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FACULTY OF PHILOLOGY

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MUSEUM TYPOLOGY AND THE ASPECT OF PLACE**Ana Velinova¹**¹University American College, Skopje
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Abstract: The paper reviews museum typology and the aspect of place through several examples, starting with the emergence of museum typology to interpretations addressing the place. In the examples of the Glyptothek in Munich and the Altes Museum in Berlin, the aspect of place is registered in the corresponding contexts of the representative museum buildings. The paper uses a framework for reading the museum's relation to place through typological elements and their relation to the specific place, as seen in the example of the Neue Staatsgalerie in Stuttgart.

Keywords: *museum, museum typology, typological elements, place*

Introduction: the “ideal museum” and museum typology

During XVIII century, the history of the museum is identified with the thoughts on the museum as architecture and the quest for the ideal museum. The first project for “Ideal Museum” was in 1704, by Leonard Christoph Sturm. Later projects include Étienne-Louis Boullée's “Project for a Museum”, Jean-Nicolas-Louis Durand's thoughts for an ideal museum, and Gottfried Semper's project for an ideal museum (von Frankenberg, 2011).

Durand proposed a design for a museum around 1800, developed from his previous design of 1779 for the “Grand prix de l'Académie d'Architecture” (Durand, ed. of 2000, pp. 3 - 4, 315, 319). One research considers Durand's museum as continuity to Etienne-Louis Boullée's “Project for a Museum” of 1783 - elements from Boullée's design for ideal museum were translated into Durand's museum typology: “a Greek cross inscribed into four wings of equal length; a central rotunda; four prominent entrances” (Giebelhausen, 2006, p. 44). The organization consists of consecutive rooms forming a closed circular trajectory of movement. The square plan and the Greek cross form four inner courts at the angles.

Durand himself in *Précis des leçons d'architecture* (1802-5) explains the museum as a composition similar to the library, with the distinction in the distribution of the program and the entrances of the museum: “museums (...) contain objects of different kinds and are made up of parts intended for different kinds of study (...) they must afford, aside from the principal entrance, as many separate entrances as they contain distinct departments” (Durand, ed. of 2000, pp. 160 - 161, 256).

Durand's proposed typology for a museum shifted this composition to an operational level - an artificial grid and axes that can produce unlimited number of combinations without losing the internal structure. Durand used the grid and axes as a method to develop typologies. One research (Goudeau, 2015) associates Jean-Nicolas-Louis Durand's method to Nicolaus Goldmann's translation of the classical "module of columns" into the "design grid". The mentioned research finds this line of connection in Leonard Christoph Sturm, who published Goldmann's manuscripts and books on "Goldmannic" architecture. Durand uses the grid system as "a motivation to search for essentials of architecture, regardless of time and space" (pp. 4 - 5). Durand uses the materiality of walls and columns together with the immaterial grid and axes for *combinations* and *compositions* that can be qualified as universal (p. 12).

Museum and the aspect of place

Two of Durand's students were influenced by this concept of ideal museum in their designs: Leo von Klenze for the Glyptothek in Munich and Karl Friedrich Schinkel for the Altes Museum in Berlin (Giebelhausen, 2006; Goudeau, 2015).

In Giebelhausen's research on museum architecture, she emphasizes that "the architecture *is* the museum" and that architecture itself has a symbolic meaning through which museum ideology can be read. She places the two museums inspired by the ideal museum of Durand in the category of *Arcadia and Antiquity* (Giebelhausen, 2006). How is the ideal of antiquity interpreted regarding the architecture and the aspect of place?

Leo von Klenze's Glyptothek in Munich is a competition project for a museum of sculpture from 1815. The museum was opened in 1836. The museum contains a collection of Greek ancient sculptures, hence the very expression of the museum building adequately reflects the content, and the representativeness of the museum building is emphasized with a pediment and a portico. The spatiality and the display are based on the linear movement through the rooms forming an enfilade and a closed circular trajectory. The central space is open (the elements of the Greek cross and the rotunda are not present in this composition). The museum is located on the Königsplatz in Munich, and the access is through the Propylaeum. Karl Friedrich Schinkel's Altes Museum in Berlin was opened in 1830. The museum is based on Schinkel's thoughts for a museum from 1800, when he proposed a museum building that reflects the ancient ideal – in its representation and context. This idea is realized in the Altes Museum in Berlin. The spatial organization of the museum is based on the linear movement through the rooms forming an enfilade, and the central space with a dome. The representativeness of the museum building is emphasized by the existence of a pediment, a portico, and a rotunda. The Altes museum is located on Schlossplatz and near the royal residence, and it is part of the Museum Island in Berlin as an urban composition that interprets the Athenian Acropolis. (Giebelhausen, 2006)

From the examples of the Glyptothek in Munich and the Altes Museum in Berlin, it can be concluded that, besides the fact that these museums are based on the museum type and interpret the elements of classical architecture in order to show the representativeness of the museum building, their significance lies in the complex relation of the elements – in a functional, conceptual and visual sense. The museums especially point to an attentive relation in a conceptual and visual sense – the representative museum building is a reflection of the museum content, but also part of a corresponding wider context, meaning that they materialize the thoughts about the relation between the ideal museum and the ideal place.

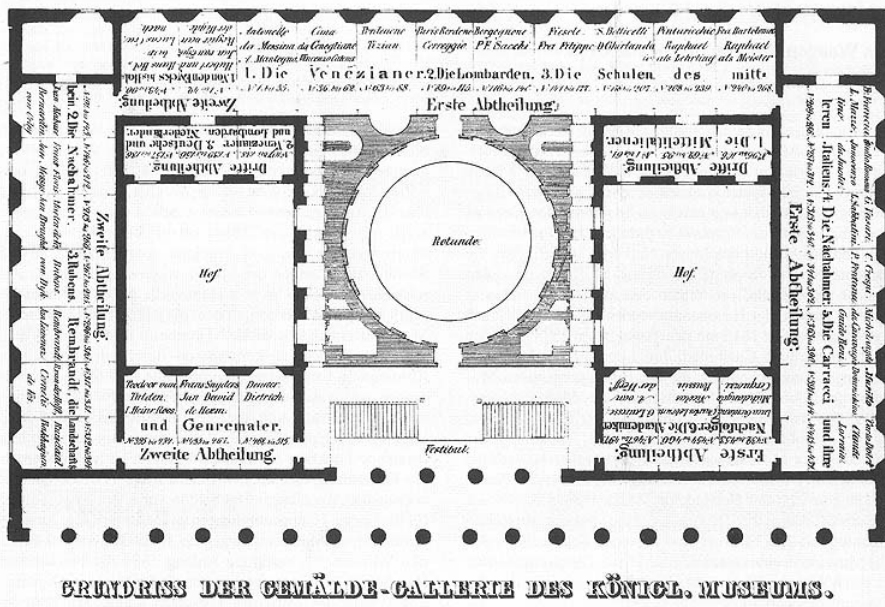


Figure 1. Ground floor of the Altes museum in Berlin. Source: <https://digital.zlb.de/viewer/image/15476762/339/> (*Verzeichniss der Gemälde-Sammlung des Königlichen Museums zu Berlin* / Waagen, Gustav Friedrich, “Grundriss der Gemälde-Galerie des Königl. Museums”, p. 339 (Public Domain)) [Accessed October 28th, 2017]

How can this typology based on the ideal museum be recomposed considering the aspect of place? In the course of postmodern architecture, the aspect of place is actualized in the reading and interpretation of architecture and its context. The proposed frame for the reading of the museum in relation to place will encompass: the relations of the typological elements and their relation to the specific place (the circulation and the topography of site), through the example of the Neue Staatsgalerie in Stuttgart.



Image 1. Altes museum in Berlin. Source: <https://cdn.loc.gov/service/ppn/ppmsca/00300/00338r.jpg> (“Museum, Berlin, Germany”, “between ca. 1890 and ca. 1900”) [Accessed May 26th, 2023]

The Neue Staatsgalerie in Stuttgart was opened in 1984. It was designed by architect James Stirling, Michael Wilford & Associates, after winning a competition in 1977. The Neue Staatsgalerie is an addition to the (Alte) Staatsgalerie (Figure 2.- 1) in Stuttgart that was opened in 1843 and reconstructed in 1958. (*Staatsgalerie*, retrieved March 23rd, 2023)

The Neue Staatsgalerie is connected to the Alte Staatsgalerie’s building (Figure 2.- 2). The Neue Staatsgalerie is designed with respect to the context and within the spirit of the postmodern movement, what Stirling stated as “a primary objective for buildings to appear appropriate in their context is returning”, but at the same time pointing to the contrasts of the *Monumental – Informal* and the *Traditional - High Tech* (Stirling, 1984). These contrasts are apparent in the museum building.

The typological elements of the Altes Museum in Berlin are interpreted in the spatial organization of the Neue Staatsgalerie. This typology was built on the ideas of the Ideal museum and the defined main elements of the museum building type the circulation that is developed as an enfilade and the central space which connects all the rooms of the museum. How is this type based on the ideal museum transformed regarding the aspect of place?

In the Neue Staatsgalerie in Stuttgart, in the function of the building the typological elements are placed in a novel relation. The museum display retains the

linear circulation (Figure 2.- 3), but lacks the central space in its original purpose. Namely, the central space, instead of a central gathering dome, is an open space (Figure 2.- 4). This central space is part of the organization of the public space - it connects the two opposite sides of the site through a continuous pedestrian zone (Figure 2.- 5). As part of the public space, it is inaccessible from inside the museum, which means that it does not retain the function of a central gathering space. In terms of function, two main circulations intersect in the organization of the museum building – the circulation through the museum display space and the circulation through the central open public space.

The influence of the place is also visible in the organization of the volumes of the building in order to follow the slope of the site and include the additional program requirements (cultural and utilitarian), several levels have been created. Instead of the monumentality and representativeness of the façade, there are fragmented volumes. Also, the access to the museum is through a linear movement along the side of the building (Figure 2.- 6) rather than frontally, and the entrance is placed on one side of the building (Figure 2.- 7). A new composition of the existing elements of the museum building type was obtained with the volumes that follow the slope of the site and the public space that develops continuously throughout the site. In the appearance, the connection between the old and the new is recognized in the use of materials stone and metal, the latter emphasized by the use of color.

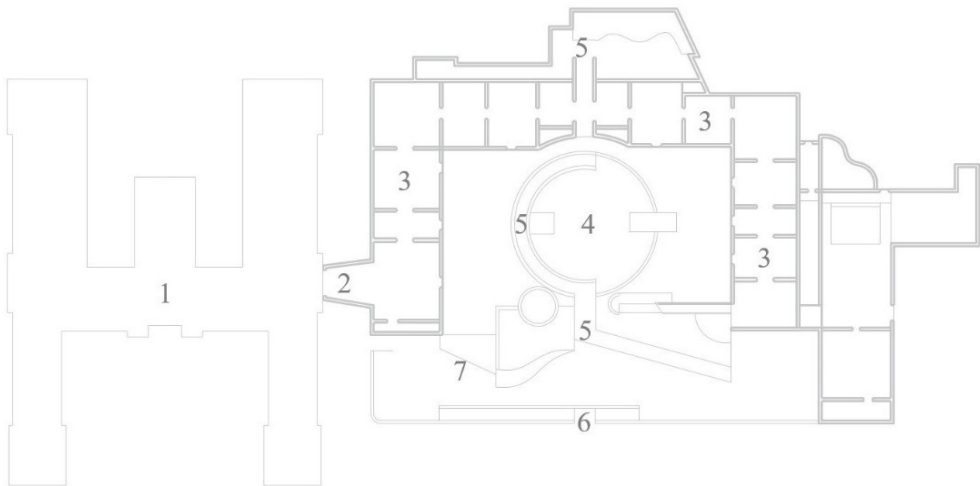


Figure 2. Floor plan of the Neue Staatsgalerie.

Conclusion

The paper reviews museum typology and the aspect of place through several examples, starting with the emergence of museum typology, and interpretations addressing the place. In the Glyptothek in Munich and the Altes Museum in Berlin, the aspect of place is registered in the corresponding contexts of the representative museum buildings, as a materialization of the relation between the ideal museum and the ideal place.

The paper uses a framework for reading the museum in relation to place through the typological elements of the museum, using the example of the Neue Staatsgalerie in Stuttgart. In the Neue Staatsgalerie, the typological elements placed in a novel relation are the central open space as part of the organization of the public space with a continuous pedestrian zone through the site, the side-entrance, and the fragmented appearance of the building that follows the slope of the site.

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