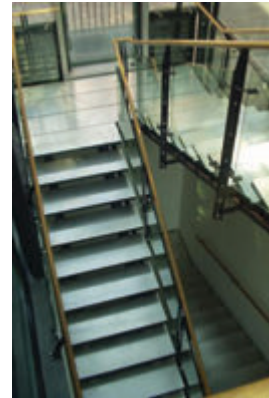
	1768	1881	2004
Surface	735	735	1.200



1. A skylight provides natural light



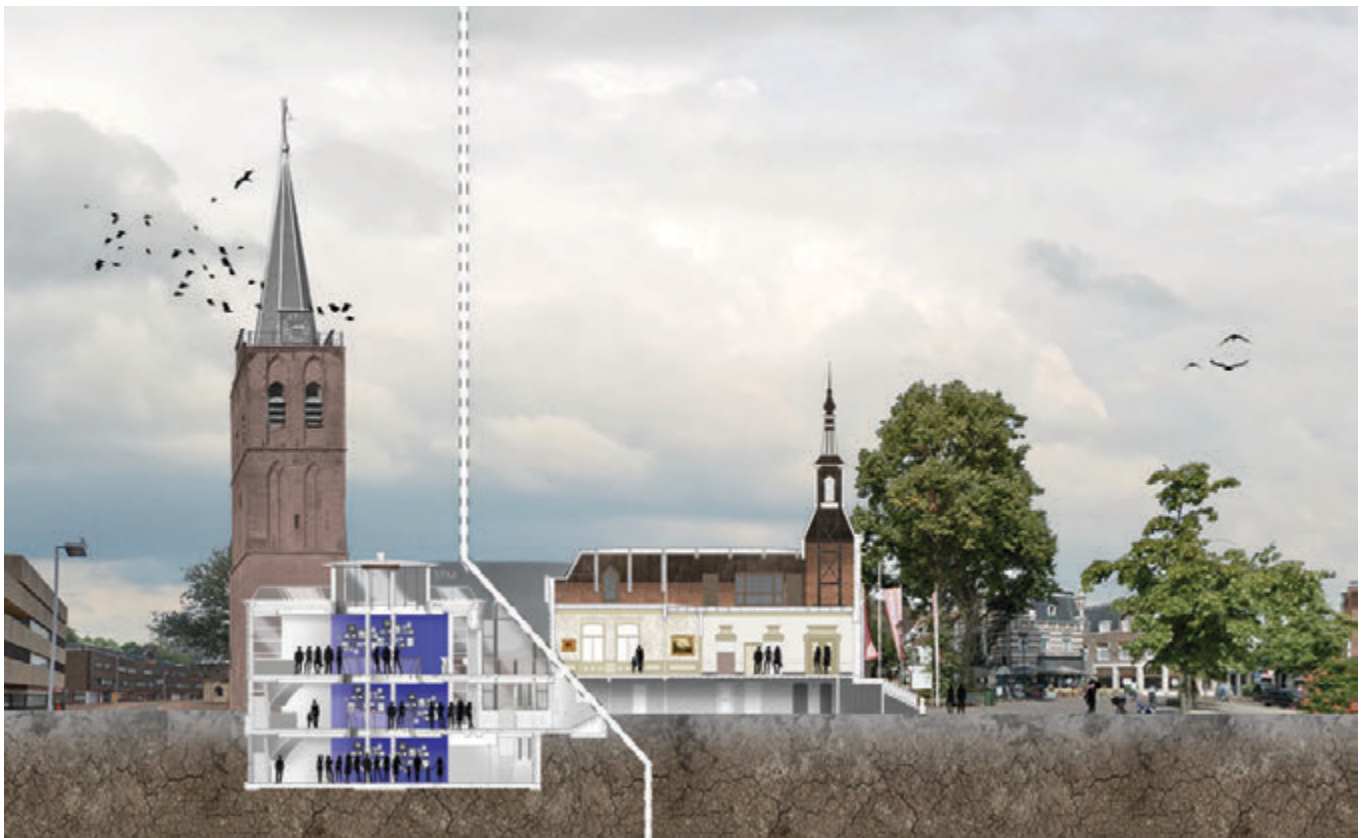
2. The glass joint forms a connection between old and new



3. Vertical connection inside the glass joint

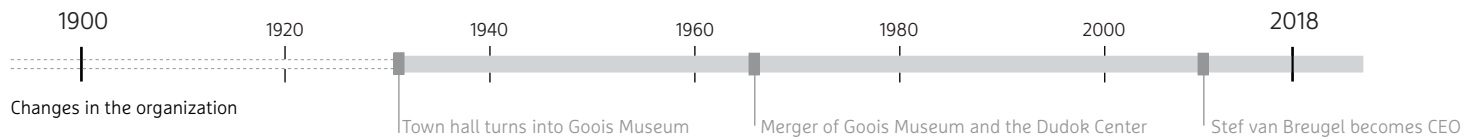


4. A hidden passage gives a theatrical effect



Present

Past



1768

Original building (town hall)

-

1881

Transformation to museum

Johannes Rietbergen

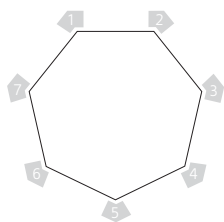
2004

Renovation and extension

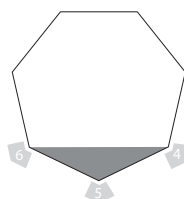
Museum Hilversum

Hans Ruijsenaars Architects

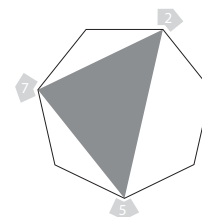
Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts

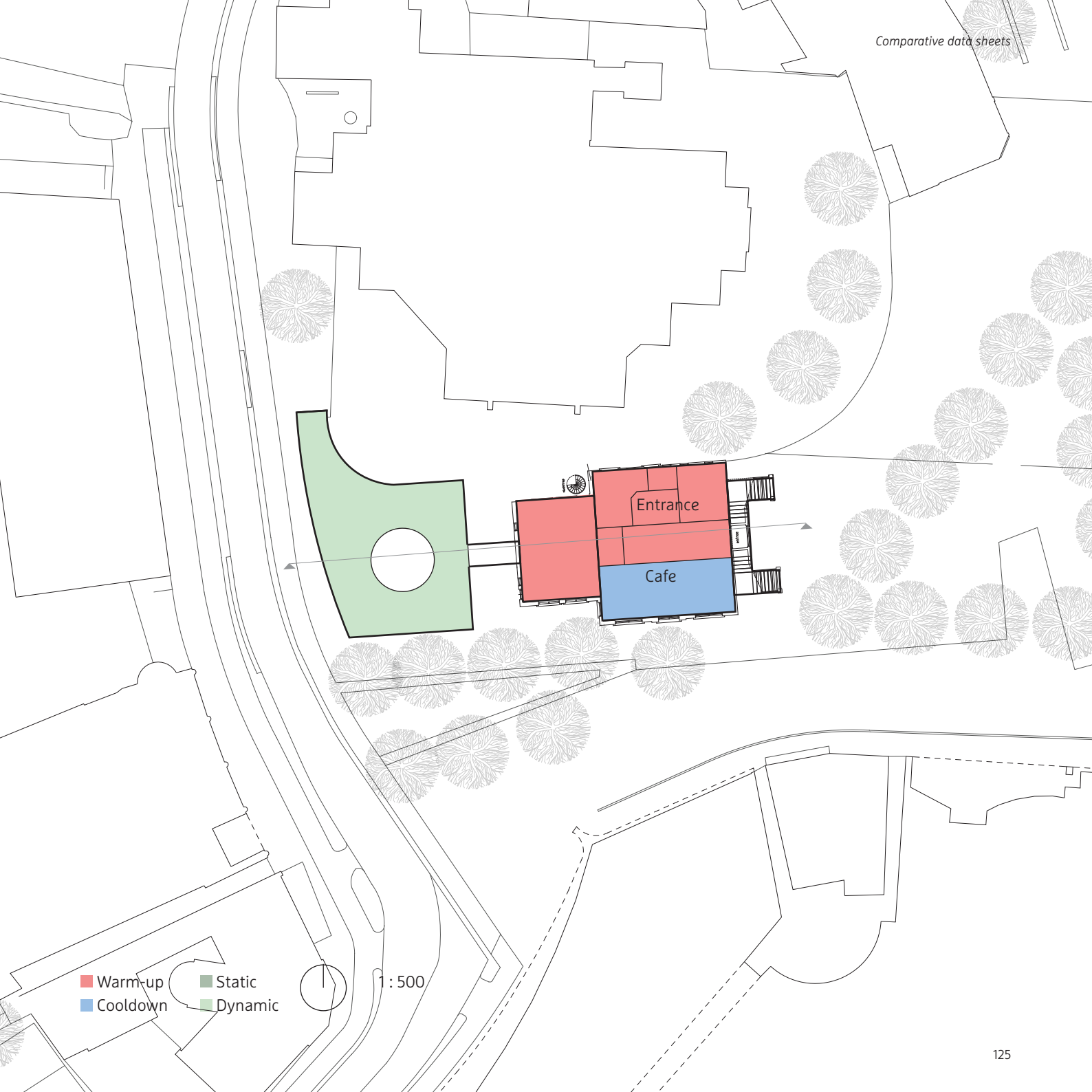


In 1881, an monumental staircase by Johannes Rietbergen was added to the town hall. This increased the social status of the town hall.



The museum has undergone an important organisational transformation. Although the display of material culture is still the main purpose of the museum, this is done in a very flexible programming, dealing with social issues and in close collaboration with the audience (and museum volunteers).

	1768	1881	2003-2004
Foundation costs	n/a	n/a	€ 2.000.000
Visitors	amount	n/a	11.500
Employees	amount FTE	n/a	2.4
Volunteers	amount FTE	n/a	36



- Warm-up
- Cooldown
- Static
- Dynamic

1:500



Conversation with director - Stef van Breugel

In 2004, the Antiquities Room of the former town hall building of Hilversum was transformed into the Museum Hilversum. This transformation originally aimed at both the continuation and the expansion of the Antiquities Room. In reality, it initiated a still-active process of change and resulted around 2012 in a thorough reshaping of the museum's profile and a rearrangement of its organisation. This transformation at present addresses the branding, the way of use and the meaning of the museum for the city and its region.

When Stef van Breugel became the director of the museum in 2012, he was confronted with a severe economic challenge. The museum building and its collection were too expensive to operate. The solution to this dilemma was found in an extreme change of course leading to a thorough repositioning of the museum in its context. The result of this change of course led to a flexible organisation, reliant on a large number of volunteers and a very limited staff component. Now, it was possible to develop a much stronger organization that contributed to the economic independence of the museum in 2012/2013 as result. This new policy called for big decisions to be made: 'permanent displays out' and an increase of temporary exhibitions from three to eight per year. The museum became more intensive, more dynamic. The main entrance, designed by Hans Ruysenaars as part of the interlinking corridor connecting the old and new buildings, was moved back to the original entrance of the town hall. This was the only noteworthy architectural transformation of the building that was required. Ruysenaars' ambitious architectural transformation, which in principle provided a lot of space, proved to be too static from an operational viewpoint. This was the main reason for the about-turn to a larger flexibility in the exhibitions and the organisation. His open floor plan proved to be highly suitable for the new vision. The 'turn' made it possible to make the museum more inviting, encourage the public to repeat visits and ultimately, to balance the finances. The temporary exhibitions in the museum soon became notable

events (e.g. the annual 'Silver Camera' (Zilveren Camera) awards ceremony with associated exhibition).

The radical change in the branding of the museum also did not lead to any radical transformation of Ruysenaars' building. 'Make the most of what you have' was Breugel's motto. The museum had to mould itself to the building. The closed character of the building, especially of the newer extension, now conceals the great dynamism developed during the last years. Yet, a more charismatic look is still desirable. Relocating the entrance back to the Town Hall was not a sufficiently powerful gesture.

The transformation of the museum's culture and branding can almost be called a metamorphosis.

The original collection of Museum Hilversum is presently preserved by the municipality, but it is also viewable at the museum in compact digital form. This collection is no longer the core of the museum: the metamorphosis has introduced new museal domains with a focus on the relationship between culture and society. A visit to the museum is no longer a matter of the consumption of art and the collection, but rather of meeting people, debating and being in a place in the city where the cultural dimension can be conveyed in an inspiring way. Museum Hilversum has transformed into a very interesting example of a cultural platform.

MUSEUM VOLKENKUNDE



9 – Museum Volkenkunde

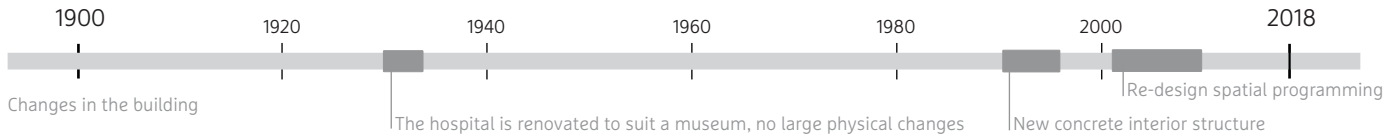


The Museum Volkenkunde in Leiden, the National Museum of Ethnography, showcases the world's cultural diversity through exhibiting a variety of objects concerning people and world cultures. Founded in 1837, the museum is one of the oldest ethnographical museums in the world. The museum is famous for its extensive collection of Japanese artefacts.

The museum has been housed in a former academic hospital in the Steen Street since the 1930s. For a long time the building was not adapted to fulfil the changing needs of the museum and even architectural maintenance was hardly performed. Consequently, only a small part of the collection could be displayed to the public. In 1992 the museum started to re-invent itself and its image, thanks to the Deltaplan. A new vision, aimed at creating curiosity for other cultures and understanding directed the transformation. The experience of the visitor had to be improved by creating a more accessible collection. In order to better serve this aim of involving the public, the interior underwent a complete de-construction and a new concrete structure was inserted. The building's facade remained the same. From 2001 to 2010 a re-design of the interior program and all installations was done by Opera Architects. In 2014, the Tropenmuseum in Amsterdam, the Afrika Museum in Berg en Dal and Museum Volkenkunde in Leiden merged to form the National Museum of Ethnography. A result of this merger is a public accessible online database with a large photographic collection of the museums' objects. Nowadays, the total collection contains almost 450.000 objects, 260.000 photographic images and 350.000 documentary images.

Vision of the former director - Steven Engelsman (1992–2012)

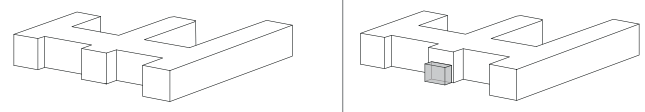
The museum collection was always managed as effectively as it is today. Proceeding in accordance with the Deltaplan was an important decision for the museum leading to a change in both management and vision. The current vision is centred on the involvement of the public, creating curiosity and empathy. In the first place, labels and descriptions were banned from the displays and intriguing multimedia devices installed. These devices allow the visitors to search for information and actively connect objects and stories to each other. The plan of Opera Architects strategically displays objects in either static rooms or dynamic corridors and in-between spaces. The static spaces are ordered along eight topographical areas. In the dynamic areas, intercultural connections and temporary themes are presented. In this way visitors can compare world cultures and discover relationships between them. To attract visitors, the museum needed to become more visible and a more inviting entrance was created. Fences were removed, the surrounding gardens became publicly accessible and the restaurant was moved closer to the entrance of the building.



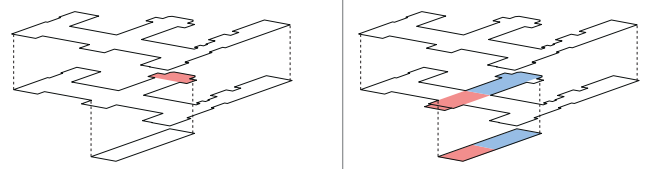
1867
Original building with small rooms (academic hospital)
H.F.G.N. Camp

1992-1996 and 2001 - 2010
Transformation interior structure and re-design entrance
Helmond Jansen, Vlemmings Architects, Opera Architects

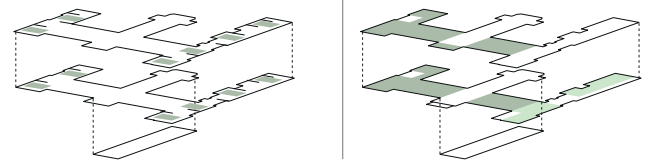
Transformation



Warm-up and cooldown space



Static and dynamic



	1867	1996
Surface	6800 m ²	6815



Past

Present



1. Collection display 1979



2. Interior 1990: small spaces



3. Collection display 2010



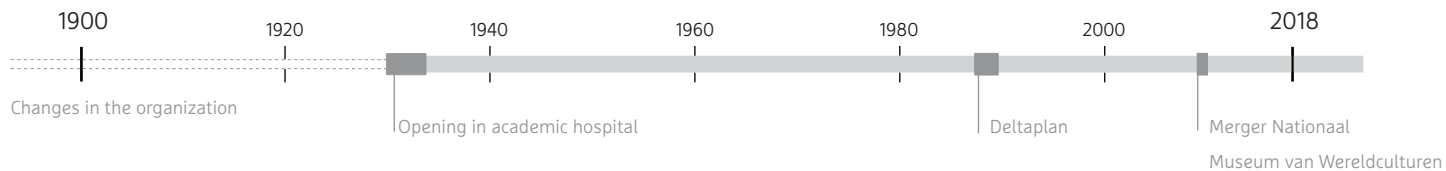
4. Collection display 2010



5. Window original situation



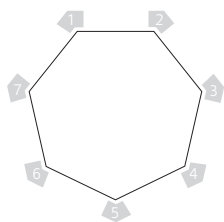
6. Windows current situation



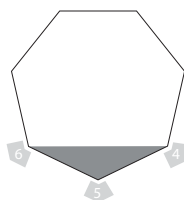
1935
 Museum moves into the academic hospital Leiden

1992
 Deltaplan triggers the museum to change vision Leiden

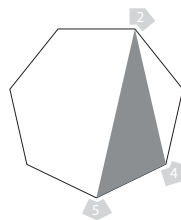
Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



Museum displaying objects per culture with educational texts. Collection focusses on theoretical knowledge for adults.



Museum focusses on the meaning of the objects and intercultural relationships rather than on the object itself. Multimedia and child-proof installations are key.

		1991	2017
Foundation costs		n/a	€ 10.107,00 (2011)
Visitors	amount	80.000	182.000
Employees	amount FTE	n/a	129
Volunteers	amount FTE	n/a	n/a



Entrance

Restaurant

- Warm-up
- Cooldown
- Static
- Dynamic



1:1000

ENTRANCE



Conversation with director - Steven Engelsman

The Deltaplan brought a radical and positive change to Museum Volkenkunde, which had been going through a very critical period. By 1990 the management was not efficient, the relationship between employees was poor and the collections were neglected.

With the Deltaplan much money became available. The collection was cleaned, labelled and digitalized and a depot was created. A most important point is that a process was initiated to catch up with the required professional standards.

The building was in a very bad state of conservation. It had housed the museum since 1930, but no maintenance had ever been done. A new arrangement for the interior and the collections was also needed, for which OPERA Architects were later commissioned.

Unlike than in the first transformation phase (in 1992), the director was directly involved in the works in later phases. This proved to be key to the success of the interventions.

The first transformation concerned the premises of the museum, which were enlarged by annexing some neighbouring areas. Consequently, an enormous change of scale occurred. The buildings were also radically transformed. The interiors were demolished and a new concrete structure was constructed on deeper foundations. The attention of the architect was mainly focused on the construction.

A significant change occurred when OPERA Architects took over the responsibility for the works: they developed a new design aimed at creating beauty and comfort for the public. The restaurant-café, for instance, was moved from a secluded corner to a visible and easily reachable place on the ground floor. This also became freely accessible, open and inviting.

The architect and the director worked together to translate the ambitions and needs of the museum into a friendly, enticing and open architecture.

The transformed museum did not immediately run smoothly and some more changes had to be made after its opening to the public. Among others, a fence was removed to encourage visitors to approach the museum and a second entrance was opened at the side of the building.

The number of visitors grew from 80.000 at just after the transformation, to 180.000 today.

Special events and large temporary exhibitions are now organized. These form a new core and are conceived to enhance the experience of the public.

The visitor is now offered much more than a read-only experience. Technology is broadly used to improve communication. The walls of the museum rooms are often used for projections. The vision for the development of the museum in the future will be centred on the continuous improvement of the visitors' involvement and familiarization with the museum.



10 – Nationaal Onderwijsmuseum



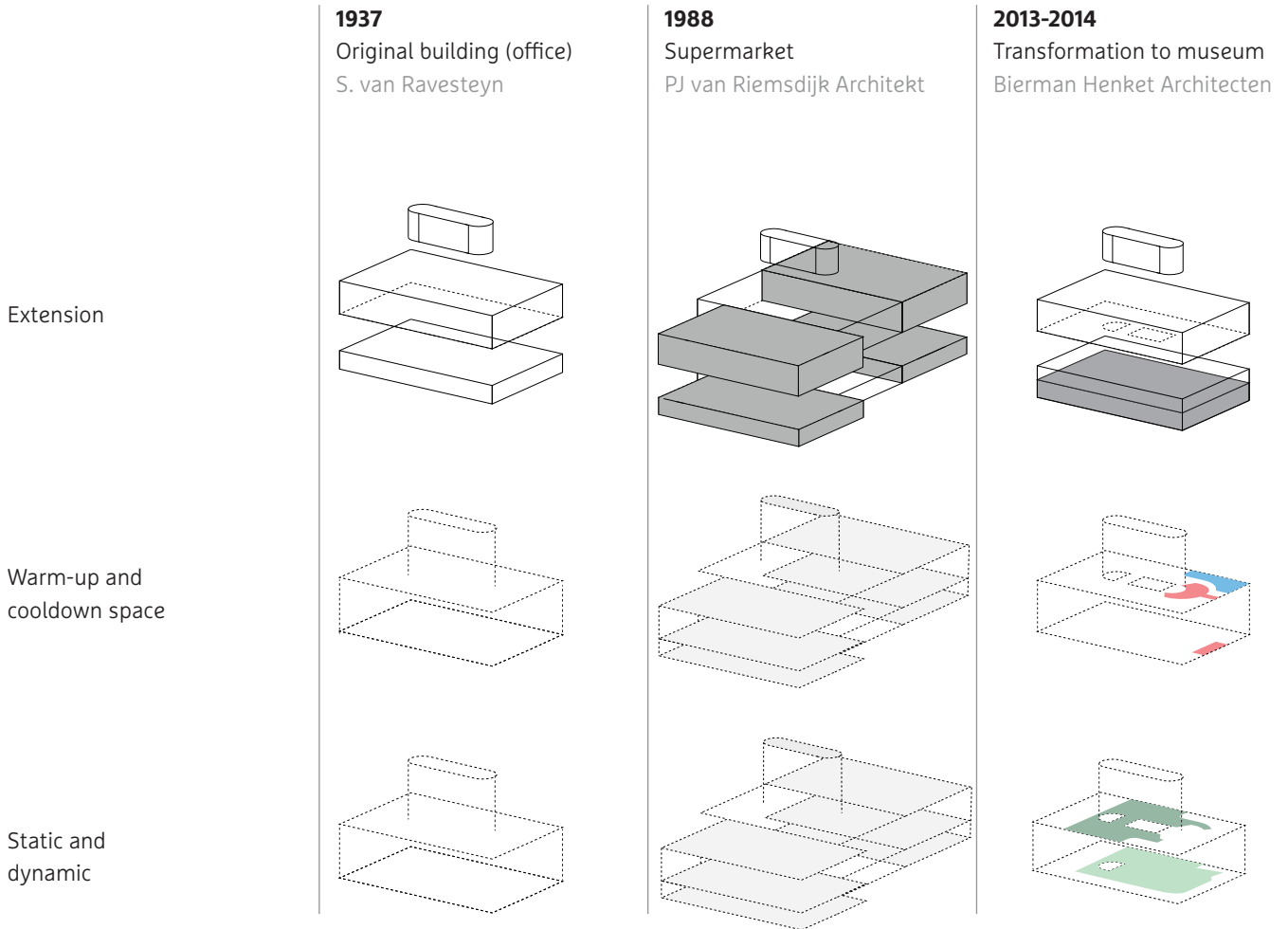
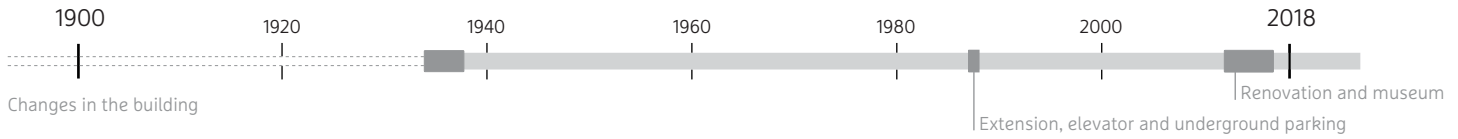
After periods in Zoetermeer (1981 - 1989) and Rotterdam (1989 - 2012), the national museum of education relocated to the monumental building 'De Holland' (1939) in Dordrecht in 2015. The museum co-initiated the renovation of this building originally constructed to the design of architect Sybold van Ravesteijn.

The Nationaal Onderwijsmuseum (National Education Museum, NOM) developed the ambition to renovate a decaying building, which had been neglected for several years. After many difficulties with regards to the position of the museum within the municipal system and its ability and edibility to receive municipal funds, the museum turned its focus to developing public support.

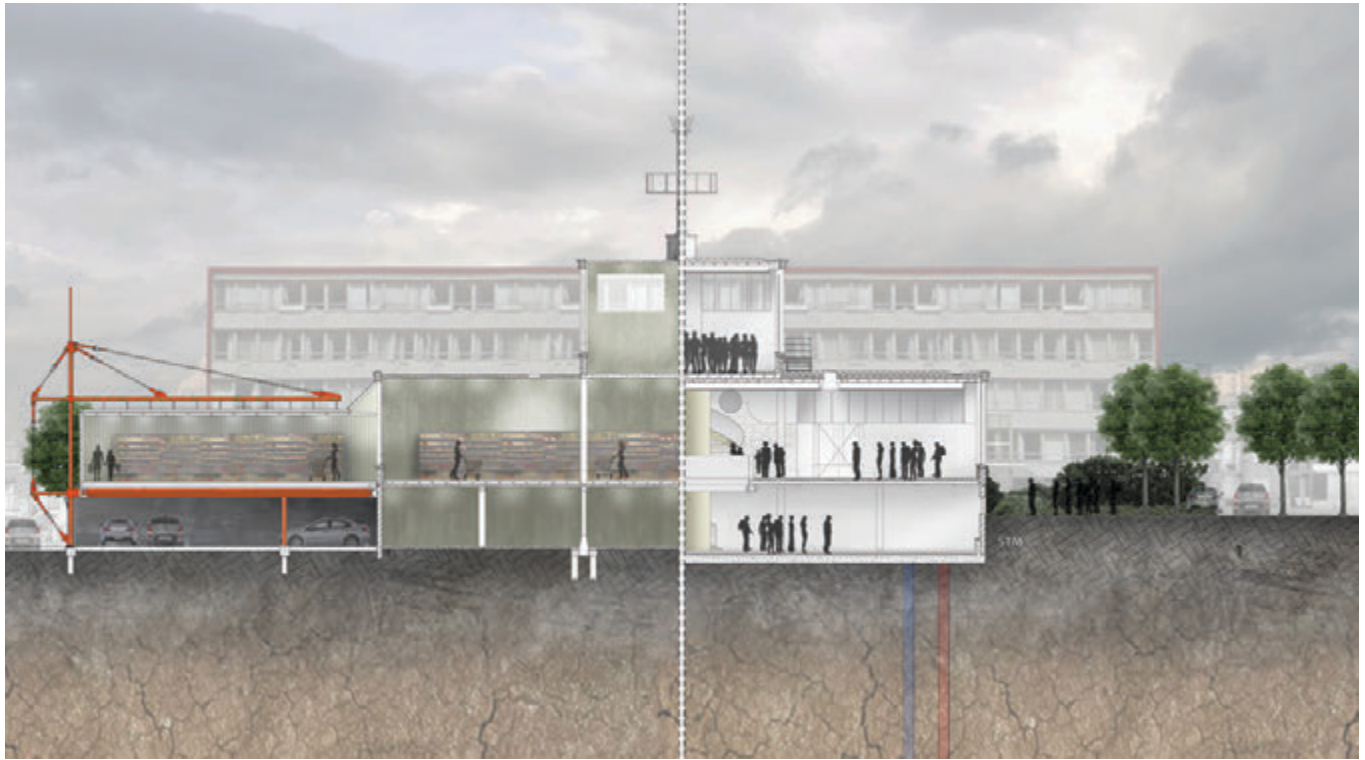
The building itself was turned into a means of symbolic production and received the treatment as a museum object. Post-1939 additions were removed, damages were repaired and missing elements were recreated. Any deviations from the original plan focused on climate control and durability.

As the original interior had been completely removed, the actors were free to design the new interior according to the NOM's wishes. The underground garage was transformed into an exhibition space. An atrium creates a visual link to the bel étage whilst a half-open stair and elevator installation create the physical connection between three floors. Further, a shop and ticketing area, café and educational space were installed, inspired by Van Ravensteyn's architectural language.

The collection consist of historical everyday objects which visitors can recognize from their own school time. These objects stimulate conversations about personal school experiences. Long visual lines and an open script stimulate intra-audience conversations which remain possible even if people are in different sections of the script. As a result, the script becomes less dominant when compared to the ideal type museum performance and the object-audience axis becomes more prominent.



	1937	1988	2018
Surface	1.500 m ²	5.000	2.500



Past

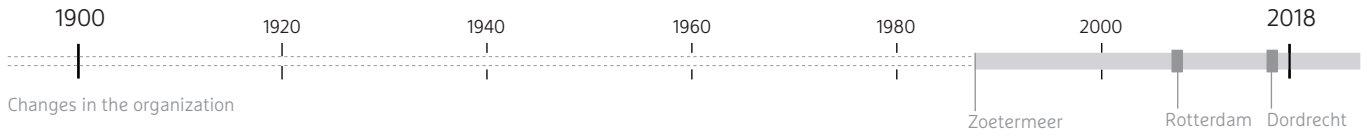
Present



1. Original pictures, taken by the architect Sybold van Ravesteyn in 1937



2. Current renovated interior

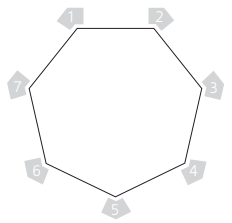


1990
 Founding museum
 Zoetermeer

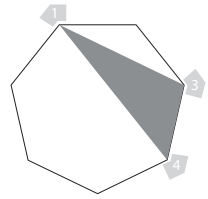
2007
 Largest size of corporation
 Rotterdam

2016
 1st year in Dordrecht
 Dordrecht

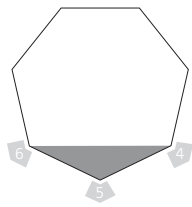
Museum as a performance



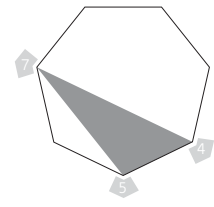
- 1 Actor
- 2 Public
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- 7 Social contexts



Objects are randomly displayed throughout the museum. Setting reminds one of a private collection or institutional archive.

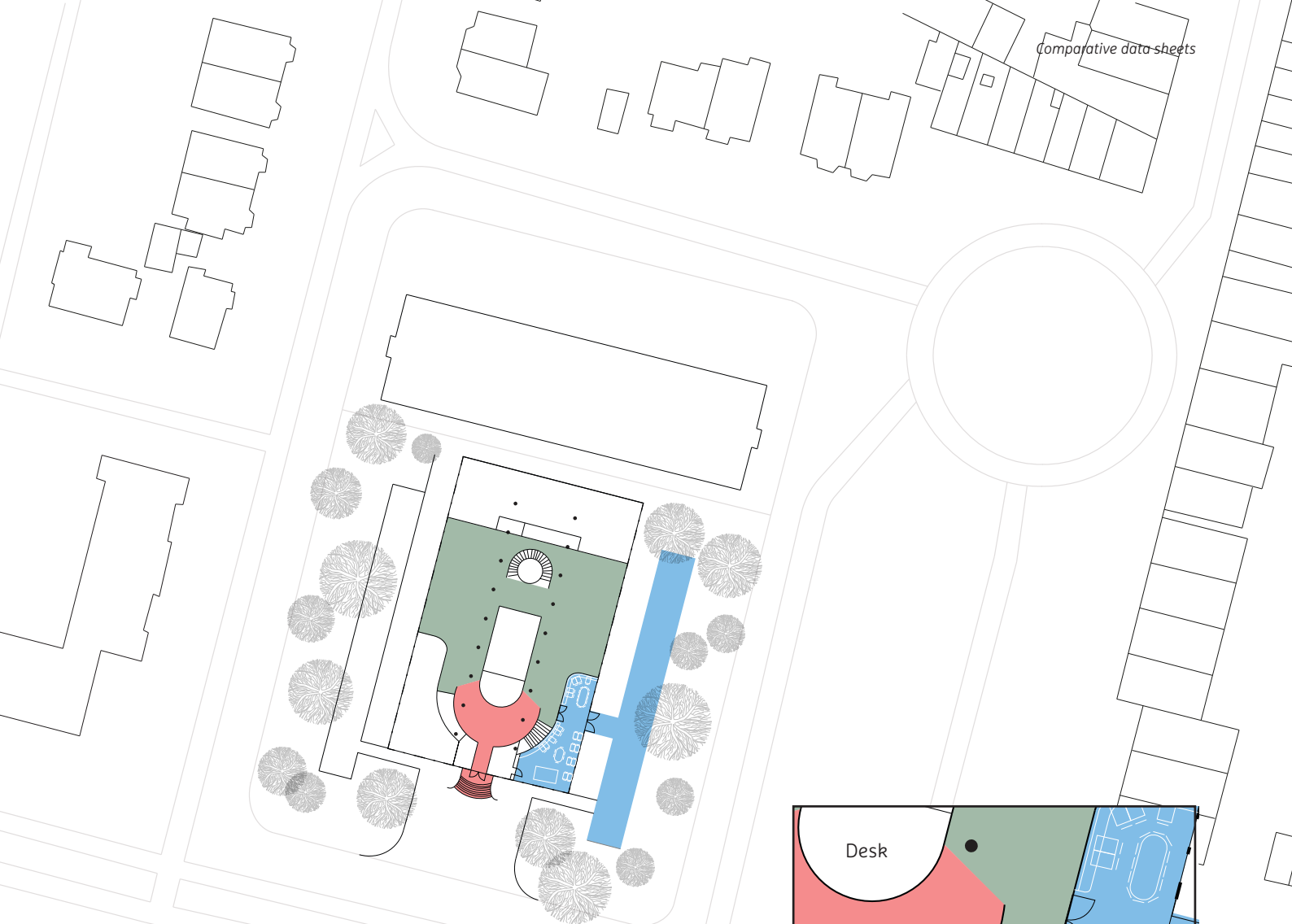


Objects are displayed in a realistic classroom setting, with a clear sequence and routing through the museum.



Objects displayed by form, use and subject, in an open floorplan. No clear routing, or sequence. However, the museum has grown more local support and tries to involve current events

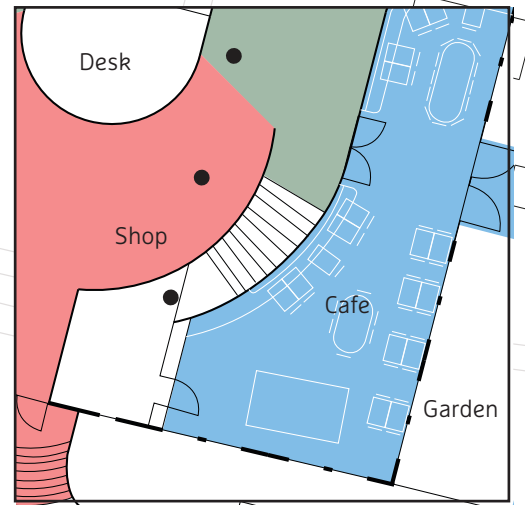
	1990	2007	2016
Foundation costs	€ 11.300.000	n/a	€ 5.500.000
Visitors	amount 23.000	39.000 (+69%)	34.000 (-13%)
Employees	amount FTE 3,8	15,50 (+308%)	9,5 (-39%)
Volunteers	amount FTE 4	25 (+25%)	15 (+200%)



- Warm-up
- Cooldown
- Static
- Dynamic



1 : 1000
1 : 300





Conversation with the director - Tijs van Ruiten

The National Onderwijsmuseum (NOM) has had a difficult past involving the government and municipalities. It was unclear where the museum belonged in the government system, and therefore securing funding for the museum was an uphill battle for a long time. Its collection had grown from a storage facility of items from different periods and educational methods. During their period in Zoetermeer, and later in Rotterdam, the museum was transferred between several municipal branches, while every four years new councilors tried to push the museum onto others. Gaining local public support for the museum became of critical importance for the future when the museum had to find a new location after being told to leave their building in Rotterdam in 2012.

The Dordrecht Municipality had just started the formation of a museum cluster in the center of the city, and made clear they would be glad to attract the Onderwijsmuseum. The museum was given the choice to renovate several buildings in the historic city center, but decided for a location just outside it. The building, called De Holland, had been neglected for several years after the supermarket that had been closed in the 1980s. The building held a dear place in the hearts of the inhabitants of Dordrecht. Renovating the building to house the museum provided a perfect opportunity for the museum to gain both governmental and local support.

The museum benefits greatly from its new location, in both layout and organizational form. The 'empty' building can be adapted to the specific needs of the museum and its presentations. The museum building, being an attractive 'shell' for the organization inside, will be able to accommodate the evolving needs of the museum, making it a home for the foreseeable future.

The NOM is shifting its focus towards traveling exhibits presented throughout the Netherlands, in order to reach an audience that might not visit the museum in Dordrecht itself. This mostly targets primary schools and the elderly, as they either are in school nowadays and appreciate the items, or remember some of the items from back in their schooldays. A walk through the exhibits or the museum is a walk down memory lane, and the museum will therefore keep its relevance.



RIJKS
MUSEUM
VAN OUDHEDEN

11 – Rijksmuseum van Oudheden



The National Museum of Antiquities is the Dutch epicentre of archaeology. It maintains a vast collection of artefacts from ancient Egypt, the classical world, the ancient Near East and the early Netherlands.

The precursor of the museum was founded by King William I in 1818. After multiple relocations during the 19th century, the museum was installed in the current building in 1920. It has since been altered and expanded to fit changing needs.

In the early 1970's, Egypt gifted the Temple of Taffeh to the Netherlands in recognition of its archaeologists' work on a UNESCO conservation effort in the 1960s. The temple was to be placed in the museum on one condition: that the temple be open to the public without them having to pay for admission.

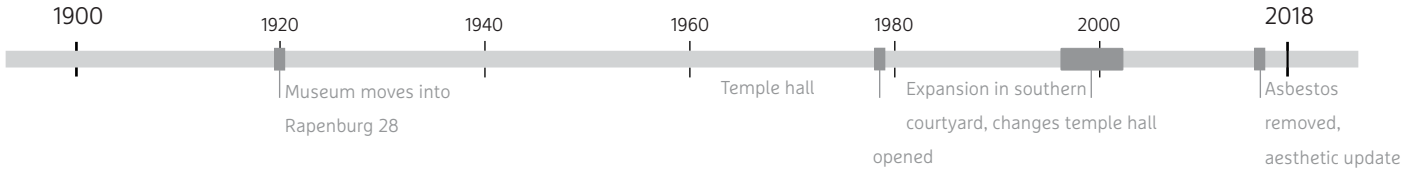
A new central space was designed by architect Lex Haak in the old courtyard of the museum, which was roofed over, to house the temple. When in 1979 the temple was placed in this former courtyard it became a central hall to the museum. With this, a room for warming-up and cooling-down was created. Because the temple is placed in a warming-up space, the museum performance already starts in a warming up space.

From 1996 to 2002 some additions and alterations took place. Firstly, another smaller courtyard to the south of the complex was roofed over and became an indoor space. Later a floor was added into this space. To let more natural light in and to facilitate a new staircase and elevator, a hole was left in this floor.

Most of the other changes that were made in this period were made to the Temple Hall. The Temple Hall was already early on considered to be too dark. Therefore, new lighting was added to the room.

The rooms on the ground floor adjacent to the Temple Hall were opened up more. In this process, windows to the Temple Hall were removed and some of the openings were cut out to the floor to serve as passageways. Walls were demolished to enlarge the rooms around the Temple Hall. These spaces were to be used for lockers, coatracks, toilets and a small shop. The shop was moved and expanded into the temple hall in 2006.

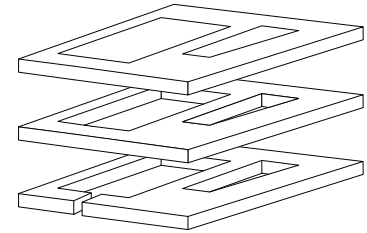
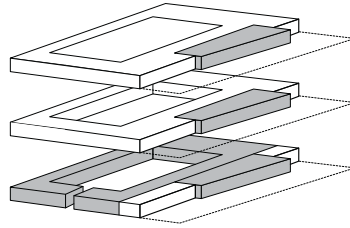
The last big changes took place in 2015-'16. There were three reasons for these changes, namely: asbestos removal, fire safety and aesthetics. A lot of asbestos was removed from the Temple Hall walls and other spaces' floors. The fire safety was brought up to date. As for the aesthetics, the exhibition spaces were made more open and the whole museum got a new lick of paint. In 2018 new lighting, speakers and a projector were added to the Temple Hall. The counter and shop displays were updated in the style of the 2002 toilet blocks.



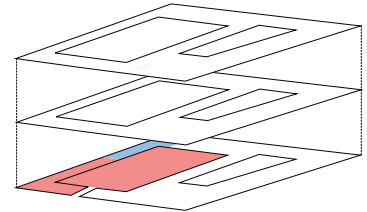
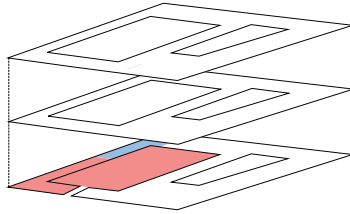
2002
 Roof over southern courtyard and adjustments to the Temple Hall
 GGH Architects

2017
 Aesthetic update, fire safety update, asbestos removal

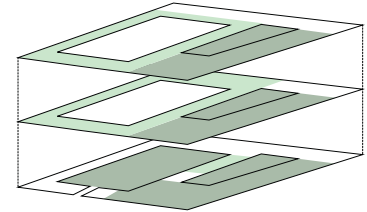
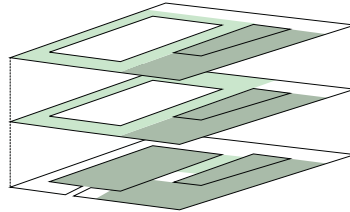
Extension



Warm-up and cooldown space



Static and dynamic



	2002	2017
Surface	m ² 7.000	7.000



1. The temple hall in 1991



2. Temple is covered before asbestos removal



3. The temple hall nowadays



Past 1



Past 2



Present



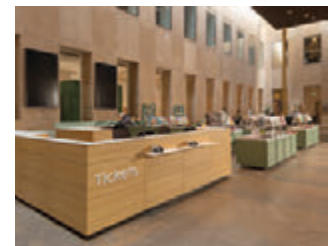
4. Tour on 1st floor of south 'courtyard'



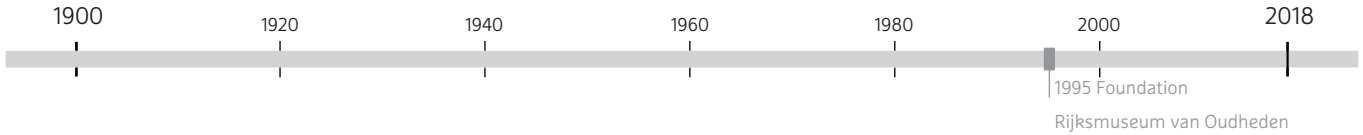
5. Open spaces since 2015



6. Debut temple projection / lightshow



7. Counter, shop and café



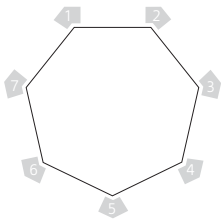
2002

Roof on southern courtyard and adjustments to the Temple Hall
GGH Architects

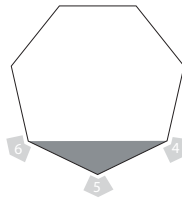
2016

Aesthetic update, fire safety update, asbestos removal

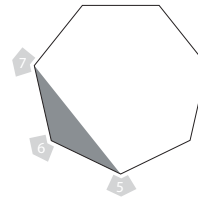
Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts

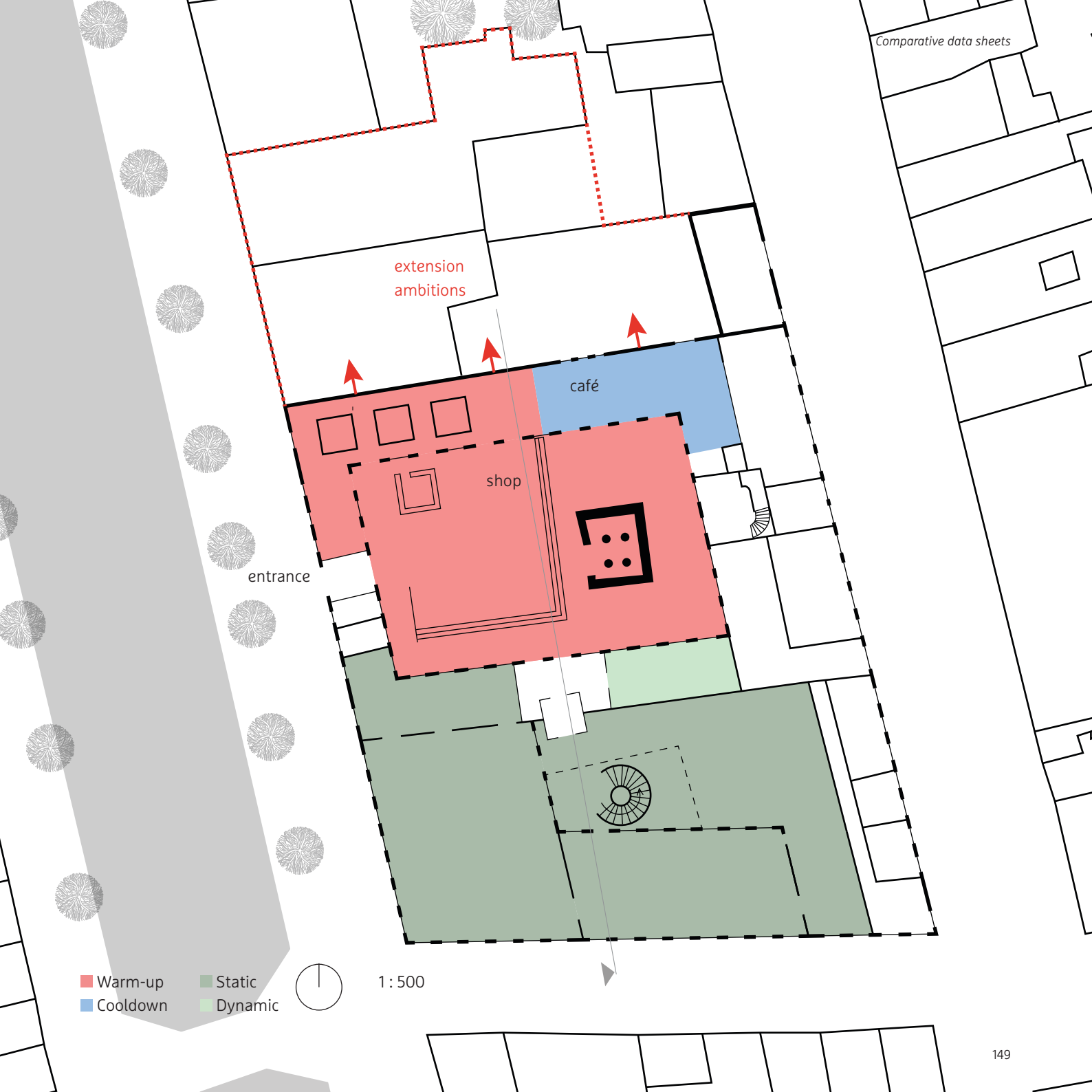


The exhibitions are made to measure for different needs of different people. Central in doing this are the permanent and temporary exhibitions. The mise-en-scène is subservient to the collection.



The museum organisation strongly believes that knowledge of the past can enrich the lives in current society. Reflecting on current events and partaking in current debates are part of this. In that way, not only is the collection itself important, the role of the museum in society is too.

		2002	2017
Foundation costs		n/a	€ 5.200.000
Visitors	amount	109.858	219.860 (+100%)
Employees	amount FTE	22,8	51 (+124%)
Volunteers	amount FTE	n/a	44



extension ambitions

café

shop

entrance

- Warm-up
- Cooldown
- Static
- Dynamic



1:500



Informational display screen showing museum details and navigation icons.



Tickets

Gift shop display sign.

Gift shop display sign.

Conversation with director - Wim Weijland

The greatest challenges for the museum lie not in the museum itself, but in creating more facilities. On a busy day, there can be up to one thousand visitors. This happens on about 70 days per year. All the available space is used to the maximum of its capacity and these peaks in visitor numbers can not be accommodated.

One of the problems this poses is that children, mostly in the form of school classes, can not always be received properly. In the winter, when multiple classes often visit, many bags and coats need to be stored for which there's not enough space in the coatroom. As an interim measure, a space which is also used for temporary exhibitions is used to store the bags and coats during busy weeks.

The children themselves need to be received in separate rooms, to be calmed down before they enter the museum. After their museum visit, they can come back to these rooms and put their coats on again before leaving. Right now, the museum does not have such rooms. This is a high priority for the director. Nowadays, children are received in the TempleHall. The liveliness they bring to the Temple Hall is appreciated, but right now it's simply too lively.

Another facility with too little capacity is the museum's storage. This is not storage for the collection, but for display infrastructures and other exhibition-related items. Most of the displays are made for a specific exhibition and are thrown away after the exhibition has ended, because of a lack of storage. A couple of months later, similar displays have to be built for a new exhibition. This frustrates the museums organisation very much, and more storage space is high on the wish-list of future additions.

The organisation of the museum finds it very important for the museum to exude the character as a building for the public. To emphasize this public character, the Temple Hall is often used as a polling station for elections. This idea of trying to get people to see the building as a public space seems to be successful when looking at the café. During lunchtime, it's crowded with people, many of whom aren't even museum visitors. The director would like to expand the café, but for now there is no room to do so.

To expand the café and create more room for warming up and cooling down, the museum wants to purchase neighbouring buildings. These buildings would house facilities to receive school classes and groups, as well as storage room.

Almost all of the rooms with permanent exhibitions are climatized. Recently, about forty climatized display cabinets were purchased. This makes it easier to display more delicate pieces, while keeping the possibility of moving pieces around easily. This adds to the sustainability of the building and its exhibitions.

In line with sustainable thinking, the director wants to cover the roof of the entire museum with PV-panels. The roof has a big surface area and a lot of electricity can be generated this way.

In summary, the museum itself works well, but more facilities are needed. The museum organisation would like to extend to neighbouring buildings to be able to create more cooling-down and warming-up spaces.



12 – Stedelijk Museum



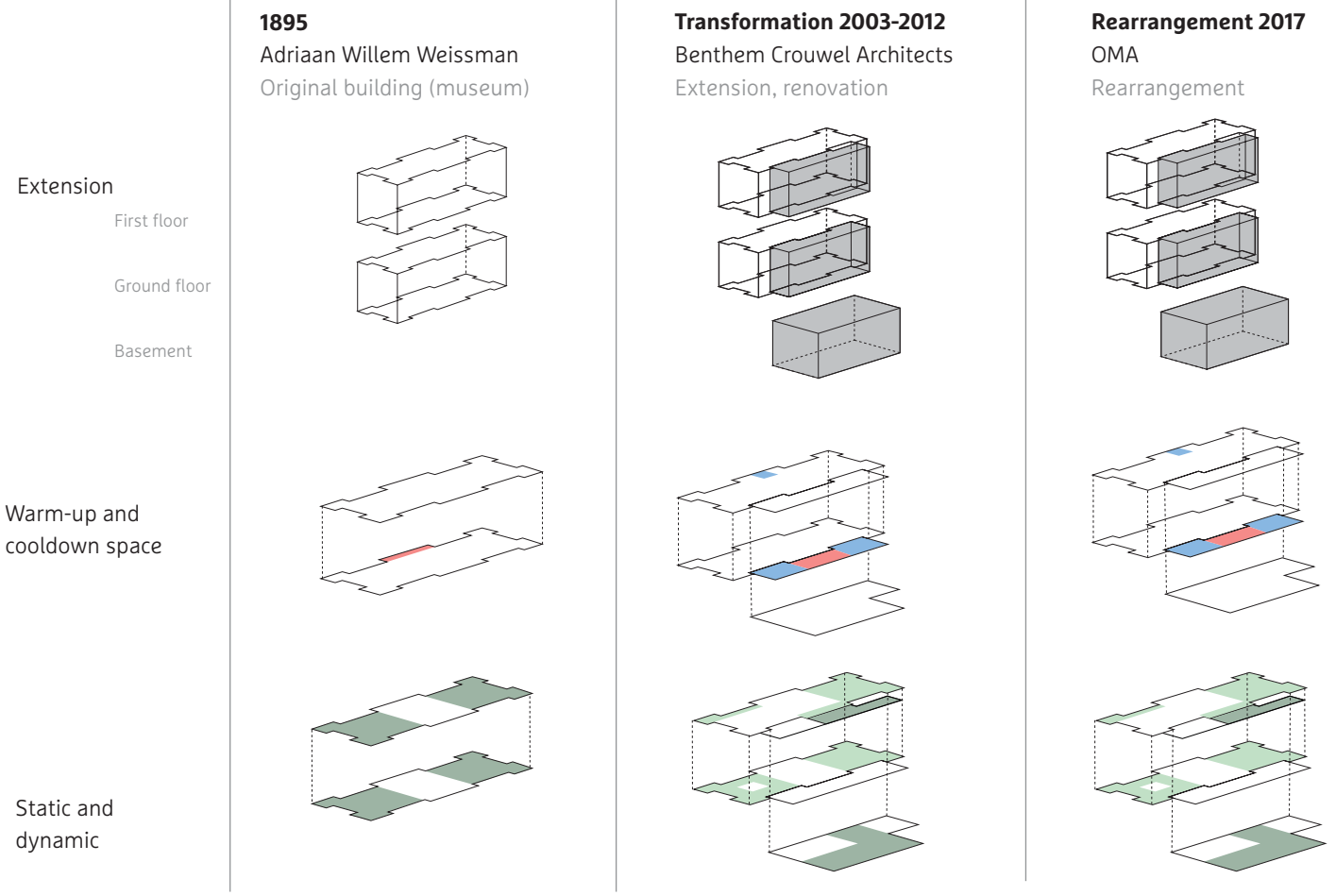
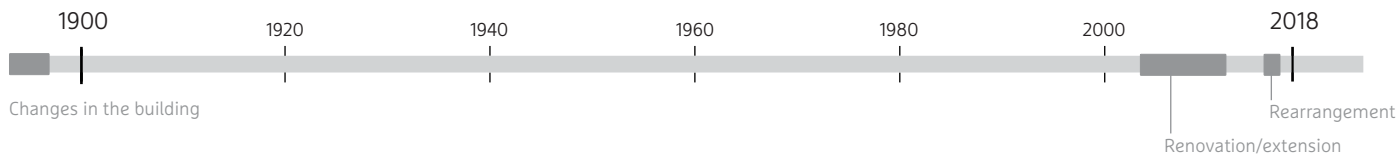
The Stedelijk museum is a contemporary art museum built in 1895. It was designed by architect Adriaan Weissman. The museum is located near the Rijksmuseum and the Van Gogh Museum on the Museum Square in Amsterdam: together they form a cultural hub in the city.

The Stedelijk Museum was built with its main entrance located on the Paulus Potter Street, its back facing the Museum Square. It was renovated and enlarged to overcome the limitations inherent in the original design and to accommodate a larger range of new exhibitions. This renovation was designed by Benthem Crouwel Architects. The first priority in this renovation was to change the orientation of the museum. The front of the museum now faces the Museum Square. By locating much of the extension underground, the forecourt of the museum onto Museum Square was maximised. The architects aimed for a highly organised floor plan rather than the creation of an iconic building. The forecourt was extended into the new extension and accommodates all public functions within it. This allowed for the interior of the old part to remain as it was and gave freedom to the design of the interior of the extension. Visitors can clearly distinguish the difference between the renovated and original parts of the interior. The only exception is the new escalator tube, which provides a direct link between the rooms upstairs and the basement without visitors having to pass through the entry zone in between. Benthem Crouwel wanted to avoid separate pavilions or annexes. By contrast, the exterior shows a clear distinction between old and new. From the outside it's very obvious that one part is from 1895 and the other from 2012, as the facade of the new part is built with different materials in a contemporary style.

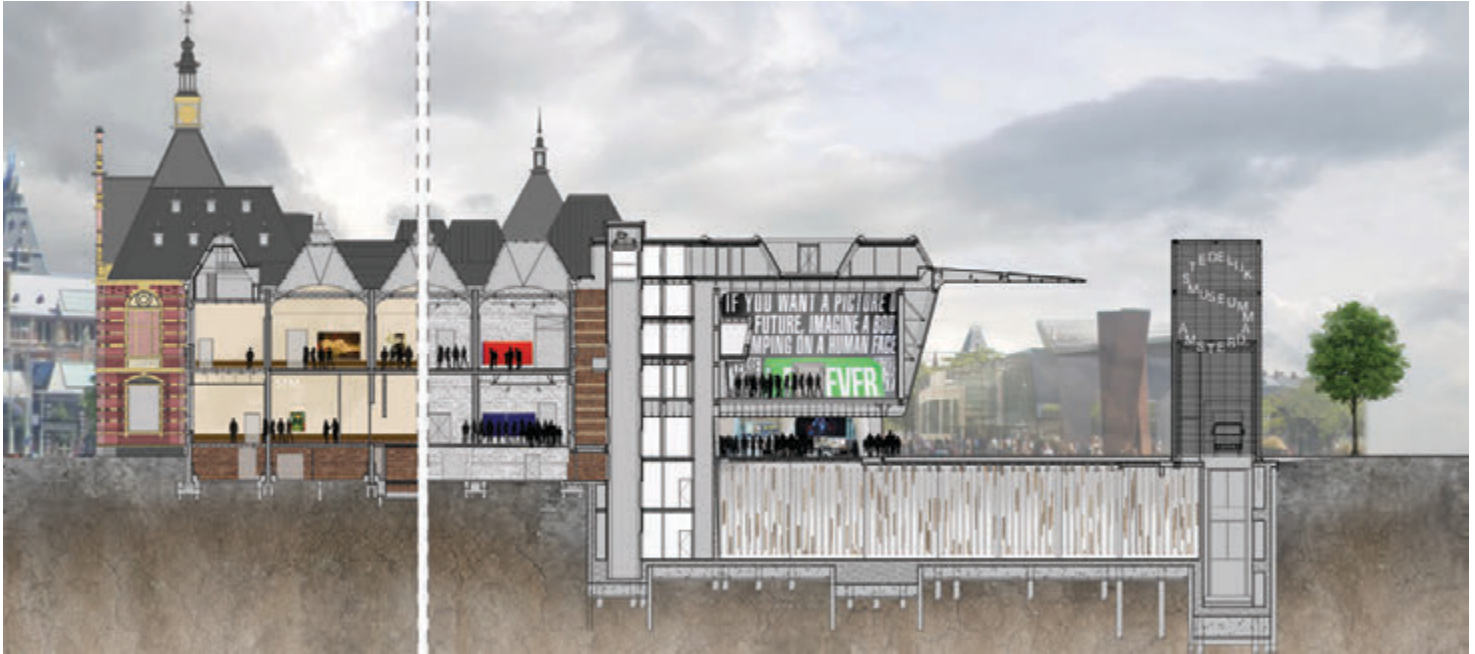
Benthem Crouwel came up with a nickname for the addition: the 'bathtub' since they knew that it would get that nickname anyway because of its slanting side, its legs and its smooth surface. These elements instantly show that this is a modern art museum. The shape and the whiteness of the building are a continuation of the designs of the interiors of several rooms in the 1895 building, designed by its erstwhile director Willem Sandberg, who was also responsible for making this museum famous. Sandberg was director of the museum from 1945 until 1963. In his design, Sandberg erased all memories of the past in the exhibition halls by whitewashing the walls.

A disadvantage of the Benthem Crouwel design is that the building has no service entrance, as there are three public sides. The solution was to design a freestanding black tower next to the building, from where the mainly underground service areas can be accessed. The renovation managed to enlarge the museum rather than create a pavilion next to it.

Today, the museum has three types of exhibitions; Stedelijk Base, Stedelijk Turns and Stedelijk Now. Stedelijk Base is located in the expansion designed by Benthem Crouwel Architecten. In 2017 the Office for Metropolitan Architecture (OMA) redesigned the exposition in the basement. Stedelijk Turns and Stedelijk Now are both located in the 1895 building.

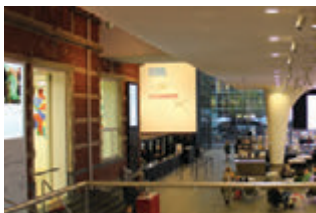


	1895	2012	2017
Exhibition surface	m ² 4.000	8.000	8.000

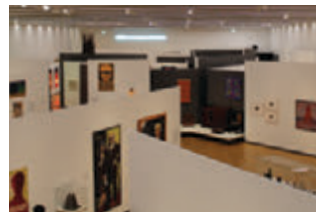


Past

Present



1. Interior extension with original exterior



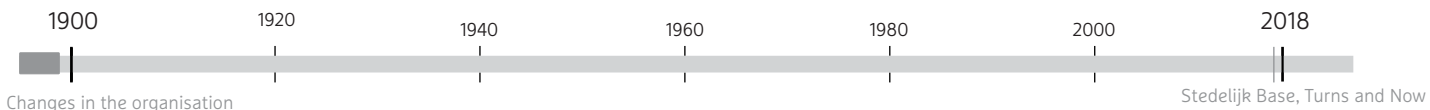
2. Rearrangement Stedelijk Base by OMA



3. Escalator tube which connects the rooms upstairs and the basement



4. The Museum Square as forecourt of the museum



1895

Adriaan Willem Weissman
Original building (museum)

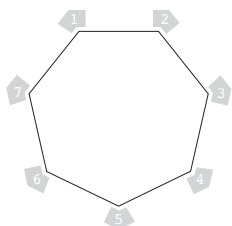
Transformation 2003-2012

Bentheim Crowel Architects
Extension, renovation

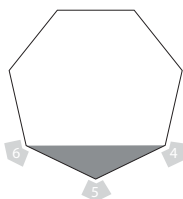
Rearrangement 2017

OMA
New exhibition layout

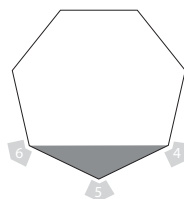
Museum as a performance



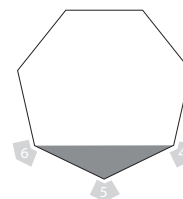
- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



The Sandberg renovation from 1950 was characterized with a sober, object-centered (white cube) mise-en-scène. In most rooms, the script is provided with a chronological overview of 20th century art history. The Sandberg renovation had a more open script with thematic exhibitions.



The script still offers a chronological overview of the art history. The interior design remains unchanged for the old and the new parts.



The rearrangement of the basement enables people to make their own historical and thematic connections between artwork, while the chronological textual script remains intact.

		1895	2014	2018
Foundation costs		n/a	€127.000.000	€2.900.000
Visitors	amount	n/a	816.396	703.455
Employees	amount FTE	n/a	170	190
Volunteers	amount FTE	n/a	10	9



- Warm-up
- Cooldown
- Static
- Dynamic



1:1000

Vision of former director - Beatrix Ruf

The Stedelijk Museum has had nine directors since 1985. At this moment the museum is headed by an interim director, which means that the future of the Stedelijk Museum will soon be placed in the hands of a new director.

The last permanent director, Beatrix Ruf, presented a clear vision for the organisation of the exhibitions of the museum just before her departure. She developed the idea to present the Museum's collection in three different exhibitions: Stedelijk Base, Stedelijk Turns and Stedelijk Now. This tripart division in the museum was developed based in her four years of experience with the building and the way visitors move through the building, and her knowledge of visual presentation of art. One of the advantages of this exhibition concept is that highlights from the collection are housed in a permanent location in the building where visitors are able to find more easily and enjoy them. Visitors are presented with an integrated narrative about the development of modern art and design in a single tour.

Ruf's vision from September 2016 is presented on the museum's website: 'The widespread use of the Internet has given us a new way to gather information: we browse, see masses of images in one go, connect them and make combinations. All of this is expressed in Stedelijk Base: in a fantastic concept designed by OMA, you can move freely through the space, see amazing combinations, and make your own connections. What's new for the Stedelijk is the mix of disciplines – all kinds of visual art are paired with design. I see the collection as a whole – each work was created at a particular point in time. By placing different disciplines side by side, we learn more about a period and are able to see new cross-connections. Society – and, of course, all of us at the museum – wants to see far more works in our collection taken out of storage and put on display, where people can see and enjoy them. Our entire team of curators has worked hard to

develop new presentations, and two thirds of the building will soon be dedicated to the wonderful works of art and design in our holdings. We aspire to be a museum that is always evolving, and aim to present the collection from a succession of fresh perspectives. Stedelijk Base, Turns and Now are all interwoven – the temporary presentations of Stedelijk Turns will feature new discoveries, commissions and acquisitions that will have an impact on the museum's heart: its collection. This new approach gives us scope to present the Stedelijk as a living, dynamic institute that manoeuvres between past, present and future.'¹

The plans for the rearrangement of the collection Stedelijk Base were part of the four-yearly grant from the City of Amsterdam Kunstenplan (arts plan). Since the privatization in 2006 the Stedelijk Museum Amsterdam Foundation has operated as an independent institute and receives subsidy from the municipality.

¹Transcribed from an interview with Beatrix Ruf. Available <https://www.stedelijk.nl/en/news/stedelijk-base-the-new-collection-presentation-of-the-stedelijk-museum-amsterdam-will-open-on-16-december-2017-2>



13 – Textielmuseum Tilburg



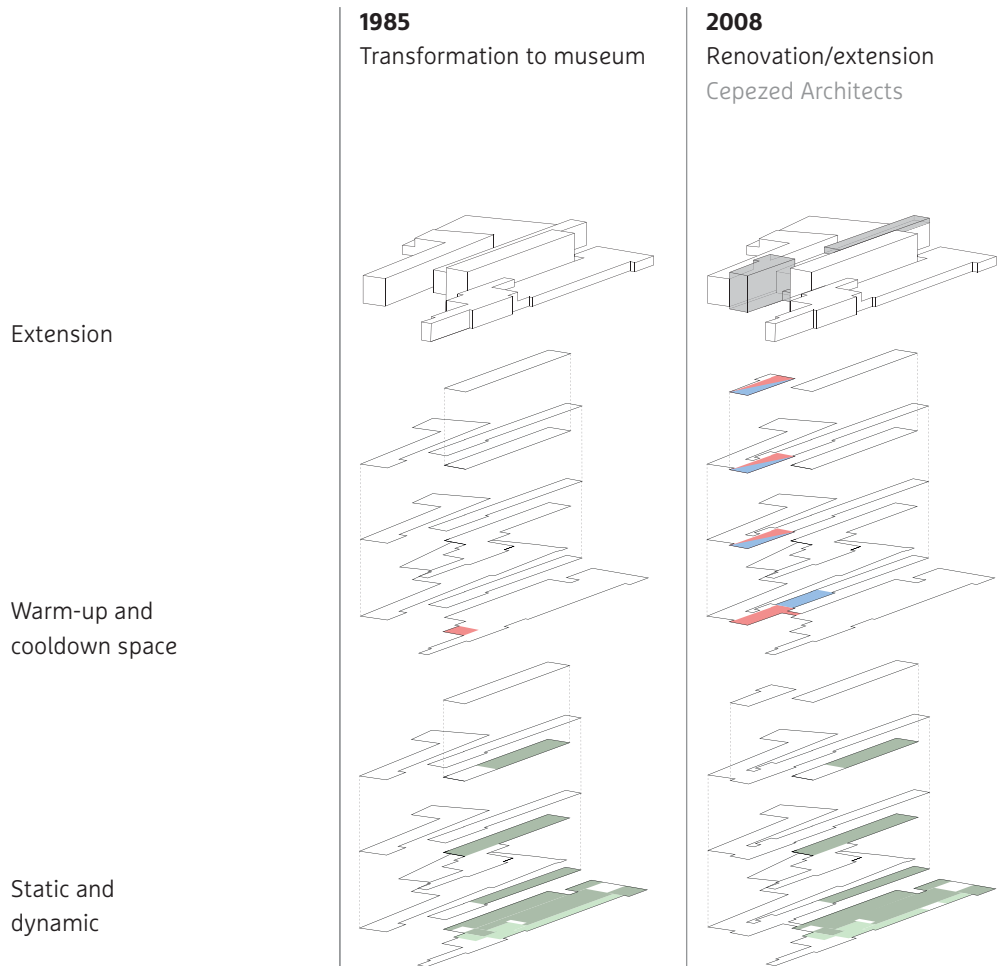
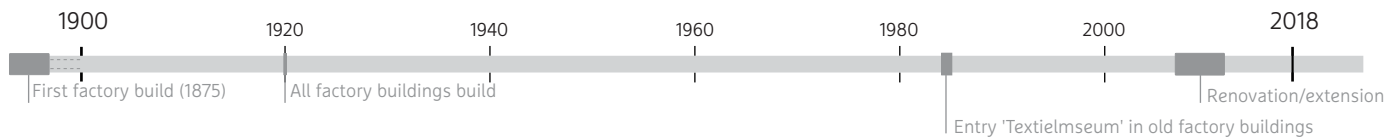
The museum is a textile-themed museum located in Tilburg. It specializes on contemporary and historic techniques of textile art and textile production. The museum is one of its kind in the Netherlands and belongs to the world's leading museums in the textile field.

The museum is located in the former textile factory complex of N.V. Wollenstofffabriek C. Mommers & Co. This textile factory complex was built in 1875 and used to be the biggest employer of Tilburg for decades. Nowadays, the complex includes buildings and factories with different functions and is a national monument. The defining architecture of the factory complex can be divided into two building types: 1. the lower buildings with a wooden saw-tooth roof and 2. the higher elongated buildings. The lower buildings were built first, around 1875, and housed the weaving mill operations. The higher elongated buildings, built around 1885, contained the spinning mills. The company continued to expand, adding new buildings until it reached its maximum size in 1920. In the 1960's the textile industry in Tilburg declined with traumatic consequences for the city. Former employees of the textile factories decided to create a collection to keep the industrial past alive. The collection used to be displayed in a chronological order, focusing on the history of the factory labourers and the history of the textile industry in the Netherlands. Around 1985 this collection was moved to the present location, a building complex which is in itself a rare legacy and a relic of the local textile industry. To support the ambition of the museum to become a textile institute of worldwide relevance, it was decided to extend and renovate the building. The transformation started in 2008 and was led by Cepezed Architects. Multiple extensions were added to the

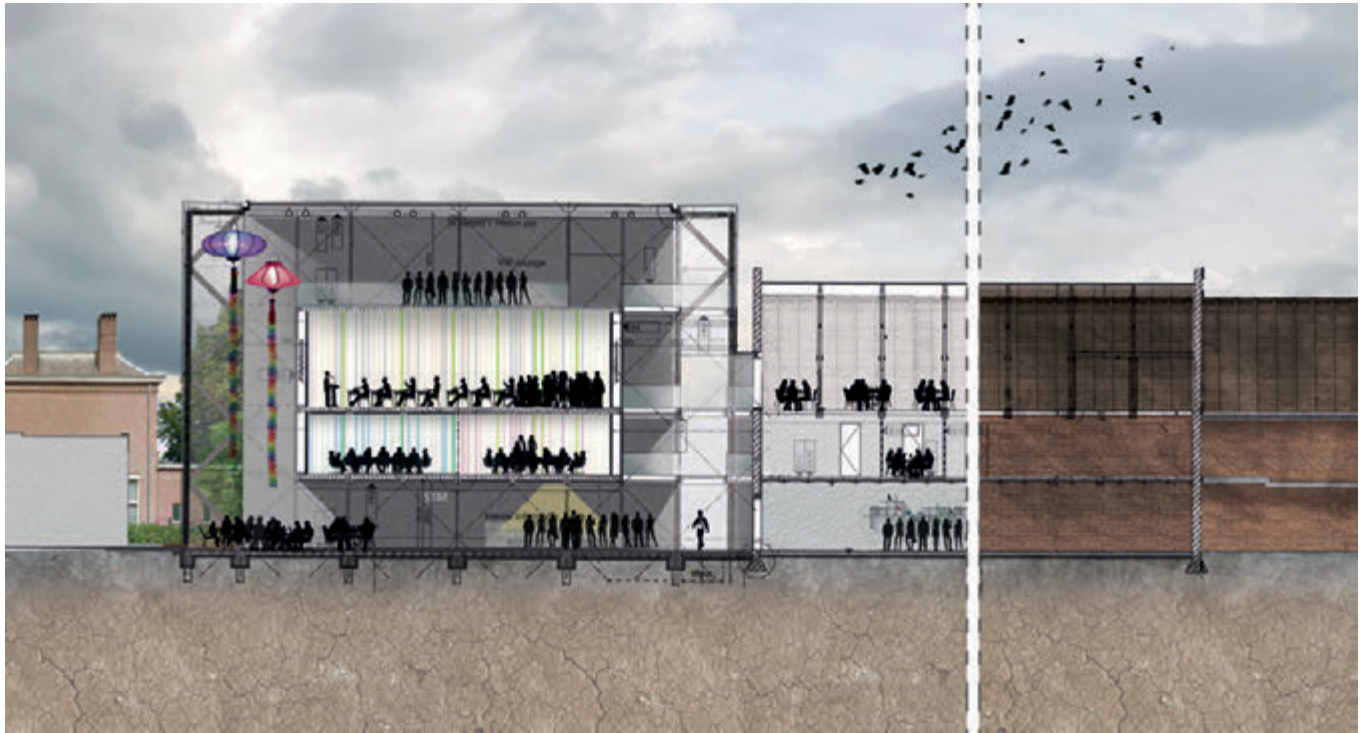
monumental factory buildings. First, a more recognizable and open entrance was created by adding a glass extension to the north-western side of the complex. This glass extension became the main entrance and accommodates the foyer and the TextielCafé. A second important extension was constructed on top of the roof of a monumental factory building. Here, a closed-off and introverted extension was added to accommodate the museums' archive. The renovation of the monumental factories aimed at improving the physics and logistics of the buildings. Each building retained its own character and past identity by using traditional materials and techniques.

Vision of director - Errol van de Werdt

During the relocation, the museum redefined its vision to not only focus on the history of the industry itself but also on the connection between textile history, textile techniques, fashion design, and art. The museums' original aim was to keep the industrial past alive. Nowadays, the vision of the museum is to be museum in operation. This shift started in 1999 when a new computer-driven weaving machine was acquired for the museum. From that moment onwards, similar machines that could be used for production followed. The museum turned, from a place of re-collection, into a museum in operation. Because of this shift in vision, the museum acquired more visibility and international relevance.



	1985	2008
Surface	4500 m ²	5450



Present

Past



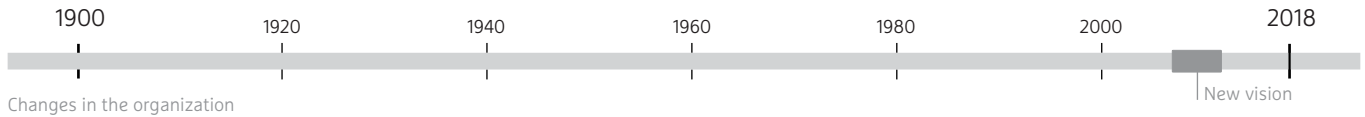
1. Old steam engine



2. Large exhibition hall



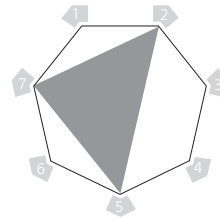
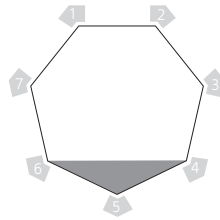
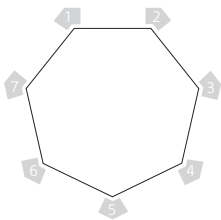
3. Entrance before the transformation



1985
Textile
factory in original state
Tilburg

2016
After renovation/extension
Tilburg

Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts

Museum focusses on
displaying the local history
of textile making.

Interaction with local artist
and global collaborations
on the theme of textiles are
important for the museum.
The textile labs, shop
and workshops interact
with a broad audience.

		2016
Foundation costs		€ 5.500.000
Visitors	amount	53.500
Employees	amount FTE	60
Volunteers	amount FTE	22



Cafe
Entrance

Shop

Textile Lab

- Warm-up
- Cool-down
- Static
- Dynamic

1:1000



Conversation with director - Errol van de Werdt

The museum comprises two main sections: 1. Heritage, focussing on the presentation of the historical collection and the organisation of (art)exhibitions, and 2. The Laboratory, where weaving machines can be used by the public for workshops and for other collaboration. This enables people to actively learn and share knowledge about textiles.

The two sections should be better integrated. The collection is a source of knowledge and inspiration. It is also up-to-date, as also contemporary industrial objects are presented. The laboratory should contribute to the development of textile handicraft, drawing its inspiration in the collection. This view is derived from the theories of sociologist Richard Sennett.

'Icons are no longer enough for a museum: the museum is presently involved in the quest for inclusiveness'. Involvement is the keyword. The mission of the museum is to involve people from the 'quiet community': people who never thought of visiting a museum and who generally refrain from taking part in public life. Contact with other political partners beside the representative of culture, such as the alderpersons for social and economic matters, should be stimulated.

The museum as factory should be more open towards co-operation with external parties in the 'makers' economy' and try to involve people in its neighbourhood. This would not only be an important a source of income, but would also help decide how to improve the collections. The museum will become an ideal place for students and young professionals who want to improve their skills and need practical experience.

The building should have a new plan and a clear routing that allows visitors to follow the whole production process. The depot can be moved to a location underground. A covered passageway should connect the two buildings, whereby a larger space will be obtained, to be used to host events like a biennial textile exhibition. The complex will become larger and more open - a place where local people will be pleased to spend time, thus performing an aggregating function.



14 – Teylers Museum



The Teylers Museum in Haarlem is the oldest museum in The Netherlands. Its collection consists of historic scientific instruments, minerals, fossils, art and coins. The museum was opened in 1784 and extended throughout the nineteenth century.

Pieter Teyler van der Hulst was a rich silk manufacturer and banker. Throughout his lifetime, he collected art, natural history artefacts and medals. His will stated that after his death, a foundation should be established to manage his collection and promote the arts and sciences. Thus, after his death in 1778, the Teylers Foundation was established. This foundation set out to create a museum in which the arts and sciences would be united.

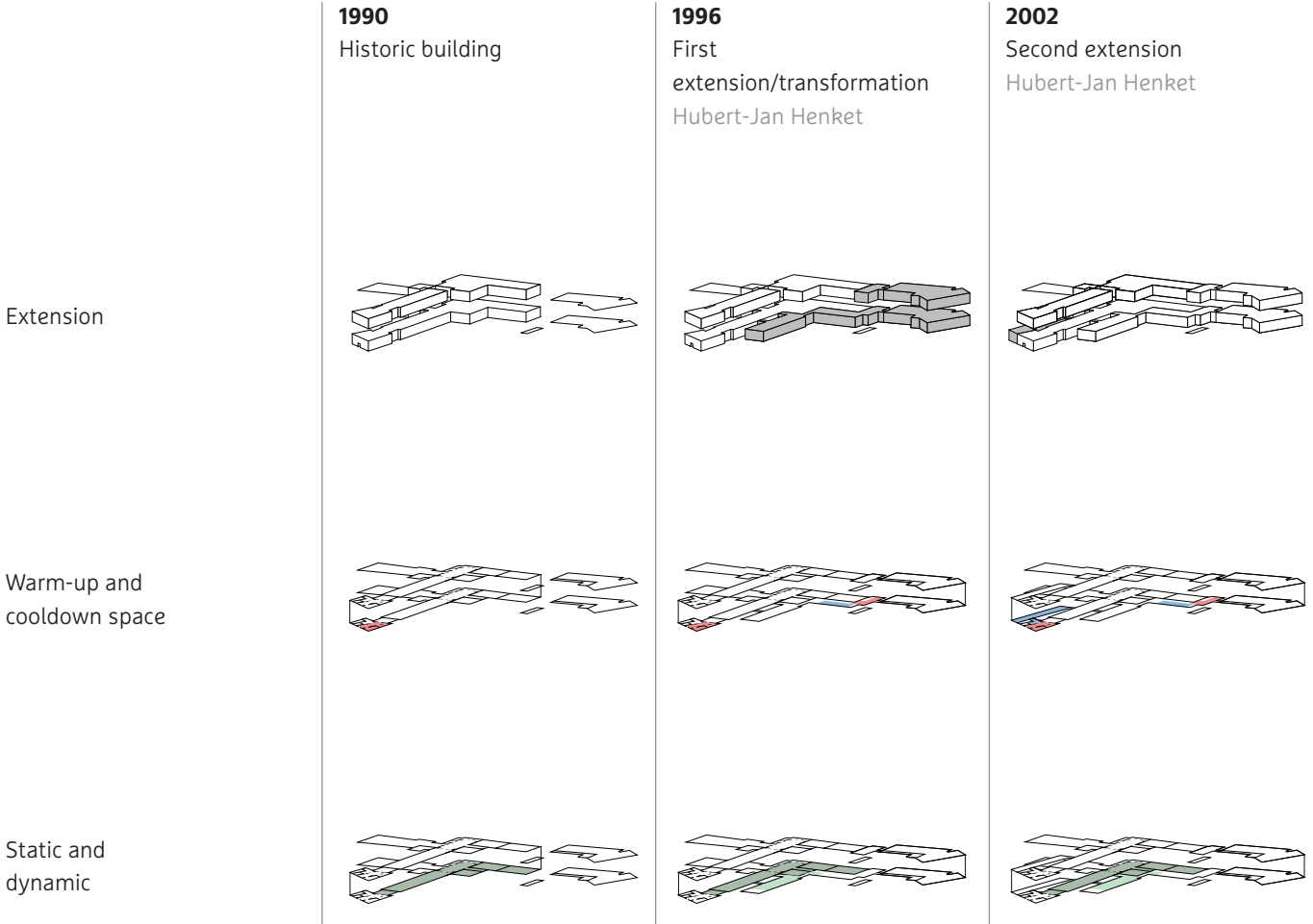
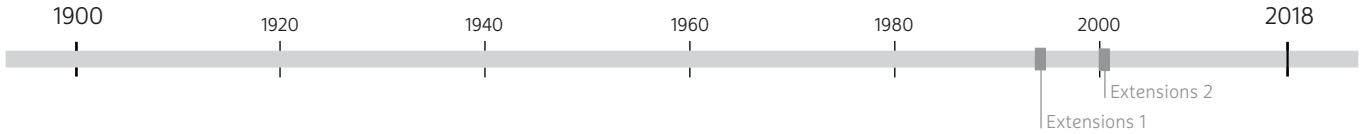
Initially, the museum was housed in the residence of the late Pieter Teyler, nowadays called the Fundatiehuis. A large, oval room was added to the back of the house in 1784, the same year the museum opened its doors. This oval room still exists, and has barely been altered since.

Over the course of the nineteenth century, many rooms were added to the museum; a reading room, two rooms for paintings, a room for scientific instruments, two fossil rooms, and perhaps most notably, the iconic entrance on the river Spaarne. After 1893, no alterations were made for a whole century. Then, in 1993, the museum started almost a decade of changes and additions.

First, an already existing building, Zegelwaarden, was turned into a depot and offices. This building was connected to the

museum by an extension designed by Hubert-Jan Henket. This extension was built to include a new entrance on the Nauwe Appelaarsteeg, an educational pavilion, a café, a room for temporary exhibitions and room for installations and storage. Part of these extensions bridged the gap between the old museum building and the Zegelwaarden. The Henket building seems to be in high contrast with the historic buildings with its glass facades and clean lines. The glass panels of the exhibition pavilion aren't transparent, making connection to the garden only possible from the café. The extension's wooden columns are inspired by the historic scientific instruments and displays that the museum houses.

From 2000 to 2002, another addition by Henket was built. This time, the program was that of a museum shop. For this, the neighbouring building Spaarne 18 was bought and radically transformed. When standing in the street side looking at the façade, the building still seems to be a hundreds of years old residence. Behind the façade, however, lies a more contemporary looking museum shop. At the back of the shop, a multimedia area was created, which as since been incorporated into the shop.



	1990	1998	2004
Surface	4200	7500	7700



1. Café by Henket



2. Henket extension (l) and old building (r)



3. Exhibition space and service rooms extension



Present



4. Museum shop



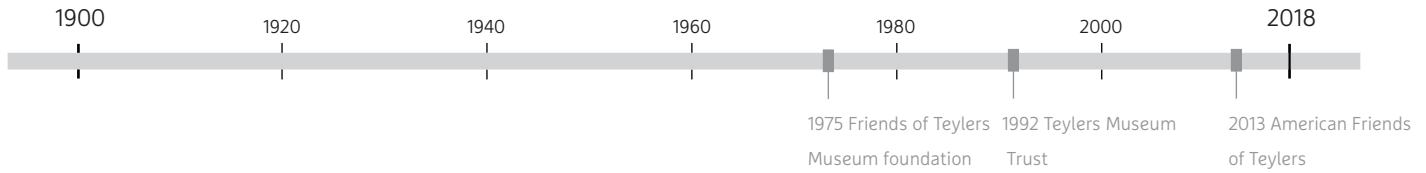
5. Henket detailing



6. The oval room



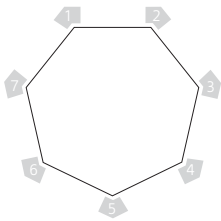
7. The second painting room



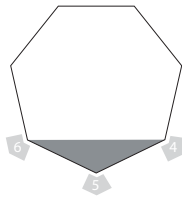
1996
 First extension
 Hubert-Jan Henket

2002
 Second extension
 Hubert-Jan Henket

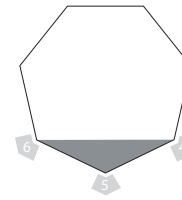
Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



The museum combines art and sciences, and does so from both a historic and a contemporary point of view. The mise-en-scène is very important, the older parts of the museum are now a museum of an 18th century museum.



The commercial aspect of the museum has become more obvious with the new shop. However, this does not alter the core of the museum's performance.

	1998	2004
Foundation costs	included in 2004 costs	€ 14.000.000
Visitors	amount 89.640	74.391 (-17%)
Employees	amount FTE 32,9	27,7 (-16%)
Volunteers	amount FTE n/a	8

Zegelwaarden

Nauwe Appelaarssteeg entrance

café

garden

Fundatiehuis

Spaarne entrance

shop

- Warm-up
- Cooldown
- Static
- Dynamic



1 : 1000





Conversation with director - Marjan Scharloo

To this day, the museum is very content with the extensions that were made around the turn of the century. They still suit the spatial needs of the museum. Recently, some alterations in terms of function have been made to the extensions. There were not enough toilets in the museum and eight toilets were installed in the former multimedia area at the back of the museum store. Additionally ten toilets were installed in the north entrance replacing a reception counter. With the addition of the 18 new toilets, the old toilets can be demolished. This will be done soon to allow for more daylight entry to the fossil room.

The rooms located behind the temporary exhibition spaces also receive too little daylight. Had the extensions been built nowadays, the museum would have chosen for them to be built further away from the historic buildings façades.

The museum also remains very content with the temporary exhibition space itself. A small alteration will be implemented in the future, but this concerns only the ceiling. This building was designed to facilitate natural daylight entry, but this turned out to be a requirement that the museum does not need for the type of exhibitions that take place here, leading to us keeping the blinds shut at all times. Soon, the skylight will be closed off and artificial lighting will be fitted.

The number of visitors to the museum is growing at a steady pace and we expect this continue. To better spread visitors over the museum, the Lorentz Lab was opened in 2017. In 2021 the Fundatiehuis will open its doors to the public. It is now being renovated, with the foundations and plumbing already done. The reason the Fundatiehuis has to be opened to the public is to further spread the growing numbers of visitors.

Not many alterations can be made to the Fundatiehuis and the historic parts of the museum because they are listed monuments. Neither would the visitors or the museum organisation appreciate such interventions because the historic setting is appreciated by all. With the rise in visitor numbers, this does provide food for thought: The historic parts are fragile and finite and cannot handle a continuous increase in visitors. The finiteness of the building on one hand and the number of visitors on the other hand need to be balanced so that future generations can also enjoy the building. Over the past ten to fifteen years, the museum implemented a policy of cautious growth in visitor numbers to see how well the buildings can handle more visitors.

What does the future hold for the Teylers Museum? The director thinks that the museum will not need additional extensions. As mentioned before, the museum is very content with the spaces designed by architect Henket. The biggest task for the Teylers Museum lies in having to become a climate-neutral building. Making the main building more energy efficient is very difficult because it so old and is also listed as a monument. There are no concrete plans yet for energy upgrades but discussing how to do this is part of the current agenda of the Teylers Museum.



15 – Van Abbemuseum



The Van Abbemuseum in Eindhoven was established by the art collector and cigar manufacturer Henri van Abbe. Since its founding, it has been an internationally oriented museum specialized in modern and contemporary art.

The Van Abbemuseum first opened in 1936 in a building purpose-designed by the architect A.J. Kropholler. This building has a simple symmetrical plan with serene enclosed exhibition rooms. In the 1990s, a transformation of the museum was needed to meet the expectations of the public as well as the institution's growing prominence in the museum world. The museum needed more space to showcase its internationally famous collection that included works by Picasso, Chagall, Lissitzky and Beuys. The transformation included the renovation of the old building and the addition of a new building.

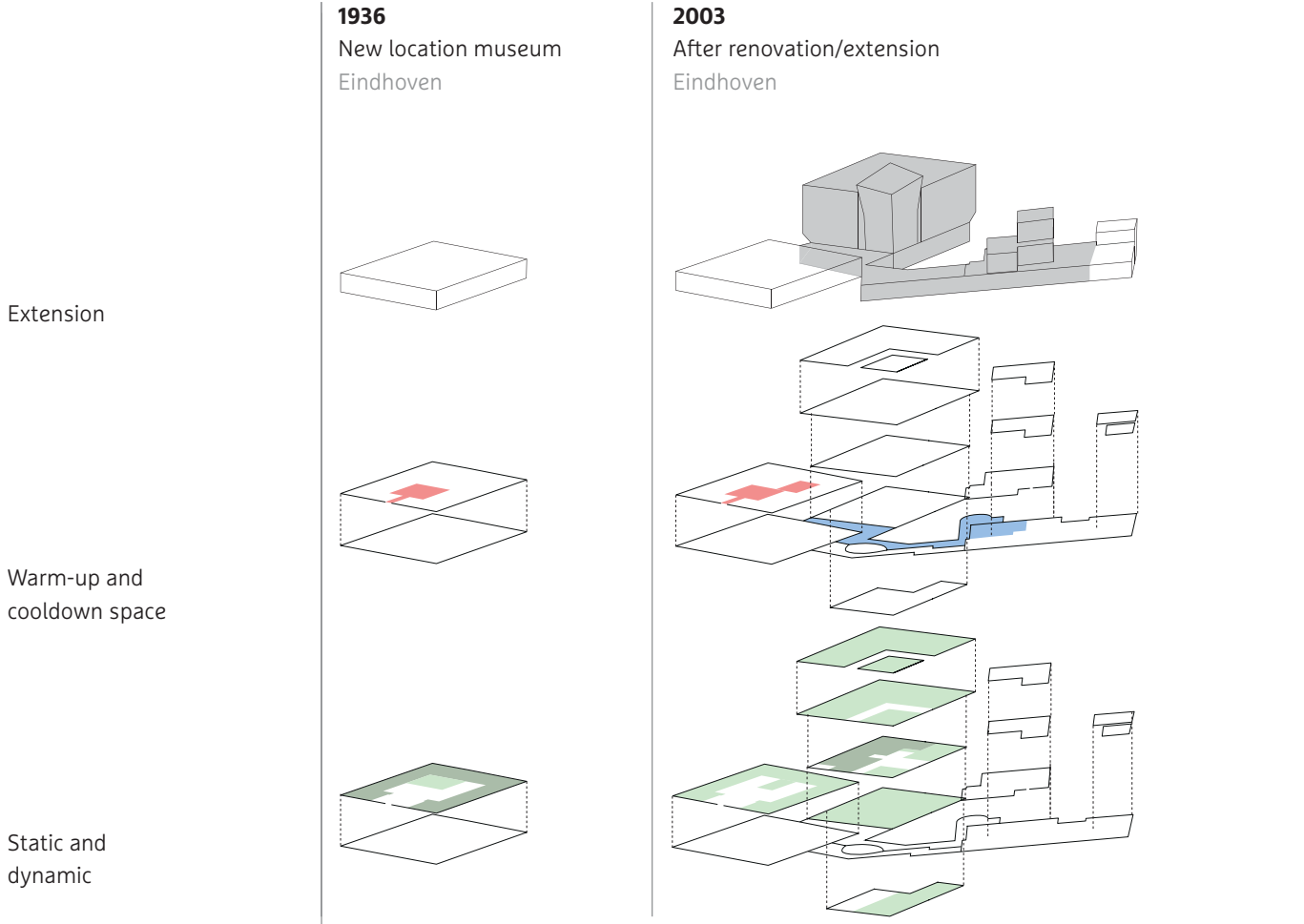
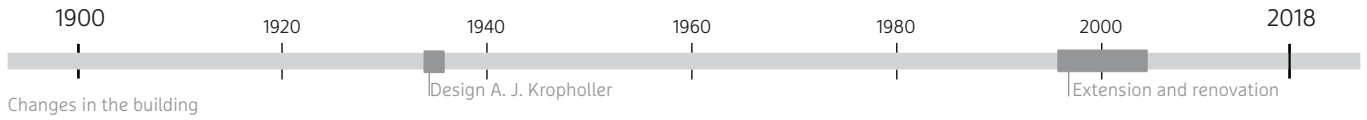
The first design of the new building by the architect A. Cahen was for a building completely enclosing the old building. This design was criticized for not respecting the architecture of the old building. Those opposing the project tried to get the old Kropholler building listed, but failed. However the court ruled against the execution of the proposed Cahen design. Cahen had already started working on an alternative design during the legal process, which was eventually accepted. The museum re-opened in 2003 after two years of construction.

The new design consists of two wings that are positioned in and around the Dommel River, next to the old building. The eye-catching architecture of the largest wing is characterized by a 27-metre high tower, with inward-sloping

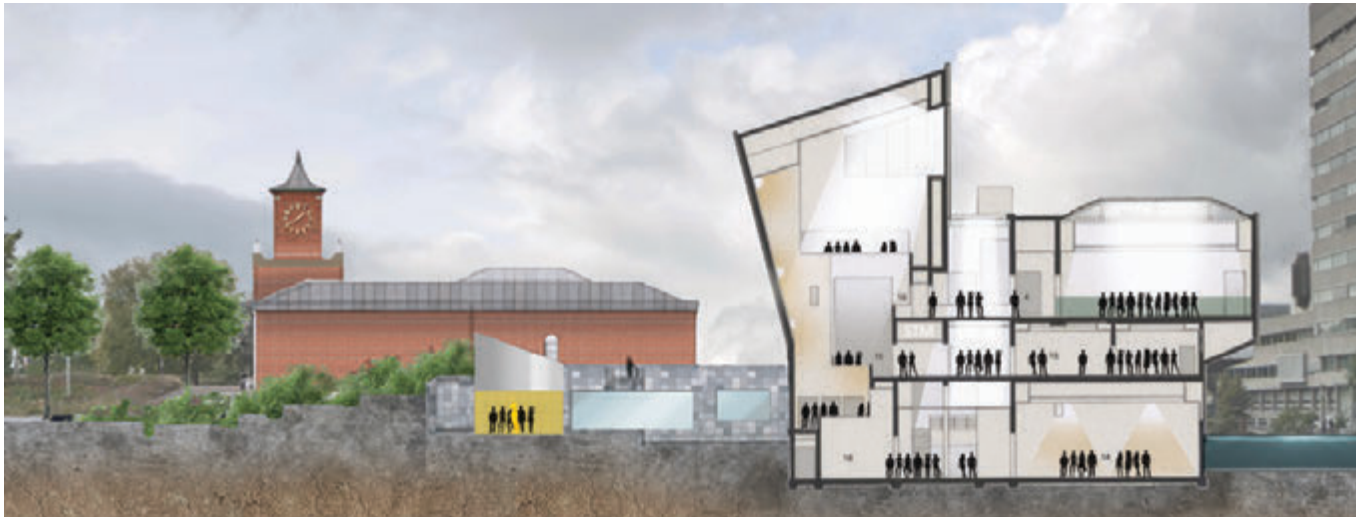
oblique facades and dynamic interior routing. The total area of exhibition space increased four-fold. The floors of the largest wing provide intimate spaces as well as large exhibition halls. The vertical circulation is made up of a labyrinth of stairs combined with a unique musical lift.

The design also includes an auditorium with educational space, a library built over three floor levels, a museum shop and a restaurant. The restaurant – with its glass façades and outside terrace – is located in the smaller wing, floating over the river. The old building was also technically upgraded to suit the contemporary climatic needs of the collection. The main entrance remained where it was before the transformation. However, it is also possible to enter the museum through the restaurant entrance after crossing a small bridge on the north side of the museum.

The museum has an experimental approach to exhibiting, focussed on the role of art in society. Openness, hospitality and knowledge-exchange are important to the museum. Therefore, the transformed museum also included multiple workspaces for artist, where works of art can be produced and displayed directly to the audience. The front garden and the Dommel Riverbank were also transformed to be more attractive. H+N+S Landscape Architects redesigned the riverbank; its ecological value re-established by widening the river and adding fish ladders. The front garden was redesigned by landscape architect Piet Oudolf.



	1936	2003
Surface	4500 m ²	9.825



Present



1. New corridor



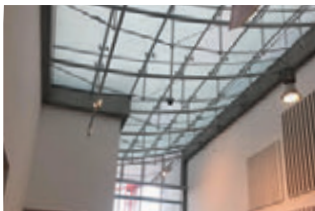
2. Library



3. Exhibition space



4. Main entrance
at the original museum



5. Atrium in new corridor



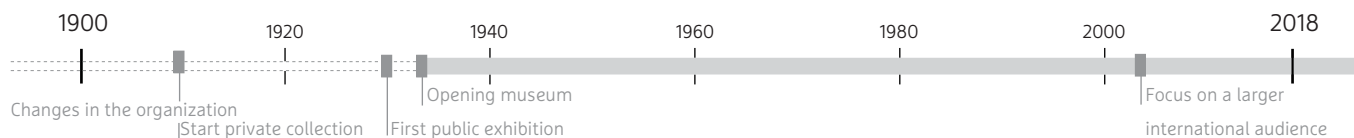
6. Corridor to the restaurant



7. Installation



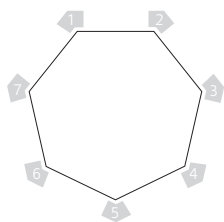
8. Interior old part



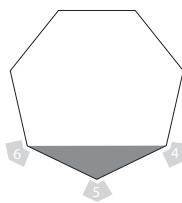
1936
New location museum
Eindhoven

2003
After renovation/extension
Eindhoven

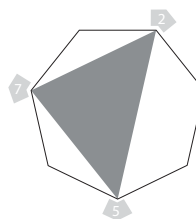
Museum as a performance



- 1 Actor
- 2 Public
- 3 Collective representations
- 4 Mise-en-scène
- 5 Means of symbolic production
- 6 Script
- 7 Social contexts



International status was already important but the collection was displayed in limited spaces. The mise-en-scène is object focussed .



Knowledge exchange, international status and local social collaboration are important in the current vision. The eye-catching architecture of the building and the large amount of dynamic exhibition are the outcome.

		1999	2003
Foundation costs		n/a	€ 29.000.000 (total costs transformation)
Visitors	amount	n/a	80.056 (2008)
Employees	amount FTE	25,1	n/a
Volunteers	amount FTE	n/a	2



■ Warm-up
■ Cooldown

■ Static
■ Dynamic

○ 1:1000

Conversation with conservators Diana Fransen and Steven Ten Thije

The main corridor of the museum is curvilinear. It can be seen as an architectural statement, a typical 'architects thing' to design. The design of the new building is full of statements. It is a play of shapes, viewpoints and connections between floors. Together, these statements sometimes hamper the functionality of the exhibition display. This means that, every now and then, the building gets in the way of the museum, resulting in the need for creative solutions to make the museum function.

In the newer addition, there is also the problem of visitors getting lost. There is no logical routing, which also decreases the visitor experience of the exhibitions. It is often hard for them to understand the storylines in the exhibitions: 'you can't get the story across'. On the positive side, the radical transformation stimulated the entire organization to update the museum. The collection was fully reassessed and the depot, re-organized. It was also a good moment to reflect on the position of the museum in society.

The building is characteristic for the 1990s, when large spectacular objects and installations travelled around the globe in the form of exhibitions. The building responds to these visions of the 1990s through its high ceilings and flexible open spaces. Nowadays, the museum does not host this kind of exhibition anymore. This is the result of a new critical position the museum has taken towards the art world. Therefore, the interiors of our exhibition spaces can now be designed in more intimate ways, aiming to invite local people to have discussions about the city through the works of art on display. In general, the museum today wants to position itself as a contact zone, where debate, the exchange of ideas and inclusiveness are the focus.



1995 Gallery of Honour – Rijksmuseum

Metamorphosis Symposium

Before publication of this book, feedback on the final results of the research was sought from the mirroring committee and other actors in the transformation of museums by way of a mini-symposium.¹ The results will be considered in further research.

The most important passages in the research were retraced to come to some lesson learnt. Points of interest that were highlighted include:

- both architecture and architect are catalysts in the transformation process;
- the role of the architect is to listen to the voices of different actors and (potential) users and to arrive to a design based on this polyphony;
- a durable transformation is the result of the analysis of different needs;
- the museum has become more open, professional (different actors involved) and accessible;
- the museum is centred on the performance and the work of the museum director is front-stage;
- the museum is a vehicle that can be used to answer societal demands.

Both the architect and the director need to listen to different actors and potential users. This polyphony of voices should inform the architectural design, providing it with a broad and sound basis and support the director in forming his vision. The architect should work as a catalyst in a chemical conversion, where all elements play a primary role.

Even though a ‘durable transformation’ may sound like a contradiction, it expresses the nature of a successful approach very well. ‘Durable’ suggests that a transformation does not need to be followed by other interventions within a short time, but instead leads to architectural solutions allowing changes in the vision of the museum to take place. The durability of the museum building lies in its possibility to adapt to new needs. Thanks to the Deltaplan, the museum has acquired a dynamic character and become open and welcoming. The new position of the museum in society is not necessarily reflected by iconic architecture. However, the museum needs to be easily identified and to be inviting. Visitors could choose to enter the museum for different reasons, no longer only to view the collections. Nowadays the museum offers a wide spectrum of activities and performances. The involvement of people not only means interaction with the museum, but calls for a mutual engagement. In this sense the museum performs a relevant role as a social integrator. Attracting people not familiar with museums is crucial and synergies with the neighbourhood are sought. Strategies for creating and defining new socio-cultural hubs in a city are continuously developed. Successful transformation also means that a public space has been created where people want to linger. This especially applies to ‘ordinary’ museums and not to the permanently overcrowded ‘tourist machine’ museums.

The ‘museum as performance’ theory can also be a means to visualise the present inclination of the museum and to support its vision for the future.

Obtaining and analysing certain data (e.g. FTE) proved to be difficult. Accessible and clearly organised archives could be of great help for museums to base their future analyses upon.

¹ The symposium ‘METAMORPHOSIS’ held on 23 May 2019 was hosted by Heritage and Architecture at the TU Delft Architecture Faculty



2001 Gallery of Honour – Rijksmuseum

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Comparative data sheets

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 2. The glass joint forms a connection between old and new: Hans Ruijsenaars Architecten
 3. Vertical connection inside the glass joint: Hans Ruijsenaars Architects

4. A hidden passage gives a theatrical effect: Hans Ruijsseenaars Architects
Interior, extension: Hans Ruijsseenaars Architects
- 9 **Museum Volkenkunde**
Exterior with historic façade, square and benches: Museum Volkenkunde
1. Past exhibition space: Jan Holvast, Historische Vereniging Oud Leiden, collectie Erfgoed Leiden
2. Past corridor: Erfgoed Leiden, Collectie Erfgoed Leiden
3. Past window: Museum Volkenkunde
4. Present display: Opera Concept&Design
5. Present exhibition hall: Erfgoed Leiden, Collectie Erfgoed Leiden
6. Present window: Nicole van Roij
New entrance extension: Nicole van Roij
- 10 **Onderwijsmuseum**
Exterior, main entrance: Vera Baerveldt
1. Original pictures taken by the architect Sybold van Ravesteyn in 1937: Nationaal Onderwijsmuseum
2. Current renovated situation, the building restored and modernized with even the tables modelled after the original office desks: Nationaal Onderwijsmuseum
Interior: Joep Jacobs
- 11 **Rijksmuseum van Oudheden**
Exterior, main entrance: Rijksmuseum van Oudheden
1. The temple hall in 1991: Gerard Dukker, Collectie Rijksdienst voor het Cultureel Erfgoed, object No. 20282834
2. The temple is covered before asbestos removal: Rijksmuseum van Oudheden
3. The temple hall nowadays: Rijksmuseum van Oudheden
4. Tour on 1st floor of south 'courtyard': Rijksmuseum van Oudheden
5. Open spaces since 2015: Rijksmuseum van Oudheden
6. Debut temple projection / lightshow: Rijksmuseum van Oudheden
7. Counter, shop and café: Rijksmuseum van Oudheden
Interior, ticket desk, shop, toilets: Rijksmuseum van Oudheden
- 12 **Stedelijk Museum**
Exterior view from Van Baerlestraat: John Lewis Marshall
1. Interior extension with original exterior: Rosa de Wolf
2. Rearrangement Stedelijk Base by OMA: Rosa de Wolf
3. Escalator tube which connects the rooms upstairs and the basement: Rosa de Wolf
4. The Museum Square as forecourt of the museum: Gert Jan van Rooij
Interior, escalator tube: Rosa de Wolf
- 13 **Textielmuseum**
Exterior entrance Textielmuseum: Sanne Leenders
1. Old steam engine: TextielMuseum
2. Large exhibition hall: TextielMuseum
3. Entrance before the transformation: Joep Vogels
Interior view of the Textile Lab: Josefina Eikenaar
- 14 **Teylers Museum**
Exterior, main entrance along the river Spaarne: Teylers Museum
1. Café by Henket: Sybolt Voeten Fotografie (SV) en Kees Hageman
2. Henket extension (I) and old building: Sybolt Voeten Fotografie (SV) en Kees Hageman
3. Exhibition space and service rooms extension: Sybolt Voeten Fotografie (SV) en Kees Hageman
4. Museum shop: Teylers Museum
5. Henket detailing: Sybolt Voeten Fotografie (SV) en Kees Hageman
6. The oval room: Teylers Museum
7. The second painting room: Teylers Museum
Interior, instrument room with the large electrostatic generator: Teylers Museum
- 15 **Van Abbemuseum**
Exterior of the extension from the restaurant: Archives Van Abbemuseum, Eindhoven: Jannes Linders
1. Main corridor in the extension: Archives Van Abbemuseum, Eindhoven: Bram Saeys
2. Library: Archives Van Abbemuseum, Eindhoven
3. Exhibition space: Archives Van Abbemuseum, Eindhoven: Bram Saeys
4. Main entrance: Archives Van Abbemuseum, Eindhoven
5. Roof of the extension: Nicole van Roij
6. Corridor to the restaurant: Nicole van Roij
7. Installation art: Nicole van Roij
8. Exhibition room in the old part: Nicole van Roij
Interior routing new building: Archives Van Abbemuseum, Eindhoven: Peter Cox



2013 Gallery of Honour – Rijksmuseum

Colophon



Metamorphosis | The transformation of Dutch Museums

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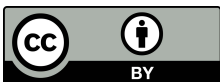
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