

Museum Architecture and Museum Display Affecting Visitor Experience

By

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## **Abstract**

Can architecture influence visitor experience subconsciously? This paper discusses the connection between museum displays and museum architecture affecting visitor experience. Analyzing this relationship through the lens of Brian Massumi's affect theory by gathering knowledge on various elements of the museum space like exhibition displays, lighting, spatial layout, and sensory elements and how those elements can possibly influence visitor engagement and create a sense of exploration. Understanding these elements through the lens of new museology and affect theory we can begin to understand the ways it can impact the visitors behavioral responses. (Falk, 2009, Pg 21) Learning how these elements may impact visitors is important for museums so they can improve on their exhibitions and therefore give the visitor a better experience. The breakdown of the exhibition is interesting in relation to affect theory because it investigates the connections humans have subconsciously and the knowledge they have that they bring into a museum space. Narrative and meaning making is present throughout the museum experience which can inform the visitors' behaviors. It has been recognized that museum architecture can impact the spatial layout of the interior of a museum, thus creating many pathways or points of meeting. Learning about how museum architecture and museum display play a critical role in spatial layout which can affect visitors can aid museum workers in creating more engaging and immersive exhibitions. Using relevant (Ana Pilegaard, 2023, Pg1) scholarly writings can help begin the investigation of these relationships and the possible effects they may have on visitors. The Museum Modern of Art is a museum that will be discussed in relation to how its space affects visitors, first diving into its architectural history and

its influences, then the spaces within the museum and what they are used for, the architects original purpose for the space and how it may be viewed by visitors currently.

## **Introduction**

Moser discusses the connections between museum displays and museum architecture affecting visitor experiences. Through the lens of affect-theory (Massumi, 2002, Pg5), this paper is interested in how visitors may be impacted by museum architecture and museum displays. Various key components to how museum architecture can impact the interior of the museum like layout which can lead to how displays are placed and how the exhibition is designed (Moser, 2010, Pg1). She discusses the museum display's function of creating meaning by analyzing each component. It will help the reader understand my topic better when each part of a museum display and exhibition space is broken down into categories. Kali Tzortzi, author of *Museum Space*, delves into the architectural history of museums and how it affects the visitor experience. This topic is important because when we can deeply understand how visitors are experiencing the museum in all of its aspects to continue to process what they have learned after leaving, it can help give insight to what processes museum workers are used to and how to change them. It will enhance visitor experience if the workers are able to improve on them through understanding their initial experiences. Moser breaks down various components of what is part of an exhibition, learning about how a layout can affect how the visitor experience it has become apparent that layout design can guide the visitor to keep exploring and seek more understanding. Visitor engagement with different types of museum displays and architectural elements is important to understand for better learning outcome and knowledge retention. Tzortzi questions

how museum architecture affects visitor experience, analyzing these experiences can highlight which processes can affect visitors the most and discussing the different ways to display different histories and cultures.

The purpose of this is to analyze different strategies of display and museum architecture to understand how it may control visitor behavior. This paper is structured to first include information on the structure of the history of museum architecture, what museum displays consist of and how they impact visitor experience, how affect theory is connected to visitors experiences, and using the Museum of Modern Art (New York, NY) as an example of how it could impact the visitor experience in ways that can be immersive, engaging, and lead them to more exploration of the museum.

## **History**

The facade of the museum building represents the ideas within the museum and understanding of its evolution and history, influencing visitors' expectations and what they view inside. (Bennett, 1995, Pg19) “To understand the museum through the building, that is to see the building as the expression of the idea of the museum and comprehend its evolution and its discontinuities” (Tzortzi, 2016, Pg1). Signs of people collecting objects were actually temples called thesauroi (treasure chambers) within sanctuaries dedicated to gods. Places made to receive paintings called pinak othekai “ The oldest mention of a pinakothek is found in the north wing of the propylaia in the Acropolis of Athens, built in fifth century BC, which, among other artist, housed the works of the great Polygnotos.”( Tzortzi, 2016, Pg 12).

One of the first museums called the Museum of Alexandria founded by Ptolemy Soter started as a university and later transformed into a museum with many different functions. “Alexandria was a principal focus for Hellenistic intellectual life.” After the death of Alexander the Great in 31 B.C. Greek culture began to evolve at a faster rate which spread through the Mediterranean. As described in the book the museum was like “a university or a philosophical academy - a kind of institute of advanced study' (Alexander, 1996, p.6; Bazin, 1967, p. 16), According to Strabo's 'Geography' (book 17) (cited in Schaer, 1993, p. 11), the museum and the renowned Library constituted together the biggest cultural center of the Hellenistic world. The Museum is also said to have included a botanical and zoological park, rooms devoted to the study of anatomy, and installations for astronomical observations, though there is no hint of art or material collections (Bazin, 1967, p. 16; MacGregor, 2007, p. 1; Mairesse, 2011, p. 274). Members of the Museum were scholars and savants - mathematicians, astronomers, geographers, poets - who lived there at the expense of the state.” Collecting and displaying (“ usually spoils of war”) continued in Roman times in public spaces called fora, gardens, temples, theaters, baths, and private spaces like villas of Roman Generals. During the Renaissance there was a shift from showing privately to publicly and more interest in equity resulting in collections of many sculptures. During the Renaissance, value was not only determined by material or antiquity but also by artistic value.

The first open-air museum during this period displaying antique sculptures: the Cortile delle Statue in which Pope Julius II della Rovere displayed his antique classical statues. According to Museum Space my understanding of how museum architecture is today started with greek architecture, then transforming into church architecture, and lastly turning into museum architecture. Museums were intentionally constructed to resemble temples or palaces

(Ducan 1995, Pg 7) For example the Museum Fridericianum is a combined museum and gallery that has elements of a Greek temple “ On the axis of symmetry of the façade, the entrance took the form of a portico of six column, carrying a pediment and inscription *Museum Friedericianum*, suggesting a sacred character for the museum. The spatial layout had a tripartite form, with central spaces separated from those alongside by columns, bringing perhaps to mind the nave and aisle of a church”(Tzortzi, 2016, P17). In the late 17th century during The age of Enlightenment, there was a drive to push more knowledge out to the general public, leading to “the first public museum in England is known to appear at the University of Oxford (the Ashmolean Museum) in 1683, and the museum of national significance that is the British Museum appeared in 1759.”(Tzortzi, 2016, P17) Between 1778 and the early nineteenth century museum architecture was designed similarly to churches with a Greek cross set into it and was intended to be more than a museum, it was intended to also be a library and a place for science and art.

Towards the end of the eighteenth century museum design started to become a larger interest of architectural study (Tzortzi, 2016, p18). A design that had the most influence which became a point of reference was by the French theorist and architect Jean-Nicolas-Louis-Durand. All composed within a square are four wings of equal length, each wing with its own entrance, creating a greek cross and at the center a rotunda. Commonly there is a central place of meeting within this plan. It became the standard structure because of the spatial layout, which over the course of the sixteenth and eighteenth century combined exhibition spaces with the square room and rotunda, essentially becoming the guide for space organization.

Three museums that were specifically designed for displaying art in the early nineteenth century were: the Glyptothek in Munich (1816-30), the Altes Museum in Berlin (1823-30) and the Alte Pinakothek in Munich (1826-36). The Glyptothek was designed by Leo von Klenze for the collection of ancient sculptures of King Ludwig I of Bavaria and some sculptures from the Aphaia Temple in Aegina. Based on Durand's design with a few changes the Glyptothek had four wings creating a linear route but excluding the Greek cross and rotunda. Another variation on Durand's original design is the Altes Museum, designed by Karl Friedrich Schinkel. Housing ancient sculpture and paintings, the building has a rectangular ground floor plan which is where the rotunda is also located, surrounded by two courtyards and a series of galleries linking to the rotunda. The entrance leads visitors to the rotunda "which was aimed to work as a transitional space that prepared visitors psychologically to leave behind the everyday, and contemplate art" (Tzortzi, 2016, p20). The Alte Pinakothek similarly designed like the Glyptothek by Leo von Klenze for displaying a royal collection of paintings. Consisting of two floors, it contained a library, storerooms, offices, and exhibition spaces on the upper level. "The layout tripartite, with the central set of larger rooms lit by skylights, flanked on the north side by small galleries, laterally lit, and on the south, by corridor that linked the rooms between them." (Tzortzi, 2016, p21).

During the second half of the nineteenth century England displayed a new kind of Museum that was called the Crystal Palace, made of glass and iron this structure was designed by Joseph Paxton in 1851. "The changes in the exterior form of the buildings were accompanied by changes in the organization of the interior space: the layout with simple geometry was replaced by the free plan, organized by removable partitions, leading to new ideas about exhibition design. In 1929 the Museum of Modern Art was founded and 10 years later moved into a permanent

building designed by Philip L. Goodwin and Edward Durell Stone. Many of the characteristics of the museum opposite those in the nineteenth century museums. It is a vertical building, has an entrance on street level compared to a “ceremonial staircase”(Tzotzi, 2016, p24), has an open floor plan and arranged with the use of partitions. MoMA was the first museum for the purpose of showing modern art, display painting, sculpture, drawings, prints, architecture design, photography and film. Because of its ever changing white space they were also introducing a new way to display art by using “artistic styles”. (Tzotzi, 2016, p24)

### **New museology: Connections between architecture and displays**

Ane Pilegaard teaches at the Royal Danish Academy Institute of Architecture and Design, as an Assistant Professor, in Copenhagen. Conducting research about museum architecture and exhibition design, she teaches at the Spatial Design MA program. In her article *Capturing interfaces between museum architecture and exhibition design: a critical inquiry into museum space concepts*, she introduces 3 approaches to museum space: space syntax, narrative, and atmosphere. Space syntax is utilized to understand the communication strategies used in a museum, how analyzing the design and layout of the museum architecture can affect how visitors move through, and how visitors experience the exhibition. The article states “linear routes fostering didactic museum learning” (Pilegaard, 2023, Pg 2) an example of this as discussed above is having a display case with objects all lined up that only allow visitors to look into the case and follow this clear path, it does not allow the visitor to explore more of the museum space and its exhibitions. Museum architecture can also affect the layout of the exhibitions and you can begin to understand architecture to be neutral or an active container (Sophia Psarra, 2009, Pg 3 ).



For example as discussed in her analysis of the Sir John Soane's Museum "Visitors to the Museum come across the nymph first in the Picture Room, when the hinged panels open revealing the statue in the Recess presiding over a void that connects with the Monk's Parlour. The interface of the statue with the hermit takes its true meaning only at a later moment when they look up from the monk's cell with the Picture Room panels open."(Pilegaard, 2023, Pg 3)

This was intentionally created by the architect, the interaction with the sculpture which is a Classical sensual nymph and the monk allows visitors to interpret what they are viewing while moving through the space. There is a clear connection here on how the interiors of the museum directly affect how objects are being displayed. "Psarra argues that late twentieth-century museum architecture can be characterized as 'active containers' that integrate building and display design and demonstrate a strong engagement with perceptual experience compared to earlier museum design." (Pilegaard, 2023, Pg 3) Active containers when the architecture interacts well with the interior of the museums and the work that is displayed to enhance the exhibition. The architecture contributes to the visitor experience by influencing the way they move throughout the space, understand the space, and interact with the space. (Robison, 1928, Pg 11) Neutral containers could be considered white cube museums, they are unobtrusive rooms, and treated as blank canvases for the artwork.

Narrative can be explained as what is the museum trying to communicate? What is the message they want visitors to leave with after viewing an exhibition or the museum as a whole? As explained in the text as "a tool for analyzing the meaning-making that exhibitions and museum architecture can unfold and embody, while also being a key concept within curatorial and exhibition design practices." (Pilegaard, 2023, Pg 3) The exhibition can be created with the architecture in mind whether that exhibition is permanent or temporary can contribute to the

narrative of the museum. It can be argued that exhibitions that are curated with the internal architecture of the museum in mind can better aid in understanding, get visitors to come back, and allow for more explorations from visitors throughout the museum. Ana Pilegaard discusses the topic of atmosphere in the context of the museum and what that might signify in connection with displays and architecture. When the word atmosphere is brought up we can think of the environment, what you see and hear around you can affect the atmosphere of the space. Lighting is also a factor for creating an ambient environment to the space, especially when there is a spot light on one painting or low light in that gallery, it can change the way you feel or perceive the work.

Understanding the history of museum architecture and how it has changed over time gives context to how museum displays have developed along with it. Museum architecture forms a narrative which is carried into the interior of the museum because it directly impacts the spatial layout of the museum. “Museum architecture is an interpretive medium – one which can communicate ideas and context both general and specific” (Skolnick, 2012, Pg86) Because the architecture also influences the layout of the museum it can directly influence the layout of an exhibition and how displays are placed, therefore contributing to how the visitor experiences the space. Seeing the architecture is the first impression, it can inform the visitor's thoughts and begin to shape their expectations of what they will experience inside. “ buildings can reach further beyond symbolic representation and fulfill their potential to embody content and meaning. That employing narrative in a much deeper way, we can reach beyond it...In *The Architecture of Happiness* Alain de Botton reminds us that ‘John Ruskin proposed that we seek two things in our buildings. We want them to shelter us. And we want them to speak to us- to speak to us of whatever we find important and need to be reminded of’ (Skolnick, 2012, Pg87)

The spatial layout can allow for more exploration or one route of experiencing the exhibition. Space shaping knowledge is the overall key theme when understanding space within a museum in relation to visitor behavior and experience. “It is argued that there emerge two key themes that can be recognized as the two typological themes of the museum types. The first of these is to control visitors’ movement, the second is to congregate visitors.”( Hsu Huang, 2017,Pg 2)

Adding onto this concept I think there can be a third theme which is to allow visitors to explore the museum. Critical components of displays according to Stephanie Moser are: lighting, display furniture, and spatial arrangement, they create an environment. Factors that all contribute to the visitor experience are architecture, location, and setting. Other components of that space like text, objects, and audio or visual media can aid or work independently on conveying meaning. Moser states “The architectural style of the building in which exhibitions are presented, and the location and setting of museums are key factors in evaluating the epistemological significance of museum displays”(Moser, 2010, Pg 2) The experience of the visitor starts before even entering the museum, it starts with the architecture of the museum, it can give the visitor certain expectations of what they might see inside. For example “Other great national museums built in the gothic style, like cathedrals, assert a sense of history and tradition that sees exhibits assume a role in celebrating national history and the achievements of nations.”(Moser, 2010, Pg 2) Space “consideration of the way visitor movement is directed or guided within that space.”(Moser, 2010, Pg 2) Small spaces can feel more intimate, large spaces can emphasize large works therefore leading visitors to assume it is more important, possibly making it feel more intimidating. “Related to this is the way in which large open spaces enable visitors to see the whole exhibition at a glance, an experience that can in itself be highly visual or esthetic. In this sense, large spaces can be seen as more impersonal, focusing on the presentation of grand

authoritative accounts, while small galleries offer “stories” that can be engaged with on a more personal and questioning level.”(Moser, 2010, Pg 2) The space in which the exhibition is taking place can affect the interpretation of the work. The decoration around the objects can insert context and be tied into how visitors are experiencing and understanding the exhibition.

Atmosphere is something that is created by various different elements in the exhibition space like lighting. Lighting can impact visitors' interpretations of the work as well, for example individual lighting for some objects can make them seem of more importance compared to others, individual lighting in a dimly lit room has a more intimate and inviting atmosphere because you are drawn into looking closer at those works. Overhead lighting invites you to look all around the room and allows the visitors to approach a work based on their interest. Moser states “A key concern is to create spaces that enhance the experience for the visitor and facilitate effective absorption of the exhibition message. This typically results in the demarcation of a variety of spatial zones, each of which can have an impact on the ways the displays are interpreted.” (Moser, 2010, Pg 3) An example I can think of that creates physical distance for visitors are demarcation lines in front of the work, to keep visitors at a distance, sometimes causing them to still lean in closer to get a good look, it can impact the way they view the work or their interest in it as well. The space in which the exhibition is taking place can affect the interpretation of the work. The decoration around the objects can insert context and be tied into how visitors are experiencing and understanding the exhibition. Lighting can impact visitors' interpretations of the work as well, for example individual lighting for some objects can make them seem of more importance compared to others, individual lighting in a dimly lit room has a more intimate and inviting atmosphere because you are drawn into looking closer at those works.

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Color is also a component to the exhibition space which directly connects to how visitors are experiencing the objects because certain colors can hold specific meanings for people. This is significant because visitors may start making associations with the colors or atmosphere created by lights with the artwork. Color is also a component to the exhibition space which directly connects to how visitors are experiencing the objects because certain colors can hold specific meanings for people. Written text that goes along with the exhibition is a critical part of this because most people assume information given to them by the museum is fact and they don't think to question it, viewing the museum as an authoritative entity leads to less questioning of what information they provide the public. (Moser, 2010, Pg 4) Using the big idea (Serrell, 2015, Pg 7) as a thread in the exhibition text can help visitors have a cohesive interpretation of what the exhibition is about. Also text font can influence thoughts or opinions visitors would have.

“Decisions concerning the way a collection is structured and spatially distributed can create meanings about the relevant importance of objects and their identity as markers of cultural development.”(Moser, 2010, Pg 4) The way in which the layout of the museum is utilized can be very critical to what meaning visitors extract from the exhibition. How objects are labeled, displayed, and lighting throughout the exhibition can have an impact on what meaning visitors leave with which also ties into the atmosphere that is created in that space. “The distribution of the components of the display and their relationship to each other is in itself a narrative that visitors subconsciously “read” when they move through an exhibition.”(Moser, 2010, Pg 4) Visitors come in with their own knowledge of the world and seeing and experiencing an

exhibition or museum can shift their perspective and the atmosphere can affect the thoughts they have whether they are aware of it or not.

### **Affect Theory**

Brian Massumi affect theory is important to the topic of my project because he discusses how outside stimuli can shape the human experience. This topic delves into how factors such as exhibition displays and museum architecture have changed over time and how it can affect the experience of the visitor, how those experiences can go on to shape our thoughts, actions, and decisions. “ themes and concepts, facts and evidence, and to incite cognition and emotion that will result in understanding and meaning making; to forge a firm and lasting connection between content and people in order to enrich their lives. And that the link we create to achieve this is the embodiment of that content in the forms that we craft - the environments, the exhibitions, the buildings and the other communicative mediums that can make meaning manifest.” (Skolnick, 2012). Using these various modes of narrative create meaning that impacts visitors, it's not as simple as the text used in these spaces but the spaces themselves.

Affect theory can be described as the immediate emotional response your brain has to whichever experience you have, it is a natural response before any words or thoughts can be formed for that emotion. “Human beings are natural storytellers; they make sense of the world and themselves through narrative, a form shared both by storytelling and history”(Skolnick, 2012) It's important to note that visitors come with prior knowledge of the outside world and it informs their experience of the museum but the layout can still control their experience and create a certain narrative. Based on the layout of the museum curators and other museum

workers can choose to place artworks following the layout, it can create an engaging exhibition that allows visitors to take any path of their choosing or it can make them follow a specific path that can be less engaging. “Narrative environments appeal to the visitor’s intellect through their body and, vice versa, through their body to their thoughts.” (Austin, 2012, Pg 87) Through sensory simulations the physical space can tell a story like lighting, sightlines, and sound and the content of the exhibition if communicated through text, images, and verbally spoken. Austin also discusses Lefebvre’s thesis on the lack of separation between physical space and mental spaces except for architectural structures, lighting, objects, and people's behaviors and values. “ When the visitor is sufficiently engaged they can become an actor in the story-world and move themselves through the story, shifting from conscious to unconscious engagement depending on their own narrativization of self.” (Austin, 2012, Pg 87) As Austin explains narrativity is the main goal of an exhibition team which is to produce such an immersive experience that captivates and transforms the visitor. Taking into consideration all of these elements it is important for museum workers in all departments to understand how they may subconsciously affect the visitors thoughts and feelings, and overall experience of the museum.

Engaging in the non-conscious experience we have is connected to what I am investigating in this paper. What bodily reaction may visitors have before they can get into a museum, by simply looking at the architecture? Does that go on to influence how they will see the work inside?, and what methods of display are most helpful to what knowledge the visitor remembers?

## Museum: MOMA

MoMa started out as a rented out office building in the 1930s, it then moved into what is now known as the Museum of Modern Art on West 53rd street in Manhattan. The custom building was designed by Philip L. Goodwin and Edward Durell specifically for modern art. Constructed over 4 years, the building had 6 floors made from white marble including insulated glass called Thermolux, for the purpose of diffusing lighting in the galleries. . 'The building, with its clear, simple lines and polished surfaces (the facade's Thermalux windows contributed a great deal to its industrial or machine-made look), directly contrasted with adjacent brownstones and other nineteenth-century structures on West 53rd Street.' This type of contrast was crucial to MOMA's developing aesthetic”(Wallach, 1992, Pg 211). Compared to other traditional gallery spaces it has triple more exhibition space, an auditorium, library, two floors of office space, and with the building there is a sculpture garden.

In 1984 Cesar Pelli designed the Museum Towers for MoMa; it has a glass facade of warm-gray toned panels.. “MOMA's garden hall or atrium [6] is representative of an increasingly familiar form of public space, a space that is at once grandiose and overwhelming and yet barely legible. It is a space that tends to suppress older forms of subjectivity to produce, in their place, an experience that is at once impersonal and fragmented, and yet tinged with a sense of euphoria” (Wallach, 1992, Pg 211) The space does feel more public similarly like the outdoor garden, it feels like and outside that is inside, its trying to recreate public space within the museum. Structures that are “grandiose” can make the visitor feel overwhelmed in a negative way or an exciting way but I believe this may be determined at the very beginning before they enter the museum, starting with the outside of the museum and if the architecture influence what



they may experience inside, then thinking about the lobby and what space is created while visitors are entering can also affect what feelings they have walking through the rest of the museum. [Figure 1]“The Museum interior was turned into antiseptic, laboratory-like spaces-enclosed, isolated, artificially illuminated, and apparently neutral environments in which viewers could study works of art displayed as many isolated specimens.”(Wallach, 1992, Pg 211). Wallach discusses how this type of space produces its own intimacy but at the same time create distance as well, and I would have to agree with that sense of space some galleries take on, speaking from a perspective as a visitor, because part of entering some galleries feels ritualistic, because it feels like you have to be quite and just observe, it feels intimate but because most of the time you aren't able to touch the art or you can only see the art object through protected glass, it creates separation and distance to every object in the room as well. [Figure 2]

In 1997 they expanded by purchasing a neighboring hotel and a few brownstones adding up to a total of 640,000 square feet. The Board of Trustees appointed architect Yoshio Taniguchi, a well known Japanese architect that had a focus in designing museums. “renovations to the pre-existing building; an open, central atrium that directs the flow of traffic at the entrance toward an expanded Sculpture Garden; skylights and vistas scattered throughout the galleries, creating a porous membrane between MoMA and the surrounding city; and a new education and research complex housing a theater, classrooms, offices, and the Library and Archives.” (MoMa website)

Following this expansion a few years later in 2009 architects Diller Scofidio and Renfro added additions to the David Geffen Wing, the Marie-Josée, and Henry Kravis Studio. Increasing the exhibition space by 30% the Paula and James Crown Platform, used as an educational space and some galleries that are street-level connecting the Museum to New York City. “The real

value of this expansion is not just more space, but space that allows us to rethink the experience of art in the Museum,” Lowry explained. The expansion has not just been imagined in terms of square footage or gallery space, but as an expansion in ways of thinking.`` They have also installed a new space called The Paula and James Crown Creativity Lab, as stated on their website it is an experimental space to explore ideas, questions, and art processes that may arise from viewing their collection and exhibitions. My question is why isn't the whole museum a space to explore these questions and ideas that arise, why contain it in one space? It seems a bit counter productive because generally speaking as a museum goer I would love to speak to new people while in the galleries about the work that we are both viewing, it doesn't make much sense to view an artwork, walk to this room, then discuss our ideas. Although they do talk about it being a space for visitors to make crafts, or learn about artists' processes, which ideally makes more sense. They also made a new space for live performances, music, and spoken word called the Marie-Josée and Henry Kravis Studio. There is a series called The Hyundai Card Performances Services that provides a platform for artists to perform and experiment with new art forms located on the Museum's fourth floor. Many galleries in the museum are considered white cube spaces (O'Doherty, 1986, Pg 11) usually allowing for the visitor to forget about the outside world and focus on the art. These spaces may suggest to visitors that there is one path to follow, if there are artworks along the wall, it may not allow for exploration or much engagement with the rest of the museum. In relation to whether these spaces are active containers or neutral containers, I would argue that they are neutral containers because they have the aesthetic of a white cubes, it becomes a sterile environment. The design choices made by the museum influenced by the architecture have the power to evoke emotion and promote thinking, to foster connections between the artwork and the visitors.

## **Conclusion**

Understanding the relationship between museum architecture and museum display is valuable because it can aid museum staff, for example curators, to improve on their processes of curating, how can they display and organize information in an engaging way and what does that look like with the museum layout? From these findings it is clear to see the direct correlation between museum architecture affecting museum display because it affects the spatial construction of each space within the museum. Through the exploration of the MoMa gallery we can recognise spaces that shut off the outside world are neutral containers for visitors. If the exhibition is setup with displays that allow visitors to take whichever route they desire it can be said that it engages them to explore more the museum compared maybe having objects set in one display case in one row guiding the visitor on that one path, constructing their experience, controlling narrative, and controlling their behavior in that space.



Figure 1



Figure 2

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