Design Collections in Art Museums
The Boijmans Van Beuningen Museum and the Stedelijk Museum

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Introduction

Over the years, museums have developed in different ways, including the way they present their artefacts. Museums still hang their works of art on the walls and place special objects on pedestals, but it is the narrative that has changed the way museums are set up.¹ All over the world, from the Louvre in France to the Hermitage in St. Petersburg to the Guggenheim in New York, the walls of the museum - or temporarily placed walls - are the chosen locations to hang paintings statically and for the visitors to walk past, but museums choose their own narrative to show their collected and temporarily exhibited works of art in. The experience of the visitor in relation to the shown artefacts has become more important over the years, which is enhanced by a specifically developed narrative and display.

In the 20th century, design was noticed as not just a way of selling products, but also as a valuable artefact to collect and show to an audience in a museum. Instead of using design just to shape an object to be functional and producible, aesthetic values became more important in the field of design. The Museum of Modern Art in New York was one of the first art museums to recognise the importance of showing industrial design in their museum next to the applied arts and crafts that were already considered valuable to be collected and shown in museums.² Nowadays, there are several museums with a permanent collection of design, however not many of them are established as design museums. Most permanent design collections in museums are owned by art museums and these museums emphasize their art, as can be found in their slogans and names. The Victoria and Albert Museum in London is one of the exceptions to this, since its subtitle shows that both art and design are the focal points for the museum.³ Art museums show their designs in the same manner as they show their works of art, since that is how they exhibit things and have been doing that for over centuries: in a gallery on a pedestal, in a glass cabinet or on the wall.⁴ In a museum, designs need to be preserved in their best possible condition and therefore they cannot be touched. While works of art in people's homes normally hang on walls as well and sculptures are placed on pedestals or tables, designs are not placed on a pedestal, but are actually used most of the time. Experiencing a design differs from experiencing an artwork, since a design requires tactile interaction. However, there are designs which have been treated like works of art in the sense that they have not been used by people but have been designed as an icon with a limited

¹ Abt 2006, ‘The Origins of the Public Museum’
² Elderfield 1998, p. 47
³ Victoria and Albert Museum 2013, ‘Victoria and Albert Museum Home Page’
⁴ Abt 2006, ‘The Origins of the Public Museum’
circulation and have been included only in museums and not in peoples’ houses. And vice versa there are the applied arts, which are actually designed products, but hand crafted and not created by a machine. These include crafts like glasswork and ceramics. There are also works of art that are similar to designs in the way in which they are manufactured, like the mass-produced silkscreen paintings created by Andy Warhol and his workers⁵. The Readymades by Marcel Duchamp show as well that mass-produced utilitarian objects can be designated as art and placed in museums.⁶ These examples show that there is sometimes a thin line between the classification of an object as a work of art or as a design. When classifying a work of art or a design, it depends on the way it is used or applied. The discussion on the difference between art and design in the context of art museums leads to the main research question for this paper: What are the consequences of designs being collected and presented by art museums? To explore this research question, this paper will focus on permanent collection presentations of design and art, since they are meant to be on show for a longer period of time. Presumably more time and money is invested in permanent exhibitions opposed to temporary exhibitions due to that they longer on show. Permanent collection presentations are ideal situations to distinguish the influences of an art museum on the design exhibition, providing the museums have both an art and a design collection, since museums present their collection, or parts of the collection, as a whole and are not focused on just one theme or of one artist.

This paper starts with a review of different art and design museums in order to see what already has been written on design exhibitions and design collections in general based on existing literature. Since one of the first industrial design exhibitions in the world was shown in the Museum of Modern Art and its design exhibitions are currently still regarded as leading in their kind, the establishment of this collection and some exhibitions are discussed in this review based on existing literature. In order to see in what way different design exhibitions are perceived as part of design museums, opposed to the previous two art museums, this literature review discusses the museums in combination with publications on their design exhibitions. This will provide a general basis on the leading design collections and their museums and the way the design collections are shown. This will be linked to the case studies in the development of the methodology to answer the research question for the selected cases. This paper continues with a short review of the literature that has been written on the case study museums and their design collections.

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⁵ Shanes 2005, p. 37
⁶ Museum of Modern Art 2013, ‘Marcel Duchamp and the Readymade’
Even though they are studies as two separate field, the fields of design and art do have some similarities, like the fact that they are constantly subject to change. Design is currently rapidly changing due to technological developments, like the 3D printer. Future developments and their consequences for what is exhibited and the way of presenting should be taken into account, as is also described by Charles Saumarez Smith in his chapter 'The Future of the Museum' in the book *A Companion to Museum Studies*. Saumarez Smith also argues that for museums studies in general it is important to look into the essential of what the researched museum aims for. What lies at the heart of the experience of visiting a museum and its specific content should be considered for this. Due to many of the first exhibitions on design were organized by art museums, this probably has been of influence on the way that design was and still is exhibited, especially design that is currently still collected and exhibited in art museums. Taking into account what Saumarez Smith argues, art and design museums should look at the essence of what is exhibited in order to let the visitors experience the objects better. In order to capture the essence of an object, a narrative should be developed to enhance the experience of visitors to understand and discuss what is on show. Theories on visitor experience and exhibition presentations will be used in the theoretical framework of this paper. *A Companion to Museum Studies* also describes different theories on how collections are shaped, which is also part of the theoretical framework in order to analyse the case studies and their development using background theories.

In order to answer the research question of this paper, two art museums with a permanent design collection on show in the Netherlands are taken as case studies. These museums are the Boijmans Van Beuningen Museum in Rotterdam and the Stedelijk Museum in Amsterdam, which both have created a new exhibition set-up for their design collections in the past years. These two art museums have distinguished themselves from other art museums in the Netherlands with a continuously growing and extended design collection. This paper addresses questions about why and how they choose to show their collections in the way that they do this and how these collections have been built and exhibited over the years. This will be done in the analysis and will deal with the history of their design collections, the presentation of both the permanent design and art collections and the literature written on them. This paper will conclude with an answer to the research question in relation with the different theories that are discussed in the theoretical framework and will discuss the possibilities for further research.

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7 Smith 2006, § The Technophilia Dream
8 Smith 2006, § A Path toward the Future
Chapter 1 International context

This chapter discusses art and design museums with a design collection other than the two selected for the case study museums the Boijmans van Beuningen Museum and the Stedelijk Museum. In combination with reviews and their mission statements, different design collections and the way they present this collection will be discussed. Firstly, the Museum of Modern Art and its history will be discussed extensively due to the fact that this was one of the first museums to recognise the importance of (industrial) design as part of their collection. Secondly the Victoria and Albert Museum and a recent exhibition are discussed in order to see how a museum that started out as an art museum and currently calls itself a museum for art and design shows this mission statement throughout its exhibitions. Finally, some known design museums and their collections will be discussed using their own publications and publications by others to see the differences in design collections and the way in which the museums show these collections.

1.1 Museum of Modern Art, New York

Philip Johnson has been of influence on the collections and exhibitions of the Museum of Modern Art (MoMA) in New York from the early years of the museum onwards. The general aim of the museum, formulated by its first director Alfred H. Barr, has been of influence when he selected its curators. Johnson's ideas were similar to Barr's aim to not only show modern art, but also other visual practices like architecture and design. Barr felt like he needed to take a chance to make a difference by doing things differently than art museums had done before. This was inspired by his travels to Europe, and more specifically to the Bauhaus in Dessau. The ideas from Walter Gropius to bring together various forms of visual arts had already influenced the courses that Barr taught in 1926-1927. Later these ideas of gathering architecture, industrial design, graphic arts, painting, sculpture, films and photography by the Bauhaus influenced his plans for the MoMA and he set up a separate department focusing on visual culture other than sculpture and paintings. Barr named Johnson head curator of this separate department in the museum. This shows that the general aim and the thoughts of the curators are of importance in order to put exhibitions in perspective.

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9 Elderfield 1998
10 Kantor 2003, p.159
After two architectural exhibitions, which showed Johnson’s ideas on the 'International Style’, he created the museum's first temporary design exhibition called *Objects 1900 and Today* in 1933. This exhibition was meant to show the Modern design of that time opposed to the Art Nouveau of some years before.\(^9\) Due to financial constraints, Johnson had to use the designs he and the museums trustees owned for this exhibition. In order to keep the trustees of the museum close to the museum, he was not able to emphasize his opinion that Modern design was better than Art Nouveau. Therefore Johnson placed two similar types of objects from the different style next to one another without comments on value. He envisioned that visitors would see the difference between the two styles by themselves and make the judgement that Modern art suits them better. Johnson explicitly chose Art Nouveau and not Art Deco, since Art Nouveau was out of style and Art Deco was still liked at that time.

The second temporary exhibition on designed products by Johnson, *Machine Art*, was more an art-critical sensation than a lasting influence on the development of design as a discipline; it was the museums’ first exhibition that emphasized the beauty of the age of machined industrial mass-consumption.\(^12\) The MoMA was however not the first museum to see the value of mass-produced objects. The German Werkbund supported the Deutsches Museum für Kunst in Handel und Gewerbe in Hagen financially to archive the work of the Werkbund and to service as a means for publicity for the *Gesammtkünstwerk* that they wanted to introduce to companies.\(^13\) The museum even presented an exhibition in the United States in 1912 to show all the innovations in manufacturing and the need for these innovative designs to be taken into every home, including electricity, central heating and new electronic devices. The museum's exhibitions show that the Werkbund wanted to spread the notion of machined mass-produced goods as being both beautiful and a necessity.\(^14\) At the MoMA, Johnson was able create a connection between artistic creativity and utilitarian industrial production with *Machine Art* too.\(^15\) A MoMA’s press release describes: "Beauty - mathematical, mechanical and utilitarian - has determined their selection for display in the Exhibition, regardless of whether their fine design was intended by artist or engineer or was merely the unconscious result of the efficiency compelled by mass production."\(^16\) Johnson was trying to define the connection between the aesthetic and the function, like others that took part in the design and

\(^9\) Schulze 1994, p. 98
\(^12\) Elderfield 1998, p. 63
\(^13\) Schwartz, ‘Der “Schleier der Maja” ’
\(^14\) Deutscher Werkbund Nordrhein-Westfalen, ‘1910: Das Werkbund-Wander-Museum in Hagen’
\(^15\) Schulze 1994, p. 100
\(^16\) Elderfield 1998, p. 57
architecture discourse of that time. This exhibition showed that because of its functionality the objects were beautiful. Renowned experts in the field selected three of the most beautiful object of the exhibition. The winning design was a spring that showed that knowing the context and actual function were not necessary to appreciate its beauty. Industrialised machined aesthetic in design had its counterpart in other visual arts as well, which is amongst others visible in some essays essay by Fernand Léger in 1924, in example *The Machine Aesthetic: The Manufactured Object, the Artisan, and the Artist*. Léger believes that advanced art had to make creative use of the principles of the modern machine, which was used to manufacture industrial designs. Léger was mentioned together with Willi Baumeister by Barr in his introductory text on the *Machine Art* exhibition as painters with interests in the formal qualities of machines. However Barr knew that the presence of the machine as an inspiration was not the same as physically have machines in the museum. This shows that design exhibitions were meant to encourage and provide a base for the current discourse on design as well as arts.

*Machine Art* launched the idea of a curatorial department devoted to design and a permanent collection of design objects within the Museum. *Objects 1900 and Today* did not do this due to the temporary donations of contributors. Many of the objects exhibited in *Machine Art* remain in the collection today. The MoMA's establishment of the Department of Architecture (in 1932), the design collection (1935) and the Department of Industrial Design (1940) was truly innovative and imitated widely in other museums. The impact of *Objects 1900 and Today* is not as easily assessed, other than its aim to educate the visitors to what they considered to be good design. Ironically, the only objects from this exhibition to remain in the permanent design collection of the MoMA are the ornate silver box by Archibald Knox and the floral art glass lamp by Tiffany Studios, which are both Art Nouveau designs and do not suit Johnson's view of functional design. Johnson himself also donated 40 works of art to the MoMA in the 1960s, including ground breaking works of Pop Art by Andy Warhol, like the Gold Marilyn Monroe. Without these donations, the MoMA would not have had such an extended art collection from the this period of time. However the contribution of Johnson to the applied arts and design department in those days is only summarily. Still, the

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17 Elderfield 1998, p. 57
18 Elderfield 1998, p. 60
19 Herbert 2000, p, 93
20 Elderfield 1998, p. 58
21 Elderfield 1998, p. 63
22 Elderfield 1998, p. 62
23 Bender 2007, p. 146
fact that Johnson also donated applied arts and designs emphasizes that museums are dependent on collectors and benefactors that are willing to donate.\textsuperscript{24} This shows that donors, trustees and collectors that are connected to the museum are of great importance to its collections and to what is on show.

The different design and architectural exhibitions by Johnson easily caught the general attention of the public and press have often been discussed in the press at that time. The discourse that the exhibitions encouraged were mostly a conscious decision made by Johnson and Barr.\textsuperscript{25} \textit{Machine Art} was for example widely discussed due to that there was hardly any written narrative provided to visitors besides what was explicitly laid out by Barr and Johnson in their general texts.\textsuperscript{26} This shows that press response is important for museums as an indication of their contribution to current discourse, since reviews reflect the response and discourse when they are published. Both the exhibitions \textit{Machine Art} and \textit{Objects 1900 and Today}, were perceived as entertaining by the public. This was the goal of the curators, however it was important to them that the main message of the exhibition remained clear.\textsuperscript{27} This shows that already in the 1930s, museums used entertainment in their promotion to attract visitors. The press even helped to do this. It is not strange that this happened under Johnson's reign as head curator of his department, since he had a remarkable ability to use the mass media to broadcast the message of the MoMA.\textsuperscript{28}

An art museum that also includes a collection of design and architecture needs to develop a specific aim which makes sure that these collections are included in its policy. The aims Barr and Johnson developed are currently still visible in the aim of the MoMA: "That modern and contemporary art transcend national boundaries and involve all forms of visual expression, including painting and sculpture, drawings, prints and illustrated books, photography, architecture and design, and film and video, as well as new forms yet to be developed or understood, that reflect and explore the artistic issues of the era. That these forms of visual expression are an open-ended series of arguments and counter arguments that can be explored through exhibitions and installations and are reflected in the Museum's varied collection." \textsuperscript{29} The aim to show all forms of visual culture shows that the MoMA does not only want to be a museum of modern art, but a museum of modern and contemporary design as well.

\textsuperscript{24} Elderfield 1998, pp. 17-34
\textsuperscript{25} Elderfield 1998, p. 62
\textsuperscript{26} Elderfield 1998, p. 60
\textsuperscript{27} Elderfield 1998, p. 57
\textsuperscript{28} Elderfield 1998, p. 61
\textsuperscript{29} Museum of Modern Art 2013, 'Mission Statement'
The MoMA is currently still dependent on donations of collectors and designers themselves, but also through mediums like design fairs and conferences. Articles in the press show for instance that the collection of the MoMA is still growing. Design from the Netherlands has been included as well, which has been acquired via amongst others the Dutch Design Week. Current practices of the MoMA show that the museum also accept designs as gifts from designers. Furthermore the press shows that the MoMA indeed stays up to date with visual culture, since they have acquired interactive video games as part of applied design in their collection. The design collection keeps growing over time, since designers constantly create new forms of visual culture and the museum has the aim to show these developments as well, next to the modern art that the museum owes its name to. In the review And to Think I Saw It @ MoMA in the New York Times, Julie Laskey critiques the design exhibition Inventing abstraction: 1910-1925 at the MoMA. Lasky describes how two of the designs have been displayed in a clear manner, which makes them easier to be studied than in previous installations within the Applied Design department. Apparently, Lasky has seen the designs on show before and compares the previous experience to this one. She describes that parts of the design collection that are shown in this exhibition are rare objects, which are unlikely to be found on eBay. The newly retrieved video games and the way in which they are set up are described. People are invited to interact and play with some of them. The author discusses is the label 'Applied Design', which shows, in explanation of the curator, the versatility of the design collection. The curator explains further that the aim of the designs in this exhibition is to "seduce you with their form, then transport you into the future of design." Lasky emphasizes that the role of a museum exhibition is to make designs appealing to the visitor. The curator's aim to use different aspects in design to show that design is a response to new technologies and social conditions is in line with the way design is being executed in the world, according to the author. This review shows that the curator’s aim with the exhibition is shown through the way in which the designs are exhibited and that it differs from previous design collection exhibitions.

30 Ehv365 2013, 'Design from Eindhoven in Permanent Collection of MoMA New York'
31 Cappelini 2013, 'MoMA New York includes TWB in the Design Collection, February 2013'
32 Laskey 2013, 'And to think I saw it @ MoMA!', New York Times,
33 Ibidem
1.2 Victoria and Albert Museum, London

The Victoria and Albert Museum promotes itself with the slogan *The world’s greatest museum of art and design*. Its mission statement is: *To be the world's leading museum of art and design. To enrich people's lives and inspire individuals and everyone in the creative industries, through the promotion of knowledge, understanding and enjoyment of the designed world.*

In their available future plan, new actions for this mission statement can be found. Through different types of media, including videos on their online channel, they provide extra information for the visitor or for people interested in visual culture in general. The website still has information on past exhibitions available, which emphasizes the museum’s mission statement, to keep the information from previous exhibitions available for people who are interested either professionally or privately. This museum shows that it is involved with different types of visual culture, as can be seen from the temporary *David Bowie Is* exhibition in 2013. This exhibition explores the creative processes of this world famous performer as a musical innovator and cultural icon. His shifting styles and continuous inventions over five decades are reflected upon. This exhibition has been much reviewed by the British and international press. A review by Sarah Crompton for *The Telegraph* describes the icon as the quiet extraordinary boy that wanted ‘more’. This remains visible in his life as an icon. Described is how the exhibition shows Bowie with great verve and a kind of passion, which seems to be done to not let the icon down. Crompton states that the exhibition makes visitors feel like entering the creative mind of an astonishing cultural icon. Co-curator Geoffrey Marsh explains in the article: “This museum was set up to show how art and design work, to reveal the process. Although there have been a huge number of books about Bowie, they are by rock journalists and may not be of interest to the general public. The reason he is interesting is that he is more than a rock star.” The article explains how the mission statement of the museum suits this unusual exhibition on a rock star and describes the way in which the different elements and aspects from Bowie's life are shown. Crompton describes the way in which the exhibition provides an experience of the cultural icon David Bowie. The positive response to the exhibition set-up and its contribution to cultural reflections can be found in several reviews, which shows the relevance of this exhibition for contemporary culture.

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34 Victoria and Albert Museum 2013, ‘V&A mission and objectives’
35 Victoria and Albert Museum 2013, ‘Future Plan’
36 Victoria and Albert Museum 2013, ‘Channel’
37 Victoria and Albert Museum 2013, ‘Past Exhibitions and Displays’
38 Victoria and Albert Museum 2013, ‘David Bowie Is, About the Exhibition’
39 Crompton 2013, ‘David Bowie: the show goes on at the V&A’
1.3 Design Museums

There are only a few design museums in the world with their own permanent collection of design objects. The Vitra Design Museum in Weil am Rhein is one of the most famous museums with such a collection. This museum however does not have a permanent collection exhibition on show. The collection is a basis for their smaller exhibitions, publications and research projects and provides designs as a loan for other exhibitions on design around the world.\textsuperscript{40} Besides its extended collection of design icons in furniture, lighting and smaller consumer goods, the museum maintains the estates of prominent designers like Charles and Ray Eames and Verner Panton. In order to keep the design collection well maintained the museum has its own conservation workshop.\textsuperscript{41} The Vitra Design collection often travels in different exhibitions from one museum to the next exhibition space. For example the exhibition \textit{George Nelson: Architect, Writer, Designer, Teacher}, which shows the research done by the museum on one designer. the way in which the short texts and quotes on the walls helped to interpret what is exhibited is emphasized in a review on this exhibition. These texts are accompanied by various examples and books were provided for visitors with the need for more detailed information. This shows that for the Vitra Design Museum, it is important to make sure that even when an exhibition is not always on the same location, the content of the exhibition needs to be made visible easily in the presentation. Moreover, an easy set-up is of importance with travelling exhibitions, since they are temporarily and need to be easily transported and built up at the next location. Since this museum mostly does not exhibit its collection in a permanent manner, but as travelling exhibitions, it is able to experiment and reconnect different designs with one another each time, depending on the specific story that it wants to tell the visitors.

The Red Dot Design Museum has two museums, one in Germany and one in Singapore. The design collection of this museum is market by the fact that all designs have been winners in their infamous Red Dot Design Awards.\textsuperscript{42} Through this selection, their collection is like no other. This design museum lets its visitors touch most of the everyday designs on show, which are of the highest quality. Most visitors probably own at least one or two of the designs that are on show. The information on the Red Dot Design awards and the museums linked to these awards reveals that: \textit{every year, design experts from all over the world decide which products will be on display in the red dot design museum. They make up}

\textsuperscript{40}Vitra Design Museum 2013, ‘Collection’
\textsuperscript{41}Ibidem
\textsuperscript{42}Red Dot Design Museum 2013, ‘I Love Design’
the jury for one of the world’s most important product competitions: the red dot award: product design. In the course of long sessions, they test and discuss the products, assess their innovative design quality based on different criteria depending on their task and purpose, and ultimately decide which have earned the “red dot” seal of quality and thus a place in the museum. The design competition is organised by the Design Zentrum Nordrhein Westfalen ever since the middle of the 1950s. This shows yet another way in which a design collection grows and how is decided what is on show.

The design collection of the Design Museum In London includes over 3000 objects that range from the early Modernism of the 1900 to the design of contemporary society. The Design Museum has the only collection devoted exclusively to modern and contemporary design and architecture in the United Kingdom. According to its website, the design collection is presented in a way that it tells the history of design in mass-production and includes different types of designed goods, including furniture, lighting, communications technology and domestic appliances. The museum emphasized that it is still collecting in order to create a deeper and wider understanding of contemporary design. Due to that design, technology and manufacturing methods move so fast, some products almost immediately become a part of design history. They change their multiple exhibitions a couple of times a year, depending on the subject. Currently, the exhibition Extraordinary Stories about Ordinary Things shows 150 designs from their collection in different themes. This exhibition aims to let the visitors discover key designs that have shaped the modern world and let them be inspired by this fascinating exhibition of memorable objects from its collection. So this specific exhibition can be seen as quite permanent. Rowan Moore critiques in The Guardian this exhibition due to its aim to show the history of modern and contemporary design, but it is not a rounded collection yet: “What is presented, for now, is still largely an array of singular specimens created by celebrated men in a limited geographical area. It is not helped by a somewhat rigid and funereal display, in which exhibits are placed on boxy plywood shelves.” Moore compares the design collection to that of the Victoria and Albert Museum and would prefer to visit the presentation of their design collection and advises the Design Museum to develop its aim more towards current and upcoming designs that are still in development in factories and design studios. This shows that when having a relatively

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43 Red Dot Design Museum 2013, ‘Red Dot Design Museum: 2,000 inspirational exhibits at your fingertips’
44 Design Museum 2006, ‘Design Museum Collection: Extraordinary Stories About Ordinary Things’
45 Design Museum 2006, ‘Design Museum Collection’
46 Design Museum 2006, ‘Design Museum Collection: Extraordinary Stories About Ordinary Things’
47 Moore, Rowan 2013, ‘Extraordinary Stories About Ordinary Things – Review’
young and small design collection, it better not to aim to tell a complete history, but to focus more on current design. This is what they have done with a previous exhibition *Unexpected Pleasures: The Art and Design of Contemporary Jewellery*, which only was on show for four months and focussed on just one discipline within the field of design and covered more than 200 current designs from all over the world. As found in a review, this exhibition is received with more pleasure, since it is "a visually-stimulating, compact introduction of the movement that delightfully captures the pleasure of both wearer and maker." This shows that the aim of an exhibition should be clear in order for the visitor to understand what can be expected and the presentation of the objects and the information provided should be of guidance.

The Museum of Decorative Arts in Berlin possesses an important collection of skilled craftsmanship covering works from post-antiquity till the present day. The collection includes many styles and periods of time in many different types of utilitarian objects. Many items have been commissioned by the church, the royal court and aristocrats and include materials of great value. The Kulturforum building shows this collection and its great variety of applied art and crafts in a historical set up. Besides the applied arts of part centuries, one floor is assigned to the arts and crafts of the twentieth century, which are complemented with examples of industrial products. The Köpenick Palace is the second location of this museum and it shows under the name *RoomArt* furniture and decorative art from the renaissance, baroque and Rococo. The museum describes that these objects are shown in representations of different spheres of the different centuries. Also the old ceiling paintings of the museums are included as part of the exhibition.

The Bauhaus Archiv/Museum of Design in Berlin devotes its collection, exhibition and research to the history and influence of the Bauhaus. The collection shows all the different activities and designs from the Bauhaus School its people including students and teachers. The museum program includes besides the permanent exhibition of the collection several special exhibitions, lectures, podium discussions, workshops, readings and concerts.

Les Arts Décoratifs Museum in Paris has the objective to introduce ‘Beautiful into the useful’ in a variety of objects and designs. The museum includes both unique handcrafted items and industrially manufactured objects. The museum has enriched and preserved objects as a heritage varying from the Middle Ages till present day for over a hundred years. The

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49 Lai 2012, ‘Fresh eyes on Contemporary Jewellery – Unexpected Pleasures Review’
50 Museum of Decorative Arts 2013, ‘Collections/Institutes’
51 Ibidem
52 Bauhaus-Archiv Museum für Gestaltung 2013, ‘Homepage’
museum aims to educate the general public and serve as a research centre for professionals and professionals in training. With these missions in mind, the museum publishes documents related to the temporary and permanent exhibitions. To let the visitors explore, the museum has divided the museum in two types of set up. First a chronological overview which shows a wide panorama of the decorative arts from the Middle Ages to the present day. The museum describes how the collection and collection presentation are constantly renewed with interests and the way specific parts are emphasized through new acquisitions and the will to continuously improve the way they exhibit the collection. Secondly is the story over time is structured in themes, focusing on technical and stylistic elements and monographic displays according to time.

1.4 Conclusion
The museums described in this chapter show that each museum has a different approach and set up to their collections. This is partly due to that every museum has grown differently over time and started with different purposes. This means that an analysis of the history of a museum is essential to understand current practices and decisions. Even though current directors and curators also influence the exhibition narrative and setup, the history of the museum and the development of the collection over time are important elements that affect the decisions of contemporary aims.

53 Les Arts Decoratifs 2009, ‘Presentation’
Chapter 2 Literature review

This chapter describes the publications on the case study museums with regards to their design collection. The Boijmans Van Beuningen has issued different publications on its collections, including the book *Nederlandse Art Nouveau en Art Deco keramiek*, which describes Dutch ceramics from 1800 till 1940 from the museum's collection.\(^55\) It does not describe the way the applied art is presented in exhibitions, but the specific objects, their manufacture and how the museum has acquired them. The museum also published the book *Collectieboek Museum Boijmans Van Beuningen*, which describes its main benefactors Frans Jacob Otto Boijmans and D.G. Van Beuningen and explains their roles as private collectors and contributors. It also provides an overview of the history of the museum including important purchases and gifts with a description of the different objects that the museum has in its collection.\(^56\) The book *150 Jaar Boijmans Van Beuningen* shows the history of the museum by describing the museum directors and its most important contributors. The growth of both their design and art collection can be traced within the text, since different donations, purchases and developments in mission statements are described within the directorships.\(^57\)

In addition to collecting and organising exhibitions, research is an important activity of the museum. The results of this research are made visible through a series of art-historical publications, *The Boijmans Studies*, and are available for experts and other interested parties. One of these studies is visible in the book *Applied Arts and Industrial Design, 1800 - The Present* by T.G. te Duits and F. Huygen.\(^58\) The results of this research also appear in public information such as gallery texts, the digital newsletter, multimedia guides and their guided media tours.\(^59\) Besides these books, the museum mostly has published books on their art collections, based on specific artists or periods in time. As it seems, there is not much to be found on the presentation of the collections of the Boijmans Van Beuningen, or at least non with regards to the design collection.

The Stedelijk Museum in Amsterdam reopened in September 2012. *Stedelijk collectie reflecties: reflecties op de collectie van het Stedelijk Museum Amsterdam* was published in order to celebrate this. It describes the different paths that the different directors have followed over time, including the growth of the collections and includes a description of how the applied arts department, which later became the design department, was established. A lot

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55 Langendijk and Simon Thomas 2002  
56 Grootens 2012  
57 Ter Molen 1999  
58 Huygen and te Duits 1996  
59 Museum Boijmans Van Beuningen 2013, ‘Mission’
of the changes made by director Willem Sandberg were influenced by the ideas of Alfred H. Barr from the Museum of Modern Art. The *Furniture Collection: Stedelijk Museum Amsterdam: 1850-2000: From Michael Thonet To Marcel Wanders* describes the furniture collection of the Stedelijk Museum. The museum's renowned furniture collection was not established until 1934, which is right after the MoMA started its design collection, and since then started to include more than 1000 objects from circa 1850 to the present, with an accent on the twentieth century. Chairs, settees, tables, folding screens, cabinets, and even complete interiors are included. This publication provides a comprehensive overview of the Stedelijk Museum's furniture collecting activities from 1934 to 2000.60 *Aanwinsten 1993-2003: Stedelijk Museum Amsterdam* describes the way in which director Rudi Fuchs acquired parts for the collection of contemporary art, however the applied arts or design is neglected in this catalogue; it only describes the paintings and sculptures that were acquired.61 One of the museum’s recent managers Hans Van Beers, organized two exhibitions that clearly express the need to evaluate the museum's own past, and what the collection and its creation has meant for the museum.62 This illustrates the museum's role of a classical museum, but with a critical view on its past. After the introduction and the general description of the progress of the museum over the years, the book describes different periods in time or themes and the styles that belong to those periods. Both art and design objects from the collection are described here. *Stedelijk collectie reflecties: reflecties op de collectie van het Stedelijk Museum Amsterdam* puts the emphasis on the creation of both the design and art collections and merely described different roles of exhibitions, but does not describe the way that the collections have been presented specifically. Besides these books, the museum mostly has published books on their art collections, based on specific artists or periods in time, which is similar to the Boijmans Van Beuningen.

The publications by the museums do provide essential information on the history and growth of the museums. They also include descriptions of designs and some aspects of the growth of the design collections. Since publications by both museums do not include many descriptions of collection exhibition specifically and do not specifically assess the influences that the museums have had as institutions for collection art on their design collections, this still needs to be researched. Using the information of these publications, this paper will address the most influential parts of the history of the museums on their design collections.

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60 Dosi Deffini, 2004  
61 Imanse et al 2006  
62 Van Adrichem et al 2012, p. 34
Chapter 3 Theoretical Framework

3.1 Collections

Collections are built up over the years. A collector needs time to seek and identify what needs to be added and for what purpose, which also applied for museums that collect art and design.\textsuperscript{63} When creating a collection, museums recontextualize objects by removing them from their original context into the context as part of a collection. An object will is less likely to be available for purchase once collected by a museum, since it is seen as an object with that has impacted society. The object has gone into a new stage in its life, from being used in normal life, to being part of a collection.\textsuperscript{64} Boris Groys describes in his theory \textit{The Logic of the Collection} how a collection is formed by the personal taste of the collector or curator.\textsuperscript{65} He describes that current artists have the need to create something that is not in museums already in order for their work to end up in a museum eventually. Groys theorizes about the fact that there is no such thing as a ‘new and different’ object in a museum, since in order for an object to be valued and differentiated from other objects to become part of a collection it cannot be new anymore: it has already been investigated. However for the general public, objects in a museum can be new, since they have not seen it before. Groys sees the primary function of a museum to let the visitor imagine that the outside world is infinite in its possibilities. Artworks that are new to the visitors function as symbolic windows for this, however artworks can only be new for a relatively short amount of time. Therefore collections and exhibitions need to be changed over time. The issue of time is relevant in the study of an object in a museum. Normally an object has a specific life span but this lifespan is enlarged in a museum using different mechanisms in order to keep the object preserved as long as possible. However no museum is able to preserve an object for an eternity, so museums and collections are constantly fluent. Therefore Groys states in this theory that a collection “should always be revisited, reconsidered and rewritten anew”.\textsuperscript{66} An object in a museum is different from that same type of object in the ‘real’ world, as is emphasized by artist Marcel Duchamp and his \textit{Readymades}. Inside a museum, objects cannot completely be examined by visitors because of the protected environment, whereas in real life, actual interaction with the object is possible. In a museum, visitors can only assess objects which they cannot touch by means of the narrative and information that is provided by the museum. The museum is

\textsuperscript{63} Fyfe 2006, § Museums, People and Cultures of Collecting
\textsuperscript{64} Ibidem
\textsuperscript{65} Groys 1997
\textsuperscript{66} Groys 2012, ‘On the New’
guiding the visitor through a specific part of its reality of the outside world. An object is
preserved by a museum, but its narrated context is constantly changing. Exhibitions flow
constantly into new set-ups and provide the visitor with new connections between objects, so
the meaning and value of an object itself is constantly changing as well. This way, objects can
be perceived as new by the visitor when new lights have been shed on it. Groys also discusses
contemporary changes in museum exhibitions. Exhibitions travel globally and are curated
internationally. Every large exhibition is made with the intention of designing a new order of
historical memories and proposing new criteria for collection by reconstructing history, Groys
states. No longer is the context of art in museums and their collections stable, but constantly
changing due to narrative. He thinks that the strategy of contemporary art in museums
consists of creating a context which can make a specific object look new and interesting with
a new theoretical interpretation, even if this object has already been collected and exhibited
before. Groys concludes that the aim of museums is to create a contrast between the object
and its historical background, to make the form look different and new.67

Collecting in general should not be seen as a homogeneous practice. Much research on
collecting has mapped out that there are different types of collecting and different reasons to
put specific objects together in one collection. As found in museum studies, many distinctions
can be made between types of collections. For example the clinical and the passionate, the
planned and the impulsive, the institutional and the individual, the connoisseur and the
fetishist, the high and popular cultural, the dealer and the true collector. Museums are often
dependent on private collectors, whose collections are mostly created from a perspective than
the museum collection. One of the marks of a modern museum is that it is accessible to the
general public. The collections of these public museums have mostly been created from the
collections of rich aristocrats and their families. However the newly educated middle classes
in the 19th century organized collecting activities as well, thanks to mass production, and also
shaped the collections of public museums. The museums encouraged the urge to collect by
the masses, which helped them to be able to be critical when selecting objects for their own
collections.68 This selection process needed to be carried out with care, since more and more
objects looked relevant. The idea of collections as a potential complete series became a
widespread idea in the 19th century. In art museums, galleries needed to be reorganized due
to the new works. Themes by period, civilization or nationality were often chosen to guide the

67 Groys 2012, ‘On the New’
68 Macdonald, Sharon. ‘Collecting Practices’ 2006, § Modern Collecting and the Museum
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visitor through an educational journey. During the 20th century, the role of museums and the classifications they had made in their collections as well as the educational role were questioned. Also the problem arose that collections had grown extensively, which meant that most of the objects in collections were in warehouses instead of in exhibitions arose. A growing lack of confidence in the pedagogic potency of objects had led to a divide between the collection and what is on show. Curators increased the use of narratives and stories rather than emphasizing the collection itself. This undermined the idea of creating a collection in the first place and the educational role shifted from offering a full collection and its narrative to different stories that could be told using different parts of a collection. These changes made collectors wonder about the role of a collection, since rather than exhibiting rare and exotic objects, museums’ collections grew with objects from then current everyday material culture. This is linked to the creation of canons in the time of modernism, which reflected the restructuring of postmodernism. In postmodernist times, museums were seen less as showing a superior culture, but as more responsible for representing the diversity in society, which includes material culture from everyday life. This has lead to the fact that everything around us can be collected, not only for private purposes, but also by public museums. This shows that there have been various types of collecting practices by museums in which the value and meaning which is given to the objects and their relation is of importance. The trend to create high profile, or blockbuster, exhibitions has evolved, in which known objects, mostly from known canons, are promoted highly. Some exhibitions are sent abroad to tour the world in order to become part of the global circulation of cultural goods and to get recognition as an institute. This shift toward a more spectacular understanding of exhibitions is accompanied by a shift in modes of display as well. No longer is chronological order the narrative that is used, but a specific narrative and theme is chosen which navigates through the different pieces on show.

3.2 Museums and narrative
Contemporary cultural theory includes different types of subject matter. When analyzing culture in its broadest sense with the idea that culture is a signifying practice with bound up value judgements. This theory moves beyond the hierarchical distinction between high and

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69 Macdonald, Sharon. 'Collecting Practices' 2006, § Modern Collecting and the Museum
70 Macdonald, Sharon. 'Collecting Practices' 2006, § Collecting Dilemmas
71 Macdonald, Sharon. 'Collecting Practices' 2006, § Reconfiguring Museum Collecting
72 Macdonald, Sharon. 'Collecting Practices' 2006, § Conclusion
73 Prior 2006, § Spectacles of Exhibition and Display
low culture, which is also visible in many contemporary museums. Contemporary objects and historical subject matter are presented as equals, without a value judgement that states which of them is better. What was previously called 'low culture' is currently presented as a reflection of contemporary culture. The theory describes culture from a pluralist perspective, so multiple cultures can be described. Therefore contemporary museums often seek a way to display multiple cultures and try to mark differences between those cultures. The theory argues that we inhabit culture in the sense that we have a common understanding about our environment that we share with others, which is used by museums. These cultural maps with a common understanding involve making judgements about cultural practices and their value, status and legitimacy. Exhibiting an object in a museum will define it as cultural heritage. Museums are public spaces in which definitions of cultures and their values are actively debated and contested, which is why museums exhibitions are of interest to cultural theoreticians. Culture changes over time, which is why it is important for museums to attribute to the discourse on culture and materialize the developments and cultural differences over time.

James Clifford describes the function of museums within society as a 'contact zone'. In this description, the interactive nature of the relationships between the different stakeholders, museums and communities is emphasized. In his theory, museums function more as a space of trans-cultural encounter than as a bound institution which spreads knowledge. According to him, a museum is a space in which different cultures and communities intersect and interact, which is influenced by encounter. The museum itself is a community as well, with its own conventions and values. The most important point from this theory is that museums are drivers and that they change continuously in response to their own contexts and encounters with communities and stakeholders.

Museums are sites which discuss multiple topics by displaying objects an attempting to illustrate their lives and social context. The museum object came to serve as a window of perspective on the complex historical and social developments. The meaning of a museum object is defined by formal or thematic relationships and staged as part of a class of objects which seem to provide evidence or solutions for the described problems or representation. An object in a museum is part of the museum due to the fact that it is physically present. However, this is not the original place in which it is situated. An object is most often not

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74 Hall 1997
75 Mason 2006, ‘Cultural Theory and Museum Studies’
76 Mason 2006, § Museum Studies speaks back to Cultural Theory
77 Preziosi 2006, § The Art Museum Object
specifically made to be set in a museum, which makes that an object in the context of a museum changes in value: the value to narrate the story of the exhibition. The object, even when placed in a museum, still has its historical, social and cultural values. However it could be questioned whether the museum is able to sustain these values within the different non-authentic context of the museum.\textsuperscript{78} A theory by Henrietta Lidchi describes two key terms in museum studies: \textit{poetics} and \textit{politics}. Poetics refers to the practise in which meaning is produced in an exhibition with use of separate components through internal ordering and conjugation. This includes how museums use representational strategies in which they mimic the real context of the objects. Politics refers to the role of an exhibition or the museum in general in the development of social knowledge.\textsuperscript{79} These descriptions help to analyze the way in which different components are shown in an exhibition and prove that the way in which museums show objects are never neutral. The ways in which objects are presented are always influenced by the social, historical, political and cultural context of the museum and its curators. The judgement made by the curators and the aims of the museums and their cultural background are visible in the presentation of objects.\textsuperscript{80}

When analyzing a museum exhibition, the texts that the museum provides should be analyzed. Different theories on linguistic signs are proposed. The theory by Saussure describes that there is a fixed relationship between the signified (the exhibited object) and the signifier (the accompanying text). The poststructuralist Jacques Derrida revisited this theory by Saussure with the argument that this cannot be fixed.\textsuperscript{81} The two elements are both subjected to an endless process of deferral. In a representation like a museum context, signifiers are always located in a discursive context, which fixes its meaning temporary. Due to that the signifier and signified need to be interpreted and recognized, also when they are shown in groups, the context in which they are set the linguistic signs cannot be fixed. This is because the visitor is also part of this relation, since he needs to interpret the relation between the signifier and the signified. The theory by Derrida is useful in museum studies, since it theorizes how meanings of particular objects arise out of their relationships to other objects within a given display or collection, but also shows how their meanings can change either when their place is revised or through the passage of time. The third attribute of this theory is that visitors themselves can understand objects in different ways. This is shown by Charles Saumarez Smith by showing an object in a specific place in the exhibition with accompanying

\textsuperscript{78} Preziosi 2006, § The Object in Space and Time
\textsuperscript{79} Lidchi in Hall 1997, pp. 151–222.
\textsuperscript{80} Kreps 2006, § Indigenous Models of Museum and Curation
\textsuperscript{81} Mason 2006, § Deconstructing Saussure: Derrida
narrative, but also showing the object as a decoration in the museum shop. It shows that every arrangement needs to be decided upon by the curators and need to be interpreted by the visitor, which will result in a different effect, so a non-fixed relationship between the signifier and the signified.82 This theory adds to the fact that objects in museums are never shown neutrally and cannot be shown purely in the way that they were created for in the first place. In addition to this theory, other poststructuralist museologists argue that the meanings of objects are inseparable from the context of their display and interpretation and that this does not mean that they are meaningless. Their histories add to the context of the museum as the museum contributes to the understanding of the visitor. It enables the visitor to use the museum as a context to explore objects and their histories and cultures due to the fact that they are placed next to other objects with identification, classifications and differentiation.83

An influential theory in the field of museum studies of recent years is the textual approach. This involves reading the object of analysis like a text for its narrative structures and strategies, but also the placement of the texts in the exhibition.84 Besides the analysis of the exhibition texts, this approach can involve analyses of the spatial narratives and the relationship between the different galleries, or an analysis between objects that are placed next to one another. Mieke Bal describes other aspects of a presentation that create a narrative in an exhibition, focussing on the voices that are implicitly present in labelling, lighting or sound.85 Also the explicit narrative of the curator can be identified with both a textual and spatial approach. Another dimension to this approach is added by Barbara Kirshenblatt-Gimblett by focussing on how much the visitors need to interact in the narration of spatialized stories within an exhibition. The movement through a museum is what distinguishes a museum from other cultural practices, like a theatre play, when it comes to the narration of a story and the experience of the visitor.86

When visitors experience objects in an exhibition in a museum, they do not experience them in a 'pure' manner. The way in which museums can benefit from the fact that the exhibition set-up interferes with the normally natural experience of viewing an art object or a design is questioned by different museum researchers. Visitors are plural in the sense that they each have their own intellectual and aesthetic baggage, mood, knowledge and expectations. This means that the public of a museum cannot be referred to as 'one', which will help to avoid generalizations made in the narrative by the museum and encourage the

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82 Mason 2006, § Deconstructing Saussure: Derrida
83 Ibidem
84 Mason 2006, § Reading Museums as Texts: Cultural Theory and Textuality
85 Ibidem
86 Ibidem
Development of different interactions between the viewer and the object of display. With a specific narrative and purpose, the museum is able to lead the visitor in a directing of thinking, discussing and learning. When exhibiting objects to viewers, this automatically turns into a dialogue. The museum provides information and the object, the viewer responds to this from his or her own background. The way in which the museum chooses to present the objects, whether art or design, is of crucial influence, since it frames the object in the way the museum wants the visitor to see it. The way of displaying is a determining factor in the process of translation of the object to the visitor. This shows that the narrative and framing of objects in a specific manner is of great importance and needs to be predetermined by the curator and museum, since it influences the perception of the visitor of the objects on show, even though each visitor has its own background.

Different authors have shown that when researching a museum, different elements need to be combined. For example, an analysis of textual representation, institutional conditions of production, and a discussion of audiences and consumption. These analyses intersect both theory and practice within and outside the museum, opposed to previous critiques on museums which only looked inwards from the outside. This will help to analyze the complexity of the cultural phenomenon of a museum.

### 3.3 Visitors and Interaction

Falk, Dierking and Adams from the Institute for Learning Innovation argue that in current knowledge economy learning during your entire life and the free choice of what to learn is important. They say that a museum provides a context in which knowledge is easily adapted, which makes that their collections and exhibitions offer opportunities for individuals to engage in learning of their choice. These theories on free choice learning are part of current theories of behaviourism. The curator as an authority figure and the narrative of the exhibition does not play a role in the process of learning. Visitors will learn what they want from a museum exhibition regardless of what the curator intended for the visitor to learn. The old behaviourist theories in which the visitor is understood as responding merely to the museum's stimulus still exist, but in theory constructivist approaches supersede them. The latter are based on perspectives that emphasize the input of the learner in the process of visiting, which

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87 Bal 2006, ‘Exposing the Public’
88 Bal 2006, § Interferences
89 Mason 2006, ‘Cultural Theory and Museum Studies’
90 MacDonald 2006, Introduction to Part IV: Visitors, Learning, Interacting.
is constructed by the different variables available in the museum. So museums prove to be a place in which learning takes place, however this learning is different from learning in a regular context. In order to understand what and how visitors learn, it is necessary to analyze every specific part of their experience.

New media are more used nowadays in museums in order to let visitors explore the collections and stories with their own personal selection and experience. However, different writers have questioned the social and philosophical implications of prioritizing individual visitor experience, in which visitors are invited to make personalized selections. In one of his essays, Hito Steyerl starts with the fact that political films once were shown inside factories. Due to the fact that most of the working class no longer works in a factory and political cinema has changed into commercially produced goods, these types of films that are shown in museums no longer respond to the voice of the people. The films in museums today need to be short, entertaining and show its message quickly in order for the visitor to remain its interest, otherwise the visitor will move on to the next part of the exhibition. Previously, as still in cinemas today, nobody left the film before it ended. In a museum, the installations continuously show their information, without anyone specifically watching it. The article questions why currently political cinema and video art in museums are so much intertwined. People search for answers to their crises in these films. The comparison between a museum and a factory is made with regards to the processes that take place: installation, planning, carpentry, viewing, discussing, maintenance, betting on rising values and networking, which all continuously cycles. Within this process, film makers try to project the public. In this sense, a museum is a social factory in which private and public spheres are entangled, with visitors taking the role of factory workers in the sense that they get involved with the material that is presented. Visitors can choose to discuss these political video art installations. They choose whether and where they are actively educated, creatively inspired or involved with the material, whereas in a factory, the pre-set rules need to be followed completely. Steyerl wants to show that museum visitors are no longer the collective factory workers, but are individuals that explore the presented information on their own. The interaction in museums is and should be more than a simple active push on a button to let a predetermined action happen. The interaction is seen in the cognitive links that visitors make between different pieces of information and different stimuli that the museum offers in combination with their

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92 MacDonald 2006, Introduction to Part IV: Visitors, Learning, Interacting.
94 Henning 2006, § Interactivity and Immediacy
95 Steyerl 2009, ‘Is a Museum a Factory?’
own preceding knowledge. The new electronic media are quite able to help visitors make the different links between parts of an exhibition. As research on children and their learning ability with electronic toys by Sherry Turkle shows, children are able to use these toys to theorize the world. So by using electronic interactives, visitors can be aided in creating links between what is on show and to creating an understanding of the narrative of an exhibition. However it is not proven that new media and other technological aids help to create a broader understanding of the narrative and information in an exhibition, they are generally perceived as more entertaining. This results in visitors spending relatively more time in these exhibitions, which increases the time visitors have to learn in the context of the museum. Lev Manovich points out in his book *The Language of New Media* that all art is interactive in a number of ways. However as computers have moved from the workplace into the homes of people, their expectations have been enlarged with regards to the interactivity from new media as an end rather than merely a means. This is also transferred to museums. Due to the fact that younger generations are more familiar with new media being available in their surroundings, they might expect that museums also grow with these developments. However it can be questioned whether their expectations are for the best. Besides being part of contemporary culture, interactivity and being able to have a more 'hands on' experience offer a more effective pedagogical tool than traditional forms of exhibition, so the enhanced experience of being part of the exhibition helps to stimulate the learning curve.

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96 Henning 2006, § Interactivity and Immediacy
97 Ibidem
98 Witcomb 2006, § Interactivity as Interactives
99 Manovich 2001
100 Ryan, Ruppert and Bernet 2004, p 381
101 Witcomb 2006, § Pedagogies
Chapter 4 Methodology

4.1 Research questions and theory
As explained in Lidchi's theory, the role of a museum can be described in two different ways: poetics and politics. Poetics is the meaning that is produced in an exhibition through internal ordering of the exhibited objects and information. Politics is the role of a museum in general and its attribution in the development of social knowledge. This refers to the role that the museum wants to carry out itself as an institution towards society, whereas poetics refers to the narrative within the museum and its exhibitions. This is used to analyze the two case studies. Firstly as institutions, both internally and externally. Secondly, the narrative of the collection exhibitions is researched with analyses.

John Walker describes: 'Writings on design institutions are relevant because they extend the object of study beyond designers, products and processes.'\(^{102}\) Museums and their histories are relevant to study in the context of the museum in order to create an understanding why they choose to present their exhibition the way that is visible to the visitors, which is in line with Lidchi's theory of politics. This part of the analysis contributes to a more general understanding of the selected museums and their current decisions in relation to the past by looking at the history of the museums and their collection built ups, ground-breaking design exhibitions, current temporary and permanent displays and their roles, the museum's views on art and design and their policies. By analysing the information that the museums themselves have put out and what has been written on them in reviews, it will become more clear in what way the museums and their collection exhibitions contribute to the existing design and art discourse and if the mission statements of the museums and exhibitions are understood the way in which the curators and directors intended it.\(^{103}\) This leads to the first two research questions: In what way did the museums and their collections grow over time, with regards to their design collection, what are the museum's current policies on permanent versus temporary exhibitions, their views on art versus design and how is this visible in publications on and by the museums? As found in the literature on the MoMA, it is important to review publications put out by the case study museums themselves and the publications written on them. Using their publications, it can be identified which goals the museums put out to the audience. When looking at the literature review, it can be stated that the art collections are much more described in literature published by the museums,

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\(^{103}\) Phillips and Hardy 2002, pp. 1-88
compared to the design collections. The explorative chapter on the international context of
design collections in museums shows that even design museums that are not originally art
museums have different goals and mission statements and that these are visible in the way in
which they present themselves in publications and in their exhibitions. Therefore the goals of
the case study museums are important for this part of the analysis. Also the fact that often a
collection in a museum has grown over several decades and is not composed by one curator
makes that the history of a museum and the museum as an institution need to be researched.
By analyzing important periods of time in the past, including ground-breaking exhibitions and
changes in policy, the histories of the collections of the case study museums will come
forward. Next is analyzed how the museums previous and current policies have influenced the
collection growth of the design collections. When looking at the art works of Léger and
Duchamp, in which industrialisation and mass production of products has been of influence, it
seems logical for art museums to collect objects that come from industrialisation, since it is
also part of our visual culture. When Duchamp placed the industrially manufactured product
in an art exhibition however, he expressed the statements of the Dada movement, which
ridiculed art. The discourse on what should be in a museum collection or not has changed
from collecting rare objects to objects that we use and see every day. When the case study
museums chose to also collect design is of importance to understand why the art museums
also collect designs. Also in current museum policy is it important for this analysis to assess
how the museum handles art and design opposed or with one another.

The poetic meaning of the case study museums will be researched using Walkers
content analysis. This will be used to analyze the differences between both the art and design
exhibitions of the two case studies with regards to the presentation of the objects in the
permanent exhibitions.\textsuperscript{104} In order to discuss these differences explicitly, the contents and
narratives of the exhibitions need to be examined. This leads to the second research question:

\textit{In what way are the collections presented regarding provided texts, information and its
overall narrative and what are the differences and similarities between the permanent
exhibition presentations of both the design and art collections of the case study museums?}

In order to analyze an exhibition and its content, different facets need to be understood. Clifford
states that museums serve as a platform for interaction between different stakeholders,
including the visitors and their cultures. A museum functions as a space of trans-cultural
encounters rather than a bound institution which spreads knowledge, according to him. When

\textsuperscript{104} Walker 1989, pp. 108-110.
analyzing the narratives of the exhibitions at the case study museums, this concept of museums as interactive cultural platforms should be kept in mind. Kirshenblatt-Gimblett describes that the interaction between museums and visitors lies within the narrative. Narrative is mostly analyzed with a textual approach, which means analyzing the textual information that is provided by the museum in an exhibition. Saussure theorizes that the relation between the text and the object, the signifier and the signified, are fixed. However a later theoretic Derrida claims the contrary. He states that this is true in a museum exhibition, but this fixed relation is temporary. Annie Coombes argues that meanings of objects are inseparable from their context and their display and interpretation. This does not mean it is meaningless in the context of a museum due to the fact that museums are not neutral but also provide a certain context. A museum enables the visitor to understand the object and its history and culture through identification, classification and differentiation. These influences are also part of the narrative. The narrative is also related to the mission of the museum which is described in the first research question. Knowing the museum as an institution, it will be analyzed how the case study museums are not neutral backgrounds and provide the exhibition and its objects a specific background narrative. Bal states that most researchers only think of a narrative as the textual information provided by the museum. Like Coombes she argues that the museum itself is also part of the narrative and therefore the spatial influences should also be included in an analysis. This includes the relation between objects, the relation between galleries, and the voices that are implicitly present in the labels, lighting and sounds. The entire context which is the museum, including the explicit narrative of the curator can be identified with both a textual and a spatial analysis. Postmodern successors of her theory conclude that the way of displaying is a determining factor in the process of translation of object to visitor. This also affects whether the visitor chooses to learn from what is on display, as seen in the new behaviourist approach discussed by Falk et al. So in this part of the analysis, the narrative of the collection exhibitions will be researched by analyzing both textual and spatial factors that determine the interaction between visitor and the exhibition.

4.2 Details about data collection
The data for the institutional analysis will be collected by the publications by and on the case study museums, interviews with current curators and public information on the websites of the museums. The data for the discourse analysis as part of the institutional analysis is the information found in press releases and news letters from the museums themselves and the information that they have published on their websites. The publications by critics are to be
found in journals and newspapers. For the content analysis, the current exhibitions of the case study museums were researched. Specifically their narrative and object presentation are analysed. Both their permanent art collection exhibition and design collection exhibition are discussed in this analysis.

4.3 Importance and limitations
This research contributes to the existing literature that is discussed in Chapter 2, since there have not been specific analyses on these art museums with regards to their influences on their design collection. This research and its analysis set up can be used for other museums, in order to find out what the consequences are of a design collection being established and created in an art museum. One of the limitations to this research is that every museum is different in policy and history, as can partly be seen in the international context of museums. The methodology used within this research however can be applied to different types of museums, so this research on these case studies do not claim to be the only answer to the research question.

4.4 Proposed analyses
The institutional analysis will describe a general history of the museum with the emphasis on the design collection and the design collection built up over time, the first exhibition on the design collection of the museum, the current policy of the museum, temporary and permanent exhibitions in the museum and the relation between art and design in the museum. This results in a broader understanding of the museum as an institution. By analysing the information that the museums themselves have put out and what has been written on them in reviews in the discourse analysis, it will become more clear in what way the museums and their exhibitions contribute to the existing design and art discourse. The way in which the reviews describe the museum and the exhibitions as part of the museum will show the perception of the press in relation to the fact that both art and design are exhibited.

The content analysis discusses four exhibitions. In order to discuss their differences and similarities explicitly, the contents of the exhibitions need to be examined. The body of research that will be used includes the different texts in the galleries, the types of objects, and object placement and gallery relationships. This research will help to analyse the way that the museums has decided to narrate the story of their collection.
Chapter 5 Analysis

This chapter discusses the analyses as described in the methodology chapter. Firstly, the institutional analysis on both museums which addresses historical developments and current policies. Secondly, the content analyses on the current permanent design and art exhibitions of the case study museums.

5.1 Institutional Analysis

5.1.1 Boijmans Van Beuningen Museum

5.1.1.1 History

The Boijmans Van Beuningen Museum is a museum which is mostly based on collections of private collectors and was set up in 1849. Most of them are given or purchased, others are still on loan. The museum is dependent on the municipality of Rotterdam, which has influenced the way in which the museum has evolved over time, amongst others due to their financial constraints. Also the different contributors and their collections are of great influence on the collections of the museum today. The first collected items that belonged to the collection of crafts included mostly pottery and porcelain. However in a fire in 1864, this was all destroyed, together with a large part of the art collection. After this fire, crafts objects were not the priority for the museum director to collect due to the low budgets that the museum has had over the years. During the directorship of Mr F.D.O. Obreen, the department of crafts was established within the collection with the purchase of Chinese and Japanese porcelain, which were shown in an exhibition. The first large donation for this department was however not until 1910, including Chinese porcelain and modern ceramics in the following years. In 1925 and 1928, two other private crafts collections were added. These three formed the base of the crafts collection. The design collection of this museum was deliberately enriched with industrial design for the first time during the directorship of Mr W.A.L. Beeren in 1978. The different directors and collectors all have left their stamp on the museum and the collection as it is today, including the decisions made in the purchase by

105 Ter Molen, 1999, p 23
106 Ter Molen, 1999, p. 7
107 Ter Molen, 1999, pp. 27-28
108 Ter Molen, 1999, p. 32
109 Ter Molen, 1999, p. 42
110 Ter Molen, 1999, p. 59
111 Ter Molen, 1999, p. 63, 165, 391
112 Ter Molen, 1999, p. 108
private collectors and the different decisions in purchase or acceptance of collections by museum directors. Also other purchases by the directors and the different policies which show a shift in ideology have been of influence due to their decisions to focus on specific parts of the collection.

The museum had its first exhibition on applied arts in 1874. The utensils from King Willem the third were on show.\textsuperscript{113} Thanks to a large donation of silver in 1925 of the legacy of J.P. van der Schilden, the museum had a worthy collection of silver and put it on display.\textsuperscript{114} After this, different donations and collection purchases, together with the small sum of money that the directors could spend each year, led to different types of applied arts being shown made of different materials, including tin, ceramics, lace, textiles and glass. In honour of the opening of the new building in 1935, Museum Boijmans received some artworks and craft objects from the Erasmus Foundation from the legacy of Van Rijckevorsel, including some furniture, Chinese porcelain and modern glasswork and silver.\textsuperscript{115} The Museum showed the collection in small and high glass cases in the round hall for blue Chinese porcelain, which continued up the stairs. The open way of presenting the objects, on pillars or on glass shelves were characteristic for this exhibition and complemented the objects on show. The light garden gallery hosted the glass work. Chairs were placed to enjoy the view of the garden. Since 1935, the art and crafts collections of the museum have been in different permanent and changing exhibitions.\textsuperscript{116} When director Beeren changed the policy of the museum, in which the emphasis was less on art and more on applied arts and industrial design from 1978 onwards, he wanted to show direct links between arts and crafts from the perspective of different moments in history, including the Arts and Crafts movement, Russian constructivism, the Deutsche Werkbund and the Bauhaus.\textsuperscript{117} Beeren appointed F. Huygen as conserver of the industrial design collection. The department of applied arts, including industrial design, had many different types of utensils in its collection. The exhibitions that the department set up included crowd pleasers like \textit{Gods and Pharaoh’s} in 1979 and \textit{The gold of the Thracians: archaeological treasures possessed by 25 museums in Bulgaria} in 1984.\textsuperscript{118}

\begin{thebibliography}{99}
\bibitem{Ter Molen, 1999, p 38} Ter Molen, 1999, p 38
\bibitem{Ter Molen, 1999, p.63} Ter Molen, 1999, p.63
\bibitem{Ter Molen, 1999, p. 192} Ter Molen, 1999, p. 192
\bibitem{Ter Molen, 1999, pp. 194-195} Ter Molen, 1999, pp. 194-195
\bibitem{Ter Molen, 1999, p. 108} Ter Molen, 1999, p. 108
\bibitem{Ter Molen, 1999, p. 112} Ter Molen, 1999, p. 112
\end{thebibliography}
5.1.1.2 Current policy

In general, Museum Boijmans Van Beuningen aims to stimulate everyone’s enjoyment of art and design in its collections and exhibitions. The museum intends to provide an environment in which knowledge, beauty and innovative and controversial ideas are presented to their best advantage. The museum is working on a new role and identity in society at a local, national and international level: a relevant, active and dynamic programme based on the proven world-class quality of its collections. The collection areas are: old masters, prints and drawings, modern and contemporary art, and the applied arts and design. The museum wants to show the collection with well-known and established means in museum history as well as those afforded by the digital age. The museum is more than just a storage place with a shop window and its activities are also conducted beyond the walls of the museum building, which is realised in collaboration with others. The museum attempts to deliver a coherent programme and follows the developments of individual artists and designers over a longer period of time. The museum is concerned with art and design that leaves a lasting impression with exhibition set ups and collections that are broad, encyclopaedic and interdisciplinary. With this they try to forge connections between historical, modern and contemporary art. Design helps to strengthen each component for a surprising perspective. Interventions by contemporary artists within the historical collections have proven to be an intriguing addition to the museum’s exhibitions policy. Every object within the collections has its own story and the museum wishes to make these stories available to and understandable for everybody through different exhibitions.\(^{119}\)

However, today the museum is dependent on the collection as it has been shaped over more than 150 years. The collection does not aim to be complete in a specific manner and in its exhibitions, it aims to show the different parts of the collection in a new shed of light. Of course, not everything can be shown, but the goal is to show the collection from yet another perspective. The current exhibition will show the design from the perspective of specific developments that influenced designers over time during a period of two and a half years. To show for example a previous perspective for a permanent design exhibition, the previous exhibition showed how the different designs were used in societal settings, for instance a tea ceremony.\(^{120}\) Another example from the past are the exhibitions called *The Collection One* (2007) and *The Collection Two* (2009). The first exhibition wanted to invite the public to renew its acquaintance with the museum’s masterpieces including old-master paintings and

\(^{119}\) Museum Boijmans Van Beuningen 2013, ‘Mission’

\(^{120}\) Van Kesteren, see Appendix C, pp. 85-87
sculpture, prints and drawings, modern and contemporary art and applied arts and design. The Collection Two shows different prints and drawings alongside paintings, sculptures and household items from the same period. This way the exhibition aimed to emphasize the functional relationships between the various art forms. Its aim was to let the public gain an insight into the meaning, context and creative processes behind the works of art and design. The museum describes presentations of household objects of the Renaissance, the 17th-century bourgeois interior, modernist design of the 1920s and 1930s, and contemporary design as part of the exhibition highlights. The display changed every three months to keep the collection presentation fluent. These examples of the past show the integration of both art and design collections in one exhibition. Currently, the temporary exhibitions are located around the permanent presentations; however most of the time, they do not have a direct connection to each other. The temporary exhibitions surrounding the design collection show both art and design. These exhibitions are presented to not only show current design discourse, in example the series of exhibitions named Design Column, showing new techniques, but also to show an aspect of the history of design, as can be seen in the temporary exhibition focussing on hand crafted design over the years shown elsewhere in the museum.

From the information provided by the museum on the art collection exhibition The Collection Enriched, it can be concluded that the Boijmans Van Beuningen Museum aims to offer the visitor a classical museum visit experience. The master pieces remain important, but also less known works of art are shown in new set ups. The collaboration with other museums is aimed to enrich the collection of the museum in order to tell a more complete story of the art in their collection. These works on loan change once in a while, which shows that by small changes the museum wants to keep this permanent collection presentation interesting for visitors without changing much. However the gross does not change, so the collection set-up remains the same over the years. One press response was quite critical on the choices of guest curator: The art collection of the Boijmans Van Beuningen Museum did not seem enough for the guest curator Peter Hecht, according to a review in the NRC Handelsblad. Hecht has used works of art from depots from other museums, mostly Dutch, to enrich the museums´ collection. He calls the loans missing links and it is clear that they are an attribution in the story that Hecht wants to tell the visitor. These `missing links´ are marked

121 Museum Boijmans Van Beuningen 2007, ‘The Collection One’
122 Museum Boijmans Van Beuningen 2009, ‘The Collection Two’
123 Van Kesteren, see Appendix C, pp. 85-87
124 Museum Boijmans Van Beuningen 2011, ‘Nieuwsbrief De Collectie Verrijkt’
notably with a sign. The curator uses the texts to explain why the works of art are placed together or to further explain the subject of the gallery. Some of the messages that the curator sends are unclear because more explanation for choices is needed, according to the review. The exhibition is not very surprising, but offers an entertaining and extensive walk through the history of art, however not due to the choices of Hecht, whose interventions demand attention and seem random, according to the critic.125

In 2012, the museum started to present its design collection in its current permanent set-up. The collection is presented in a chronological manner, discussing about thirty themes from the history of design in the selected seven galleries, using objects from the Middle Ages until now. A few surrounding galleries connected to this permanent arrangement are not included in order to keep space for temporary exhibitions on contemporary design, like the current exhibition Design Column.126 The design collection presentation and the temporary exhibitions are shown under the tagline 'Design at the Boijmans'.127 The collection presentation currently emphasizes different evolutions that affected changes in the fields of applied arts and design. For instance, many designs were created with influences from previous discoveries. In history, designers often focussed on changing the previous.128 The museum shows how everyday objects have changed over the last eight hundred years, from medieval jugs and glassware from Holland’s Golden Age to Rietveld furniture and contemporary Dutch design. A young generation of visual artists such as Eliasson and Cattelan bring the museum’s art collection up to date.129 Publications other than those of the museum itself do not write critically, but merely describe the way in which the exhibition is set up and what is on show. An example of this is this paraphrase from Items Magazine: ‘The thematic selection helps to make the divers developments in design over the years visible. Besides current Dutch Design, objects from De Stijl and examples from the rich collections of ceramics, furniture and glassware, are also less frequent exhibited designs shown like plaques from the late Middle Ages and industrial design from the period of reconstruction of the second World War.’130

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125 NRC 2011, ‘Realisten hangen in Boijmans naast elkaar, alsof het nooit anders geweest is’
126 Museum Boijmans Van Beuningen 2012, ‘Nieuwsbrief De Collectie Vormgeving’
127 Museum Boijmans Van Beuningen 2013, ‘The Design Collection – From ceramics, furniture, glassware to De Stijl and Dutch Design’
128 Museum Boijmans Van Beuningen 2012, ‘Nieuwsbrief De Collectie Vormgeving’
129 Museum Boijmans Van Beuningen 2013, ‘About the museum’
130 Items Redaction 2013, ‘Boijmans Van Beuningen opent Collectie Vormgeving’
5.1.2 Stedelijk Museum

5.1.2.1 History

In 1930, the Stedelijk Museum first started to acquire applied art actively. As part of the Stedelijk Museum, the Museum of Applied arts was opened in 1934, including furniture, glass, ceramics, graphic design, textiles and metal works, accentuating Dutch applied arts from around 1900.131 In 1927, Alfred H Barr, before he became the first director of the MoMA, visited Europe, including the Stedelijk Museum.132 Barr was impressed by the way C.W.H Baard, as director of the Stedelijk Museum at that time, presented the international contemporary art via its exhibitions and collections. When Sandberg, at that time head curator under director David Röell and who later became director himself, met Barr in 1938, they exchanged thoughts on the possibilities of a museum with a broader program than just art. Willem Sandberg in his turn used Barr as an example of the museum as total concept including all different types of art and with an important part for visitor policy.133 Barr included collections and exhibitions of other visual disciplines at the MoMA in different departments. Under the directorship of Sandberg, the Stedelijk Museum started with a department of applied arts in 1945, a department of illustrations and drawings in 1954, and even a department of modern music and films in 1950.134 As director, Sandberg developed a plan to modernize the museum in both form and content and make it more international.135 Sandberg broadened the program of exhibitions and reconstructed the building in 1954 to lively educational exhibitions and collections presentations, guided by catalogues by his own design, for its visitors. Together with Hans Jaffé, Sandberg enlarged the collection on art as well as design. Their cooperation with architects and designers, like Gerrit Rietveld, for their exhibitions and the reconstructions of the building, resulted in amongst others one of the largest Rietveld furniture collection in the world.136 Sandberg’s successor was Edy de Wilde from 1963 till 1985 who chose his exhibitions not based on art historical completeness, but based on his affinity with specific artists and designers. Although his interests lay more in the field of art, the design collection grew extensively during his directorship.137

The first important exhibition on design, more specifically furniture design, at the Stedelijk Museum, De stoel gedurende de laatste veertig jaar (The Chair over the Last Fourty

131 Van Adrichem et al 2012, p. 27
132 Van Adrichem et al 2012, p. 28
133 Van Der Wal 2010, p. 37
134 Van Adrichem et al 2012, p. 29
135 Petersen 2004, p. 178
136 Van Adrichem et al 2012, p. 30
137 Van Adrichem et al 2012, p. 31
Years), was on show in 1934 and 1935. This was organised by Sandberg and architect Mart Stam, when he was part of the ‘Nederlandse Vereeniging voor Ambachts- en Nijverheidskunst’ (VANK). They organised this as a tacit defence of functionalist furniture. Interestingly, the Stedelijk Museum did not publish a catalogue of the exhibition, but the 'Nieuwe Bouwen' periodical, *de 8 en Opbouw*, was dedicated to the chairs from the exhibition. In 1934 however, the ‘Committee of Tentoonstellingsraad voor Bouwkunst en Verwante Kunsten’ (exhibition Board for Architecture and Related Arts) that was established in 1921 at the VANK, had decided not to collect international objects, but merely national ones. After some discussion they felt that there was no need to start collecting furniture at that moment. The collection at that time only consisted out of 2 screens. A table was added at the end of 1934 and in 1936, a chair was purchased for the collection. The exhibition *The Chair over the Last Forty Years* was held in the Museum of Modern Applied Arts, which was established in 1934 as part of the Stedelijk Museum. Most of the chairs in this exhibition would later become part of the collection. The Stedelijk celebrated its 40th anniversary in 1935. As part of this celebration, this exhibition offered an overview of innovative chairs from that period of time. The exhibition included highly contrasting models from the sculptural chairs by the Amsterdam School to the severe and angular chairs by furniture designers who used quite an opposite formal idiom. These chairs were presented in order to illustrate the diversity of modern chairs and to show the stylistic developments of different types of ideals. The chairs were made from different materials and were presented in typological and chronological rows, drawing attention to different aspects within their designs. These included the development of the specific constructions, the constructive possibilities with various materials, the chair as a crafted object opposed to that of an industrial product and the individual expressiveness of chairs opposed to the more functional guidelines that others were designed by.

5.1.2.2 Current policy

Currently, the Stedelijk Museum describes its aim as that of an international institute for modern and contemporary art and design that stimulates, presents, collects, protects and reconsiders artistic production and originality. The museum sees education as its primary assignment, which aims to reach a wide public by actively inspiring and challenging them.
According to Mrs Van Glazenburg, the goal of the design collection presentation is to show that the museum has an extended collection of design; it includes 70,000 pieces of the 90,000 pieces of the museum's collections in total. She says that according to Mr. Sandberg, whose principles still are relevant today, the coherence between art and design is indisputable and therefore it is not strange that the Stedelijk Museum for art also includes a design collection.\(^{141}\) The design collection presentation includes two galleries that are intended for temporary exhibitions. There is no relation between the temporary set up and the permanent presentation. Both current design practises and other parts of the collections are to be shown in these temporary galleries.\(^{142}\)

According to Mrs Van Glazenburg, design and art are strictly divided, with the exception of one gallery which shows all the works of art and design that one collector has contributed to the museum. Previous director Gijs Van Tuyll had chosen this divided set up on purpose. Mixing different disciplines does not always enrich the objects in the exhibition, however the three different disciplines within the field of design prove to send a coherent message, which was the aim for the design collection presentation. Another reason why art and design are not mixed is due to the fact that often both areas are not equally represented with regards to periods of time in the collections. So a mixed presentation would not be coherent.\(^{143}\) Bolt describes that due to the Stedelijk Museum possesses both design and the fine arts, interesting interconnections arise between the two fields. Examples include the link between Picasso’s paintings and his handicrafts as well as the interrelationship between different forms of expression which are ascribed to the De Stijl group which is include works by Mondrian, van Doesburg and Rietveld.\(^{144}\) Such interconnections represent an interesting historical context in our day and age when the ease which we cross from one country to another has turned the fluidity of borders into an important theme in art.\(^{145}\) However these are not exhibited in this manner. Due to the fact that the designs previously had no exhibition space, the public is not that familiar with the extended design collection of the museum, though it is represented by many famous and important designs and designers.\(^{146}\)

On the ground floor of the museum, the art from 1860 till 1960 is shown, which include many of the known artists throughout art history of this period of time such as Van Gogh, Kandinsky, Chagall, Matisse, Mondriaan, Malevich and artists of the CoBrA group, as.

\(^{141}\) Glazenburg, see Appendix D, pp. 88-89
\(^{142}\) Ibidem
\(^{143}\) Glazenburg, see Appendix D, pp. 88-89
\(^{144}\) Bolt 2012, ‘Amsterdam: Stedelijk Museum opening preview’
\(^{145}\) Hufnagl et al 2004, p. 1913
\(^{146}\) Hufnagl et al 2004, p. 1914
can be found in publications by the museum. Some galleries have changing presentations that include works of art on paper and parts of the collection of photography of the Museum. The first floor shows art from 1960 to art of contemporary artists. Iconic works of art from the collection are shown and some galleries are monographic and devoted to artists like Willem de Kooning and Barnett Newman. Next to the well-known works that are included in the collection there are also some relatively unknown works of art and new purchases on show.\textsuperscript{147} The publications by the Stedelijk Museum mostly explain to possible visitors which important artist they have on show. They also explain that some galleries change regularly with regards to content. Some galleries are monographic; others have grouped artists that relate to one another. According to a critic from \textit{The Post}, the American museum director Ann Goldstein has created a clear chronological division, with the older art downstairs and the newer generations above. He sees that her influence is definitely visible in the part with the more recent art.\textsuperscript{148}

In its publication the museum explains that the new permanent collection presentation of design shows an impressive outline of objects of 1900 until the present. Furniture, glass, ceramics, jewellery, printings and textiles are shown thematically. Works of leading designers are on show, but also important pieces of groups like 'De Stijl' and the graphic influences of Wim Crouwel on the Stedelijk Museum are presented.\textsuperscript{149} This publication by the museum shows that the collection of design of the museum is extensive and includes different types of design and important pieces in design history. Also, the museum emphasized that well-known graphic designer Wim Crouwel has designed for the museum itself, which is also shown in the exhibition. Publications on the design collection describe that the museum manages different disciplines within its collection. The versatility of the collection is much described, from Art Nouveau till the contemporary Dutch designers like Marcel Wanders.\textsuperscript{150} Because the emphasis is put on the art collection, one could easily forget the more extensive part of the collection, namely design. Critics question the way in which the Stedelijk Museum has presented all aspects of its collection under one roof.\textsuperscript{151} They describe the lack of space to display the collections of the Stedelijk Museum. Director Ann Goldstein states that the collection is “the heart and soul of the museum”. A critic from \textit{Frieze} states that ‘compared to the non-imaginative art collection exhibition, the design exhibition does afford the
opportunity for diverse stories to be told. While major movements and figures are the main attractions, the inclusion of graphic design allows for the museum’s own history to be incorporated.\textsuperscript{152} It is the first time in the museum’s history that the design collection has had dedicated exhibition spaces and includes excellent examples of textile work, inlaid tile pieces, ceramic and glassware, jewellery, lots of chairs and posters as well as ordinary kitchen utensils.\textsuperscript{153} Compared to the art collection presentation and the new building by Benthem-Crouwel Architects, the design collection presentation is lauded in the reviews.

5.1.3 Conclusion

\textit{In what way did the museums and their collections grow over time, with regards to their design collection, what are the museum’s current policies on permanent versus temporary exhibitions, their views on art versus design and how is this visible in publications on and by the museums?}

From this part of the analysis it can be concluded that the two case study museums differ in the way they have grown over the years. The Boijmans van Beuningen Museum shows to have been dependent on collectors and contributors due to their small budget, whereas the Stedelij has always had a broader budget to acquire new designs and art. An interesting fact is that the exhibition \textit{The Chair of the Last 40 Years} of the Stedelijk Museum silently defended the functional design of objects, which was also the silent aim of the exhibition of the MoMA \textit{Objects 1900 and Today}, in which Art Nouveau was compared to the modern designs of that time. This connection between the MoMA and the Stedelijk Museum is clear not only in the aims over the years, but also in the influences that Sandberg and Barr have had on one another. This shows that (inter)national influences, either inspirational for the aim of the museum or when it comes to financial restrictions or contributors are an important factor in the creation of exhibitions and also collections, as was the case at the Boijmans Van Beuningen Museum and influenced both the art and design collections.

The policy of Museum Boijmans Van Beuningen has the aim to stimulate everyone’s enjoyment of art and design in its collections and exhibitions. The museum intends to provide an environment in which knowledge, beauty and innovative and controversial ideas are presented to their best advantage. This can be seen in the set up of the exhibitions, for each design or work of art the best way to present it to the audience is considered carefully. To

\textsuperscript{152} Aikens, Kopsa and Vermeulen 2012, ‘Amsterdam City Report’

\textsuperscript{153} Gould 2012, ‘Stedelijk Museum Review’
achieve this, the interaction that can be started by placing design and art next to each other is believed to encourage visitors to think about art and design and the specific object in the presentations. For this reason, the temporary exhibition galleries around the permanent design exhibition include both art and design, both contemporary and historic. By placing different types of themes next to one another in connecting galleries, visitors can choose themes to focus on to their liking in every gallery, which encourages the free choice learning from the theory. Even today, the historical influences are of importance the collection. Although the museum does not aim to show a full history with its collection, it tries to show its collection with new perspectives to stimulate visitors to think about the objects that are on show with the information that the museum provides. This is linked to theories that state that museums can never show all the information of an object, but merely show the part of its history and usage that helps them to tell a specific message. According to curator Mrs Van Glazenburg of the Stedelijk Museum, design and art are strictly divided, besides one gallery which shows all the works of art and design that one collector has contributed to the museum. Previous director Gijs Van Tuyll had chosen this divided set up on purpose. This is strange since the Stedelijk does acclaim to continue in the spirit of Sandberg, to have a museum including multiple forms of visual culture. The permanent exhibitions are meant to show the visitors the collection of the museum, whereas the temporary exhibitions aim to reflect current discourse or another part of the collection, which is not in the permanent set up, when it comes to the design galleries. The art galleries on the ground floor until 1960 are in a permanent set up to show that part of the collection. The galleries showing the more contemporary works of art on the first floor of the Stedelij in a semi-permanent set up aim to show the collection in a more fluent set up, so curators can more easily change some of the artworks for other artworks from the collection, rather than changing the entire set up. The other galleries in the new building of the museum are meant for temporary exhibitions and aim to reflect upon contemporary works of art.

The museum policies as can be read from their publications differ between the collections within a museum. The publications by the Boijmans Van Beuningen Museum aim to offer the visitor a classical museum visit experience with their art collection exhibition. The collaboration with other museums is aimed to enrich the collection of the museum in order to tell a more complete story of the art in their collection. The design collection presentation emphasizes on different evolutions that affected changes in the fields of applied arts and design. The museum shows how everyday objects have changed over the last eight hundred years, from medieval jugs and glassware from Holland’s Golden Age to Rietveld furniture
and contemporary Dutch design. The museum explains that it focuses on design in 2013 with the tagline 'Design at the Boijmans'. The publications by the Stedelijk Museum mostly on the art collection exhibition explain to possible visitors which important artist they have on show. They also explain that some galleries change regularly with regards to content. A publication describes that the collection of design of the museum is extensive and includes different types of design and important pieces in design history. So in general, the Stedelijk Museum communicates that their aim is to show the highlights of their collections, when looking at their publications on the collection presentations. As found in publications on the museum, it aims to be one of the most innovative and interesting museums of modern art in the entire world.

Publications, including reviews that provide other information are rare. Most sources merely copy parts of what the museum itself has published. Not many reviews emphasize on one of the collection exhibitions specifically. However both design collection presentations seem to be more appreciated by critics and are seen as innovative with regards to their set up and argumentative value, compared to both art collection exhibitions. As could be seen in the literature on the Museum of Modern Art, the perception and discourse in the press are indicators of the discourse it adds to. In conclusion, as can be seen in this part of the analysis, it can be stated that the permanent exhibitions do not initiate new discourses on art or design, at least not derived from reviews. When looking for reviews on the exhibitions of the case study museums, the temporary exhibitions seemed to give more motivation to discuss. Therefore, the role of the temporary exhibitions needs to be reviewed in the institutional analyses in comparison to the permanent exhibitions.

5.2 Content Analysis
This analysis includes a textual narrative analysis, an analysis based on the relation between objects, the relation between galleries and the narrative that the museum in general implicitly influences the visitor. The textual analysis starts with some remarks regarding the types of subjects in the narrative throughout the exhibitions. Next, the way of presenting the object specifics are analysed, as well as the general context of the museum galleries. Finally, the spatial analysis discusses different examples to show how the curators chose to narrate the story of the objects in relation to each other. These different parts of the content analysis will help to conclude the research question, as the exhibitions will be compared. Pictures for impressions of the exhibitions can be found in Appendix A
5.2.1 Textual Analysis

5.2.1.1 Narrative subject

In this part of the analysis, the texts in the galleries and the display of the objects will be analysed. Per gallery the type of information which is narrated by the curator in the texts and the message that it tells is summarized in Appendix B. When the texts were summarized, the different types of subjects that the curators use in their narrative had been identified. These are: descriptions of a specific object or artwork, descriptions of persons, descriptions of styles and movements, remarks concerning the museum, remarks concerning the collection of the museum, descriptions of how the object is manufactured or produced and general remarks which describe art historical issues to give the visitor a broader perspective on the collection. Table 1 lists how often the types of subjects per exhibition are used and shows that in the two art exhibitions the narrative does not really touch upon the manufacture of the objects. The design exhibition of the Boijmans reveals an emphasis on manufacture, objects and their styles, whereas the design exhibition of the Stedelijk provides more general information in combination with persons and the styles. The Boijmans describes the role of the museum and the collection more within the narrative than the Stedelijk when looking at their art exhibitions. All exhibitions often describe styles that are affiliated with the exhibited objects.

Table 1 Narrative subject
(in % per exhibition)

<table>
<thead>
<tr>
<th></th>
<th>Boijmans Art</th>
<th>Design</th>
<th>Stedelijk Art</th>
<th>Design</th>
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</thead>
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<td>person</td>
<td>12</td>
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<td>23</td>
<td>12</td>
<td>14</td>
<td>23</td>
</tr>
</tbody>
</table>

Yellow: not discussed much
Green: discussed much
5.2.1.2 Labels

5.2.1.2.1 Boijmans Van Beuningen Museum

In the art collection exhibition, all the objects have extra information added to the specifics which describe what is represented. Figure 1 shows an example of the label with specifics of a sculpture of Salvador Dali. The specifics are shown in Dutch and English and underneath is a description of a trend in the time of Dali, which inspired him for this work in Dutch and English. A line is added in both languages, which explains that there is more information at the multi-media tour of the museum. The label ends with a few icons, referring to the number for the media tour, that it is part of the child tour and that there is more information to be found online. The labels are hung directly next to the object, or when placed in groups as can be seen in Appendix A, a map of the display is placed on one side with all the specifics of the objects.

Figure 1 Boijmans Van Beuningen Museum, Art Collection, specifics of a sculpture by Dali

Figure 2 Boijmans Van Beuningen Museum, Design Collection, specifics of a cabinet

Figure 3 Boijmans Van Beuningen Museum, Design Collection, specifics of two sconces
The design collection exhibition provides no additional information with any of the design specifically. None of the designs have additional information, but only specifics in a label next to them. Figure 2 and 3 show that two examples of specifics, which are written in both Dutch and English. All the designs are placed and displayed in different manners, using different types of displays and slight differences in label placements. Most of the displays in showcases work with numbers that correspond to the number besides the objects. In smaller showcases the specifics are placed above the objects in the showcase. In the case of larger showcases that reach the ground and which include different platforms within the showcase, the specifics are placed in front of the objects near the glass. The wall showcases mostly have the specifics placed on one side of the display sometimes, indicated with numbers. In case of a platform without a glass showcase, the specifics are placed in front of the objects without numbers.

5.2.1.2.2 Stedelijk Museum

In each gallery of the art exhibition, at least three of the artworks have extra additional information underneath the specifics. In the second part of the exhibition on the first floor, these texts are most of the time leading for what is on show in the galleries, due to the fact that not every gallery has a specific theme. The additional information includes descriptions of the artist and the work that is exhibited, which is described with his ideological point of view, as can be seen in figure 4 in the example of a Kazimir Malevich painting. The labels with specifics are headed with the name of the artist, following more details in two columns, one for Dutch and one for English. The labels are placed with some distance from the objects on the same wall. Sometimes when two works of art are from the same artist, the labels are places on one side next to one another.

The design exhibition provides extra information about one of the objects in combination with its designer about once or twice per gallery, underneath the specifics. These are the designs that are highlighted by the curators. The texts differ from the more general texts that are provided in each gallery, since it describes specific designs and designers instead of a style or general trend in the field of design. This exhibition uses numbers on small cubes next to the designs in order to indicate the specifics. These specifics are placed with black text on the transparent surfaces either at one end of the glass shelf when indicating smaller designs in showcases or at the front of the platforms, when indicating larger designs.
This setup however is not always clear, since the specifics are not directly placed next to the objects and the transparent background makes sure that it is difficult to read due to reflection. The specifics per object are headed with the name of the designer with the Dutch and English specifics in two columns, as can be seen in the example of the Gispen chair in Figure 5. Sometimes, when more designs of one designer are places near one another, more numbers are placed under one head. The description in Figure 5 shows both the design and the designer are described, with a focus on the material of the design and the role that the designer played for the development of this material.

5.2.2 Spatial Analysis

5.2.2.1 Galleries

For this part of the analysis it is important to see how the different galleries are connected to each other. The movement through the galleries is part of the narrative for the visitor. In Appendix E, the different maps of the galleries can be found.

5.2.2.1.1 Boijmans Van Beuningen Museum

The Boijmans Van Beuningen Museum has a presentation of its art collection in the permanent exhibition named 'The collection Enriched'. The galleries are divided in two
groups: *the 15th-17th century* and *the 18th century until 1945*. All the paintings have a short description of what is depicted. Every gallery has a short description which describes a specific school, movement, area, development or artist, which is related to the works of art that are shown in the specific galleries. This is done in a loose chronological order when going from gallery to gallery. Sometimes just one or a few artists are the theme of a gallery, other times it is a period of time or a style. What makes this exhibition presentation special is that the collection is enriched with masterpieces from other museums, which is clearly marked by the blue stamps added to the specifics of the objects. The objects are hung on the walls, which are painted in different colours on a blue/green/green scale. The interior of the building has retained its old feeling due to this use of colour, combined with the woodworks on the floor, walls and ceiling. De gallery number is placed next to one of the entrances of the gallery. Paintings hang on the walls with two exceptions in which both sides of the paintings need to be shown. The sculptures are placed on pedestals in the floor or on the walls. Some of them have a glass case around them. In the larger galleries, a bench is placed. In some of the smaller galleries are small benches incorporated in the wall. Larger galleries often have larger paintings, or groups of smaller paintings to fill the walls. As to the movement through the galleries, the visitor can either view the paintings from older to newer or vice versa. Most of the routes can only be followed in one direction. However the three galleries that show the collection of Willem van der Vorm are placed in a more open way with a short-cut to a gallery which shows art of a later period in time. The other irregularity is the cabinet of prints, which is a dead end.

The design collection presentation in the Boijmans Van Beuningen museum is newly set up in the last year. The curators chose for a thematic set up which discusses different developments over time in the field of design. For instance, different designs of one type of design are shown, which shows the development of a product with regards to for instance use of material and ideology of designers. The different ideological developments are also shown from different periods of time, while showing these ideologies in different types of products. The galleries show different themes in a loose chronology. The texts describe the developments that took place. The way in which the specifications of the designs are displayed are different per set up, depending on what suits the set-up best. The information that is provided per object is the same. The themes within one gallery are not always chronologically set up, so the visitor needs to pay extra attention and should not assume that a complete history of design is told by following these developments. The separate part of the museum in which
this part of the collection is set is not suited for paintings to be hung on walls due to the large windows and the light that shines through them. The galleries are bright and the interior, glass cases and walls are in white tones with a view into the gardens of the museum. In-between the showcased designs that are shown within specific themes, a few works of art have been placed. It is however not clear why they are placed within the specific gallery in-between these themes. There is a separate display for the Beuningen - de Vriese collection in the cellar underneath the restaurant in the same wing. This collection has its own set up in one space, with large glass cases at the walls. Descriptions can be found in booklets attached to the showcases. This part of the collection holds different applied arts, from pre-industrial ages including pottery and stoneware and ceramics. The design collection exhibition set up is not clear when looking at the map provided by the museum regarding what is a temporary or a permanent part. The loose chronology makes that the visitor can access the exhibition from two different entrances, by either following the loose timeline or going back into time.

5.2.2.1.2 Stedelijk Museum

The art collection of the Stedelijk Museum is also divided in two different gallery areas. The galleries on the ground floor, facing the design galleries, roughly deal with the period of time from the end of the 19th century until 1950. In the part on the ground floor, almost every gallery has its own gallery text, sometimes a text covers more galleries. This is chronologically divided per gallery with themes per movement, style or period of time. The galleries on the first floor are not chronologically linked to one another. Each gallery has its own theme, either a style or movement, period of time, or artist, but sometimes no specific theme is narrated. The second part of the collection presentation is not chronological in set-up, which is done to let the curators change the art pieces more easily this and results in that different artworks from the collection can be shown. Art pieces are always hung on the walls. Sculptures are sometimes placed on pedestals and sometimes directly on the floor. When placed directly on the floor, the surrounding space is marked with a line that visitors cannot cross. Glass cases sometimes cover the sculptures. The galleries are also linked to one another with regards to openings in the walls, so many routes can be followed by the visitor. Both parts of the art collection presentations provide extra information underneath the specifics. About 3 or 4 works of art per gallery give extra information. In the part without a chronological order, these specifications on the artist or artwork often narrate the story of the gallery. The first part of the exhibition on the ground floor, Art until 1960, can only be followed in one direction, either by going forward or backward in time. The part of the
A design exhibition on the first floor, *Art after 1950*, is a more open set up, with more openings to different galleries. There is also no chronological order, but galleries are sometimes loosely themed, which does not matter because visitors should not visit this part of the exhibition from a chronological perspective. This is again done to easily make changes in the set-up, which is regularly done according to the gallery guards.

The design collection of the Stedelijk Museum is shown using the new especially designed exhibition design of Gilian Schrofer and Annelous Rosenstok. Two of the galleries are meant for temporary exhibitions. The permanent galleries follow a loose themed chronology over time. Per gallery, one text seems to be guiding the other texts in the gallery, however this is not always clear. There are multiple descriptions of periods of time, movements, styles and designers to be found which guide the visitors by the displayed objects. The curators chose to place different types of design, including graphic and industrial design, next to one another. The galleries are linked to one another in a chronological manner. The two galleries for temporary exhibitions are connected to the last and first galleries to bring the visitor back to their starting point.

### 5.2.2.2 Objects within a theme

The relation between objects within one theme is also part of the spatial analysis. From both design collection presentations a few exhibition set ups are analyzed in order to create an understanding of why different objects are placed together in one display and under one theme or in one gallery. Questions that are addressed in this part of the analysis are: *What is the connection between the objects and what is the theme? Which types of objects are displayed? In which way are they presented? In what way is the theme visible in the setup of the objects?* This way, a deeper understanding of the narrative of some of the galleries and themes can be understood. With this part of the analysis, the research question can be answered not just based on the textual narrative, but also based on the spatial narrative of the exhibitions. Only the design exhibitions are analyzed here due to that the artworks in the exhibitions suit to the texts that are provided within the subject, a movement or period of time that is selected as a theme. The themes of the design exhibitions cover a broader meaning than those the exhibited works of art, since not only style, movement and societal developments have influenced design. Also to the functionality and use of the objects are essential to understand why the designs have been placed together. The objects are different types of designs, unlike paintings and sculptures which are mostly meant praised for aesthetic
reasons, which makes it necessary to also analyze the relationship between objects within a theme rather than analyzing the text and see if the painter and his work of art suit to the selected subject.

5.2.2.2.1 Boijmans Van Beuningen Museum

The gallery including the themes Glazing Techniques, Charles and Ray Eames, Bent Wood and Japonism also houses a sculpture by Allan McCollum named 'Perfect Vehicle' from 1988. Two archetypes are clearly present in this gallery. The themes Bent Wood and Charles and Ray Eames show different types of chairs, whereas the themes Japonism and Glazing techniques mostly show vases in ceramics and glassware. The sculpture of McCollum is similar to the archetype of a vase and emphasizes the shape in this gallery. As said by Annemartine Van Kesteren in the institutional analysis, the sculpture is placed to shed new light and create interesting combinations between art and design. The strong archetypical shape brings forward this shape in the room of the smaller vase like objects. The different chairs in the gallery are quite dominant normally because of their size, but now, the two archetypes seem equivalent. The chairs are shown for different reasons. The Bent Wood theme shows the different applications in mass production over the years that use the technique of bending wood. The chairs of Charles and Ray Eames are shown to show their democratic way of designing for mass production and how they tried to reuse materials and products within their designs. These themes are quite similar and are also shown in a similar way, namely all the chairs of a theme on one wide pedestal. The objects in the theme of Japonism are shown due to the fact that The Netherlands has had a fascination for Japanese culture and art thanks to their trade relations. These inspirations were also visible in Dutch art, as is described in the accompanying text. The fascination also spread to the field of design as is visible in the examples in the showcase. The theme on Glazing Techniques shows that the Dutch have experimented extensively and derived their inspiration from eastern examples. Both themes within the archetype vase have derived their inspirations from eastern examples. This gallery shows two main archetypes. Per archetype the themes focus on specific developments that have a similar background idea. Showing developments in the field of design that changed the way designs are made is the goal of the exhibition. This is clearly seen in this gallery.

Throughout the exhibition, two themes were presented in a similar manner: the themes Door handles and Desk lamps. They both have a wall mounted showcase in which the objects are hung and placed next to each other, so they are easy to compare. The labels are all found...
on one side of the showcase for specifications. The label with the text about the theme is to be
found on this side as well. The goal of these themes is to show how different door handles
have changed over time in shape and design due to developments in material. For the desk
lamps, the most important development was the implementation of hinges, which allowed
designers to create more versatile and functional desk lamps. This implementation caused for
many different desk lamps to be designed in a short period of time. Both themes show how
the innovation of one functional part or material can cause in changes in a type of design.

The theme Droog design shows different design from the design movement in the 90s
that identified themselves as 'Dutch Design'. A few of their designs are exhibited on one
vertical platform with one short side to the wall. The designs, mostly large furniture, are
placed next to each other in a strict but loose manner; strict because they all take up their own
space and are shown with a bit of space in between them and loose because, for example, two
chairs standing side by side to not face the same way as the chairs do in other set-ups in this
exhibition. A large cupboard is placed at the other short side of the platform and blocks the
view on the other designs from this side, however a small mirror is hung on the wall behind it
above the platform which gives a small insight in the other objects in this theme. On the wall
conceptual design is hung and a set of lamps hang above the platform. Some designs seem to
be placed without much thought, but then again they do seem to be hung there with a reason.
This breathes the conceptual style of this design movement.

The theme Affordable furniture after World War Two shows a few large objects on a
high and large platform. In a showcase next to it two sets of china are shown that many
owned in those years due to affordability. The widely set up furniture on the platform reflect
in a way the scarcity of that period. The platform takes up much space, but it shows an
emptiness as well. The open cupboard at the back includes a few smaller utilitarian objects
from this time. The cupboard is not full, which also seems to imply the scarcity of that time.
This shows that a development that affects design is not always a technical improvement, it
can also be a societal condition, like the effects after a war, this theme illustrates to the
broader narrative of the exhibition. However a negative societal development can also have
positive influences on design. In this period of time, as can be found in the text, the mark for
'Good Design' is initiated in The Netherlands. Simplicity and affordability were key points.
However this is not the only theme in the exhibition that shows these democratic values.
Amongst others the chairs of Charles and Ray Eames were designed to democratise design
and make it affordable for the masses. These different developments and ideals throughout
history are interesting examples that are provided by the museum and shows that ideals are not just from one period of time, but they are often recurrent.

The theme The Cube around 1970 includes two showcases with different types of smaller designs and a high platform showing a sofa, a lamp and loudspeakers. These objects all have in common that their inspiration comes from the cube. Also a few designs that do not immediately show their functionality, but are derived from the cubic shape are shown. The text explains that the cube as an inspiration was not only visible in design, but also in art and architecture. However the cube might not be the most functional shape for all designed products, the text explains that system designers in the decades before this period of time already were inspired by this shape due to the fact that it is simple and understandable for all. The objects also show how the shape is used in combination with other elementary shapes. However it is seems strange that this theme is not connected to the theme Elementary forms and colours. Like the comment on the previous theme, this might be a way in which the curator shows that designs, their styles and inspirations are recurrent.

5.2.2.2.2 Stedelijk Museum

The galleries of the Stedelijk Museum have one head theme per gallery which include smaller themes, subjects and designers and include different types of design: graphic design, industrial design and crafts. The gallery with the theme Art and Industry in The Netherlands tells the story that follows the example of the German Werkbund, The Netherlands also got interested in the cooperation between artists, designers and the industry, as told by the introductory text. It explains how glassworks manufacturer Leerdam brought different specialists together, whose designed glassworks can be found in the glass showcase in the gallery. This showcase has no additional information besides the specifics labels. The other two subjects in this gallery do have additional texts. The topic Photography in graphic design shows how Piet Zwart and Paul Schuitema aimed for good graphic design and professionalization of this type of work through specialized education. What actually is on display are some designs and designs in process by Piet Zwart for a catalogue on the wall. This showed how the graphic designer worked as a professional and how he thought good graphic design could be achieved. The work of Gispen has the focal point of this gallery, with a glass platform which holds 3 chairs and a table and a glass showcase next to it showing some utilitarian objects and catalogue material. The information on this metal ware manufacturer tells how they became a member of the Socialist Union for Arts and Industry in 1927. He thought that good taste should be spread from the top of society and not be initiated
by the people. Some catalogues and a poster are shown to illustrate how communication of good design by a professional manufacturer reaches the masses. This gallery shows how collaborations on a professional level and through education can be reached, which results in that well thought through designs are being created.

The Stedelijk and Modernism: Willem Sandberg and Gerrit Rietveld shows amongst others a part of the large collection of chairs of Rietveld which the museum owns. The connection between old director Sandberg and designer and architect Rietveld is explained, which also explains why the museum has so many designs and models of this designer. The relationship between the two designers also explains why the graphic design of Sandberg has similar characteristics as the modernist ideals of Rietveld. These modern characteristics were expressed in many forms of visual art and design at that time, the text explains. Also other graphic design thoughts related to this are shown at the other end of the gallery. In the middle, an entire interior of Rietveld is shown and two glass showcases, split by a passageway show a line of Rietveld chairs and models for design and architecture. Also some work of Sandberg is exhibited in one of the walls. Sandberg kept his modernist ideals also during his reign as director of the museum and cooperated with Rietveld on many projects also in this role, which resulted in amongst others the first exhibition on the movement De Stijl. This way, the theme shows how the ideals are shared as designers, but also in the development of the museum itself.

A gallery that shows many crafts objects is called From Crafts to Applied Arts. It shows how The Netherlands quickly industrialized from 1950 till 1975. The text explains that the role and place in society of crafts was questioned at that time. The focal points in this gallery are mostly tapestry and textiles. It is described how the female movement and autonomous craftsmen started to design and make tapestries and textiles themselves instead of making them according to example and this resulted in spectacular tapestry. Due to the fragility of the textiles, they are hung behind glass and often changed, so visitors get new examples of tapestry and textiles every time they visit. Explained in the text is how the museum was leading in exhibitions on the art and textiles movement. This is still visible in the collection of the museums due to the many textiles it houses. In the middle of this gallery, the jewellery cabinet is placed as part of the crafts and applied arts theme. In this hut, showcases in the walls show different kinds of jewellery including bracelets and necklaces. The description explains that three generations of designers are shown here with a description of the aesthetic qualities of the designs. This is easily recognizable by the examples that the museum provides. The showcases in the walls show the designs with a small map of the
designs and the labels next to it. In this gallery, the emphasis is placed on the way in which designers express their own styles in their crafted products.

A prominent role for the designer is a theme which is similar to the previous example, but designers do not always necessarily manufacture their own industrial designs, which are often more anonymous, as is the case with crafted designs. The text in this gallery describes how the 1990s were a boost for design and the international role of Dutch Design specifically. High market conditions led to more autonomous design with a distinct quality. Characteristics of this period are that societal conditions were less important and the role of the designer as a person was recognized. Currently however due to the economic crises, as the text explains, these ideals have partly shifted back to modernist ideals, however the designer and its mark are still visible in the modernist like designs. The products shown in this gallery are mostly large pieces of furniture like chairs, in which a clear form language and the influence of the designer is recognizable including specific conceptual design to a simple formal language. The latter is illustrated by the subject No Sign of Design is part of the 1990s and shows design which did not seem to be designed due to the simple, minimalist and recognizable shapes. The furniture is shown in two lines on a platform with the second row in a higher position. The lamp made of milk bottles is switched on and gives a white light which shines bright on the white background of the wall and emphasizes the unique character of the designs even more. The other subject within the theme of the more prominent role of the designer is focussed on graphic design. Described is the role of computer aided graphic design, which influenced design greatly. For designers to put a stamp on their printed designs, they pushed their boundaries and experimented a lot. The wealth in decoration seems to express the wealth of that period of time, the text suggests. Decorations were used repetitively which resulted in patterns. Posters were no longer announcements, but a design on its own with a message from the designer. The examples show these characteristics clearly and each have a strong own imagery. In the same gallery, the theme ‘Ceramics as a craft in the 21st century’ is shown. However this covers a slight different period of time, this subject also deals with the role of the designer of crafts products. Are crafts products still of importance in contemporary society? The experimental crafts shown here prove that craftsmen and their crafts have been implemented in different roles, but still work with the old material of clay. Amongst others some jewellery and vases are shown in a broad set up in glass showcases. This gallery emphasises the role of the designer in different ways, in crafts, industrial conceptual design and graphic design. In this case, the curators accomplished in their mission to combine the
different types of design within one theme, however they are not shown side by side, but in separate subthemes.

5.2.3 Conclusion

In what way are the collections presented regarding provided texts, information and its overall narrative and what are the differences and similarities between the permanent exhibition presentations of both the design and art collections of the case study museums?

5.2.3.1 Art exhibitions

When comparing both art collections, it can be concluded that the set up of the museum is different with regards to the fact that the Stedelijk Museum has white walls and the Boijmans van Beuningen Museum has a coloured wall palette. Both exhibitions show a similar way of presenting the collection of older paintings, namely in a chronological manner and in a clear set up with the specifics. Also the way in which the visitor is guided to the exhibitions is similar as are the introductory texts in each gallery, touching upon general art history and different styles movements and artists. The Boijmans however does put the emphasis on the collection and the museum more in its texts, which the Stedelijk hardly touches upon. The choice for the Stedelijk to show the art from 1950 to present not by chronology or by specific themes differs from the Boijmans and the other part of the art collection presentation of art until 1960. This shows that the museum is not showing its art collection in one manner, but shows that there is a difference in the art until 1960 and the art from 1950 till present and tries to experiment with new ways of showing art than it does in other exhibitions.

5.2.3.2 Design exhibitions

When comparing both design exhibitions, it can be concluded that both museums have chosen to exhibit the design collection in a thematic manner in a loose chronology over time. However the Boijmans Van Beuningen Museum chose its themes when specifically looking at important technical developments within the field of design over time and sometimes also focuses on one type of object. The themes within one gallery are not specifically linked to one another and similar developments from different times are shown throughout the exhibition. The Stedelijk Museum varies the types of objects within each theme that they present. Each gallery has a main theme and the objects are grouped based on smaller themes within the larger theme. The different types of design can be different in each sub theme or a sub theme...
cover one specific type of design, like graphic design. Their themes describe the different styles and persons over time without focussing on the developments in manufacture, opposed to the themes of the Boijmans van Beuningen Museum, as can be found in the narrative analysis. As to the exhibition presentation, the Stedelijk Museum chose for one type of display which is used throughout the entire exhibition, while the Boijmans van Beuningen Museum has decided to select the display according to what is shown, including different types of platforms and showcases. Also the specifics signage of the Boijmans design collection differs with regards to when they add numbers to clarify which objects belongs to which specifics sign.

5.2.3.3 Within each museum

Within each museum, there are differences and similarities between the art and design exhibitions. The Boijmans Van Beuningen Museum is not coherent in the way it presents information on the objects. Each artwork in the art collection has a specific description on the work of art, while there are no explanations at all in the presentation of the design collection. Besides this, the context of the museum is different due to the galleries in which the collections have been set up. The design galleries give much more light with white and grey tones in its background, whereas the art collection is shown in rooms without many windows and with coloured walls. The design exhibition gives information on more themes per gallery and the art exhibition only discusses one theme per gallery.

The Stedelijk Museum shows differences in the way it presents its collections even within the art collection presentation. It is divided in two parts which have been handled differently in the set up. The design and art collection presentation differ in the way in which displays are used, since when looking at the way in which sculptures are shown, most of them are not protected by glass, but hang or stand on a white pedestal or on the floor, sometimes with a mark around it, whereas the design collection uses its glass display to cover up most of the designs, or uses the glass as a platform on which the designs are placed. The way in which the information is presented differs as well, however this does not differ within the two parts of the art collection exhibitions. The art exhibition provides extra information with about three of the artworks in each gallery, whereas this is only summarily done in the design exhibition, with a maximum of additional information on one designer or design per gallery. The fact that some objects in a gallery are emphasized by the additional information is similar, but the way in which this is applied differs.
These descriptions of the museum narrative show that not only the texts, but also the display and museum contexts contribute to the visitor’s experience of the museum and the way in which the visitor is guided through the story that the museum want to express, as described in the different theories, discussed in the theoretical framework. The way in which the information is displayed helps the visitor decide what he wants to focus upon. When the information is presented in a way that is difficult to read and approach and connect to the objects on view, the visitor will probably focus on them less and only look for what is familiar to make connections. Theories show that the dialogue between what is on show and the visitor should be encouraged in order for the visitor to experience the narrative. The narratives all engage the visitor with more general information on the style and art and design discourse in the past years, so in that sense the texts involve the visitor in the story that it wants to convey.
Chapter 6 Conclusion

What are the consequences of designs being collected and presented by art museums?

This research shows through the analysis of two case studies that every museum is different. No generalizations can be made when trying to understand the phenomenon of design collections in art museums. Since many art museums indeed include 'applied arts' and design in their collections and collection presentations, the influences of the art museums on the design collections should be researched. Due to the continuously growing field of design, which is part of visual culture like art, the connection and the crossovers between art and design do not seem strange.

The analyses shows that collection practices of an art museum influence the way its design collection is set up. Museum directors of the Boijmans have often focused mainly on the collecting of art instead of the collecting of design, especially when budgets are tight, like in its early years after the fire in 1864 which had burned the entire collection of applied arts. This was also due to that the museum was financially dependent on the municipal counsel of Rotterdam and its yearly donated fund. It was not until director Van Beers in 1978 decided to emphasize on industrial design that the museum started to acquire industrial design consciously. The development of the museum collection was also dependent on the contributors and their collections. The current design collection is used as a source of inspiration in its collection presentations, since within the collection is searched for connections between designs, like the technological development that changed the way designs were made in the current exhibition. The museum uses the design exhibitions as a platform to experiment with links between objects. While the exhibition is meant for designs, this does not mean that art has to be left out in these experimental connections. This is part of the current aim of the museum, which has developed over the years.

At the Stedelijk Museum, the decision to start collecting other visual culture than art was mostly due to the international contacts of curator Sandberg with Barr of the MoMA, whose ideas were inspired by the modernist thoughts of the Bauhaus. Also Sandberg's decisions to exhibit contemporary culture, like the exhibition The Chair over the Last 40 years, have influenced the initiation and development of the design collection. For example, when the design collection of the Stedelijk had established a focus a few years after this exhibition, most of its exhibited chairs from the exhibition were acquired. Sandberg's modernist ideals are still reflected in the current design exhibition which shows a lot of
modernist design. This is however also reflected in the art exhibition, including many works from 'De Stijl'. This is due to that the directors have always had the possibility to acquire many paintings and designs. This shows that in the built of a collection, either art of design, the decisions that the director makes are also based on the amount of money he has to spend. But also the contacts and influences on the management and policy makers of a museum are of importance when analyzing the growth of a collection.

When discussing the current policy of the Boijmans, amongst others based on the information provided by design curator Annemartine Van Kesteren, it can be said that the museum is open for the multidisciplinary platform that a museum can offer to visual culture as a broader concept. This can be found in the way the permanent and temporary exhibitions of both art and design are placed and more specifically at the wing that was originally meant for the applied arts. The Stedelijk Museum on the other hand currently states, according to curator Carolien Glazenburg, that it still holds on to the modernist principles of Sandberg, but this is not visible in the exhibitions. The only time in which the museum actually combines art and design is in the gallery attributed to donor Paul Andriesse, due to that he donated both art and design to the museum. Interestingly, when comparing both museums, the Boijmans focuses more on its own history and collection in the narrative of the art collection exhibition and mixes different types of visual culture. As can be found in the policies of the Stedelijk in the institutional analysis, this is what Sandberg had idealized for the Stedelijk. The Stedelijk Museum states to hold on to Sandberg’s principles, but besides its current mission statement, the only time this is shown is in the only gallery which actually shows what a contributor did for the museum, while the Stedelijk does not emphasize the role of its contributors in other publications. This would seem to be more appropriate for the Boijmans, since its growth has mostly been dependent on contributors.

In the exhibition set-ups, the influences can be found in the way in which the museums present their designs compared to their art is a thematic approach. Both museums have one theme per gallery in their art exhibition to which all the art relates. All art and design exhibitions show a loose chronology, except the contemporary part of the art collection of the Stedelijk which has loose and often not a clear theme per gallery. This is due to the influence of new director Ann Goldstein, which shows that even in a short time, a museum director can influence the way a collection exhibition is shown to the public. The design exhibition of the Stedelijk resembles the thematic structure of the art exhibitions in the sense that one main theme per gallery is selected. These themes are however mostly focussed on a wider subject than that of the art exhibitions. Within this main subject, the Stedelijk describes around three
sub themes which emphasize a design, company or designer, a movement or a development in the field. The Boijmans on the other hand does not have one theme per gallery, but displays different developments in a loose chronology over time. Sometimes however, the themes on the developments that have influenced the field of design in one gallery are quite similar as can be found in one of the examples.

The art exhibition of the Boijmans incorporates the collection and the museum a lot in its textual narrative, while the design collection does not emphasize this within the textual narrative. It merely expresses in general in the introduction that the exhibition is based on the collection and that different developments in the field of design over time can be found within the collection. Like the Boijmans' design exhibitions, the Stedelijk's art exhibition explains this in the introduction. Its design exhibition, themes do focus on the museum and some of its contributors as part of the themes within the galleries. The labels of the Boijmans differ between the two exhibitions in the sense that in the art exhibitions all artworks have a detailed description of the works of art, while the design exhibition labels have no additional information. The labels of the Stedelijk provide additional information in both exhibitions on the object or creator, although the information is less frequent in the design exhibition. The setting of the galleries has also been influenced by the museum. The Boijmans hosts the design collection in a wing that was meant for applied arts from the beginning. Paintings are not suited to be hung here due to windows and a lack of large walls. The newly renovated Stedelijk has placed its design collection in the galleries where previously the art collections were shown. This is of influence on the choices that the curators had to make due to restrictions in size.

This research shows that art museums are all different when it comes to the growth of their design collection. It contributes to existing literature since it uses the historic information on the case study museums and analyzes how the past developments in the applied arts and design departments are visible in current exhibitions. Further research should focus on the question if there are actual differences between design museums and art museums with design collection. Since this research shows how art museums have influenced the development of their design collections specifically it is necessary to research whether the development of a design collection of a design museum has influence its design collection and collection presentation in a similar way. This is needed to compare and conclude whether the influence of the art museums in this study have affected the collection positively or negatively, compared to the development of museums that have been established specifically for design.
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Appendices

Appendix A – Pictures of the exhibitions

Boijmans Van Beuningen Museum
Art collection
Design Collection
Collection Beuningen - De Vries

Stedelijk Museum
Art Collection
Design Collection
Appendix B - Content analysis

Content analysis per gallery Boijmans Van Beuningen Museum
Art 15th - 17th century

1. Introduction

This introduction describes who selected the works of art, the enrichment of the own collection and the types of art which are focussed upon, with the goal to offer to visitor a view into the rich collection of the museum. One work of art, a sculpture from 1974, is placed in gallery 1, which is part of the rich collection of the museum, but does not fit the narrative and periods that are shown in the permanent art collection exhibition The Collection Enriched. In a hallway next to this space, different sculptures which suffered in the 16th century are shown behind glass, with a general description of their origins.

2. Tobit and Anna

This gallery describes one painting and the search for its artist. Through video, books, illustrations and text, it is proven that the painter was a student of Rembrandt. The visitor can look into different steps of this validation. Information about Rembrandt and his students is narrated for this display and the way in which the museum has tried to identify the artist.

3. Religious Art becomes Art

One painting is not hung on the wall but both sides are visible. Narrated is the reason for the creation of this art and the way in which later in time collectors cut the art in smaller pieces for collection purposes.

4. Devotion, at home and on the road

The smaller pieces of art are placed in glass cases in the wall to protect them. A mirror is placed behind one of them to show the other side. Narrated is the purpose of the art pieces and how later in time their uniqueness was rediscovered.

5. The invention of oil paint

It is explained in the texts how the different types of painting were bound to places and how a development affected change in genre.

6. Art crosses borders

The text described the way art in history is mostly linked to schools, which are linked to places. The paintings showed are of the most innovative painters from 2 different regions. Also is described that painters travelled, which resulted in the different schools influencing one another.
7. The simultaneity of generations
It is narrated that art history cannot merely be defined by periods in time, since different generations live in the same time frame, so a description on art history in general.

8. Special Dutch Repertoire
The style of Dutch paintings is compared to others in the text with regards to genre. One painter is emphasized with a description that influenced others in a later century.

9. Perspective and experiencing nature
Narrate is the ingenuity of artists of one period of time and a genre description which is included richly in the collection. An example of art transcending borders and connecting artists is given of that time.

10. Rembrandt and the smaller masters
Described is how a highlight painting once was possessed by the museum, and that highlights are not the most important aspect of a collection. This was also valid in the time of Rembrandt. Unknown masterpieces from less known masters are shown here.

11. The so-called 'modern' stage
Narrate is how in older paintings, an order existed in importance of persons and that artists often painted details in which they were specialized.

12. Who were not allowed to contribute
Described is how the image on Dutch art is changed over the years. The museum welcomed different types of art in contrary to other Dutch museums like the Rijksmuseum.

13. Rubens, Van Dijk, Murillo
Described is how Dutch painting takes a special place in history. This museum is the only Dutch museum that can show a modest impression of what happened elsewhere in the 17th century. For this exhibition, Italian and Spanish influences were missing so one piece was acquired to enrich the collection.

14. Van der Vorm koop voor Rotterdam
Narrate how a previous museum director encouraged private collectors to acquire specific paintings. Described are different pieces that one of the private collectors acquired later on. These types of purchases were only made by large American collectors.

15. Practically Antique
The Italian bronze sculptures shown here were inspired by the excavations of the 16th century of sculptures from antiquity. They were used indoors. The glass showcases do not do justice to the sculptures' original use. Only a small selection is shown due to the fact that many of these sculptures will tire the visitor.
16. The collection Bloch
The museum's collection is mostly based on gifts from private collectors. Also smaller collectors like Bloch have meant a lot for the collection. His works are summarily described.

17. Foreign Art in the Netherlands
Questioned is why only little foreign art is present in the Netherlands with an example of King Willem II as an art collection of which only one painting is still present today.

Art 18th century - 1945

18. The 18th century
It is stated that looking at art as a reflection of society is incorrect. Afterwards, it is more orderly than at the time itself. When reflecting on history, it is looks coloured. Emphasizes on looking at history in general.

19. Romanticism, but not too much
A country and its slow progress compared to the rest of Europe is described.

20. Realism in France
The influence of the 17th century Dutch on 19th century French is described. Also that this influence influenced collecting practices of those paintings in the Netherlands.

21. The Hague School
International fame for The Hague School is influenced by France and looking at the outside world, they created their own style. A movement and its influence are described.

22. Breitner and Van Gogh
The artistic centre in the Netherlands shifted in 1885. Two opposite painters and their focuses are described.

23. Impressionism
French Impressionism and their light colour pallet are compared to the dark Dutch pallet. The museum illustrated the work of impressionists, what originated through an exhibition. Different types of realism were brought together in this movement.

24. no title

25. Expressionism
A description of the artists styles and aims is given and see themselves as heritage of Van Gogh.

26. Besides the rumour
A general remark on art history description is made. Two examples are used to illustrate this remark.
27. The role of the collector
Private collectors have contributed to the museums by gifts. There is a difference in private or public collecting.

28. Willem Van der Vorm
Art collector Van der Vorm and the type of art he collected are described. Now it hangs permanently at the museum.

29 and 30. no title

31. The Avant-Garde
The museum has received many interesting works of modern and contemporary art in a specific period of time. After the wars, the pre-war Avant-Garde was restored in honor.

32. Figuratives of meaning
Besides works of the previous gallery, the museums also acquired figurative art in that period of time. However these works had a negative connotation to Hitler, but this has changed over time and these works are also applauded.

33. Gallery of prints
General description on the prints collection and the way it is presented with a painting of the same artist or time.

34. Centre of Surrealism
The museum acquired 2 surrealist paintings in the 70s, which placed an emphasis on the modern part of the collection. The collector which the museum has bought them from is described. Still today, the museum works on extending this part of the collection.

35. no title

36. No place for contemporary
The museum building is too small to show the collection after 1945 in its best way. The permanent collection presentation ends with surrealism. Heritage of surrealism is still present today. This gallery shows surrealist pieces. in temporary exhibitions, more contemporary pieces can be seen, so explained is why the exhibitions ends with surrealism.

37. 19th century sculpture
Three 19th century sculptors that are on show and their works are discussed.
Design

48.

Introduction to the collection
Explained is that the exhibitions is set up in a loose chronological thematical manner and how designers search for new variations and experiment. 44 examples are shown.

Goblets
The history and manufacturing processes of wine glasses are described. The archetype for wine glasses today is mentioned and shown.

Eastern Inspiration
Described is how the Arabic and European culture have crossed and how the Arabic culture has influence Europe in the 12th century, and later on around 1900. Still today are the influences visible.

Forks
History and development of the fork is described.

Pots
Described is how the shape of the cooking pot changed over time based on how the stove changed. There was also a change in material.

Smart Replica's
This is a contemporary project about heritage, design and techniques. A short description is provided.

Enamelled plaques
Style of decoration is similar to paintings of that time. A new technique was developed to create these enamelled plaques.

The white gold
Described is how Europeans liked porcelain from China and tried many centuries to create it by themselves.

45.
Jan Van de Ploeg - wall painting
Dirk Van Saene - dresses - no information

46/47.

Silver in three dimensions
The crafts of decorating silver in the 17th century by the Dutch is described and the invention of the lobe ornament.

**Cabinets**
The development of cabinets into being more decorated and their purpose are described. Two cabinets are described specifically.

**Neo styles**
The development and combination of neo-styles in the 19th century and the critiques on them are described.

**Door handles**
The development of door handles with regards to ergonomics and material use is described, with a reference to the ideal of the pre war movement of the 'Nieuwe Bouwen'.

**Elementary shapes and primary colours**
Different movements have helped develop these types of products and styles that are shown.

**44**

**Japonism**
Influence and popularity of Japanese products is described and illustrated with some examples.

**Charles and Ray Eames thrive for mass production**
Explained is how these designers works and what their ideals were. Two specific examples in low cost furniture are given.

**Bent wood**
The development and experiments of using bent wood for furniture is described, including an example of a Thonet chair.

**Glazing techniques**
The interest for Asian glazing techniques grew in Europe and Europeans experimented in this field. Ceramics became an independent artistic medium. One designer is described as an initiator and a comparison with other designers is made

**Glass effects Leerdam**
The experiments of 2 designers at the glass factory Leerdam are described, including a conflict.
One piece chair
The challenging experiments to create a one piece chair are described.

Droog Design
The designers of Droog Design and why they became famous are described.

Proportions
Different examples on the search for right proportions in design in the 20th century are described.

Alternative applications of material
Experiments with materials have changed in the last decades.

Mutant materials
New materials have been created, which has led to new types of products.

Desk lamps
Thanks to a technological development, desk lamp design is interesting. Examples are described.

Artificial nature
Nature has always been a source for inspiration for designers. These designs show different approached to nature in design.

The cube around 1970
In this decade, the cube became more used in design, thanks to its approachability, based on earlier influences.

Plastic fantastic
Plastic plays in the post-war period an important role, its properties and usage is described and shown in the examples that are given.

Affordable furniture after World War 2
After WWII, design needed to be looked at differently, Stichting Goed Wonen had an ideal which reflected this. Their ideals and methods are described.

Collection Van Beuningen - de Vriese
In a large basement are the collections of Van Beuningen and de Vriese placed behind wall filling glass cases. Underneath every cabinet a booklet can be found with additional information. The ceramics and others are grouped with general themes: ceramics for use
1100-1900, early industrial ceramics, eastern porcelain, tin-glaze pottery, stoneware, pottery. In the middle of the basement is a screen placed which shows the use of this pottery in paintings to show how they have been used in their times.

This collection is placed underneath the restaurant of the museum and is not integrated with other applied arts in the permanent design exhibitions, like the pottery and glasswork within the theme of e.g. new glazing techniques.

Analysis gallery texts Stedelijk Museum

Art until 1960

0.1 Introduction
Explained is how the paintings and sculptures are placed and that the highlights of the collection are shown. Also the function of the entrance hall as a changing platform is described.

0.2 City and countryside
The change that painters started to choose their own topics by looking at the world instead of listening to the French academy is described. Movements of realists and impressionists are described and they used the changing industrialisation and modernisation as topics.

0.3 Expressionism
Before WWI, painters wanted freedom. Expressionist movements are described. Museum conserver Jaffé said that Van Gogh was the father of these movements after Sandberg had started collecting these works.

0.4 A new idea of reality
In 1907-08, different abstract trends emerged in the art. Different examples are given of developments and reaction.

0.5 De Stijl, Theo Van Doesburg en Piet Mondriaan
The movement De Stijl and the influences of Mondriaan and Van Doesburg is described, including Mondriaans theories which were published.

0.6 Hendrik Nicolaas Werkmann(1882-1945)
Hendrik Nicolaas Werkmann's experiments as a printer are described. Sandberg knew him before he died and acquired his works for an exhibition at the museum. The prints are still part of the collection.

0.7 not open at that time [06-05-201]
0.8 Photography
With the explanation of four different styles in photography, this artistic expression of the 1910s, 20s and 30s is explained. 'Straight photography', 'New photography', Avant-Gardist imagery' and 'Interbellum' are the themes discussed with use of the photos on show.

0.9 Malevich and Suprematism
Malevich started at the same time as Mondriaan with his abstract paintings, the Suprematism. This style is explained and the comparison with Constructivism is briefly made.

0.10 Interbellum
Figurative art during the interbellum is described and how they reflected that time. New realistic trends were expressed, compared to realism before the war. The influence of e.g. expressionism is visible.

0.11 & 0.12 Internationalization of modern art
In Paris, artists from different places visited to get inspired, which is how Paris had become an artistic centre. The artistic centre changed however from Paris to New York.

0.13 Informal art
Informal, shapeless art happened in the period of 1945-1960 in which European artists had the need to work intuitively. Expression was the principle. Material paintings were made by mixing paint with other materials. Example of Dubuffet is described

0.14 no title

0.15 CoBrA
The movement of CoBrA is described, as well as the critiques that the movement and the museum received for exhibiting it. Though the movement exited for a short time, it has influenced art greatly.

Art after 1950
Every gallery is set up differently, as is mentioned in the description. The titles of the galleries with a specific introduction text of the gallery are: Willem de Kooning, Almerisa and Olivier Silva, Intermedia, New Realism, Nul and its context, Tetsumi Kudo and Marlene Dumas.
Design

0.17 Introduction
Explained is that the design collection is large. The exhibition blends different types of design in a loose chronological order starting from the 18th century. Some designs can only be on show for a shorter period of time.

0.18 Modern in the Netherlands around 1900
The societal conditions of around 1900 is described. Artists wanted a new art for the new century, which resulted in a shift from historical styles to new movements. Reconsideration for crafts and the connection between object and user were central with a discourse on the attribution of the machine to beauty.

Sober as a statement
Traditional decorative arts with luxury materials were questioned, since the new ideas that design should be for all of society arose due to a new elite. They rebelled against the old elite with sober design. Described are the ideals of amongst others Berlage.

City and nature
Due to urbanization, people had a need for nature. Artists started using nature inspired decorations in crafts. An example of a designer and this inspiration from nature is described.

0.19 Precious crafts, foreign materials and exotic decorations
The Dutch rationalist movement had a counterpart which emphasized on rich luxurious ornament around 1900. Artists had been inspired by the East, especially Japan for a long time already. In the second decennium of the 20th century, love for decoration and special use of materials a new impulse, an example of the Amsterdam School is given.

0.20 Joie de Vivre: Enjoying life
In the 20s and 30s, Paris was the artistic centre, which was confirmed by the world exhibition of 1925. The type of objects are described and in addition is Vienna mentioned as a similar city with a sophisticated decorative style. The critiques on this style are described, however is the Art Deco style today very popular.

Prints with entertainment
The French prints from the 20s and 30s depict the romantic attraction of modern times, which is described. French Art Deco is visible with light and dark contrast and geometry, which is described. These prints were meant to forget WWI
0.21 'Art and Industry' in the Netherlands

Following the Deutsch Werkbund (1907), the Dutch also gained interest in interdisciplinary teamwork after WWII for societal renewal. Examples of Leerdam and Gispen are described as factories cooperating with designers. Piet Zwart and Schuitema are described for their fight for good graphic and industrial design.

Gispen

Description of a chair.

Photography in graphic design

In 1930, the Hague Academy started a department of advertisement together with the role of Schuitema and Zwart is this described.

0.22 The Stedelijk and modernism: Willem Sandberg and Gerrit Rietveld

Through De Stijl magazine, Sandberg discovered Rietveld. Sandberg shared his ideals in his graphic design, which were modernistic principles. Sandberg remained modernist and spread this as designer and director of the museum. He cooperated with De Stijl and Rietveld and acquired many works from Rietveld during his directorship.

Furniture of Gerrit Rietveld

Described is how he started out as furniture manufacturer and how he experimented in his lifetime.

0.23 Scandinavian design

The museum has a rich collection of Scandinavian design, therefore an entire gallery is dedicated to it. Some furniture were the first purchases from foreign descent of the collection, which grew due to close relationship between director Edy de Wilde and mostly Finnish designers. Described is how modernism, craft and nature are characteristics of their designs.

Tapio Wirkkala

Described is how multi-disciplinary Wirkkala was as a designer and what his inspirations were. Special is the way he translated nature into machined products and how he promoted Finland.

Furniture by Arne Jacobsen

Scandinavians are generalized with their need for comfort above status. Jacobsen enriched traditional furniture with nature inspired shapes for machined production. This was also valid for other Danish designers.
0.24 Professionalization and standardization in design
The exhibition 'Designers' in 1968 at the museum showed work of 44 industrial designers, including famous designers. This is shown in a showcase here. Generally is described how the profession of designers became more professionalized due to specific training. Also standardisation was visible in the previous exhibition.

Swiss posters
Described are the objectives of the Swiss posters. The spread of this ideology was done by magazines, which are described. This style has influenced Crouwel.

Wim Crouwel
In 1963, director de Wilde chose Crouwel as house graphic designer, who would grow to be one of the most important graphic designers of the 20th century. His company Total Design and other influences are described.

The rise of plastics
Plastics have been used for over a century, described is the shift in types of plastics, starting in the 40s. Also is described how the characteristics were symbols of modernity. 3 one piece chairs are described.

Standardisation
Design by system using geometric shapes has existed for ages and is efficient for industrialized production, which became visible for the user after WWII. The chairs by Eames and designs by 2 other designers are discussed.

0.25 From craft to applied art
This gallery is devoted to the changes in craft inbetween 1950 and 1975. Due to industrialization crafts had to change. The Museum collected actively and followed the developments in this field.

Textiles, art and industry
Interior design after WWII blossomed in the Netherlands and took care of a fifth of employment in the 50s. Cooperation of designers with industry was often disappointing because of implementation issues. manufacturer Herman Hart and his cooperation with the museum is described, also the collaboration with the current Design Academy Eindhoven.

Textiles as art
Crafts emancipated especially in tapestry art. This development in textiles is described. The museums had some controversial exhibitions on textiles.

Jewellery
Different generations in jewellery are described with their preferences.

0.26 The end of Modernism?

After WWII, Italy embraced modern design. In the 60s, the first contra movement arises, radical design, followed by postmodernism. Ideals of these movements are described. In Europe, this was the main ideal, but the Dutch had a different approach.

Anton Beeke

His method for poster creation is described as well as his role for the museum and his ideology.

Postmodernism

In the Netherlands, some designers and artists designed to postmodernist ideals, mostly non-original Dutch designers. These years, the phenomenon of start designers initiated which contributed to the popularity of design. Examples are given.

Italy as engine of design

In the 50s, a new generation of designers worked with set companies which resulted in a new foundation for design. Against the commercial plastics of the 60s and 70s, Memphis design was initiated. Described are the ideal and products and their first exhibition.

Dutch minimalism

During the heights of postmodernism in the 80s, the Dutch designers continued in the spirit of modernism. Described is how the Dutch designers manufactured their own design, followed by the conceptual Dutch Design in the 90s.

0.27 A prominent role for the designer

Design got a boost in the 90s, by Dutch Design. The type of design and the exposure is described as well as their ideals and the development of the movement.

No sign of design

Besides different movements in design, there is also an idea of ´no sign of design´ by Richard Hutten. Described is the principle and who else uses it.

Perfection and decoration in graphic design

The computer proved to be a good medium for designers, and helped graphic designers to influence other aspects during the printing process more. Due to economic wealth, decorations were allowed to reflect society. Prints became more special.

Ceramics as crafts practice
The position of autonomous ceramics and applied arts has been much discussed during the last decennia. These discussions over the years are described.

**Intermedia**

In the beginning of 20th century, European avant-garde developed new forms of art. in the 50s, 60s and 70, many artists continued with this. Later on, also other types of media were used. The merge of different media is called intermedia.

**Design Questions**

The possibility to ask questions about a selected design.
Appendix C – Interview Annemartine Van Kesteren
Curator Design Boijmans Van Beuningen Museum
On 17 May 2013 by Phone in Dutch
Mrs. Van Kesteren asked not to be quoted in a published text based on this interview, due to the fact that her spoken language is literally transcribed.

Wat is zijn de verschillende onderdelen van het museum waar u verantwoordelijk voor bent?
Ik ben conservator stadscollectie en vormgeving. De stadscollectie is beschikbaar gesteld door de Gemeente Rotterdam, wat is bedoeld om lokale kunstenaars en ontwerpers onder de aandacht te brengen, en is ook gericht op de lokale bevolking om zich meer naar het museum te trekken. BKR gelden van oudsher ging hier in om, om ook kunstenaars te stimuleren te blijven werken en om niet alleen internationaal de focus te leggen. De vormgeving collectie staat los hiervan en is een algemenere collectie voor het gehele publiek

Wat is het doel van deze collectie presentatie en hoe past deze binnen het algemene doel van het museum?
We willen de collectie graag laten zien. We zijn ´caretakers´ van de ontwerpen die door de verschillende verzamelaars bij het museum zijn ondergebracht. De compleetheid van de algehele collectie van het museum willen we laten zien in dit verzamelgebouw. We vinden het interessant to zien wat gebeurt er als je en toegepaste kunst en kunst in één gebouw plaatst.

Waarom hebben jullie er voor gekozen om thematisch te werken?
Het is niet per se thematisch, alsmeer verschillende gedachten en ontwikkelingen van ontwerpers in hun proces. De ontwikkelingen in verschillende periodes door de tijd heen de overhand hebben gehad laten we in deze tentoonstelling zien. Waarom hebben ze bepaalde dingen gemaakt, de ´critical issues' zoals beschreven door Ernst Gombrich van ontwerpers waren het doel van deze collectie presentatie

Hoe verschilt deze design collectie presentatie van de vorige?
De vorige speelde voornamelijk in op de maatschappelijke context van de verschillende stukken uit de collectie. Bijvoorbeeld een theeceremonie werd belicht, of de verschillende relikwieën die men met zich mee droeg in de Middeleeuwen. De stukken die gebruikt waren door de maatschappij.
Hoe lang wordt een dergelijke collectie presentatie getoond?
Ongeveer 2,5 jaar en dan wordt er een nieuwe manier om te collectie te belichten bedacht en gecreëerd.

Waarom hebben jullie de tijdelijke kunstwerken in de zaal tussen design Column en de collectie presentatie gezet? Waarom staat het kunstwerk van Allan McCollum geplaatst in zaal 44? De thema's hier zijn Japonisme, Eames, Gebogen hout en de glazuurtechnieken. Deze zalen zijn flexibel. Het is interessant om objecten, of het nu kunst of ontwerp is, neer te zetten waar ze wellicht in een vreemde combinatie staan. De ontwerpen/ kunststukken in de tuinzaal komen hier tot hun recht en zouden in andere delen van het museum minder tot hun recht komen.

Hoe ziet u de relatie tussen de nieuwe vaste opstelling in relatie tot de tijdelijke tentoonstellingen in de zalen er omheen?
Deze hebben niet per se een relatie. We hebben weinig ruimte in het gebouw en we 'vechten' om beschikbare ruimte. Ruimte is altijd een probleem want je wilt meer laten zien dan er ruimte is. De rondgang op de begane grond waar de collectie vormgeving zich bevind is vanaf het begin als bedoeld voor toegepaste kunst, omdat schilderijen hier lastig te tonen zijn ivm de ruimtes en het licht. kunstobjecten als die nu in de tuinzaal staan komen hier goed tot hun recht. er is niet altijd een relatie tussen de meer permanente opstelling en de tijdelijke tentoonstellingen, hoewel die vaak wel terug te vinden zijn, zijn ze niet altijd zo bedoeld. Deze tijdelijke opstellingen van bijvoorbeeld de kunststukken in de tuinzaal zijn vaak interventies die verrassen. We verrassen graag de bezoekers met combinaties van kunst en design en ook onderling, net als het kunstwerk van McCollum. Die is daar als verrassing gekomen en zorgt voor interessante nieuwe combinaties.

Wat is volgens u de invloed van het Boijmans als kunstmuseum van origine op de design collectie en de collectie presentatie zoals deze nu is?
Dit is moeilijk te zeggen. Vanaf het begin al werd toegepaste kunst verzameld of het nu gebruiksvoorwerpen waren of gedecoreerde potten. De schilderijen aan muren is ook van oudsher niet hoe ze werden gepresenteerd. Het hedendaagse beeld van kunst aan de muur past meer bij modernere kunst in reflectie op hedendaagse maatschappij. Vroeger was kunst ook echt een object.
Bij iedere opstelling bekijk je opnieuw hoe deze het best gepresenteerd kan worden. of het nou kunst of design is. kunst en design presenteer je anders. kunst werd van origine ook gebruikt op een eigen manier. design voorwerpen zijn gebruiksvoorwerpen maar kunnen nooit op die manier gebruikt worden in een museum als hoe het bedoeld is in verband met conservatie. Boijmans is een collectie museum en afhankelijk van de keuzes die door verzamelaars gemaakt werden. het is een fragmentarische collectie en zal dus nooit nastreven een geheel beeld van de geschiedenis weer te geven. Verschillende soorten kunst en ontwerp werden verzameld. het museum beleid is ruim en focust zich niet op één specifiek onderdeel het meest. het is een algehele collectie verzameling van collecties.
Appendix D – Interview Carolien Van Glazenburg
Curator Graphic Design Stedelijk Museum
On 22 May 2013 by email in Dutch

Wat is het doel van de vaste vormgeving collectie presentatie? en hoe past deze binnen de algemene doelstelling van het museum?
Het laten zien van wat voor een enorme collectie Vormgeving het Stedelijk Museum heeft, namelijk 70.000 stuks op een totale collectie van 90.000
De samenhang tussen beeldende kunst en vormgeving was een onomstotelijk feit volgens W.J.H.B. Sandberg.

 Waarom is er gekozen voor een thematische weergave van de vormgeving collectie?
Omdat chronologisch te saai zou zijn, met deze wijze van opstellen kunnen er allerlei diverse onderwerpen behandeld worden, van nationaal tot internationaal, van belangrijke tentoonstelling tot bewegingen in de kunstgeschiedenis

Met welk doel worden 2 van de zalen als tijdelijke vormgeving presentatie ruimte gebruikt?
Omdat het als museum van moderne kunst belangrijk is te reageren op zeer hedendaagse ontwikkelingen

Wat is de relatie tussen de permanente opstelling en de tijdelijke opstellingen?
Geen

Wat zijn de invloeden van het Stedelijk als kunstmuseum op het feit dat het museum ook een vormgeving collectie heeft en deze presenteert.
Zijn er niet, soms zijn er overlappende zaken maar dat versterkt de band alleen maar

 Waarom is er voor gekozen om kunst en vormgeving van elkaar gescheiden te houden?
Had duidelijke voorkeur van Gijs van Tuyll, bovendien is het niet altijd zo dat een totale menging tot versterking leidt terwijl de menging van de drie disciplines binnen de vormgeving door deze samen te presenteren/te mengen tot een coherenter beeld heeft geleid en verduidelijend is gebleken voor wat we wilden vertellen. Het is ook beter dat het niet gemengd is – VG en BK – want de verschillende disciplines zijn niet altijd even sterk binnen bijv een bepaalde periode.
Op de bovenverdieping is er bijvoorbeeld wel de zaal met ‘Paul Andriesse Addition’.
Betreft een schenking die in zijn onderlinge samenhang getoond wordt

_Hoe verschilt deze vormgeving collectie presentatie van de vorige met betrekking tot wat voor object en er zijn geplaatst en op welke manier?_

Er was geen vorige
Appendix E – Maps of case study museums

Boijmans Van Beuningen Museum