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MUSEUM ARCHITECTURE AND PLACE: THE IDEA OF GROWTH IN MUSEUM DESIGN

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Abstract: The paper reviews the aspect of place in the design of museum architecture, and presents two cases of linear composition addressing the idea of growth. The first reviewed case is Le Corbusier's idea for a "Museum of Unlimited Growth", and the second case is the "Louisiana Museum of Modern Art" designed by architects Jørgen Bo and Wilhelm Wohlert. In the first case, the place serves as a background to the design of the museum. In the second case, the place appears as instrumental in the design of the museum.

Keywords: *museum architecture; museum design; linear composition; growth; place.*

Introduction: Museum architecture

Museum architecture is the final component that shapes the modern notion of the museum. The modern museum appears in the process of transformation from a private collection towards public collection and public institution, and in this process the museum's immanent features are distinguished. Private collections introduce the problem of organization and display, the institutionalization and the transition from the private to the public domain introduce the problem of spatiality and circulation. The museum as type emerges in relation to these features (the organization and circulation), and also entails the representativeness of the museum architecture (including the elements of the entrance, the center, the façade) as part of a corresponding wider context (Giebelhausen, 2006).

The museum typology based on the linear circulation will prevail as an organizational pattern, and has been subject to interpretations throughout the history of museum architecture. Two such linear compositions are Le Corbusier's idea for a "Museum of Unlimited Growth", and the Louisiana Museum of Modern Art designed by architects Jørgen Bo and Wilhelm Wohlert, and both address the idea of growth and the aspect of place in the museum design.

Place as a background to museum design: the case of the “Museum of Unlimited Growth”

In terms of typological interpretation, in Le Corbusier’s idea for a “Museum of Unlimited Growth”, the linear circulation through space generates the structure of the museum. This idea is developed from Le Corbusier’s previous project named “World Museum” from 1929, designed for Paul Otlet’s “Mundaneum” (Rayward, 1975). The Mundaneum was imagined as “International center for the storage and dissemination of knowledge” (Rayward, 1975, p. 288). Paul Otlet’s Mundaneum and Le Corbusier’s World Museum were imagined as spatial systems similar to the ancient mnemonic systems (Van Acker, 2012). These mnemonic systems are based on visual organization and display of knowledge — studies show the association of mnemonic systems to the organization of collections (Yates, 1966; Hooper-Greenhill, 1992). “In the article that he co-authored with Otlet on the Mundaneum (1928), Le Corbusier described the human being’s function as the one of an architect: to organize. In Otlet’s scheme too, the art of the architect is the art of organization.” (Rieusset-Lemarié, 1997, p. 307) Otlet described the World Museum as “a world in miniature, a cosmoscope allowing one to see and understand Man, Society and the Universe,” or “one point on the globe where the meaning of the world may be perceived and understood” (Rayward, 1975, pp. 193-194; Corbusier, 1910 - 1929, p. 190). The model for this museum was the ziggurat, the linear circulation develops from the top to the bottom in three naves (Curtis, 1986, p. 90; von Moos, 2009, p. 235; Rayward, 1975, p. 192). In 1912 Otlet proposed the International Museum organized in three parts: “general, subject sections and national sections” (Rayward, 1975, p. 192). They “juxtapose the artistic creation of man, historical facts, geographical context” (von Moos, 2009, p. 235).

In the project for the Museum of Unlimited Growth (1939), the idea of a chronological flow of the museum display finds an appropriate reflection in the organization of the museum, as a spiral structure that develops with continuous linear unfolding around an open central square. The whole structure is placed above the surface of the terrain on pilotis. This structure would allow the museum to grow infinitely and upgrade its collections through time and in space. One research makes parallel with the organic structure based on “growth and transformation in nature in mathematical terms”—the research suggests the influence from D’Arcy Thompson’s book “On Growth and Form” (Curtis, 1986, p. 117). Therefore, the proposed place for the museum is nature, the open space. The museum is described as “idea type” with the “architectural language and internal rules” of Le Corbusier (Curtis, 1986, p. 117).

Two typological elements of the museum composition overlap - the entrance is the center of the composition. The appearance of the museum is formed by a continuous volume that emphasizes the analogy between function and form. The background of the museum design is nature—the ideal place for unlimited growth of the museum.

Place as instrumental in the museum design: the case of the Louisiana Museum of Modern Art

The relation of the museum with the place, precisely with the natural surrounding, is emphasized in the example of the Louisiana Museum of Modern Art in Humlebæk, Denmark. The Louisiana Museum was founded by Knud W. Jensen. The museum was built in several phases, designed by architects Jørgen Bo and Wilhelm Wohlert as addition to the villa on site (Figure 1.- 1). It was first opened in 1958 (the North Wing) (Figure 1.- 2), in 1971 was opened the West Wing (Figure 1.- 3) in 1976 the Concert Hall (Figure 1.- 4), in 1982 was opened the South Wing (Figure 1.- 5), in 1991 the East Wing (Figure 1.- 6), and in 1994 was added the Children's Wing (Figure 1.- 7) (*Louisiana Museum of Modern Art*, retrieved March 20th, 2023). The collection and presentation of the museum is defined with permanent displays (Giacometti Hall, Jorn Hall in the North Wing) and rotating displays of modern and contemporary art (*Louisiana Museum of Modern Art*, retrieved August 28th, 2024).

The museum building, which is based on the linear circulation, is developed with the addition of the museum's wings. The wings are spatially organized with corridors and pavilions that are connected to each other. With the construction of all the wings of the museum, a continuous circulation is established throughout the museum. All the wings of the museum are designed in relation to the place - they are adapted to the boundaries and the topography of the site and enable views to the central open space. The entrance to the museum is through the existing villa on site.



Figure 1. Plan of the Louisiana Museum of Modern Art. (1- villa / entrance; 2 - North Wing; 3 - West Wing; 4 - Concert Hall; 5 - South Wing; 6 - East Wing (built under the terrain); 7 - Children's Wing; 8 - Sculpture Park)

Two typological elements of the museum can be observed in relation to place—the linear circulation and the central space. The museum is organized through linear spatial extensions adapted to the natural surroundings. The central space of the composition is the open space which is one of the motives of the museum. The open space is part of the museum content—it is a Sculpture Park (Figure 1.- 8), as a complement to the interior display. The connection to the Sculpture Park is made possible from several positions of the museum building. The relation to the place where the museum is built is also emphasized by the materialization of the museum building—the glass surfaces enable a visual connection with the natural surroundings.

Conclusion

The paper reviews the aspect of place in the design of museum architecture, and presents two cases of linear composition addressing the idea of growth. In addition, through these two cases, the paper has reviewed typological elements of the museum composition, such as organization and circulation, entrance, center, façade and appearance, and their design in relation to the place. In the first case—the project for the Museum of Unlimited Growth—the neutral place serves as the background to the design of the museum. In the second case—the Louisiana Museum of Modern Art—the specific place appears as instrumental in the design of the museum.

The presented museums are organized through linear circulation. The museum compositions are reviewed in relation to place—the neutral place in the first case and the specific place in the second case. In the first case, the linear composition is developed around the central space and can grow infinitely. In the second case, the composition is developed by adding the new wings of the museum to the boundaries of the site and forming a circular trajectory. The center of the museum composition is treated differently in the reviewed museums. In the first case, the entrance marks the center of the museum. Placing the museum above the ground allows the access and entrance to be the center from which the composition can grow. In the second case, the center is an open space with open-air museum program. The access and entrance to the museum is through the existing villa to which the wings of the museum are added.

The appearance of the museums differs in both cases. In the first case, the analogy of the function and form of the museum is recognized in the geometry of the museum, with identical facades. In the second case, the visual relation to place is emphasized with glass surfaces and with galleries built under the terrain to preserve the existing views.

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