

between the **museum as city**
and **city as museum**

Stephan Bastiaans
Explore Lab 29
P5 · 05 11 2020



Centre Pompidou, Paris (1977)

museum as *third place*



Tate Modern, London (2000)

museum as *white cube*



Filippo Marinetti (1909)

“Museums, cemeteries!”

El Lissitzky (1923)

“We no longer want the room to be
a painted coffin for our living bodies”

Theodor Adorno (1967)

“Museums are like the family
sepulchres of works of art”

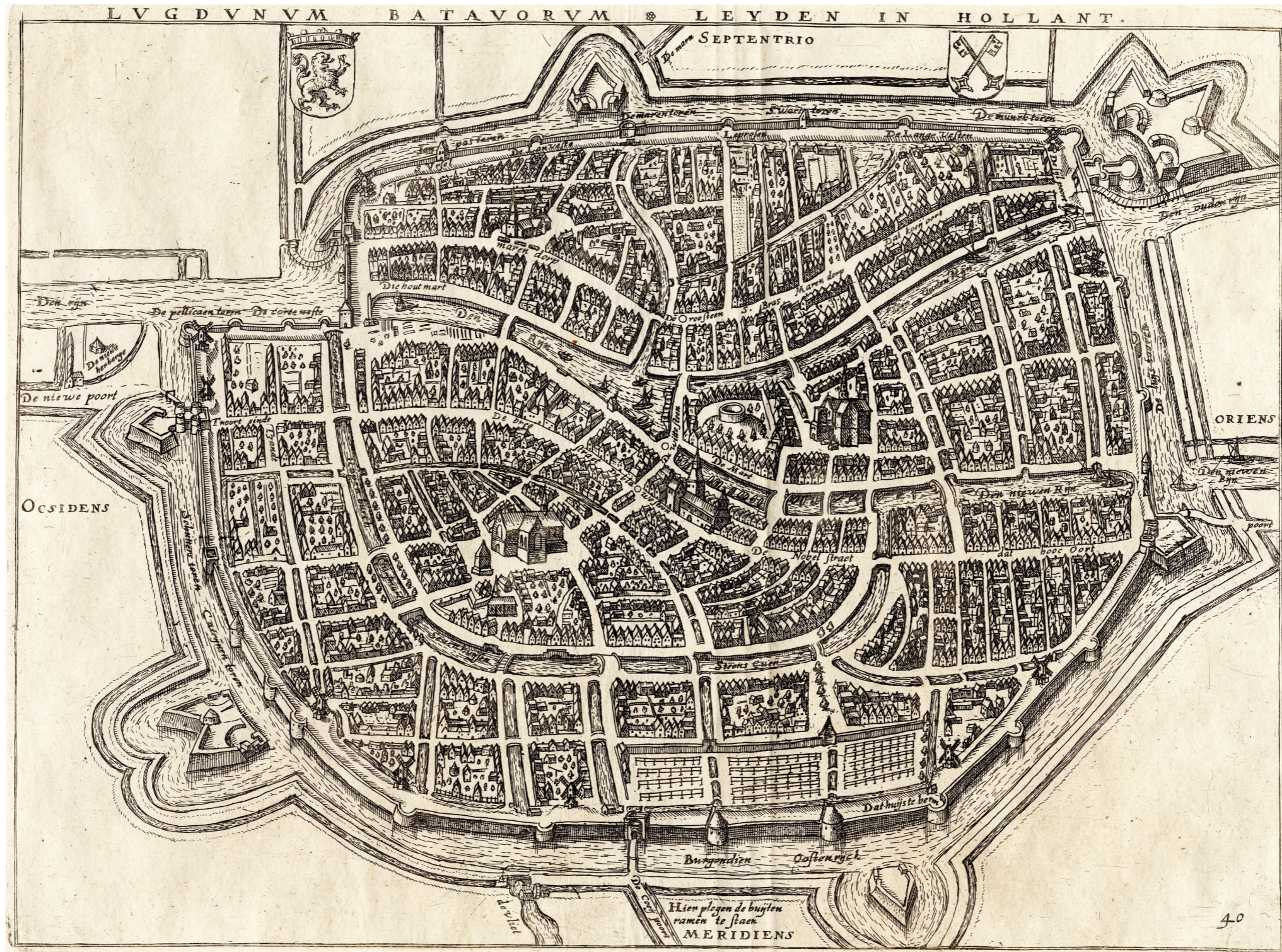
LEIDEN CIVIC MUSEUM



Hendrick van der Burgh (1660)
De Groenmarkt met gezicht op de Stille Rijn in Leiden

challenge

to design an [exhibition building](#) that emphasises the relevance of its [content](#) by (re)associating it to its [context](#)



Lodovico Guicciardini (1581)
Lugdunum Batavorum / Leyden in Hollant



*“one can say that the city itself is the collective memory of its people,
and like memory it is associated with **objects** and **places**”*

Aldo Rossi, *Architettura della Città* (1982)



Self-Sacrifice of Mayor Pieter van der Werf
1816, Mattheus Ignatius van Bree



beaked mask
16th century

musket
16th century

objects
associated with siege of Leiden



Museum de Lakenhal



Rijksmuseum Boerhaave



Rijksmuseum van Oudheden



Museum Volkenkunde

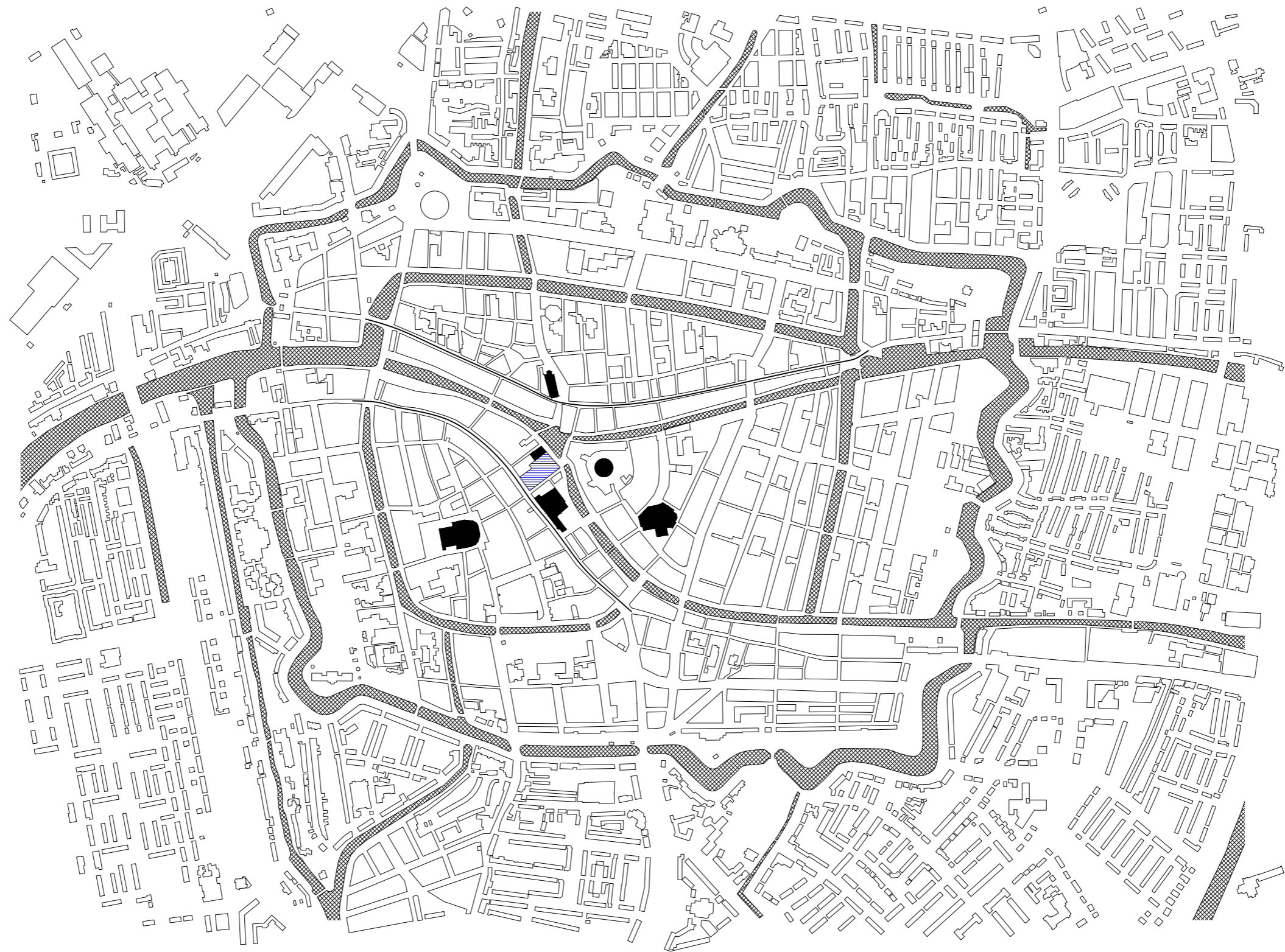


Leiden University
1575

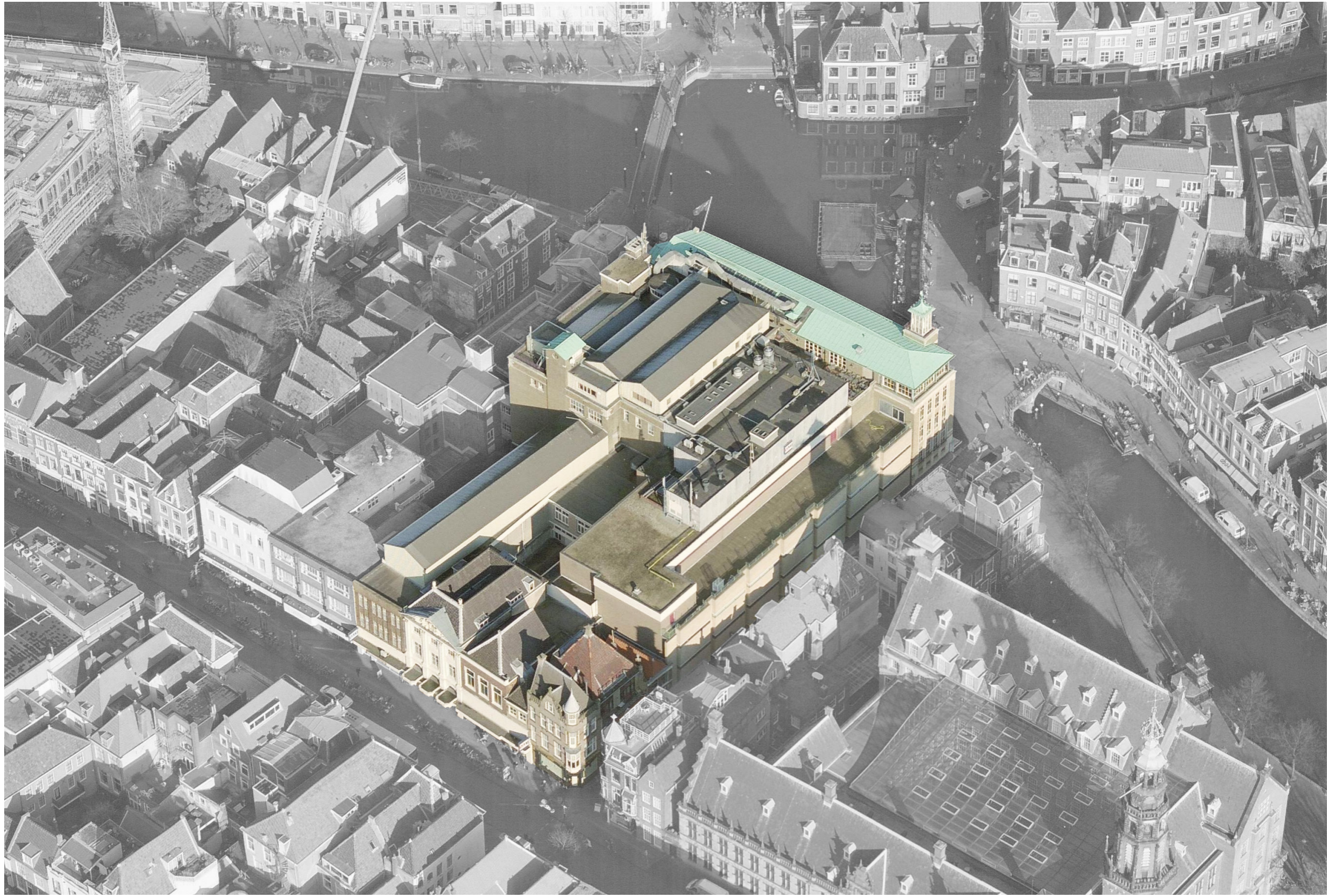
Pieterskerk
1390 - 1570

city hall
16th century

places
associated with siege of Leiden

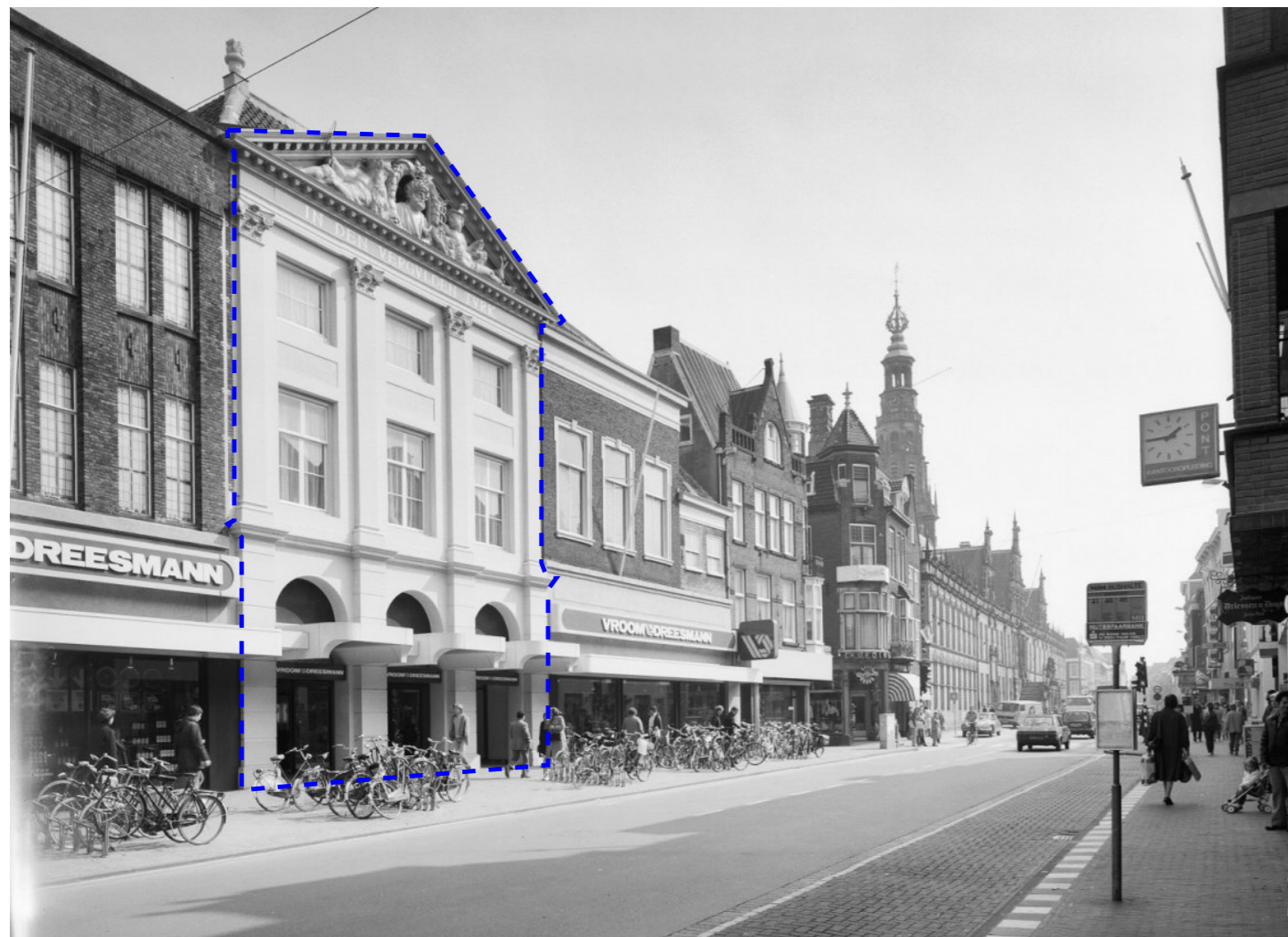


Leiden
map

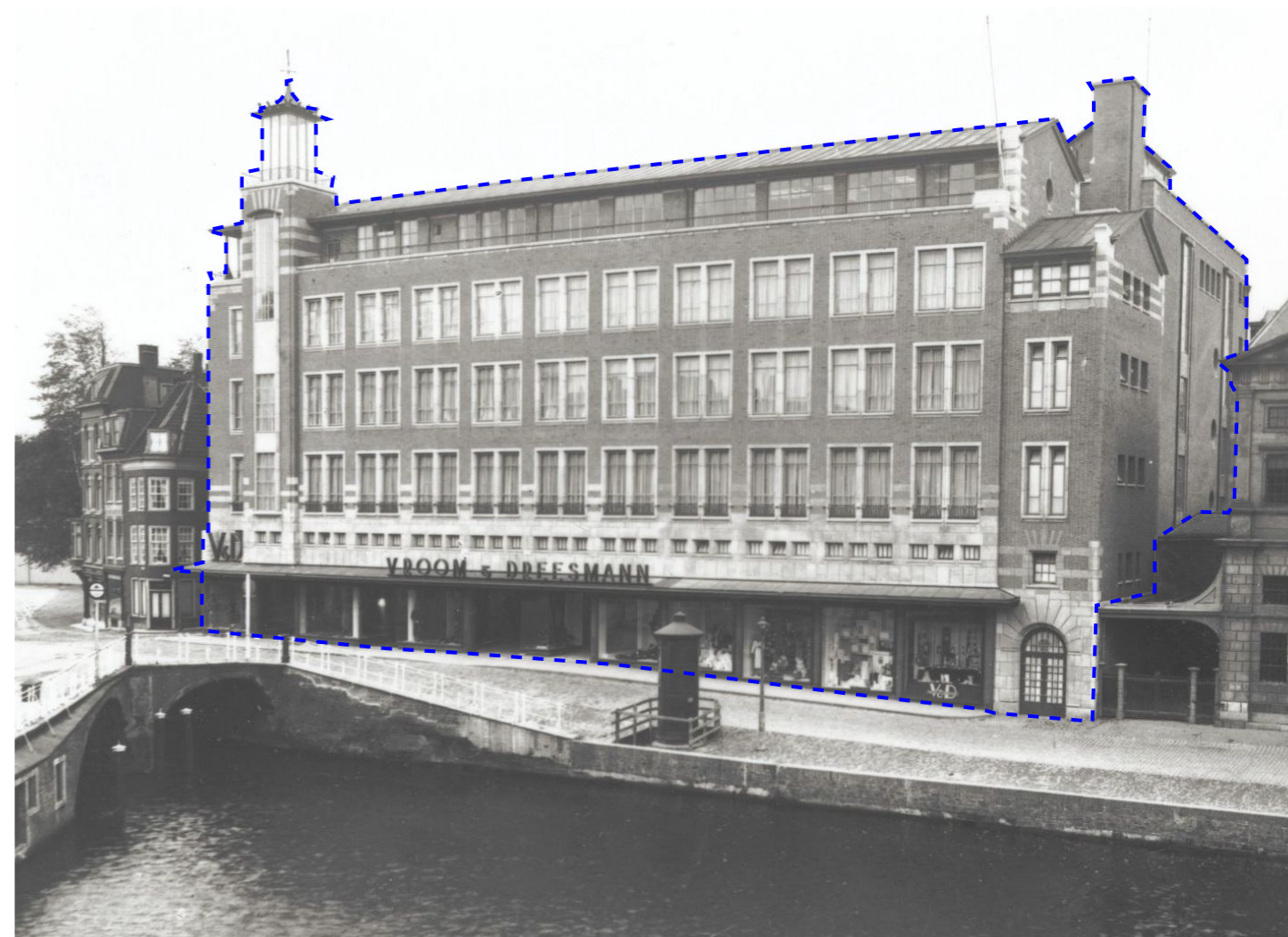


site
satellite image

Breestraat side (south west)



Rhine side (north east)



left to right

Breestraat 82 by unknown, 1900-1950, Municipal Heritage

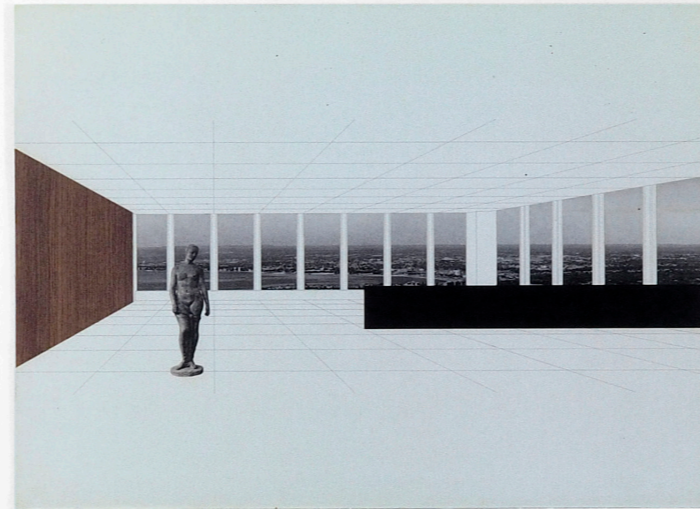
“In den Vergulden Turk” by W. van der Helm, 1673, [National Heritage](#)

“Amiciata” by unknown, 19th century, Municipal Heritage

Breestraat 88 by unknown, ~1900, Municipal Heritage

Vroom & Dreesmann by L. van der Laan, 1936, [National Heritage](#)

Between the **Museum as City**
and **City as Museum**



Stephan Bastiaans
MSc Thesis

goal

to distinguish design principles that serve to achieve a tight relationship between a work of art and its (urban) context

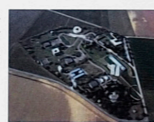
Tilted Arc
New York, USA
Richard Serra
1981-1989



MAM Sculpture Garden
São Paulo, Brazil
Roberto Burle Marx
1993



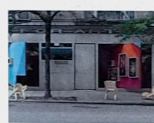
Insel Hombroich
Neuss, Germany
Erwin Heerich
1987



What a Wonderful World
Groningen, Netherlands
various
1990



Storefr. for Art & Arch.
New York, USA
V. Acconci and S. Holl
1993



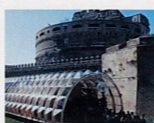
Garden of Fine Arts
Kyoto, Japan
Tadao Ando
1994



Chiesa Rossa
Milan, Italy
Dan Flavin
1996



IBM Traveling Pavilion
mobile
Renzo Piano
1982-1986



Neue Staatsgalerie
Stuttgart, Germany
James Stirling
1984



Design Museum Tank
London, UK
Conran Roche
1989?



MIMOCA
Marugame, Japan
Yoshio Taniguchi
1991



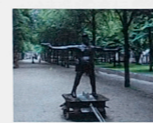
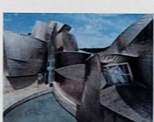
Beelden aan Zee
Den Haag, Netherlands
Wim Quist
1994



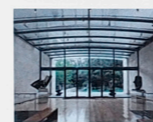
Groninger Museum
Groningen, Netherlands
Alessandro Mendini
1994



Museo Guggenheim
Bilbao, Spain
Frank Gehry
1997



Den Haag Sculptuur
Den Haag, Netherlands
various
1998-2017



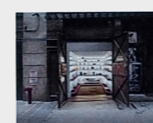
Nasher Center
Dallas, USA
Renzo Piano
2003



Well Hung Lover
Bristol, UK
Banksy
2006



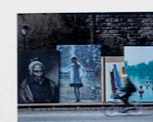
M-Museum
Leuven, Belgium
Stéphane Beel
2009



Mmuseumm
New York, USA
What? Studio
2012



Fondazione Prada
Milan, Italy
OMA
2015



Constructionism
Philadelphia, USA
Pentagram
2017-2020



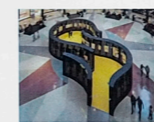
Tate Modern
London, UK
Herzog & de Meuron
2000



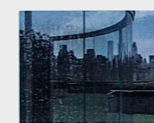
Pleinmuseum
mobile
René van Engelenburg
2004-2007



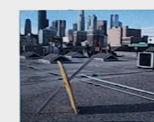
Towada Art Center
Towada, Japan
Ryue Nishizawa
2008



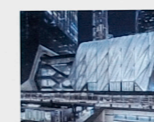
A Arte Chegou
Lisbon, Portugal
various
2011-present



Hedge two-way Mirror
New York, USA
Dan Graham
2014



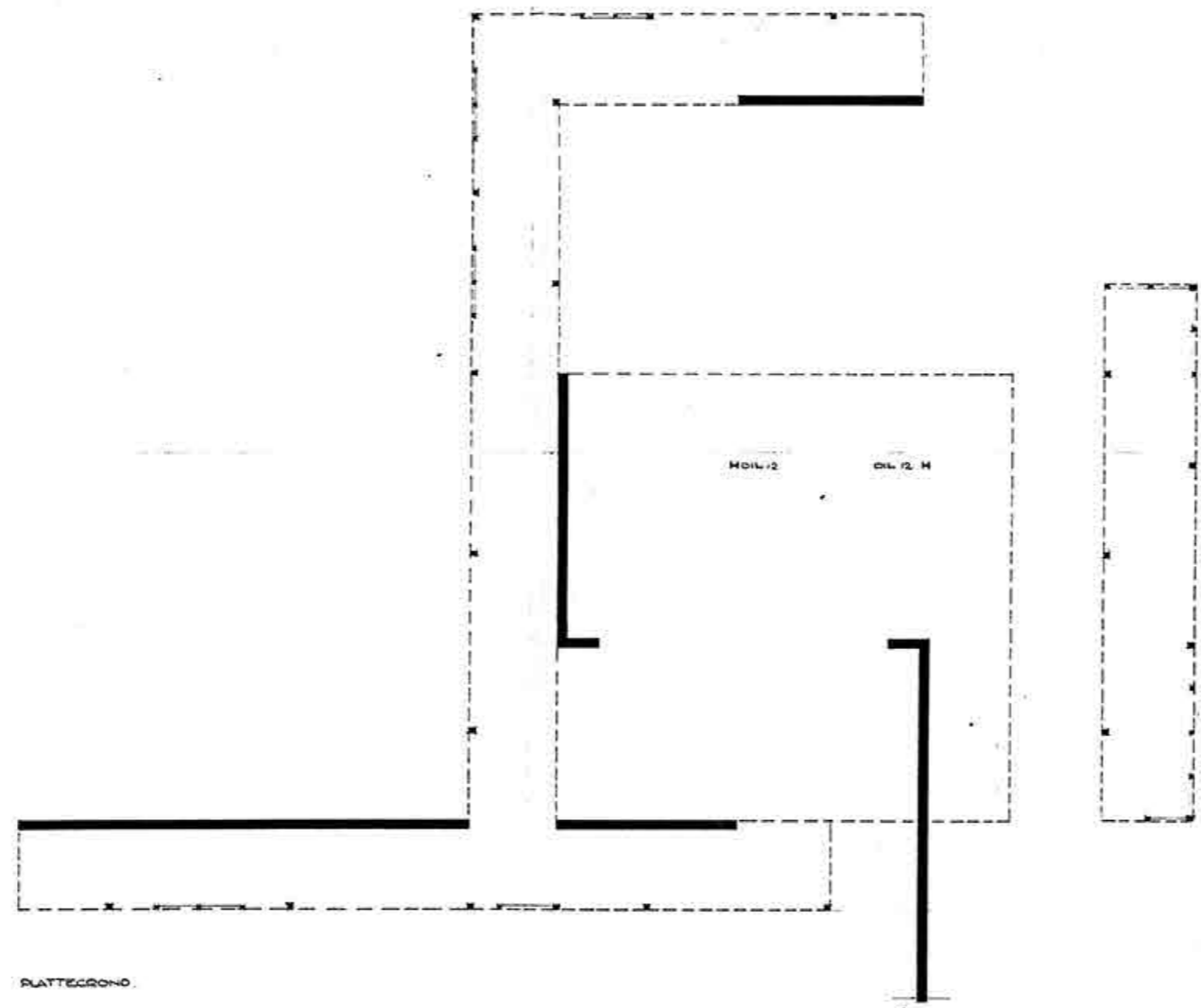
GAIT
Los Angeles, USA
various
2016-present



The Shed
New York, USA
DS+R
2019



Gerrit Rietveld (1955)
Sonsbeekpaviljoen



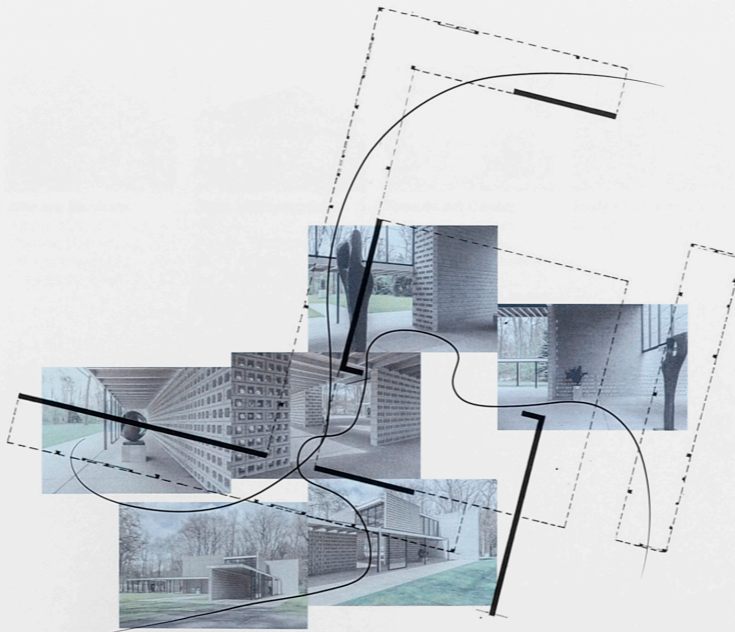
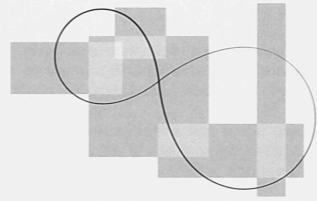
Gerrit Rietveld (1955)
Sonsbeekpaviljoen



Gerrit Rietveld (1955)
Sonsbeekpaviljoen

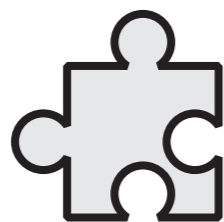
SPATIAL CONTINUITY

Building spaces overlap at their intersection, which blurs their spatial demarcations as experienced by users and instead unifies the sequence of movement between outside-inside, inside-inside, and inside-outside into one flowing continuity.



Gerrit Rietveld
SONSBEEKPAVILJOEN Otterlo, Netherlands (1955)

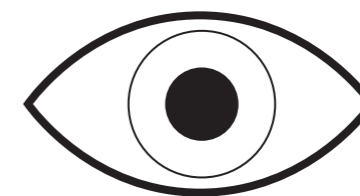
"The hollow space and the light determine the value of the architecture within, around and inbetween the boundaries, which are only there to define the space". Rietveld said about his temporary exhibition pavilion in the Sonsbeek Park.
In 1964 it was rebuilt in the sculpture garden of the Kröller-Müller Museum.



city incorporation



spatial continuity



visual connection

conclusion

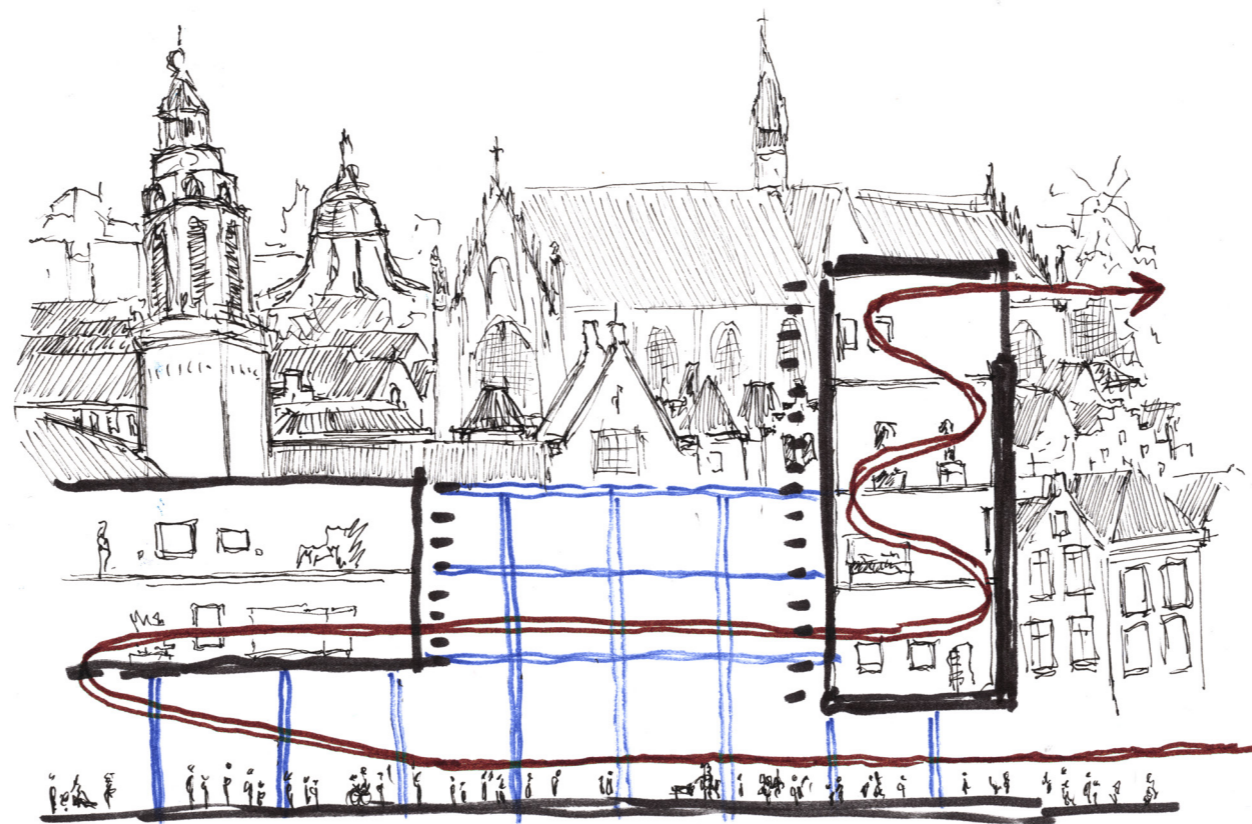
principles are practically applicable to professionals in different fields

discussion

some principles may contradict each other

some principles may contradict (technical) building requirements

some principles may be ethically questionable



LEIDEN CIVIC MUSEUM



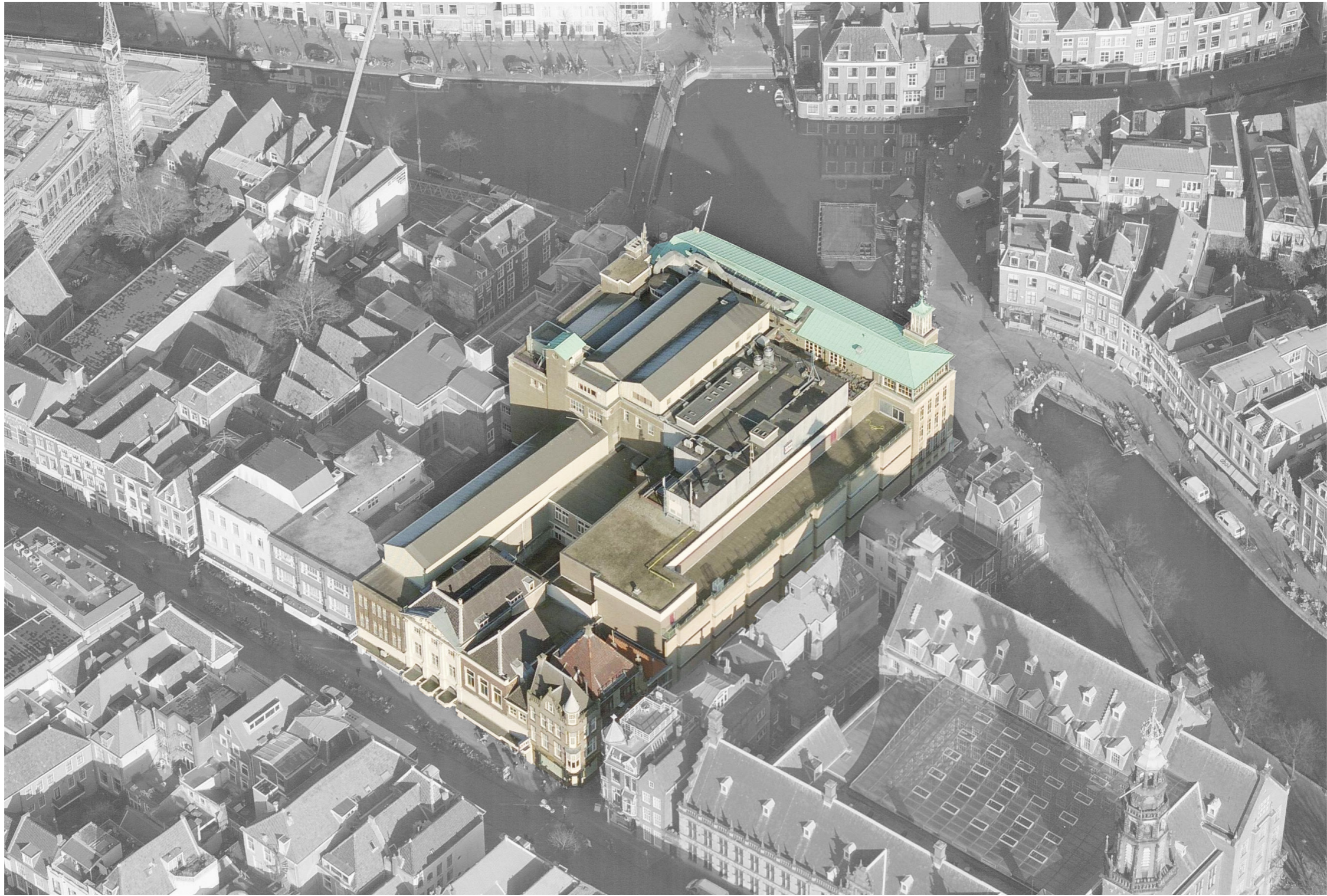
city and the museum



Stéphane Beel (2009)
M-Museum



James Stirling (1984)
Neue Staatsgalerie



site
satellite image

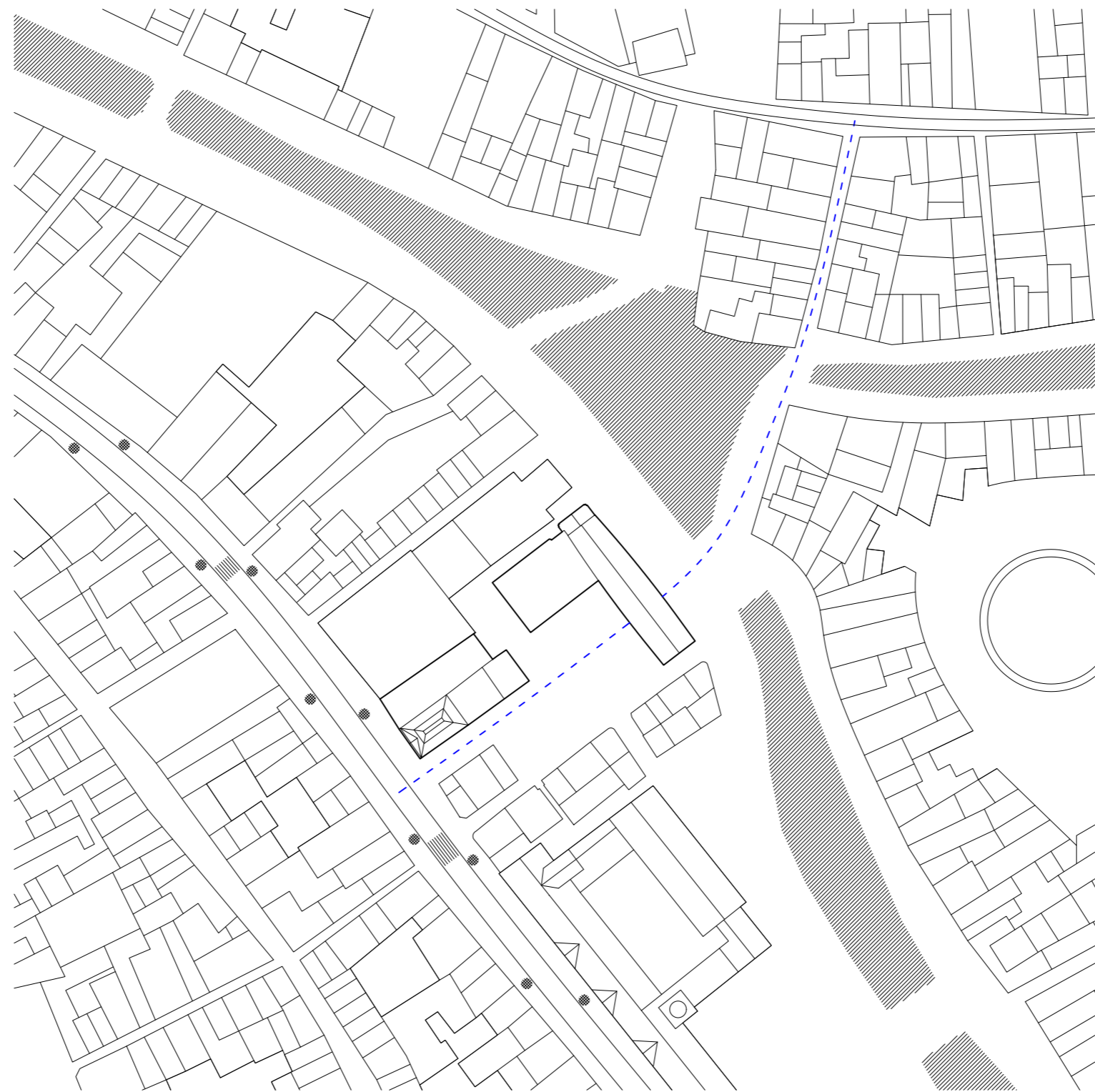


W. van der Helm (1673)
"In den Vergulden Turk"

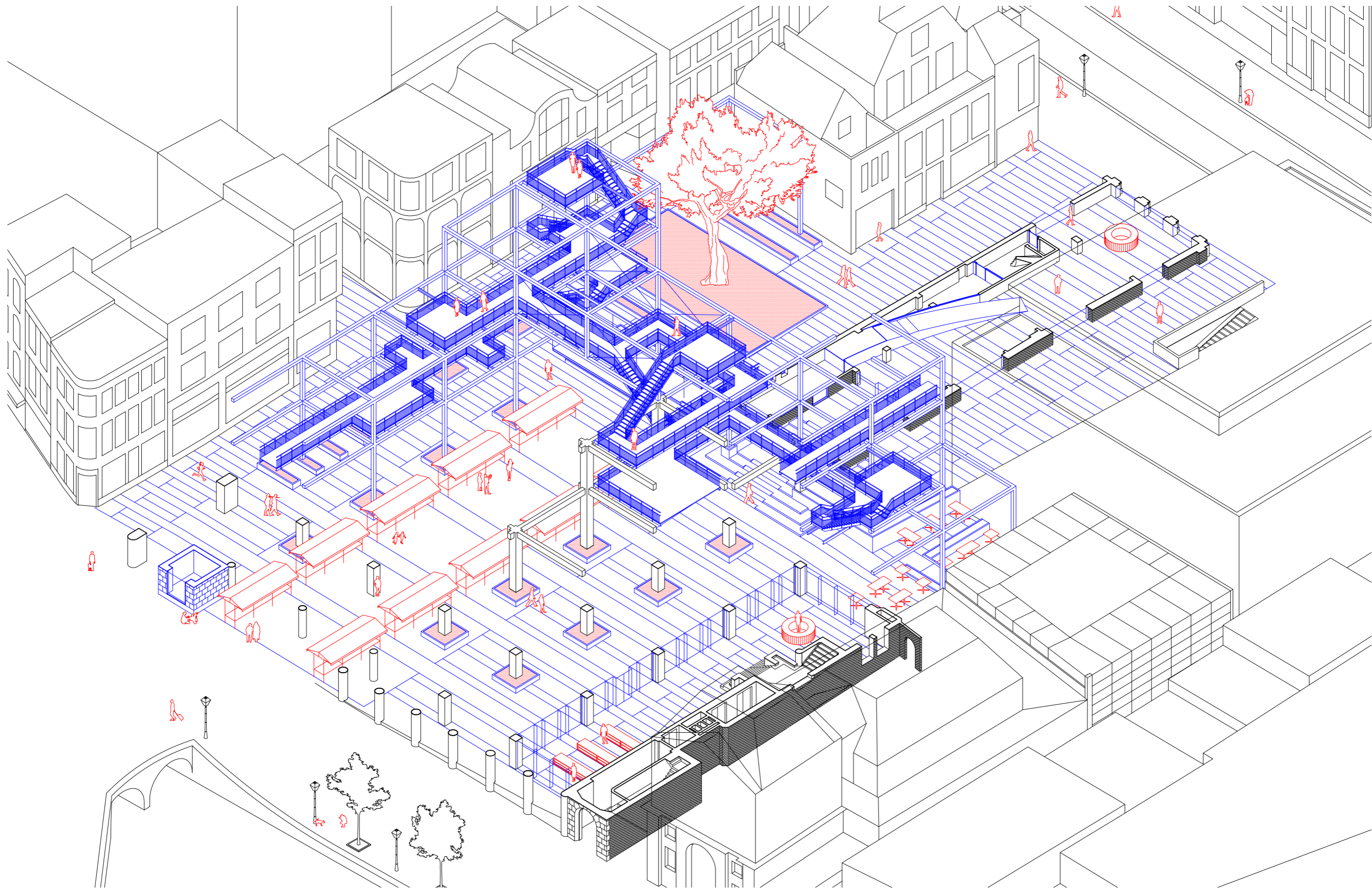


L. van der Laan (1936)
Vroom & Dreesmann

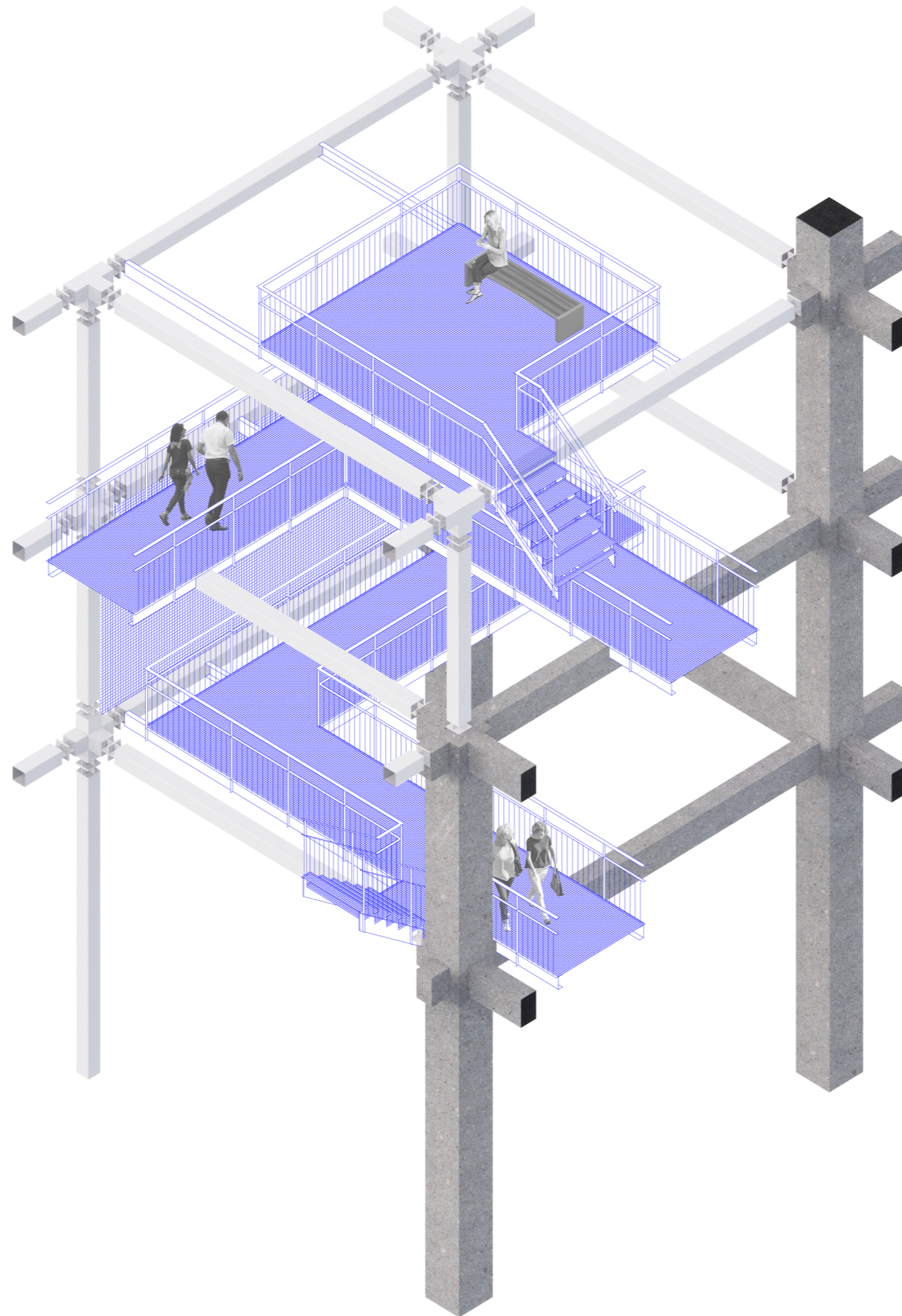




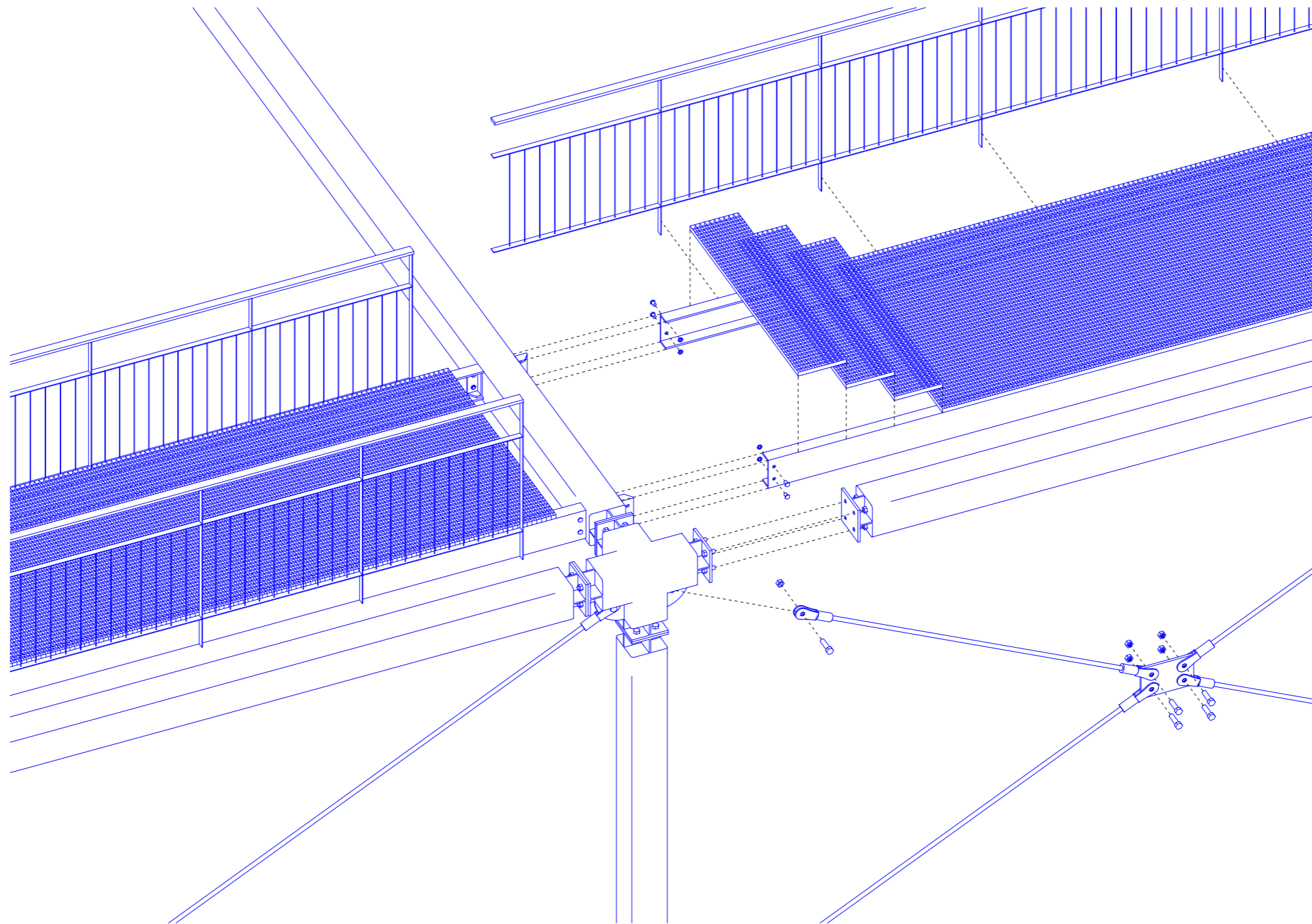
site
plan



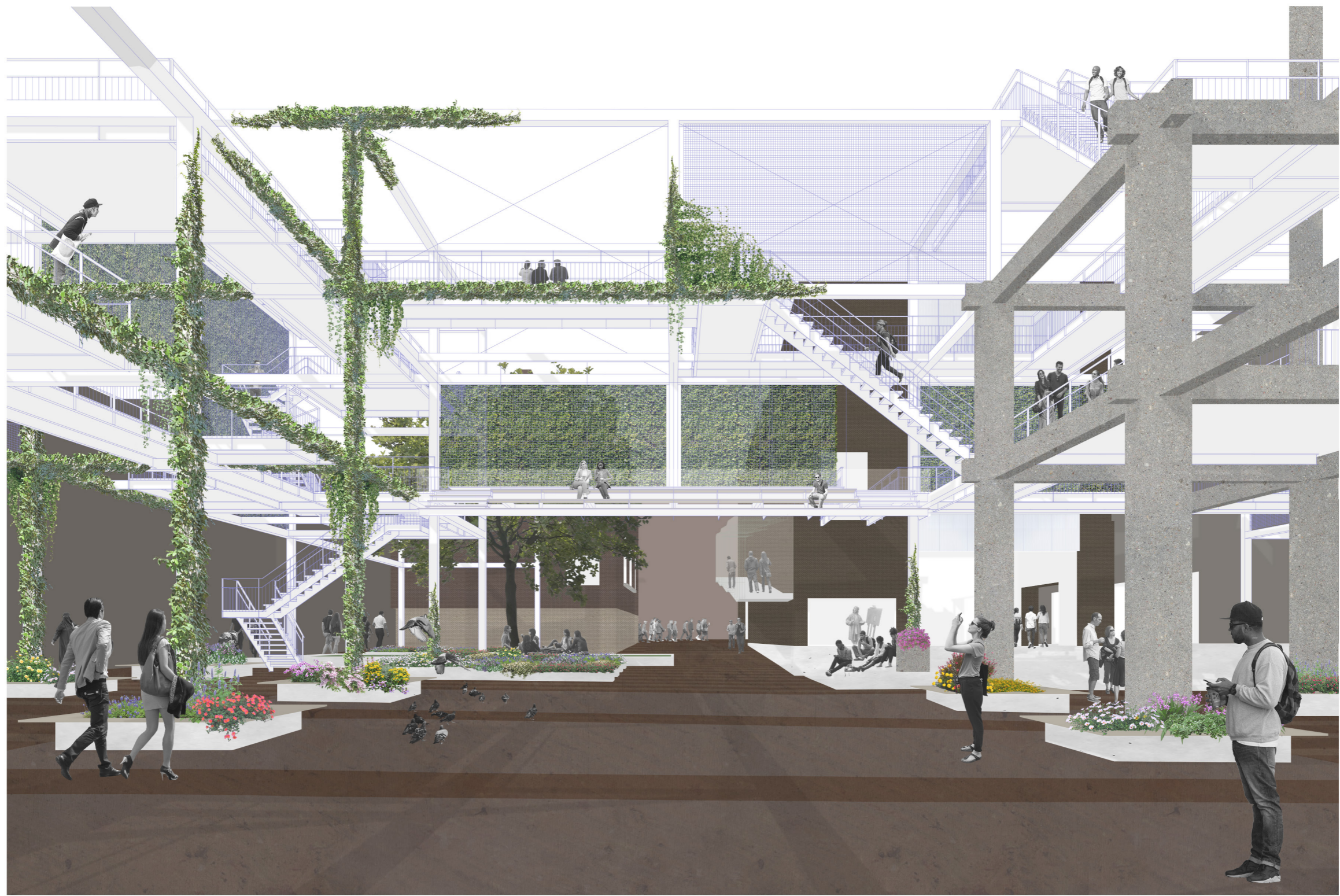
public space
isometric projection



module · frame
isometric projection



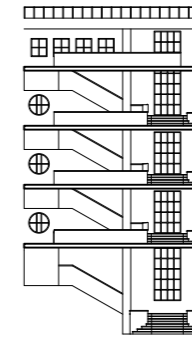
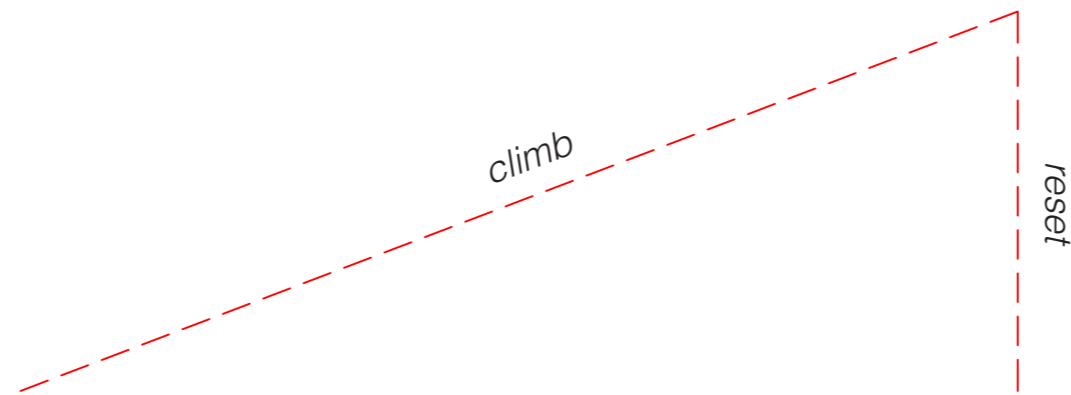
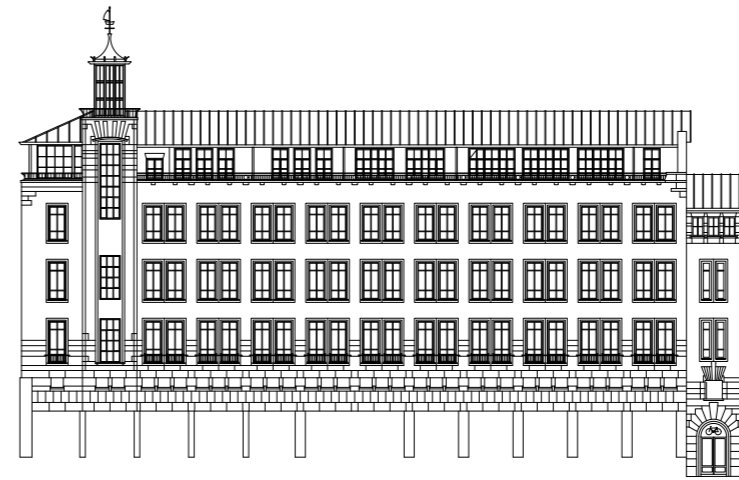
installation · frame
exploded view

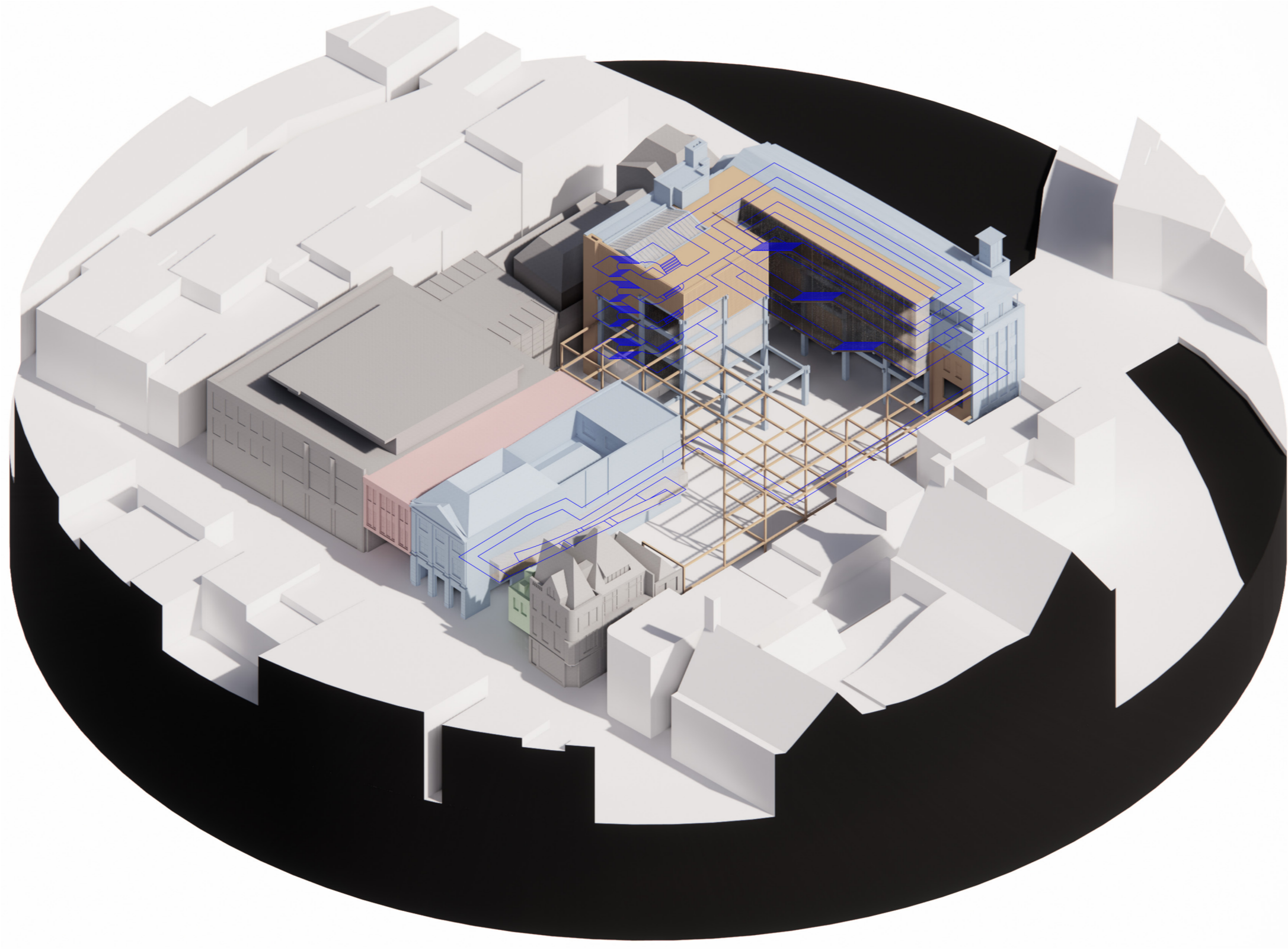


public space
impression

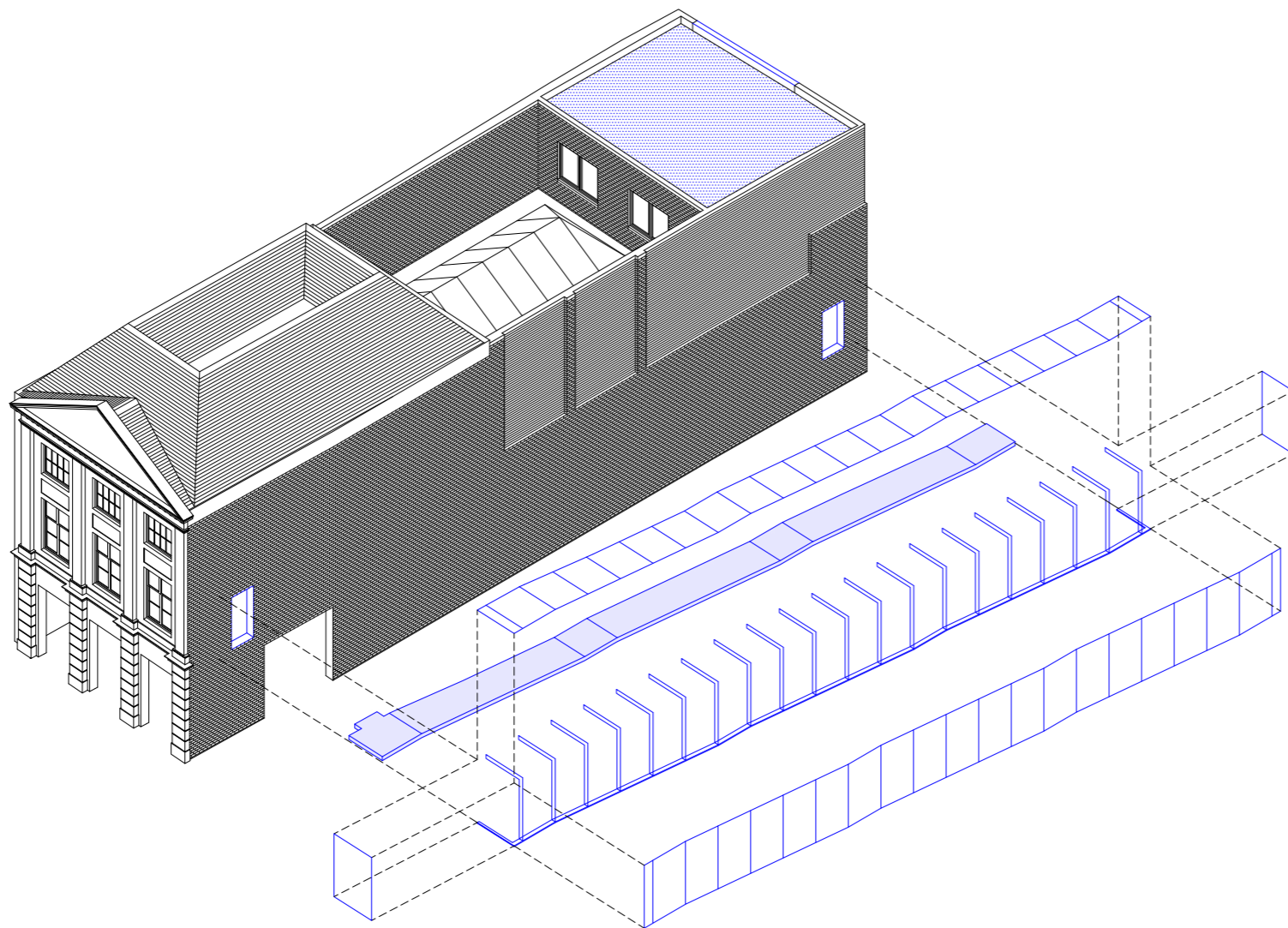


museum

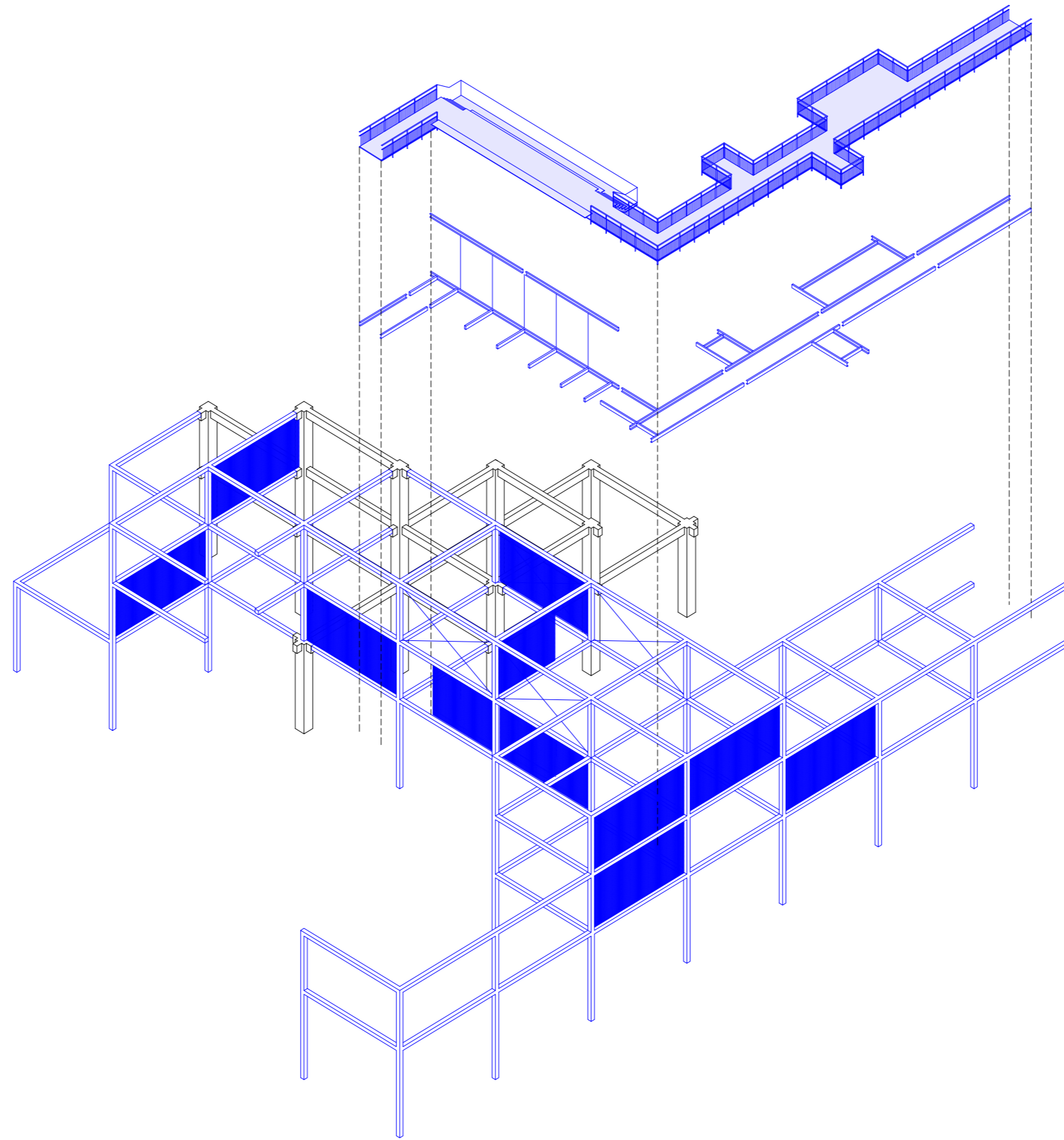




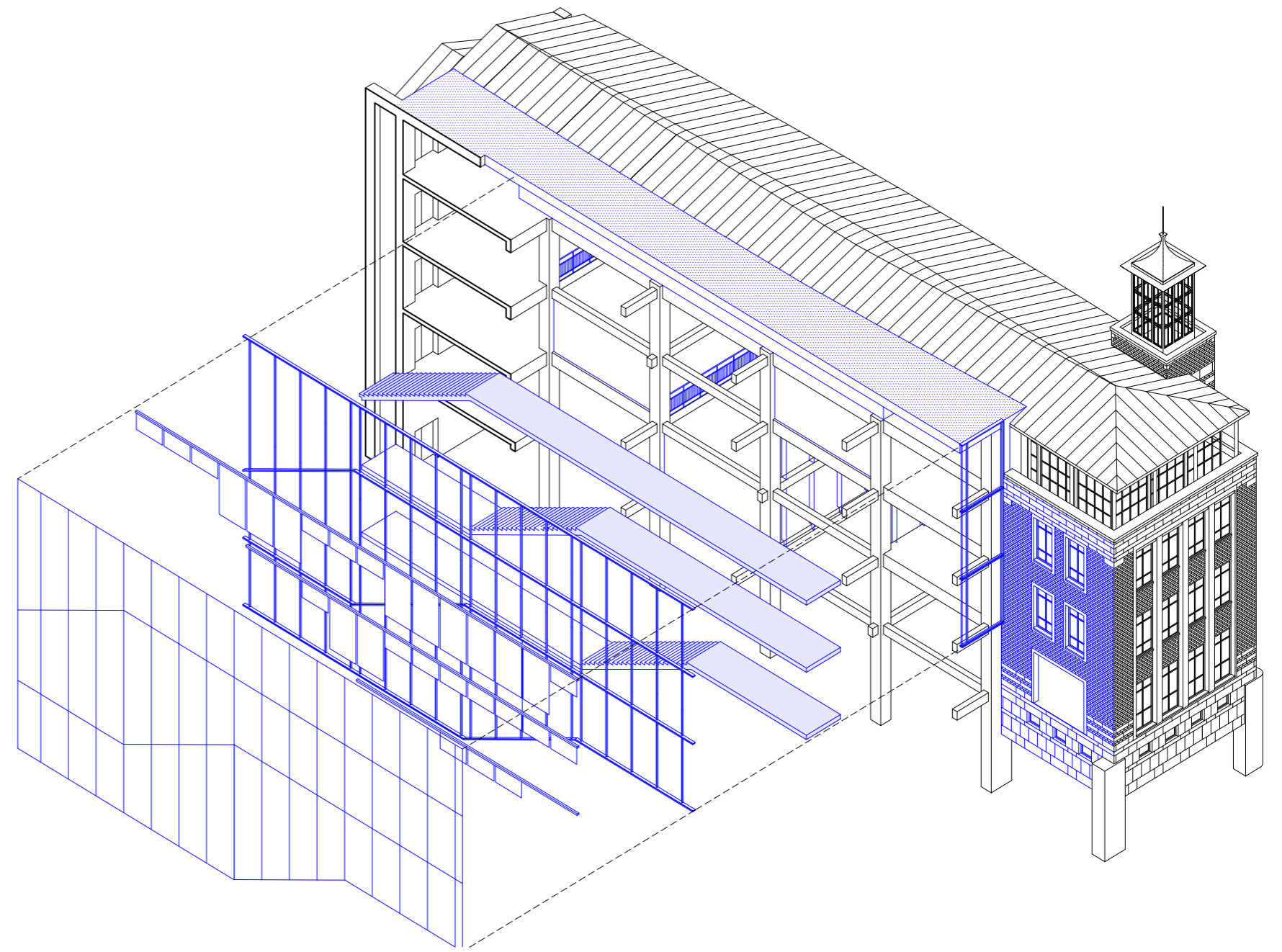
organisation of movement
rendered isometric projection



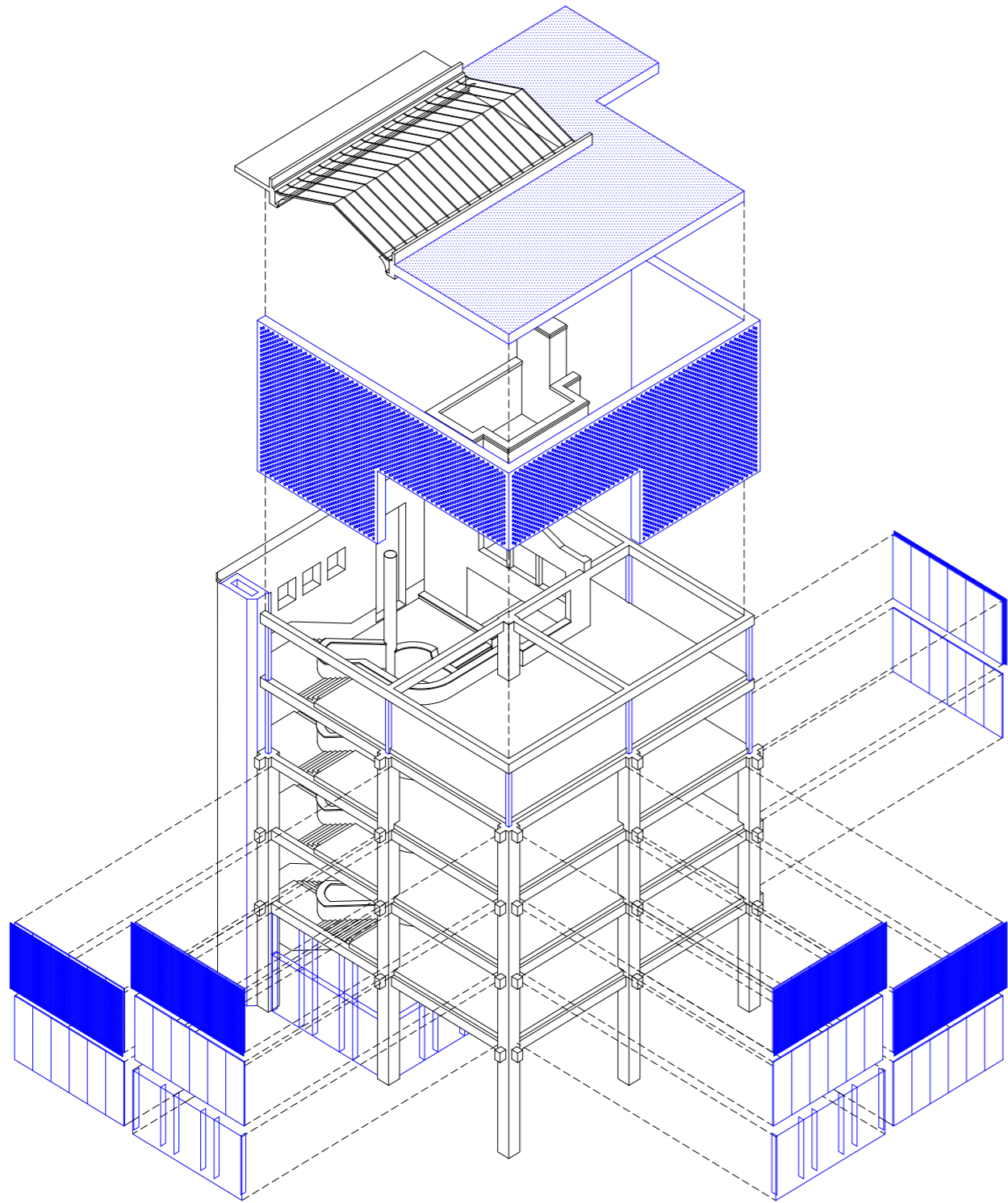
intervention · “In den Vergulden Turk”
exploded view, isometric projection



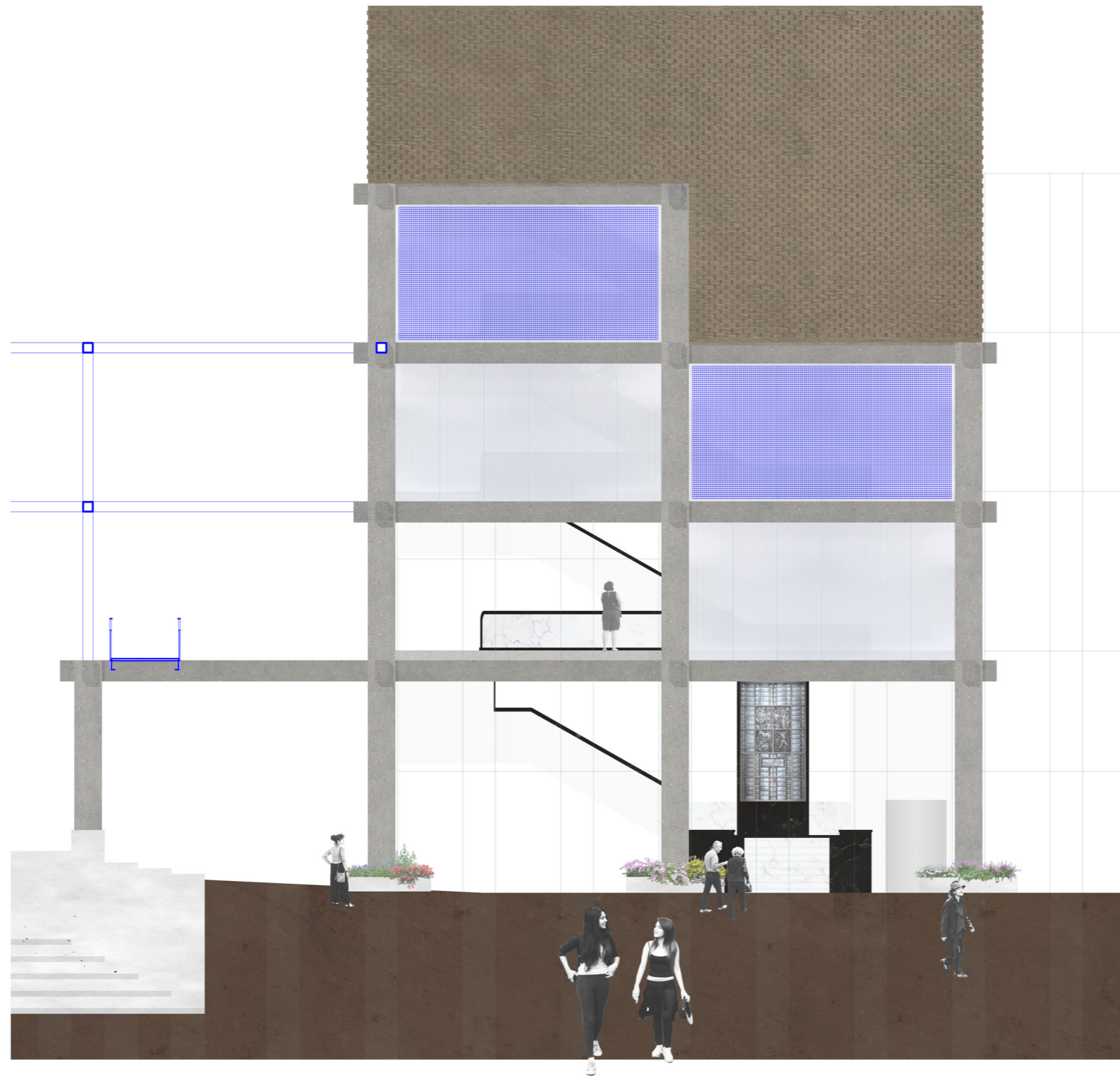
intervention · frame
exploded view, isometric projection



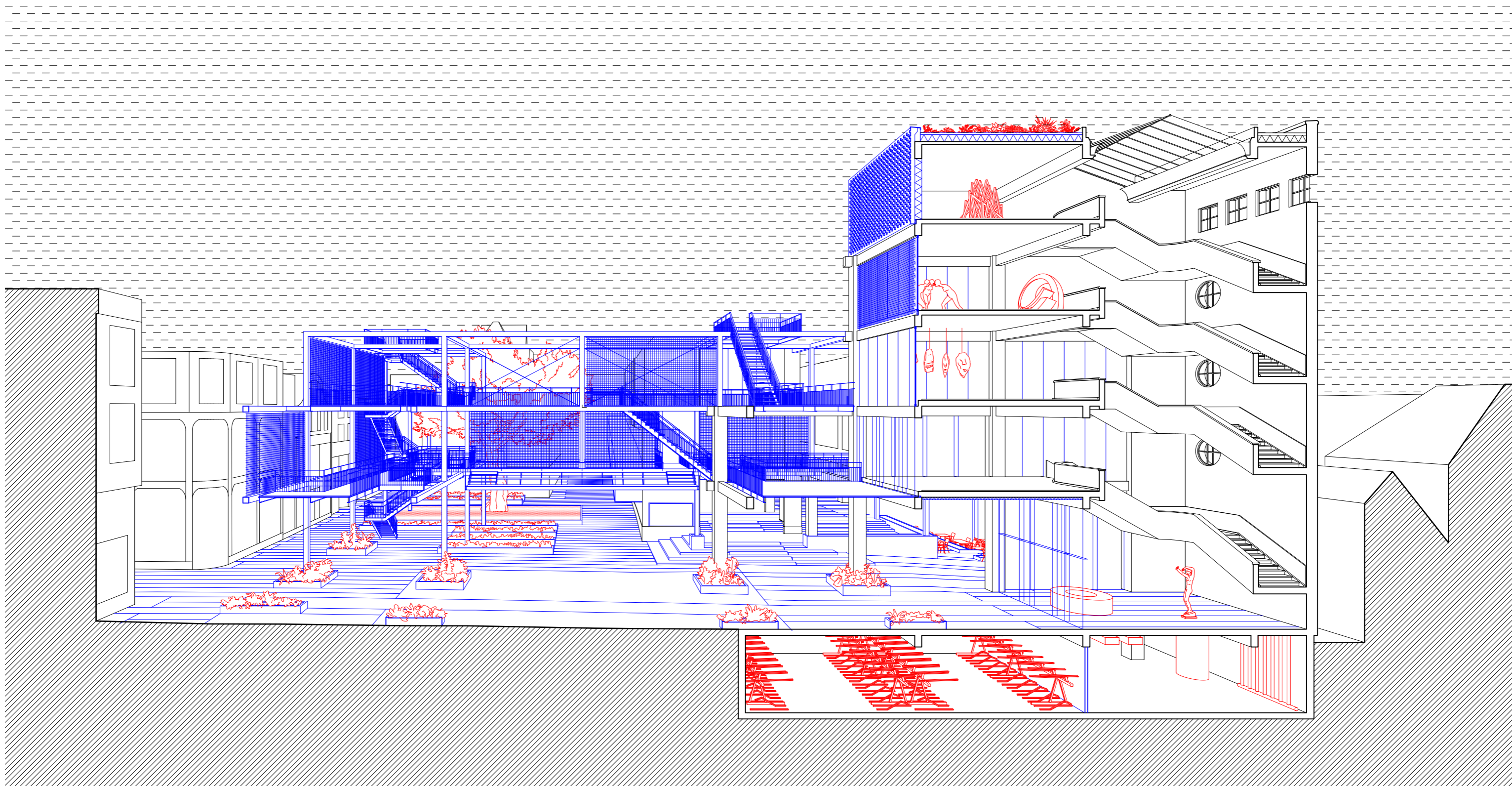
intervention · warehouse
exploded view, isometric projection



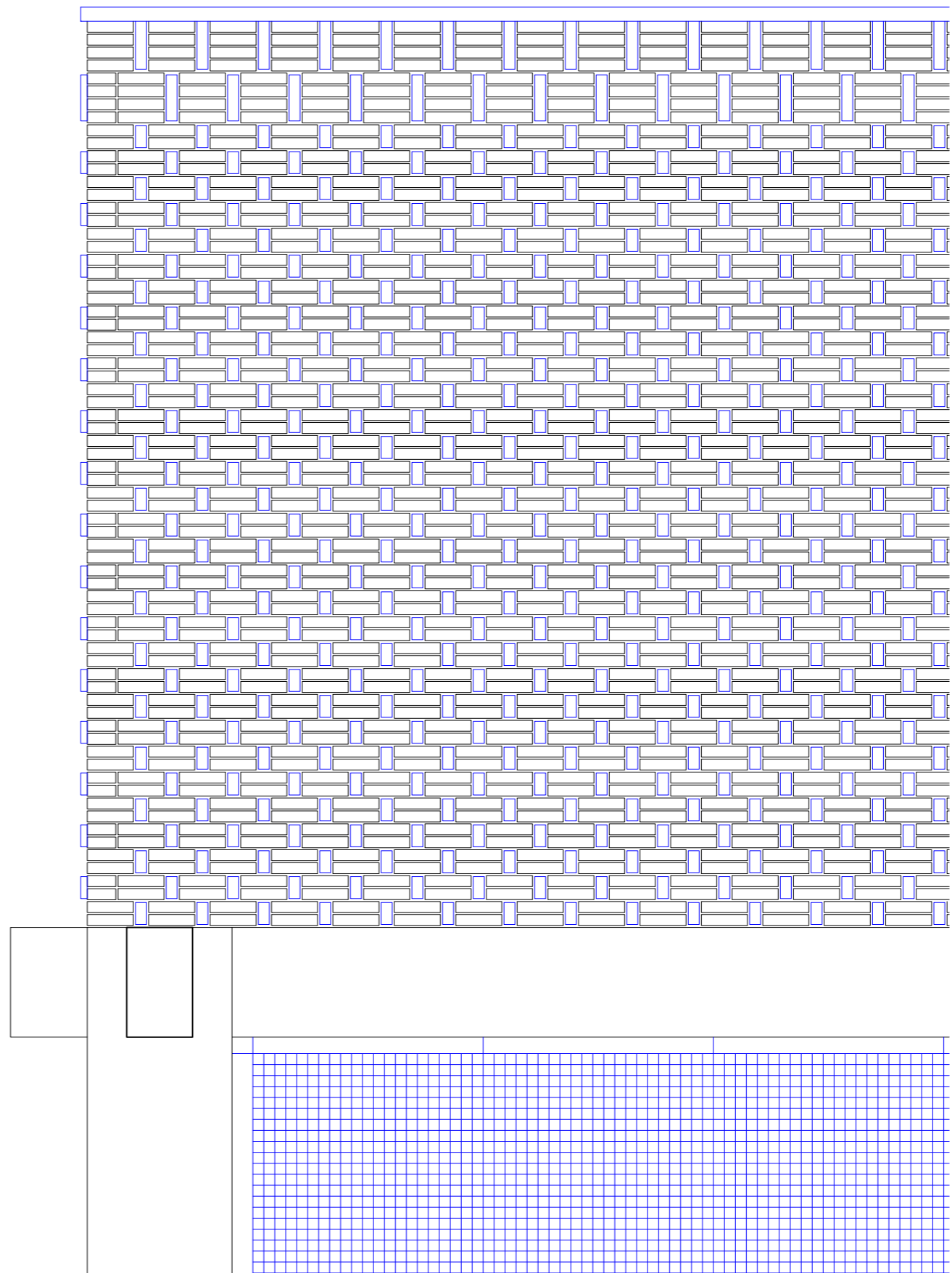
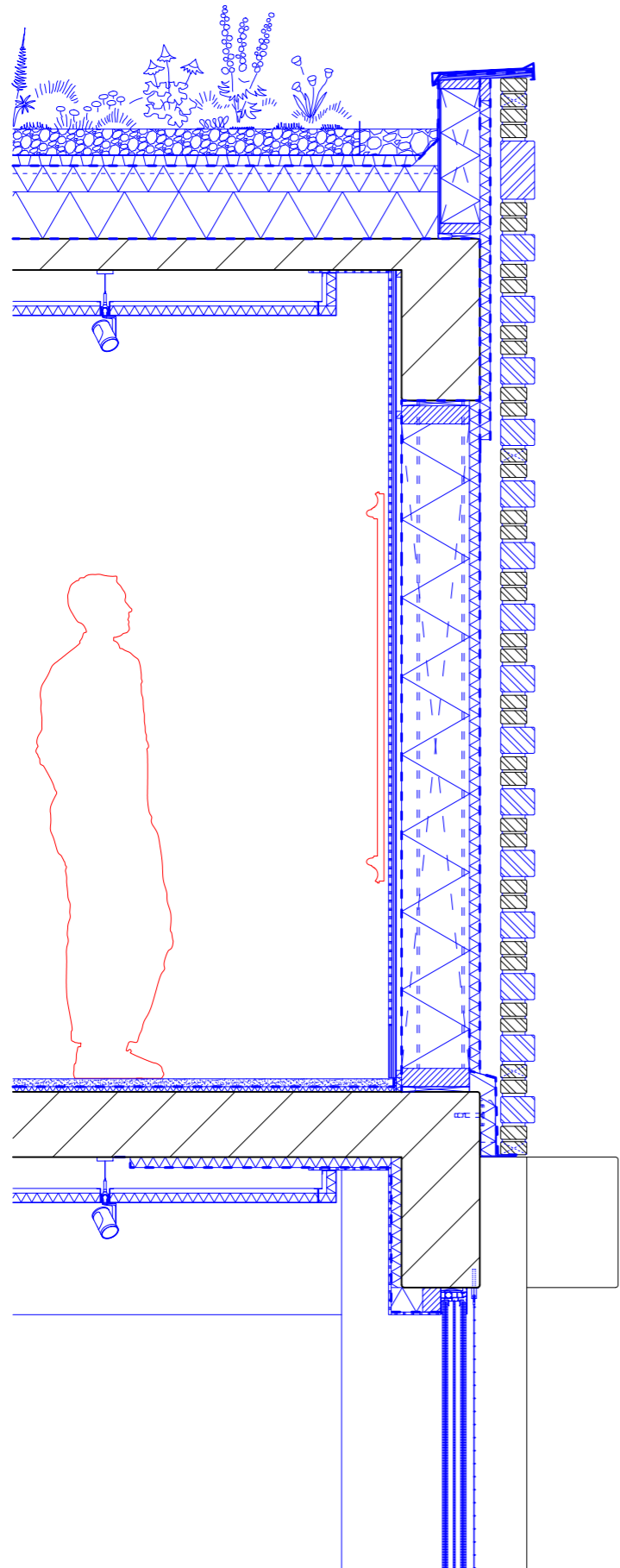
intervention · staircase
exploded view, isometric projection



facade · staircase
impression



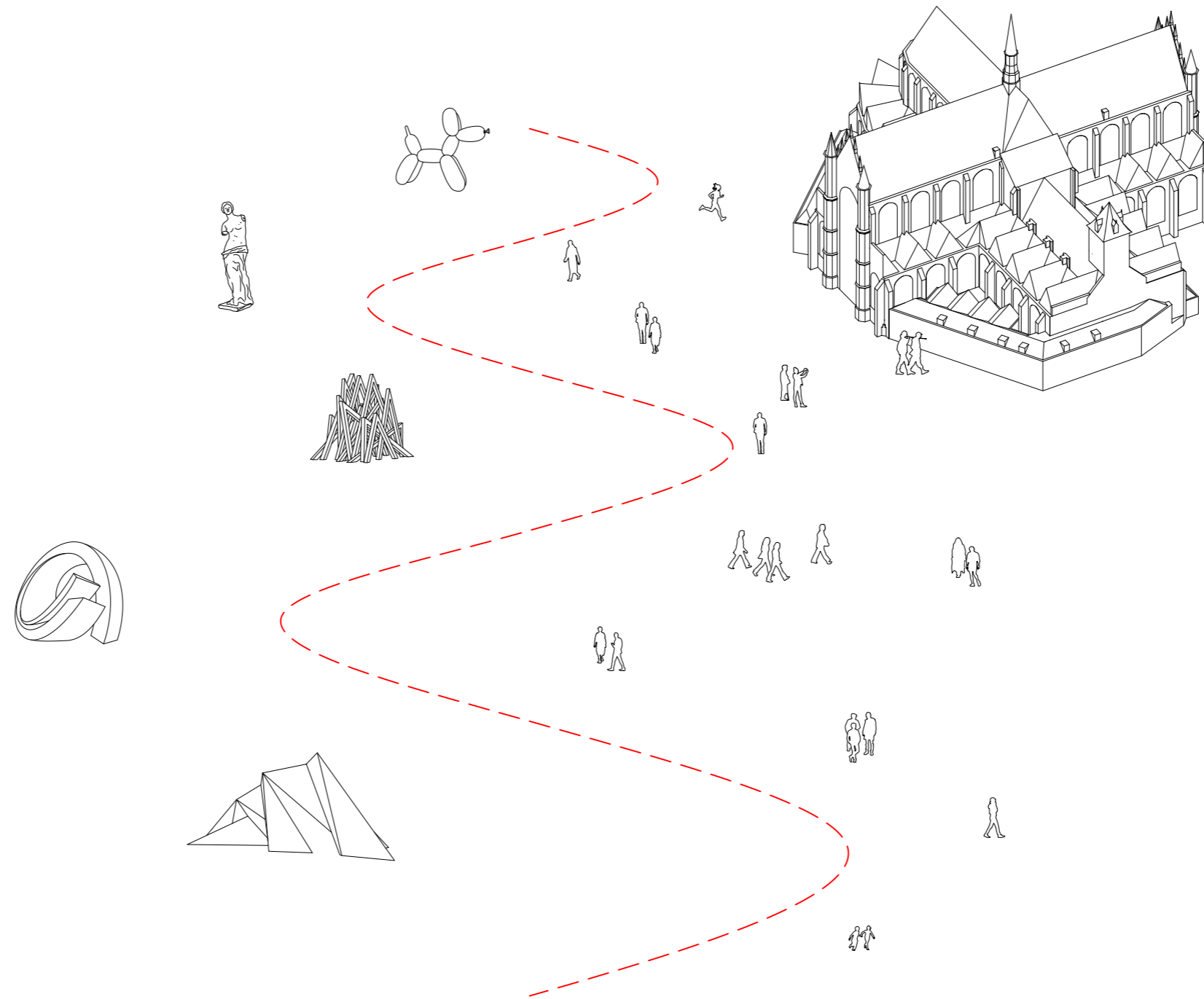
plan · frame / staircase
perspective cross section



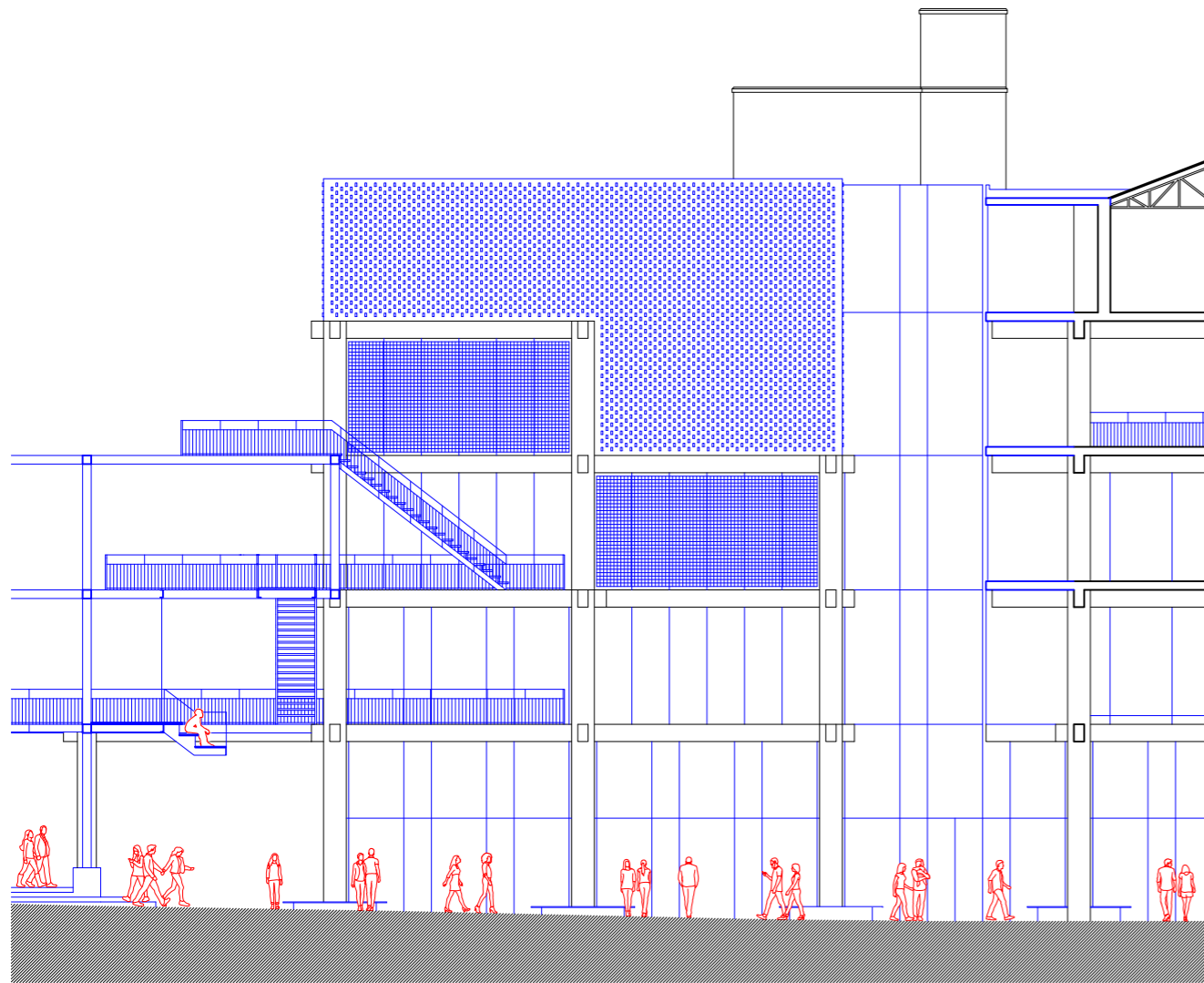
facade · staircase
vertical section; elevation



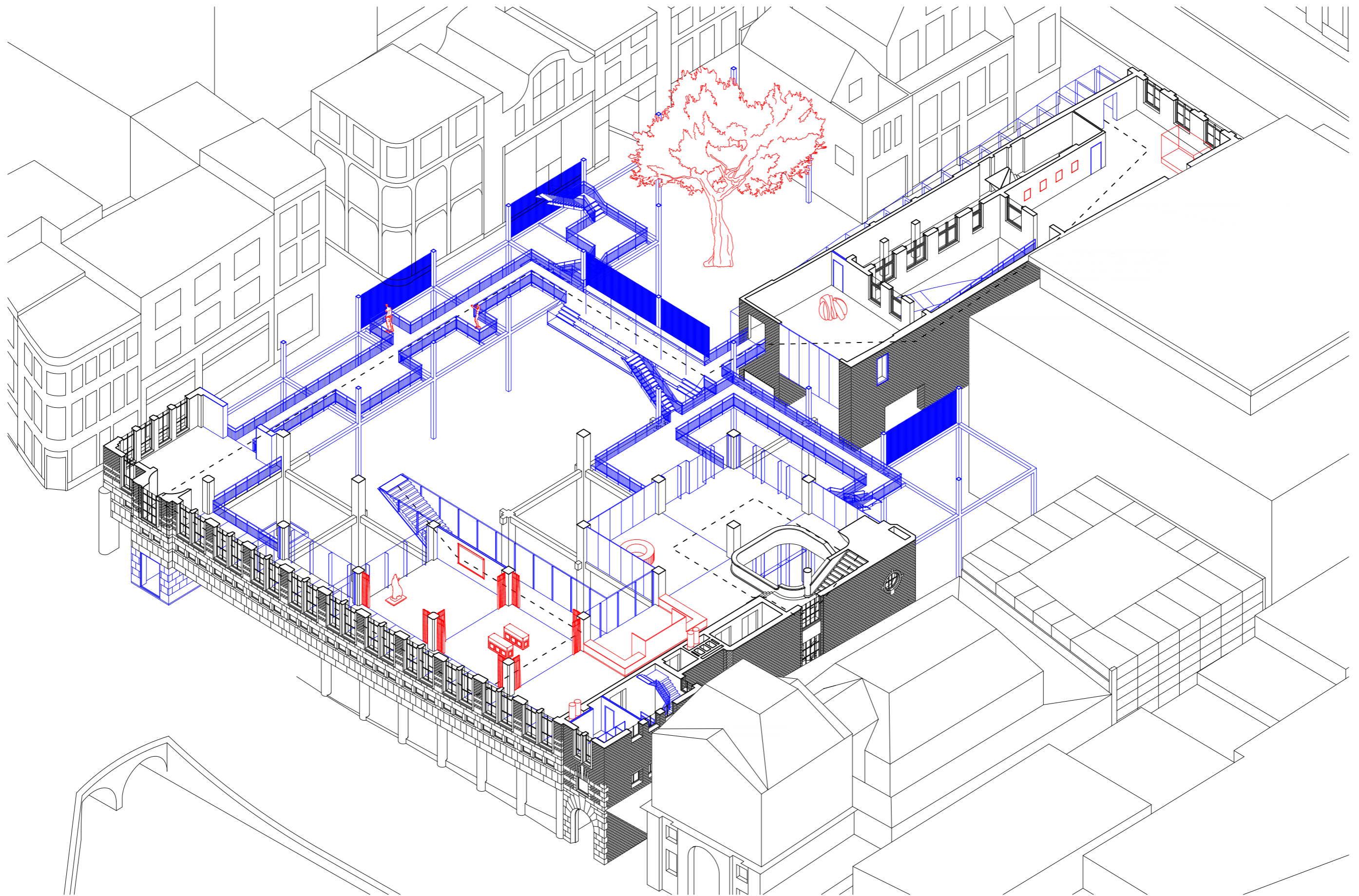
museum and the city



content - context, observation - reflection along the promenade



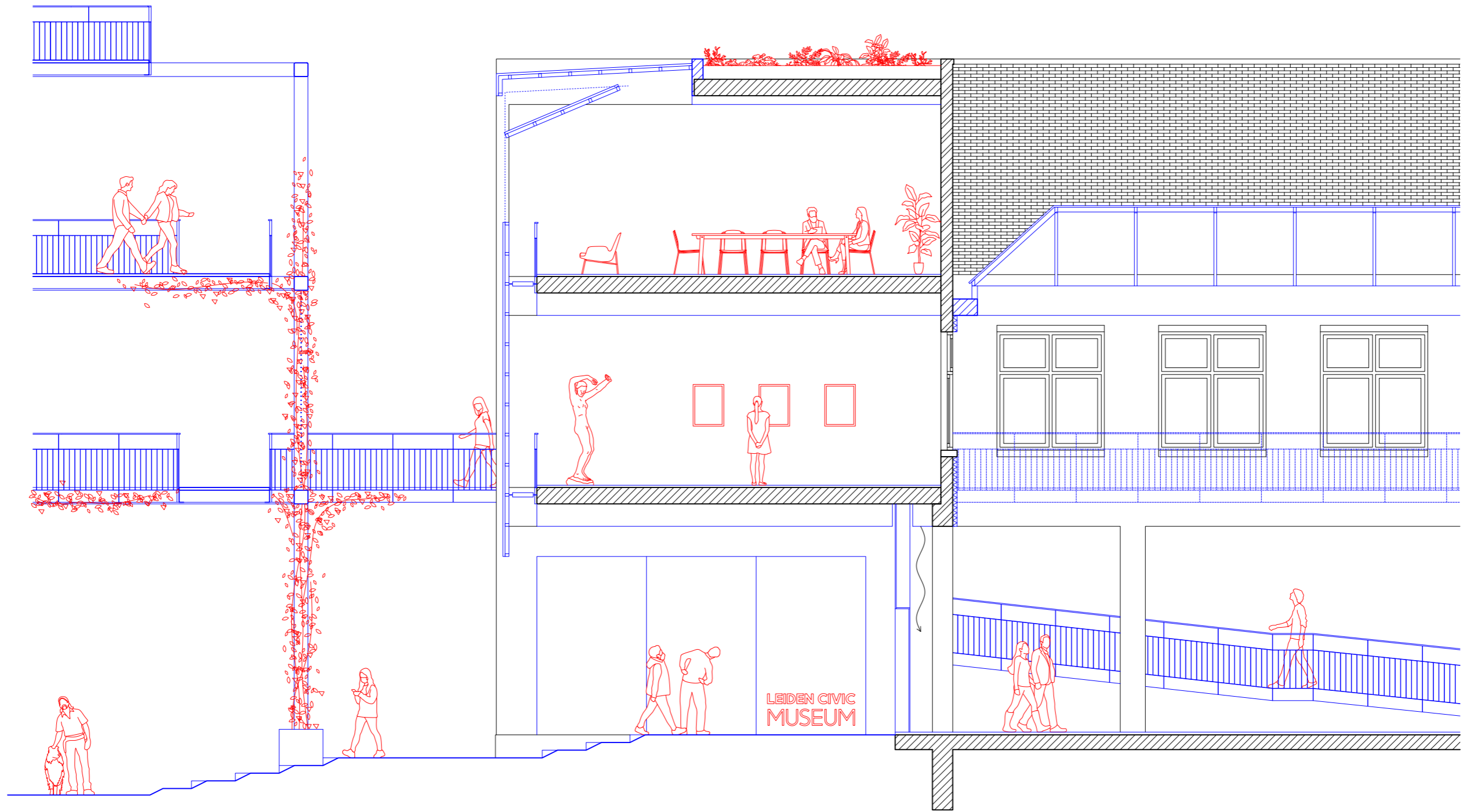
tribune · frame
cross section; view



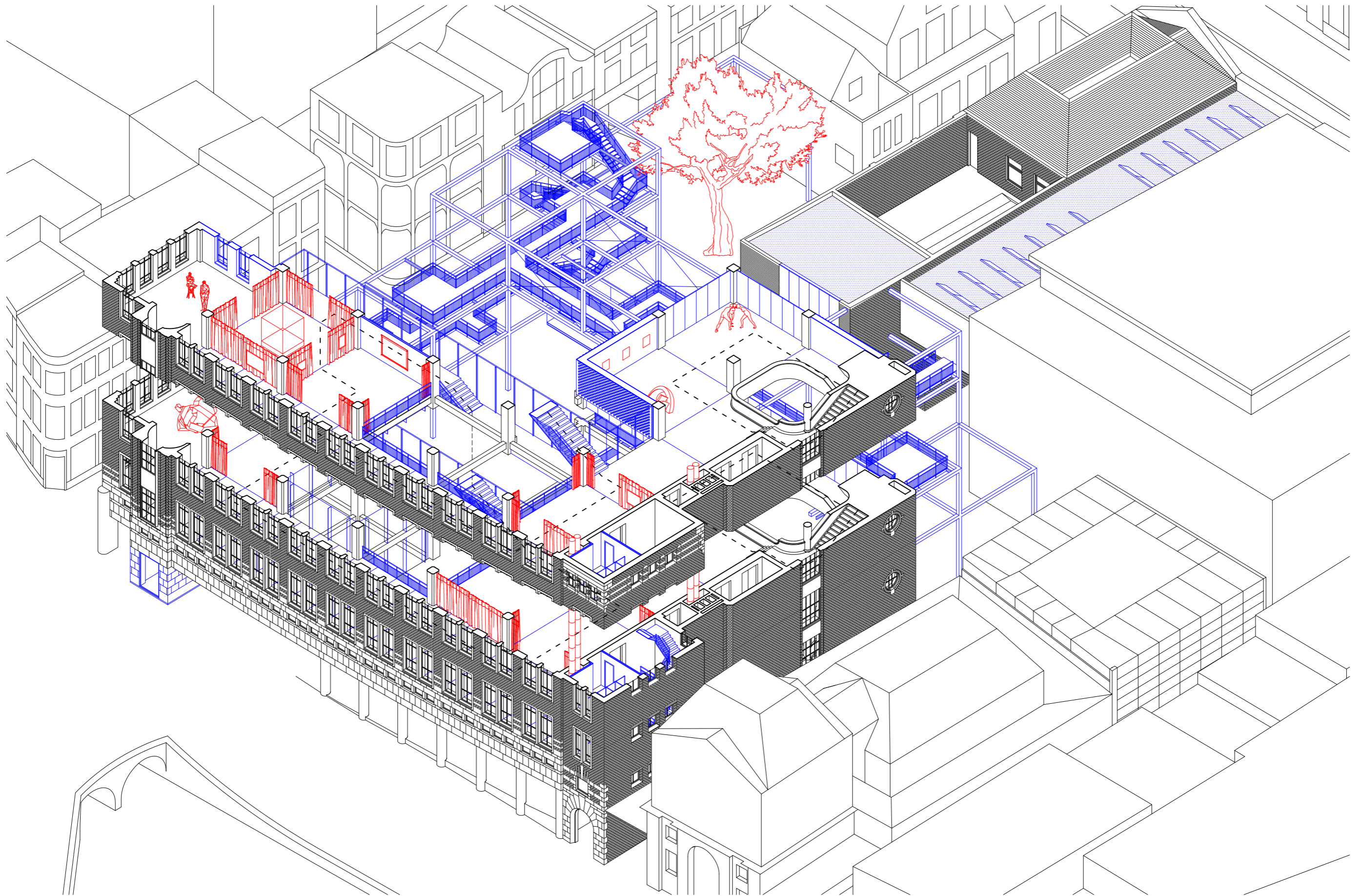
first floor
isometric projection



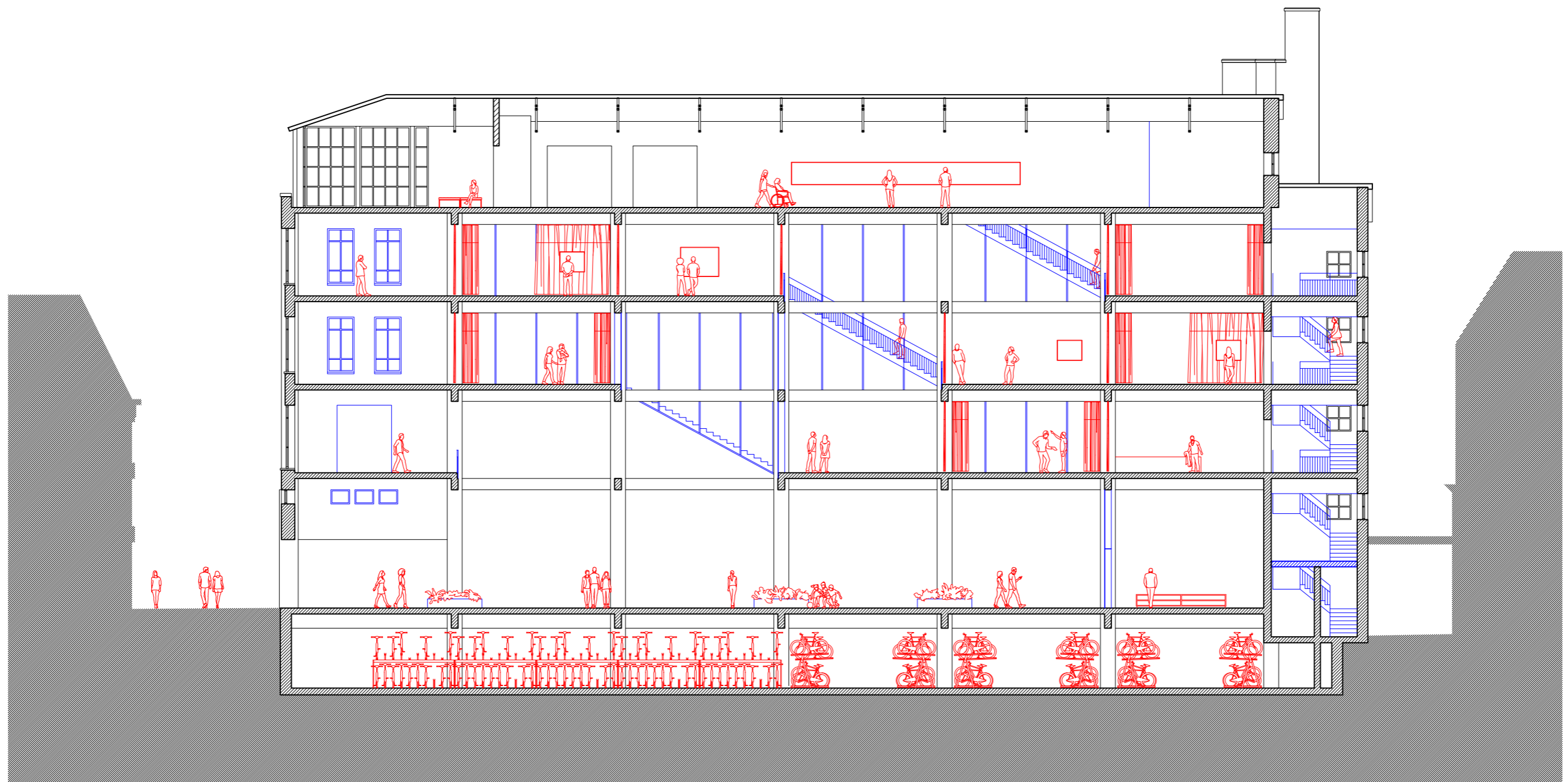
organisation of movement · frame
impression



loggias / buffer zones · "In den Vergulden Turk"
longitudinal section



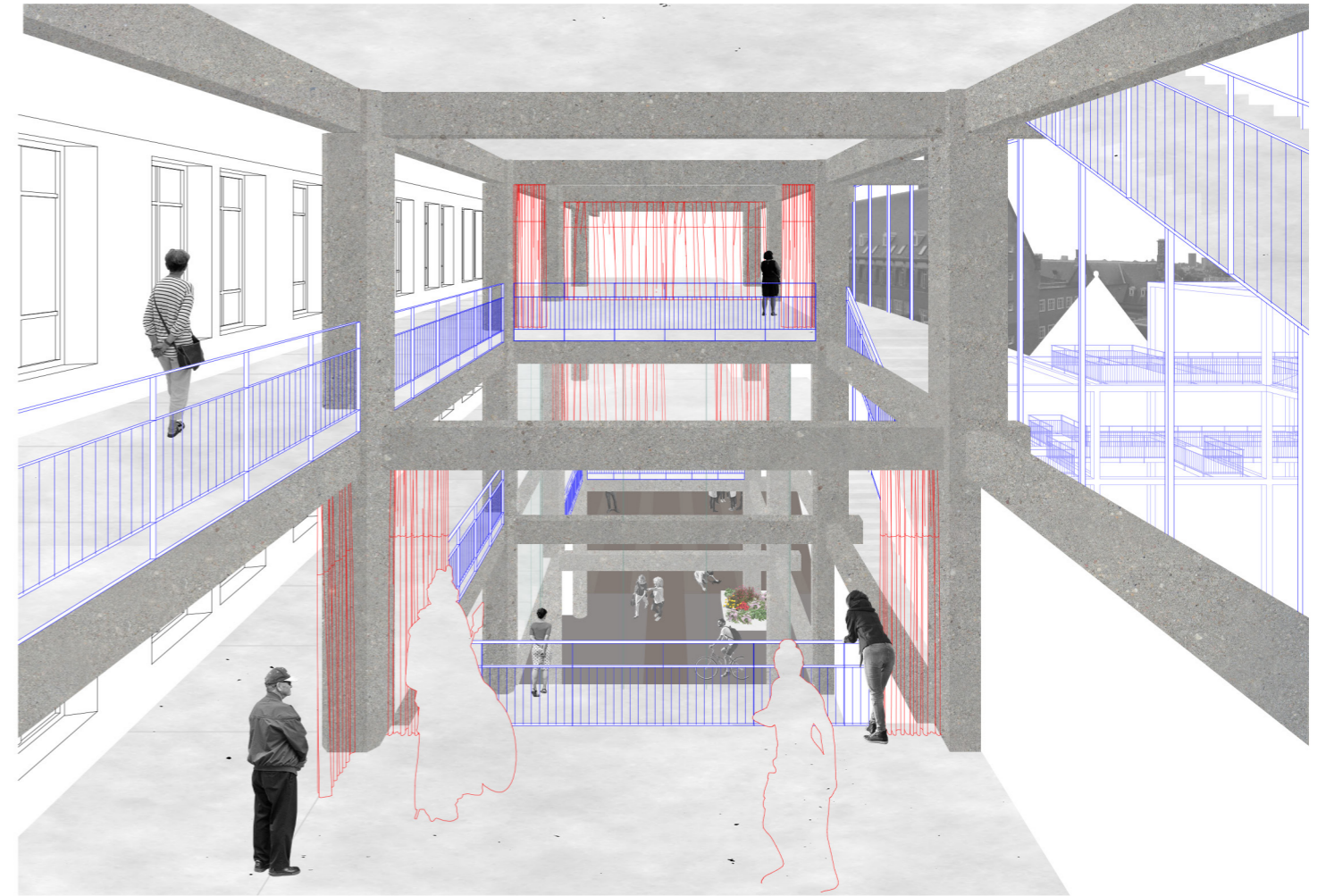
second, third floor
isometric projection



cascade · warehouse
longitudinal section



out to inside

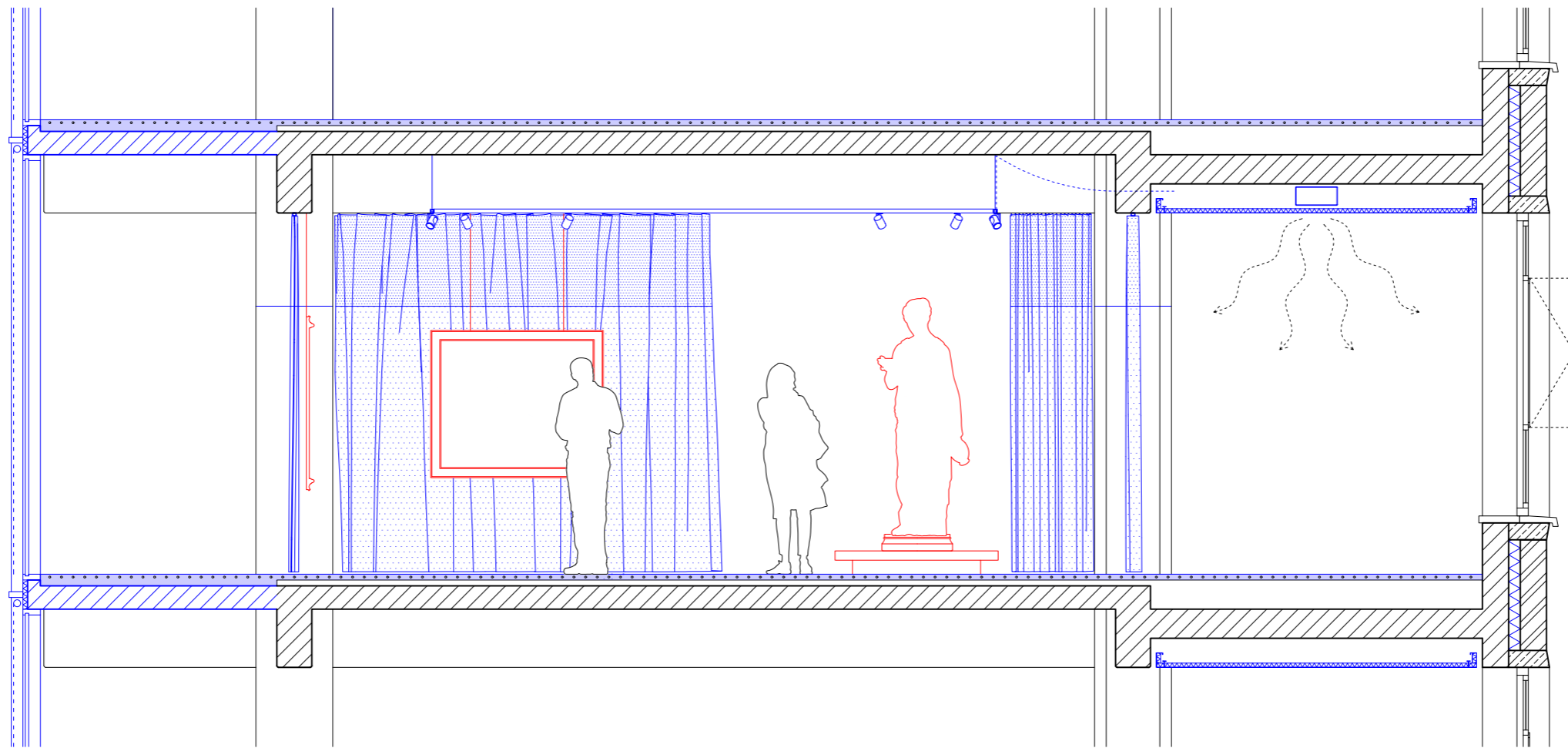


in to outside

*cascade · warehouse
impression*



exhibition layout · warehouse
impression



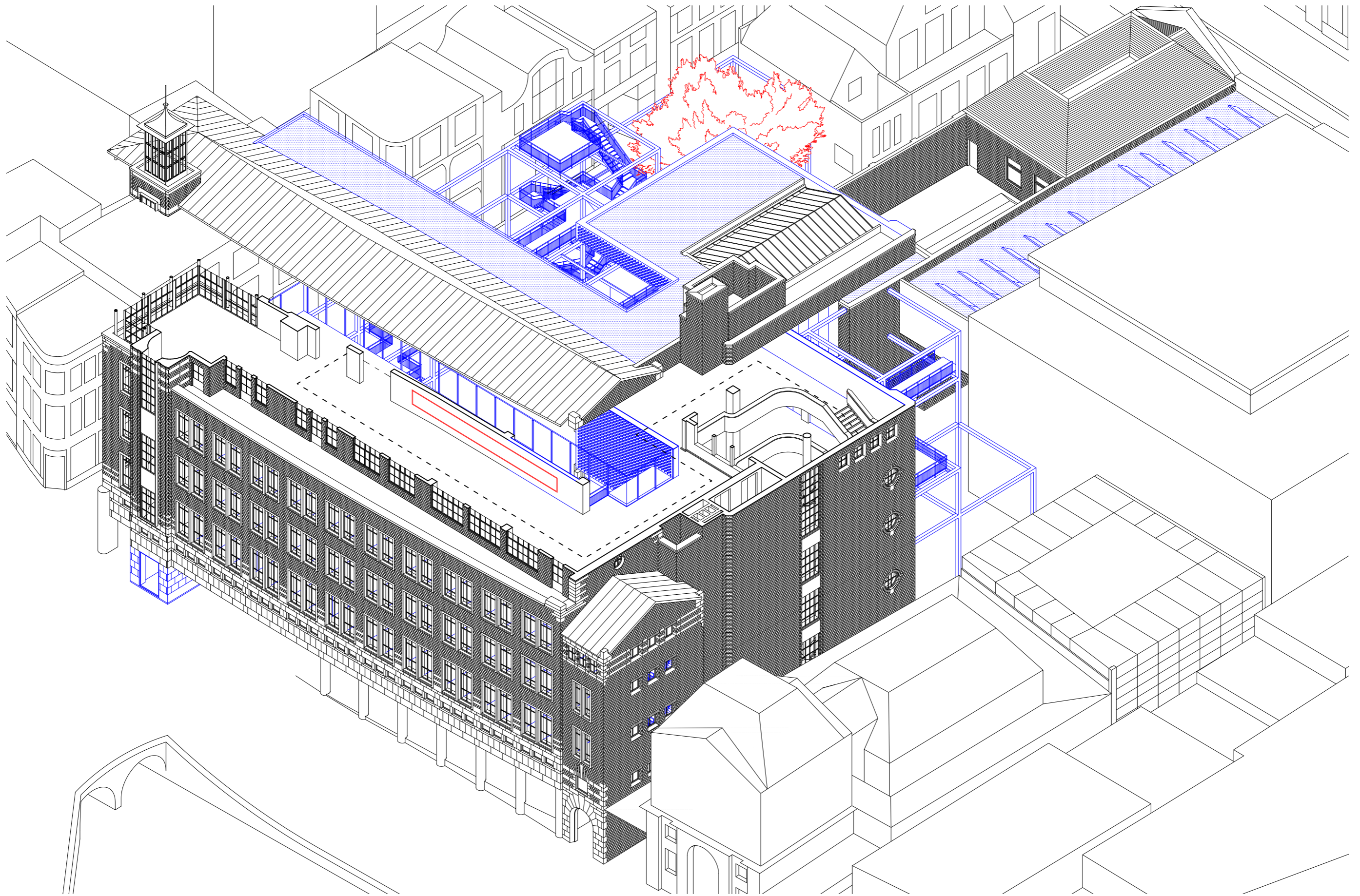
exhibition layout · warehouse
cross section



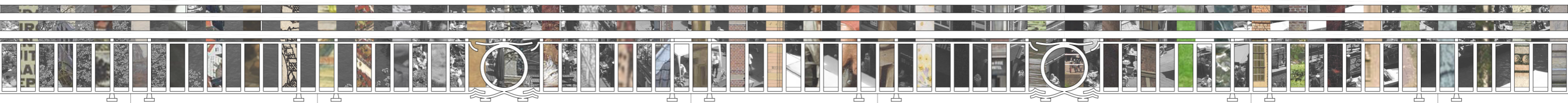
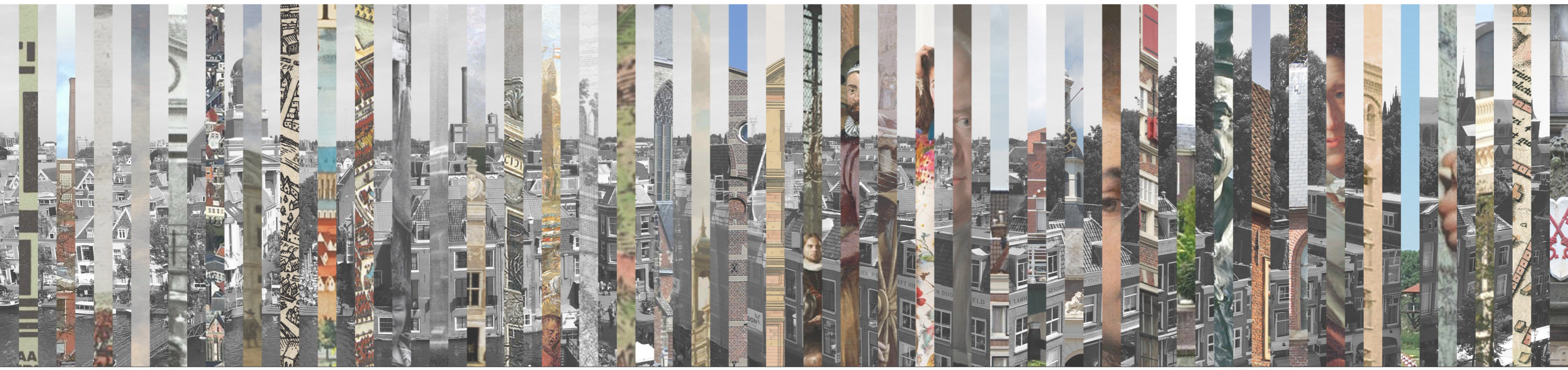
climatisation (summer) · warehouse
cross section



climatisation (winter) · warehouse
cross section



top floor
isometric projection



LEIDEN CIVIC MUSEUM

epilogue



Hendrick van der Burgh (1660)
De Groenmarkt met gezicht op de Stille Rijn in Leiden



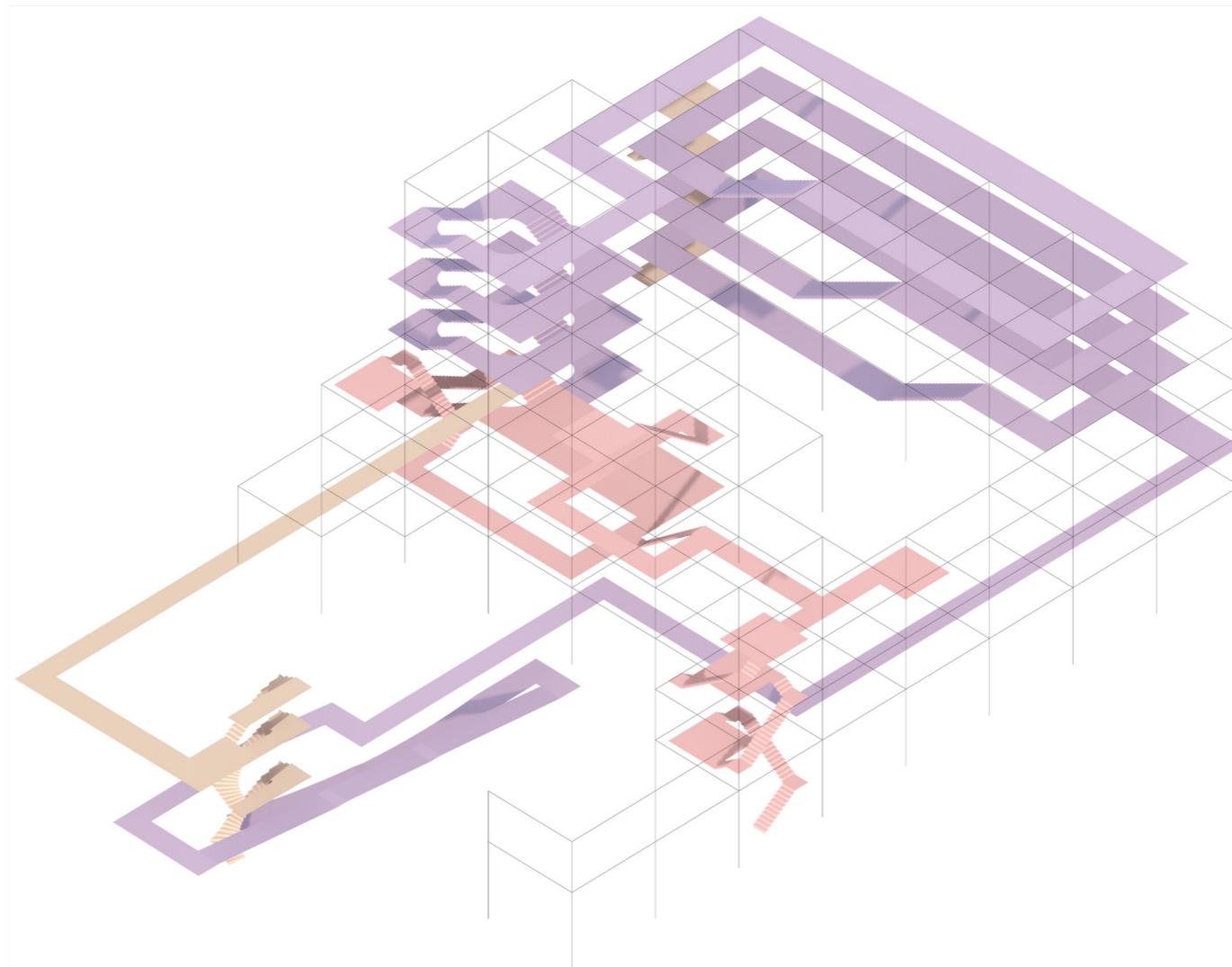
Tate Modern, London (2000)

museum as *white cube*



Leiden Civic Museum

museum as *hub*



organisation of movement(s)
isometric projection

between the **museum as city**
and **city as museum**

Stephan Bastiaans
Explore Lab 29
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