



# Communicating Architecture

How a museum building becomes  
an explicit part of visitor experience

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Ir. M.T.M. Bijkerk

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# Communicating Architecture

How a museum building can become  
an explicit part of visitor experience

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Ir. M.T.M. Bijkerk



# Colofon

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4098757

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*An electronic version of this thesis is available at  
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**TU**Delft

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# Preface

Experience, believing in Dutch, is a concept which is hard to fully grasp. It involves perception, interpretation, understanding, feelings, emotions, prior knowledge, and much more. This makes it an interesting challenge to incorporate experience as such, into design questions. During the two graduations projects I have conducted in the past years I aimed to do so, first in Architecture, second in Science Communication.

During my graduation project within the graduation studio Heritage & Architecture at the faculty of Architecture & the Built Environment, I made a re-use design for the Quarantine Area in Rotterdam, I transformed the area into an art cluster, including a museum and depot building. With the transformation design I aimed to create a place in which people could experience the past and the present, art, architecture and nature. An alternation between open and closed, indoor and outdoor spaces and transparent (glass) hallways created a relation between inside and outside, architecture, the art on display and nature. Using the knowledge and design skills I learned during my architecture studies (and during the graduation project), I aimed to include the visitor experience in my design.

Also within the graduation project for the study programme Science Communication, of which the result now lies before you, I focused upon a monumental building, and again it was a museum. The question to be answered by this research, and thus by this report also, focuses upon the visitor experience regarding the monumental museum building of the Gemeentemuseum in The Hague. Within this project I approached architecture from a science communication angle. Therefore this research does not aim to design interventions in the architecture but in the communication about the architecture. It searches for a way to convey the story of the museum building, in order to include the building more explicit within the visitor experience.

Merel Theresia May Bijkerk,  
Delft, January 2019

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Picture of the model from my architecture graduation. It shows the relation between open and closed, inside and outside 'spaces' via transparent connections.

# Acknowledgements

With this report, and the presentation to be given at 12 February I will conclude my studies at the TU Delft. For 8,5 years Delft has been my home, and the TU Delft a large part of my life. Not only did I study at the university, I also had a side job at the university, and if it weren't enough, I even started a second master, just so I could stay a little while longer. But that will all be over soon, and it is time for me to explore what other opportunities and possibilities the world has to offer.

Graduation. Well, let's not elaborate on the time that it has taken me to get to this point. Quality over quantity! Over the last years I have learned a lot, gained experience within the field of communication and surely made my hours studying. But I also took the time to travel, see the world and take on opportunities that were given to me. So who cares about the time. With its' up's and downs, it was great.

But it would not have been as great, without a lot of people, whom I'd like to thank a lot.

In the first place Irma, for offering me a place

to graduate at the Gemeentemuseum, to be a sounding board when necessary and for also for giving me the space to conduct this research as I saw fit. Also thanks to the communication department you run. It has been a great time working with you.

Second Caroline, for all the reflective and ever positive conversations and answers to my insecurities regarding the project. And also thanks to Maarten and Lidy for the inspiring feedback during our meetings.

Last but not least, I want to thank my family and all the sweet people around me, who have been so very supportive. Especially papa & mama, Suze & Roos, Fons & José, the other SEC graduates, and most of all Mark. Wherever van Oord has sent you in the past few years, you were always there when needed.

# Summary

In 1985 the Gemeentemuseum in The Hague uplifted the building in which the museum was situated to the status of art. The organisation started to realise how valuable the building was, and symbolically appointed the building its own collection number.

At present the museum staff still recognizes the value of the building, which was designed and built in the early 20<sup>th</sup> century by Berlage, a prestigious Dutch architect, and van Gelder, the first managing director of the museum. The organisation believes that the building should be interpreted as an opportunity in relation to visitor experience. Therefore the organisation is looking for ways to convey the value of the museum building in order to add an extra dimension to the museum visit. Visitors should be amazed with and wonder about the building. This research aims to find a solution to this problem, by means of answering the research question: "How can the Gemeentemuseum in The Hague explicitly communicate its museum building to adult (45+) visitors as a valuable part of the museum collection in order to enrich their

museum experience? In order to answer this question, there are two main parts which need to be understood: the museum visitor and the museum building.

For finding and designing a solution to the research question this research approaches the stated problem by means of design-based research. Subsequently theory and practice are consulted by means of various methods like for example, literature review and semi-structured interviews.

In regard of the museum visitor the research leads to the conclusion that 'the visitor experience' comprises all elements of the museum visit. The three stages which the museum visit consist of (before, during, after), the building, the art, motivation, and meaning making. The research acknowledges that the museum visitors of the Gemeentemuseum have an emotional, intellectual or spiritual motivation to visit. They construct meaning by reviewing an art object as a whole and in detail in light of the knowledge they have of past and present times. Experience



is to be interpreted as a fourfold concept in which the perception from both body and mind are extremely important.

In this research the value of the museum building is determined by interviews with multiple museum employees and a building analysis. This results in the insight that the museum building is a gesamtkunstwerk, a total work of art. There are several specific places in the building in which the value can be pointed out to the visitor, in order to strengthen the experience.

The research concludes with an overview of design requirements which a possible solution has to meet. This research answers to these requirements by means of the development of a web-based multimedia guide, which can be used via the visitors' smartphones. The requirements are based upon the obtained results and focus upon both interface and content.

Since the study focuses mainly upon the museum building, it often disregards the many exhibitions the museum has on display. Therefore it is recommended that the application as designed should be integrated in an overarching app, which covers both the art and the building.

# Contents

Colofon	IV
Preface	V
Acknowledgements	VII
Summary	VIII
Contents	X
Glossary	XIV
List of Figures	XV
List of Tables	XVII
<b>1  Introduction</b>	<b>1</b>
1.1 Problem Statement	
1.1.1 Problem acknowledged?	
1.2 Research Goal	
1.3 Research Question	
1.4 Research Methodology	
1.5 Research Output	
1.6 Relevance	
1.6.1 Societal relevance	
1.6.2 Scientific relevance	
1.6.3 SEC relevance	
1.7 Report structure	

---

<b>2  Case: Gemeentemuseum</b>	<b>9</b>
2.1 Mission & Vision	
2.1.1 Available for everyone	
2.2 A new identity	
2.3 Communication	
2.3.1 External communication	
2.3.2 Exhibition communication	
2.3.3 Building communication	
2.3.4 Education	
2.4 The museum as a hybrid system	
2.4.1 Modern, contemporary and decorative art	
2.4.2 The museum visitor	
2.4.3 Building	
2.5 Implications for possible design scenarios	
<b>3  Modern museum building</b>	<b>19</b>
3.1 Ideology	
3.1.1 Socialism	
3.1.2 Gesamtkunstwerk	
3.1.3 Benjamin Ives Gilman	
3.1.4 Study trips	
3.2 A short analysis	
3.2.1. Urban situation	
3.2.2 Architecture	
3.2.3 Building Technology	
3.3 Implications for possible design scenarios	
<b>4  Literature review</b>	<b>29</b>
4.1 Motivation	
4.1.1 Expectations	
4.1.2 Visitor 'behaviour'	
4.2 Meaning Making	
4.2.1 Hermeneutic theory	
4.2.2 Constructivist Learning Theory	
4.2.3 The process of Interpretation	
4.3 Experience	
4.3.1 Contextual Model of Learning	
4.3.2 Deconstructing visitor experience	
4.3.3 Framework of Experience	
4.4 Implications for possible design scenarios	

---

<b>5  Theoretical framework</b>	<b>43</b>
5.1 Motivation of museum visitors	
5.2 Meaning making or education	
5.3 Experience	
5.4 First requirements for possible design scenarios	
<b>6  Methods</b>	<b>51</b>
6.1 Design-Based Research	
6.2 Desk research	
6.3 Literature review	
6.4 Surveys	
6.4.1 Comparative survey modern art museums	
6.4.2 Visitor survey	
6.5 Interviews	
6.5.1 Explorative interview	
6.5.2 Semi-structured interviews	
6.5.3 Thematic analysis	
6.6 Visitor journey Map	
6.6.1 Design criteria	
6.6.2 Story board	
6.6.3 Prototype	
6.7 Evaluation	
6.7.1 Round 1: Think aloud protocol	
6.7.2 Round 2: Questionnaire & discussion	
6.7.3 Results	
<b>7  Findings</b>	<b>61</b>
7.1 Value and qualities of the museum building	
7.1.1 Tangible and intangible qualities	
7.1.2 Food for interpretation	
7.2 Results in light of the theoretical framework	
7.2.1 Building and art	
7.2.2 Building and visitor - motivation	
7.2.3 Building and visitor - meaning making	
7.2.4 Building and visitor experience	
7.3 Design requirements	
<b>8  Design</b>	<b>69</b>
8.1 Target group	
8.1.1 Target group definition	
8.1.2 Questionnaire	
8.2 Design requirements	

---

8.2.1. Design objective	
8.2.2 Design criteria	
8.3 Forms of solutions	
8.3.1. Communication tools in museums	
8.3.2 Multiple criteria analysis	
8.4 First design	
8.4.4 How it should work	
8.5 Evaluation first design	
8.5.1 Evaluation round 1	
8.5.2 Evaluation round 2	
8.6 Final design	
8.6.1 Improvements	
8.6.2 A new story plot	
8.6.3 Beacons	
8.6.4 Additional considerations	
<b>9  Conclusion</b>	<b>85</b>
9.1 Motivation	
9.2 Meaning making	
9.3 Visitor Experience	
9.4 Value of the museum building	
9.5 Valuable elements of the museum building	
9.6 Suitable scenario's	
<b>10  Discussion</b>	<b>91</b>
10.1 'Beleving'?	
10.2 Applied methodology	
10.2.1 Design-based Research (DBR)	
10.2.2 Target group	
10.2.3 Museum visitors	
10.3 Ideology of Berlage	
10.3.1 Berlage in an application	
10.3.1 Elsewhere applicable?	
10.4 Recommendations	
10.4.2 Practical recommendations	
10.5 Double degree	
10.5.1 Architecture and science communication	
10.5.1 Science communication and architecture	
<b>Bibliography</b>	<b>97</b>
<b>Appendix</b>	<b>101</b>

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# Glossary

## Architecture related terminology

**Bearing structure:** The structural parts of a building which bear the weight of the building and transfer it down through the foundations.

**Gable roof:** A roof shape which consists of two sloped roof surfaces which connect at the top.

**Gesamtkunstwerk:** A 'total work of art'. All elements in a 'gesamtkunstwerk' building are designed to contribute to a unified whole.

**Horizontal articulation:** A horizontal continuation of building masses. The articulation of a facade emphasises the structure of the building.

**Opaline glass:** Translucent and white glass

**Panel heating:** A system of radiant heating by means of heating surfaces in the structure. Floor heating is an example of panel heating.

**Velum construction:** The secondary construction which was built to steer and diffuse the daylight by adding one or more layers in between the glass roofs and exhibition spaces.

**Reinforced concrete:** Concrete reinforced with steel in order to increase the concrete's ability to deal with traction.

## Museum related terminology

**Constructivism:** A theory which emphasises that knowledge is constructed based on experience and prior knowledge.

**Experience (beleving):** A personal process of experience based on the interaction of the individual with his or her context.

**Hermeneutics:** A theory which emphasises that meaning making is a continuous process of interpretation based on prior knowledge.

**Interpretation:** The process of making sense and generating understanding of an experience

**Meaning making:** The process of making sense and assigning meaning to experiences

**Motivation:** The reason people have for visiting a museum.

**Museum:** The result of the interaction between the museum building, the art on display and the museum visitors.

**Museum fatigue:** A mental fatigue when being overstimulated by everything the museum has to offer.

# List of Figures

- Figure 1: Museum visitor statistics (TNS NIPO, 2010)
- Figure 2: Building to test the daylight (N.A., 1931)
- Figure 3: Original museum settings (KLM, 1935)
- Figure 4: Current museum settings (Aerophoto, 2016)
- Figure 5: Relation in measurements tiles entrance hal
- Figure 6: Construction of reinforced concrete (n.a., 1931)
- Figure 7: Masonry bond (Flickr, 2010)
- Figure 8: Daylight construction principles (van Es & Valentijn, 2000)
- Figure 9: Exhibition space with a glass ceiling (Gemeentemuseum, 2018)
- Figure 10: Exhibition space with extra construction to diffuse light (Gemeentemuseum, 2014)
- Figure 11: Hierarchy of meaning making (Morris Hargreaves McIntyre, 2005)
- Figure 12: Hermeneutic circle (Hooper-Greenhill, 1994c)
- Figure 13: Edited framework of Experience (Roppola, 2012)
- Figure 14: Entrance hall GM as example of reframing (Gemeentemuseum, n.a.)
- Figure 15: Selective showcase displays (Smit, 2000)
- Figure 16: Museum as a hybrid system
- Figure 17: Visitor statistics Gemeentemuseum (TNS NIPO, 2010)
- Figure 18: Framework motivation
- Figure 19: Framework Meaning making
- Figure 20: Theoretical framework
- Figure 21: Research process
- Figure 22: Sequential doorways and 'shifting' doorways
- Figure 23: Results visitor questionnaire
- Figure 24: Visitor journey
- Figure 25: Main menu of multimedia application
- Figure 26: Information page

Figure 27: Story board of use

Figure 28: Floorplan of possible wayfinding

Figure 29: Idea for possible wayfinding

Figure 30: Impression of possible wayfinding



# List of Tables

- Table 1: Research methods by sub-research question
- Table 2: Overview of communication means used to reach potential visitors (in 2018)
- Table 3: Social media followers of the GM on 10-01-2019
- Table 4: Sub-collections of the GM (gemeentemuseum, 2018)
- Table 5: Identity related museum motivations (Falk, 2013)
- Table 6: Motivation drivers (Morris Hargreaves McIntyre, 2007)
- Table 7: Systematic literature review
- Table 8: Literature review by snowball method
- Table 9: Comparison modern museums in the Netherlands
- Table 10: Codes per theme
- Table 11: Results interviews expressed in places
- Table 12: Design requirements
- Table 13: Copy of table 11, valuable places in the building



MUSEUM

Gemeentemuseum Den Haag, the combination of reflective ponds and alternating building masses

# 1 | Introduction

*This introductory chapter describes the starting point of the research as conducted. It outlines the problem statement and its context within the field of modern museums. This defined problem statement then leads to the main research question and the sub-research questions this research aimed to answer, which are followed by an overview of the research methodology and relevance. This chapter will also provide an overview of the structure in which this thesis has been written.*

What is art? What is architecture? Can art be architecture? Or can architecture be(come) art? The simplest and most straight answer to these questions was given by Job Roos (personal communication, 18-10-2018): Art is something conceptual, it is something to look at and to wonder about. Architecture on the other hand is concrete, in fact it is a utensil. You need to be able to touch, smell and feel architecture.

In the Gemeentemuseum Den Haag art and architecture come together. The architecture, a yellow brick building designed by Berlage, a notorious Dutch architect, was designed and built to become a museum: a place to display art. Originally, in the beginning of the 20<sup>th</sup> century, the building was built to serve the art, to display art in the best possible way. But 50 year later people

started to realize that the architecture itself was very valuable. The museum symbolically uplifted the museum building to the level of art, by giving it its own inventory number (MDIV-1-1985). This was the first step in understanding and maintaining the value which the building embodied. In 1995 this realisation led to a 3-year restoration project which aimed to restore the building to its former glory.

What does it entail, when a museum interprets its building as an art object, according to the museum website and flyer even, one of their most valuable collection items. How should visitors perceive the building and its value? And does the architecture alone convey the necessary enough in order for visitors to really see, understand and experience the architecture.

### 1.1 Problem Statement

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Interpreting the museum building as a valuable part of the museum collection, changed the attitude of the museum organisation towards the building. Plans were made and executed for a large restoration (as described) and several years later a glass roof was added in order to strengthen the use of the former courtyard area. Over time also the view upon the building shifted. It was no longer just the background against which art could be displayed, it was on display itself. Or at least, it was supposed to.

Current visitors do seem to appreciate the building. An audience study conducted by TNS NIPO in 2010 shows that visitors do value the building as one of the museums strengths. This conclusion is supported by the many reviews the museum receives via Google:

- » The building itself is worth the visit (Visitor, January, 2018)
- » Only walking in, is already an experience (Visitor, December 2018)
- » The building itself is absolutely wonderful. Go see that building outside and inside (visitor, February 2018)

Still the organisation believes there is more to be gained (Benliyan, personal communication 01-06-2018). The value of the building can be more explicitly communicated in order to enrich visitors' experience even more. Because even though they address the building as a collection item, this is not conveyed to the audience. At most places the building only remains only the decor in which the art is displayed.

Therefore the problem statement for this research is formulated as followed:

The Gemeentemuseum is situated in a valuable piece of architecture. The organisation believes that the building should therefore be interpreted as an opportunity in relation to visitor experience. At present, the organisation does not know how to convey the value of the building in order to add an extra dimension to the museum visit.

#### 1.1.1 Problem acknowledged?

To see whether the stated problem by the Gemeentemuseum (GM) was recognized within the modern museum world, six museums were questioned about their position towards their museum building. These museums were all modern arts museums in the Netherlands housed in a monumental building. Hence, a similar situation to the Gemeentemuseum. Three museums responded, Museum de Fundatie in Zwolle, the Stedelijk Museum in Amsterdam, and the van Abbemuseum in Eindhoven.

Their position towards the relation between building and art was similar to one another. The building is a means to enable the display of art. The van Abbemuseum does recognize that the building influences their exhibitions, as it sometimes challenges curators to be creative when designing an exhibition. The Fundatie and The Stedelijk Museum recognize their building as the (white) background.

#### *White cube*

This position towards museum architecture is not inexplicable. Modern and contemporary art has its own specific requirements for its exhibition space. The best way to meet these requirements is for a museum to be a so-called 'white cube'. The 'white cube' is a way to show art. It has been introduced in the beginning of the 20<sup>th</sup> century when modern art pursued a certain level

of abstraction. Artists, architects and designers did believe that art was best displayed on neutral white walls as this would not distract the attention from the piece(s) displayed. Physical characteristics of the white cube thus are: a rectangular space, with white walls and often light(s) from the ceiling (Tate Modern, 2018).

#### *Building attention*

Both the Fundatie and the Stedelijk Museum thus do not pay much attention to their building being a monument. De Fundatie mentions it shortly, and the Stedelijk mainly aims to emit the 'white cube'. They merely want to focus upon the art they display. The van Abbemuseum does pay attention to its architecture. They have a guided tour and digital guide which elaborate on the building. Their aim is to pay attention to the building because both building and museum history influenced the current museum.

The museums questioned did not recognize their building as art. And except for the van Abbemuseum they did not perceive their building to be more than only the background and display of art. So based on these three replies it can be

concluded that the problem as stated by the GM, is not really recognized within similar museums in The Netherlands.

*\* This information was obtained by means of a questionnaire that was sent to six modern art museums in The Netherlands, located in a monumental building. The method is explained in chapter 6 and the answers to these questionnaires can be found in the appendix.*

## 1.2 Research Goal

This research aims to develop a solution scenario to make the museum building of the GM an explicit part of the visitor experience of the museums. The building should no longer only be a by-catch of the visit but become a reason for visiting and an object to wonder over and be amazed with.

## 1.3 Research Question

The research question is formulated as followed:

**How can the Gemeentemuseum in The Hague explicitly communicate its museum building to adult (45+) visitors as a valuable part of the museum collection in order to enrich their museum experience?**

To be able to answer this question, several sub-research questions are defined.

1. *Why do people visit art museums?*
2. *How do people make meaning during a museum visit?*
3. *How do people experience a museum visit?*
4. *What makes the museum building of the GM valuable?*
5. *What aspects of the museum building of the GM should visitors become aware of in order to enrich their museum experience?*
6. *What are suitable scenario's to convey the value of the GM building to visitors during their visit?*

As the research objective is to develop a solution in a solution scenario is designed, the design objective is:

**Design a solution scenario which communicates the values and qualities of the museum building during the museum visit in order to enrich the visitor experience of adult (45+) visitors**

## 1.4 Research Methodology

The overarching methodology used to conduct this research is design-based research. Design-based research (DBR) is a theory based methodology that is tested in practice. The research methodology entails multiple approaches in order to answer the research

Why do people visit art museums?	Literature review
How do people make meaning during their museum visit?	
How do people experience a museum visit?	
What makes the museum building of the GM valuable?	Semi structured interviews with: <ul style="list-style-type: none"> <li>» Communication manager</li> <li>» Exhibition manager</li> <li>» Managing director</li> <li>» Restoration architect</li> </ul>
What aspects of the museum building of the GM should visitors become aware of in order to enrich their museum experience?	<ul style="list-style-type: none"> <li>» Education manager</li> <li>» Two conservators</li> </ul> Archive research Literature review
What are suitable scenario's to convey the value of the GM building to visitors during their visit?	Design <ul style="list-style-type: none"> <li>» Design requirements</li> <li>» Definition Tool</li> <li>» Visitor Journey</li> <li>» Story Board</li> <li>» Prototype</li> <li>» Evaluation</li> </ul>

Table 1: Research methods by sub-research question

questions. Table 1 shows the methods used to answer the sub-research questions.

## 1.5 Research Output

This research aims to develop a possible scenario for the organisation of the GM in which they can explicitly communicate the museum building to the museum visitors as a valuable part of the museum collection. For the purpose of the research the museum visit is phased in three phases: before, during and after the visit. The ultimate goal is to make visitors aware of the building and its values and qualities. Visitors should be amazed and impressed by the building. Their awareness should add to and enhance the visitor experience.

This research targets multiple departments in the museum involved with the decision making, designing, planning and communicating the museum collection and exhibitions. It is meant to direct the exhibiting of the museum building and manage visitor expectations and experience and present an approach for doing so.

## 1.6 Relevance

### 1.6.1 Societal relevance

We live in a built environment. Everything around us has been built and designed by mankind. People live, work, and relax within and around the buildings that form a great part of this environment. The general public has little knowledge about the considerations, design principles, typologies and styles applied by the architect. Buildings are built to outlive people, they are embedded in our (building) culture and part of our cultural heritage. Since the 19<sup>th</sup> century people have acknowledged the importance of

maintaining and preserving these monuments in order to represent our history and to 'educate' people in our cultural and art history (Rijksdienst voor de Monumentenzorg, 1997).

### 1.6.2 Scientific relevance

Monuments are an embodiment of cultural history. They represent the way of thinking of earlier days, and display the art/architecture movements that have passed. Preserving these buildings ensures that building history is physically kept safe. It also enables our society to maintain knowledge on its cultural history. This research aims to strengthen the cultural/architectural awareness of society by increasing the awareness and knowledge of the general public regarding our built environment and its monuments.

The research aims to develop a method to explicitly communicate a physical context in which people move around, when visiting an art museum. This physical context, the monumental building, is not the main objective of the museum. The method developed aims to grab visitors' attention in order to create awareness for both the art and the museum building.

### 1.6.3 SEC relevance

There is relevance in the relation between science communication and architecture. In science communication, professionals attempt to connect science and technology with the society. Concisely designed communication processes regarding science and technology, either within an organization or between organizations and society will contribute to the value of such science and technology as a general understanding is pursued.

Architecture is a discipline in which a various spectrum of actors is involved. Not only an architect and a final user, but also governments, investors, constructor, local residents, climate experts and a lot more. Being able to analyse, adapt and design the communication process separate from the design process will result (hopefully) in a general understanding between all those involved and a greater commitment to the building project as a whole.

This project though focuses upon the communication of architecture after it has been built. The question is how something large and static as a building can be conveyed to a general public in order to enhance their understanding of it. The challenge is to design a communication solution in which only the receiver (the visitors) is able to actively react upon the process while the sender (the building) can only send out the message. The research therefore focuses mainly upon the 'target group' of the communication, the message sent and the way of communicating this message.

### 1.7 Report structure

The research described in this thesis has been divided into ten chapters. In this introducing chapter the problem statement, research questions, research method and relevance are explained. Chapter 2 and three will elaborate on the case study upon which this project is focussed: the Gemeentemuseum in Den Haag and its museum building. Chapter 2 will elaborate more on the general characteristics and information about the building, while chapter 3 is specifically about the building and how it came to be. Both chapters will conclude with some first implications for a possible solution design.

Chapter 4 reviews the literature used to conduct this research, and also ends with several design implications. In chapter 5 the literature will be combined with the information about the museum and museum building in order to create a theoretical framework. The chapter ends with the first design requirements which derive from this model and the previous chapters.

Chapter 6 will elaborate on the methods used to conduct the research and chapter 7 and 8 will respectively describe the findings and design process. Then chapter 9 will conclude the research by answering all formulated research questions as stated previously in this chapter. Finally chapter 10, will be the discussion in which the implications of the findings and outcomes, and the limitations of the methods used will be discussed.



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Aerial photo of the Gemeentemuseum in 1970 before the addition of the Museum  
(Haagse Beeldbank, J. Rijkenberg)

## 2 | Case: Gemeentemuseum

*This graduation research project has been executed in collaboration with the Gemeentemuseum in The Hague. As described in the introduction chapter, the Gemeentemuseum (GM) was searching for a way to include the museum building more explicitly in the museum visit of its visitors. This chapter provides information on the context in which the research was conducted and what implications this has for possible design scenarios.*

The art collection of the GM originates from 1866 when an association for the formation of a modern art museum was established and started collecting modern art. A specific museum for modern arts was not established though (Haags Gemeentemuseum, 1937). When in 1906 dr. H.E. van Gelder gained responsibility for the cities art collection, he decided to reorganise. The reorganisation led the establishment of a separate museum for the modern arts (Singelenberg, 1974).

Currently the GM manages the modern art collection, of more than 15.000 items, of the city of The Hague. On a yearly basis the museum displays 35 exhibitions, of which 27 (in 2017) are located in the building designed by Berlage. On average the museum welcomes around

500.000 visitors per year, some of which visit the museum frequently, some of which visit only once (Gemeentemuseum Den Haag, 2016).

### 2.1 Mission & Vision

The GM was built and designed with the idea that art should be accessible for everyone, both elite and commoners (Gemeentemuseum Den Haag, 2018b). Today, attracting a diverse group of visitors is still one of the main focus points of the organisation:

*"The Gemeentemuseum Den Haag is as a public art institution always looking for new ways to get in touch with large and diverse groups of visitors. The most significant mission is to maintain,*

*or when necessary, to expand our prominent position, both national and international, as a high quality museum for modern and contemporary art. The Gemeentemuseum Den Haag wants to be an open, creative and dynamic museum, deeply rooted in society. This is realised by a careful management of the collection, an active and bold exhibition policy and an acquisition policy which focuses upon exceptional and essential additions to the public art collection.” (Gemeentemuseum Den Haag, 2016)*

### 2.1.1 Available for everyone

The focus of the GM is to attract a large and diverse group of visitors. Though the museum being accessible for a broad audience does not imply that everyone will visit. Lots of people cannot visit, for various reasons. That is why the GM organises or is involved with various social projects. An example of such a project is ‘Stad naar het museum’. This project focuses upon the inhabitants of The Hague, as it is the municipal modern art collection displayed in the museum. Not everyone in the city can afford to go to the museum (entrance ticket costs €15 for an adult) or people believe that going to a museum does not fit their personality. For these people the museum organises the ‘Stadsdeelavonden’ in which a part of the city is invited to the museum. During these nights entrance is free, as is the bus trip, making the museum accessible for everyone. Since the start of the project in 2009, more than 80.000 inhabitants of the city got access to the museum (Gemeentemuseum Den Haag, 2018d)..

## 2.2 A new identity

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As of October 2019 the GM will take on a new name and identity. The museum will continue to

exist as ‘Kunstmuseum Den Haag’, which as the organisation believes captures the essence of what the museum is: “A museum established by artists, located in a piece of art, as the Berlage building is part of the museum collection. And a museum inseparable from The Hague and her inhabitants” (Benno Tempel in Gemeentemuseum Den Haag, 2018c).

The question whether rename the museum or not, has been asked for decades. Multiple managing directors have dealt with the issue that the name of the museum does not convey the right message, and often confuses (possible) visitors. People often expect a museum that addresses the history of the municipality, ‘gemeente’. So after several years of research a decision has been made, the museum will be renamed into ‘Kunstmuseum Den Haag’.

With this name also comes a ‘new’ identity. Currently the museum is cooperating with a branding/design bureau to renew their identity. In this project they have gone back to basis: what were the original intents for the museum, and which of those are still valid and usable today. The aim is to establish a museum which stands for its chosen ideals and also lives by these ideals.

## 2.3 Communication

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Communication in the museum happens via multiple ways. In this research the ‘external communication’ and ‘exhibition communication’ were reviewed, based on semi structured interviews conducted with the communication manager and two conservators. In order to understand how the GM understands the concept ‘education’ the education manager was also interviewed. The methodology of the interviews

<b>Out of home media</b>	
Bus stops	Eye catchers and one-liners. A nice and interesting image that catches attention. Little text, only title, location and date. Does often not include images or information about the building..
Billboards large	
Billboards small (lampposts)	
<b>Printed media</b>	
Advertisements in Newspapers & magazines (NRC, VPRO gids, Museumtijdschrift)	Eye catchers and one-liners. A nice and interesting image that catches attention. Only necessary text: title, location and date. Does often not include images or information about the building..
Flyers	General information about the museum, the possibilities for children, some information on the building and collection. Multiple images of art (to be) displayed, and small paragraphs of information.
Seasonal Flyers	An overview of the exhibitions displayed next season (spring & summer; autumn & winter). In contains one of more images per exhibitions and a paragraph with some more in-depth information.
Posters	Eye catchers and one-liners. A nice and interesting image that catches attention. Only necessary text: title, location and date. Does often not include images or information about the building..
<b>Online media</b>	
Website	Information about past, present and expected exhibitions; the organization, visitor information (opening hours, prices e.g.) and the collection. The website entails a web page which focuses upon the building and its characteristics.
E-mail (Newsletters)	Two newsletters are sent monthly. One general newsletter to everyone who is interested (sign up via website) and one specific to museum friends
External websites	Information is distributed to websites who focus on the culture programme of the city of The Hague.
<b>Social Media</b>	
Facebook	These means give the opportunity to communicate more in-depth about the museum and exhibitions. During a campaign, the audience is concisely reviewed so the communication fits their needs. Secondary attention is given to the building, but main focus are the activities or exhibitions.
Instagram	
Twitter	
LinkedIn	
YouTube	
Pinterest	
<b>P&amp;R (earned media)</b>	
Press releases/invitations for press meetings	The P&R department releases these in order to stimulate the press to visit and write a review. Also press meetings are organized to achieve this goal.
Reviews (reviews by the press, but also google, tripadvisor, etc.)	Written by external parties after visiting.
Social media posts	Texts and pictures posted by visitors during or after the visit.

Table 2: Overview of communication means used to reach potential visitors (in 2018)

is further explained in chapter 6. In this paragraph it becomes clear that the museum currently lacks a clear relation between its mission, vision and communication designs, both external as for the exhibitions. The communication manager explains that currently most departments hardly incorporate the mission and vision of the museum in their work. With the implementation of the new name and new identity of the museum the mission and vision should become more integrated in the whole organisation (Benliyan, personal communication, 10-01-2019)

### 2.3.1 External communication

The goal of the 'external' communication by the marketing and communication department is to attract (new) visitors. This means most communication means are used to persuade people to visit. Thus they are means of communications used before the museum visit. Focus in this analysis are the communication means used to appeal to the public, means meant for specific target groups (like a booklet or flyer for museum benefactors) are disregarded as they are not a part of the intended target group of this research.

The GM has a broad range of communication means at its disposal for its external communication towards possible visitors. Depending on the size, importance and budget of exhibitions these means will or will not be used in the communication. The communication intended to pursue people to visit the museum and its exhibitions consists of different types of media. An overview of all used means to attract visitors is shown in table: 2

#### 2.3.1.1 Out of home media

Out of home media are media like billboards,

bus shelters and poster boards. This kind of media reaches people outside their homes and is often located in public spaces, where their reach supposedly is largest (Marketingtermen, 2018c). The out of home media used by the museum are displayed in the region of the city The Hague. Throughout the city and its surroundings bus stops, large and smaller billboards aim to convene passersby to visit the GM. They are meant to be attractive and grab people's attention as they simply pass by. Therefore the out of home media, consist of an eye-catching image combined with as little information as possible, often the title of the exhibition, dates and location.

#### 2.3.1.2 Printed media

Printed media are off-line and printed media. For example advertisements in newspapers and magazines, but also posters, flyers and business cards which are to be distributed (Marketingtermen, 2018d). The printed media used by the GM cover multiple means: posters, flyers and advertisements in newspapers and magazines. Advertisements are published in specific newspapers and magazines: NRC, the VPRO-gids and Museumtijdschrift. This selection has been made after the evaluation of a visitor questionnaire by the M&C department of the museum. Posters and flyers (seasonal flyers and general flyers) are distributed throughout the city. They are sent to schools, hotels, tour operators and tourist information points, to reach as much people as possible.

The printed media used by the museum, posters, newspaper/magazine advertisements and the seasonal flyer, have a set-up similar to the out of home media. Meant to catch people's attention they consist of a striking image and only the texts that provide the necessary information.

2.3.1.3 Online media

Online media covers all kinds of digital marketing, as long as the internet is used for the marketing purpose. Online media are websites, e-mails (newsletters) and social media (Marketingtermen, 2018b). The online media of the museum consists of three main means: the website, e-mails/newsletters and social media.

Website

The museum website entails all information a visitor might need. From information about the exhibitions, to information about the organisation. The information is categorised under four main tabs:

- » **Visit:** All necessary information for visiting the museum.
- » **Exhibitions:** Information on the past, current and upcoming exhibitions.
- » **Collection:** Online access to the highlights of the museum collection. High Quality pictures and information on the artworks owned by the GM.
- » **Museum:** Information about the organization, information about the building, news and press information

Newsletters

The GM sends out two newsletters which are relevant to mention: a general newsletter, available for everyone who signs up, and a newsletter for museum friends\*. Both newsletters are sent once a month, the general newsletter on Saturday, as this is the day most newsletters are read, and the newsletter for friends every first day of the month. The general newsletter aims to inform its receivers on the museum's actualities. The exhibitions that are opening or closing soon, planned activities, or interesting pieces of art the museum recently obtained. The goal is to attend people on the happenings in and around

the museum in order to grab their attention and to pursue them to come visit. The newsletter for friends is interesting to mention because the museum has a lot museum friends, who in turn also have a lot of friends. The newsletter aims to stimulate mouth-to-mouth advertising from the museum friends. Museum friends thus are interpreted as ambassadors for the museum.

\* Museum friends pay €50,- per year. They get free access to the museum, Fotomuseum, GEM and Escher in the palace. Also special events are organized for the museum friends.

Social Media

The museum uses multiple social media channels to send out information about the museum, its collection, exhibitions and activities. Posting messages online reaches a lot of people as the museum has quite some followers as is shown in table 3. Besides messages the museum also uses social media to post 'paid' advertisements, to reach a potential new target group.

Social media like Facebook, twitter and LinkedIn give the opportunity to publish small pieces of information accompanied with an image or video. Instagram and Pinterest (last activity one year ago) focus more on the image/video accompanied with a carefully written by-line. YouTube (last activity six months ago) is only used for video's.

Means	Followers
Facebook	61.755
Instagram	23.600
Twitter	25.295
LinkedIn	3357
YouTube	557
Pinterest	652

Table 3: Social media followers of the GM on 10-01-2019

Starting point for posts on social media is a determined target group, higher educated, older women from the area of The Hague. Research done by the M&C department in the past has shown that online this is the largest group of interested. These posts are meant to attract followers on the activities and (new) exhibitions in the museum, in order to get them to visit.

For new exhibitions also specific targeting is used. This is paid advertising in which a specific target group can be targeted. This targeting process is based on the 'Facebook sales funnel'. This approach is based on four steps: see, think, do and care aiming for awareness, consideration, purchase and loyalty.

### *2.3.1.4 Earned Media*

The category of 'earned media' is a little different from the categories described before. It consists of media and publications which are not controlled by the organization, like mouth-to-mouth advertising, reviews or posts on social media by external parties (Marketingtermen, 2018a). The museum uses press releases and press meetings to stimulate the publication of (positive) reviews in newspapers and magazines.

### **2.3.2 Exhibition communication**

The GM displays a lot of different exhibitions on a yearly basis. All these exhibitions mean to convey a message, a story. This could be about the artist who made the pieces, the time in which the art was realized, an art movement and many more possibilities. A team of conservators is responsible for making sure these stories are conveyed. They design the displays, determine what art piece comes where and also think about what means they want to use to tell the exhibition story.

The most important means of communication in this process is the art itself. The story of an exhibition is divided into chapters, which are represented by the different rooms in which the exhibition is shown. The art pieces themselves make the story. Often the art is accompanied by introducing or explanatory texts on the wall and an exhibition book (which visitors can also buy in the museum stores). Sometimes large exhibitions, block-busters, are strengthened by audio tours or guided tours. The means of communication used in an exhibition do very much depend on the art and the story the exhibition means to tell. Different other means of communication are used depending on these factors. For example video or an exhibition flyer.

### **2.3.3 Building communication**

While working in the museum the research led to two ways by which the GM aims to convey the value of the building. 1) The museum offers a guided tour which is focused upon the museum building and Berlage, and 2) in the basement, de wonderkamers, there is a 'museum of Berlage'. In this "museum they display parts of original drawings and real life models of building elements: stairs, walls, lamps, tile patterns.

### **2.3.4 Education**

Education in the GM merely focuses on children. The education department identifies four main target groups: primary school, secondary school, child & family (leisure), and to a lesser extent higher education (MBO). The department is not involved with the other (older) target groups of the museum. Based on the exhibitions in the museum, educational programs are developed that match the need of the education program of any of the target groups.



As these programmes are developed from scratch, anything is possible. The means used to convey the educational message are not set in stone, and differ every program. Sometimes songs are composed, or picture books are made. For the 'MBO' a tablet tour is currently being developed. The communication means used in education, thus depend on the exhibitions and the education programme(s).

As 'education' in the GM is not involved in the exhibitions and does not focus upon an adult target group, it is not further considered in this research.

## 2.4 The museum as a hybrid system

The concept 'museum' can be interpreted as a hybrid system which consists of art, visitors and a building. Without one of these aspects the

museum would simply not exist. In case of the GM these are a modern and contemporary art collection, a building designed by Berlage and a varied museum audience.

### 2.4.1 Modern, contemporary and decorative art

The museum manages an art collection which counts 160.000 pieces of art, which have been collected since 1866. This immense collection consists of a large variety of types of artworks, from musical instruments to Dutch Delftware, and from paintings to sculptures, fashion and photography. With every managing director new pieces were bought, or given to the museum.

The collection owned by the GM is not encyclopaedic, this means it does not provide a complete overview of the modern art movement. The collection does focus upon specific themes which are represented by the many sub-collections. These sub-collections are for example about an art movement such as

Applied arts	Fine art	Fashion
Dutch Delftware	Impressionism	Dutch fashion designers
Hague Silver	Expressionism	Non-Dutch fashion designers
Hague Porcelain	Symbolism	18th century
VOC Silver	21st Century	19th century
Glass pre-1880	1960 Onwards	20th century
Glass post-1880	Romanticism	Accessories
Furniture pre-1880	The Interwar Period	Fashion houses
Middle Eastern Arts	Photography	
Asian Arts	Sculpture	
Art Deco	Mondrian	
Art Nouveau	Escher	
Berlage	Hague School	
Rozenburg	De Stijl	
Musical instruments	Constant New Babylon	
Period rooms	Minimal Art	
Doll's house		

Table 4: Sub-collections of the GM (gemeentemuseum, 2018)

'de Stijl' or about the oeuvre of a specific artist, such as Mondrian (Carasso, 2015). Based on the disclosed collection on the website the museum recognizes the sub-collections as displayed in table 4 (Gemeentemuseum Den Haag, 2018a).

The diversity of the collection allows the museum to attract multiple groups of visitors. Over the course of a year the museum displays about 35 exhibitions, either large or small. In this way it is ensured that visitors will almost always encounter something 'new' during their visit and it makes the museum both accessible and friendly towards its visitors.

*(Semi)permanent exhibitions*

From the 35 exhibitions the GM organises on yearly basis, 'only' five are (semi) permanent. This means that, at least for the time being, these exhibitions are always on display. These exhibitions are: Mondrian & De Stijl; Discover the modern; Delftware Wonderware; the wonderkamers (interactive museum game, mainly for children); and Escher (displayed at the Palace of Queen Emma) (Carasso, 2015).

*Temporary exhibitions*

Besides the (semi)permanent exhibitions the museum displays a lot of temporary exhibitions. These vary from large blockbusters to smaller collection exhibits. On a yearly basis the organisation aims to display (Carasso, 2015):

- » One 19<sup>th</sup> century art exhibition
- » Two large classic modern exhibitions -
- » One large fashion exhibition
- » Continuous exhibitions decorative art
- » Continuously changing exhibitions modern and contemporary art
- » Continuously changing exhibitions of photography and works on paper
- »

**2.4.2 The museum visitor**

As described the museums aims to invite everyone to visit. With a large diversity in the exhibitions on display they aim to appeal to various groups of possible visitors, inviting everybody (Carasso, 2015). Over the course of one year the museum therefore welcomes around 500.000 visitors, most of which are Dutch.

In 2010 TNS NIPO conducted a research into the museum visitors of the museum. This research shows (figure 1) that the average museum visitor of the GM is a highly educated female, with an average age of 51, whom has visited the museum before and visits multiple museums per year (TNS NIPO, 2010). As this displays a general overview of the 'average' GM museum visitor, figure 1 also shows that the GM has a very widespread audience.

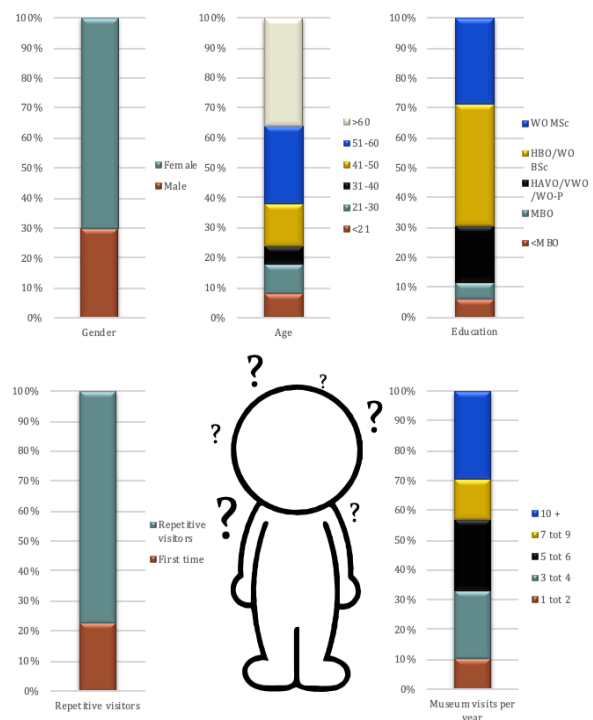


Figure 1: Museum visitor statistics (TNS NIPO, 2010)

### 2.4.3 Building

Without a building to display art, there is no museum. The museum building therefore is an essential part of the concept 'museum', as it provides a context for in which art can be displayed. The building that houses the Gemeentemuseum was designed and built in the early 20<sup>th</sup> century, based on the designs and drawings of H.P. Berlage. Over the course of time the building underwent multiple changes, windows were nailed shut, exhibition spaces were changed, and even buildings were added (van Es & Valentijn, 2000).

Around 1985 the museum organisation started to realise that the building which houses the museum actually was very valuable. They decided to make the building part of the museum collection, emphasising its uniqueness and making sure it would be treated with respect. This was the first step towards a large restoration in 1995. During a three year building process the building was thoroughly renovated in order to bring back the essence of the building as Berlage originally intended, and modernised so it would fit the current requirements for exposing art (Postma, 1998).

A detailed description, and analysis of the building, and Berlage and van Gelder's intentions will be described in the next chapter.

## 2.5 Implications for possible design scenarios

Regarding the GM as a hybrid system in which the building, the art and the visitors are equally important, will have consequences for possible design solutions that address the main research question. A possible solution should not only

focus upon the museum building but also take the art on display and the visitors in consideration. The difficulty which the art on display in the GM brings in this situation, is the fact that the museum exhibits lots of different exhibitions on a yearly basis. This requires a possible solution to be flexible and easily adaptable, but also requires the solution to work, even though the exhibitions are changing and spaces might be closed for visitors.

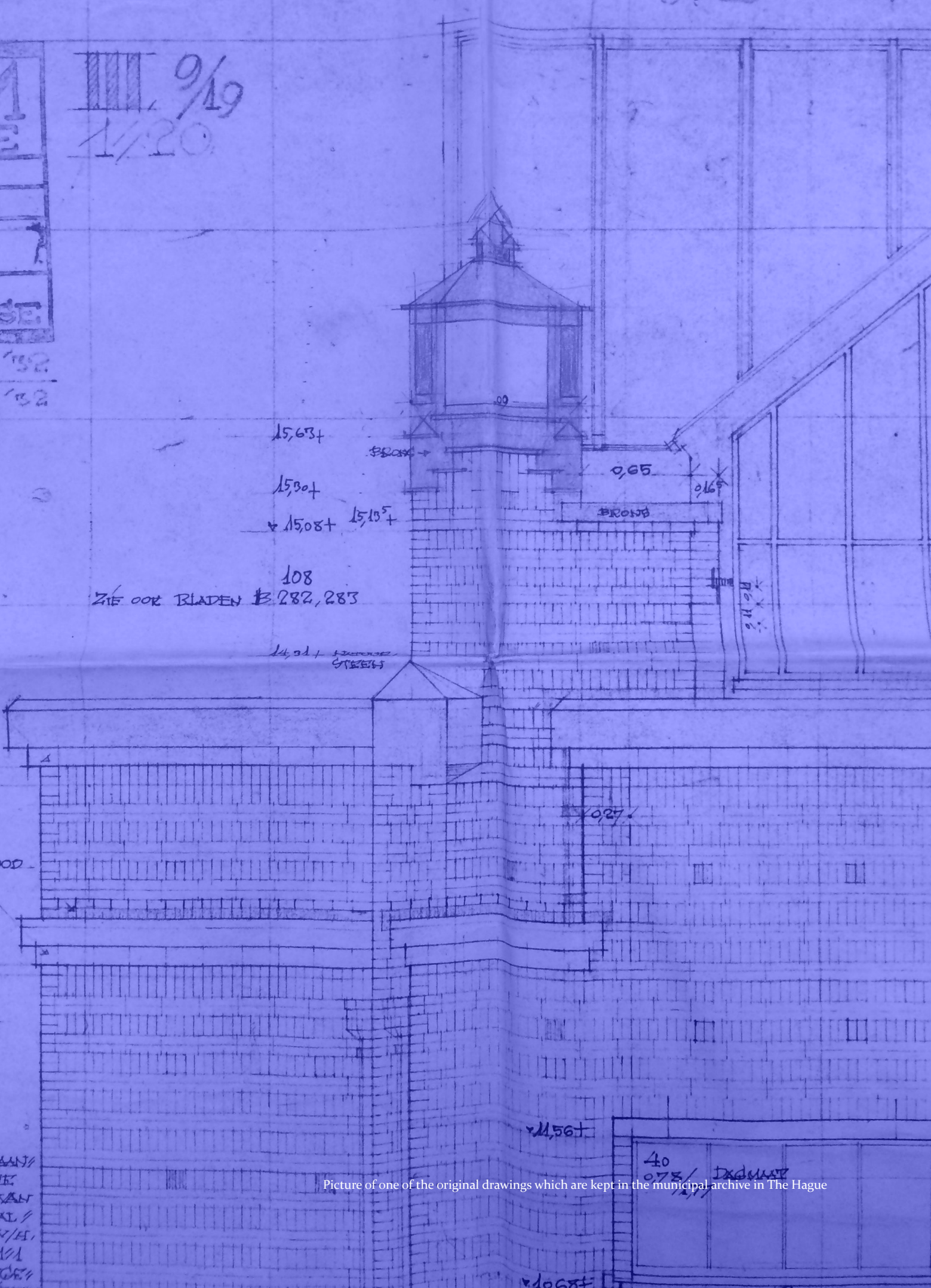
Possible scenarios for a solution should also incorporate the visitor. As written in the introduction, this research will target adult (45+) visitors. The target group is further described in chapter 8, which focuses on the possible design solutions.

The context that the GM provides for the research, has some other implications that are relevant when designing possible solutions. First, the solution should both include and propagate the current/new mission and vision of the museum. Currently the new mission and vision are being developed, therefore this research uses the existing statements. Second, the building itself should play the lead role in the solution scenarios. As described, the conservators of the museum, the people composing exhibitions, believe that in exhibitions art should convey the intended story. Third, possible design solutions should review the role of the building in external communication. As table 2 shows and paragraph 2.3.1 describes, the building currently is only little included in the external communication. The question is whether it is necessary or not to include the building more explicitly.

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108  
ZIE OOK BLADEN B 282, 283

14,21 + 12,000  
STEEN

1,20

11,56+

40  
078/ DEDUAT  
1/11

10,68+

Picture of one of the original drawings which are kept in the municipal archive in The Hague

# 3 | Modern museum building

*Aiming to learn how the museum building of the GM came to be, as it is today; to see how it was constructed and designed, and to understand what makes the building valuable, a short analysis was made. This chapter contains a compact analysis of the urban, architectural and building technical situation of the building. In addition, the ideology of Berlage and van Gelder, the most important figures regarding the design and construction period of the building, is explored. The chapter concludes with the implications of this knowledge for possible design scenarios, which will be elaborated upon in the chapter "Theoretical Framework"*

The building that houses the Gemeentemuseum was designed and built in the early 20<sup>th</sup> century. When H.E. van Gelder became director of the museum in 1912, the collection had grown so fast that the building it was originally located in, became too small (Haags Gemeentemuseum, 1937). For the design of a new building van Gelder approached the architect H.P. Berlage, a prominent architect in that time. Berlage made two designs for the museum. The first design Berlage drew in 1920 was very extravagant and bombastic. The municipality wasn't able to finance the design, so the plans were shelved (Singelenberg, 1974). In 1928 Berlage finished a second design, which the municipality approved.

The construction of the museum building, located at the Stadhouderslaan, started in 1931. Berlage was closely involved with the construction until his death in 1934. As the construction finished in 1935, he never saw his last 'masterpiece' completed. The museum opened on 29 May 1935 (Singelenberg, 1974).

In 1985 the museum organisation started to realize that the architecture of their museum building was extremely special. Symbolically the building was appointed to be a work of art and given an own inventory number: Mdiv-1-1985 (van Es & Valentijn, 2000). Up until that point the museum building survived quite some difficult times. During the second World War it had almost

been demolished by the Germans. Instead the museum was vacated, used by the state's department for food supply during war times, badly damaged by a V2 rocket which exploded in the neighbourhood, and was damaged by water.

Becoming a part of the museum collection, together with the appointment of monument in 1993 (Rijksdienst voor het Cultureel Erfgoed, 2018) was the first step to a large restoration. The museum closed for three years between 1995-1998 and was drastically restored by the architectural firm Braaksma & Roos. Damages were repaired, the climate design was updated, a basement was added underneath the courtyard, and many other things were restored. The main goal of both museum and restoration architects was to restore the building according to the ideas of Berlage and van Gelder (van Es & Valentijn, 2000). The last extensive adaptation to the building was the addition of a glass roof upon the courtyard, creating a roofed indoor space, suitable for larger events and gatherings (Braaksma & Roos, 2014).

### 3.1 Ideology

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The design of the building of the GM is the result of a close cooperation between the architect, Berlage, and the museum director, van Gelder. Van Gelder had already been closely involved drawing up the program of requirements. He thoroughly researched modern museum policies on exposition, education and visitors. Berlage was asked by the municipality to make the design for the new museum building. Both men had strong opinions about what the museum was supposed to become in both organisation and architecture. There were several factors that influenced the design. (Singelenberg, 1974).

#### 3.1.1 Socialism

Berlage and van Gelder were familiar with each other as they shared similar political values and beliefs. The main principle upon which the final design is based derives from these beliefs. The museum to be built was to bring art to all the people, both elites and commoners, layman, as it was their right (Knuttel, 1946). It was to both educate and amaze. Visitors had to ultimately enjoy themselves while being guided along the "highest spiritual property" (Berlage, 1920). With their socialistic beliefs van Gelder and Berlage put the 'ordinary' museum visitor on a pedestal. As the commoners, the ordinary people, were not educated in the arts, the museum was to educate and teach. "Art is a serving science" van Gelder (1921) wrote in the museum magazine "Mededeelingen van den dienst voor kunsten en wetenschappen der gemeente 's Gravenhage". The ordinary visitors required clarity and order. The beauty and uniqueness of the art was to be pointed out, as these layman lacked to knowledge to understand on his or her own. The audience needed to be served, guided and helped, as van Gelder wrote (1921). This belief influenced the art, and the way it was displayed. Exhibitions should emit unity, art should form a complete entity. Pieces were to tell their own story, while being part of a larger understandable whole. This meant that it was not about the amount of artworks on display, but about the story and meaning the works conveyed. Rather a few carefully selected objects that form a complete comprehensible unity, than too much objects that create a lack of clarity (van Gelder, 1921). The museum building was to fit all these beliefs and requirements, and thus became a serving building, serving both art and visitor.

#### *The cultural role of the museum*

Van Gelder was strongly opinionated about the

role of museums in society. Not only did he believe the museum should be a place where visitors could be educated, the museum should also be a place where people should find pleasure. In 1927 he wrote about the cultural meaning of museums. In this piece he elaborated both upon the social role of the museum: museums should pursue to reach and teach as many people as possible, but he also wrote about the cultural role of the museum and about the beauty people could come into touch with. A museum could elevate ones soul above the reality and painfulness of everyday life and function as a place where people could take culture to their hearts. He believed that museums were supposed to become places where people could connect with man-made beautiful objects, without any interference of the noise, ugliness and merciless daily life. Within the same article van Gelder also explains how museum visitors should educate themselves in the appreciation of culture. One should learn to 'really' look at art, only then the soul could grow. Simply and quickly passing by artworks, does not do the job. (van Gelder, 1927).

### 3.1.2 Gesamtkunstwerk

Deriving from these socialistic beliefs in which Berlage strived to connect all society to art, he aimed to incorporate this principle of 'Gesamtkunstwerk' or in Dutch 'Gemeenschapskunst' in his design. He wanted to create a 'complete' museum. Everything in regard to the museum was well thought through in order to create a 'total work of art' for the people to experience and enjoy. This applies to the interior design and ways to exhibit, to the exterior design, to museum education, to the indoor and outdoor spaces, details and even furniture and lamp designs.

### 3.1.3 Benjamin Ives Gilman

There was a book, written by Benjamin Ives Gilman, secretary of the Boston Museum of Fine Arts in the United States, that inspired van Gelder and Berlage for the design of the museum building. Van Gelder was impressed by the book and took the lessons Gilman wrote to heart. Gilman wrote about an open park-like location, avoiding museum fatigue, natural light, high side lights and velum constructions, 'traffic' in exhibition spaces, removable seats, a museum restaurant, separating administration and museum, etc. All these aspects are incorporated in the final design of the museum building, although Berlage and van Gelder critically reviewed the ideas of Gilman. They agreed with Gilman on many things, up until a certain point. From that point on they continued exploring their own vision and principles. A good example of this are the high side lights that Gilman envisioned using a closed velum construction upon columns and curtains. Berlage and van Gelder researched and thoroughly tested multiple ways (Figure 2) to create these high side lights until they found a new way, which they believed to exceed Gilman's ideas (Singelenberg, 1974).



Figure 2: Building to test the daylight (N.A., 1931)

### 3.1.4 Study trips

Together Berlage and van Gelder made multiple study trips to modern museums in Europe. They aimed to explore and research the movements that were going on regarding modern museum

buildings or to test their own thoughts and ideas. Amongst others they travelled to Germany and Copenhagen to visit and analyse foreign examples. They literally visited the entire museum, from exhibition spaces to the boiler room, to see and understand how the building functioned (van Gelder, 1934). What particular lessons they learned during these trips and included in the design of the GM building remains unclear.

## 3.2 A short analysis

### 3.2.1. Urban situation

The Gemeentemuseum Den Haag, is located, as is in the name, in the city of The Hague. The Hague is the capital city of the province of South Holland, and is the home of the Dutch Government. Originally the entire art collection of the municipality, was displayed in a museum at

the Korte Vijverberg, near the Binnenhof (Haags Gemeentemuseum, 1937). After the decision to divide the collection into multiple museums, the modern art collection was to be moved to the Stadhouderslaan, the current location of the museum.

Whether it was a choice of Berlage, who had proved before aiming to establish new cultural centres outside of the city centre with his design for South Amsterdam, or the location was appointed by the municipality remains unclear. For the municipality it was supposedly a relative cheap piece of land, which was attractive because there was not much budget for the construction of the museum (Singelenberg, 1974). Consequence of the location of the museum, outside of the city centre, is that it was and is less accessible for visitors. Visiting the museum is an active decision and thus makes it the museum a destination (figure 3).

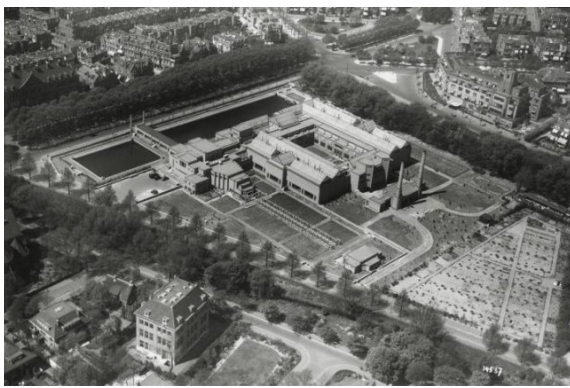


Figure 3: Original museum settings (KLM, 1935)  
 Figure 4: Current museum settings (Aerophoto, 2016)

### *Changing context*

The original location of the museum was a rather open field, where there was enough space for the museum and museum garden. The Catshuis was nearby and it was vegetated scenery in which people would go for a walk and relax. Over the years this environment has changed. Around 1960 the museum needed more space and added the so-called 'Schamhart vleugel' which currently houses the GEM and Fotomuseum, connected to the Berlage building with a glass passage. In 1971 the Bel Air, currently Marriot, hotel behind the building was built, creating both border and background to the surroundings of the museum. The last major change in the direct surroundings of the museum was the addition of is the Museon. In 1980 Wim Quist made a design for an educational/science museum, the Museon, which is connected to the entrance



hall of the GM. Although Quist tried to create a building that honours the architecture of Berlage's architecture, lots of people perceive it as a shame that the building was ever added (figure 4).

### 3.2.2 Architecture

#### *Architectural movements*

The Gemeentemuseum was designed and built during the interwar period. In this period many different movements were developing in The Netherlands. Art Deco, Amsterdamse School, Nieuwe Zakelijkheid, De Stijl, Nieuwe Haagse School and Rationalism are just a few examples. The museum building as designed by Berlage includes aspects of several of these movements.

The 'nieuwe zakelijkheid' is recognizable in its functionality and gloom. Buildings are often constructed with reinforced concrete, causing a building typology of geometrical forms. The window frames are often large, inviting lots of daylight, and made from steel. Any further use of ornaments or decorations is believed unnecessary (N.A., 2018b).

The Art Deco movements rejects the functional believes from the nieuwe zakelijkheid. It partly derives from the Art Nouveau and focuses upon aesthetics. Art Deco buildings often have a simple design which is accentuated by an abstract use of colors. It entails geometrical forms and new materials like metal, glass and plastics (N.A., 2018a).

Rationalism is based on intellect rather than emotion or experience. The architecture is characterized by a bearing structure of masonry, but also in a rational use of materials. The building blocks are simple and efficient, and determine the articulation of the building (N.A., 2018c).

Although Berlage was no part of the movement 'De Stijl' he influenced their principles quite a bit. According to De Stijl buildings had to be functional and abstract in design, using geometrical forms. Buildings had to be practical, connecting function, form, space, light, colour and material. Another known characteristic of De Stijl is their use of the primary colours next to black, white and grey. Last they aimed to de-materialize materials, so their original structure would no longer be visible. This believe did not coincide with the idealism of Berlage (N.A., 2018d).

#### *Frank Lloyd Wright*

During an earlier study trip to the United States of America, Berlage got intrigued by the work of Frank Lloyd Wright. He was in awe of the horizontal articulation of Wright's designs and respected the way Wright was able to connect the inside and outside. Berlage also valued the three dimensional effect of Wrights architecture due to the use of alternating building masses or surfaces. This knowledge inspired Berlage in his own designs. In the design of the GM the horizontal articulation and interrelation between inside and outside become very clear by only looking at the façade. The showcases that almost seem to be pushed towards the outside, which on the same time provide the inside from daylight, show how clear this relation is (Singelenberg, 1974).

A direct relation between Berlage and Wright are the reflecting pools in front of the museum. According to Singelenberg (1974) these are a direct copy from the reflecting pool at Cooney house.

#### *Separated functions*

Two main design principles were guiding during the design process. Berlage wanted to create a

peaceful atmosphere in the museum. The first principle with which he aimed to achieve this, was a separation between the administrative part and the part where art was displayed. The museum part was centred around a courtyard, while the administrative and functional spaces were located in a separate wing on the 'right' side of this museum part (van Es & Valentijn, 2000).

*Routing*

The second design principle with which Berlage strived to achieve a peaceful and calm atmosphere was to create a route not only through the exhibition spaces, but also a shorter route that went passed the exhibition spaces. This way people could 'quickly' walk to the art they wanted to visit, without a compulsory route to be followed, and the atmosphere in the exhibition spaces would be calmer (van Es & Valentijn, 2000). There would not be any unnecessary traffic in the spaces where art was displayed.

A second consideration regarding routing comes from the earlier described socialism. Van Gelder wrote that the ordinary visitors were to be guided, and led through the collection (1921). This aim to establish some sort of guidance in the building is best expressed in the way art was presented to visitors. The "lower" arts, practical objects like pottery, glass, ceramics, etc. were displayed on the ground floor. These were objects that were familiar to everyone. By seeing the beauty in these rather 'ordinary' objects people could slowly increase their awareness and appreciation for aesthetics. Then visitors could continue to the first floor where the higher art, more abstract art was displayed, mostly paintings. To deepen their 'knowledge' about art and aesthetics even more.

Berlage incorporated guidance also in the routing design of the building, hallways that pass by

showcases and cabinets, and several spaces that lead from one to the other. Though the larger exhibition spaces leave space for choice and curiousness. Visitors have to make a choice, where to go. Although it was meant educative, it also results in people getting lost.

A last consideration on routing was the concept of 'wandering'. The entrance is very conscious located at the side of the building, instead of the middle. Having to turn left after entering the building, confuses visitors little. Which was supposedly the intention. People were to let go of their life, of the city, of everything going in for a while and just get lost in the art, and just wander through the beauty on display.

*Guiding measurements*

Berlage designed the building for the Gemeentemuseum based on a specific geometric system from 1100x1100 mm. The guiding dimension of 110 mm is derived from this system and is used throughout the entire building. The bricks for the façade were especially designed and baked for the museum as the desired dimensions (55x110x220 mm) were not usual dimensions for brick. The tiles which are used in the interior of the museum do also have measurements derived from 110 mm, as is shown in figure 5. Also the measurements window frames, most of which

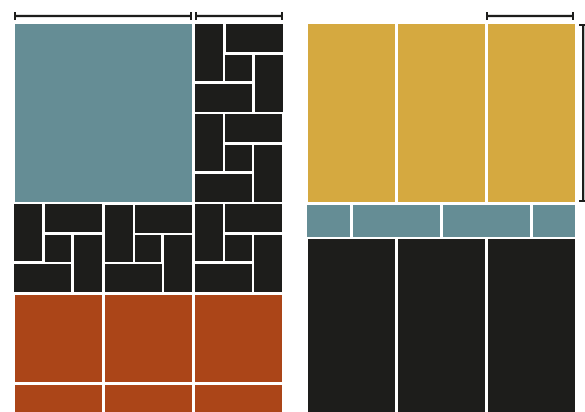


Figure 5: Relation in measurements tiles entrance hal

are different types, are derived from 110 mm. The window mullions are based on the dimension of 440 mm, which is four times 110 mm. By using a specific guiding measurement system, Berlage was able to create a harmonious and coherent building (Brentjens & Eliëns, 2010).

### 3.2.3 Building Technology

Berlage designed a museum building ahead of his time for the modern art collection of the municipality of The Hague. Within this compact analysis the following aspects of this pioneering design will be touched upon: Concrete structure, brick masonry, daylight design, heating & ventilation design, and materialisation.

#### *Concrete structure*

The core structure of the museum building is a reinforced concrete skeleton (Figure 6). Since the beginning of the 20<sup>th</sup> century the use of reinforced concrete increased in the Netherlands. By 1930 it had become a common building material, important and popular for the construction of large buildings.



Figure 6: Construction of reinforced concrete (n.a., 1931)

#### *Brick masonry*

The façade of the museum is materialized in a yellow brick. In order to show that the masonry wasn't part of the bearing structure, Berlage designed a decorative bond, alternating heads

and stretches. The masonry bond almost looks like a large 'wickerwork' (Figure 7). In order for the bricks to fit the guiding measurements (110\*110 mm) the yellow bricks were specially made for the museum. The brick measurements are 110\*55\*220 mm.



Figure 7: Masonry bond (Flickr, 2010)

#### *Daylight design*

Striving for a modern museum building, Berlage and van Gelder wanted the museum to be a daylight museum. They derive this idea from Gilman, who wrote about high sidelights in combination with curtains. As the men did not completely agree with Gilman's ideas they tested multiple ways to introduce daylight into the building. A small wooden building was built on the construction site in order to physically test these ways (Figure 2) (Singelenberg, 1974). In the final construction daylight was incorporated in multiple manners. On the ground floor the exhibition spaces were to receive high side light from the windows (van Es & Valentijn, 2000). On the second floor, upon the spaces were paintings were to be displayed glass gable roofs were built, to let in day light. Underneath these gable roofs a horizontal window of opaline glass, translucent white glass, was installed to diffuse the daylight. To optimize this diffusion a second 'window' of figured glass (decorative glass with some sort of structure) was installed as ceiling. In the larger exhibition spaces a opaline glass construction was constructed underneath the opaline glass instead of the figured glass ceiling (figures 8, 9 and 10). In order to temper the daylight when necessary, a construction of steel slats (small strips) was installed underneath the gable roofs (van Es & Valentijn, 2000).

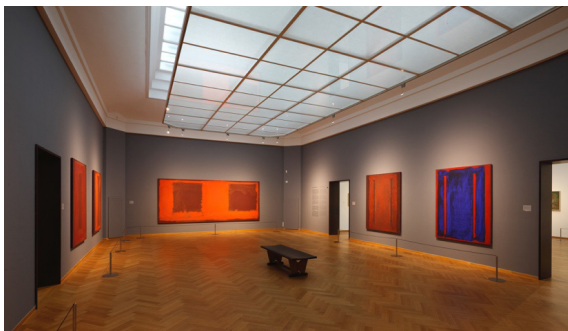
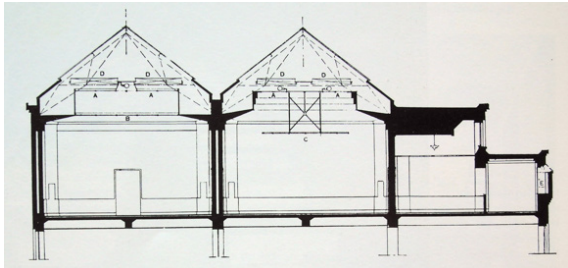


Figure 8: Daylight construction principles (van Es & Valentijn, 2000)

Figure 9: Exhibition space with a glass ceiling (Gemeentemuseum, 2018)

Figure 10: Exhibition space with extra construction to diffuse light (Gemeentemuseum, 2014)

### Heating & Humidity

Heating and ventilation are very important for museums. Art has little tolerance for humidity and temperature changes, so the museum building had to ensure a constant climate. In the original design of the GM the climate design by Berlage and van Gelder was advanced for its time. Heating happened in three different ways. The exhibition spaces used panel heating, a heating system like floor heating but in the walls. The period rooms (stijlkamers) and administrative spaces used central heating. The entrance hall

and auditorium were heated by means of hot air, which was blown into the building via decorated grills (van Es & Valentijn, 2000).

### Materials

Berlage aimed to achieve material honesty in his design for the Gemeentemuseum. The building is constructed in reinforced concrete, which is covered with masonry façades. Berlage designed a specific masonry bond in order to show that the brick façades are not load bearing.

The main materials used in the museum are:

- » Reinforced concrete for the bearing skeleton structure
- » Bricks for the façade (in- and outside)
- » Tiles in several colours in the entrance hall, erezaal, staircases, hallways.
- » Bronzed messing for the door and window frames
- » Oak panelling in the erezaal
- » Linoleum flooring on the staircases
- » Glass (normal, opaline and figured) in the windows and daylight constructions
- » Steel for the daylight constructions

## 3.3 Implications for possible design scenarios

The building Berlage, in collaboration with van Gelder, designed for the GM, was very advanced for the time in which it was built. In the light of socialism and movements in the museum world they aimed to create a museum available for everyone, educating the unknowing, but also touching both head and heart. Not only in spirit the museum was an improvement pertaining to existing museum buildings, but also in the spatial and technical designs. The implementation

of daylight structures and concealed heating systems created a spatial quality within the building: there were no annoying heaters and art was displayed in the best possible light. Also the lay-out of the floor-plan was innovative as people could both move through the exhibition spaces as they could walk past the spaces via a hallway.

The museum has been designed as a whole, a 'gesamtkunstwerk' in which all aspects together create a strong and unified whole. This includes not only the furniture Berlage also designed, as the lamps and clock, but it also includes the art on display and the visitors (to be educated).

But what does this all mean in light of this research, which aims to find a way to communicate the value of this building, to today's visitors? What aims and ideals of Berlage and van Gelder are currently still valid and should be considered as requirement when designing a scenario to address the research questions? Three requirements come to mind. First, Berlage and van Gelder aimed to educate visitors in art and culture, and how to take in its beauty. Any possible scenario should take this ideal to heart and aim to "educate" visitors in the architecture of the museum building, and how to value this architecture. Second should the possible solution speak to both head and heart, it should touch the soul in order for the soul to be elevated, as van Gelder described (1927) This means that it should aim for a pleasurable experience. The third and final requirement concluded from this chapter is that it is essential to regard the building as a 'gesamtkunstwerk', a total work of art. Regarding the museum as such, will strengthen the understanding of the museum building and how it came to be as it is.



Combination of visitor, art and building in 1957 (Haagse Beeldbank, Dienst voor Schone Kunsten)

# 4 | Literature review

*When analysing the museum visit, it becomes clear that it is a much more complex activity than it seems. People visit museums for various reasons, and always bring their own skills, knowledge and interests to the visit. When aiming to understand the museum visitor and his or her experience, a deeper understanding of multiple concepts is required. This chapter goes deeper into the concepts of motivation, meaning making and experience in relation to the museum visit. It aims to find answers on the questions why people tend to visit museums, and how they construct meaning and experience during their visit.*

## 4.1 Motivation

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People visit museums for a reason. They have a certain, often personal, motivation for visiting. Visiting a museum is therefore a deeply personal and identity related activity. What people experience or remember after their visit is often closely related with their reason for visiting. Falk (2013) describes it as a consistent relationship between people's entering narrative (motivation) and post-visit narrative. Understanding the motivations for museum going is necessary in order to be able to take those motivations and expectations into account when working towards a communication strategy for the museum building.

Based on a great many in-depth interviews with museum visitors Falk (2013) identifies seven identity related museum motivations: explorers, facilitators, professionals/hobbyists, experience seekers, rechargers, affinity seekers and respectful pilgrims (Table 5). His research into the visitor experience of museums led to the conclusion that both experience and motivation are deeply tied to one's sense of identity. The first and most driving motivation of museum visiting is the personal accomplishment of building and supporting one's personal identity.

<b>Explorers</b>	Visitors who are curiosity-driven with a generic interest in the content of the museum. They expect to find something that will grab their attention and fuel their learning.
<b>Facilitators</b>	Visitors who are <b>socially motivated</b> . Their visit is focused on primarily enabling the <b>experience and learning of others</b> in their accompanying <b>social group</b> .
<b>Professionals/ Hobbyists</b>	Visitors who feel a close tie between the <b>museum content and their professional or hobbyist passions</b> . Their visits are typically motivated by a desire <b>to satisfy a specific content-related objective</b> .
<b>Experience Seekers</b>	Visitors who are motivated to visit because they perceive the museum as an <b>important destination</b> . Their satisfaction primarily derives from the mere fact of having <b>'been there and done that'</b> .
<b>Rechargers</b>	Visitors who are primarily seeking to have a <b>contemplative, spiritual and/or restorative experience</b> . They see the museum as a <b>refuge from the work-a-day world</b> or as a <b>confirmation of their religious beliefs</b> .
Affinity seekers*	Visitors come to the museum because it speaks to their <b>sense of heritage and/or personhood</b> .
Respectful pilgrims*	Visitors come to the museum because it speaks to their <b>sense of duty or obligation</b> . They see their visit as a way <b>to honour</b> the memory of those represented by the institution/memorial.

Table 5: Identity related museum motivations (Falk, 2013)

\*Falk added these categories later to the original five. These two categories emerge amongst those visiting special types of museums such as ethnic or national museums and museums or comparable settings that are designed as memorials to specific historical events.

From thousands of interviews, observations and dozens of focus groups with museum visitors, the research consultancy firm Morris Hargreaves McIntyre (2005) defined four key motivation drivers for people to visit museums: social, intellectual, emotional and spiritual (Table 6).

<b>Spiritual</b>	Creative stimulation and quiet contemplation, they see museums as an opportunity to escape and recharge their batteries, food for the soul.
<b>Emotional</b>	May have a <b>personal connection</b> to the subject matter, want to see <b>fascinating objects</b> in an <b>inspiring setting</b> , seek <b>ambience</b> , deep <b>sensory</b> and <b>intellectual experience</b>
<b>Intellectual</b>	Keen to <b>encourage their children's or their own interest and knowledge</b> , may have <b>professional interest</b> in the subject, seek a <b>journey of discovery</b> , to find out <b>new things</b> .
<b>Social</b>	See museums as an <b>enjoyable place</b> to spend time with <b>friends and family</b> , seek <b>ease of access and orientation, good facilities</b> and services, <b>welcoming staff</b> .

Table 6: Motivation drivers (Morris Hargreaves McIntyre, 2007)



Comparing both studies, leads to the conclusion that there are quite some similarities. The identity related museum motivations as mapped by Falk (2013), seem to fit within the motivation drivers as described by Morris Hargreaves McIntyre (2007). As Falk's 'Affinity Seeker' and 'Respectful Pilgrim' are only applicable on special types of museums and memorials, these are no further taken in consideration.

#### 4.1.1 Expectations

Visiting museums today for most people is a leisure activity. Visitors no longer only expect to learn something of the exhibitions, they also expect to be entertained (Kottler (1999) in Ropola, 2012). The motivation with which visitors will visit the museum leads to expectations they have of this visit. Motivation, as described represents the reasoning people have for visiting a museum. But they also represent what people expect to gain from their visit. When a "recharger" comes to visit because he wants to escape his everyday life for a moment, and gain a rather spiritual experience (Falk, 2013), he expects the museum he visits will meet those needs (Morris Hargreaves McIntyre, 2007).

Based on this interpretation of motivation, a museum visit can be divided into three stages. Before people visit they have a motivation and create expectations based on this motivation. During their visit they experience the museum and the exhibitions. After their visit the expectations and experiences lead to outcomes. In short: did the museum/exhibition meet the visitor's expectation? (Morris Hargreaves McIntyre, 2005).

#### 4.1.2 Visitor 'behaviour'

Motivation and expectations also lead to

behaviour. Someone with a social motivation, visiting a museum to entertain kids for example, will behave differently in the museum than someone with a spiritual motivation, who visits the museum expecting to find some peace and quiet.

Based on thousands of observations and interviews with museum visitors, Morris Hargreaves McIntyre (2005) (specialised in enhancing organisations' consumer focus) developed a model in which they tried to capture these forms of different behaviour in what they call the four modes of meaning making (Figure 11). This model defines the process of interpretation using a matrix in which the four modes of meaning making are divided over the scales of object selection and interpretation. For now there does not seem to be a direct relation between these behaviours and the motivations described before.

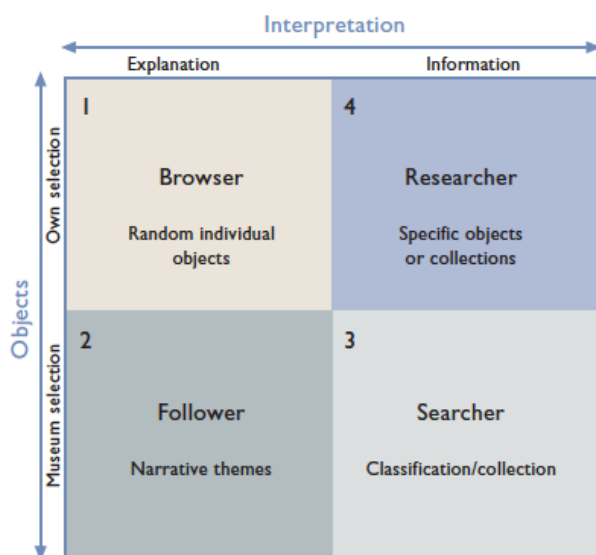


Figure 11: Hierarchy of meaning making (Morris Hargreaves McIntyre, 2005)

#### Browsers

Browsers wander through a museum or exhibition until they find a piece of art that captures their interest. In order to understand more about the object browsers then need an explanation with

the object in order to be able to make meaning.

### *Followers*

Followers are sensitive to preselected objects by the museum that represent themes or topics to follow. The same as browsers they need an explanation in order to be able to assign meaning to the object.

### *Searchers*

Searchers already have the necessary prior knowledge to construct meaning around an art object. They aim to see and do a lot in the museum thus expect the museum to preselect objects that fit their knowledge.

### *Researcher*

Researchers can be described as specialist museum visitors. Based on their own existing knowledge these visitors are able to select art objects themselves. They require in depth knowledge from for example a specialist or expert to deepen their own knowledge.

The four types of visitor behaviour in regard to meaning making lead to different requirements for the display and exhibition of art. Browsers and followers act rather passive and require additional information to the art object in order to gain understanding and assign meaning to the object. Searchers and Researchers have prior knowledge and take on a more active role in engaging with the art, thus reaching a deeper level of meaning making (Morris Hargreaves McIntyre, 2005).

## 4.2 Meaning Making

The 'hierarchy of meaning making' model of Morris Hargreaves McIntyre (2005) divides

museum visitors in a clear hierarchy in regard to behaviour and the concept of meaning making. All four modes construct meaning in a different way once they have selected/perceived an artwork, and could lead to a successful museum experience. Prior knowledge seems to be a very important factor in the process, as people can move up in this hierarchy when they acquire the required knowledge. But what does meaning making actually entail? The process of meaning making can be described as the process of making sense of the world, assigning meaning to experiences and explaining and understanding phenomena. In museum this process of assigning meaning happens when people interact with art objects, spaces and the sites themselves (Hooper-Greenhill, 1994b).

The construction of meaning happens via the means of interpretation, the personal process of assigning meaning to the perception of an object, place or situation. When analysing this personal process, multiple factors need to be considered to be important. First of all it is important to understand that interpretation is an individual process. Individual meaning, that the process of interpretation builds upon the existing mental constructs of a person and on the pattern of ideas a person uses to interpret his or her experiences (Hooper-Greenhill, 1994b). As individuals most of the time are a part of larger social networks, the process of interpretation is not only personal, but also finds meaning in the sociocultural environment. Thinking patterns and ideas are influenced by for instance family, friends, colleagues and other social groups a person belongs to; a person's community. Individual and social constructed meanings are also political, in the sense that interpretation is also based on societal experience, knowledge, ideas and values, in which even factors of class,

gender and ethnicity play a substantial role (Hooper-Greenhill, 1994b).

#### 4.2.1 Hermeneutic theory

Constructing meaning, making sense of things people encounter or explaining phenomena to themselves when being in a museum involves the concept of time. People encounter objects, spaces or materials to which they can assign meaning in different time frames, both the past and present. Using the hermeneutics theory will help to understand the process of interpretation museum visitors go through (Hooper-Greenhill, 1994b).

In philosophy *hermeneutics* is the movement that focuses upon the making of meaning. Also in hermeneutics interpretation is perceived as the process people use to make sense of their experiences, how people translate a perception into meaning. Meaning making thus is a mental activity (Hooper-Greenhill, 1994c).

The hermeneutics theory states that people construct meaning in a circular motion, as is shown in figure 12. According to the hermeneutic circle understanding is gained by continuous shifting between observing the whole piece of art and specific parts. As in a dialogue a continuous

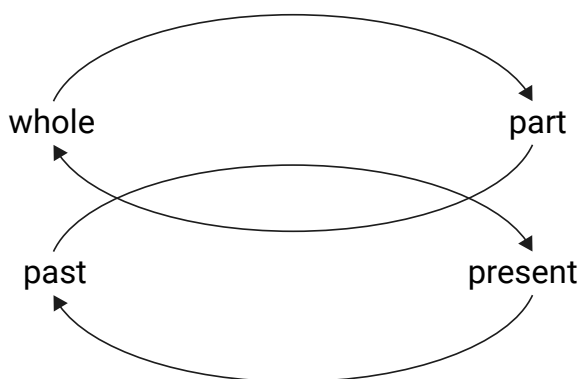


Figure 12: Hermeneutic circle (Hooper-Greenhill, 1994c)

back and forth is established in which both detail and whole are confronted with both past and present time frames. The assigned meaning then is constantly checked, revised and adapted as the relations between whole and detail change and new relations become visible (Hooper-Greenhill, 1994c).

#### 4.2.2 Constructivist Learning Theory

Constructivism is a theory that applies to learning, the way people learn, and epistemology, the nature of knowledge. According to Hein (1991) constructing meaning is constructing knowledge. He writes that the only true knowledge is the knowledge people construct themselves, and thus is dependent on the learner. The theory empathises that the constructed meaning not only derives directly from the museum object and by the way it is presented, but that the 'learner' him- or herself is essential in the process. Factors like culture, previous experiences and conditions of the visit play a significant role in the process of interpreting and creating a *meaningful experience* (Hein, 2005).

According to both the hermeneutic theory, but also the constructivist learning theory, meaning making is dependent on prior knowledge. Prior knowledge, the knowledge someone already have, finds its basis in culture, tradition and the past. The construction of meaning is cultural as perception, memory and thinking are cultural constructs by which we interpret our surroundings (Hooper-Greenhill, 1994c).

#### 4.2.3 The process of Interpretation

Having discussed important factors and views upon interpretation, it is also important to understand how the process of interpretation

works. What steps do people make from being attracted to a piece of art to having assigned meaning to that same piece of art? Hooper-Greenhill (1994c) explains it as a going back and forth between the object as a whole and specific details of the object. She defines five stages:

1. When people have been attracted to an artwork they tend to look for something they recognize and feel familiar with. In a painting for instance people will almost always first look at the face, before looking at the rest of the picture.
2. After this first glance of recognition, the viewers will scan the rest of the object, looking at the whole.
3. Within this stage people will establish a basic connection between themselves and the object. Again they search for something they recognize in more detail, they will try to connect with the object, based on prior knowledge. Something they can feel confident about. This aspect could be physical, like the person on a painting, or an indicator of the time in which the object was made, it could also be the recognition of the class to which the object belongs. A painting could for example be a portrait, or a landscape. When the preliminary link cannot be established, the process of interpretation will fail and people will often give up and continue their visit. This could result in a negative experience.
4. When the initial connection does exist people will continue the process of interpretation and recognition by looking further at the details in order to attribute meaning to these details.
5. This process continues depending on the

prior knowledge of the museum visitor, how much does the observant already know and in what extent can he use this knowledge to further understand the art object. Knowledge in multiple fields can be used to construct the interpretation. Other factors that could play a role in the interpretation of what is being observed are attitudes, beliefs and age. Children will see and interpret things different from their parents and religious people will probably see things different than people without religion. As the visitor observes the art piece for a while he or she becomes familiar with the object and starts placing in society, both now and in the past, based on prior knowledge. For example: an 'old' painting of a windmill in a meadow landscape will probably be recognized as a Mill and a (Dutch) landscape painting. With knowledge of the present, the visitor will place the image into a familiar present context, for example by comparing it to a current situation of a windmill in the (Dutch) landscape. Besides the present the painting is also placed in what the visitor knows about the past of the painting, or about the painter of the painting. Depending on the depth of his or her prior knowledge, the visitor will place the painting in that past context.

### 4.3 Experience

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The term experience has multiple definitions and thus can be understood in various ways. In this research the meaning assigned to experience is comparable to the meaning of the Dutch word 'beleving'. It focuses upon the inner experience of the museum visitor, the way people experience and perceive, and assign meaning to what they experience and perceive.

### 4.3.1 Contextual Model of Learning

In order to understand the duplicity of the museum visit Falk and Dierking (2013) developed a model in which the experience of the museum visit is explained as an interaction between three contexts: the personal context; the sociocultural context; and the physical context.

#### *Personal context*

Every person is different, so the personal context of all museum visitors differ. Every museum visitor enters a museum with various knowledge and experience. People have different developmental levels, preferred modes of learning and interpretation, interests, attitudes and motivations. All these factors influence the museum visit, what objects people are attracted to and what the visitor wants and needs during his or her visit (Falk & Dierking, 2013).

#### *Sociocultural context*

The sociocultural context consists of two main aspects: the sociocultural context of the visitor and the sociocultural context of the museum the visitor visits. First, the sociocultural context of the visitor. The visitor is part of a culture, an environment in which people share the same thoughts, ideas, beliefs, customs, values, language. Factors such as ethnicity, finances, and status could influence the perception people have of museums in society. These factors could also influence the museum experience when people are visiting a museum. Second the sociocultural context of the museum. The museum also has a sociocultural aspect as museums are man-made institutions. They are created by people who are or were part of a culture, had specific beliefs and customs that influenced the set-up of the museum. Other sociocultural factors which could play a role within the museum experience are the social interaction between museum visitors; the

interaction between visitors and museum staff; and crowds. The experience of the museum changes when people come to visit in a social setting, with friends, parents or children, or when they encounter museum staff or large groups of people (Falk & Dierking, 2013).

#### *Physical context*

The physical context of the museum visit entails among others the architecture of the building, its look and feel, but also the objects within the building. This context steers visitors movement through the museum, thus what objects they see, and what they remember. The architecture can influence the experience in multiple ways, factors from the materialisation and furniture to the smell or availability of light influence visitors' perception of the building (Falk & Dierking, 2013).

#### *Time*

A fourth context of the contextual model of learning is the dimension of time. In order to fully grasp the concept of museum experience, it is essential to review a museum visitor over a longer period of time, within his personal and sociocultural context (Falk & Dierking, 2013). Museum experience thus is a multidimensional and dynamic concept. The perception of all contexts develop and change as the museum visitor moves through the museum, and through time. Experience is constructed by the continuously changing interaction between the personal, sociocultural and physical context through time (Falk & Dierking, 2013).

### 4.3.2 Deconstructing visitor experience

Recent research done by Roppola (2012), aims to deconstruct visitor experience in order to fully understand it. Based upon her research, conducted within 22 exhibitions within six large

museums in Australia she generated the theory of *Framing, Resonating, Channelling* and *Broadening*. The research is based on the phenomenological and transactional view upon experience.

### *Phenomenological view*

The phenomenological approach focuses on how people experience the things they encounter in live. In museums it is how they experience the phenomena of engaging with the exhibitions: making sense of what they perceive and construct meaning from interaction. Experience though is not only individual but also depends on sociocultural and environmental factors, as previously described by Falk and Dierking (2013). Though, experience can only be felt by the museum visitor him- or herself. In this phenomenological point of view, experience is a process that occurs between person and place or object, what the person perceives as real becomes his or her reality.

Experience is not only what someone senses or affectively or physiologically feels, it also entails phenomenological experiences as remembering, knowing and familiarity. "*The functionality of architecture is phenomenologically experienced by its occupants, as is the way in which architecture communicates symbolically* (Eco (1980) in Roppola, 2012)." Phenomenology investigates the reflexive dialogue between art and visitor, it is about the transaction that constructs experience.

### *Transactional view of experience*

With regard to the transactional view upon experience the real-time interchange between visitor and art is essential, both parties, visitor and object(s), must be considered together. It is about the interrelation between visitor and his or her context, they are dependent and mutually influential. The transactional perspective which

is also used in environmental psychology contemplates experience as that what originates in the interaction between person and place. People and environment influence one another, which makes experience a co-production by both aspects (Roppola, 2012).

### **4.3.3 Framework of Experience**

Based on qualitative, grounded research Roppola (2012) deduced a framework of experience, based on four key constructs: framing, resonating, channelling and broadening. Visitor experience, according to Roppola (2012) is a multi-layered network of processes (Figure 13).

#### *4.3.3.1 Framing*

The first construct is framing, a semiotic construct which captures how people interpret their environment by overarching structures, also called frames. When visiting a museum visitors will not simply show up, make meaning of what they perceive and experience. No, they bring predetermined idea's with them when they visit of what a 'museum' or 'exhibition' entails. These frames will guide their meaning making and evaluation process of the visitor experience. Frames thus are mental concepts by which people perceive and interpret the world around them. Based on previous experience and knowledge from earlier similar experiences people use frames to categorise situations they encounter in order to understand (Roppola, 2012).

Within framing Roppola (2012) distinguishes three categories of frames: institutional frames, reframing and exhibition frames.

#### *Institutional frames*

Institutional frames, or museum frames, comprehend all conceptions people have about



Figure 13: Edited framework of Experience (Roppola, 2012)

what a museum or museum experience are. What they perceive to be the essence of the museum so to speak. Institutional frames capture all thoughts about what a museum should be and what people expect of a museum. Within the institutional frame four frames are distinguished: Displayer of artefacts, learning, enjoyment, and pilgrimage. These four frames depict different conceptions about the museum and determine the expectations with which people enter a museum. They are not mutually exclusive and can be adopted by visitors simultaneously (Roppola, 2012).

#### *Reframing*

The frames used to interpret the concept of museums used by visitors will probably

always differ with the frames used by museum themselves. Museums will not always meet the expectations people have beforehand using their institutional frames. The category 'reframing' addresses the mismatch between what visitors expect and what museums truly are when they visit. This mismatch can either be positive, when visitors are positively surprised, or negative, when people are dissatisfied by their visit. Based on this 'new' encounter with a museum, people will adjust their frames, thus reframing. Within reframing architecture can play a large role, as the building often is a material and physical frame for the museum. The architecture of a museum will stimulate the museum visitor to reframe his conceptions of what he or she believes the museum is. For example: when people visit the



Figure 14: Entrance hall GM as example of reframing (Gemeentemuseum, n.a.)

GM, their conception of museum: “museums are large and old buildings, where it is dark and dusty”, will change after they encounter the colourful and light architecture (Figure 14). Reframing is about perception and emotion, based on what people perceive and feel, they will reframe. Reframing can also occur through art, how art is displayed and the design of the exhibit, through content, the artefacts displayed, and through communication media, new interpretative media that influences the relation between visitor and museum (Roppola, 2012).

#### *Exhibition frames*

The last category within the construct of framing is the frame of exhibitions. Similar to institution frames, do exhibition frames entail the conceptions and expectations of what an exhibition and its communication genre is, should be and, according to visitors, based on their previous experiences and prior knowledge (Roppola, 2012). This category of frames mostly comes up in Roppola’s research when visitors have noticed a dissimilarity between their expectations and the situation they encounter in the exhibition. The frames which can be distinguished within this category are the material distinct exhibit frame in which people expect to see something unique, something they cannot see anywhere else; the explanatory

exhibit frame, which is related to the institutional frame of learning, expects exhibitions to provide sufficient information and be educational; and the temporal exhibit frame, a frame in which museum visitors expect exhibitions, even when they are permanent, to be temporary (Roppola, 2012).

#### *4.3.3.2 Resonating*

When visiting a museum, or exhibition, visitors will initially feel drawn to specific objects, more than other objects. These connections made between the visitor and his or her environment and how these connections are established, is called resonating in the research Roppola (2012) conducted. Resonating is about the moment someone steps into an exhibition space and feels drawn to the art, in this very moment a relationship between visitor and exhibition emerges, the visitor becomes part of his exhibition environment. The process of resonance comes from the science of physics and explains how two object will vibrate similarly when a connection is established. Applying this definition as a metaphor to the museum visit, it can be interpreted as the establishment of a match between visitor and (part of the) exhibition. Resonance is both physical and cognitive, it about both body and mind, about perceiving and experiencing. Using their senses, visitors will physically be attracted to particular objects, the mind will then make meaning of the selected object, as described in paragraph 3.2 (Roppola, 2012).

Also in resonating multiple categories are distinguished. Resonance can be energising when visitors become part of the museum environment. Objects can have a physical and psychological attraction to visitors. This means that objects can have physical elements which attract, but that objects can also attract due to the



resonance visitors experience. This resonance can thus be energising as visitors respond to both tangible and intangible features and feel a sort of spark, an “*amplification of energy*” (Roppola, 2012). Perceptual resonance, the second category, focuses upon the perceptual completion visitors experience during their visit. Up until what extent can people fill in the gaps in the provided information using their knowledge and imagination. The last category Roppola (2012) describes in resonance is resonance as coalescence, the union of two parts as a whole. This category emphasises the relationship between visitor and the museum environment based on visitors perception of ‘being a part of’ the museum, how much visitor and museum have fused together. This happens in a threefold way: Physical, when people have to engage or interact physically; personal, when visitors are mentally encouraged; and socially when the museum encourages resonance with other visitors (Roppola, 2012).

#### 4.3.3.3 Channelling

Experience is a hybrid that derives from the connection between body and mind, occurring as people move through spaces and time. How people move, find their way in this process when applied to museums, they move conceptually, attentionally, perceptually and physically, the route both body and mind take while visiting. The process of channelling depends both on the environment as the museum visitor, as the environment provides the physical pathways and the visitor constructs his or her own mental pathways to move through the museum. Based on these two aspects of channelling, Roppola (2012) suggests three ‘realms’ of channelling, spatial channelling, multimodal and multimedial channels, and narrative channels.

How people feel, act and react with the physical spaces of the museum is described by the realm of spatial channelling. The design and organisation of space has different effects on the behaviour of museum visitors. Take for example corridors, the small, enclosed space triggers people to keep moving forward and generate a ‘traffic space’. Another example is the placement of doors, when seeing a doorway to a next space, people are intrigued to see what is going on in that space. How people interpret the space in which they find themselves, influences their emotion, focus and thus behaviour. Besides these spatial influences, visitors encounter much more interpretative elements in the museum.

Multimodal and multimedial channels represent how visitors’ attention is directed and maintained by these elements. This type of channelling can simultaneously be restorative, fragmented, selective and synchronous (Roppola, 2012). Exhibitions are displayed in various ways, using various interpretive ways to display objects and information. The use of different media splits up the amount of information visitors encounter during their visit into comprehensible pieces. The supply of information is broken down into smaller pieces and offered in various ways. As people are triggered by change, visitors are encouraged to maintain intrigued by the museum and sustain their attention (Roppola, 2012). As this could work positively, it can also have negative consequences to employ multiple resources to communicate the amounts of information during a museum visit. Fragmented channels emerge when visitors can no longer link the provided information to the objects they can(not) see, when visitors have to divide their attention and are unable to create connections between information and artefacts (Roppola, 2012). Contrary to fragmented channelling is



Figure 15: Selective showcase displays (Smit, 2000)

synchronous channelling, where all interpretative elements of exhibitions work together in order to channel the visitor's attention and experience. The different media used to inform the visitor, do not divide his or her attention, and eases the process of interpretation and meaning making. Selective channelling is an active way to direct the attention of museum visitors, by preselecting information and objects while minimizing factors that could distract the visitors' focus. Emphasising particular objects within an exhibition is possible in various ways. Figure 15 shows a variety of a showcase display in which multiple manners of emphasising is used (Smit, 2000). The use of a bright spotlight upon an object, is another example of selective channelling (Roppola, 2012).

The last realm of channelling is the narrative. As the spatial and multimodal and multimedial realms merely focus upon the physical elements that channel and guide the visitor, narrative channelling guides the visitor conceptually and mentally. Narratives add some sort of theme to the exhibitions, creating coherence between

the objects displayed. An example of narrative channelling is the concept of storytelling.

#### 4.3.3.4 Broadening

When making meaning during a museum visit, the relation between visitor and art/object/exhibition changes. The relation becomes deeper as interpretative content is created during the process of meaning making, interpreting. How visitors process this relationship is called *broadening* in the research of Roppola (2012). The construct aims to capture the growth of self, visitors experience, the broadening of awareness, understanding, boundaries and horizons. Within the construct of broadening Ropolla indicates four processes of broadening that represent the variety of the construct, the processes do not occur multi exclusive but fuse with one another during the museum visit.

- » Experiential broadening: being able to see something one would otherwise not have seen
- » Conceptual broadening: being able to understand the theory
- » Affective broadening: being able to assess feelings and feel (different)
- » Discursive broadening: being able to see and respect contrast between points of views.

## 4.4 Implications for possible design scenarios

The literature reviewed mainly focuses upon the museum visitor and how he or she processes a museum visit. With regard to the main research question, the topics motivation, meaning making and experience are believed to be relevant in this research as these topics could and should influence any possible solution scenario.

The personal processes of motivation, expectation, meaning making and experience are dependent on multiple factors, as described in this chapter. These factors are either personal, sociocultural or physical, as described by Falk & Dierking (2013). Possible solutions to address the museum building more explicitly will mainly happen within the physical context as this context entails both the buildings and the objects displayed within the building.

This literature review leads to the conclusion that there are several implications which derive from motivation, meaning making and thus visitor experience, which are relevant in this research. First of all has it become clear that the visitor experience entails the entire museum visit and everything related to the visit. So experience incorporates also motivation and meaning making. When looking specifically to motivation, it shows the difference between museum visitors. Not only do people have specific reasons for visiting, they also have different modes of behaviour in the museum. Depending on this behavioural mode, the visitor requires (additional) information and guidance during the visit. So in order to design a fitting solution for the research question, the motivation and behavioural mode of the visitors of the GM, the target group, has to be defined. Based upon these outcomes can be determined how much information and guiding a possible solution should offer the visitors, regarding the museum building.

Also meaning making is often a very personal process as it is very much dependent on the existing - prior - knowledge of the individual visitor. The actual process though, as defined by Hooper-Greenhill (1994c) based upon the hermeneutics theory, is circular. A constant back and forth between looking at the whole and

looking at details, reviewing the object in present and past knowledge, in order to gain 'new' knowledge. Including meaning making in possible design solutions means that any solution should stimulate the process of meaning making, thus the process of interpretation. The building should be reviewed as a whole, the various spaces could be interpreted as 'details', which are to be pointed out in order for people to understand its value. Also the space itself can be interpreted as a whole, and specific parts of the space as the details. It is also important to provide the visitor with information regarding the past context of the building, in order for them to understand this value even better

As said, visitor experience incorporates the entire visit, including the stage before and after the visit. Based on the experience framework of Roppola (2012) experience has been deconstructed into framing, which addresses expectations; resonating, which describes the relation and attraction between visitor and art object(s); channelling, the physical and mental guidance of the visitors in the museum; and broadening, which can be explained as meaning making, broadening the relation between visitor and object. When designing a scenario in which the museum building becomes a more explicit part of the visitor experience, it is relevant to be aware of these four constructs. What aspects of these constructs can be used in a possible solution? Expectations and meaning making have already been discussed, so practically resonating and channelling are the constructs left to adopt. Both these constructs are twofold: body and mind. The solution thus should focus on both body and mind, aiming to attract, guide and stimulate people during their visit. The use of narrative and multimedial channelling could be applied when designing a possible solution.



Combination of the building, art and visitors (Gemeentemuseum,n.a.)

## 5 | Theoretical framework

*In this chapter, the previous chapters 2, 3 and 4 are put together in order to establish a theoretical framework. The current situation of the museum, the vision and ideas of Berlage and van Gelder are put together with the knowledge gained from recent research into visitor motivation, meaning making and experience. This chapter aims to establish borders and means that empower the research. The outcomes were used in defining the design requirements for a communication tool.*

A museum is built upon three pillars: the art collection, the building and the visitors (Figure 16). Museums are institutions that collect, preserve and display art to an audience. So the interaction and relation between the three main aspects, art, building and visitor, construct the museum being. Without any of these components the entire idea of museum falls apart. It is any museum's essence.

Aiming to understand and name the relationships between art, building and visitors, the concepts of motivation, meaning making and experience were researched in the literature review of chapter 4. In short, motivation is the reasoning people maintain for visiting the GM, or any other museum. Meaning making is a mental process in which the visitors make sense of the physical

matters they encounter. And experience is the value visitors assign to these meanings in relation to their expectations and motivation. Combining the researched concepts with the pillars of the museum leads to the following scheme. Museum experience incorporates all factors involved with the museum visit, meaning making represents the relationship between visitor and the physical context (art and building) and motivation is merely bound to the museum visitor.

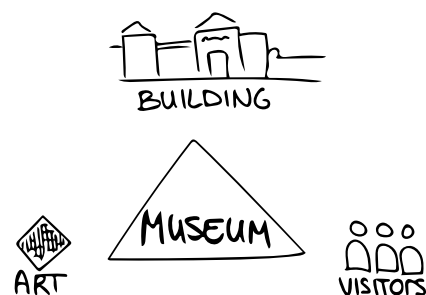


Figure 16: Museum as a hybrid system

## 5.1 Motivation of museum visitors

Berlage and van Gelder aimed to invite everybody into the museum. Would they have ever expected that the museum one day would welcome around 500.000 visitors per year (Gemeentemuseum Den Haag, 2016). In depth research into the demographics of these visitors led to the conclusion that the average visitor of the GM is a highly educated white female, with an average age of 51, whom has visited the museum before and visits multiple museums per year (Figure 17) (TNS NIPO, 2010).

The age statistics also show that only a small percentage of the museum visitors is below 21 years and a very large percentage over 51 years. Taking these numbers, combined with the percentage of repetitive visits, it is roughly concluded that the average visitor does not visit the GM in a social situation that includes children. This means that there is no social motive for the average visitor of the museum.

The amount of people with a higher education that visits the museum in relation with the percentage of repetitive visitors also suggests that the museum is not just a destination, something to visit only once and then be done with it. So “experience seeking” as Falk (2013) described it, is also not a main motive for the average visitor to visit.

This leaves three abstract reasons that motivate the museum visitor to visit the GM, according to Falk (2013) and Morris Hargreaves McIntyre (2017). See tables 5 and 6. Motivations for visiting are of intellectual nature when visitors visit the museum based on their curiosities and interests. Due to the rapid alternations and the variety in the exhibitions on display, visitors are probably more often triggered by their interests to visit. They aim to see and learn new things. People can also visit because they feel an emotional connection to either the museum or the art on display. They visit to satisfy their desire to see art of which they already have some knowledge and thus can relate to. The last reason for visiting that remains is of spiritual nature. These visitors come to the museum to escape, to take a break

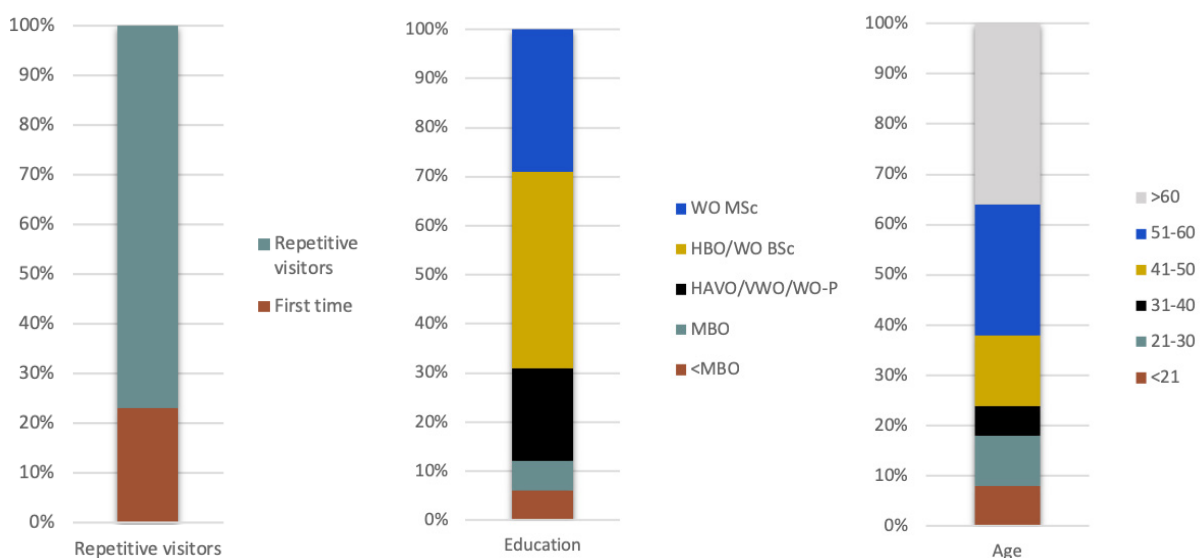


Figure 17: Visitor statistics Gemeentemuseum (TNS NIPO, 2010)

from their everyday life, to recharge and to find contemplation. This spiritual motivation of the recharger as Falk (2013) puts it, probably fits best with what Berlage and van Gelder envisioned. These visitors come to escape and recharge, to absorb all the beauty they encounter and to wander around.

Also four behavioural modes were reviewed. According to the consultancy firm Morris Hargreaves McIntyre (2005) museum visitors can be divided into browsers, followers, searchers and researchers. All four types require a different approach from the museum for them to understand the art and make meaning. Based on the visitor research and the defined visitor motivations of the target group, it is assumed that the target group will probably exist mainly out of followers and searchers. As these behavioural modes are hierarchical, and visitors can 'grow' from follower to searcher, the research initially continues by focussing upon followers (Figure 18).

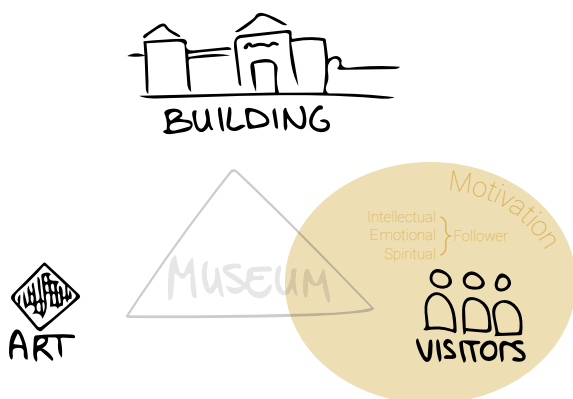


Figure 18: Framework motivation

## 5.2 Meaning making or education

Based on their socialistic believes, Berlage and van Gelder wanted to build the museum for everyone.

Creating a social building, and organisation was at the core of everything they aimed to achieve with the designs. People, uneducated in the 'science' of art, were also to be invited and both building and art were to guide and educate them. Art was a collective representation of earlier or current times, and both men believed it had to be accessible for everybody (van Gelder, 1921). With the building design and well overthought organisation of the art they aimed to achieve this goal. Visitors were to be educated in arts by starting with familiar objects, pottery and such. It was shown that aesthetics were a part of even the simplest utensils. More abstract, less comprehensible art, was to be shown in a later stage of the visit.

This implementation of the social ideology Berlage and van Gelder pursued, fits right in the theories of meaning making described in chapter 4, hermeneutics and constructivism. Although Berlage and van Gelder spoke about 'educating the unknowing layman', more recent museum research (Hooper-Greenhill, 1994a) focuses more upon meaning making. Nevertheless, both emphasise that the museum visitor is at the core of the process of interpretation. According to both the hermeneutic theory and the constructivist learning theory, meaning making is dependent on prior knowledge. Knowledge gained from past

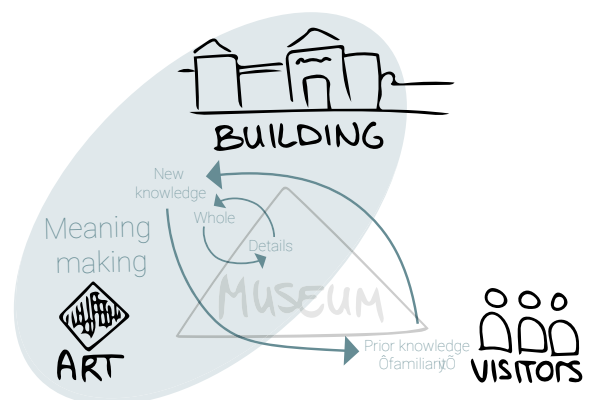


Figure 19: Framework Meaning making

experiences, culture, tradition and history. The museum organisation as designed, and currently maintained, for the GM is consistent with these views (Figure 19).

### 5.3 Experience

To understand experience, the framework of experience by Roppola (2012) was reviewed in the previous chapter. This model distinguishes four constructs that together shape a visitor's experience: framing, resonating, channelling and broadening. It seems that experience incorporates all aspects related to the museum

visit, including motivation and meaning making. Roppola's framework is used in the definition of the design requirements for a communication tool that emphasises the museum building.

Figure 20 shows that the museum experience entails all facets of the museum visit, the visitor, the art, the building, but also motivation and meaning making. It shows that motivation is centred around the visitor and that meaning making is a process of accumulating new knowledge on the basis of looking at objects as a whole and its details, based on existing knowledge. It is a process which happens in the transactional space between the physical, the art

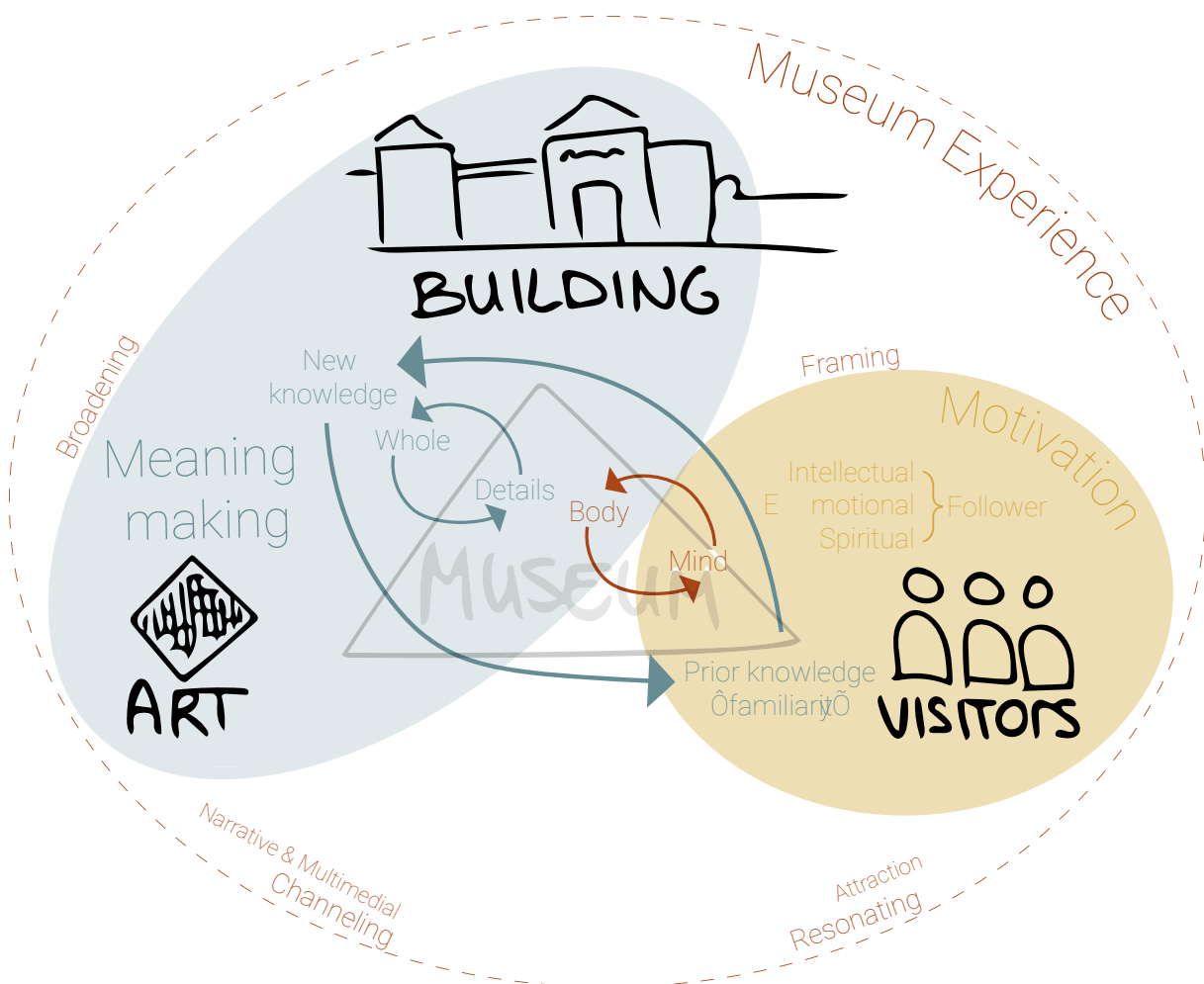


Figure 20: Theoretical framework



and the building, and the visitors. The core of all these processes remains the individual museum visitor. All three concepts are dependent on the individual and his or her personal identity.

## 5.4 First requirements for possible design scenarios

This theoretical framework has been deduced from the reviewed literature in chapter 4 in combination with the information about the museum in chapter 2 and the museum building in chapter 3. The previous chapters all address implications for possible solution scenarios to be designed, in order to answer the main research question. With this theoretical framework these implications are translated into more concrete design requirements for a possible solution.

1. The theoretical framework recognizes the importance of the three main factors that combined make a museum: visitor, art and building. All factors are important when designing a possible solution to answer the main research question. Though, with regard to the constantly changing exhibitions in the museum, the factor 'art' is partly disregarded in this research. The consequences of the changing exhibitions have to be taken in consideration, as it often results in temporary closed spaces.
2. The mission statement of the GM is not specifically included in the theoretical framework, though is important to keep in mind for any possible solution. The mission statement of the museum seems to be partly based on the original intents of Berlage and van Gelder: inviting everybody as a museum visitor. Other aims in the statements are to retain the high quality of the museum; to propagate openness, creativity and dynamics; to be and remain rooted in society. Any possible solution should comply with this statement to contribute to the desired high quality.
3. The building is recognized as one of the main aspects in the theoretical framework. It provides the museum with the 'required' context to be able to display the collected art. As the goal of the research is to look for a way to display the building itself, it is very important to regard the building as the main object within any solution scenario. This complies also with the way the conservators at the GM develop exhibitions: the objects are in the lead and convey a large part of the story.
4. As the building is recognized as one of the main pillars of the museum within the theoretical framework, and the aim of the research is to convey the value and quality of the building, it is important to know what the value and qualities actually are for visitors. In order to strengthen the visitors understanding of the museum building, its values and how it came to be it is essential to regard the building as a 'gesamtkunstwerk'.
5. Motivation leads to expectations, as stated in both chapter 4 and this current chapter. The external communication as described in chapter 2 also leads to expectations. Specific expectations regarding the GM. Currently the building is not one of the main topics when reviewing the external communication. Especially online, the available information on the building is not easy accessible. Also in the marketing campaigns the building is barely focused upon. For a solution the necessity of

external communication about the building has to be reviewed. Is it of added value to include the building more explicitly or should it be an unexpected surprise during the visit.

6. One of the main objectives upon which the GM was originally established was the from socialism derived goal to educate and 'enlighten' people. Not only the rich and well educated elite, who already were familiar with the arts, but especially the unknowing commoners, the laymen. This objective is partly repeated in the mission statement of the museum as they aim to appeal to large and diverse groups of visitor and want to remain rooted in society. Within the theoretical framework this educational goal is approached by means of the concept meaning making. By means of the knowledge about this concept, a solution for the research question should focus upon establishing awareness for the architecture of the museum building and its quality.
7. Besides education, van Gelder (1927) also thought that a museum should speak to the heart. It should touch the soul in order for the soul to be elevated. Visiting a museum should be pleasurable. Within the theoretical framework, this aim complies most with the construct resonating as defined in the experience model of Roppola (2012). This construct aims to explain the initial attraction between visitors and art objects and the relation between visitor and object can be energising. Relating this knowledge to the museum building, leads to the conclusion that the design solution should aim to facilitate this resonance. It should enable and stimulate visitors to really look at the building and find spaces or elements with which they resonate,

thus to find things that not only speak to their heads, but to their hearts.

8. The third pillar of the museum being is the visitor. By reviewing literature about motivation, meaning making and experience, the processes a visitor goes through during a museum visit were researched. Regarding motivation recognizes the theoretical framework three reasons for visitors to visit the GM: intellectual, emotional and spiritual. These three motivations are derived from the information available on the museum visitors and the definition of the target group of this research, adults (45+). Possible solutions should regard the different motivations with which visitors enter the museum.
9. Besides motivation, the framework focuses upon one of the four behavioural modes: the follower. The behavioural types require a different level of guidance in the selection of interesting objects, and a different level of information (Morris Hargreaves McIntyre, 2005). The solution scenario should aim to stimulate the visitors to evolve from followers to searchers, by increasing their awareness, knowledge and insights of the museum building.
10. Meaning making in the framework is shown as the process of interpretation between the physical, the building and the art, and the visitor. It is a circular process, as described, during which visitors gather new knowledge by reviewing objects as a whole and in detail using their prior knowledge of past and present. Incorporating this knowledge about meaning making into a possible design scenario will stimulate the process of interpretation and understanding. As described in chapter four

the building can be reviewed as a whole, and the spaces as details, but also the spaces are 'wholes' while specific elements in these spaces are the details. Meaning making also requires a certain amount of information about the past in order for visitors to understand the building better in its original context.

- 11.** The theoretical framework also entails the experience model as developed by Roppola (2012). Framing mainly entails expectations, and broadening meaning making. This leaves the constructs resonating and channelling to address in this requirement. Resonating and channelling both focus upon the collaboration between body and mind, between perception and the mental process of gaining understanding. The solution to be designed should incorporate this knowledge and focus both on (specific) physical elements of the visitors can perceive and the mental attraction and interpretation of these elements. By means of narrative channelling - guiding visitors by the theme of Berlage's and van Gelder's intellectual legacy - the solution should attract, guide and stimulate people during their visit. By means of multimedial channelling the amount of stimulus/information the visitors encounter can be split up into comprehensible pieces. The use of multiple media can also trigger people to maintain intrigued, due to the change.

# Process

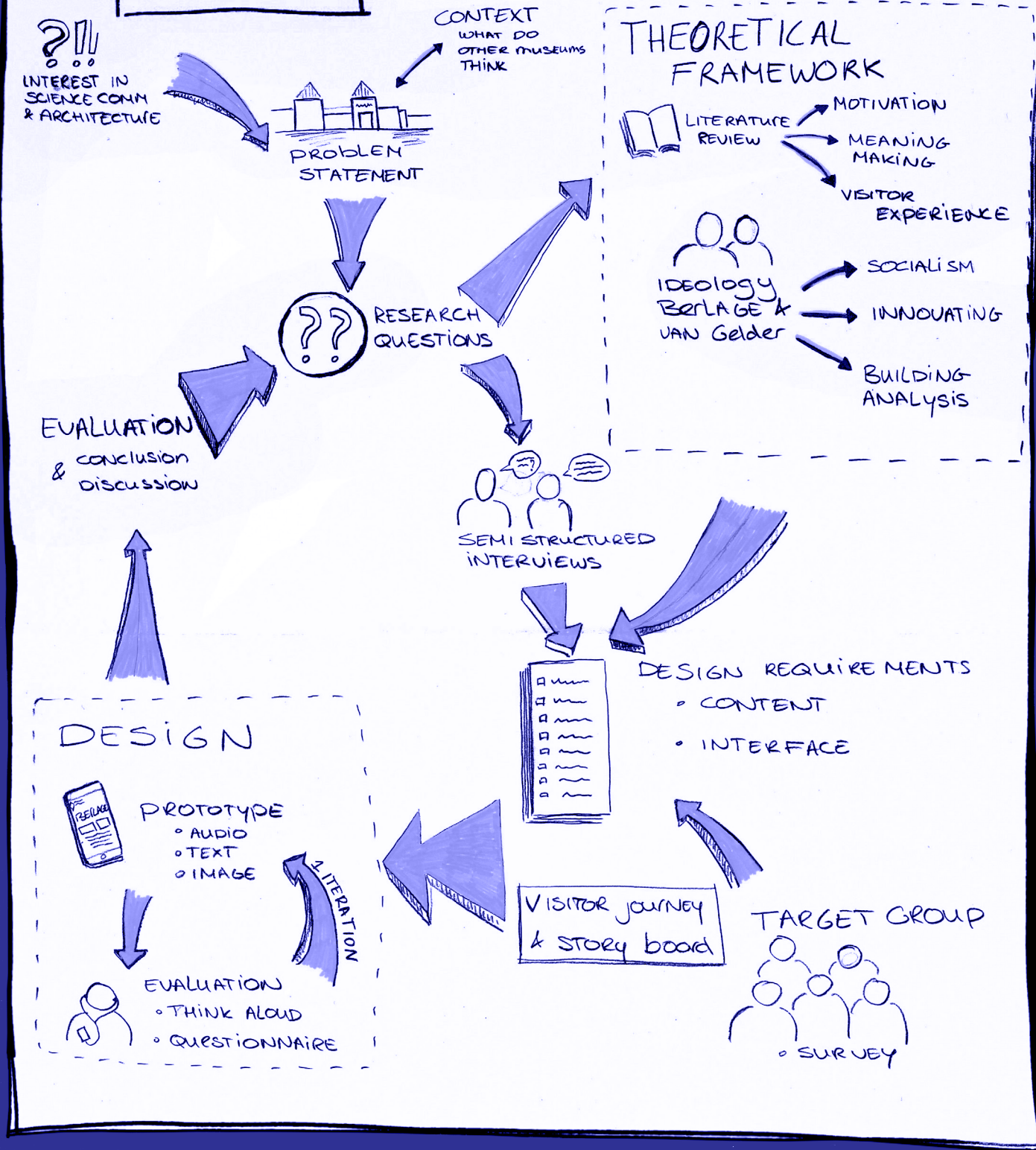


Figure 21: Research process

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# 6 | Methods

*This chapter will elaborate on the methods used to answer the research questions defined in the Introduction chapter. First the main methodology of Design-Based Research will be described. Based on the four stages of design-based research the different steps and methods used, are further elaborated upon.*

This research aims to find a way to include the museum building of the GM explicitly in the visitor experience of the museum. The building should no longer only be a by-catch of the visit but become a reason for visiting and an object to wonder over and be amazed with. In order to achieve this goal the defined research questions are researched based on the Design-Based Research (DBR) approach. The main research question to be answered is: 'How can the Gemeentemuseum The Hague explicitly communicate its museum building to adult visitors as a valuable part of the museum collection in order to enrich their museum experience?' The sub-research questions that are formulated in order to find an answer to this research question are:

1. Why do people visit art museums?
2. How do people make meaning during a museum visit?
3. How do people experience a museum visit?
4. What makes the museum building of the GM valuable?
5. What aspects of the museum building of the GM should visitors become aware of in order to enrich their museum experience?
6. What are suitable scenario's to convey the value of the GM building to visitors during their visit?

## 6.1 Design-Based Research

The overarching methodology used to conduct this research is Design-Based Research (DBR). DBR does not entail one set approach but a series of iterative approaches, which intent to create new theories, practices and artefacts, while being in a natural setting (Barab & Squire, 2004). Wang and Hannafin (2005) define DBR as: *'a systematic but flexible methodology aimed to improve educational practices through iterative analysis, design, development and implementation, based on collaboration among researchers and practitioners in real-world settings and leading to contextually-sensitive design principles and theories'*. They defined five characteristics that describe DBR, although they are not unique to the methodology:

- » Pragmatic;
- » Grounded;
- » Interactive, iterative and flexible;
- » Integrative;
- » Contextual.

Within the approach of DBR four stages can be defined (Amiel & Reeves, 2008): 1) analysis of the practical problem; 2) development of a solution; 3) iteration based on tests and refinement; and 4) reflection to produce design principles and enhance the solution implementation. Through these stages multiple methods are used to gain to understand the context of the research, develop a design and finally evaluate this design. The research process is represented by figure 21.

## 6.2 Desk research

Desk research has been conducted in order to explore the context of the problem initially

stated by the GM. This entailed amongst others online research into the GM, how is the museum organised, how was the museum established and what are its mission and vision and how do they convey this kind of information and information about the museum building to its visitors. The museum website was thoroughly studied, as the annual reports of 2016, 2017 and the multiple types of flyers and posters the museum prints and distributes amongst various target groups.

In order to establish that the statement that visitors value the Berlage building of the GM was correct, recent reviews, written in 2018, on both Tripadvisor and Google were read. To gain insight in the Berlage building itself, multiple pieces of literature were reviewed from the architecture library at TU Delft. What was the history of the building, why was it built, what happened during the initial design and construction phases and what did both municipality and architect aim to achieve with the building. The archives at Het Nieuwe Instituut and Het Haags Gemeentearchief were visited to review what kind of historical documentation on the building was still available.

## 6.3 Literature review

The literature study was performed to create an understanding of the context of museum visiting, to explore what factors influence the visitor experience during a museum visit. Initially dr. A.M. Land-Zandstra of Leiden University was contacted, upon the advise of the graduation mentor. The focus of her research is science education in science museums. She pointed out that reviewing the contextual learning model of Falk and Dierking, would be a good place to start the literatur review. So initially the literature review focussed upon gaining knowledge about

visitor learning in a museum context and how to anticipate to the concept of museum learning in visitor communication, both in- and outside the museum. Over the course of the research it became obvious that it was not the concept of learning which was relevant in this research, but experience and interpretation. Museum going is above all a leisure activity, an activity where the primary goal is to enjoy one self and have a positive experience.

The final literature used for the literature study focussed upon three main concepts within the museum visit: motivation, meaning-making and experience.

**Motivation:** The drive behind the museum visit. The core reason people have for visiting a museum, which also entails their expectation of the visit.

**Meaning making:** The process of meaning making explains how people interpret the situations they encounter in the world surrounding them, and how they assign meaning to these encounters.

**Experience:** This is a difficult concept, it entails both motivation, and meaning making and captures the interaction between visitor and objects displayed. Experiences can be positive when expectations are met and negative when they are not.

#### *Execution*

The literature review was conducted using the search engines Google Scholar and Worldcat, the search engine of the TU Delft library website. Searching via the TU Delft grants access to articles which are otherwise only available via sale. Google scholar was mostly used to gain initial insights in the availability of literature, as it offers access to many different papers and is easy to use.

In order to narrow the scope of the research and to find information on the most recent developments in visitor experience research, the initial search was limited to peer-reviewed literature. Articles were selected or excluded based on interesting titles and abstracts. Authors were reviewed to be known within the field of visitor experience. An overview of the search queries, key words and found literature is shown in table 7. After selecting the literature all articles were thoroughly read and summarized.

As written the literature research started by contacting a university teacher in the field of science communication and museums at Leiden University. She recommended me to consult literature written by J.H. Falk and L. Dierking. Therefore the literature review also directly focused upon specific authors.

#### *Snowball method*

The snowball method, searching literature via the bibliography of previously found literature, was used to find more in-depth literature on the main topics. The literature found was again selected or excluded based on title, author, abstract. It is not clear for all literature found whether it has been peer reviewed or not. As the authors from the literature have been very important regarding the field of visitor experience, it was decided to use the literature. An overview of the found literature using the snowball method is shown in table 8.

## 6.4 Surveys

### 6.4.1 Comparative survey modern art museums

In order to further explore the problem and if the problem was recognized in more museums a survey was sent out to six museums similar to

## METHODS

Topic	Search Query	Key words	Literature
Motivation	J.H.Falk	Expectations, narrative, motivation, individual	Falk, J. (2013). <i>Understanding museum visitors' motivations and learning</i> .
Experience	"Museum experience" AND Falk	Experience, contextual model of learning.	Falk, J. H., & Dierking, L. D. (2013). <i>The Museum Experience Revisited</i> .
	"Museum experience"	Experience, meaning making, deconstructing experience. Framework of experience	Roppola, T. (2012). <i>Designing for the museum visitor experience</i>
Meaning making	Museum AND "meaning making"	Meaning making, interpretation, hermeneutics.	Hooper-Greenhill, E. (1994). Learning in art museums: strategies of interpretation. In E. Hooper-Greenhill (Ed.), <i>The Educational Role of the Museum</i> .
			Hooper-Greenhill, E. (1994b). Learning in art museums: strategies of interpretation. In E. Hooper-Greenhill (Ed.), <i>The Educational Role of the Museum</i>

Table 7: Systematic literature review

the GM (Table 9). Based on the Dutch museum register a list was compiled of museums, that described themselves to be a modern & contemporary art museum, as is the GM. From these museums the visitors of the last three years, type of building (monument or not) and year of construction were compared. The criteria for comparison were determined using the GM as a frame of reference. Six museums were selected on these criteria: the Centraal Museum Utrecht; the Kröller Müller Museum in Otterloo; Museum de Fundatie in Zwolle; Museum Boijmans van Beuningen in Rotterdam, the van Abbemuseum in Eindhoven, and the Stedelijk Museum in Amsterdam.

The museums were sent a survey in which the following questions were asked.

1. Beschouwt u het gebouw waarin uw museum is gehuisvest als onderdeel van de museum collectie? Zo ja, op welke manier wordt dit

naar bezoekers gecommuniceerd?

2. Het gebouw waarin uw museum is gehuisvest is aangewezen als rijksmonument. Dit betekent dat het gebouw van algemeen belang is wegens de schoonheid, de betekenis voor wetenschap of de historische waarde (Rijksmonumenten.nl). Op welke manier besteden jullie hier in het museum aandacht aan (of niet)?
3. Waarom wordt hier wel of geen aandacht aan besteed?
4. Acht u het wenselijk dat het museumgebouw expliciet wordt neergezet als collectie-item? Of vindt u dat het gebouw voornamelijk de tentoongestelde kunst hoort te dienen.

After sending an invitation and reminder to participate, three museums replied. The answers were compared using a matrix format.



Topic	Original article	Key words	Literature
Motivation, Experience, Meaning making	Elfers, A. (2013) Rapportage publieksonderzoek Museum Minutes	Expectations, motivation, Experience, Meaning making	Morris Hargreaves McIntyre. (2005). <i>Never Mind the Width, Feel the Quality.</i>
	Morris Hargreaves McIntyre. (2005). <i>Never Mind the Width, Feel the Quality.</i>		Morris Hargreaves McIntyre. (2007). <i>Audience knowledge digest: Why people visit museums and galleries, and what can be done to attract them.</i>
Meaning making	Hooper-Greenhill, E. (1994) The Educational Role of the Museum	Constructivism, meaning making, Interaction Prior knowledge	Hein, G. E. (1991). <i>Constructivist Learning Theory: The Museum and the Needs of People.</i>
			Hein, G. E. (2005). <i>The Role Of Museums In Society: Education And Social Action.</i>

Table 8: Literature review by snowball method

#### 6.4.2 Visitor survey

In order to define the design requirements a survey was held within the museum by means of Google forms. The initial idea was to fill out a short questionnaire with museum visitors. The questionnaire consisted of open questions, in order to collect as much original ideas. In return for a postcard visitors were asked to participate. In practise it turned out that people were willing to help and answer the questions, but in as little time as possible. The open questions thus weren't answered as thoroughly as hoped and expected. In the end the questionnaire was changed. All questions became multiple choice leaving one option open for the visitors own input. Over a time frame from 1,5 hours on a Thursday afternoon thirteen visitors were asked to fill out the questionnaire. During these surveys short conversations emerged in which sometimes more information was provided. This information however remains undocumented. The next day an external surveyor also approached visitors to fill out the survey and another 62 people participated. The output of this survey was used establish the visitor requirements for a communication tool that emphasises the museum building.

## 6.5 Interviews

#### 6.5.1 Explorative interview

To gain insight in the problem an explorative interview was conducted with a communication manager and a marketing employee of the marketing & communication department of the GM. The interview was conducted to explore the problem, how the GM recognized the problem, and what the museum had done before to address the issue. The interview was not structured.

#### 6.5.2 Semi-structured interviews

Semi-structured interviews were conducted with six museum employees and the restoration architect over the course of two and a half months. The interviewees were selected in collaboration with the communication manager, on basis of their function and role in the museum organisation. They represent a broad scope of the museum staff: managing director, communication manager, education manager, conservator, and the head of exhibition building (tentoonstellingsopbouw). Most interviews were

## METHODS

Museum	Art	City	Visitors 2015	Visitors 2016	Visitors 2017	Monument	Year
Bonnefantenmuseum	Modern & Contemporary	Maastricht	122.000	133.000	114.000	No	-
Cobra Museum	Modern	Amstelveen	62.902	54.797	-	No	-
Chabot Museum	Modern, Architecture, History, Hendrik Chabot	Rotterdam	-	-	-	Yes	1938
Centraal Museum	Old, Modern, Applied. Mainly local	Utrecht	156.000	285.000	319.000	Yes	1516
Dordrechts Museum	6 centuries of Dutch paintings	Dordrecht	154.490	-	185.000	Yes	1852
Museum de Pont	Contemporary	Tilburg	-	-	-	No	-
Frans Hals Museum	Old, Modern, Contemporary, Frans Hals	Haarlem	144.126	137.918	150.802	Yes	1607
Groninger Museum	Modern & Contemporary. Mainly local	Groningen	209.195	287.682	213.200	No	-
Gemeentemuseum	Modern & Contemporary	Den Haag	441.621	358.924	449.409	Yes	1935
Kröller Müller Museum	Modern, Contemporary, Sculptural, Architecture	Otterloo	378.731	346.352	354.000	Yes	1938
Museum Beelden aan Zee	Modern sculptures	Scheveningen	61.216	75.000	-	No	-
Museum Belvedere	Modern	Heerenveen	45.000	50.000	44.000	No	-
Museum Boijmans van Beuningen	Medieval to Contemporary	Rotterdam	270.000	280.000	314.000	Yes	1935
Museum de Fundatie	Old, Modern, Contemporary	Zwolle	311.164	283.544	244.631	Yes	1841
Museum Het Valkhof	Old & Modern	Nijmegen	79.242	90.946	70.000	No	-
Museum Jan Cunen	Modern & Contemporary	Oss	-	-	-	Yes	1888
Museum Jan van der Togt	Modern	Amstelveen	-	-	33.000	No	-
Museum MORE	Modern (realistic)	Gorssel	-	-	-	Yes	1914
Noord Brabant's museum	Modern & Contemporary	Den Bosch	181.534	-	225.119	Yes	1769
Rijksmuseum Twenthe	Middle ages to contemporary	Enschede	123.000	98.787	-	Yes	1929
van Abbemuseum	Modern & Contemporary	Eindhoven	-	-	-	Yes	1936
Van Gogh museum	Van Gogh	Amsterdam	1.908.744	2.100.000	2.260.000	No	-
Singer museum	Modern	Laren	144.776	112.963	92.604	No	1956
Stedelijk Museum	Modern & Contemporary	Amsterdam	731.136	656.647	691.851	Yes	1895
Museum van Bommel van Dam	Modern	Venlo	-	-	-	Yes	1936

Table 9: Comparison modern museums in the Netherlands

conducted within one month, but due to busy agenda's the last interview was conducted one and a half month later than the first six. The interviews were conducted at a location of the interviewee's choice, so they would feel most comfortable. Two were conducted in the office of the marketing & communication department, four in the 'tuinzaal' of the museum and one at the architectural firm of the restoration architect. The purpose of the semi-structured interviews was to gain insight in the aspects of the museum building which people perceive as valuable and the spaces within the building that somehow trigger people. As the goal of the research is to develop a means of communication, which emphasises the value of the building in order for the building to become an explicit part of people's experience, it is existing experiences which are interesting to uncover. The method of semi-structured interviews was applied to obtain the

desired information as this method provides a guiding protocol for the interviews, while leaving space for adaptation, based on the flow of the conversation.

The questions asked during the seven interviews aim to uncover the qualities and values of the building. In four parts the interview highlighted the personal background of the interviewee in relation to the GM, the 'niche' of the museum building (what makes it special?), the current and future use of the museum building and the museum building in comparison to other museums in the Netherlands. Some of the interviews contained a fifth part in which focussed upon the communication in their daily work, in order to understand the ways the museum currently communicates with its visitors before, during and after the museum visit. This part was part of the interviews of the communication manager,

education manager and the conservators. The most important parts of the interview were the parts focussing upon the museum building. The other part(s) were merely used to gain insight in the current way of working and communicating in- and outside the museum.

### 6.5.3 Thematic analysis

All, but one interviews have been transcribed in order to be able to analyse the obtained data. The interview with the restoration architect was not recorded, because the interviewee did not give his permission. Instead the conversation was summarized right after it had finished. This summary in the end was not included in the thematic analysis for two reasons, there was no transcript, and the architect was biased regarding the construct experience, as a large part of the building currently is by his re-design.

In order to compare the remaining six transcripts and determine the qualities and values and communication 'methods' the museum building has, in respect of the concept experience, a thematic analysis was conducted. The thematic analysis approach aims to divide (clusters of) information into multiple themes in order to structure the obtained information. The themes were identified based on the principle of open coding. Transcripts were read and reread, recurring data then was organised into themes.

Museum communication (external communication)	8 codes
Exhibition communication	6 codes
Places	11 codes
Qualities	9 codes
Ideals (Museum & Berlage/van Gelder)	4 codes

Table 10: Codes per theme

After the first round of coding 45 codes were appointed, in the second round, some of these codes were changed or combined, so in the end 38 codes remained. Of the remaining codes 14 represented the obtained data regarding the communication means and methods of the museum and 24 represented the qualities and values of the museum building as experienced by the interviewees. These codes were then combined into five themes (Table 10):

#### *Frameworks*

As the information regarding the communication means and methods in the museum were merely asked to gain insight in the current ways of communicating with museum visitors in- and outside the museum, these themes were no further analysed. The information gained was used in chapter 2.

The themes regarding the museum buildings were further processed by the use of frameworks. In three matrices the themes, codes and interviews were combined, structuring the obtained information. Pieces of information, taken from the interviews were placed within the correct sells. The 'quotes' were formulated as much as possible based on what the interviewees actually said. Unnecessary 'extra' information was filtered by the means of using "[...]".

## 6.6 Design

### 6.6.1 Visitor journey Map

The design of a new communication tool for the GM will be an intervention in the current museum visit. Therefore it was important to gain a clear view upon the museum visit as it is today. Based on experience and literature a visitor journey map was constructed over the course of the three

phases of the museum visit: pre-visit, the visit itself and post-visit. The map shows how people can be triggered to visit the museum, what they can and will encounter or perceive while visiting and how people will behave after their visit. Using this visitor journey map made sure that the museum visitor is an essential part of designing an intervention into the museum visit.

### 6.6.2 Design criteria

The communication tool developed exists by means of an interface and content. Requirements for the interface were defined on the basis of the literature review. The content is based on the insights obtained during the interviews, which were further researched in literature such as 'Het laatste meesterwerk van Hendrik Petrus Berlage' by J. van Es and D. Valentijn. The type of tool was determined based on the 'Education Toolkit, methods & techniques from museum and heritage education' by Arja van Veldhuizen, and on a survey amongst museum visitors. This questionnaire together with conversations with the communication manager of the GM were also the basis for the set of design criteria for the interface of the tool, its' look and feel

### 6.6.3 Story board

In order to gain insight in how a new communication tool within the museum could work, several story boards were drawn up. A storyboard is sequence of images that together create a story, in this case the interaction between museum visitor and the communication tool. The storyboards drawn show how a communication tool intervenes in the museum visit as was analysed in literature and the visitor journey. They give insights in the possible scenario's and experiences visitors can encounter.

Analysing these story boards provides insights in the strengths and weaknesses, advantages and disadvantages of the implementation of such a new communication tool.

### 6.6.4 Prototype

Based on the design criteria, an interface was designed and a prototype was developed using the software of Justinmind. This software allows people/designers to turn a design concept into a digital prototype for all sorts of screens. The prototypes are lifelike and can thus also be used for testing. The designed prototype incorporates all research conducted. However it remains a prototype and it doesn't work as smoothly as a 'real' tool would do.

## 6.7 Evaluation

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The prototype of the communication tool was tested and evaluated in two ways. At first the prototype was evaluated in two sessions with employees. The first session had two participants, the communication manager and a communication officer. The second session had one participant, the education manager. A second round of evaluations was executed with museum visitors.

As the prototype did not work as properly as expected, the museum visitors to test the tool, were selected from the social network of the graduate student. It was expected that testing the tool with 'random' visitors as initially intended, would be a burden for these visitors and could negatively influence their museum visit. The selected visitors were aware of the possible difficulties beforehand.

### 6.7.1 Round 1: Think aloud protocol

The first round of evaluation was conducted based on the think aloud protocol. The sessions started with a short introduction of the conducted research and the creation of the prototype. The participants were then asked to walk-through the prototype, outside of the museum setting, while thinking aloud: saying everything that came to their minds. In order to keep the process going, several questions were formulated beforehand. These questions were used to encourage the participants in reflecting upon everything they encountered, both positive and negative.

### 6.7.2 Round 2: Questionnaire & discussion

The second round of evaluation was conducted in two sessions. A session with two participants, the mother from the graduate student and a friend, and a session with 4 participants, the parents in law of the graduate student and their friends. All participants were in the possession of a 'museumjaarkaart' and were offered coffee and cake in return for their help.

The session started with a short introduction of the conducted research and the creation of the prototype. The participants were asked to use the tool during their visit, as they seemed fit. It was explained that not everything would work perfectly. They were given access to the communication tool via their own telephone, and then went into the museum. Beforehand they were asked to bring headphones. The researcher was no further part of their museum visit.

After their visit, the use of the communication tool was reflected upon by a discussion and a short questionnaire. The questionnaire consisted of six open questions. These questions were partly based on the literature read, and partly on the content and interface of the tool.

During the discussion notes were taken. The conversations were not recorded.

### 6.7.3 Results

During the sessions of the first evaluation round notes were made to gather the responses and feedback from the participants. As there was too little time to include these outcomes into a new prototype, the participants of the second evaluation round, thus tested the same prototype. The outcomes of these evaluations will be taken into account when formulating an answer to the research question.



Museum visitors at the Victory Boogie Woogie from Piet Mondriaan (Gemeentemuseum, n.a.)

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# 7| Findings

*This chapter provides the findings of the research regarding the value of the museum building and the valuable places and aspects within this building that will enrich visitors' experience. It gives an overview of the findings of the interviews and relates this to the theoretical framework.*

## 7.1 Value and qualities of the museum building

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In order to distinguish what aspects of the museum building of the GM people experience as valuable, interviews were conducted with six museum employees. The aim was to get insight in why the museum building is perceived as valuable by the museum organisation and what aspects of the building then make it valuable.

Coding the transcripts of these interviews led to 24 codes, using open coding. Drawing interim conclusions, three categories are categorized: places, qualities and ideals. The codes in the category 'places' refer to quotes in which the interviewees express appreciation for a specific place within the building. The codes in 'qualities' focus upon both tangible and intangible qualities

of the building, which are not bound to a specific place. The codes and quotes in the 'ideals' category distinguish the ideals of Berlage and van Gelder and the ideals the museum currently maintains. Processing the codes and themes, led to three thematic frameworks which are to be found in the appendix. These frameworks combine the defined themes and codes with the most relevant quotes regarding the specific code.

### 7.1.2 Tangible and intangible qualities

The interviewees recognize that the building has many qualities. Some of these values are very tangible, for example the bond of the masonry, which visitors can visually perceive in the façades of the building. Also the daylight construction and

## FINDINGS

the relation between the dimensions of the bricks and tiles are visible qualities. Though these values also have intangible qualities, which people implicitly perceive. The use of daylight influences the way visitors perceive the exhibition spaces and also the art. It also reflects the weather outside, whether it is sunny or cloudy, creating a connection between the inside and outside of the building. People will not explicitly become aware of this connection, but might implicitly feel it. The same principle applies to the places which are indicated as valuable in the framework. These places have tangible values and intangible values which visitors can perceive. The hallway for example is very beautiful space, with a lot of architectural details one can look at. But it is also a place, a space, which makes people feel good, makes them feel at ease and happy, but sometimes also make them feel overwhelmed.

### 7.2.2 Food for interpretation

Intangible qualities are difficult to capture or explain in a communication tool, it are qualities that people have to perceive and value for themselves. Tangible qualities, on the contrary, are easier to point out and explain.

Based on the hermeneutic circle as described by Hooper-Greenhill (1994b) a lay-out has been made for the qualities and values as recognized in the thematic analysis. The hermeneutic circle explains interpretation as a circular motion in which a visitor shifts between observing the whole and observing details. Based on the prior knowledge of the observer, meaning and value are assigned to the observed.

Considering the building as a whole, the spaces within and outside are the parts out of which the whole consists. Subsequently considering the

spaces as wholes, it is the details of the space combined that again, create the whole.

In this overview (Table 11) the place 'Museum' is disregarded as it is a different museum and is not really a part of a museum visit to the GM. Also several qualities and ideals are not incorporated in this structure, because these qualities like wandering, elevating and emotion describe implicit perceptions and meanings.

Museum building	Pergola	
	Entrance Hall	Gesamtkunstwerk
		Dimensions
	Sol Lewitt	
	Stijlkamers	
	Tuinzaal	
	Staircases	
	Erezaal	
	Exhibition spaces	Dimensions
		Wandering
		Daylight
	Museum garden	Location
		Bricks
Showcases		
Pavilion		

Table 11: Results interviews expressed in places

## 7.2 Results in light of the theoretical framework

In the theoretical framework has been established that a museum is build upon art, visitors and a building. In light of the museum visit motivation, meaning making and visitor experience were reviewed and combined with these three pillars that make a museum. The conducted interviews aimed to discover the value and qualitative elements of the museum building. But what to these results, these values and qualities, mean in light of the theoretical framework?



### 7.2.1 Building and art

A building provides the context in which art can be displayed, as was concluded from the comparative survey conducted with multiple modern art museums in The Netherlands. Most interviewees who also spoke about this relation between art and building agree with this statement, to a certain degree, the building should serve the art. This statement is not new, it actually was already relevant when Berlage designed the museum building. The light, the dimensions and materiality were all to make sure art was displayed as good as can be. In the present the building still has to adapt to the art the museum wants to display: *"At the side of the ponds all windows have been nailed shut, because the art does not endure much daylight"* (Table Ideals, interviewee 1). On the other hand the building also creates limitations for the art. The exhibition spaces have a very human size, perfect to display smaller pieces of art, but little tolerance for the large pieces of modern art that are created in the present. Also the presence of daylight in almost every space of the museum creates limitations for art, video art for example can barely be displayed due to the light in the building: *"The building creates limitations, very large objects can not enter the building and we cannot display video art for example. Things Berlage was not familiar with"* (Table Ideals, Interviewee 2)

Despite these limitations and changes of both building and art, the relation between the building and art in the GM also creates a certain quality. The interaction between the art which can be displayed and the building seems to be just right (in Dutch "het klopt gewoon"). When displaying art with the right dimensions, the art and the building fit perfectly together and create a pleasant atmosphere to look at art. The building also has spaces which are displayed as art, or in which

(permanent) artworks fuse with the space. The 'Stijlkamers', old Dutch interior designs' had to be included in the original design of Berlage. In order to fit these in, the building design had to adapt as the interiors would not fit otherwise due to their heights. Other permanent artworks were added later. The building counts several wall paintings especially designed for the museum by Sol Lewitt, these minimalistic artworks have integrated in the building design and have become part of the building (Table Places, interviewee 3 and 4). Also the staircases have become integrations of art and architecture ever since these were provided with permanent art works.

In conclusion, the museum building and art both have limitations towards one another, but work really well within these limitations. The integration of permanent artworks also strengthens this relation as art and building fuse together at that point.

### 7.2.2 Building and visitor - motivation

The interviews have resulted in an overview of elements (both spaces and elements within those spaces) which make the building valuable as a whole. But how do these qualitative elements influence the visitor?

The literature review recognizes multiple modes of motivation and expectation in visitors. In the theoretical framework focus lies upon three of these modes, emotional, intellectual and spiritual. To better understand these interviewees they are reviewed in light of these motivational modes, based on the quotes in the thematic frameworks, and the transcripts.

When reviewing the thematic frameworks which derived from the interviews, it becomes clear that

## FINDINGS

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the interviewed employees all have substantial knowledge about the museum building. One more than the other, but they all seem to be aware of the history of the building and the ideas Berlage and van Gelder pursued (see tables places, qualities and ideals in the appendix). Therefore these interviewees can all be regarded as 'searchers' or 'researchers' when applying the hierarchy of meaning making from Morris Hargreaves McIntyre (2005). The theoretical framework reviews these modes of meaning making and defines based on visitor research and the defined modes of motivation that when aiming for a solution design the mode 'follower' fits the target group best. This means that the interviewees do not represent the target group.

In this interpretation of the results the interviewed employees are regarded as 'visitors'. Within the frame three motivational modes it is reviewed what the influence of the building has been on them. This helps to understand how the building influences visitors and how they have interpreted the building based on their expectations. For example interviewee 4 could be called spiritual. She says that she experiences the feeling of 'peace' and a 'zen effect' when walking through the entrance hall. The wandering she calls meditative and spiritual, and the erezaal is "A pleasurable place to just be for a while. There is nothing you have to do"

Interviewee 1 on the other hand, has a very emotional connection to the building, which has grown over the many years he has been working at the museum. This personal relation shows also in the comments that were made during the interview: 'I often take pictures of the building' and 'Half my corridor at home is filled with images of the museum building, made by different artists'. Regarding the qualities of the museum he often

uses the words '*phenomenal*' and '*amazing*'. Even though this interviewee knows a lot about the museum building, the emotional connection was strongly reflected during this interview. Therefore this interviewee is regarded as an emotionally motivated visitor. '*It is so elusive, when you enter and get a good feeling, it has happened! That is the strength of this building*'.

Interviewees 3 and 5 are mainly intellectual visitors. They have certain amount of knowledge about the building but also address the building as such. They tend not to talk about themselves, and how the building influences them, but how they notice the building influences others: "*visitors often name the entrance hall which they are confronted with after entering through the passage*" (Table places, interviewee 5).

Final, interviewees 2 and 6 tend to both emotional and intellectual visitors. Both interviewees know much about the building and also understand the underlying meaning of this knowledge, for example: "*Our entrance does not have stairs, which means that you don't have to climb up to a world which is too big for you, the museum is at the same level as you*" (Table Ideals, interviewee 6). With this quote the interviewee translates something physical: the absence of stairs at the entrance of the building, into a conceptual understanding: no difference in level, the museum is at the level of the world, and the level of people. They also express affection for the building, or elements of the building. "*The hall is my favorite place in the museum*" (Table Places, interviewee 6). Interviewee 2 recognizes that the building has much pleasurable spaces, but that it is actually a 'gesamtkunstwerk'.

As these interviewees are no actual visitors, these results in regard of motivation might not be as

representative as can be. What can be concluded is that people tend to look at the building/the museum different based on what they expect to gain. Interviewee 1, with an emotional motivation modus, focused upon the things he relates most to in the museum, Interviewee 4, the spiritual mode, addressed the peaceful feeling she got from the building, while the other interviewees (intellectual), mainly focused upon their knowledge about the building.

### 7.2.3 Building and visitor - meaning making

The theoretical framework incorporates meaning making as a process of interpretation, gaining new knowledge based upon the process of viewing, interpreting and understanding a whole object and details of the object on the basis of prior knowledge of the past and present.

#### *Whole and detail*

When interpreting the building as a 'whole' object, among others its spaces become 'details'. This interpretation fits with the idea of the museum building as a 'gesamtkunstwerk'. The results of the interviews also recognize this division. In general the results of the interviews specify specific details of the building, which contribute to its value as a whole. Some outcomes do apply to the building as a whole, other outcomes focus on spaces, or even elements within those spaces. Three main outcomes comprise the building as a whole but are also expressed in the details: wandering, 'elevate' visitors, and gesamtkunstwerk by detailed design.

Berlage designed a building where visitors had to let go of the hustle and bustle of life. This has been described in chapter 3 and is confirmed by the interviewees. The result of this is that he designed a building where visitors could wander around.

Walking from one place to another, following their interests, often losing the overview. (Table ideals, interviewee 2). The concept of wandering applies to the entire building, but is also expressed in specific details like the placement of doorways. The doors are not situated sequentially, but shift in relation with one and the other. This is schematically showed in figure 22.

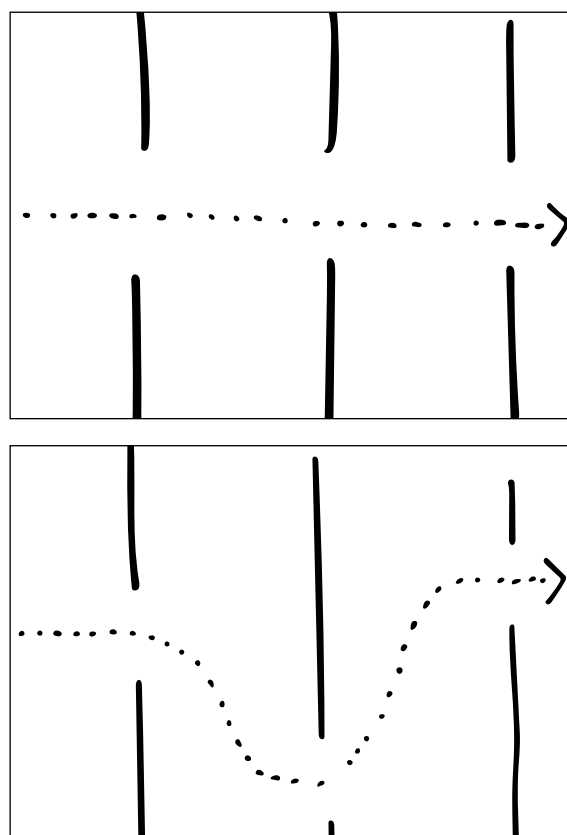


Figure 22: Sequential doorways and 'shifting' doorways

The second outcome which comprises the entire building, is Berlage's and van Gelder's socialistic aim to design a museum which educates its visitors in culture. They interpreted art as a new form of religion (Table ideals, interviewee 3). This aim is at a larger scale expressed by the division between the ground floor and the first floor, between the accessible, lower arts and the difficult, higher arts (Table ideals, interviewee 2). On a smaller scale this goal is expressed in the

entrance hall by the relief of Konijnenburg “eer het god’lijk licht in d’openbaringen van de kunst”.

The final outcome regarding the meaning making in the sense of an interaction between the whole building and specific details is the relation between the detailed design and the building being a *gesamtkunstwerk*. This outcome is best described by a quote from interviewee 6 (Table Qualities): *“The building has all different kind of places, which all express something different. [...] It is the total building in which you notice the ideology: from the hallway to the Konijnenburg, to the smaller niches, to the erezaal. The complete building shows what Berlage aimed to achieve”*. This *gesamtkunstwerk* has been carefully designed and also detailed by the architect. The building details which express this are for example the concealed heating system, the day light construction, the showcases which have daylight, the patterning in the tiles. (Table Qualities, column Detailed).

#### *Past and present*

Meaning making occurs in the light of past and present knowledge, based on the hermeneutics theory (Hooper-Greenhill, 1994c). The results of the interviews show that the value of the building above all lies in its past. The interviewees describe the value of the ideology of Berlage, the qualities of his design and the detailed execution of the design. This leads to the conclusion that in order to understand the value of the building, visitors require knowledge of the past of the building.

### **7.2.4 Building and visitor experience**

The last part of reviewing the interview results in light of the theoretical framework focuses upon the visitor experience. The theoretical framework builds upon the experience model defined by

Roppola (2012). The results combined with this model lead to the following outcomes.

The museum is often a surprise for visitors who come to visit for the first time. Based on past experiences and the institutional frames they have expectations of what the museum will be. The entrance hall positively surprises them. Not only due to the change in direction, but due to the lightness en size of the entrance hall. Based on this experience they will probably reframe their institutional frame of the GM. (Table Places, column Entrance hall).

Multiple interviewees are touched by the building. Interviewee 1 describes the phenomenal good feeling he feels about the building, and also interviewee 6 says that she intensely loves the building, and that the building gives her that feeling. These are examples of what Roppola describes as ‘resonating’ the attraction between object and visitor and the energy people could experience. The interviewees though have both been working at the museum for quote some time. Their relation with the building has been built over the years. So one could wonder if the relation between the building and a first-time visitor would be as intense.

One of the qualities and at the same time pitfalls of the museum building is the idea of wandering. Some interviewees are amazed with the fact that visitors can wander around and just loose themselves in the art. *“Berlage designed a building to wander through. In almost all modern art museums in the world visitors can wander. [...] It works wonderfully in this building due to the human dimensions of the building.”* (Table Qualities, interviewee 2) and *“You can see it as an opportunity, a ‘zen exercise’. [...] I kind of like it that you loose your way, it is a bit meditative, spiritual”*

(Table qualities, interviewee 4). Other interviewees recognize that the ability to wander through the museum causes them and other visitors to get lost, which then causes frustration. Interviewee 6: *"Is it necessary that visitors loose their way su much?"* and interviewee 1: *"When visiting the exhibitions, you get frustrated because you cannot easily find out where you are and where you should go"*. So in the current situation the building does not encourage 'channelling' very much. It does not provide visitors with spatial guidance, which influences the feeling and behaviour of visitors.

### 7.3 Design requirements

Based on the theoretical framework eleven design requirements were formulated. With the knowledge gained from the results some of these requirements can be sharpened (the number corresponds with the numbering in chapter 5).

4. The building is recognized as one of the main pillars of the museum within the theoretical framework, and the aim of the research is to convey the values and qualities of the building as defined in table 14:
5. It is not necessary to include the museum building more explicit in marketing campaigns. There is value in the surprise visitors experience when entering the building.
6. Meaning making is about the whole and its details, and about past and present. The values deduced from the interviews mostly represent details (spaces) within the museum building, some of which are connected to the building as whole, a *gesamtkunstwerk*. The outcomes also focus mainly on knowledge from the past.
8. Visitors with an emotional, spiritual or intellectual motivation all enter the museum with different expectations. The emotional visitor wants to be see and be touched by beauty; the spiritual visitor wants to unwind and find contemplation, the intellectual visitor seeks to learn new things. Taking all these motivations into account means that the solution should be layered, in order to comply to the different demands.
10. Complies with requirement 6.
11. Resonating and channelling both focus upon the collaboration between body and mind, between perception and the mental process of gaining understanding. The solution to be designed should guide visitors to the physical values of the building to which they can feel attracted to. By means of narrative channelling - guiding visitors by the theme of Berlage's and van Gelder's intellectual legacy - the solution should attract, guide and stimulate people during their visit. By means of multimedial channeling the amount of stimulus/information the visitors encounter can be split up into comprehensible pieces. The use of multiple media can also trigger people to maintain intrigued, due to the change. So, from the experience perspective visitors require some sort of guidance, which currently the building lacks as it stimulates wandering. A balance needs to be found between wandering and a little guidance in order for the visitor not to be frustrated, by means of narrative channelling.



Visitor looking at art while sitting on a bench designed by Berlage (Gemeentemuseum, n.a.)

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# 8 | Design

*This chapter describes how the research results have led to the design of a communication tool. It defines design requirements based on the results described in chapter 7 and the chosen target group.*

## 8.1 Target group

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The GM welcomes around half a million visitors per year. The audience research conducted by TNS NIPO (2010), shows that the average museum visitor of the GM is a highly educated female, with an average age of 51, whom has visited the museum before and visits multiple museums per year. As this displays a general overview of the 'average' GM museum visitor, figure 1 also shows that the GM has a very widespread audience.

### 8.1.1 Target group definition

For the purposes and goal of this research, it was decided to aim on an easy accessible target group. Choosing this target group does not exclude any other visitors to experience the building. In light of this research the target group has been chosen as a 'start'. After conducting

the research, possibilities and opportunities to appeal to a younger and also more international orientated target group is possible and to be recommended. The target group for this research is based on the current audience of the GM. It is characterised as follows:

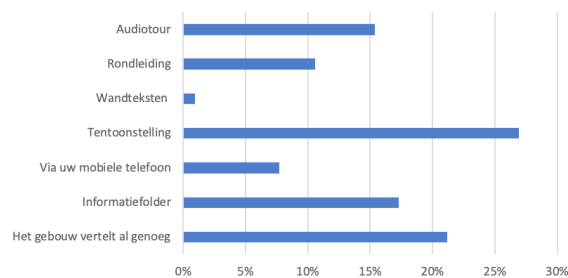
- » Adults. The age group of 45+ currently represent a large percentage of the visitors of the GM. Therefore, regarding this research, it is an accessible group to focus upon.
- » Culturally educated. As the audience research points out, a lot of visitors of the GM is culturally educated. They visit museums more often and are interested in (modern and contemporary) art.
- » Higher education. Education and cultural education are implicitly connected to one another.

- » Lives in the Netherlands. International awareness of the museum is increasing, though regarding this research visitors from The Netherlands are easier accessible.
- » “First” time visitor. Visitors who are not (yet) well known in the GM and whom will be amazed by everything they'll see.
- » Emotionally, spiritually or intellectually motivated to visit the museum.
- » Fits within the mode ‘Follower’ regarding the hierarchy of meaning making by Morris Hargreaves McIntyre (2005).

### 8.1.2 Questionnaire

To further specify the requirements of the target group for a possible solution, visitors who did seem to fit the target group were asked to fill out a small questionnaire. This questionnaire aimed to look for design requirements regarding the look and feel of a possible solution to the research question. All results of the questionnaire are to be found in appendix G.

#### Op welke manier zou u het prettig vinden om informatie over het gebouw te krijgen tijdens uw bezoek?



#### Aan welke eisen zou dit 'communicatie-middel' volgens u moeten voldoen?

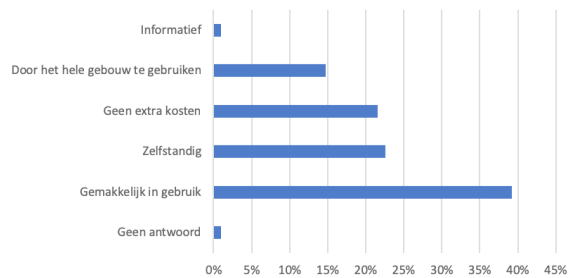


Figure 23: Results visitor questionnaire

These results (Figure 23) of the questionnaire present the more concrete wishes of the target group, regarding a scenario in which the museum conveys the value of the museum building more explicitly. As it seems the questioned visitors have a varied preference when asked about a possible communication medium to convey the value of the museum building. These preferences, and the outcomes regarding the practical requirements of a possible solution: costs, usability will be taken in consideration when determining the specifics of the solution later in this chapter.

### 8.1.3 Visitor Journey

Based upon the three stages of the museum visit described in the literature review (Morris Hargreaves McIntyre (2005) - before, during and after the visit - and the first museum visit to the GM by the researcher, a visitor journey was constructed. The diagram (Figure 24) was made to gain more insight in the museum visit, to combine the acquired knowledge regarding communication and motivation (what triggers visitors to visit?); the architecture of the museum building; the art; and the possible influences and consequences of the museum visit in hindsight. While visiting the museum and while making the visitor journey displayed in figure 23 it became clear that there is very much to see and in the GM. There are multiple exhibitions on display, and there is no specific route (displayed by the yellow line going in multiple circles) to be followed, and then there is the architecture. Taking this all in can be overwhelming sometimes. It can also be concluded that the building values, as defined in chapter 7, are often about the “inbetween spaces”, not the exhibition spaces but the spaces where there is not much art on display. These insights lead to the following requirement for a design solution.





Figure 24: Visitor journey

There is much to see in the GM, both art and architecture, at some places even at the same time. In order not to overstimulate the visitor their focus should be regarded. When in an exhibitions pace, which is above all focused upon the art, the focus should remain on the art. When in a space where art and architecture fuse, the focus can be on both and when in an ‘inbetween’ space, where there is no specific focus on art, the solution could focus upon the architecture, when this is relevant.

## 8.2 Design requirements

### 8.2.1. Design objective

The goal of this research is to find a way to make the museum building of the GM an explicit part of the visitor experience of the museums. The building should no longer only be a by-catch of the visit but become a reason for visiting and an object to wonder over and be amazed with. This goal is to be achieved by means of the design of a communication tool for the museum. The

design objective that was defined for this tool is formulated as such: *Design a solution in which the value and qualitative elements of the museum building are conveyed during the museum visit, in order to enrich the visitor experience of adult (45+) visitors*

### 8.2.2 Design criteria

When considering the design of a communication solution in order to explicitly communicate the qualities and values of the museum building of the Gemeentemuseum, multiple requirements need to be taken into account. These criteria have been defined over the course of this thesis and create the framework within which the interface and content of the tool can be designed.

The criteria derive from the requirements as developed over the course of this thesis, combined with the requirements of the target group as described in paragraph 8.1. The criteria have been further defined and made more explicit in table 12.

Topic	Design criteria
Museum	Comply with the (current) mission statement of the museum, and contribute to the desired high quality by developing a solution which is innovative for the museum and which is available for a broad range of visitors. Also by complying with the current tone of voice of the museum. Not to formal, not to informal and serious.
Ideology Berlage & van Gelder	During their visit visitors should feel the freedom to wander through the building and ‘lose’ themselves in the art and architecture on display. As there is no specific route one should follow when wandering through the museum, the communication instrument should not suggest there is.  Aim to touch both head and heart (see also experience)
Hybrid museum	Art Focus upon the relation between the building and art. The museum displays multiple permanent artworks, which have fused with the architecture  Consider the constantly changing exhibitions in the museum as this might cause corridors and exhibition spaces to be temporary closed. The solution must therefore be flexible and easily adaptable when necessary.

Table: 12: Design requirements

Hybrid museum	Visitors	<p>Consider the target group as described in paragraph 8.1.1</p> <p>Easy accessible and free of charge, a museum visit is expensive enough</p> <p>Easily understandable and usable. It should be an added value and for visitors. This means no difficult language and it should not be difficult to understand and use.</p> <p>To be used in independently. Without any guidance or support of museum staff.</p> <p>Usable within the entire building, not bound to a specific place within the building.</p> <p>Keep in mind where the visitors focus should be in every space, art, architecture or both. The solution should not over stimulate visitors by an overload of information and impressions</p>									
	Building	<p>The building should be the main object within the solution. It already conveys a large part of its story.</p> <p>Stimulate the perception of the (intangible) building values by pointing out the tangible values.</p> <p>Point out the following qualities and values as derived from the conducted interviews:</p> <table border="1"> <tr> <td>Pergola</td> <td>Entrance Hall (Gesamtkunstwerk, Dimensions)</td> </tr> <tr> <td>Sol Lewitt</td> <td>Erezaal</td> </tr> <tr> <td>Stijlkamers</td> <td>Exhibition spaces (Dimensions, Wandering, Daylight)</td> </tr> <tr> <td>Tuinzaal</td> <td>Museum garden (Location, Bricks, Showcases)</td> </tr> <tr> <td>Staircases</td> <td>Pavilion</td> </tr> </table>	Pergola	Entrance Hall (Gesamtkunstwerk, Dimensions)	Sol Lewitt	Erezaal	Stijlkamers	Exhibition spaces (Dimensions, Wandering, Daylight)	Tuinzaal	Museum garden (Location, Bricks, Showcases)	Staircases
Pergola	Entrance Hall (Gesamtkunstwerk, Dimensions)										
Sol Lewitt	Erezaal										
Stijlkamers	Exhibition spaces (Dimensions, Wandering, Daylight)										
Tuinzaal	Museum garden (Location, Bricks, Showcases)										
Staircases	Pavilion										
Theoretical Framework	Motivation	<p>Fit with the defined visitor motivations of the target group: emotion, spiritual and/or intellectual. The solution should be able to meet these different motivations/expectations. This can be established by a layered set up, in which the visitor him-/herself can decide what to see and can influence how much information he/she wants to get.</p> <p>Stimulate visitors to evolve from followers to searchers (Morris Hagreaves McIntyre, 2005), by increasing their awareness, knowledge and insights of the building. The solution should select interesting valuable places within the museum, and provide the visitor with the necessary information in order to meet the requirements of the follower.</p>									
	Meaning making	<p>Stimulate the process of meaning making and interpretation. Show visitors both the value of spaces as the value of details within those spaces. Provide information about the past of the building, about the intellectual legacy of Berlage and van Gelder, in order for visitors to understand the building in its original context. To provide this information images from the past could be used to strengthen this understanding. The solution should regard the prior knowledge of the visitor, so no use of jargon, but accessible and understandable language. A explanatory tone of voice, though not educative</p>									
	Experience	<p>Aim to facilitate resonance, the attraction between a visitor and an object. The solution should therefore enable and stimulate visitors to really look at the building and find spaces or elements with which they resonate. They should not only find things that speak to their head, but things that touch their hearts (zie Berlage &amp; van Gelder). The solution should therefore actively point out the valuable things in the museum in order for people to really look at them.</p> <p>As Berlage and van Gelder aimed for a museum visitors could wander, the solution should find a balance between guiding and wandering by means of narrative channelling - guiding visitors by the theme of Berlage's and van Gelder's intellectual legacy - the solution should attract, guide and stimulate people during their visit. By means of multimedial channelling the amount of stimulus/information the visitors encounter can be split up into comprehensible pieces. The use of multiple media can also trigger people to maintain intrigued, due to the change.</p>									

## 8.3 Forms of solutions

With all the design criteria defined, the only question that remains is what communication means should be used to convey the value of the museum building to the museum visitors. In other words what form should the solution have. This choice was initially based on a multiple criteria analysis. Several communication methods, often used in a museum setting and the building as communication tool were evaluated on the basis of the applicable design criteria defined in paragraph 8.2

### 8.3.1. Communication tools in museums

The communication methods which are often used in a museum setting were derived from the education toolkit (van Veldhuizen, 2017). This toolkit defines eighteen communication techniques, which are suitable for museums. Using this guide gave grip when deciding what form the solution should take.

- » Guided tours
- » Guided tour based on questions and dialogue
- » Written tours with or without questions
- » Activities from a central distribution point
- » Activity to discussion
- » Visitors prepare a guided tour for each other
- » Learning by doing
- » Photography, drawing and film
- » Creative processing
- » Associative activities that spark dialogue
- » Visitors asking questions
- » Object analysis
- » Interviews
- » Telling stories
- » Recital/Lecture/Presentation
- » Theatre/Improvisation/Dance

- » AV and digital media
- » E-learning/distance learning

In a first round, on the basis of age, independent usability and usability throughout the entire building several of these techniques were excluded as they seemed not to be suitable.

The following two means remained:

Written tours without questions/activities. A paper guide which guides visitors through (a specific part of) the museum. Additional information is provided about the places of interest the tour passes by.

AV & digital media: Use of digital means to provide information and strengthen visitor engagement. For example audio tours or smartphone tours.

### 8.3.2 Multiple criteria analysis

The multiple criteria analysis evaluates the remaining communication means of a paper or a digital guide together with the building itself as communication tool on the basis of the design criteria. The digital guide was divided into a audio guide or smartphone guide. Added to this multiple criteria analysis is the "exhibition". The toolkit does not recognize this as an communication tool, but it could be a possible form of the solution. The Multiple criteria analysis table is to be found in appendix H.

The analysis leads to the result that all means are similarly suitable as a basis for the design of a communication tool. A hybrid outcome in which multiple media come together seems the most logical outcome.

On the basis of this analysis, it was decided to initially focus upon a web based application in which multiple media could be combined into a

suitable tool. The main advantage of a web based application for visitors is that it does not require any form of downloading, only a link or QR code is needed. The application runs on the internet which makes it for the museum way easier to update and adapt when necessary (Strato, 2018).

## 8.4 First design

Based on the qualities of the building, divided over multiple places within and around the building a first design was made, and a prototype developed. Based upon the narrative channelling from the theoretical framework, and defined design criteria a narrative was written. The prototype application has been structured based upon the ten valuable places in the museum which were derived from the interviews.

### 8.4.1 Interface

The application is set up based on two layers. The first layer, the main menu (Figure 25), provides the visitor with a visual overview of the valuable places in and around the museum. The emotional and spiritual motivated visitors can use this overview as a guide to the most beautiful places in the building. Places where they can see and experience beauty, contemplation, piece and ambiance. The more intellectual motivated visitors can also use the second layer of the application in which additional information about the valuable places is provided. This layered set up also fits within the requirements of the museum visitor as a follower. Followers require preselected objects and elements, and additional information about these objects in order to stimulate their meaning making process. This two-layered set-up is easy to understand and easy to use.

The set up of the main overview also aims to match the ideology of Berlage and van Gelder by not suggesting a determined route through the museum. The application aims to be used in a random sequence, as the visitor wanders through the museum.

Based on the outcome of the multiple criteria analysis and the multimedial channelling recognized in the theoretical framework the application incorporates different kinds of media: text, audio and images. Video could be integrated

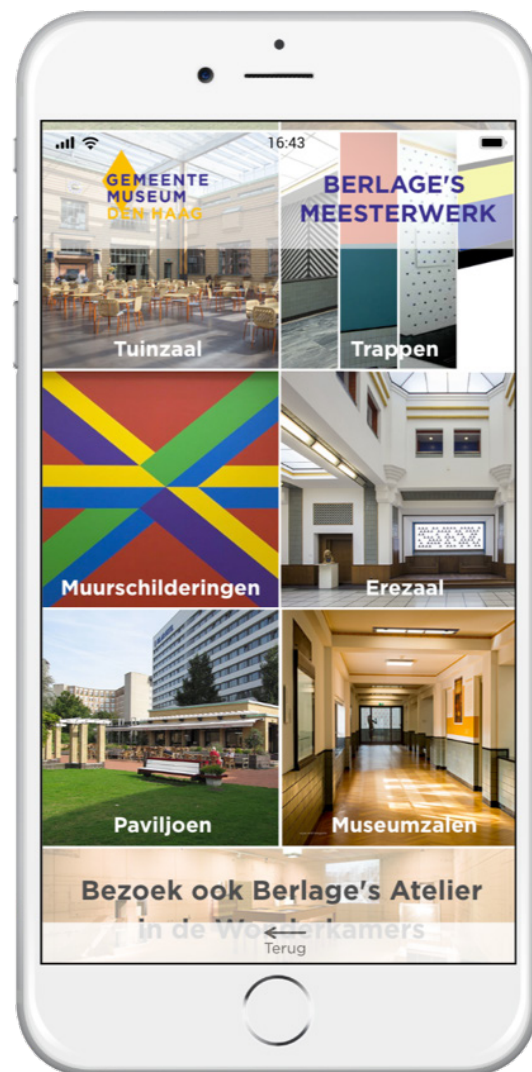


Figure 25: Main menu of multimedia application

as well, but due to the lack of video material and the lack of filming & editing skills, it was not integrated in this prototype. The use of multiple media intrigues visitors as people are triggered by change. It also divides information into smaller and more comprehensible pieces of information. Visitors can decide for themselves if they want to hear or read more, and scroll/swipe through the images.

The tone of voice chosen aimed to fit both the target group and the tone of voice the museum normally maintains. This means that it is explanatory and semi-formal. It has little use of art and architecture related terminology, based on the assumption that the target group is well educated, and will be familiar with these terms. The audio guide has been recorded with a male voice. This choice was made because the story of the GM building is a story about two men who aimed to achieve an advanced and new type of museum building. Therefore it was decided that the audio story should be told by a man.

#### 8.4.2 Content

The application aims to guide the visitor by means of narrative channelling. The focus of the narrative is the 'intellectual heritage' (gedachtegoed) of Berlage and van Gelder. At the various defined valuable places the application provides information regarding the ideology of Berlage and van Gelder (Figure 26), and tries to steer visitors' attention to valuable elements by pointing these out explicitly: "de goudomrande tegelroosters van de weggewerkte verwarming" (appendix I, erezaal). The aim is for visitors to review both the whole space and its details, in order to stimulate their meaning making processes.

The spaces upon which the application focuses are mainly the 'inbetween' spaces as described in paragraph 8.1.3. The only exception are the exhibition spaces. Although the main focus of the visitors will be upon the art in these spaces, in line of the narrative it seems relevant to include the value of the architecture within these spaces, as the architecture influences the art on display, the size of the space, the (day)light. It are these kinds of values that express a relation between the architecture and the art.

Art is one of the essential parts of which the



Figure 26: Information page

museum consists. There is a close connection between the art and the building which makes it possible to display. The application focuses upon some artworks, most of which are of permanent nature, and on the intertwining of art and building at those specific locations. “Hier wordt tevens tentoongesteld hoe nauw kunst en gebouw met elkaar zijn verbonden in het gemeentemuseum. Badend in het daglicht, verweeft het raam ‘Dance’ van Bridget Riley zich in de architectuur van Berlage”. As most of the other artworks in the building are of very temporary nature these have not been taken into consideration in this research.

The application aims to ‘guide’ visitors past all valuable spaces and elements within the building, in order for them to create awareness and understanding of the value of the building. It aims to show visitors elements they could possibly feel attracted to (resonate with) by explicitly pointing out these valuables .

#### 8.4.3 Practicalities

Some of the design criteria are of a very practical nature. To a greater or lesser extent the first design of a mobile application answers to these criteria. The application is easily adjustable as it is a web based tool, these adjustment are immediately implemented and do not require an update. As it does not require to be downloaded by visitors, it is very easy accessible, visitors only need the link, which they can get via a QR code, for example. As a web based application is not crazy expensive, the tool can most likely be free of charge as well. As the application runs on the internet, the museum should probably supply a sufficient wifi connection.

As the application can be accessed anywhere, it is to be used through the entire building. It does

not function as a tour guide and can be used independently by the visitor.

#### 8.4.4 How it should work

The prototype design connects the visitor to the building and integrates art at some specific points. By the means of a story board in figure 27, the possible user scenario is described. It works on the assumption that visitors are interested in the building and would like to know more about it. The implementation of the application has not thoroughly been thought through, main focus has been on the working and interaction between visitor, application and building.

1. A visitor can get inspired to visit the museum via various options. Further research into the museum, e.g. via the website, motivates the visitor to go. He builds expectations which he expects the museum to meet.
2. Within the museum, the visitor is confronted with the possibility of using a multimedia guide, which also focuses upon the museum building. As the visitor is motivated to see beautiful things and gain new knowledge or emotional connections, he decides to open the application on his phone.
3. During the visit, the visitor wanders through the museum, using the application when he arrives at one of the indicated beautiful places. He can also use the application to see what parts of the building are interesting to see and find his way there to listen, read or see new information and stimulate his process of interpretation and meaning making.
4. The visitor goes home happy when the visit has met his expectations, he has

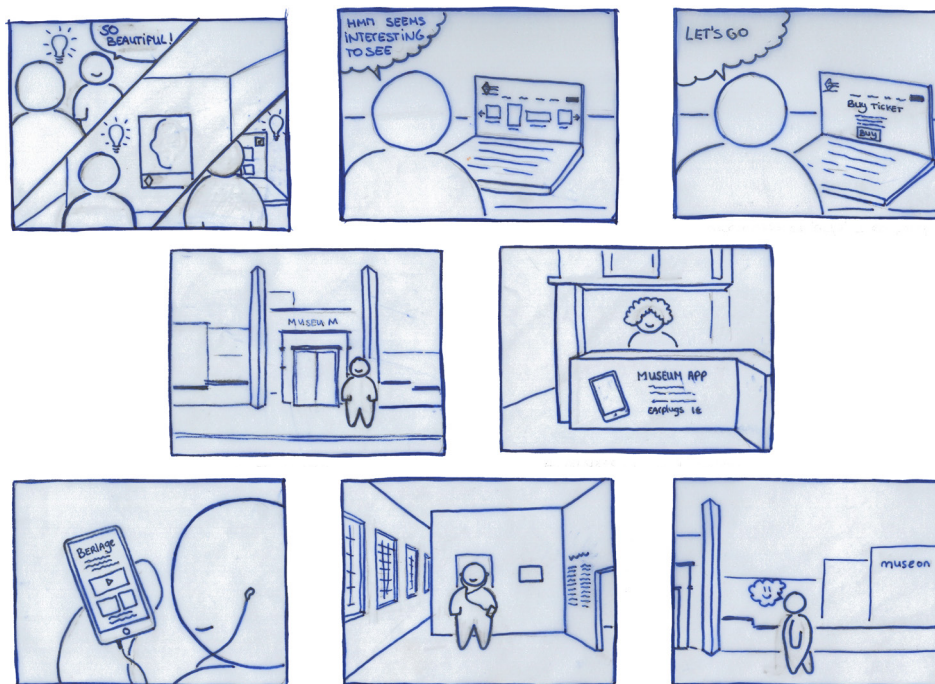


Figure 27: Story board of use

seen beautiful objects and spaces, feels emotionally connected to what he has perceived, interpreted and experienced. He had a pleasurable museum experience.

## 8.5 Evaluation first design

### 8.5.1 Evaluation round 1

The participants walked through the web based application from a desk setting. They were asked to think aloud while doing so and respond to everything they encountered. The average duration of both evaluation sessions in this round was 30 minutes. In order to stimulate the participants to respond several questions were prepared to keep the conversation going. During these evaluation sessions thorough notes were taken. The results of the two sessions were categorised into two categories: content and interface.

#### Interface

- » Play button on an image suggests it is a video. As it is not a video it conveys the wrong message and confuses people.
- » The font size is probably too small if the target group exists of "older" adults
- » There is no visual stimulation that suggests that you can scroll through the pages
- » Keep in mind to vary in media, some text blocks appear very long. Use the images to make this seem smaller
- » It is going back and forth between the menu and pages with information, could you not suggest 'a place to go next' on the bottom of each page. That way you maybe create a more continuous feel.
- » Maybe structure it a little bit more in a logical order. How people would most likely move through the museum. Passage - Entrance hall - Wall paintings - Tuinzaal - Stijlkamers - Staircases - Erezaal - Exhibition spaces - Garden - Pavilion
- » It looks very simple and clear. It is easy to



understand how it works.

#### *Content*

- » There does not seem to miss any information
- » Pergola or Passage?
- » Passage: explain that it is the idea of Berlage and van Gelder to create the distance between visitor and the everyday life by walking by the reflective pools.
- » Tone of voice fits the museum, it is serious and little formal.
- » Tone of voice is sometimes a little old, keep it fresh
- » Use 'je' instead of 'u'
- » The most important places of the museum are captured in the content
- » Text is understandable and neatly written.
- » The use of new and older images stimulates the imagination
- » Make use of shorter sentences, they are often too long now. Writing is an iterative process. For writing texts for a digital application you need to ditch unnecessary words and keep it rather short.

### **8.5.2 Evaluation round 2**

In two sessions six selected visitors were asked to visit the museum using the prototype application (called MuseumGids for the tests). They were made aware of the fact that the application did have defects in its functioning (buttons which did not directly work, audio starting late, etc.). During the first session the two evaluators did not need much explanation. They walked through the museum using the application as a guide. They carefully listened and read all information and wrote down everything they noticed.

The second session, with four evaluators, was somewhat more of a struggle than the first

session. The evaluators needed much more and repetitive explanation about the intent of the test. They also visited the museum using the application, but got frustrated at sometimes due to the malfunctioning of the prototype.

After the museum visit the evaluators were asked to fill out a small questionnaire in order to review the influence of the application on the visitor experience. An overview of all answers is added in appendix J. The most relevant insights from these results were:

#### *Interface*

- » The application was not functioning properly and therefore currently clouded the experience of some evaluators

#### *Content*

- » Other evaluators experienced the application to add a new dimension to their visit, as the building was more included
- » Pointing out valuable elements in the building makes most of the evaluators more aware of the architecture
- » The application does not integrate the art, currently it is 'separated' from the exhibitions. This should be integrated/combined
- » The application should focus on the "resting points" in the museum Berlage designed.
- » It lacks guidance sometimes, it could steer more in guiding where to look.

The discussions after both sessions led to some additional results:

#### *Interface*

- » The application requires an active participation at this point.
- » It is uneasy and requires more attention than necessary as it does not always work.

- » Add captions to all images

### *Content*

- » Some words are difficult to grasp, like 'velum constructie' and 'enfilade'. Also Henry de Keyser stichting is unclear to understand. At some points more "jip en janneke taal".
- » Where does it start? The text of the passage suggests to be a start, but evaluators were already in the museum when they started their visit.
- » What does 'sprookjesachtig' mean?
- » The application stimulates to take the time to look at the building
- » Sol Lewitt paintings: does it fit the building, or does it fit Berlage?
- » Integration of art & building
- » Mind that in the exhibitions spaces, visitors are focused upon the art on display.

### **8.5.3 Implications of evaluation rounds**

The evaluation round has provided many results upon the first set up of a solution design for the GM. In light of the defined design criteria these evaluation results are relevant in an a more or lesser extent.

Some results are not relevant at this point in the research. These are the results which focus upon the malfunctioning of the prototype (as it was known beforehand that the application did have malfunctions).

First, the tone of voice chosen seems to fit both the museum and the target group. At some points the choice of words ('je' instead of 'u') and use of jargon needs to be adapted (more 'jip and janneke' use of language). The lengths of both sentences and paragraphs sometimes seem to be long, and more difficult to comprehend for visitors. Also, will the chosen target group (45+)

probably prefer a letter size larger than 10...

Second. Although the application currently is set up to disregard any form of a route, to stimulate the wandering Berlage and van Gelder aimed for, it currently has an illogical order. A more probable order does not directly have to convey the message of a 'set-in-stone' route.

Furthermore, some of the evaluation results show that the application lacks integration of the building and the exhibitions on display. For now it has been a considered decision to disregard the exhibitions, though include artworks which are permanent on display.

Regarding meaning making, it seems that the application currently does not provide enough guidance for the visitors to perceive the details in the valuable spaces, the information remains to general. It should include more "kijk eens hier" and "kijk eens daar" according to evaluator 4. Also is it not always clear that it is the vision of Berlage and van Gelder which is described, making this more explicit might help strengthening the meaning making process.

Last, is the spaces and moments in which the application aims to emphasise the architecture in the 'inbetween' spaces. According to evaluator 4 this could be strengthened even more. He thinks that the emphasis on architecture in spaces where art is displayed, should be thought through as visitors will be focused upon the art.

## **8.6 Final design**

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### **8.6.1 Improvements**

Based upon the evaluations and also comments from the graduation committee the application

was redeveloped into a final design. The set-up remains similar to the first design, but the received feedback led to various improvements.

Most of the texts have been reviewed and rewritten. The used jargon has been replaced or explained and it was aimed to write shorter sentences. The texts now aim to be more interactive by trying to activate the visitors to see both art and architecture, and by trying to make them reflect upon their perceptions. Via this way the application aims more specifically to stimulate meaning making. Also the tone of voice has changed a bit, to be more fresh and less detached (by using 'je' instead of 'u' for example).

The set-up of the valuable places has changed for a bit. Some of the spaces are highlighted more specifically, such as the different period rooms (stijlkamers) and the staircases. Also the valuable and interesting details in the spaces are pointed out more specifically in order to stimulate meaning making. Pointing out these details also aims to guide visitors to look for elements in the architecture they could resonate with.

The information regarding the exhibition spaces has removed, as it shifted visitor focus too much. When in exhibition spaces, visitors are focused upon the exhibition and the art, emphasising the building in these spaces, created confusion with some of the evaluators. This complies also with the design criterion to focus on the 'inbetween spaces. The information about the value of the exhibition spaces was reviewed and when suitable, added to another valuable space.

Another change, and improvement, regards the narrative. The final design aims to convey the narrative of the 'intellectual heritage' of Berlage and van Gelder stronger and more explicit than

the first design. At some points the application therefore is very explanatory though.

The last major change comprises the addition of some guidance in the application. Both employees and evaluators missed some form of guidance along the valuable spaces. This guidance was included by adding a 'you are also close to:' section on the 'information pages' of the application. This section shows visitors to which other places they could go within the building, when they are interested in the architecture.

### 8.6.2 A new story plot

The renewed story plot is to be found in appendix K of this thesis. The revised prototype can be reviewed via the link below. Due to limitations in time, the audio was not re-recorded

[shorturl.at/kwCM2](http://shorturl.at/kwCM2)

### 8.6.3 Beacons

In order to comply to the user friendliness of the application the use of beacons was reviewed. Beacons small objects which connect to visitors' smartphones via blue-tooth. Based upon the location of the visitor, which is measured by these connections to beacons, information will be pushed to the phone. For the GM this would be a handy technology as the architecture is everywhere, but only at specific places (the defined valuable places) it should be the main focus of the visitor. Using beacons makes the application easier to use, as the process of gaining information is automated. It does not require the visitor to use the application actively but they can 'passively' await the notification.

### 8.6.4 Additional considerations

Paragraph 8.2 led to the conclusion that a hybrid form would answer best to the main research questions. The final design could be strengthened via multiple means. For example:

#### 'Exhibition'

Lots of historical material regarding the design phase, building, phase and life of the museum building as been kept safe by the municipality of The Hague and Het Nieuwe Instituut in Rotterdam. These materials include original design drawings, 3D models, lots of photographs, and also textual explanations in the form of a 'museum magazine: Mededeelingen van den dienst voor kunsten en wetenschappen der gemeente 's Gravenhage. Some of these materials have been included in the application as they provide insight in the history of the building. Adding carefully selected images like original drawings of Berlage (or his associates), photographs of the building phase, or photographs of the original interior of the building, in the museum spaces could also enhance both the valuation of the building and the understanding of the time frame in which the building was designed and built. Some examples of these images are included in appendix L.

#### Wayfinding

The final, as well as the first design does not include wayfinding. This is on purpose as it aims to maintain the possibility to wander through the building, without too much guidance. Though possibly the addition of some suggestion for routes would help visitors a bit, as they tend to get lost often. This so to speak 'wayfinding' could be combined with the mobile application designed, in order to emphasise the museum building. The design in figure 28, 29, and 30 shows a possible functioning of such a hybrid system, by means of indicating symbols on the floor. The valuable

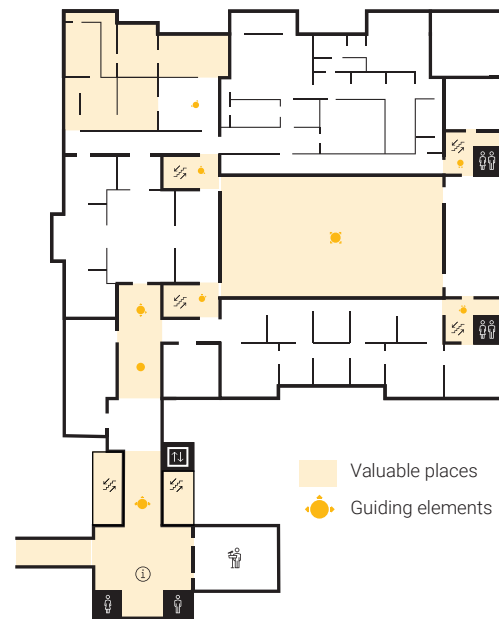


Figure 28: Floorplan of possible wayfinding

places are indicated with a circle which provides some information about the space and possibly references to the mobile app. The arrow indicates the direction of a next valuable space.

The idea is to physically generate a point which draws visitors' attention. The small amount of information in the circle, is to direct the visitors perception to specific details in the space: "have you seen the crystal like detailing in the corners" or "notice how the roof lets daylight in" for example.



Figure 29: Idea for possible wayfinding



Figure 30: Impression of possible wayfinding



The back side of the museum building (Haagse Beeldbank, W. Schurman, 1940)

## 9 | Conclusion

*This chapter concludes the research. In the previous chapters the findings and final design have been discussed, which have led to answers and conclusions regarding the defined research questions. This chapter will address the answers to the sub-research questions in order to answer the main research question as defined in the introduction: How can the Gemeentemuseum in The Hague explicitly communicate its museum building to adult (45+) visitors as a valuable part of the museum collection in order to enrich their museum experience?*

How people experience a museum visit can be interpreted as a hybrid system with three important factors. First, the museum, is formed by the constant interaction between the visitor, the art and the building. Second, the visit entails three stages in time, before the visit, during the visit and after the visit. And last the personal factors that influence the visitor's motivation, meaning making and finally experience.

In order to answer the research question, this chapter subsequently aims to answer the following sub-research questions:

1. §9.1: *Why do people visit art museums?*
2. §9.2: *How do people make meaning during a*

*museum visit?*

3. §9.3: *How do people experience a museum visit?*
4. §9.4: *What makes the museum building of the GM valuable?*
5. §9.5: *What aspects of the museum building of the GM should visitors become aware of in order to enrich their museum experience?*
6. §9.6: *What are suitable scenario's to convey the value of the GM building to visitors during their visit?*

## 9.1 Motivation

Motivation represents both the reasoning for visiting and the gains visitors expect to obtain during their visit (Morris Hargreaves McIntyre, 2007). In this research the relevant motivations were defined to be of intellectual, emotional or spiritual kind. Motivations for visiting are of intellectual nature when visitors visit the museum based on their curiosities and interests. Due to the rapid alternations and the variety in the exhibitions on display, visitors are probably more often triggered by their interests to visit. They aim to see and learn new things. People can also visit because they feel an emotional connection to either the museum or the art on display. They visit to satisfy their desire to see art of which they already have some knowledge and thus can relate to. The last reason for visiting that remains is of spiritual nature. These visitors come to the museum to escape, to take a break from their everyday life, to recharge and to find contemplation (Falk, 2013 & Morris Hargreaves McIntyre, 2007).

Motivation is also connected to the visitor behaviour during the museum visit. It has been established that the target group of the research will most probably behave as a follower or a searcher (Morris Hargreaves McIntyre, 2005). As visitors can evolve from one into the other (from follower to searcher) it was decided that, in light of answering the main research question, the research would aim to stimulate the visitors to evolve from followers to searchers. By increasing their awareness, knowledge and insights of the museum building.

## 9.2 Meaning making

Meaning making is the process visitors use to understand and value the objects and situations they encounter during their visit, via the process of interpretation. The visitor is at the core of this process as it is a mental activity of translating perception into understanding (Hooper Greenhill, 1994b).

The process, as defined by the hermeneutics theory and constructivism (Hooper-Greenhill, 1994b) is dependent on prior knowledge. Knowledge gained from past experiences, culture, tradition and history. In a continuous loop people will observe both an art object as a whole and details of the object. They search for details which they can relate to, which they recognize or feel familiar with. Based on their prior knowledge they will assign meaning to both detail and whole.

## 9.3 Visitor Experience

Experience is an extensive concept with excessive elements. This research uses the framework of experience as composed by Roppola (2012). The framework explains how experience is constructed upon four main constructs: framing, resonating, channelling and broadening. Framing connects mainly to motivation and expectations. It is about what people expect of the museum as a whole, or what they expect from the exhibitions. Resonating, is described as the match between the visitor and the art on display. It is about physical and psychological attraction which is mostly fuelled by perception. Channelling is the route visitors take, both physically and mentally, and how visitors can be guided in these routes. Both channelling and resonating are twofold and



focus upon both body and mind.

The last construct, broadening, includes meaning making and is solely content related. It entails the growth of understanding and awareness, either by seeing new things, understanding theoretical principles, feeling different or being confronted with oppositions.

The research into experience led to the conclusion that visitor experience incorporates the entire visit, including motivation, meaning making, building, art, and the stage before and after the visit

## 9.4 Value of the museum building

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From the conducted research can be concluded that the Gemeentemuseum building is valuable for two intertwined reasons. The ideology of Berlage and van Gelder and the advanced design of the museum building, which derived from these ideologies.

The architect and museum director both were socialists. From this political view they aimed to create a museum not only for the elite, but for all people, including layman with no knowledge of art. The museum should both educate and amaze its visitors, touching both their heads and hearts. An example of this ideology is to be found in the division of art over the ground and first floor. The ground floor, which the visitor should visit first, displays mostly applied arts. When familiar with the concept of art, the visitor can continue to the first floor, where the higher arts (paintings and sculptures) are displayed.

In order for visitors to be able to completely surrender to the art in the museum. To be guided

en taught, Berlage and van Gelder pursued a peaceful atmosphere wherein visitors could enjoy the artworks undisturbed. This aim was achieved by separating the art and the administrative part of the museum. And by creating a secondary routing, passing all exhibition spaces (making these spaces less crowded, thus calmer). The peaceful atmosphere of the museum was also strengthened by the passage. When entering visitors were closed off from the street and the city. Walking past the reflective ponds was to 'wash' their troubles away, so they would be able to consume art in the best possible way.

The last valuable objective Berlage pursued in his design, was to create a gesamtkunstwerk. All aspects of the design had to be carefully thought through to make sure they would fit perfectly together, creating a total work of art. This includes the interior design, exterior design, museum education, indoor and outdoor spaces, building details, and also furniture and lamp designs.

## 9.5 Valuable elements of the museum building

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In order to distinguish the valuable elements of the museum building, interviews were conducted with several museum employees. The outcomes of these interviews resulted in an overview of valuable places in the building. These valuable places were both valuable for the space itself as for the architectural details within these spaces. Table 13 displays the overview of valuable places which derived from the interviews.

Museum building	Pergola	
	Entrance Hall	Gesamtkunstwerk
		Dimensions
	Sol Lewitt	
	Stijlkamers	
	Tuinzaal	
	Staircases	
	Erezaal	
	Exhibition spaces	Dimensions
		Wandering
		Daylight
	Museum garden	Location
		Bricks
Showcases		
Pavilion		

Table 13: Copy of table 11, valuable places in the building

## 9.6 Suitable scenario's

The results and conclusions from the previous sub-research questions have led to an overview of design criteria with which any solution to the main research question had to comply. In order to optimally convey the value of the museum building and stimulate the integration of the building in visitors' experience, a solution had to answer to these criteria.

These criteria have been categorised into criteria that derived from the museum organisation, Berlage and van Gelder's ideology, the hybrid museum (art, building and visitor), and the theoretical framework. The criteria are either of a practical nature, relate to the interface of the solution, or relate to the content of the solution design.

Defining the form the solution should take, led to a multiple criteria analysis. This analysis reviewed multiple forms of communication means on the

basis of the overview of design criteria. It was concluded that the solution would function best in a hybrid form. Hybrid by means of multiple media, but also by means of a combination of a communication tool and physical means in the building itself.

Based on the multiple criteria analysis it was decided to develop a digital communication tool, to be used on a smartphone.

## 9.7 Final conclusion

So concluding this research, the GM can convey the value of its museum building to visitors, in order to make it an explicit part of their experience, by developing a solution which complies with the list of design criteria, defined in chapter eight. This overview represents all elements regarding the museum organisation, the museum building, motivation, meaning making, visitor experience, the target group, and art.

The best solution will be a hybrid one, where a communication tool is combined with a physical element in the building, like an exhibition for example.

This research led to the conclusion that a digital communication tool would fit the design criteria best. So a web based multimedia application was designed, emphasising the museum building. The digital format complies with some very relevant criteria. Multiple media can be combined, it is easy to maintain and change when necessary, and it does not suggest a fix route, thus still supports the essential 'wandering' in the museum.

Visitors can use this multimedia guide during their visit to obtain additional information regarding

the building as designed and built by Berlage and van Gelder. It aims to motivate visitors to visit the most valued places in the museum, and stimulate their meaning making processes by guiding their perceptions by means of audio, text and images.

The multimedia guide, designed as an application to be used on a smartphone, strengthens the visitor experience by focussing upon the four constructs of experience Roppola (2012) defined, framing, resonating, and broadening. It aims visitors to actively engage with the building, by visiting the suggested places, and take the time to observe and perceive the valuable elements that are pointed out and atmosphere of these spaces.



Part of the entrance hall of the museum building

# 10 | Discussion

*This research has aimed to find a solution in which the museum building of the Gemeentemuseum Den Haag becomes a more explicit part in the museum experience of the visitors. Based on the obtained knowledge about motivation, meaning making and experience, a design has been made to address the problem as stated by the museum. This chapter will review the implications of the findings and outcomes the limitations of the methods used, and will present some recommendations for further research.*

## 10.1 'Beleving'?

This research has been conducted in the light of the concept 'experience'. Experience though, does not exactly cover the same weight as the Dutch word 'beleving', which has been used several times to explicate the meaning of experience in this research. By means of literature review, experience was researched upon a very theoretical level. This literature review led to the experience model of Roppola (2012). As described multiple times already, she defined four constructs. On the basis of these constructs experience was understood and translated into the design criteria.

Still there remains some part of experience, or

beleving actually, which is mainly disregarded in this research. The hard to explain and utterly personal part. The part which seems unable to explain by means of literature, and which is related to one's identity. Roppola's (2012) construct 'resonating' touches upon this part of experience, as it is about the attraction people perceive towards some art objects. Though also here lacks an explanation. Why do people perceive some objects as attractive and other objects not?

'Beleving' thus is an extremely subjective perception of a situation, and therefore remains difficult to grasp. Almost completely dependent on ones personality. It depends on the knowledge someone has, the education he or she has had, the upbringing, culture, religion, social surroundings

and so on. Falk and Dierking (2013) defined these influences on experience and museum learning as the personal and sociocultural context.

## 10.2 Applied methodology

### **10.2.1 Design-based Research (DBR)**

In DBR the solution to a practical problem is approached from both a practical and theoretical point of view. It is an iterative process in which theory and practice are subsequently consulted in order to find an answer. With knowledge gained from both sides a solution is developed.

This research was set out to be executed by means of the DBR methodology. The GM provided a very practical problem and as the expected result was a communication tool design, DBR seemed a suitable methodology. In the end theory and practice been very interwoven with one another, in this research. Literature mainly provided the context of museum going, regarding motivation, meaning making and the constructing of experience. The practice provided a physical context in which the research was conducted, but also steered the research into the value of the museum building.

As the research was physically conducted in the museum, practice was very close. Not only employees and visitors were easy to reach, but also the building. Whenever in doubt, or stuck, a visit to the specific space could clarify a lot. Working within the museum might have caused some bias in the decision making processes during the research. Conversations with employees might have influenced the perception of data and design choices made. The best example of this sort of bias is the choice to design a digital application. In conversation

with marketing & communication employees the absence of, and desire for, a mobile museum application came up. When the multiple criteria analysis did not provide a clear 'this is the type of tool the museum needs' answer, the choice to develop a digital application, was preferred.

Irrespectively, conducting most of the research in the museum did the research more good than 'bad'. Working in the museum provided insights in the employees, in the type of visitors, as written it provided unlimited access to the building and it enabled the forming of a practical and grounded understanding of the GM as museum. Therefore the final design is probably well integrated in the practice of the museum and borne by its employees. It is questionable if the outcome would have been similar when the research would mainly have been conducted elsewhere.

### **10.2.2 Target group**

When developing a communication tool, or a solution, it is important to define and understand a target group. The target group provides a framework within which the design can form, and design criteria which target for instance the ease of use or tone of voice. Regarding both the available time for this research and the research aim, the target group in this research was defined as described in chapter 8. These visitors were chosen as the target group as they represent the main group of visitors, which currently visits.

Whether the demands and desires of the target group would have been very different when aiming for a younger target group for instance, is not sure. Some requirements like the 'ease of use' and 'preferably free' would probably have been the same. Requirements regarding the type of communication tool people prefer, could

have been different. The 'older' visitors that were questioned in light of this research, preferred an information booklet and exhibition over a digital tool. A more younger target group could have preferred a digital tool over said information booklet. Though even with the current target group a digital tool was developed, so whether it would have made a difference?

A thing which is important to mention regarding the target group is that the defined group should be interpreted as a starting point. When the designed solution seems to work for this target group, it can be reviewed how it influences other target groups and what changes might be necessary to be appealing for multiple types of visitors.

### 10.2.3 Museum visitors

The research aimed to find a way in which the museum building would become a more explicit part of the visitor experience. Though, visitors have not been asked about their museum experience at all. Instead museum employees were interviewed. The interviewed employees have been working for the museum for a varying amount time. Some have been working there for only two years, others nine or even over 30 years. Therefore these employees all have established some sort of a relation with the building, some on a more practical level, others more emotional or even spiritual. Over time their knowledge about the building has grown, which deepened their relationship. By interviewing these employees the aim was to filter valuable places and details from the building, looking for places where extra emphasis could possibly be implemented.

Would it have been visitors who were interviewed and asked about their experience regarding the architecture of the building, the outcome might

have been different. They might have been intrigued by other elements, or they might have not noticed the elements which the employees did point out. Also their amount of knowledge about the building, would probably have been different. Which might have provided less handles upon which further research or design could be conducted. It is neither good nor bad that visitors were not explicitly included in the research. Interviewing both the museum visitors as well as the employees, could have been an enrichment of the understanding of experience in the context of the GM.

## 10.3 Ideology of Berlage

From the interviews conducted it became clear that there was value in the ideology of Berlage and van Gelder, even though the building has changed impeccably over time. This conclusion led to the narrative which is used in the mobile application. It also led to several important design criteria for the solution. For example the importance of being able to wander without much guidance through the museum.

During the research multiple other 'points of views' were uncovered which could also have been used in order to convey the architecture. For example the many changes which were made over time, by architects like Polak and Braaksma & Roos (last large restoration). The narrative would than maybe have been more a comparison between the original design and the current state of the building. Or the focus could have been really specific on wandering, which might have led to a completely different type of solution.

Focusing upon Berlage and van Gelder does fit the GM though. It is a museum for the modern

arts and the building is a representation of modern architecture (modern as in the style period). Berlage was so to speak the father of the Dutch architecture landscape as Mondrian was for the modern art movement. Highlighting the value and craftsmanship and thus value of the building could be interpreted as being consistent with displaying Mondrian's paintings.

### 10.3.1 Berlage in an application

Is the final outcome of this research in line with the ideology of Berlage? There are two possible answers to that question. The first answer is in line with the description of architecture Job Roos gave in the introduction part of this thesis. Buildings are a utility, they need to meet the requirements of its users. So often a building needs to make people feel comfortable. Architectural qualities therefore are not always tangible, but often intangible. So on the one hand, one could imagine that adding an 'external' means would not fit the ideology of Berlage. The second answer derives from Berlage's aim to modernity. In the museum's architecture he pursued a building which met all the modern requirements of its time. In this line of thought a digital application would fit within his ideology.

### 10.3.1 Elsewhere applicable?

This research has only been carried out at the GM and the problem they stated, was not particularly recognized by similar modern art museums in The Netherlands. So it seems that the outcomes are not generalisable. But maybe it is not about museum buildings, but about buildings designed by Berlage. The research will not be 1:1 generalisable, but still a similar approach can be used. The research about motivation, meaning making and experience could be applied in the

broader context of leisure activities. Depending on the building the ideology of Berlage has to be researched as he developed his vision over a long career.

## 10.4 Recommendations

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Some recommendations can be described for the GM use in future developments, using this research as a starting point. These recommendations are either research related or practical.

### 10.4.1 Research related recommendations

As written in paragraph 10.3 the research is not directly generalisable at this point, as it is specifically focused upon the museum building of the GM and other Dutch modern art museums do not seem to recognize the problem statement. So when further research would be conducted this would initially continue at the GM.

The first recommendation for further research is to review the actual visitor experience in the GM as it is and in what way the museum building is part of this experience. In this research the visitor has been approached from a very theoretical level. It was aimed to understand visitor experience based on the many researches conducted into the topic. When developing an tool it is necessary to include the actual visitor during the process, measuring the impact of such a tool.

Furthermore, it would be interesting to research other design solutions which answer to the problem at hand. In this research was chosen to design a mobile application which answers to the defined requirements, but there plenty more possibilities. For example the use of wall texts or displaying original drawings and old pictures.



Researching, developing, testing these other forms of conveying the building's value provides new insights in the effect of the design upon visitor experience.

#### 10.4.2 Practical recommendations

The research has led to the conclusion that there is not one single way which suits the need of the Gemeentemuseum best. Communicating the value of the building as designed by Berlage and van Gelder, requires multiple measures collaborating with each other to convey the building qualities to visitors.

The first recommendation which is derived from the research is based on the information that a museum visit has three stages, before, during and after. To stimulate potential visitors to visit the museum, not only for its' art and exhibitions, but also for the architecture, the building has to become part of visitors' motivation and expectations. Emphasising it as place which contains beauty and space for contemplation attracts visitors who are looking for a temporary escape from the hustle and bustle of his or her life. Telling visitors, before their visit, it is a unique building, which was really advanced for the time in which it was built, can trigger their interest and eagerness to learn more. In conclusion, when aiming to expose the museum building as art, the building also has to be understandable communicated as were being art. A practical implementation of this recommendation would be to make the webpage about the building on [www.gemeentemuseum.nl](http://www.gemeentemuseum.nl) more visible and easier accessible as it currently is. When the museum values the building as a highlight of their collection, why not show it as one of the highlights online.

The second recommendation involves the multimedia guide. Earlier, this thesis stated that the designed prototype of this research does not include much of the art in the building, due to the high amount of temporary exhibitions on a yearly basis. When implementing such a guide to emphasise the values and qualities of the building, make it part of a larger whole which also pays attention to the collections on display.

## 10.5 Double degree

### 10.5.1 Architecture and science communication

As written in the preface of this thesis, is this graduation research, a sort of continuation of the graduation research I conducted for concluding my studies in architecture. In both projects 'experience' has been at the core of the research. Within the architecture project I designed a spatial scenario, a building ensemble, in which the issue 'experience' was addressed from the perspective of architecture, space and perception of the architecture and space. This research looked further into the concept experience in order to understand it better on a theoretical level.

During the bachelor and master of Architecture one of the main focuses of education is 'design'. Over the years I have learned to analyse, to define starting points upon these analyses, to ideate, brainstorm, to draw and build to review the whole and review the details, and to iterate, to once again draw and build. These abilities and skills are very useful also in science communication. Keeping an open mind and thinking in options when designing communication processes. In this research however these skills did not come out as much as could have been possible. The final design is not the product of multiple iterations,

but only one, based on the results from the evaluation round.

Knowledge in architecture and design has contributed to this research in multiple ways, most of which on a conceptual level. The difference between architecture and art is relevant to address. Unlike art, buildings are utensils. They are lived in and are changed by its use and users. While art is showcased in order for people to often only look at it, architecture can be touched, smelled, heard, viewed and felt (sometimes art can also be sensed by multiple senses, but as experienced over the last 7 months the GM does mainly display art to look at). A building has both tangible and intangible values. Everybody can perceive the tangible qualities of a building, in the GM for example often the entrance hall is recognized as beautiful. Intangible qualities cannot directly be perceived, they can lie in the history of the building, or the feeling one gets when walking through the entrance hall.

is intended, will help shape both building and communication design.

### **10.5.1 Science communication and architecture**

What would have happened had I first graduated in science communication instead of architecture? Would the knowledge that I gained during this project have influenced my architecture graduation? It probably would have, but that remains speculation.

What I have learned over the last years is the importance of the target group, and how it is relevant for both an architect and science communicator to be immensely aware of this target group. Who are they, what do they need, expect, want, do. How do they perceive, understand and experience? Knowing the people to whom the architecture or communication

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# Appendix

Appendix A - Questionnaire modern art museums	102
Appendix B - Results museum questionnaire	103
Appendix C - Interview protocols	104
Appendix D - Codetree	109
Appendix E - Thematic analyses	110
Appendix F - Interview transcript	116
Appendix G - Visitor survey	126
Appendix H - Multiple criteria analysis	127
Appendix I - First narrative	129
Appendix J - Evaluation results	131
Appendix K - Final narrative	132
Appendix L - Possible exhibition materials	135

## Appendix A - Questionnaire modern art museums

### Questionnaire to modern art museums in the Netherlands

Beste,

Ik mail u in verband met mijn afstudeerproject voor de studie Science Communication aan de TU Delft. Voor dit afstuderen doe ik onderzoek bij het Gemeentemuseum in Den Haag.

Het museum is gehuisvest in een prachtig Art Deco gebouw, ontworpen door Berlage. Het gebouw wordt veelal gewaardeerd door bezoekers, maar eigenlijk is het momenteel niet meer dan een mooie achtergrond voor de kunst die er tentoon wordt gesteld. De vraag van mijn onderzoek is dan dus, hoe het gebouw prominenter en duidelijker een onderdeel van de collectie kan worden en hoe het gebouw gebruikt kan worden om de kennis en ervaring van hun bezoekers (nog meer) te verrijken. Het doel van dit onderzoek is om een manier te bedenken die in deze behoefte kan voorzien, en als 'educatieve' laag kan functioneren op het gebied van het gebouw en de architectuur.

Een van de vragen die hierbij naar voren komt, is hoe andere (soortgelijke) musea hier tegenover staan en mee omgaan. Vandaar mijn e-mail. Zou u zo vriendelijk willen zijn de bijgevoegde vragen te beantwoorden, of deze e-mail door te sturen naar de iemand die ze kan beantwoorden? Alvast heel vriendelijk bedank. De antwoorden die u stuurt, zullen enkel voor dit onderzoek worden gebruikt.

Met vriendelijke groet,  
Merel Bijkerk

1. Beschouwt u het gebouw waarin uw museum is gehuisvest als onderdeel van de museum collectie? Zo ja, op welke manier wordt dit naar bezoekers gecommuniceerd?
2. Het gebouw waarin uw museum is gehuisvest, is aangewezen als rijksmonument. Dit betekent dat het gebouw van algemeen belang is wegens de schoonheid, de betekenis voor wetenschap of de historische waarde (Rijksmonumenten.nl). Op welke manier besteden jullie hier in het museum aandacht aan (of niet)?
3. Waarom besteden jullie hier wel of geen aandacht aan?
4. Acht u het wenselijk dat het museumgebouw expliciet wordt neergezet als collectie-item? Of vindt u dat het gebouw voornamelijk de tentoongestelde kunst hoort te dienen.



## Appendix B - Results museum questionnaire

### Results questionnaire to modern art museums in the Netherlands

	<b>Q1</b>	<b>Q2</b>	<b>Q3</b>	<b>Q4</b>
<b>De Fundatie</b>	Het pand is zo omgebouwd, dat het de functie heeft gekregen kunst te presenteren. Er zijn witte hoge wanden gemaakt en een vide gebouwd waarin grote kunstvoorwerpen door middel van een hijskraan naar de verschillende verdiepingen kunnen worden getild. We zien het gebouw dus niet als onderdeel van de museumcollectie, maar als middel om kunst te tonen.	We vermelden het kort in het museum, maar wordt er naar de bezoeker toe niet meer op ingespeeld.	Onze focus ligt vooral op de collectie en tijdelijke tentoonstellingen.	Wat ons museum betreft dient het gebouw echt om de tentoongestelde kunst zo goed mogelijk te dienen. Wat we daarnaast belangrijk vinden is de koppeling met de stad Zwolle.
<b>Stedelijk Museum</b>	Nee niet echt. Het gebouw is meer de achtergrond tegen dewelke de kunst wordt gepresenteerd. Soms speelt het gebouw wel een belangrijke rol in presentaties, zoals wanneer de luifel wordt gebruikt voor projecties etc.	Nauwelijks: bij de renovatie van de oudbouw is de buitenzijde zoveel mogelijk intact gelaten, maar het interieur is niet gerestaureerd tot de oorspronkelijke 19 <sup>e</sup> eeuwse toestand. Het geheel is beslist een moderne white cube, en de zalen van oudbouw en nieuwbouw lopen haast ongemerkt in elkaar over.	Omdat moderne kunst zijn eigen eisen stelt. Er zijn bv wel werken die speciaal voor het gebouw gemaakt zijn: voor de monumentale tra.: Kieth Haring, Daniel Buren, Dan Flavin, voor de nieuwbouw Barbara ruger, Louise Lawler	Het gebouw (de badkuip) is op zich wel een iconisch gebouw, maar dat geldt meer voor het uiterlijk dan het interieur. Gebouwen zoals Gehry's FondationLouis Vuitton zijn dat van binen en van buiten, maar dat maakt ze meteen veel moeilijker te bespelen. Ik ben zelf meer voor de variant: laat het gebouw de kunst zo goed mogelijk tot zijn recht komen
<b>van Abbemuseum</b>	Het gebouw is geen onderdeel van de collectie. Het gebouw is wel heel bepalend voor de manier van exposeren, met name de toren is een uitdagende plek voor curatoren en kunstenaars om op een andere manier kunst te tonen. Hier daagt de architectuur uit om anders te exposeren.	In de rondleiding: We hebben ook architectuur rondleiders in dienst + onze algemene rondleiders zijn goed op de hoogte van de architectuur. We zijn met deze architectuur rondleidingen begonnen ivm de nieuwbouw in 2001. De interesse is blijven bestaan. Daarnaast hebben we een digitale kijkwijzer die in gaat op de architectuur.	Vraag vanuit het publiek	Het gebouw (en de geschiedenis van het museum) zijn bepalend (geweest) voor wat er nu in het museum gebeurt, daarom wordt hier aandacht aan geschonken.

## Appendix C - Interview protocols

### C.1 Interview protocol - General

#### Notities vooraf

Locatie:

Functie en bedrijf: Gemeentemuseum Den Haag

Interviewee:

Interviewer: Merel Bijkerk

#### Introductie Protocol

*Het interview duurt ongeveer een uur. Ik heb u een lijst met vragen en onderwerpen van te voren toegestuurd. Als we merken dat de tijd begint op te raken, is het misschien nodig om u te onderbreken en door te gaan naar een volgende vraag of onderwerp.*

*Naast het noteren, zou ik graag het gesprek ook opnemen met de dictafoon van mijn mobiele telefoon. Daarvoor is er voor u een consent form. Enkel ik zal toegang hebben tot de opnames, die na het transcriberen worden vernietigd.*

#### Introductie

*Doel van het onderzoek.*

*Het Gemeentemuseum is gesitueerd in een monumentaal gebouw, ontworpen door H.P. Berlage, een van Nederlands bekendste architecten van de 20<sup>e</sup> eeuw. Het gebouw wordt door het museum zelf beschouwd als een van de belangrijkste stukken van hun collectie, echter wordt dit nog niet expliciet naar de bezoeker gecommuniceerd. In dit afstudeer onderzoek ga ik kijken op welke manier het gebouw explicieter kan worden neergezet als belangrijk collectie-item, en welke informatie daarmee overgedragen kan worden aan de bezoeker. Het ultieme doel is dat uiteindelijk de ervaring en kennis van de bezoeker verrijkt worden.*

*Doel van het interview*

*Met een serie onderzoekende interviews wil ik proberen te achterhalen wat er zo bijzonder is aan het gebouw. Wat 'moet' de bezoeker echt leren/weten over het museumgebouw om zijn of haar bezoek te verrijken. Waar zit de niche van het Gemeentemuseum ten opzichte van andere musea?*

#### Notities Achteraf

Besproken onderwerpen (buiten protocol):

Ontvangen documenten:

Opmerkingen of aanwijzingen na het interview:

**A. Interview achtergrond**

1. Wat is uw functie bij het Gemeentemuseum?
2. Hoe lang bent uw al werkzaam bij het Gemeentemuseum?

**B. Museumgebouw, niche**

3. Wat is er zo bijzonder aan het museumgebouw?
4. Waarom is het museumgebouw van het Gemeentemuseum een collectie-item van het museum?
5. Wat is er voor bezoekers interessant aan het gebouw?
6. Zijn er specifieke plekken aan te wijzen in het gebouw die bijzonderder zijn/van extra waarde zijn ten opzichte van andere ruimtes/plekken?
7. Wat zijn volgens u de meest speciale plekken in het gebouw? De plekken die de bezoeker echt móét zien om een compleet beeld te hebben van het museum(gebouw).
8. Wat is er zo speciaal aan deze plekken in het gebouw?

**C. Museumgebouw, heden en toekomst**

9. Op welke manier wordt er momenteel gebruik gemaakt van het museumgebouw?
10. Vindt u dat het gebouw explicieter gecommuniceerd moet worden aan bezoekers als onderdeel van de collectie?
11. Wat zouden bezoekers over het gebouw kunnen leren dat hun bezoek nog een dimensie geeft?

**D. Museumgebouw, t.o.v. andere museumgebouwen**

12. Wat onderscheidt het Gemeentemuseum ten opzichte van andere (kunst)musea in Nederland?
13. Wat onderscheidt het museumgebouw van het Gemeentemuseum ten opzichte van museumgebouwen van andere (kunst)musea in Nederland?

## C.2 Interview protocol - Communication

### A. Interview achtergrond

1. Wat is uw functie bij het Gemeentemuseum?
2. Hoe lang bent uw al werkzaam bij het Gemeentemuseum?

### B. Communicatiemiddelen

3. A. Welke communicatiemiddelen gebruikt MC doorgaans in de externe communicatie?
3. B. Welke communicatiemiddelen (op welke manier) gebruikt het museum doorgaans voor het communiceren van de collectie en tentoonstellingen?
4. Met welk doel worden deze communicatiemiddelen gebruikt?
5. Zijn er communicatiemiddelen die nu niet gebruikt worden? Waarom niet?
6. Zijn er communicatie middelen die jullie niet willen gebruiken? Waarom niet?

### C. Museumgebouw, niche

7. Wat is er zo bijzonder aan het museumgebouw?
8. Waarom is het museumgebouw van het Gemeentemuseum een collectie-item van het museum?
9. Wat is er voor bezoekers interessant aan het gebouw?
10. Zijn er specifieke plekken aan te wijzen in het gebouw die bijzonderder zijn/van extra waarde zijn ten opzichte van andere ruimtes/plekken?
11. Wat zijn volgens u de meest speciale plekken in het gebouw? De plekken die de bezoeker echt móét zien om een compleet beeld te hebben van het museum(gebouw).
12. Wat is er zo speciaal aan deze plekken in het gebouw?

### D. Museumgebouw, heden en toekomst

13. Op welke manier wordt er momenteel gebruik gemaakt van het museumgebouw?
14. Vindt u dat het gebouw explicieter gecommuniceerd moet worden aar bezoekers als onderdeel van de collectie?
15. Wat zouden bezoekers over het gebouw kunnen leren dat hun bezoek nog een dimensie geeft?

### E. Museumgebouw, t.o.v. andere museumgebouwen

16. Wat onderscheidt het Gemeentemuseum ten opzichte van andere (kunst)musea in Nederland?
17. Wat onderscheid het museumgebouw van het Gemeentemuseum ten opzichte van museumgebouwen van andere (kunst)musea in Nederland?

### C.3 Interview protocol - Communication exhibition

#### A. Interview achtergrond

1. Wat is uw functie bij het Gemeentemuseum?
2. Hoe lang bent uw al werkzaam bij het Gemeentemuseum?

#### B. Communicatiemiddelen

3. Welke communicatiemiddelen gebruikt MC doorgaans in de externe communicatie?
4. Met welk doel worden deze communicatiemiddelen gebruikt?
5. Zijn er communicatiemiddelen die nu niet gebruikt worden? Waarom niet?
6. Zijn er communicatie middelen die jullie niet willen gebruiken? Waarom niet?

#### C. Museumgebouw, niche

7. Wat is er zo bijzonder aan het museumgebouw?
8. Waarom is het museumgebouw van het Gemeentemuseum een collectie-item van het museum?
9. Wat is er voor bezoekers interessant aan het gebouw?
10. Zijn er specifieke plekken aan te wijzen in het gebouw die bijzonderder zijn/van extra waarde zijn ten opzichte van andere ruimtes/plekken?
11. Wat zijn volgens u de meest speciale plekken in het gebouw? De plekken die de bezoeker echt móét zien om een compleet beeld te hebben van het museum(gebouw).
12. Wat is er zo speciaal aan deze plekken in het gebouw?

#### D. Museumgebouw, heden en toekomst

13. Op welke manier wordt er momenteel gebruik gemaakt van het museumgebouw?
14. Vindt u dat het gebouw explicieter gecommuniceerd moet worden aar bezoekers als onderdeel van de collectie?
15. Wat zouden bezoekers over het gebouw kunnen leren dat hun bezoek nog een dimensie geeft?

#### E. Museumgebouw, t.o.v. andere museumgebouwen

16. Wat onderscheidt het Gemeentemuseum ten opzichte van andere (kunst)musea in Nederland?
17. Wat onderscheid het museumgebouw van het Gemeentemuseum ten opzichte van museumgebouwen van andere (kunst)musea in Nederland?

## C.4 Interview protocol - Education

### Interview achtergrond

1. Wat is uw functie bij het Gemeentemuseum?
2. Hoe lang bent uw al werkzaam bij het Gemeentemuseum?

### B. Educatie

3. Op welke doelgroepen focust de educatie zich in het Gemeentemuseum?  
(ook volwassenen?)
4. Op welke manier is de afdeling Educatie betrokken bij de tentoonstellingen?
5. Met welk doel is Educatie betrokken bij dergelijke tentoonstellingen?
6. Welke 'tools' worden gebruikt om deze doelen te halen?

### C. Museumgebouw, niche

7. Wat is er zo bijzonder aan het museumgebouw?
8. Waarom is het museumgebouw van het Gemeentemuseum een collectie-item van het museum?
9. Wat is er voor bezoekers interessant aan het gebouw?
10. Zijn er specifieke plekken aan te wijzen in het gebouw die bijzonderder zijn/van extra waarde zijn ten opzichte van andere ruimtes/plekken?
11. Wat zijn volgens u de meest speciale plekken in het gebouw? De plekken die de bezoeker echt móét zien om een compleet beeld te hebben van het museum(gebouw).
12. Wat is er zo speciaal aan deze plekken in het gebouw?

### D. Museumgebouw, heden en toekomst

13. Op welke manier wordt er momenteel gebruik gemaakt van het museumgebouw?
14. Vindt u dat het gebouw explicieter gecommuniceerd moet worden aan bezoekers als onderdeel van de collectie?
15. Wat zouden bezoekers over het gebouw kunnen leren dat hun bezoek nog een dimensie geeft?

### E. Museumgebouw, t.o.v. andere museumgebouwen

16. Wat onderscheidt het Gemeentemuseum ten opzichte van andere (kunst)musea in Nederland?
17. Wat onderscheidt het museumgebouw van het Gemeentemuseum ten opzichte van museumgebouwen van andere (kunst)musea in Nederland?

## Appendix D - Codetree

### **Exhibition Communication (6)**

- Text at art object
- Exhibition catalogue
- Wall texts
- Audio guides
- Guided tour
- Art makes the story

### **Ideology (4)**

- Elevate visitors
- Hybride
- Gesamtkunstwerk
- Building serves art

### **Museum communication (external) (8)**

- Flyers
- Advertisements
- Website
- Newsletter
- Out of home communication
- Video
- Earned media
- Social media

### **Museum Qualities (9)**

- Showcases
- Wandering & getting lost
- Location Museum
- Daylight
- Detailed designed
- Emotion
- (Temporary) exhibitions
- Bricks
- Human dimensions

### **Places (11)**

- Staircases
- Stijlkamers
- Tuinzaal
- Exhibition spaces
- Pavilion
- Museon

## Appendix E - Thematic analyses

### E.1 Thematic analysis: Places

	Entrance hall	Erezaal	Exhibition spaces	Museon	Museum Garden
Interviewee 1	"De hal is een statement, ik krijg er altijd een goed gevoel bij als ik daar loop. [...] De hal is echt fenomenaal"	"De erezaal is een van de mooiste plekken in het museum vind ik, en die zou ook in die functie een beetje moeten worden hersteld"	"Het heeft allemaal met verhoudingen te maken, en daar hebben ze heel goed over nagedacht"	"Het museon hebben ze er tegenaan geplakt, dat is natuurlijk de grofste aantasting ooit. [...] Het werd gewoon afgehakt en ze pleurden dit gebouw er tegenaan"	"De tuin is nog steeds aantrekkelijk denk ik, want het wordt veel bezocht. Maar het is natuurlijk dicht gebouwd. [...] Het is een ruimte waar je dan buiten het museum om ook nog een keer kan genieten van het gebouw, maar ook van de beelden die er stonden en nog steeds staan"
Interviewee 2	De entree van het museum ligt eigenlijk naast het museum zou je kunnen zeggen. Je komt binnen via een soort slurf, langs allerlei service onderdelen. Dan moet je een kwartslag draaien en loop je het museum in"	"In de eregalerij heb ik een venster laten aanbrengen van Bridget Riley, op de plek waar vroeger altijd een raam zat.	"Wat natuurlijk heel fijn is, is dat het formaat van de zalen zo mooi is, dat de dimensies zo ongelooflijk kloppend zijn en zo goed aansluiten bij kunst. [...] De omvang van de zalen, het prettige en humane, dat is denk ik belangrijk"  "De zalen verschillen in grootte, dus ze ademen, je zou kunnen zeggen als een hartslag, of als longen die ademen. Het bewegen van de zalen in groter, in kleiner, in groter, in nisjes, dat maakt het aangenaam"		"Het museum is ondenkbaar zonder de vijvers. [...] Ik vind de achterkant heel mooi, met de twee grote verwarmingspijpen die daar staan, die vroeger bedoeld waren voor de warmte, tegenwoordig voor de lucht"
Interviewee 3	"Iedereen die de hal binnenkomt, vindt het mooi. [...] mensen die hier komen en het museum niet kenden verwachten dat het een vrij klein is en dat staat ze in de hal en denken 'Mijn God' "		"De zalen hebben ook een goede menselijke maat, wat voor ons heel mooi is, als je tentoonstellingen maakt"	Een 'poor man's version' van Berlage"	
Interviewee 4	"Er straalt een soort rust vanaf en ik heb gewoon elke keer als ik door die hal loop dat ik blij wordt van hoe mooi het er is, de hoge ruimte en die mooie lijnen, de kleuren. [...] De hal heeft een soort zen werking op mij, daar is iets heel goed gelukt"	"Ja dat is echt een fijne plek om gewoon even te zijn. Dan hoeft je niets. Ik vind het ook wel leuk dat er niet al te veel staat. [...] Het is gewoon, het voelt alsof de lucht lichter is"			"Ik vind het buiten gewoon heel erg mooi, het tegelwerk en het water, de ruimte die hij heeft durven nemen voor eigenlijk niets. [...] Het is een heel prettige omgeving om te zijn en voelt heel erg in balans. [...] Het voelt een beetje vredig ofzo met alle details. het voelt heel verzorgd aan"
Interviewee 5	Mensen noemen vaak de hal, een ruimte die ze niet verwachten als ze hier niet vaak komen en mee geconfronteerd worden als ze na de passage ineens worden gedwongen naar links te gaan	"Dat gekke dopje wat op de erezaal zit. [...] Het is puur voor de show, en het zit ook als soort dopje op het dak. Dan zie je dat Berlage toch ook bezig was met een soort monumentaliteit"	"Het formaat van de ruimtes, je hebt het idee dat je door een soort ademend lichaam loopt"	"Ja het is echt verschrikkelijk, en wat vooral echt verschrikkelijk is, is die doorgang, dat het eraan vast is gezet. Want dat heeft echt Berlages concept totaal de nek omgedraaid"	
Interviewee 6	"De hal is echt bijzonder mooi, daar kan je eindelijk naar alles kijken. Het is echt mijn lievelingsplek en ik denk dat dat voor veel mensen zo is"		"Ook in de tentoonstellingszalen zie je dat hij kunst en mens dient door het geraffineerde bovenlicht en het feit dat er nooit radiatoren en verwarming te zien is geweest. Het dient de kunst maar ook de mens, omdat het verschillende afmetingen heeft, maar dat dient ook weer de kunst. Sommige dingen zijn mooier in grote ruimten andere in kleine.		



Pavilion	Pergola	Sol Lewitt	Staircases	Stijlkamers	Tuinzaal
"Mensen moesten ook even lekker een kopje koffie drinken en daar hadden we het paviljoen voor, speciaal ervoor gebouwd. Dus eigenlijk heel goed, dat je dat helemaal buiten je kunstzinnig en presentatieruimte hebt"			"Die vier trappenhuizen, ook een soort plekken"		"Dan had je vroeger de binnentuin, wat een fantastische plek was [...] een plek waar je kon zitten. Nu is het een feesten- en partijen hal"
"Niet te vergeten de brasserie hierachter natuurlijk, dat is een heel mooi detail. Waarschijnlijk het eerste museum restaurant van Nederland. In ieder geval, het eerste museum dat er een restaurant bij kreeg."	"Een afgesloten gang, bedoeld om het geluid van de stad achter je te laten en dan loop je heel ritueel, heel symbolisch tussen twee waterpartijen door, dus je wast je eigenlijk schoon"		Sinds we in de trappenhuizen permanente kunstwerken hebben aangebracht zijn dat heel mooie plekken		"Berlage had voorzien dat die tuin het middelpunt was, het hart van het museum [...] waar je in de tuin kon zitten, tot rust kon komen, en waar bezoekers elkaar konden ontmoeten"
	"Je loopt eerst een alinge gang door, met het idee dat je moet loskomen van alles wat er buiten ligt en dat je je nu gaat verrijken met alles wat er in het museum is"	"De Sol Lewitt wandschilderingen zijn er alweer onderdeel van geworden"		"De Dijsselhofkamer is een 19e eeuwse stijlkamer. Het is een keuze geweest vanaf de opening, om die kamer hier neer te zetten"	"Ja dat zie je al in de tuinzaal. [...] Deze is ongeveer vier jaar geleden overdekt, dit was gewoon gras. En toch zitten mensen ook hier, omdat het zonnetje erdoor schijnt alsof ze buiten zitten"
		"Ik vind ook de integraties van Sol Lewitt echt wel bijzonder, ik hou van zijn werk"	ik vind de trappen heel erg mooi [...] de integraties'		"De tuinzaal boeit me niet zoveel, daar hoor ik veel mensen dat het mooi is. [...] Gewoon prima, het is er mooi en fijn licht, maar ik vind het vaak te warm of te koud"
			"De trappenhuizen zijn ook fraai"	"Berlage moest rekening houden met de stijlkamers, die moesten erin komen. [...] Die stijlkamers komen vaak allemaal uit hoge grachtenpanden met hoge plafonds, waardoor hij dus echt een kuil moest maken om ze in te passen"	"Deze overkapping ook, heeft er wel voor gezorgd dat je echt nog meer naar het gebouw gaat kijken. Terwijl je tegelijkertijd Berlage een beetje geweld aan doet"
	"Je gaat een heel andere wereld betreden. [...] Het kost tijd om daar doorheen te lopen en die tijd kan je gebruiken. Er zit tijd in het gebouw dat is fantastisch"				

## E.2 Thematic analysis: Qualities

	Bricks	Wandering	Emotion	Location	Dimensions
Interviewee 1		<p>"Als je naar de tentoonstellingen gaat, slaat meteen een soort van frustratie toe, dat je niet goed kunt zien waar je nou heen moet, en waar je bent"</p> <p>"Je moet los zijn van de wereld"</p>	<p>"Maar als je het ziet, de torens, ik fotografeer het gebouw heel vaak. Ja, ik vind het fenomenaal"</p> <p>"Het is zo ongrijpbaar, als je binnenkomt en je krijgt een goed gevoel, dan is het al gebeurd. Dat is heel mooi, dat is de kracht van het gebouw"</p>	<p>"Wat ook heel speciaal is, is dat we buiten het centrum liggen. [...] Dat betekent dat mensen extra moeite moeten doen"</p>	<p>"Het heeft allemaal met verhoudingen te maken, en daar hebben ze heel goed over nagedacht"</p>
Interviewee 2		<p>"Berlage heet hier een gebouw bedacht waar je gaat dwalen. In bijna alle moderne kunstmusea ter wereld dwaal je, het gaat van het en naar het ander, het is soms niet meer helemaal duidelijk wat het overzicht is van de zalen, hoe zich die tot elkaar verhouden. Het dwalende element werkt in dit gebouw heel goed omdat het gebouw een menselijke maat heeft"</p>		<p>"En wat natuurlijk ook echt bijzonder was voor die tijd, wat nog steeds een voor- en een nadeel heeft, is dat Berlage dat museum niet in de stad heeft gesitueerd. Niet in het centrum, maar heel bewust buiten het centrum"</p>	<p>"Wat natuurlijk heel fijn is, is dat het formaat van de zalen zo mooi is, dat de dimensies zo ongelooflijk kloppend zijn en zo goed aansluiten bij kunst. [...] De omvang van de zalen, het prettige en humane, dat is denk ik belangrijk"</p>
Interviewee 3	<p>"Hij heeft heel slim gebruik gemaakt van middelen die er moeten zijn. Bijvoorbeeld, heel veel schoonheid hiervan is de manier waarop die bakstenen geordend zijn. Die bakstenen moet je toch wel metselen, maar je kunt er dus een decoratief aspect in leggen"</p>	<p>"Ik raak al minder de weg kwijt"</p>			<p>"De zalen hebben ook een goede menselijke maat, wat voor ons heel mooi is, als je tentoonstellingen maakt"</p> <p>"Het is gebaseerd op de menselijke maat, dus je voelt je er niet nietig"</p>
Interviewee 4	<p>"Wat ik een fantastisch gegeven vind, is dat Berlage ook zoveel maatwerkobjecten, de bakstenen bijvoorbeeld, heeft ontwikkeld om de werkgelegenheid te stimuleren. Dat is een supermooi verhaal"</p>	<p>"Je kan het ook als kans zien, een soort van zen oefening ook, een leuke uitdaging om daarin mee te gaan. [...] Ik vind het wel leuk dat het zo verspringt en dat je de weg kwijt raakt, het is bijna iets meditatiefs hebben, iets spiritueels"</p>	<p>"Er straalt een soort rust vanaf. Ik heb gewoon elke keer als ik door die hal loop, hoeveel haast ik ook heb, dat ik gewoon een soort van blij wordt hoe mooi het hier is. [...] Het heeft een soort van zen werking op mij"</p>		
Interviewee 5	<p>"Wat de meeste bezoekers doen is 'genieten van'. Ze hebben het vaak over de baksteen"</p>	<p>"Door het repetitieve weg te nemen, doorgangen niet achter elkaar te situeren, maar dat die op verschillende plekken zitten. Dat je niet van die ellenlange 19e-eeuwse enfilades creëert"</p>	<p>"Je hebt gewoon het 'genieten van' en dat is volgens mij wat de meeste bezoekers doen. [...] Het is een kwaliteit van architectuur denk ik, als je het niet bewust ervaart"</p>	<p>"De positionering in de stad verschilt ook met andere musea, [...], wij zitten eigenlijk echt wel een beetje aan de rand van de stad"</p>	<p>"Het formaat van de ruimtes, je hebt het idee dat je door een soort ademend lichaam loopt"</p>
Interviewee 6		<p>"Ik vind het verdwalen iets waar we over na moeten denken. is het nodig dat mensen zo heel erg verdwalen, dat kunnen we soms misschien ook een beetje beter doen. Maar het is een bijzonder aspect van het gebouw, dat dat kan. Dat je steeds in een heel andere wereld terecht komt"</p>	<p>"Ik hou intus van dit gebouw. Misschien heeft iedereen dat gezegd die hier was. Ik denk dat dit gebouw dat ook oproept"</p>	<p>"Eigenlijk een tamelijk bescheiden museum, heeft toch te maken met dat Den Haag een tamelijk bescheiden stad is en dan zijn we ook nog weer niet in het centrum maar meer in de periferie, naar het strand toe"</p>	

Daylight	Detailed	Showcases	Gesamtkunstwerk	Exhibitions
"Een revolutionair gebouw met daglicht ruimtes"				"Bijna elke ruimte die we hebben is expositieruimte, dus we wisselen overal"
"Het is een daglicht verlicht museum, heel bijzonder"	"Het is zo rijk gedetailleerd, de materialiteit is heel rijk. Niet alleen de materialiteit, maar het klopt in proportie en in detaillering"  "Het lamellensysteem om daglicht te krijgen, maar ook de verwarmings-elementen weggewerkt in de muur, zodat er geen radiatoren op zaal zijn"		"Er zijn heel veel plekken. Maar ik denk dat je moet zeggen dat dit een totaal kunstwerk is, een gesamtkunstwerk. [...] Het is een geheel"	"We organiseren veel tentoonstellingen en onze collectie is erg divers"
"Alles functioneert, of kan functioneren op daglicht, dat heeft effect op hoe je een zaal beleeft. [...] Het is heel mooi om te kunnen merken dat het zonnig is of dat er wolken voor de zon zitten"	"Hij heeft er heel erg slim over nagedacht, over wat de functie was van het gebouw, je ziet dat hij altijd in efficiëntie dacht, maar daar schoonheid in bracht en het idee is ook dat je in ieder detail schoonheid kan leggen. Het is met zoveel zorg vormgegeven"	"Het ritme in de muren heeft the maken met de vitrines waar daglicht in moest komen. Dus van de buitenkant zie je lichtschachten, en ook hier in de tuinzaal"		"We maken heel veel tentoonstellingen"
"Het gaat over hoe dat daglicht naar binnen valt. [...] Ik zou zeggen dat je een keer onder die velum constructie of gewoon onder die glaskappen moet doorlopen"	"Het heeft een soort monumentaliteit, een soort afwerking en detaillering waar bezoekers die voor mooie dingen komen van kunnen genieten. Mooie tegels, tegelpatronen, mooie details, hoekoplossingen. Met aandacht uitgevoerd"	"Er zitten vandie wandvitrines waar daglicht naar binnen valt"		
	"Het is gewoon zo'n verfijnd gebouw in afwerking, in detaillering, in kleur. Het is altijd een spannend gebouw, naar welk hoekje je ook kijkt. Hoe lang je hier ook werkt, je blijft geboeid door het spel van lijn, vorm, kleur, licht. Het is gewoon het einde"	"Die uitragende vitrines, dat is toch gewoon het einde. Dat er dan natuurlijk daglicht invalt en dat het aan de buitenkant een decoratief element is. [...] De vitrines dienen de objecten want je hebt bovenlicht en verliest geen ruimte, maar tegelijkertijd is het decoratief, waar de bezoeker van kan genieten"	"Het gebouw heeft eigenlijk allemaal verschillende plekken die iets anders tot uitdrukking brengen. [...] Het is het totaal waarin je dat hele gedachtegoed ziet, van de gang, tot aan konijnenburg, tot aan de erezaal, tot aan de kleine nisjes. Dat totaal geeft eigenlijk weer wat Berlage's bedoelingen waren"	"Een bijzondere collectie onderscheidt ons ook. Het feit dat we zo'n grote Mondriaan collectie hebben en enorme collectie Delfts blauw"

## E.3 Thematic analysis: Ideals

	Museum Hybride	Display for art
Interviewee 1		"Dat hoort toch ook, het gebouw is dienend aan de kunst, net zoals wij dat zijn. [...] Dat zie je ook aan de hele vijverkant, daar zitten allemaal raampartijen die zijn dichtgetimmerd, omdat de tentoonstellingen daar geen daglicht verdragen"
Interviewee 2		"Het gebouw is dienend. We maken veel tentoonstellingen hier, maar we hoeven zelden wandjes neer te zetten of architectuur neer te zetten omdat het gebouw zo goed is. De maatvoering is zo goed, zo geschikt voor de soort tentoonstellingen die we maken"  "Maar je zou wel kunnen zeggen dat het gebouw ook allerlei beperkingen heeft, hele grote dingen kunnen niet naar binnen zei ik al. Videokunst, allerlei dingen die Berlage niet kon bevroeden."
Interviewee 3		
Interviewee 4		
Interviewee 5	"Het gebouw functioneert ook niet zonder een collectie, zonder een publiek, en een publiek komt voor de collectie en een gebouw. Het zit echt in een hele belangrijke driehoeksverhouding, en het gebouw is zeer fundamenteel daarin"	"Er zijn wat theorieën geschreven vanuit museum studies. Je heb museumgebouw, die kun je zien als monument en als instrument. Instrument is dienend aan de kunst, monument is een gebouw dat op zich al bezienswaardig is. Ik vind dat het gemeentemuseum daar tussenin zit, of allebei is"
Interviewee 6	"Volgens mij was het essentieel voor Berlage dat iedere ontwerpkeuze ofwel ten goede komt aan de kunst, waar door de kunst meer kan gaan stralen, of ten goede komt aan de bezoeker, dat de bezoeker het meer naar zijn zin heeft. Of aan beide tegelijkertijd"	"Als je het kunstwerk in het depot ziet hangen, gewoon aan een rek in TL licht, dan is het een heel materiaal ding. Maar, zn geestelijke essentie noem ik het maar even, van wat het is, komt pas ook weer in goed licht en mooie architectuur tot uiting. [...] Het ervaren van kunst in een hele bijzondere, goede, positieve situatie, daar wordt het mooier van. [...] Als er helemaal niets zou hangen, zou het wel een mooi gebouw zijn, maar heel kil."

Berlage & van Gelder	
'Elevate' visitors	Wandering
	"Je moet los zijn van de wereld"
<p>"Beneden de lage kunst, de kunsten van het vuur, van aarde en vuur, oftewel keramiek en glas, gebruiksvoorwerpen kun je bijna zeggen. [...] En dan heb je boven, stijgt je de trap op en dan kom je bij de hoe kunsten. Heel erg vanuit die gedachte, past het in het beeld van de vroeg 20e eeuw: opheffen, verheffing, bezoek iets leren"</p> <p>"Het moest voor de gewone man zijn, vandaar is volgens mij ook de indeling van de begane grond is wat toegankelijker, wat toegepast, wat mensen kennen en juist dan door. Als je er langer rondloopt en je op je gemak voelt, ga je naar die hoge kunst"</p>	<p>"Berlage heet hier een gebouw bedacht waar je gaat dwalen. In bijna alle moderne kunstmusea ter wereld dwaal je, het gaat van het en naar het ander, het is soms niet meer helemaal duidelijk wat het overzicht is van de zalen, hoe zich die tot elkaar verhouden. Het dwalende element werkt in dit gebouw heel goed omdat het gebouw een menselijke maat heeft"</p>
<p>"De kunst werd een nieuw soort kerk voor mensen. En dat het gaat om verheven kunst. Van oudsher is de begane grond het gebied voor toegepaste kunst, en de trap op ga je naar het gebied van de verheven, de hoge schilderkunst"</p>	
	<p>"Door het repetitieve weg te nemen, doorgangen niet achter elkaar te situeren, maar dat die op verschillende plekken zitten. Dat je niet van die ellenlange 19e -eeuwse enfilades creëert"</p>
<p>"We hebben geen trap, wat betekent dat je niet hoeft te klimmen naar een wereld waar je eigenlijk te klein voor bent, je staat op gelijk niveau met de rest van de wereld, je kunt het museum in lopen en hoeft je niet te verheffen tot iets ingewikkelds, het is op jouw niveau. [...] De kunst die gepresenteerd wordt in dit gebouw brengt jou in een andere wereld en brengt je op andere gedachten, gevoelens, van filosofische of religieuze of creatieve aard. het brengt jou even in die andere wereld en geestestoestand"</p>	

## Appendix F - Interview transcript

Interview: Jet van Overheem

Datum: 13-13-2018

Locatie: Tuinzaal, Gemeentemuseum Den Haag

M: Interviewer

J: Geïnterviewde

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M: Ok wat doe je hier bij het Gemeentemuseum?

J: Ik heb een dubbel functie ik ben hoofd educatie en ik ben conservator.

M: Ok, en hoe vul je dat dan in tegelijkertijd?

J: Dat vul ik als volgt in. Ik kan niet zoveel tentoonstellingen maken als de conservatoren van de sector collecties. Maar ik maak af en toe tentoonstellingen en af en toe in samenwerkingsprojecten tentoonstellingen. Dus er zijn...

M: En die zijn niet hier of wel hier?

J: Ja, bijvoorbeeld ja wel hier. Bijvoorbeeld, om je een voorbeeld te geven. Ik heb de grote overzichtstentoonstelling van Piet Mondriaan vorig jaar, die heb ik alleen gemaakt. Maar dit jaar werk ik bijvoorbeeld samen aan een tentoonstelling samen met Jan de Bruin over dit gebouw.

M: Oh zo samenwerking

J: Bijvoorbeeld dan heb ik een onderdeel binnen de tentoonstelling en Jan een ander onderdeel. En er zijn ook tentoonstellingen die heel sterk met publiek samen hangen. Bijvoorbeeld honderkamers. En die zijn sowieso mijn project. Dus nu Wonderkamers en de derde versie bijvoorbeeld die hangen meer aan educatie maar hebben ook met de collectie te maken. Dus eigenlijk drie soorten projecten. Of tentoonstellingen maar die echt collectie gerelateerd zijn. Maar die kan ik natuurlijk door ik zo veel werk heb niet zo veel maken als een collectie conservator of samen met anderen tentoonstelling of eigenlijk laten we zeggen de meer educatieve tentoonstelling of publiekstentoonstellingen ala wonderkamers.

M: Ok,

J: En doorlopend natuurlijk hoofd educatie want dat staat nooit stop natuurlijk

M: Nee, Nee dat gaat lekker door overal. Ok, En hoe lang werkt u hier dan al?

J: Ik ben... Je mag gewoon je zeggen. Ik ben 21 jaar geleden begonnen als voltijds medewerker educatie. En ik ben in januari 2000 hoofd van de afdeling geworden en conservator. Maar ik werk al grappig genoeg.. Toen ik nog studeerde ben ik hier al begonnen als museum docent. Dus ik heb echt ook, niet zo lang als Ab, maar toch een hele lange geschiedenis dus ik werk eigenlijk voltijds en vast 21 jaar voor het museum.

M: Hier, ow wauw.

J: De eerste en enige werkgever, ja.

M: Ja en u bent dus echt inderdaad vanuit educatie doorgestroomd naar ook conservatie.

J: Ja

M: Conservator:

J: Ja, dat klopt. Ik ben kunst historica dus ik heb wel de achtergrond ervoor. En ik heb een Bachelor in educatie.

M: Ok, cool, leuk. En als we het dan over educatie hebben. Wat is dan jullie voornaamste doelgroep?

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J: Dat is heel duidelijk aan te geven, bij de sector educatie houden we ons eigenlijk uitsluitend bezig met het basis onderwijs, het voorgezet onderwijs, in mindere mate het middelbaar beroeps onderwijs en kind & gezin in de vrije tijd. Maar dus niet HBO, Universiteiten, volwassen doelgroepen, die zijn niet binnen onze sector vertegenwoordigt.

M: Nee

J: De volwassen vallen onder MarCom en we hebben geen specifieke programma's gericht op het HBO of op universiteiten. Daar doen we wel dingen mee, maar dat is meer zoals, wanneer het museum daar kans toe heeft of een wanneer de situatie zich voordoet dat het museum dat doet. Maar dat is geen apart beleid.

M: Ok, en jullie zijn dan ook bij tentoonstellingen betrokken met die doelgroepen?

J: Nee, wij zijn eigenlijk bij het maken van de tentoonstellingen, is educatie nul betrokken.

M: Ja, maar als ze draaien?

J: Als ze draaien wel. Maar niet bij het opzetten van de tentoonstellingen. Maar je hebt natuurlijk wel afdelingen educatie die bijvoorbeeld in andere musea waar bijvoorbeeld zaaltaksten worden geschreven, dat is in dit museum niet zo. Vind ik trouwens ook heel goed dat dat niet zo is. Ik vind het heel goed dat dat bij de conservator van de tentoonstelling ligt. Maar natuurlijk er wordt voor al die doelgroepen die nu genoemd, die ik net noemde, wordt natuurlijk 1 keer per jaar bekeken wat daar relevant is waar de mooie aansluitingen bij het onderwijs gevonden worden. Maar dat wordt niet gezien als een, door ons, ja we zijn er voor schoolreisjes. Nee wij brengen, wij maken onderwijs. Dus dat betekend dat datgene wat we maken en ontwerpen, heel goed moet aansluiten bij de behoefte, letterlijk onderwijsbehoefte, in dat, die segmenten. En kind & gezin is natuurlijk vrije tijd, dus daar kan gewoon gekozen worden, daar hebben we eigenlijk vooral de insteek pedagogisch gezien dat we, ik noem het maar even eigenlijk het kunstzinnig proces van de kunstenaar, willen simuleren dus dat kinderen echt op een vrije en kunstzinnige manier gaan werken. Dus niet dat iets al voor gestanst in delen klaar ligt en het wordt in het atelier in elkaar gezet en dan gaan ze met z'n allen leuk met hetzelfde ding. Nee dat is niet het idee. Dus eigenlijk worden er steeds gekeken binnen het tentoonstellingsprogramma wat zijn de interessante programma's voor zowel het onderwijs als voor kinderen in de vrije tijd

M: Ja ok, waar zit de overlap zeg maar.

J: Ja, precies.

M: Ok, nou ja dan is dat eigenlijk ook al je doel natuurlijk.

J: Ja dat klopt, en dan worden die programma's inderdaad gemaakt.

M: Ja, en de middelen die je daar voor gebruikt. Je schrijft echt een eigen programma en dat kan alle kanten op eigenlijk.

J: Ja dat zijn aparte medewerkers, we hebben een aparte medewerker voor het basis onderwijs, iemand voor het VO en het MBO en een medewerker voor kind en gezin. Die hebben niet allemaal voltijds banen. Dus het is wel enorm poekelen met de tijd. Want sommige hebben maar twee dagen in de week de tijd voor hun eigen doelgroep. Niet te mis, zijn dat inderdaad specialismen op mijn afdeling. En zijn de middelen die je gebruikt, die zijn totaal divers.

M: Ja dat gaat gewoon...

J: Dat kan zijn van immateriële middelen als zingen, er worden nu allemaal liedjes, zijn gecomponeerd en opgenomen rondom museum lessen en kunstwerken, dat zijn kinderkunst boeken waar ik me dan als project heel erg mee bezig hou.

M: En die worden ook niet voor iedere tentoonstelling gemaakt dus?

J: Nee, alleen voor de belangrijke tentoonstellingen die ook, waarvan we zeggen dat zijn de grote publiekstrekkingen, dan is het gewoon ook voor een uitgeverij niet haalbaar om te maken, het moet natuurlijk ook heel veel verkocht worden. En waarbij we het onderwerp ook relevant vinden voor kinderen vanaf ongeveer 7 jaar. Dus het komt vaak uit op de block-busters. En een onderwerp moet zich lenen voor het concept dat we daarvoor ontwikkeld hebben voor de kinderboeken dat het eigenlijk allemaal prentenboeken zijn, kunstprentenboeken, dus het moet een goed onderwerp zijn. Dus bijvoorbeeld nu, we maken vaak bij mode tentoonstellingen een boek. Maar nu is het een hele grote groep ontwerpers en dan is het een heel diffuus onderwerp en eigenlijk niet meer geschikt voor een prentenboek. Maar bij Jawlenski is dus een heel mooi boek.

M: Ja die heb ik, of in ieder geval, ik heb de kaft gezien.

J: Dus die middelen dat kan zijn, zelfs digitale middelen natuurlijk in het voorgezet onderwijs. Voor het MBO zijn we een tablet tour aan het ontwerpen. Maar het kan zijn dat er met bouwmaterialen poppenhuizen, miniatuurvitruines, het kan textiel zijn. Helemaal naar gelang het thema eigenlijk om eigenlijk het actieve gedeelte van bijvoorbeeld een museumles, goed gestalte te geven heb je gewoon allerlei middelen nodig en die variëren per onderwerp.

M: Ja ok dank je wel. Dan als we gaan kijken naar het gebouw, je hebt de lijst ook gewoon voor je. Maar een beetje zo, het is voornamelijk zo, hoe noem je dat, een rode draad, het is niet helemaal gegoten. Maar wat is er voor jou speciaal aan dit gebouw als je hier al 21 jaar rond loopt?

J: Ja, ik hou intens van dit gebouw. Misschien heeft dat iedereen gezegd die hier was. Ik denk dat dit gebouw dat ook oproept. Ja, wat ik heel bijzonder vind aan dit gebouw, dan deel ik het even op in hoe het er uit ziet en in welke betekenis het heeft voor mij, voor bezoekers, betekenis die Berlage er naar mijn visie ook in legde. En dan begin ik daar eerst bij het abstracte. Wat ik ongelooflijk mooi vind en heel goed gelukt in de uitvoering, vind ik is dat het een gebouw is waarbij je niet met een trapje naar boven loopt, letterlijk. Daar waar klassieke grote kunstmusea zeker in de 19<sup>e</sup> eeuw bijna allemaal met een trap bij de entree hebben. Dat hebben wij niet. Wij hebben geen trap en daar ben ik heel trots op dat we geen trap hebben. Want wat betekend dat, dat het museum, dat je niet hoeft te klimmen naar een wereld waar je eigenlijk te klein voor bent. Je kunt, je staat op gelijk niveau met de rest van de wereld. Jij kunt in dat museum inlopen, jij hoeft je niet te gaan verheffen tot iets heel hoogs en chics en ingewikkeld en indrukwekkends er is een museum dat op jouw niveau, de begane grond, te betreden is. En dat vind ik een heel principiële architectonische beslissing, die ik heel mooi vind en zelf ontroerend. Want zeker het tweede gedeelte en dat is de gang. Ik ben verzot op onze glazen gang en de pergola. En de gedachte die daar achter zit is dat je dus wel, aanvullend op wat ik net zei, op het gelijke niveau binnen loopt. Maar je gaat een andere wereld betreden. Namelijk de wereld van de kunst, en die wereld daar moet je je even op voorbereiden. Dus in die glazen gang denk je even niet aan je schoolrapport, aan de knallende ruzie die je net had gemaakt, aan de boodschappen die je nog moest doen, de zorgen die je hebt. Je wordt even losgemaakt van die normale wereld je hebt even de spiegeling van het water, je hebt de verwachting, je hebt even dat moment, tijd ook echt letterlijk die dat uitstraalt dat er niet alleen maar een gang is. Maar het kost je tijd om daar door heen te lopen en die tijd kan je, dus dat er al tijd in een gebouw zit vind ik al iets fantastisch, dat daar over nagedacht is. Dus die tijd en door hoe het is vorm gegeven en de weerspiegeling ziet, maakt even dat je zou kunnen, ik zeg niet dat iedereen dat doet, maar dat je je zou kunnen losmaken van gewoon het normale dagelijkse platte leven. En dan sta je daar in die hal en dan sta je daar onder van Konijnenburg, kan je nu iets minder goed zien het reliëf, maar de betekenis van dit gebouw is natuurlijk een hele ouderwetse dichtregel van Konijnenburg. Eer de openbaringen van de kunst, nee. Eer het licht in de openbaringen van kunst. Het is natuurlijk heel religieus en gedragen. Maar de gedachte die er achter zit, het hangt er ook niet voor niets, is wel een hele mooie. Dat is natuurlijk toch dat je. Dat de kunst die wordt gepresenteerd in dit gebouw, jou in een andere wereld brengt en jou ook op andere gedachten, gevoelens, gedachten filosofische aard, van religieuze aard, van creatieve aard, van al is het maar plat verstrooiing, jou even in die andere wereld en geestes toestand brengt. En ik denk dat dat heel erg mooi is. Dus ik zei gisteren tegen Jan toen we aan het nadenken waren over tentoonstelling, volgens mij is het heel essentieel voor Berlage, dat iedere ontwerp keuze die die heeft gemaakt, naar mijn idee, komt ofwel ten goede aan de kunst waardoor de kunst meer kan gaan stralen. Of komt ten goede aan de bezoeker, dat de bezoeker het hier meer naar zijn zin heeft. Of zelfs aan allebei te gelijker tijd, en dat vind ik iets fantastisch. En ik vind dat die dat op zo'n waanzinnig intelligente manier heeft gedaan dat ook als je dat niet altijd misschien bewust verteld krijgt, dat is heel leuk. Dat zouden we meer kunnen doen, door een app te maken en dergelijke, wat we met Irma aan het voorbereiden zijn. Dat kan je echt verteld worden maar ik denk ook dat op een onbewust niveau ook op mensen door werkt. En dat dat op zich ook oke is. Maar ik denk wel dat het ook heel leuk is om mensen die misschien het vaag voelen maar het zich niet bewust zijn, dat als die dan inderdaad die multimedia tour gaan kijken en luisteren, dat ze denken: "Ja en dit is het dus eigenlijk, verdomd ik zie het nu toch nog dieper." Dus ik kan me daar ontzettend op verheugen en ook op de tentoonstelling die ik met Jan aan het maken ben. Ja, en dat zie je, het is gewoon zo verfijnd in, en dan kom ik op de vorm. Het is gewoon zo verfijnd gebouw in afwerking, in detaillering, in kleur, ieder hoekje dat je eruit haalt is, het is altijd een spannend gebouw naar welk hoekje je ook kijkt. Hoe lang je hier ook werkt je blijft geboeid door het spel van lijn, vorm, kleur, licht. Het is gewoon het einde. Is gewoon het einde.

M: Is er dan een specifieke plek waarvan je zegt, nou daar komt het allemaal zo mooi samen en daar, of?

J: Nou, kijk al die plekken, dat is ook zo goed van dit gebouw. Is dat het eigenlijk allemaal verschillende plekken heeft die iets anders tot uitdrukking brengen. Dus ik kan niet 1 plek zeggen waar alles samen komt, het is echt het totaal. Maar er zijn wel plekken die gewoon bijzonder mooi zijn. Weet je, de entree hal is gewoon echt bijzonder mooi. Dat is gewoon, daar kan je eindeloos naar alles kijken. Maar weet je het feit, Ja hoe die trappen dan zo symmetrisch naar boven gaan dat vind ik ook gewoon heerlijk. En dat je dan op die, erezaal werd die vroeger genoemd hij wordt nu vaker ontvangst zaal. Ja dat is gewoon ook een ongelooflijk fijne zaal waar je dan nog naar boven kijkt en niet kan komen. Met dat blauw wat daar schemert en dat je dan weer naar beneden kan kijken waar je net vandaan komt. Ja dat zijn gewoon heel slim bedachte plekken. Maar ik hou ook heel klein, van kleine dingen. Van die heerlijke nisjes die die dan maakt, met die kleine ingebouwde bankjes waar je dan heel klein en intiem even



in een kabinetje.

M: In de hal bedoel je?

J: Nee, boven. Bij de tentoonstellingen zalen waar je dan zo'n gang hebt met de grote tentoonstellingszalen aan de rechter kant, die vleugel. En dat je daar al die nisjes even hebt. Waar je even rustig kan zitten en even intiemer een keer kan bekijken. Dat vind ik dan ook weer, weet je dat vind ik heel kleine. Maar weet je, dat vind ik dan heel mooi. Maar die uitkragende vitrines, dat is toch gewoon het einde. Dat er dan natuurlijk daglicht invalt en dat het aan de buitenkant een decoratief element is. Ja dat vind ik gewoon echt...

M: Ja, dat is echt...

J: Kom er maar eens om architecten van nu zou ik zeggen, kom hier nog eens wat beter kijken. En dat boven licht en dat zij licht op de begane grond, waar je dan glas kan opstellen. Ja, weet je.

M: Ja er is over alles heel goed nagedacht.

J: Ja, en het werkt allemaal. Het is ook gewoon echt. Hij maakt waar wat hij heeft bedacht. Het is niet alleen maar goed bedacht maar het is ook gewoon echt zo. Kortom hier is iemand heel enthousiast over dit gebouw.

M: O ja nee, iedereen hoor. Dat is heel goed en helemaal als je er nog even mee bezig moet komend jaar. Ja, jullie hebben natuurlijk in de jaren 80 is het benoemd tot een collectie item. Weet je wat daar de gedachten gang achter was?

J: Niet, historisch gezien letterlijk, nee. Ik denk, ja er was een. Ja ik weet wel. Er was een jubileum. Het is ter gelegenheid van het jubileum inderdaad van wat was het, dat zal dan 50 jaar zijn geweest. Is het een jubileum, is het vanwege ja, dat was de aanleiding voor dat het een collectie stuk werd. Toen is die steen gemaakt in de gang inderdaad. En ik denk ook dat het, nou zoals ook de tentoonstelling gaat heten, kunstwerk voor de kunsten. Ik zou er eigenlijk nog aan moeten toevoegen we gaan ook een kinderkunstboek maken. Dat krijgt een andere titel, dat krijgt de titel: Huis voor mensen en kunst. En eigenlijk is dat nog beter. Omdat het dan die driehoek is met de mens erin. Het is een kunstwerk voor de kunsten maar het is ook echt een kunstwerk voor de mensen. En daar heeft hij ook echt overal aan gedacht. Dus dat zou een nog mooiere titel zijn eigenlijk voor de tentoonstelling.

M: Ja ik had het bij 1 van mijn begeleidingen dat, ja dan zit je natuurlijk toch in zo'n soort van tunnel dat je gaat. Ok ik moet steeds meer zo, dat je op een gegeven moment dat het gebouw gaat los trekken van de rest. Dus inderdaad dat me, 1 van de docenten zei: Ja maar een museum is een hybride, een museum is inderdaad het gebouw waar het in zit maar de organisatie of zeg maar de kunst zelf plus hun bezoekers. Want zonder bezoekers is het ook niks. Nou vervolgens ging ik Jan interviewen en die zei ja, als je Jet spreekt die gaat het hebben over zo'n driehoek tussen.

J: Ja, dat probeer ik er ook steeds in te krijgen. Dus ik ben nog niet helemaal tevreden over de titel om die reden. Omdat het werkt ook allemaal op elkaar door. Weet je, de kunst wordt mooier door het mooie gebouw. Het is geestig dat Jan dat zei want ik ben steeds met die driehoek bezig omdat het is volkomen logisch die driehoek. Je zou zeggen, ja iedereen heeft dat wel in zijn hoofd maar voordat je het weet, en ook vanuit de geschiedenis van hoe musea zijn. Ja worden collecties en het gebouw als het meest wezenlijk of misschien wel main focus. En de bezoekers ja, we hebben bezoekers aantallen nodig. Nee, er is een wisselwerking gaande tussen die drie. En hoe mooier die wisselwerking tot stand komt hoe mooier ja het instituut museum is in wat zijn functie is in de samenleving. Maar om dat steeds gestalte te geven moet je goed blijven nadenken zoals Berlage dat voor het gebouw heeft gedaan. Moeten wij dat ook voor tentoonstellingen doen.

M: Ja zeker, en vooral ook omdat jullie natuurlijk eigenlijk zo veel wisselen in je tentoonstelling is dat iets wat gewoon, naast dat je natuurlijk iedere dag nieuwe bezoekers binnen hebt, maar is het iets wat altijd leeft. En niet iets.

J: Ja, iets komt tot leven doordat er naar wordt gekeken. En, het kunstwerk, als je het kunstwerk in het depot ziet hangen, gewoon aan het rek met TL licht, ja dan is het een heel materiaal ding. Maar z'n geestelijke essentie noem ik het maar even, van wat het is, komt pas ook weer in goed licht en mooie architectuur tot uiting. En mensen gaan stralen van het kijken naar kunst en het ervaren van dat, ja in een hele, hele bijzondere, goede, positieve situatie, wordt alles er mooier van.

M: Ja

J: Voelen mensen zich opgetild, is de kunst mooier om te zien en ja is dat, dat gebouw komt als her helemaal niets zou hangen, ja dan is het wel een mooi gebouw, maar wel heel kil weet je, dan is er ook geen werking. Dus het is de werking van die drie zijn heel belangrijk inderdaad.

M: En is de werking, die werking, in het hele gebouw nog even sterk? Na alle renovaties, restauraties, verbouwingen?

J: Nou, ik denk dat, hij is in ieder geval wel weer goed terug. Hij is ooit, dat is ook van voor mijn tijd, maar natuurlijk, in de jaren '80 heel veel schotten overal, en zalen veranderd. Dus ik heb net meegemaakt de renovatie, daarna ben ik eigenlijk echt hier aan de slag gegaan. Toen is het heel goed weer teruggebracht, en een gebouw moet ook meegaan met z'n tijd.

M: Dat is zeker waar

J: Dat vind ik ook helemaal niet erg dat er, er komen wandschilderingen bij, er is een tuinzaal bijgekomen, dat is gewoon heel erg goed. Ja, mits je maar goed blijft nadenken wat dit gebouw is, hoe het ontwerp is en hoe je daar dan op aan sluit is daar helemaal niets mis mee. Dus dingen hoeven niet perse te blijven zoals ze zijn. Ik vind wel, ik heb ook kritiek, ik vind dat we zuiniger op het gebouw kunnen zijn, dus ik vind het onderhoud van het gebouw niet altijd even goed, en zeker. Maar ik ben, extreem esthetisch ingesteld, en ik vind dat, ja als dit je kroonjuweel is, wat het is, waar alle andere juwelen inzitten, dan moet het tip top zijn. Dan kan je niet een kale vloer hebben ofzo. Weetje, zoals hier \*tuinzaal\*, dat is echt een kale vloer.

M: Ja, deze bedoel je?

J: Ja, in dat stukje Grand Cafe, dat is helemaal een kale vloer, met allemaal strepen op de wand.

M: Dat heb ik even niet zo

J: Als je naar de WC's gaat, het zijn nieuw bijgebouwde wc's. Ik heb al heel vaak kritiek op gehad. Nieuw bijgebouwde dames-wc's, ik vind de materialen die daar gebruikt zijn gewoon kwalitatief niet goed. En na een jaar is dat een shabby place, om het zo te noemen, en dat vind ik gewoon niet kunnen.

M: Nee

J: Ik vind het naar de bezoekers niet kunnen, maar ook dit gebouw niet. De stem van dit gebouw, het moet altijd goed in de verf zitten. Onze allereerste directeur, die ik nog heb meegemaakt, die kwam iedere dag, ik geloof dat hij iedere dag 6.30 hier kwam, of 7.00, Hans Locher. Die maakte eerst een hele ronde door het gebouw, en alles wat hij opviel tekende hij aan en ja werd meteen doorgegeven en werd meteen hersteld. Nou dat is hier nu te weinig. Dus ik moet dan echt in het directieoverleg zeggen: "Ik baal ervan, het ziet er niet uit". Ik heb op gegeven moment een foto gemaakt, was de deur van de dames WC in de hal. Allemaal krassen van lange nagels, bij de klink, allemaal van die enorme krassen. Wel ruig hoor, heb ik een foto gemaakt. Ik zit natuurlijk in de directie-app, omdat ik ook in dat overleg zit. Had ik even gestuurd van: "He, waar is deze foto gemaakt?" Ik had iets geschreven als grapje: "Misschien het katachtigeverblijf van Artis? Nee! Dit is de wc in het dameswc in de hal". Weet je wel. Echt zo, nou en eerst zo van: "Oke?" Maar ik zag wel in de week erna, lalalala, werd het weer bijgeverfd in bronskleur. Maar dat vind ik, dat moeten we echt beter doen.

M: Ja

J: Het gebouw moet altijd, als iets je kroonjuweel is, moet alles stralen en tip top zijn. Dus dat moeten we beter doen.

M: Nee, ja dat is zeker waar. En als je het dan vertaald naar bezoekers, want we hebben het nu veel over jou, maar jij loopt hier al een poosje rond. En als je hier, nou laten we eens zeggen dat je een aantal keer per jaar komt, of zelfs minder vaak, wat is er dan bijzonder voor mensen? Wat zouden ze dan echt moeten meekrijgen, moeten zien, of voelen?

J: Nou wat denk ik bijzonder is van dit museum is, ik denk dat mensen vaak voor een tentoonstelling komen en niet voor het gebouw, ook al vinden ze dat mooi, dat blijkt uit onderzoek. Ik denk niet dat ze daar speciaal voor komen, van: "oh ik vind het gebouw zo mooi, laat ik kijken wat er binnen is." Dat denk ik niet dat mensen dat doen. Ook niet voor de vaste collectie, maar ik denk wel dat ze komen voor de speciale tentoonstellingen en dat ze dan meer nog gaan doen. Dus dat ze dan nog door dat gebouw lopen en dat gebouw weer tot zich door laten dringen en even genieten van het gebouw, of nog een andere tentoonstelling, van ook een heel ander collectie onderdeel. Dat is ook bijzonder, dat wij heel bijzondere, heel diverse collecties hebben. Van toegepaste kunst tot moderne kunst en mode. Dat je dat ook nog meekrijgt, en ik kan me voorstellen, dat weet ik niet, maar dat je plekken hebt waar je bijzonder op gesteld bent. Tenminste dat heb ik zelf ook wel in bepaalde musea. Dat je, je wil even in het Stedelijk Museum in het oude gedeelte over de witte trap naar boven lopen, dat wil je gewoon hoe dan ook, ik wil dat altijd. Al ga ik even in de kuip of waar dan ook kijken, ik moet toch even over die witte trap, maar misschien hebben andere mensen dat ook hier. Dat ze even naar de erezaal of eventjes die trap op willen lopen, of weet ik niet. Maar dat hoop je. En van mij moeten ze niets.

M: Ja, niet moeten, maar gewoon om het soort van de vatten.

J: Maar ik denk gewoon dat het leuk is, ik denk het meer krijgen en ervaren dan waarvoor je eigenlijk bent gekomen. Dat denk ik eigenlijk dat dat heel goed kan in dit museum. Maar ik denk dus ook, om het publiek, om het kritiekpunt wat ik net noemde, dat je dat kan opvallen. Ik denk als wij zeggen 'we zijn topspeler in de wereld', daar schermt Benno volkomen terecht mee. Wij zijn het best bezochte museum buiten Amsterdam, beste bezochte kunstmuseum buiten Amsterdam, van Nederlands bezoek en van Nederlands bezoek hebben we überhaupt misschien als je het goed telt de meeste bezoekers van heel Nederland. Nou dat is allemaal heel goed en wel, maar dan vind ik dus ook dat je, en met de top-knotch ontvangst die we hier hebben, dan moeten ze ook dingen, dan moet je ook perfectionistisch zijn.

M: Ja

J: In wat voor wat bouwmaterialen je gebruikt en onderhoud. En ik denk wel, negatief gezien, om ook kritisch te zijn, dat je dat kan opvallen. Dat je inderdaad kan denken van: "He, dat vind ik toch een beetje raar, dat die plee niet helemaal schoon is, of dat er dit of dat is". Of dat, er staat hier wel eens een extra koffiebarretje, met van die hele tuttige lambrisering erin. En dan denk ik, nou jongens kunnen we dat nou even een beetje anders vormgeven ofzo? Als we dit \*meubilair tuinzaal\* ook laten vormgeven, laat het dan even, joh vraag even aan Richard Hutten "doe er ook even een koffiebarretje bij". Dan hebben we het even als compleet pakket. En ik denk dat je dat kan opvallen bijvoorbeeld.

M: Ja, ja, hangt er net vanaf. Hangt er misschien ook vanaf hoe vaak mensen hier zijn. Dat is natuurlijk, hoe langer, hoe vaker je ergens komt, hoe meer je ziet, en als je de eerste keer ergens komt, dat dat.

J: Eerste keer waarschijnlijk niet, dan ben je overweldigd en er hangt nu ook nog een strandbeest en. Ja.

M: En dan ben je helemaal overweldigd.

J: Ja.

M: Oh hier is eentje weg gevallen. Dus je zegt niet van oke er is echt. De erezaal vind ik zo mooi, want zus en zus en zo. Want het gaat, je zegt eigenlijk in het hele gebouw komt dat idee

J: Nee, ik zei, ik vind niet dat alle gedachten van Berlage in een gebouw, in een onderdeel samenkomen. Het is het totaal waarin je dat hele gedachtegoed ziet, van de gang, tot aan Konijnenburg, tot aan de erezaal, tot aan de kleine, de hele kleine, de nisjes. Dat totaal geeft eigenlijk weer wat Berlage's bedoelingen waren. Ik heb plekken die ik inderdaad heel mooi vind, zoals inderdaad wat ik noemde, ik vind de hal gewoon echt heel mooi, de hal is echt mijn lievelingsplek, denk ik, als ik dan toch een lievelingsplek moet, en ik denk dat dat voor veel mensen ook zo is.

M: Ja, dat denk ik ook.

J: Dat dat ook voor bezoekers, als we terug gaan, los van mij, maar naar bezoekers, dan denk ik echt dat bezoekers, dat zie je ook, er wordt veel gefotografeerd, mensen kijken rond in de hal omdat het gewoon zo bijzonder is. En ik denk dat, dan de volgende plek ook de erezaal een plek is waar mensen, daar kijken mensen graag naar beneden over de balustrade, maar staan ook even naar boven te kijken. Dat dat ook weer een plek is waarbij je even dat gebouw rustig op je in laat werken. Ik denk dat dat ze vooral zal opvallen als plekken die heel bijzonder zijn. De hal en de erezaal.

M: Ik denk ze daar stiekem ook voor ontworpen zijn.

J: en dat ze bij andere dingen er ook minder bij stilstaan, of het heel mooi, of op een onbewuster niveau. Maar ik denk dat dat de plekken zijn waar mensen heel bewust denken van 'he dit is een heel mooi gebouw'.

M: Ja, daar valt het het meeste op. Nu doet m'n papier het niet meer. En op welke manier, ja, je hebt het natuurlijk eigenlijk net een beetje over die driehoek, hebben we het gehad. Maar op welke manier denk je dat jullie het gebouw nu gebruiken? Is het echt eigenlijk, zoals het ook ontworpen is ten dienste van de kunst? Of, of zijn er, nou ja, zoals de hal dan, plekken waar het gebouw iets meer straalt en zelf ook al zegt 'kijk mij eens, ik ben ook heel mooi', of is het vooral van nou ja, het hoort de kunst te dienen.

J: Ja, ik vind dus ook mens dienen, ik vul dat meteen inderdaad aan, dat ik ook vind dat hij mens dient. En dat hij ook zichzelf dient. Er zijn plekken die alleen maar over de architectuur, die vooral over de architectuur gaan. Dat is natuurlijk toch wel de hal, want de hal, daar. Nou ja goed we hebben er een beeld staan altijd, maar daar hangen we ook niets, vind ik ook heel goed. Of hangen

we weinig, er hangt nu Westrik, vanwege het feit dat hij overleden is. Dus daar zegt de architectuur heel sterk van 'he kijk naar mij, dit ben ik en je bent' en het roept ook wel iets over het museum 'je komt nu in een andere wereld, met allemaal mogelijkheden'. Trappen naar boven waar je van alles kunt ontdekken. Dus daar gaat de hal denk ik heel erg over. Maar er zijn inderdaad, ja, en. Dit zijn natuurlijk ook twee, om bij die wandvitruines terug te komen, en het dient inderdaad de objecten, want je hebt het bovenlicht en je verliest geen ruimte in het gebouw. Het is eigenlijk van binnenuit naar buiten geduwd, dus je verliest geen ruimte. Heb je de, kun je daar mooi de objecten laten zien, maar tegelijkertijd is het een decoratief element, waar ook de bezoeker weer van kan genieten. Dus het, dat vind ik ook heel mooi, dat hij vaak met een oplossing, twee doelen wint. Dus het varieert. En je ziet natuurlijk gewoon in de tentoonstellingszalen, dat hij eigenlijk daar ook kunst en mens dient. Ik vind dat hij daar, natuurlijk kunst dient door het bovenlicht, natuurlijk het geraffineerde bovenlicht en het feit dat wij nooit zoals nog niet zolang geleden in Boijmans zelfs te zien was, radiatoren van verwarming he, snap je. Daar dient het de kunst door het heel mooi kalm te presenteren, maar het dient ook de mens om dat het verschillende afmetingen heeft, maar daar dient het ook de kunst. Want sommige dingen zijn mooier in een grote ruimte, andere in kleine. Maar dan heb je ook weer zo'n voorbeeld dat hij beide dient. Als alles even groot zou zijn, wordt je gewoon, ja het eerder beu. Heb je het eerder wel gezien, dan denk je 'alweer een zaal'.

M: Ja, afwisseling interesseert

J: Het is toch. Precies. De kunst heeft er ook wat aan, dus daar dient het ook weer twee doelen. Dus ik vind het vaak, het mes aan twee kanten snijden.

M: Ja, en het dwalen? Wat ik bij veel mensen heb horen terugkomen is dat je kan (ver)dwalen, of. Je kan.

J: Ja, daar wordt nu natuurlijk. We zijn nadrukkelijk dat aan het, aan het pinpointen als iets heel positiefs, het dwalen.

M: Ik wilde het ook met aanhalingstekens zeggen, maar

J: Precies, het is grappig, je ziet. Maar er is ook een stroming, ik vind het ook wel geestig in het museum, dat we het vooral moeten ombuigen naar het positieve. Natuurlijk dat is het ook wel, het dwalen, wat ik net zei. Je ziet een tentoonstelling en je gaat eigenlijk altijd wel iets anders toch ook nog bekijken, even door dat gebouw heen. Maar het verdwalen is, kan natuurlijk ook hopeloos irritant zijn.

M: Ik bedoelde vooral het dwalen hoor

J: Ik vind het verdwalen, is ook iets waar we over moeten nadenken. of het nou nodig is dat mensen zo heel erg verdwalen. Dat kunnen we soms misschien ook een beetje beter doen. Maar het is een bijzonder aspect van het gebouw, dat dat kan. Dat je steeds in een andere wereld terecht komt.

M: Is het volgens, nou ja, ja, ja. Is het nodig dat er explicieter, dat het gebouw explicieter wordt neergezet volgens jou?

J: Ja, nee, daar zit wel potentie denk ik om dat te doen.

M: ja jullie gaan dat natuurlijk stiekem ook doen, dus een beetje inkoppen vraag, maar.

J: Ja, nee maar toch. Maar ik kan ook wel uitleggen waarom ik denk. Ik vind dat we niet perse als, zoals in deze vraag letterlijk geformuleerd staat 'als onderdeel van de collectie'. Ik denk dat mensen dat eerlijk gezegd geen biet kan schelen of het nou onderdeel is van de collectie of niet.

M: Nee, maar als kunstobject eigenlijk

J: Precies, ja, gewoon als een heel bijzonder gebouw en als museum als heel bijzonder. Dat het je iets bijzonders geeft om hier binnen te zijn. Ja dat kunnen we wel echt nog meer gaan gebruiken. Eigenlijk een tamelijk bescheiden museum, heeft toch te maken met dat Den Haag een tamelijk bescheiden stad is en dan zijn we ook nog weer niet in het centrum maar meer in de periferie, naar het strand toe. En dat maakt ook, geeft ook een bepaalde cultuur, in het, over een hele lange periode denk ik, in het museum van een bepaald soort bescheidenheid. Maar ik denk dat we dat best meer kunnen doen. Om dat het ook echt uitwijst, dat het niet alleen ons gevoel is dat mensen van dit gebouw houden, maar dat wijst ook onderzoek uit. En ik denk dat dat nu nog veel in het onbewuste is en dat we dat te weinig uit nutten.

M: Ja, dus dat je eigenlijk. Je hebt natuurlijk gewoon een wisselwerking tussen de vorm, dus esthetiek en gevoel, wat het, nou ja, wat je net zei, dat mensen het misschien wel voelen, of niet helemaal voelen en dat daar

J: en dat kan nog zelfs ook door, meer in \*onverstaanbaar\* uit te kunnen nutten in marketing technisch, maar dat we het ook nog beter kunnen benutten, even maar in educatieve zin, dat als mensen, ja een soort prettig gevoel hebben bij dit museum, maar zelf niet onmiddellijk op onderzoek uitgaan van wat zijn nou alle verhalen over dit gebouw. Dat als je ze die geeft, dat eigenlijk de band met het gebouw hechter wordt. Dat ze denken 'jeetje wat bijzonder, inderdaad'

M: Ja iets met begrip en, beleving en begrip

J: Dus die twee kanten, ja. Kunnen we er beter, kunnen we er meer mee doen.

M: En wat voor verhalen zeg maar? Je noemt net wat voor verhalen mensen dan opzoeken, maar nog niet.

J: Ik vind dat verhaal eigenlijk wat ik aan het begin vertelde over die glazen gang bijvoorbeeld en over in een andere wereld komen, en even je sores, en het, gewoon het tobben en het kleine van het dagelijks leven, dat daar, dat dit nou echt een plek is omdat een kwijt te raken. Waar je ofwel gewoon ontspanning kan vinden, ik wil het helemaal niet allemaal in het hoog, hoogdravende trekken, ik vind ontspanning vinden in een mensenleven ook heel wat, in een druk mensen leven. En dat je weer gezellig fijn met elkaar kan zijn en een activiteit kan meemaken, of een concert, of naar kunst kan kijken, dat zijn allemaal denk ik hele mooie dingen, dus dat zou ik een, denk ik een verhaal vinden dat waardevol is voor mensen.

M: Ja

J: en ook heel concreet te begrijpen aan de hand van die gang. Dus dat zou ik bijvoorbeeld een verhaal vinden waarvan ik denk, ja dat is echt een goed verhaal. Ja wat zouden ze nog meer kunnen leren? Ja ik denk dat het leuk eigenlijk is, wat weinig gebeurt natuurlijk is dat je. Zoals je op school bij wijze van spreken leert een zin te ontleden of een gedicht te ontrafelen, zo worden we eigenlijk niet geschoold in het kijken naar architectuur.

M: Nee

J: En ik denk dat je dat heel veel geluk geeft als je eenmaal beseft dat je, nou daar zouden we misschien zelfs een cursus over moeten geven, van hoe kan je naar architectuur kijken, eigenlijk het architectuur beschouwelijke. En dat klinkt dan meteen heel ingewikkeld en moeilijk, maar dat hoeft het natuurlijk helemaal niet te zijn, want dat kan je op ieder niveau natuurlijk doen. Ja dat dat iets is wat heel leuk is om te doen. Dat dat, dat we dat, dat dat je veel geeft en ook meer begrip geeft van het gebouw. En dan zijn heel veel verhalen leuk, weet je, dat verhaal over zo'n vitrine, dat is heel leuk. Want je kunt je bijna voorstellen dat dat ding naar buiten is geduwd.

M: Ja

J: En dan denk je: "Ja verdomd, het heeft twee kanten, het heeft een decoratieve kant en een functie kant, en he ja". Dat zijn gewoon heel leuke dingen om te weten, dus zo. Ik denk dat je zowel misschien wel 20 van dat soort hele mooie verhalen kan bedenken die je ook echt kan zien.

M: Ja, dat, dat is, denk ik, uiteindelijk belangrijk. Dat je, als je, je kan iets vertellen, maar als je het nergens aan kan koppelen. Dan is het heel abstract. En als je dat inderdaad, nou hier zo vertellen en vervolgens loop je bovenlangs, of je vertelt het boven en vervolgens ben je hier, of buiten. Dat je dan ineens denkt inderdaad van 'he, potverdrie'.

J: Ja, maar ook zo'n democratisch idee van op de begane. Je kan dat vertellen boven een gebouw hangen, maar je ziet het hier ook. We kunnen het bewijzen aan de hand van het, we kunnen het illustreren, bewijzen aan de hand van het gebouw. En dat is denk ik belangrijk. Want anders wordt het heel hoogdravend.

M: Ja, nee zeker.

J: Kan je ook doen, maar dit kan dus eigenlijk heel breed toegankelijk zijn voor een hele grote groep mensen.

M: Ja, nee dat is denk ik belangrijk. En daar steken jullie ook op in met je tentoonstelling?

J: Ja, ja dat is wel het idee. Dat is wel het idee, ja we zijn nog niet zo heel ver moet ik zeggen. We hebben het familiegedeelte, daar ga ik vooral over. Omdat het is een heel grote tentoonstellingsvleugel om te vullen. Dus het was, wat voor soort objecten heb je? Je moet natuurlijk altijd oppassen bij zo'n soort tentoonstelling dat het geen 'boek aan de wand' wordt. Dus dat was best

wel even een worsteling. En ik vond heel erg, nou ja, dat begrijp je al, in die driehoek, dat ik het publiek vond, dat als je het publiek serieus neemt, moet je het publiek ook centraal stellen in je tentoonstelling. Dus de allergrootste tentoonstellingszaal wordt een familiezaal helemaal over het gebouw, omdat ik ook de continuïteit heel belangrijk vindt. Dat dit gebouw een verleden heeft en ook een nu, en ook een toekomst. En dat iedereen die van dit museum houdt en hier al langer komt, eigenlijk altijd over vroegere, of over herinneringen uit jeugd of met school hier zijn begint, en zegt: "Oh dan rende ik altijd naar het poppenhuis" of "Ik ging altijd dit". En dat dat iets is wat ook nu weer begint met kinderen. Dus daarom wilde ik heel erg graag een familiezaal.

M: wat is een familiezaal dan? Even een zijstapje

J: Het is gewoon een zaal die in het teken staat van familie waar families dingen kunnen doen rondom het gebouw.

M: Ja, oke.

J: Het is een zaal die niet museaal is in de klassieke zin van het woord. Er zijn drie kabinetten achter die ruimte en een ander ding wat ik heel graag wilde is dat wij geven de hele cadeautjes aan het publiek, in overdrachtelijke zin, door tentoonstellingen, door dit gebouw te hebben. Dat is steeds een eenrichtingsverkeer, dat roept heel veel op bij mensen, dat roept heel veel creativiteit, allerlei ervaringen, gedachten, kennis, noem het allemaal maar op. Maar wat bij die mensen blijft, blijft bij die mensen. Dat maken we nooit meer zichtbaar, en dat wilde ik in deze tentoonstelling. Dus ik ga kabinetten maken waarin je zichtbaar maakt, ook zelf kan achter laten wat dit gebouw in jou teweeg brengt. Dus ik wil een soort film kabinet gaan maken, waarin jij jouw verhalen over dit museum en jouw band met dit museum, daar over kunt, kan vertellen, dat wordt opgenomen. En ik wil een presentatie kabinet waarin je mensen hoort vertellen over de, hele gewone mensen, juist geen bn'ers, allemaal mensen die vertellen over wat dit gebouw voor hun betekent en wat het museum voor hun betekent in bredere zin.

M: Oh gaaf, heel leuk.

J: En dan krijg je, je kan het en vastleggen een keer en je kan het bewaren voor later, en je kan anderen er ook weer mee inspireren. En we geven ook weer iets terug, we laten een keer zien wat het is.

M: Ja heel erg leuk. Even kijken, nou het laatste deeltje dan nog. Als je, nou ja je kan hem eigenlijk ook wel in een vatten, maar ik had hem gescheiden. Van wat onderscheid het museum en ook het gebouw. Hoe onderscheid zich dat van soortgelijke musea in Nederland? Is het gebouw daar echt een soort van bovenvoerend.

J: Dat denk ik eigenlijk wel. Ik denk wel dat dit gebouw ten opzichte van andere musea, iets heel bijzonders heeft. En dat wij niet de enige zijn als medewerkers die dat zo vinden. Ik denk als je het vergelijkt met het gebouw met het van Abbemuseum, en Centraal museum en Boijmans, dat zijn niet allemaal musea uit dezelfde tijd he. Dat, ja, dit gebouw een fijnere ervaring geeft om in te zijn. Dat het esthetisch mooier is en dat het fijner is om in te dwalen en dat hier meer te bekijken, en dat het architectonisch hoogstaander is en ook in de ervaring gewoon bijzonderder is. Dat denk ik echt serieus.

M: Ja dat mag, dat mag je gewoon zeggen. Het komt niet heel veel verder dag mij.

J: heel onbescheiden, maar ik denk dat dat eigenlijk, want ik denk ik collecties, ja, wat onderscheid ons? Ja, natuurlijk een bijzondere collecties onderscheid ons ook, het feit dat we zo'n grote Mondriaan collectie hebben en enorme delfts blauw collectie. Dus dat is ook wel onderscheidend uiteraard, dat is ook een aspect van onderscheidend zijn. Maar, ja, het zijn, de ervaring van het zijn in dit gebouw is heel uniek en dat is natuurlijk altijd. Dus als ik, in het van Abbe was ik dan laatst weer. Ik kom binnen en dan sta ik daar en dan vind ik het allemaal zo benauwd, allemaal donker en benauwd, dat geeft een bepaald gevoel. Niet iedereen staat daar bij stil, bij het gevoel dat hij heeft in een gebouw, de een is daar wat sensitiever in dan de ander, en dan ga je weer verder. Maar ik denk dat dit gebouw dus heel veel geluismomenten heeft ingebouwd voor mensen voor mensen. Eigenlijk relatief meer dan sommige andere gebouwen, en dat vind ik heel typerend. En ik heb dat geluksgevoel ook wel in andere gebouwen hoor, ik hou bijvoorbeeld intens van de Pont. De Pont daar kan ik zo graag naar toe gaan, dat het me niet eens uitmaakt wat er is bijvoorbeeld, dan ga ik gewoon omdat ik weer in dat gebouw wil zijn. Of in het Stedelijk, ik heb dan ineens ontzettende zin om weer over dé trap van Sandberg te lopen bijvoorbeeld.

M: Ja. Terwijl ik over de laatste renovatie van het Stedelijk vrij negatieve verhalen hoor van, wie heeft het gedaan.. Rem Koolhaas volgens mij.

J: Ja, ja het is altijd een beetje lastig met renovaties inderdaad. Als je aan iets gehecht bent en je kent het al langer omdat je ouder wordt, is het altijd een beetje moeilijker om te aanvaarden dat er iets kan veranderen aan een gebouw. Op zich

M: Misschien is dat het inderdaad

J: Ik denk het wel. Bijvoorbeeld het Centraal Museum in Utrecht heeft voor mij een heel bijzondere betekenis omdat ik daar ben opgegroeid en heel veel naar het museum ging. Dus toen dat heel veel, ja, toen ik mn weg niet meer kon vinden, ja dan ben je even knorrig. Maar dan moet je het weer vaker zien en meemaken om er weer blij van te worden. Want ik vind principieel wel dat gebouwen moeten kunnen veranderen, met de tijd.

M: Ja, nee dat is

J: Alleen moet ik er dan vaak aan wennen, en vaker zijn om het te gaan waarderen. Dat kan ook met de binnen, met deze zaal.

M: Ja dat kan ik me voorstellen, dat is natuurlijk wel ineens binnen buiten.

J: Ja, het is wel wat ja. Dus ik was er niet tegen, ik vond dat hij er moest komen. Maar toen hij er was, ja, het duurde wel even totdat ik gewend was en ja, sommige ontwerpkeuzes zou ik zelf ook anders hebben gedaan, als ik directeur was geweest, maar dat maakt niet uit. Ik ben nu wel heel gewend aan, ik kan me niet meer voorstellen dat we hem niet hadden. Ik ervaar hem nu echt wel, niet als een fremdkörper in het gebouw, ik ervaar het echt als onderdeel van het gebouw dat er echt ook goed bij hoort. Dus vaak moet je dan wennen, dus dat ligt altijd een beetje moeilijk, dus het is belangrijk om open te blijven staan. En dat hebben natuurlijk soms mensen, die gehecht zijn aan een gebouw, die blijven willen dat alles blijft zoals het is, maar dat is onzin. Je wordt zelf ouder

M: Nee je moet, je moet ook weten waarom het dan moet blijven, je moet ook argumenteren

J: Ja, en dat is vaak een beetje jammer, dan zo een conservatieve houding die mensen hebben.

M: ja, dankjewel, zijn er nog vragen of opmerkingen die je voor mij hebt? Dingen die ik echt totaal vergeten ben?

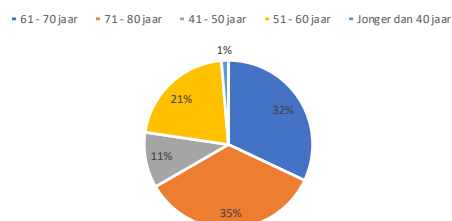
J: Nee, ik vind het een leuke mooie vragenlijst, geeft heel veel aanleiding tot een leuk gesprek, dus mijn complimenten daarvoor.

M: Dankjewel.

## Appendix G - Visitor survey

### 1. Wat is uw leeftijd?

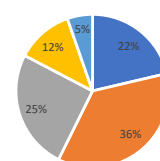
Q1_antwoorden	Q1_count	Q1_%
61 - 70 jaar	24	32%
71 - 80 jaar	26	35%
41 - 50 jaar	8	11%
51 - 60 jaar	16	21%
Jonger dan 40 jaar	1	1%
<b>Total</b>	<b>75</b>	<b>100%</b>



### 2. Hoe vaak bezoekt u het Gemeentemuseum gemiddeld per jaar?

Q2_antwoorden	Q2_count	Q2_%
1x per jaar	16	21%
2x per jaar	27	36%
3x per jaar	19	25%
Vaker dan 3x per jaar	9	12%
Dit is mijn eerste bezoek	4	5%
<b>Total</b>	<b>75</b>	<b>100%</b>

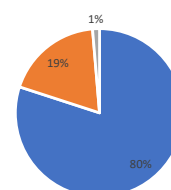
1x per jaar 2x per jaar 3x per jaar Vaker dan 3x per jaar Dit is mijn eerste bezoek



### 3. U staat in het laatste gebouw dat ontworpen is door H.P. Berlage, een van Nederlands' meest invloedrijke architecten uit de 20e eeuw. Zou het verkrijgen van meer informatie over dit gebouw waarde toevoegen aan uw bezoek?

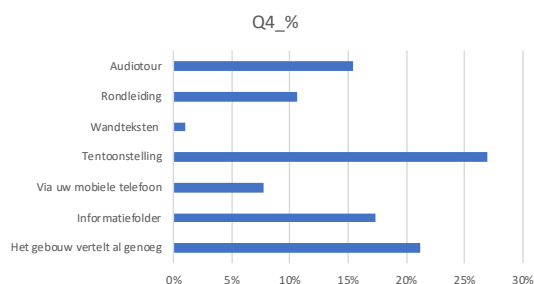
Q3_antwoorden	Q3_count	Q3_%
Ja	60	80%
Nee	14	19%
We zijn bekend met zijn architectuur	1	1%
<b>Total</b>	<b>75</b>	<b>100%</b>

Ja Nee We zijn bekend met zijn architectuur



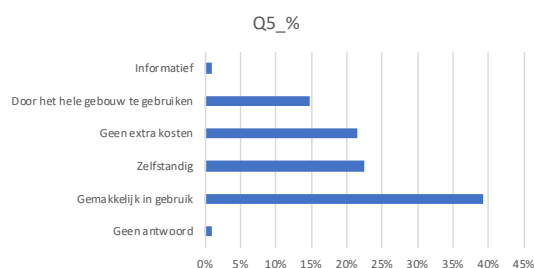
### 4. Op welke manier zou u het prettig vinden deze informatie te krijgen tijdens uw bezoek? Voel u vrij om andere opties aan te dragen.

Q4_antwoorden	Q4_count	Q4_%
Het gebouw vertelt al genoeg	22	21%
Informatiefolder	18	17%
Via uw mobiele telefoon	8	8%
Tentoonstelling	28	27%
Wandteksten	1	1%
Rondleiding	11	11%
Audiotour	16	15%
<b>Total</b>	<b>104</b>	<b>100%</b>



### 5. Aan welke eisen zou dit 'communicatiemiddel' volgens u moeten voldoen?

Q5_antwoorden	Q5_count	Q5_%
Geen antwoord	1	1%
Gemakkelijk in gebruik	40	39%
Zelfstandig	23	23%
Geen extra kosten	22	22%
Door het hele gebouw te gebruiken	15	15%
Informatief	1	1%
<b>Total</b>	<b>102</b>	<b>100%</b>





## Appendix H - Multiple criteria analysis

Topic		Design criteria	Written	Audio	Phone	Building	Exhibition								
Museum		Comply with the (current) mission statement of the museum, and contribute to the desired high quality by developing a solution which is innovative for the museum and which is available for a broad range of visitors. Also by complying with the current tone of voice of the museum. Not to formal, not to informal and serious.	++	++	++	na	++								
Ideology Berlage & van Gelder		During their visit visitors should feel the freedom to wander through the building and 'lose' themselves in the art and architecture on display. As there is no specific route one should follow when wandering through the museum, the communication instrument should not suggest there is.	--	+	++	++	++								
		Aim to touch both head and heart (see also experience)	+	+	+	++	++								
Hybrid museum	Art	Focus upon the relation between the building and art. The museum displays multiple permanent artworks, which have fused with the architecture	+	+	+	++	+								
		Consider the constantly changing exhibitions in the museum as this might cause corridors and exhibition spaces to be temporary closed. The solution must therefore be flexible and easily adaptable when necessary.	--	-	++	++	na								
	Visitors	Consider the target group as described in paragraph 8.1.1	++	++	+-	++	+								
		Easy accessible and free of charge, a museum visit is expensive enough	++	+	+	++	++								
		Easily understandable and usable. It should be an added value and for visitors. This means no difficult language and it should not be difficult to understand and use.	+	+	+	na	na								
		To be used in independently. Without any guidance or support of museum staff.	++	++	++	++	na								
		Usable within the entire building, not bound to a specific place within the building.	++	++	++	++	+-								
		Keep in mind where the visitors focus should be in every space, art, architecture or both. The solution should not over stimulate visitors by an overload of information and impressions	++	++	++	na	na								
	Building	The building should be the main object within the solution. It already conveys a large part of its story.	na	na	na	++	+-								
		Stimulate the implicit perception of the (intangible) building values by pointing out the tangible values.	++	++	++	+	+-								
Point out the following qualities and values as derived from the conducted interviews:															
<table border="1"> <tr> <td>Pergola</td> <td>Entrance Hall (Gesamtkunstwerk, Dimensions)</td> </tr> <tr> <td>Sol Lewitt</td> <td>Erezaal</td> </tr> <tr> <td>Stijlkamers</td> <td>Exhibition spaces (Dimensions, Wandering, Daylight)</td> </tr> <tr> <td>Tuinzaal</td> <td>Museum garden (Location, Bricks, Showcases)</td> </tr> <tr> <td>Staircases</td> <td>Pavilion</td> </tr> </table>		Pergola	Entrance Hall (Gesamtkunstwerk, Dimensions)	Sol Lewitt	Erezaal	Stijlkamers	Exhibition spaces (Dimensions, Wandering, Daylight)	Tuinzaal	Museum garden (Location, Bricks, Showcases)	Staircases	Pavilion	++	++	++	++
Pergola	Entrance Hall (Gesamtkunstwerk, Dimensions)														
Sol Lewitt	Erezaal														
Stijlkamers	Exhibition spaces (Dimensions, Wandering, Daylight)														
Tuinzaal	Museum garden (Location, Bricks, Showcases)														
Staircases	Pavilion														

Topic		Design criteria	Written	Audio	Phone	Building	Exhibition
Theoretical Framework	Motivation	Fit with the defined visitor motivations of the target group: emotion, spiritual and/ or intellectual. The solution should be able to meet these different motivations/ expectations. This can be established by a layered set up, in which the visitor him-/herself can decide what to see and can influence how much information he/she wants to get.	-	-	++	+	++
		Stimulate visitors to evolve from followers to searchers (Morris Hagreaves McIntyre, 2005), by increasing their awareness, knowledge and insights of the building. The solution should select interesting valuable places within the museum, and provide the visitor with the necessary information in order to meet the requirements of the follower.	++	++	++	+	+
	Meaning making	Stimulate the process of meaning making and interpretation. Show visitors both the value of spaces as the value of details within those spaces. Provide information about the past of the building, about the intellectual legacy of Berlage and van Gelder, in order for visitors to understand the building in its original context. To provide this information images from the past could be used to strengthen this understanding. The solution should regard the prior knowledge of the visitor, so no use of jargon, but accessible and understandable language. A explanatory tone of voice, though not educative	++	-	++	-	+
	Experience	Aim to facilitate resonance, the attraction between a visitor and an object. The solution should therefore enable and stimulate visitors to really look at the building and find spaces or elements with which they resonate. They should not only find things that speak to their head, but things that touch their hearts (zie Berlage & van Gelder). The solution should therefore actively point out the valuable things in the museum in order for people to really look at them.	+	+	+	++	+
		As Berlage and van Gelder aimed for a museum visitors could wander, the solution should fin a balance between guiding and wandering by means of narrative channelling - guiding visitors by the theme of Berlage's and van Gelder's intellectual legacy - the solution should attract, guide and stimulate people during their visit. By means of multimedial channelling the amount of stimulus/ information the visitors encounter can be split up into comprehensible pieces. The use of multiple media can also trigger people to maintain intrigued, due to the change.	-	+-	++	++	+-

## Appendix I - First narrative

Welkom in het gemeentemuseum Den Haag, een ware tempel voor de moderne kunsten, Berlages meesterwerk. De heer van Gelder en Berlage streefden er naar een modern en tijdloos museumgebouw te realiseren hier in het Statenkwartier. Een museum waar niet langer alleen de gegoede burgerij vertier konden vinden, maar ook de 'gewone' man.

### *Passage:*

Al lopende door de overdekte glazen pergola heeft u zojuist, zowel letterlijk als figuurlijk afstand genomen van de drukte van de stad. Het wandelen tussen de twee vijvers heeft u schoongewassen van uw zorgen, zodat u nu in alle rust kunt gaan genieten van de schoonheid van de kunst die in het museum tentoongesteld worden.

### *Hal:*

Tegenwoordig is het bezoeken van musea in Nederland heel gewoon. De meeste kinderen maken vanuit school al een eerste museumbezoek. Begin 20<sup>e</sup> eeuw, was dat nog veel minder normaal. Het bezoeken van musea was iets voor de elite van het volk, hoger opgeleide en welgestelde mensen. Het gewone volk, de bakker, slager en putjesschepper, kwamen niet.

Met de bouw van dit museumgebouw hebben de architect, heer H.P. Berlage en de eerste directeur van het museum, heer H.E. van Gelder, beiden socialistisch georiënteerd, geprobeerd een museum te creëren voor 'de gewone man'. Zij streefden ernaar een cultuurtempel te realiseren waarin kunst het volk kon 'verheffen'. Het reliëf van Willem van Konijnenburg verwezenlijkt dit streven. Het beeld niet alleen uit dat het gebouw ontworpen is in dienst van de kunst, maar dat kunst en gebouw samen een museum vormen dat het volk kan verheffen.

In die gedachtegang vond Berlage het ook essentieel dat het museum minstens over een monumentale en indrukwekkende ruimte zou beschikken. Een ruimte die bezoekers van hun voetstuk zou blazen, met andere woorden, de entreehal waarin u zich nu bevindt. Deze imposante ruimte heeft een bijna sacrale uitstraling, die wordt geaccentueerd door de hoge witgeschilderde betonnen kolommen, en het hoog invallende daglicht. Neem hier de tijd om de ruimte eens op u te laten in werken en nog verder tot rust te komen. De kleuren, het licht, de hoogte en de algehele atmosfeer.

### *Maatvoering:*

In zijn streven naar een modern en tijdloos gebouw heeft Berlage het museumgebouw ontworpen op een raster van 1,1 meter. Afgeleid van deze maatvoering heeft hij vervolgens de maateenheid van 11 centimeter vervolgens als uitgangspunt genomen in de materialisatie en detaillering van het gebouw. U kunt hier in de hal goed zien dat de gele tegels op de kolommen en de roodbruine tegels op de vloer aan de basis liggen van de tegelpatronen.

### *Sol Lewitt:*

In de ruimte waar u nu staat, worden vier kleurrijke geometrische schilderijen tentoongesteld. In combinatie met het door Berlage ontworpen daglicht, komen de kleuren van de schilderijen volledig tot hun recht. De muurschilderingen zijn gemaakt naar ontwerp van Sol Lewitt. De kleurrijke kunstwerken vallen precies binnen de constructie, en benadrukken hoe nauw kunst en architectuur in het museum met elkaar zijn verbonden

### *Erezaal:*

De erezaal, door velen een van de mooiste plekken in het museum genoemd, een plek waar de lucht stil lijkt te staan en waar u het gebouw echt op u in kunt laten werken. De kleuren, het daglicht, de kristalvormige detaillering, de goudomrande tegelroosters van de weggewerkte verwarming en de houten lambrisering geven de ruimte een luxueuze en sprookjesachtige uitstraling.

Hier wordt tevens tentoongesteld hoe nauw kunst en gebouw met elkaar zijn verbonden in het gemeentemuseum. Badend in het daglicht, verweeft het raam 'Dance' van Bridget Riley zich in de architectuur van Berlage.

### *Tuin:*

Ook hier in de museumtuin wordt het meesterschap van Berlage duidelijk tentoongesteld.

Wanneer u vlak langs de gevels loopt, valt het vast op dat er geen 'standaard' baksteenverband is toegepast, maar dat de bakstenen een soort vlechtwerk vormen. Berlage geloofde in het eerlijk gebruik van materialen. Dit betekende dat hij geen voorstander was van het wegwerken van materialen. Als iets van baksteen was, moest het baksteen ook gewoon zichtbaar zijn. Vanuit dit streven naar een eerlijke weergave van het gebouw,

is ook het metselverband tot stand gekomen. Om te laten zien dat de bakstenen gevel slechts de schil is van de dragende betonconstructie, realiseerde Berlage dit bijzondere vlechtwerk.

De bakstenen waaruit de gevel bestaat, zijn speciaal voor het museum ontworpen. In zijn streven naar een modern en tijdloos gebouw heeft Berlage het museumgebouw ontworpen op een raster van 1,1 meter. Afgeleid van deze maatvoering heeft hij vervolgens als uitgangspunt genomen in de materialisatie en detaillering van het gebouw. 11 Centimeter is niet een standaard maat voor bakstenen, dus moesten de stenen speciaal voor het museum worden gebakken.

Als u iets meer afstand neemt van het gebouw komt de blokvormige opbouw van in elkaar grijpende gebouwdelen duidelijk naar voren. De gevel van het gebouw is een regelrechte representatie van de diverse functies in het gebouw. Op deze manier beoogde Berlage op een eerlijke manier de eigenheid van het gebouw tot zijn recht te laten komen. Hij heeft vorm en functie laten samensmelten. Onder de glazen zadeldaken zijn de museumzalen gesitueerd en achter alle kleinere uitstulpingen, zitten muurvitruines.

#### *Paviljoen:*

Een frivoliteit, een plek om even tot rust te komen en te genieten van een kopje koffie of thee. Het paviljoen 'Brasserie Berlage' was het eerste museumrestaurant van Nederland. In navolging van de moderne opvattingen over museumbouw was het voor Berlage en van Gelder cruciaal dat er een plek was, waar mensen even rust konden nemen van hun museumbezoek buiten het museum.

#### *Tuinzaal:*

U bevindt zich nu, in wat tot enkele jaren geleden nog een binnentuin was. In de gedachtegang van Berlage en van Gelder is deze ruimte enkele jaren geleden overkapt zodat er opnieuw een ruimte is ontstaan waar je even afstand kunt nemen van de kunst, tot rust kan komen en wanneer het weer er naar is, kunt genieten van de zon.

De tuinzaal is het hart van het gebouw, alle galerijen en tentoonstellingszalen zijn gesitueerd om deze zaal heen. Het valt u vast op dat de bakstenen hier niet enkel geel zijn, maar worden afgewisseld met oranje stenen. Door deze afwisseling laat Berlage zien dat het om de binnenkant van het gebouw gaat, en dat u zich als bezoeker aan de binnenkant het museum bevindt.

#### *Stijlkamers:*

Welkom in de stijlkamers. In het begin van de 20<sup>e</sup> eeuw werden in Nederland veel herenhuizen afgebroken. Via vereniging Hendrick de Keyser zijn deze interieurs bewaard gebleven en hebben een plek gevonden in het ontwerp van het museumgebouw voor het gemeentemuseum. Berlage werd geacht een vijftal kamers te integreren in zijn ontwerp. Het hoogteverschil tussen de oude interieurs en de museumzalen loste hij op door een oud trappenhuis in het ontwerp te integreren.

Meer informatie over de specifieke stijlkamers:

<https://www.gemeentemuseum.nl/nl/deelcollectie/stijlkamers>

#### *Trappenhuisen:*

In de trappenhuisen van het museum versmelten kunst en gebouw. Ieder trappenhuis wordt gekenmerkt door een permanente muurschildering van steeds een andere kunstenaar. Vier minimal art kunstenaars: Sol Lewitt, Günter Tuzina, Niele Toroni en Günter Förg ontwierpen muurschilderingen de muurschilderingen die de grens tussen kunst en gebouw langzaam doen vervagen.

#### *Tentoonstellingszalen boven:*

Berlage en van Gelder streefden ernaar een museum te ontwerpen dat museum moeheid tegen zou gaan. De 'morsdode verveling van classicistische straten' moest worden vermeden, aldaar de woorden van de architect. Dit streven ligt ten grondslag aan het gehele ontwerp van het museum gebouw. Ten eerste aan de maatvoering van de tentoonstellingszalen, die een heel menselijke maat hebben, niet al te groot en hoog, maar in verhouding met de bezoeker. Daarnaast wisselt de maatvoering van de ruimtes, de zalen bewegen van grote ruimtes, naar kleinere ruimtes, naar weer grotere zalen, naar kleine nisjes en kabinetten. Ten tweede heeft Berlage een gebouw bedacht waar je kunt dwalen, waar je je kunt verliezen in en kan laten leiden door de kunst. Er is geen vaste route die je als bezoeker door het museum moet lopen. Doordat hij de mogelijkheid heeft geschapen buiten de expositiezalen rond te lopen, wordt je niet verplicht door een enfilade van zalen te lopen.

Als laatste realiseerde Berlage een daglicht museum, iets wat het Gemeentemuseum gebouw voor zijn tijd erg bijzonder maakte. Via ingenieuze velumconstructies kreeg hij het voor elkaar om tentoonstellingszalen met gematigd diffuus daglicht te verlichten.

## Appendix J - Evaluation results

<b>Question</b>	Hoe heeft u uw museumbezoek in zijn geheel ervaren? Hoe zou u deze beleving benoemen?	Hoe heeft u de MuseumGids ervaren? (Denk dan voornamelijk aan: taalgebruik, toon, inhoud, diepgang). Hoe zou u deze beleving benoemen?	Heeft de Gids ervoor gezorgd dat het gebouw een expliciet onderdeel was van uw beleving? Hoe zou u dat omschrijven?	Zijn er dingen die je mist in de MuseumGids? (krijg je genoeg informatie, zou je meer willen weten/zien/horen)	Denkt u dat u aan de hand van de MuseumGids met een andere blik naar het gebouw kijkt?	Voegt de MuseumGids naar uw mening waarde toe aan uw museumbezoek?
<b>Evaluator 1</b>	Leerzaam, boeiend, interessant, positief	Geeft extra dimensie aan de beleving, om bewuster naar het gebouw te kijken	Interessant, het gebouw is een kunstwerk op zich maar dat zie je pas als je daar op gewezen wordt door de app	Zie aantekeningen	Zeker weten!	Jai
<b>Evaluator 2</b>	Positief, inspirerend	Voegde toe dat je meer bewust naar 't gebouw kijkt, dus 'n extra dimensie	Jazeker, omdat anders je blik toch vooral op de kunst gericht is	Soms iets uitgebreider	Ja, bewustere momenten dat je echt kijkt	Absoluut
<b>Evaluator 3</b>	Warrelig. Komt door het continu zoeken naar geluid of tekst	Te snel meegenomen in uitleg van stijlen of bv. Maten o-a- alles in verhouding van 1:1- tegeltes moeten dus 11*11 cm zijn en zelfde verhouding in grotere delen	Het zou een aanvulling zijn als blokje tussen de lopende tentoonstellingen	ja bv 'kijk een hier naar' of 'kijk eens daar naar'. Meer gestuurd worden in bijzondere details	Zeker	Kan telkens een rustpunt zijn bij eventuele overlading van het beleven an de aangeboden kunstwerken. Er wordt vaak gerefereerd aan de rustpunten die door Berlage zijn aangebracht
<b>Evaluator 4</b>	Museumbezoek is altijd een plezierige bezigheid hier in Den Haag	de app werkte te slecht om gebruik te stimuleren	Rustig alles nagelezen en was toen een verduidelijking van het gebouw	meer icoontjes van de zalen apart zou beter zijn	nog niet, was teveel bezig met het instellen van de app	nee, nu nog niet
<b>Evaluator 5</b>	Prima, al eens eerder geweest	Duidelijk en goed omschreven	Mooi gebouw, mooie stijl	Alles was goed en volop aanwezig	Het gebouw is en blijft mooi door Berlage weggezet. De Stijl komt hier mooi in terug	Zeer zeker
<b>Evaluator 6</b>	Museumbezoek en museumGids staan (nog) te los van elkaar. Het zijn nu nog 2 verschillende onderwerpen. M.i. is integratie van deze 2 aan te bevelen	Het uitgangspunt is goed. Maar er zitten m.i. nog hiaten in wat betreft oriëntatie, inhoud en informatie. Toegevoegde foto's zijn niet altijd van informatie voorzien	Zie ook vraag 1. Persoonlijk denk ik dat mensen de tweedeling die het nu nog is, niet op hun ??? kunnen beoordelen	Meer integratie, mer info en zeker een goed werkende app zijn belangrijk om en totaal plaatje weg te leggen.	Op dit moment met de huidige gids heb ik twijfel of mensen met een andere blik naar het gebouw kijkt	De museumGids kan veel waarde toevoegen aan het museumbezoek, maar de huidige gids is in mijn opvatting een eerste stap.

## Appendix K - Final narrative

Welkom in het Gemeentemuseum Den Haag, een ware tempel voor de moderne kunsten. Is het je opgevallen dat er aan het begin van de passage een tegel ligt die het gebouw tot collectieobject verheft? In 1985 is het museumgebouw opgenomen in de museumcollectie, omdat het van onschatbare waarde werd geacht. Aan de hand van deze digitale multimedia gids kun je meer te weten komen over de waarde van het gebouw en het achterliggende gedachtegoed van Berlage en van Gelder, de architect en eerste museumdirecteur van het museum.

### Passage

Een museum voor iedereen, op het niveau van alle mensen. In deze gedachtegang ontwierp Berlage de passage waarin je nu staat. De entree van het museum is op het niveau van de stad, van de mensen. Je hoeft je niet te verheffen om hier binnen te komen. Terwijl je door de passage loopt, passeer je aan beide kanten reflecterende vijvers. In Berlage's gedachtegoed neem je zo langzaam afstand van de drukte van de stad en de zorgen van het dagelijks leven. Op deze manier kunt je zo, in alle rust genieten van de kunst die het museum tentoon stelt.

### Hal

Het Gemeentemuseum is ontworpen en gebouwd tijdens het interbellum. Een periode waarbinnen het socialisme in Nederland steeds groter werd. Zowel Berlage als van Gelder waren socialistisch geaard. Vanuit deze politieke overtuigingen werkten zij samen aan het museumontwerp. Beiden geloofden dat kunst toegankelijk moest zijn voor iedereen. Kunst was een middel dat het volk kon verheffen en het museum moest hier aan bijdragen. Het reliëf wat je in deze ruimte ziet hangen verwezenlijkt dit streven. "Eer het god'lijk licht in d'openbaringen van de kunst". Laat je in het museum dus ook leiden door de kunst. Dwaal door de zalen en verlies jezelf in de kunst.

Het museum is grotendeels ontworpen ten dienste van de kunst. Berlage geloofde echter dat het ook essentieel was dat het gebouw over minstens één indrukwekkende monumentale hal zou beschikken. Een ruimte die jou als bezoeker van je voetstuk doet blazen. Deze imposante hal, heeft een bijna sacrale uitstraling gekregen, die wordt geaccentueerd door de hoge robuuste kolommen en het hoog invallende daglicht. Neem eens de tijd om de ruimte op u in te laten werken en om verder tot rust te komen. Kijk eens

naar de wisselende kleuren in de tegelpatronen, hoor hoe het geluid weerkaatst en galmt.

Is het je al opgevallen dat alle tegels perfect op elkaar aansluiten, ook al verschillen ze qua grootte? Berlage heeft het gehele gebouw ontworpen op een maatvoering van 110\*110 millimeter. Hij geloofde namelijk dat het nastreven van een eenduidige maatvoering, rust en overzicht bracht in architectuur. Vind je dat dat hier goed gelukt is?

De hal is tegenwoordig verrijkt met een kunstwerk van Joep van Lieshout. De informatiebalie heet ook wel de Staristocraat. Wat vind je ervan? Hoewel het kunstwerk misschien omstreden is, zorgt het er wel voor dat je ook naar boven gaat kijken, toch? Daardoor vestigt het ook weer nieuwe aandacht op de architectuur van Berlage.

### Erezaal

Deze ruimte wordt de erezaal genoemd. Veel mensen vinden het één van de mooiste plekken in het museum. Een plek waar de lucht stil lijkt te staan en waar je het gebouw echt goed op je kunt laten in werken. Blijf maar gewoon eens even staan, en kijk om je heen. Kijk naar de verschillende kleuren die samenkomen in de ruimte. Het lijnenspel van gele tegels op het plafond en de rode, oranje en blauwe afwerking van een schijnbaar onbereikbare galerij. Is het je ook al opgevallen dat de ruimte, zoals zovelen in het museum, verlicht door middel van daglicht? Berlage en van Gelder streefden een daglicht museum na om de museummoehed tegen te gaan.

Oorspronkelijk was deze ruimte een ontvangstzaal die gebruikt werd voor de openingen van tentoonstellingen, recepties en feestelijkheden. Vandaar Berlage dat de ruimte ook een luxueuze uitstraling heeft gegeven: zie eens de houten lambrisering, de kristalvormige hoekafwerkingen en de goudomrande roosters waarachter de verwarming verborgen zit.

Deze ruimte stelt ook tentoon hoe goed kunst en architectuur samen kunnen gaan. Badend in het daglicht verweeft het raam 'Dance' van Bridget Riley zich in de architectuur van Berlage. Vind je niet dat ze naadloos op elkaar aansluiten?

Trappenhuis 1: Tuzina

In de trappenhuizen van het museum versmelten kunst en gebouw. In dit trappenhuis zie je een muurschildering van Günter Tuzina. De eenvoud van de schildering, de combinatie van kleurvlakken en lijnen sluiten aan bij de eenvoud en eerlijkheid waar Berlage ook naar streefde.

#### Trappenhuis 2: Sol Lewitt

De toevoeging van Minimal Art schilderijen in de trappenhuizen, doen de grens tussen kunst en gebouw langzaam vervagen. Het trappenhuis waar je nu staat is gekenmerkt door Sol Lewitt. Wanneer je goed naar de schildering kijkt, merk je dat de hoogte van de ruimte benadrukt wordt door het in afwisselende lijnenspel.

#### Trappenhuis 3: Toroni

De trappenhuizen van het museum zijn verrijkt met schilderijen. Daardoor zijn het stuk voor stuk plekken geworden waar kunst en architectuur integreren. In dit trappenhuis zie je de schildering van Niele Toroni. Zie je dat niet alleen de schildering perfect is ingepast, maar ook dat de kleuren aansluiten bij de kleuren van de architectuur in het gebouw? Ook de eenvoud die de schildering uitstraalt past binnen Berlage zijn streven naar simpele eenvoud.

#### Trappenhuis 4: Forg

Dit trappenhuis stelt een schildering tentoon van Günther Förg. Je kunt hier zien dat door de gekozen kleuren het kunstwerk perfect aansluit op Berlages architectuur. Merk je dat door de combinatie van het hoog invallend daglicht en de schildering de hoogte van de ruimte wordt benadrukt?

#### Tuinzaal

Je bevindt je ondertussen in tuinzaal. Tot enkele jaren geleden was dit nog een binnentuin. In de gedachtegang van Berlage en van Gelder is deze ruimte in 2014 overkapt, zodat er opnieuw een ruimte is ontstaan waar je even afstand kunt nemen van de kunst. Ga even zitten op een van de bankjes van Richard Hutten, komt tot rust en geniet van de zon (als het weer er naar is).

De tuinzaal is het hart van het gebouw, alle galerijen en tentoonstellingszalen zijn eromheen gesitueerd. Je kunt de tuinzaal dus goed als oriëntatiepunt gebruiken, mocht je soms wat verdwalen. Kijk ook eens om je heen in deze zaal. Zie details zoals de fontein, de klok, de binnengevel van afwisselend geel en oranje baksteen en de uit de muur stulpende vitrines. Al deze elementen accentueren en beïnvloeden de ruimte op hun eigen manier. Valt het je bijvoorbeeld op dat de binnengevels anders zijn dan de buitengevels die enkel bestaan uit gele bakstenen? Berlage laat met deze afwisseling zien

dat je aan de 'binnenkant' van het gebouw bent.

#### Paviljoen.

Een frivoliteit, een plek om even tot rust te komen en te genieten van een kopje koffie of thee, mocht je dat nog niet gedaan hebben. Het paviljoen was het eerste museumrestaurant van Nederland. In navolging van de destijds moderne opvattingen over museumbouw, vonden Berlage en van Gelder het restaurant cruciaal. Er moest een plek zijn waar mensen even tot rust konden komen van hun museumbezoek. Ondanks dat het paviljoen op zich zelf staat, sluit het naadloos aan bij de architectuur van het museumgebouw. Kijk maar eens naar de opbouw van de bakstenen gevel en de verspringende 'bouwblokken' waaruit het gebouwtje bestaat.

#### Stijlkamers

Welkom in de stijlkamers. In deze vertrekken worden historische Nederlandse interieurs tentoongesteld. Door de toevoeging van het oude trappenhuis heeft Berlage het hoogteverschil tussen de interieurs en het gebouw weten te overbruggen. Op deze manier passen de ruimtes nu perfect binnen het gebouw. Neem in deze ruimtes niet alleen de tijd om het Delfts blauw te bewonderen, maar ook de details van de interieurs in je op te nemen.

#### de Goudleerkamer (circa 1680)

Kun je je er iets bij voorstellen dat dit in de 17e eeuw het interieur van een woonhuis was? Tegenwoordig richten we onze woningen wel iets anders in, toch? De meest in het oog springende elementen van deze ruimte zijn het gedetailleerde trappenhuis en de rijk bewerkte schouw. Het is een samengesteld interieur. Het trappenhuis is afkomstig uit een huis aan het buitenhof. De schouw, schilderijen en de goudleren wandbekleding komen waarschijnlijk uit een Amsterdams pand. Kijk trouwens ook eens omhoog naar de plafondschildering, zie je ook die kleine cupido?

#### de Gobelinzaal (circa 1710)

Waan je je ondertussen nog in het Gemeentemuseum? Deze ruimte brengt je helemaal terug naar het begin van de 18e eeuw. Het is een samenspel van het tentoongestelde Delftsblauw, het poppenhuis van Sara Rothé en de prachtige wandtapijten. Oorspronkelijk was deze ruimte een ontvangstkamer in herenhuis aan de Keizersgracht in Amsterdam. Neem de tijd om je te verliezen in het nauwkeurig geweven boslandschap, en zie de bijzondere vogels, de afwisseling van bomen en waterpartijen.

#### de Lodewijk XV-kamer (circa 1770)

Wat is het eerste dat u opvalt in deze ruimte? Hoogstwaarschijnlijk is het de spiegelwand die de midden in de ruimte lijkt te staan, of niet? De rijke verzameling van Delfts blauw die hier tentoongesteld wordt sluit goed aan bij de rijk versierde ruimte. Kijk eens naar al die rijke details: de zwaar goudomlijste spiegels, gebloemde gordijnen, het versierde plafond en heb je de kroonluchter al gezien? Alles komt oorspronkelijk uit een woning aan het Westeinde in Den Haag.

de Japanse kamer (1720-1770)

De ruimte die je nu net bent binnengelopen komt oorspronkelijk uit het paleis van Anna Paulowna, de vrouw van koning Willem II. Het paleis, Buitenrust, werd afgebroken in 1912 in verband met de aanleg van het Vredespaleis. Beeld je eens in dat hoe deze ruimte vroeger onderdeel was van een koninklijk paleis. Wanneer je op de details van de ruimte let, de kleuren rood, zwart goed, de glinsterende glassnippers, doet het dan niet Oosters en exotisch aan? Kijk ook maar eens goed naar de schilderijen, valt het op dat de ambachtslieden allemaal een Aziatisch voorkomen hebben?

de Lodewijk XVI-kamer (circa 1790)

Dit stijlvertrek is een combinatie van interieurstukken uit twee huizen in Dordrecht. De grote wandschilderingen zijn een toevoeging aan de rest van het interieur. Ze sluiten precies aan bij de bestaande kleurschakeringen. Kijk eens naar de rijke afwerking van de ruimte, de combinatie van de witte en gouden randjes op de muren, en de combinatie van strakke en zware sierlijsten op het plafond. Wanneer je omhoog kijkt, zie dan ook de kleinere schilderijen van eenden, afgewerkt gouden lijnen en decoratie.

Sol Lewitt

De combinatie van licht en kleuren in deze ruimte moeten je bijna wel raken, het springt zo in het oog. Door het door Berlage ontworpen daglicht komen de schilderijen volledig tot hun recht. De later toegevoegde schilderijen zijn gemaakt naar ontwerpen van Minimal Art kunstenaar Sol Lewitt. De kleurrijke kunstwerken vallen precies binnen de constructie. Vind je niet dat de architectuur meer opvalt nu? De kleur van de schilderijen benadrukt de witte kolommen en de gele tegelranden aan het plafond. Ga eens stilstaan in voor een van de werken en zie hoe kunst en gebouw nauw met elkaar zijn verbonden en elkaar ook versterken.

Buiten/Tuin

Wanneer u even vol bent van de verschillende ten-

toonstellingen die u heeft gezien, bezoek dan vooral ook even de museumtuin. Want ook in de tuin wordt het meesterschap van Berlage duidelijk tentoongesteld.

Wanneer u vlak langs de gevels loopt, valt het vast op dat het geen 'standaard' metselwerk is. De bakstenen vormen een soort vlechtwerk, vind je niet? Berlage geloofde in het eerlijk gebruik van materialen. Dit betekende dat hij geen voorstander was van het wegwerken van materialen. Baksteen moest baksteen zijn, en beton, beton. In het nastreven van deze eerlijkheid ontwierp Berlage dit metselwerkverband. Zo laat hij zien dat de bakstenen schil slechts de schil is van de dragende betonconstructie.

Een interessant weetje over de bakstenen is, dat ze speciaal voor het museum gemaakt zijn. Berlage streefde naar een modern en tijdloos gebouw. Daarom ontwierp hij het museum uitgaande van een standaardmaat: 1,1 meter. Afgeleid van deze maatvoering heeft hij vervolgens een maatvoering van 11 centimeter gehandhaafd in de materialisering en detaillering. Omdat 11 centimeter geen standaard maat is voor bakstenen, zijn ze speciaal voor het museum gebakken.

Als je wat meer afstand neemt van het gebouw, komt de blokvormige opbouw van in elkaar grijpende gebouw delen duidelijk naar voren. De gevel van het gebouw is een regelrechte representatie van de diverse functies in het gebouw. Denk je dat je kunt herleiden welke ruimtes ongeveer waar zitten? Op deze manier beoogde Berlage eerlijk, de eigenheid van het gebouw tot zijn recht te laten komen. Hij heeft vorm en functie laten samensmelten. Zie je ook de glazen puntaken. Voor de toetreding van daglicht ontwierp Berlage deze ingenieuze constructies, die vervolgens de tentoonstellingszalen van gematigd diffuus daglicht verlichtten.



## Appendix L - Possible exhibition materials

drawings and pictures of the design & building phase

