

The  
**MAKESENSE**  
Museum

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Redefining the Typology of the Modern Art Museum  
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The MakeSense Museum  
Redefining the Typology of the Modern Art Museum

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## Abstract

Art has the ability to elicit reactions that are emotive, raw, and thought-provoking. Yet, the spaces we visit to nourish that exchange could actually be hindering our ability to experience these reactions.

Art museums, since their creation, have been institutions of observation and preservation. The traditional museum experience of static viewing is still the foundation today. With new technologies and research, however, art museums could be designed to promote an evolved state of viewing and experiencing. They could leave behind the need for rigid examination of artworks in favour of a more experience-based educational and recreational journey.

With the aim of creating an interior space that reconnects the human body and its senses to the art museum experience, this practicum project addresses the shift occurring in interior and exhibition design in art museums of the 21st century. Today, galleries, museums, and exhibitions are being designed to result in inclusive experiences for their participants regardless of class, age, or gender. Through an examination of the post-museum typology, multi-sensory space, and perception, this practicum project's aim is to design an art museum that results in a stronger connection to the participant's understanding of art and their personal sensory engagement with it.



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## CHAPTER 1

## PROJECT OVERVIEW

- 1.1 Introduction
- 1.2 Context And Rationale
- 1.3 Questions Of Inquiry
- 1.4 Chapter Summaries

## 1.1 INTRODUCTION

It's no secret I have indulged in far too many expensive tickets in order to see, in person, the works that I have studied in textbooks. I see the value in art viewing as an experience that cannot be fostered online. There is a special intimacy to being placed in front of creations that masters of past centuries have carved and crafted - it's an exchange of history. Museums are where we honour the genius of colour, shape, form, and expression. We see love, fear, hate, and honesty - sometimes all in one piece. We see others in art. We see ourselves.

But have the houses that present these beautiful art collections failed the very pieces they so proudly display? For the most part, modern museums come across as static and institutional.<sup>1</sup> Visitors know what to expect and how to behave - they already know the outcome before setting foot into the museum or gallery. By losing their ability to create wonder, museums fail to capture the imagination of their audiences. The intent of this practicum is to design a museum space that educates the public about the arts and engages visitors in a sensorial experience. This practicum's experiential art museum, MakeSense, adaptively reuses Manitoba's St Norbert Art Center, located at 100 rue des Ruines du Monastère.

The art museum's platform has evolved.<sup>2</sup> Transforming from a cabinet of curiosity to what is presently known as the white cube, the current stagnant viewing of visual art should be challenged. MakeSense Museum is a gallery that introduces the modern museum as a place that provides its visitors with a holistic approach to viewing visual art. The MakeSense museum offers its visitors modular gallery spaces dedicated to sensory exploration, art education, and community celebration. The sensory galleries operate as the grounds for each seasonal exhibition that the MakeSense Museum is privileged to host.

<sup>1</sup> Roland Breeur, Ullrich Melle, "Life, Subjectivity & Art: Essays in Honor of Rudolf Bernet", 426.

<sup>2</sup> John E. Simmons, "Museums: A History" 4.

## 1.2 CONTEXT AND RATIONALE:

In 2012 I moved to France. Studying abroad, I was a stranger who was smitten with the idea of being known. I began to imagine a day where I would walk into a building with familiarity and friends that knew my name and story. I was craving the feeling of being seen and heard in a way that could make me feel connected.

So what does one do with this desire of community acceptance? They enter into rituals. Rituals of visiting the same places on the regular. I began to attempt to make myself a woman of leisure with purpose - albeit I wanted my leisure to be somewhat intellectual and soul-fulfilling. I found myself enjoying the solitude, but there is a fine line between solitude and desperate loneliness. To combat the frustrations of homesickness and loneliness, I began to think of activities that would grant the pleasure of spending the day without a partner all the while still feeling stimulated. A task that seems easy in Paris. A city full of arts and culture, I began to frequent museums.

As it turned out, visiting museums did not curb any homesickness, but it did spark an interest in why and how I view art. I had notebooks of observation. Some of my main frustrations were on the fact that visitors would often take a picture of a famous work and move along. Another was how visitors seemed to be rushing through, almost as if getting into every room in one day was a race. No one seemed to be winning. I noticed how few of the visitors were locals enjoying art leisurely. Why has the museum experience become that of one we do not enjoy unless we are on holiday?

It's these thoughts that have brought me to my remedy - creating a museum that challenges the way we view art and our reactions to it.

The MakeSense museum is concerned with the experience of its visitors and considers how various visitors will experience the space in diverse ways. For this reason, the programming of the art gallery is based upon different user profiles; educators, students, and the general public.

Engaging with the participant's sensorial system at the core of this project. The gallery should be organized in a manner that achieves a maximum response from each type of visitor. This practicum explores how interior designers might create a successful and captivating educational environment centred on the visual art and the human need of curiosity. The design of the project considers how to adapt the interior in such a way to provide personal relevance to each visitor but also a sense of pride for community art and culture.

For this practicum project, an existing building in Winnipeg's St. Norbert area will be used as the proposed building model. Currently, 100 rue des Ruines du Monasteres' Guest House is home to the St. Norbert Arts Centre. This site has been selected due to its rich history and present attachment to Winnipeg's art culture, as well as its strong connection to nature. As it is the proposed site, it will allow for heightened connection to the local Winnipeg art community and a restful destination for out of town visitors and city dwellers.

The proposed site of the multisensory art museum will have views of nature and will not be adjacent to competing buildings. The museum should excite people to wander intuitively throughout the interior, in addition, it should incorporate views outdoors to give visitors a sense of relaxation from all the visual and contextual information they are acquiring. The museum will be a mixed-use building that will incorporate the local community through ancillary usage, volunteer and employment opportunities.

Considering the nature of this practicum, it was critical to select a site that would align with the intent and goals of this project. The museum aims to lend itself as a new way of experiencing visual art. The point of the museum is not to house never before seen works of art. The museum's purpose is to help explore art in never before experienced ways.

The building selected for this project is currently employed by the St Norbert Art Centre, a more detailed analysis of 100 rue des Ruins de Monastere can be found in Chapter 4: Site Selection. Nevertheless, it is critical to establish why the site was selected. Selection of the site was based upon two necessities, firstly, the site must be situated in a space that is physically removed from the business of the downtown core. If the museum is to act as an escape from the over-saturated technology-driven world, the museum should remove the visitor from those typical surroundings. Although the natural exterior environment is crucial, accessibility is also key. Meaning the site must be public transit-friendly. Secondly, the sensory museum requires a site that currently has established awareness of the art community in Winnipeg. The St Norbert Art Centre is currently home to an already present and lively art community.

### 1.3 QUESTIONS OF INQUIRY

The design of the MakeSense Museum explores how the interior design of a gallery environment can redefine the museum experience of today. This project examines how to engage the visitor in a sensory experience while art-viewing. This practicum considers the role of museum typology in the twenty-first century, and how gallery and exhibit designers must adapt to cater to an audience that is more reliant on the current technologically advanced digital age. Denying the static white cube gallery, given that Eilean Hooper-Greenhill states museums need conceptual changes to become more user-centered<sup>3</sup>, it seems reasonable to presume that the design of a sensory museum that focuses on visitor experience, can benefit the visitor physically, mentally, and spiritually.

The following questions guided the research and design processes:

1. How are interior environments adapting to the evolving typology of the art museum?
2. How can museums persuade their local communities to participate in free time visitations?
3. How can an interior be designed to enhance the sensory experience of participants?

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3 Eilean Hooper-Greenhill, "Museums and their Users," 8.

## PROJECT OVERVIEW

### 1.4 CHAPTER SUMMARIES

#### **Chapter 1 | Project Overview**

This chapter outlines this practicum project's goals and objectives. The intent of this chapter is to introduce the practicum's theoretical concepts, reasoning that then informed the final design of the practicum project. In this chapter, the reader will find the information to be further discussed and analyzed in the continuing chapters. It is in this chapter that a short introduction of site selection, typology, users and finally, research questions that have been addressed by this project are presented in Chapter 1.

#### **Chapter 2 | Literature Review**

This portion of the project is divided to study three theories and concepts that have influenced the design of the MakeSense Museum. The theories and concepts presented are post museum theory, visual arts and bodily perception and finally, multisensory space. These theories informed the MakeSense museum's programming, site selection, preliminary design process, and functional goals, as well as, the aesthetics of the final design.

#### **Chapter 3 | Precedent Analysis**

This chapter provides examples of existing applications of interior spaces that were informed by the concepts discussed in Chapter 2- Literature Review. These precedents were selected for their ability to provide insight into the current use of multisensory museum environments. This chapter examines the Meet Vincent Van Gogh Experience at the Van Gogh Museum, in Amsterdam, Netherlands, the Hongkun Art Gallery, in Beijing, China, and finally, L'atelier des Lumieres, located in Paris, France. The MakeSense museum utilized qualities found in each precedent and with the study of the selected three precedents, the designed outcome could be presented with evidence and legitimacy.

### Chapter 4 | Site + Building Analysis

This chapter informs the reader with information and findings of the site and building selected for this practicum. The chapter begins with an overview of the St Norbert Art Center in Winnipeg, Manitoba. The building analysis provides the site and building history and demographics as well as both site and building opportunities and constraints. Within this chapter, visual guides of sitemaps and a visual essay document the current and past conditions of the building and surrounding area.

The visual essay, as well as map studies, were developed to have the reader of this project to better understand the current and historical features and details of the selected site and its surrounding area. A creative investigation of the site and senses were completed in order to aid in the development of the specific design language used for MakeSense Museum. This approach helped add validity and clarity to design a space that could authentically live in an already established community.

### Chapter 5 | Design Program

Chapter 5 will discuss and explain the key characteristics that helped shape and develop the programme of the MakeSense museum. The chapter establishes the client and numerous organizations that come together to make the Client Profile, the User Profiles outlining primary, secondary, and tertiary users of MakeSense Museum. The needs both psychological and spatial of the users. This chapter also states the functional, aesthetic and technological requirements of each space and its approximate square footage. The programme also describes the organizational and functional goals of the MakeSense museum.

### Chapter 6 | The Design

The design chapter of this practicum will employ the information and findings from the preceding chapters that informed the design of the MakeSense museum. This chapter features the completed design. Based on the theoretical framework discussed in the previous chapters, the final design outcome demonstrates solutions to the issues and movements explored.

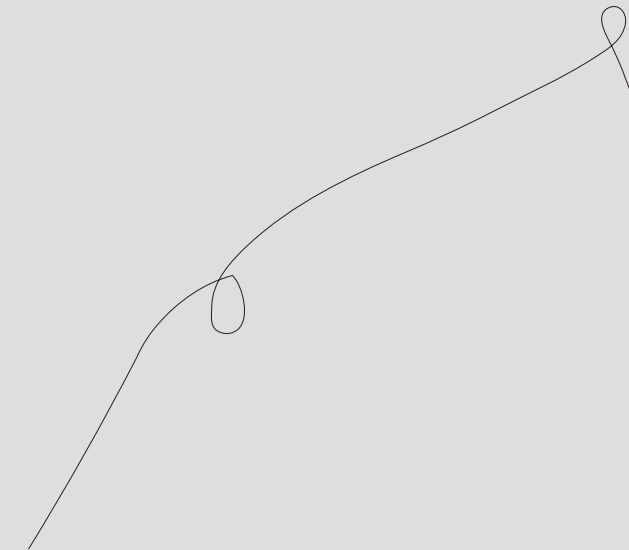
### Chapter 7 | Conclusion and Reflection

The final summary of this practicum is dedicated to the reflection of research findings and how they influenced the designed outcome of the MakeSense Museum. In addition, a personal reflection has been included focusing on the result of the design. The goal of this chapter is to not only summarize the practicum, but also suggest potential opportunities for future development and the limitations of the work.

## CHAPTER 2

### LITERATURE REVIEW

- 2.1 Introduction
- 2.2 The Post-Museum
- 2.3 Perception, Adaptation And Community
- 2.4 Multi-Sensory Space
- 2.5 Conclusion
- 2.6 Summary Chart



## 2.1 INTRODUCTION

Who is our intended audience? What is being represented? Where can unique experiences be had? How can we counteract centuries of displayed bias and privilege? Why should we be doing it at all?

These are the questions current museum makers should be asking. The Arts have had a very one-sided history of representation and modern museum makers should be prepared to answer for it. The Museum must accommodate and reflect on these cultural shifts. Let's become sensitive to the multiplicity of issues society is poking at. It's true, not every museum has the same thematic structure, needs or goals - but it seems all museums hold one commonality - they are spaces designed because of human curiosity and applause.

It is without question that the design and context of galleries are constantly evolving. Depending on the given consumer climate, the design must adapt and fulfill the needs of the visitor otherwise, exhibitions would cease to continue. Attendance is paramount. Living in an era where almost every leisurely activity can now be performed at the comfort of home, museum directors and curators alike are challenged with creating spaces and places where visitors might be able to participate with familiar artworks in new and exciting ways. Winnipeg's museum community, just as art museums in general, are looking for fresh approaches to encourage public engagement with the visual arts.

This literature review will focus on three theoretical frameworks, each intended to inform the design process of this practicum project. The theories will help to design the MakeSense Museum, where visual artworks are displayed in a manner that activates cognitive and active learning opportunities. Galleries are designed so that each visitor is encouraged to engage with well known visual arts that have made a mark on culture, all while making a mark on their own local community and cultural landscape.

The Literature Review of this chapter will provide a theoretical framework for the design process that will be discussed in Chapter 6: Design. The aim of this practicum project was to design a visual art museum that was rooted in the immersive, sensorial experience of the visitor. The MakeSense Museum exists to make an interior environment that houses the tools for the visitor to explore with their sensory system. The museum focuses on educating the viewer on art experientially, rather than relying on sight alone. Makesense intends to immerse the visitor in a multisensory experience through the interior that artworks are housed within.

The Literature Review, found in Chapter 2, has been divided into three parts to analyze concepts and theories: the development of the post-museum, the primacy of perception, and multisensory space. The literature review will not only inform the design, but also the programme, and overall aesthetics of this practicum project. First, this chapter analyzes the development of the post museum structuring of exhibition design. Secondly, the primacy of perception between the visual arts and spectator are analyzed. Finally, this chapter analyses multisensory space and the relationship between an interior environment and its ability to engage with the visitor's sensory system.

## 2.2 THE POST-MUSEUM

### “YOU MUST BE THIS RICH TO RIDE THIS RIDE”

#### THE SUBTLE ART OF DISPLAY AND PRESTIGE

Originally defined as places of contemplation, philosophical institutions or temples of the Muses<sup>4</sup>, humans created museums as sacred spaces in honour of satisfying the natural curiosity for past times, pieces, and ways of being. We’ve always been interested in object curation. The physical act of display alone creates a hierarchy of chosen objects, highlighting what we chose to define as precious, important - sometimes we go as far as to define it as genius.

Collecting and displaying art has its own vibrant history. In western thought for most of the twentieth century, the museum’s role was that of collection, classification, documentation, and conservation of objects.<sup>5</sup> All that with providing a physical space to display the objects themselves. Studious forums of object display and acquisition allowed museums to be recognized as a key figure in public institutions. What is interesting here is that were, and still are, highly regarded by the public as a cultural staple - even by those who had little to no interest in visitation themselves.

With time and fashion, acts of display and gathering have shifted. The earliest museums were private places for an elite few and highly exclusive. Take for example, the private cabinets of curiosities of the Renaissance. They demonstrated the collector’s control over nature, organizing, and categorizing. Therefore, the entire presentation of a collection of objects, from the arts and sciences, were privileged to a selected few and those few were in relatively the same classification of wealth and education as the collector themselves. Establishing mass culture by means of very small circles. The late nineteenth century saw a broadening of the word museum, thanks to the inclusion of education and public service in it’s list of primary functions. As the museum’s typology shifted, they became recognized as institutional spaces used to educate, socialize and “civilize”. And slowly we see the twentieth-century museum approaching a definition that prioritized preservation, interpretation and educational inquiry.<sup>6</sup>

So where does this leave us? We have an established platform to show off that the public has checked off “yes - museums are in fact important! We like going to them.” But... maybe not enough to go in our free time.

4 Graeme K. Talboys, “Using Museums as an Education Resource,” 12.

5 Graham Black, “The Engaging Museum: Developing Museums for Visitor Involvement,” 266.

6 Nina Levent and Alvaro Pascual- Leone “The Multisensory Museum: Cross - Disciplinary Perspectives,” 325.

Dependent on trends and sociopolitical climates of the communities they belonged to, museums have presented themselves in various styles. Yet many agreed to the same importance of visual display. The twentieth-century museum relied heavily on the act of display and the need for it to be a large, physical space with the ability for public access. Therefore, display was not only the primary feature of the museum, but also, the primary means in which the museum might engage the visitor with the exhibition.<sup>7</sup>

Museums loved this tactic. So much so that we, as designers and visitors, depend on it. We love to see the spotlight shining on the precious. It’s easy to find, easy to debate, and easy to celebrate. The problem with easy is that audiences get bored. Our dependency on precious display becomes problematic in the act of visitor participation for twenty-first century museums. Museums entered a period where they must justify their existence on the cultural landscape of the city - the idea that welcoming a broader audience profile has arrived as a solution. Perhaps this broadening could occur by redefining the role of museums transforming into a more immersive learning institution<sup>8</sup>. My initial belief for this strategy to be successful, and for museums to adapt and survive as a visited intuition, display must be removed as the primary feature. Instead, display should become an aspect that merely forms a part of the visitor’s experience, making it represent only one of the means used to respond to audience requirements<sup>9</sup>.

Similar to the typology of many public institutions, museums do not operate as a single function. Rather, they operate as machines consisting of closely related functions that derive from the sole purpose of presenting. The parts that make up this mega machine are most frequently divided as collecting, care of the collection, conservation, preservation and storage, research, displays of artifacts, interpretation, public access, education, social function, economic function, custodianship of heritage, and finally, administration.<sup>10</sup> It is rare for a museum to deviate from the list of roles and functions above, that is not to say each museum has its own personal ranking of importance on such goals.

It should be noted, not every museum is stuck in a world of static presentation. Trends appear to suggest that modern exhibition design is removing itself from that very perception. Breaking free of traditional content and forms of display, museums are running away from collection-centred and turning to audience-centred, and in turn, promote a setting for active learning.<sup>11</sup> Refreshing its stance on the cultural pulse of the city, the museum must be a genuine collection of artifacts of archaeological, cultural, historical, social, or spiritual importance and the space in which these artifacts are housed plays a crucial role in the ways

7 Graham Black, The Engaging Museum: Developing Museums for Visitor Involvement,” 268.

8 Graham Black, The Engaging Museum: Developing Museums for Visitor Involvement,” 266.

9 Graham Black, The Engaging Museum: Developing Museums for Visitor Involvement,” 268.

10 Graeme K. Talboys, “Using Museums as an Education Resource,” 10.

11 Graeme K. Talboys, “Using Museums as an Education Resource,” 17.

the visitors interact with them.

This all sounds good. So why the decrease in ticket sales? It's a safe bet to say people won't pay for what they can get for free. Internet technology of the digital age poses a threat to the need of museums as venues, and in some ways even questions the importance of the physical visit itself. The World Wide Web is a relatively young tool of communication, yet, its influence over the way a new generation acquires knowledge is substantial. The ease of obtaining data virtually forces museums to view their online audiences as important as those who are physically on site.<sup>12</sup> Therefore to promote the necessity of the physical spatial experience, museum venues must offer its visitors with the promise of gaining knowledge through opportunities that, simply put, cannot be found online.

To state entering the digital age could make for changes to the programmatic qualities of the museum, would be a great understatement. Technological advancements have affected nearly every aspect of modern society, causing a cultural shift throughout the world.<sup>13</sup> With no doubt, it will change the performance of cultural activities. The transferable delivery of knowledge sets up the museum as a space that welcomes not only the traditionally elite community of visitors, but removes the outdated prestige of institutional knowledge based on status.

The web allows for pre-visit learning and therefore enables visits to become more than mere data collection. This is good news. Not something to fear, it should be looked at positively - we can use this to our programmatic advantage. The birth of a unique, immersive experience can attach itself to the typical static display. The cultural climate of the digital age turned the museum into an institution more focused on the needs and interests of visitors. Personal, meaningful experience is now the core focus. The museum then becomes a space no longer working for its visitor, rather, it becomes a space of curious engagement working with its visitors<sup>14</sup> for an effect that permeates.

In order for the physical space of the modern museum to remain relevant in today's technologically dependent world, museum interior spaces must adapt. Museums of this generation face the problem of audience participation. Museums are more than ever before are up against various public institutions and must compete for audience recognition against other forms of leisure activities.<sup>15</sup> The solution might be found in the certainty (or near certainty) of personal experience that might happen during the visitation. We know that the return or recommendation of a visit to another is completely dependent on the overall experience they have with the exhibition<sup>16</sup>, so naturally, the interior environment should be built upon this contemporary need of personal experience between space, object and visitor.

12 Ross Parry, "Museums in a Digital Age," 1.

13 Ibid, 7.

14 Baustia S. "Museums in the Digital Age: Changing Meanings of Place, Community and Culture," 225.

15 Graham Black, "The Engaging Museum: Developing Museum for Visitor Involvement," 267.

16 Ibid, 267.

What is suggested here is not a return to the visual display and reliance on the gaze. I believe objects and pieces could be further broken down and taken apart to allow for conscious recognition. The interaction of object and visitor should allow for time, dedication and contemplation. And with contemplation comes a return to the lost art of consciously viewing and pushing that notion further - boldly accepting where art might take you.

#### *The Need for Experience and Active Learning*

We know how we can better get return visits and true engagement, but what about how to get locals to actually take the first step. To gain the local visitors attention - and keep it. The past century has seen a rapid change in the relationship between interior and display, and museum and audience. Yet, for the most part, modern art museums continue to display works as has been done for the past fifty plus years. The relationship between museum and audience could be considered simple and one-dimensional. A relationship where the intuition is considered all-powerful assured with its authority and the audience maintains a role of dependent spectator. The formality of space often references itself back to the audience that would participate in the experience; the museum then sees their public as a reflection of themselves.<sup>17</sup> In simpler terms, the public who are attracted to the museum's format is familiar. The museum audience echoes a people similar in nature; familiar with language presentation and formality.

But the public is more than that. It's more than the small circles of prestige and wealth. The privilege of gaining knowledge and perspective is not something to hide from visitors and the lack of diversity in the majority of museum artwork selection is no happenstance. Where is the accountability? Where is the action? Where is the conversation? Shifting to modern ideals of inclusive participation, recent decades have seen a change in museums taking regard to the public is made up of many diverse groups of people.<sup>18</sup> To offer a range of experiences that appeal to one demographic or social class but, a range of different audiences that reflect the needs of the individual viewer and community as a whole, museums must evolve and promote active learning: multiple experiences be it emotional,  
 17 John Reeve and Vicky Woollard "The Responsive Museum: Working with Audiences in the Twenty-First Century," 5.  
 18 John Reeve and Vicky Woollard "The Responsive Museum: Working with Audiences in the Twenty-First Century," 5.

aesthetics, celebration, recreation and sociability.<sup>19</sup>

If the audience has no personal connection to the works (subject matter or artist's intention) a divide exists resisting a genuine connection and self identification between viewer and object. Slightly problematic when asking for your audience to immerse themselves. Without the public's active participation, museums would cease to exist. Interacting in space with one another creating a material culture, the new museum, therefore, is to be a place of confrontation with artifacts that can lead to discussion, contemplation and revelation. A physical place that offers its visitors with opportunities to see, touch, hear and have sensual, emotional and intellectual interaction<sup>20</sup> - an exact opposition to the inactive white cube dialogue.

After all, museums are a free choice leisure activity open to everyone. This means the experience is one that is completely decided upon by the individual viewer - with exception to the mandatory class field trip. The question becomes why does the viewer desire to come? What is in it for them? A post on instagram to appear cultured and educated to their friends and colleagues? The participant is the decider if the experience has been one that brings benefits to themselves (whether that benefit be social, intellectual, emotional, or even spiritual). To ensure visitation, exhibition spaces should create situations where the visitor is likely to engage, props and other dimensional components help to make use of the total environment.<sup>21</sup>

Museums should be able to hold up to other free choice leisure activities. Many of which - take for example the concert - are excelling in audience participation. Yes, you could listen to music on your phone in the comfort of your own home. But the difference here is the public sees the value in spending their time and money in seeing live music. People are still going to concerts. Live acts give the audience an endorphin release. After all, they are full of movement, physicality, visual stimuli, arousal, patience, and ultimately, payoff.

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19 Graham Black, "The Engaging Museum: Developing Museum for Visitor Involvement," 266.

20 Graeme K. Talboys, "Using Museums as an Education Resource," 18.

21 Cinnamon Catlin-Legutko and Stacy Klingler, "Small Museum Toolkit Interpretation: Education, Programs, and Exhibits," 71.

Graham Black describes visitor satisfaction in *The Engaging Museum: Developing Museums for Visitor Involvement*, stating there are four types of satisfying experiences.<sup>22</sup> The first is object experiences, where the visitor is moved largely in part by material beauty. It is that beauty of the first person experience seeing rare or uncommon pieces that hold value to the viewer. This is largely due to the specialness of the object as the "real thing" and the viewer is completely removed, even if for short amounts of time, from their personal daily routine. Satisfied with fantasy, they seek pleasure in thinking about how it would feel to own such valuable material items.

The second defined satisfaction measure is by the overall cognitive experience of the participant. The viewer is satisfied here by the enrichment of their own understanding. They must walk away from the exhibit with a feeling of gained knowledge or information on a subject. In short, the viewer must walk away with more facts about the pieces than when they entered.

For the third measure, the visitor might be satisfied through an introspective experience. It is here where we find the measure where interior environments should be challenged and designed in a way to produce the best possible outcomes - let's see how spaces could be designed for purposeful reflection. Through introspection, the viewer here produces satisfaction by reflection on the meaning behind what they were viewing or experiencing. Introspective experiences allow for the imagination of places, times, attitudes of times past. It is here that the viewer intertwines their own personal recollections with that of a shared experience of history's past. Memories mold a spiritual connection to their experience which leads to a sense of belonging.

The last of Black's notes speak to the satisfaction that is the social experience. This satisfaction comes with the mere time spent with another, be it family, friends or just other members of society.<sup>23</sup> Safe to say when people come together a transformation occurs, the importance of the social measure speaks to the loneliness of the at-home experience.

The rules of satisfaction help assure a return visit. Although not everyone will take away the same experience (hopefully not anyway) the space should be designed with these four experiences in mind. We can build spaces that respond to the needs of the participant before the participant is even aware of it. Museums exist to bring a sense of individual belonging

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22 Graham Black, "The Engaging Museum: Developing Museum for Visitor Involvement," 285.

23 Graham Black, "The Engaging Museum: Developing Museum for Visitor Involvement," 285.

through community involvement. Yes we want enjoyment and it can be pushed farther. These institutions exist to enhance lives that visit and to satisfy visitors' physical, social, intellectual, emotional and spiritual needs that uplift the spirit and enlighten the mind.<sup>24</sup> This is no small task.

The makeup of a museum might be simplified to its core product, tangible elements, underpinning ethos, and its intangible elements.<sup>25</sup> Give and take some trends and fashion, the museum's core product remains to be the collections, documentation, expertise, and the site of the building. What differs over time should be thought of as flexible, allowing the ability for museums typology to transform. These are both the tangible (displays, orientation, events, educational programme, cafe) and intangible elements (external image, sense of welcome, sense of belonging, inclusivity, participation, discovery, self-reflection). The transformation of these elements are what suggest the way in how and why the public will access the museum's core product.<sup>26</sup> This is what we designers can manipulate to fit our museums desired mood. This is our base recipe.

#### The Post Museum

Eilean Hooper Greenhill not only understands the recipe - she's a master chef. A significant figure in the new museum theory, Hooper Greenhill originated the term "post-museum" defined as a site of mutuality, museums made to be open to diverse points of view and more engaged with its users.<sup>27</sup> As each visitor of the post-museum brings their own social status and background a multitude of different viewpoints and experiences are to be had. It's true, visitors retain more if

24 Ibid, 286.

25 Graham Black, "The Engaging Museum: Developing Museum for Visitor Involvement," 269.

26 Ibid, 269.

27 Eilean Hooper-Greenhill, "Museums and Education: Purpose, Pedagogy, Performance," 2000.

both cognitive, rational, and effective modes of presentation are used.<sup>28</sup> To increase the chance of repeat visitations and create a bond with the visitor, exhibition design should appeal to more than just the knowledge of the mind. At best, the exhibition design should promote an educational lesson with an emotional reaction.

It is here in Hooper Greenhill's theory that we see models of exhibition style design and structures of knowledge<sup>29</sup> where the act of knowing is shaped through a mixture of the visitors' activity, experience, and pleasure. The environment in which 'learning' subject and 'teaching' subject are in equal measure.<sup>30</sup> MakeSense will use this awareness with regards to space and body relationship, propelling it one step further by introducing sensory engagement.

Pleasure, sometimes seems a naughty word. Education - not so much. Education lends itself to the academics and the studious. In an attempt to be taken seriously in the critical world, museums have divided themselves in a way that states: Yes we are fun, but first we are here to inform! The post museum limits those divisions. Enter the thought of Edutainment. The majority of modern museums might be divided into two main fields; education and pleasure. The post-museums take on this is by limiting the division of the fields. "Edutainment" bridges the gap between learning and experience.<sup>31</sup> Education, to most, is rarely seen as pleasure. The post museum asks, what happens when learning is removed from the fact-based narrative of interpretation? It challenges us designers to rely on different ways different people experience facts and believes that in this process facts

28 Larry Klein, "Exhibits: Planning and Design," 19.

29 Eilean Hooper-Greenhill, "Museums and Their Visitors," 12.

30 Ibid, 214.

31 Eilean Hooper-Greenhill, "Museums and Education: Purpose, Pedagogy, Performance," 33.

turn evolve into meaningful<sup>32</sup> knowledge and in turn, a real knowing might occur.

Let's name this tacit. It's a difficult knowledge to transfer by writing or speaking. It is experimental. It asks you to learn through experience. It's a place where feelings matter. And it occurs in a museum when the visitor has personal engagement with an experience. The visitor, responding directly, apprehends the experience in an immediate and sensory way.<sup>33</sup> With a move towards the post museum intention of active participation between visitor and space, the acknowledgement of experience-based learning is vital.

Demands toward performativity are apparent in postmodern society.<sup>34</sup> Therefore it arrives at a little surprise that when questioned, visitors prefer a room or thematic presentation<sup>35</sup> of display in museum settings. Performativity in the post-museum model references the physical act of intervention, participation, involvement and response of the visitor. This active audience utilizes their own personal imagination and emotions in real time learning. What's best is that this immersive type of meaning-making occurs almost without conscious.<sup>36</sup>

How do we do this? We ask the audience to remove themselves as spectator and no longer dependent upon the gaze. We need to remove preciousness. Although powerful in its own right - technology removes a sense of wonder past generations might have sensed. The task we, designers, have is to find out - what is pulling you from your sofa? What is it that is getting you out of your comfort zone? What can we provide in a setting that you simply cannot get elsewhere. How can we learn better? The answer could be in lessening the prestige of the untouchable. How about, we touch it. Better yet - touch it, smell it, hear it and truly see it.

32 Ibid," 35.

33 Eilean Hooper-Greenhill, "Museums and Education: Purpose, Pedagogy, Performance," 36.

34 Eilean Hooper-Greenhill, "Museums and Education: Purpose, Pedagogy, Performance," 29.

35 Graham Black, "The Engaging Museum: Developing Museum for Visitor Involvement," 278.

36 Eilean Hooper-Greenhill, "Museums and Education: Purpose, Pedagogy, Performance," 37.

### 2.3 PERCEPTION, ADAPTATION AND COMMUNITY "THE CANVAS IS NOW A PIXEL"

How many people have seen the Mona Lisa? Safe bet - nearly everyone.  
How many have seen the masterpiece in person? A small, small fraction.

Reproduction is the way of seeing. It is the way we view and it is the way we remember. In the current technological age, experience has almost been visited through a reproduction. Examining theories presented by Merleau-Ponty's writing, *The Primacy of Perception*, we can see the connection between imagery, perception and memory. Merleau-Ponty describes his model for perception with notions of the creator and their creation in intimate relationship. When explaining artist in the act of making paintings, "it is by lending his body to the world that the artist changes the world into paintings."<sup>37</sup> The body, as the center of perception, is the medium of consciousness.

Perception is a process where seeing and being seen are in constant communication.<sup>38</sup> There is a bodily nature in perception where the self is linked with the perceived world. The requirement of a participant is essential in the successful execution, and display of an installed artwork. The template of art and viewer working together is seen in contemporary art, where the art allows for a liberated viewer - their experience is no longer merely conducted by the sense of sight. The participant's experience with art is multisensorial and not awarded solely through vision, an experience which has marked the physicality of the participant as a necessity. The physical requirement of the visitor mimics the physical relationship between artwork and creator.

If encountering works of art implies bodily interaction<sup>39</sup> as Merleau-Ponty theorizes, how can we investigate and encourage this notion in designed spaces? Updating the museum model to fit within the guidelines of the post museum, galleries ask their visitors to lose their dependence on the typical white cube experience. It is here that we are asking the interior space to have and create the opportunity for the viewer to explore with their own bodily perception in hopes of completing the circle of artist, world and end product.

37 Maurice Merleau-Ponty, "The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics," 162.

38 Maurice Merleau-Ponty, "The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics," 164.

39 Juhani Pallasmaa, "The Eyes of The Skin: Architecture and the Senses," 69.

MakeSense focuses on immersing the visitor into spaces that involve an exploration of their own physicality, while experiencing the artwork. How could this be done? Perhaps by shifting static art viewing techniques to design galleries where sight might even be denied and investigation is encouraged through sounds, smells, and physical touch of the pieces selected throughout the museum. From Merleau-Ponty's stance - when the viewer feels one's body is in the exact same position that is portrayed the boundary between public and artwork is eliminated.

#### Affection and Adaption

Cultural meaning cannot be supported by private interpretation; it takes a village after all. To understand meaning we must understand its past. When referencing interior environments, neglected areas, where meaning might be lost, they may obtain value by adding nostalgia and curiosity together. To ensure freedom from static viewing, venues might employ a tactic of adaptive reuse, in particular, the use of narrative immersion and installation. The theory of adaptive reuse, discussed by Graeme Brooker, states the benefits of adaptive usage of space is linked to the user's ability to arrive at meaning. In post museum art viewing, memory and meaning-making are essential. Which begs the question, how might adaptive design further the art viewing experience to enhance meaning?

The artist changes the world into paintings, as Merleau-Ponty has stated, by lending his/her body to the world. Then, art-making and art forms are delivered through a physical dialogue and response. White cube institutions inherently restrict the viewer from completing the physical process between creator, creation and response. Presently, popular interior spaces that house works of art dictate a form of complacency when approaching the works. Let alone allow for or promote reactionary responses. If the space has set the tone for a reduction of the visitors capabilities, how can we expect them to be engaged? How does it allow for an honest viewer, creator and creation relationship? How can this experience transform a being? And ultimately, how does this process feed the soul?

The viewer acknowledges their position of authority, or lack thereof, by agreeing to the narrative of the quiet gazer. This is arguably stopping the most natural process of meaning-making, by denying the multi-sensorial response. Perception is a process in which we communicate between artist, world and viewer yet modern museums house white walls and wide open spaces that dictate and regulate human behaviour. Visitors become conscious here. They cannot be completely free and without a sense of freedom we cannot have comfort. Feeling comfortable is not only a nice feeling, it allows visitors to view themselves in a safe place, they lessen their guard and allow room for intimate interactions.

Adaptations of existing space and land, specifically through forms of narrative and installation strategies, could be a potential solution for the disconnect between art, space and visitor. Using a building that already holds memory and nostalgia for a visitor helps with getting one step closer to arriving at an ease. If we are to interject a new sense of pride and belonging, we not only pay homage to the building's past, but also invite a new future perception to arrive. Just as in the case of the MakeSense Museum, which uses an already established location. The practice of adaptive allows for a new connection to an already loved space, it also honours the long-neglected spaces by asserting new life into them. The texture of history is still visible here, connecting us to those who have walked the steps before us. Installations might then, through community, add a new sense of ownership, pride, belonging and intentional care between the participant/ object relationship.

We see the process of adaptation with artworks themselves. Pieces reincarnate themselves with each new setting. They travel to new homes. They adapt to their new form of display. They belong to new patrons. Some become posters on dorm room walls.

Brooker explains that the fundamental aspect of installation based strategy of reuse will usually heighten the drama between itself and the environment in which it is placed, and it will emphasize its content rather than the way in which it was constructed.<sup>40</sup> With space utilized as an instrument for enhancement of experience, installation strategies of adaptation create event-based environments.<sup>41</sup> Never stagnant, installation adaptive techniques, that are short-term, afford the designer a sense of spatial diversity<sup>42</sup> through temporal placements of objects, rooms, viewers. The installation presents itself as fleeting, desirable and attractive as an event setting. With the strategy of producing interest in visitation through the drama of what is current versus what is existing, the MakeSense Museum draws its visitors with notions that this experience will not last forever because it was not built to last. It was built to be perceived.

The MakeSense Museum employs another key aspect of adaptive strategies. Expressive or narrative environments are designed to tell and enhance specific stories about spaces and objects.<sup>43</sup> Narrative adaptation is named appropriately. The narrative strategy with design is to enhance the story of objects, and it happens to be ideal for the learning environment of a museum forum. It becomes the interiors task to lead the visitor with augmented existing spaces to arrive at learning: through their physicality, tactic ability and their curiosity.

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40 Graeme Brooker, "Adaptation: Strategies for Interior Architecture and Design," 117.

41 Ibid, 118.

42 Ibid, 134.

43 Graeme Brooker, "Adaptation: Strategies for Interior Architecture and Design," 140.

The narrative also provides MakeSense with an organization tool<sup>44</sup> to spatially order large amounts of knowledge and data each visitor would like to arrive at.

Naturally, the design should be inclusive of different interpretations and responses. There should be space for it and the space should guide but not push the visitor. MakeSense should allow for nostalgic thoughts to arrive, yet, give room for new interpretations. The museum could arrive at this by using forms and textures that are familiar and liked by an already known audience.

#### Community Perception

Whether they are local, global, or virtual institutions, museums of the twenty-first century need to decide the scope of reach they would like to obtain. In the case of museums which survive by means of neighbourhood participation, it becomes paramount that the museum understands how to belong within its local community and how it relates to its local residents.

Interpretation can be described as a process in which visitors engage in order to make sense of the experience during museum visitations. This process that seems individual is actually mediated through the communities of interpretations to which the individual belongs.<sup>45</sup> Therefore, if the museum is desiring each visitor to obtain a personal connection, it must take a look at the larger whole the individual belongs to concurrently. The museum should serve their community by asking what is currently missing. Museum-makers should be asking, "What is a need that is not yet being met by local institutions?"

Community engagement is built on commitment that often requires years of development. Museums have an obligation to take that type of trust seriously as they offer a service that typically belongs to spaces like schools, libraries, community centers, and churches. Expanding the perception of the museum as a civic service invites an idea that the museum of today should provide opportunities for their local residents free of charge.<sup>46</sup> It should be noted that community work is not a small feat. More than merely supplying a public service, it is work that supports a local community which implies a building upon new and existing partnerships. This continual relationship requires dedication from many parties in order to arrive at mutually beneficial collaborations. Building this type of exchange is not only an attitude of inclusion and support, it also sits in opposition to how museums have promoted themselves as houses of knowledge in the past, since museums have previously had a validated history of operating to audiences from a distance.<sup>47</sup>

Museums can become community engaged institutions, not to mention remove themselves from their object focused past, by choosing to shift their focus to include the needs of the local community in programming and purposefully engaging with the lived experience of their city.<sup>48</sup> After all, if the goal of the museum is to become more experience based, objects must become an instrument to arrive at an experience, rather than the totality of the experience itself.<sup>49</sup> In order to remain consistently relevant and appropriate to the user, the museum must understand their community as a whole to understand their visitor as a participant.

44 Graeme Brooker, "Adaptation: Strategies for Interior Architecture and Design," 141.

45 Susana Smith Bautista, "Museums in the Digital Age: Changing Meanings of Place, Community and Culture," 2.

46 JK Taylor, "Art Museum Redefined: Power, Opportunity and Community Engagement," 186.

47 JK Taylor, "Art Museum Redefined: Power, Opportunity and Community Engagement," 187.

48 JK Taylor, "Art Museum Redefined: Power, Opportunity and Community Engagement," 10.

49 Susana Smith Bautista, "Museums in the Digital Age: Changing Meanings of Place, Community and Culture," 10.

#### 2.4 MULTI-SENSORY SPACE

"AND, HOW DOES THAT MAKE YOU FEEL?"

DEPENDENCE ON SIGHT

How about we take on the script of the movie therapist. Let's ask "And, how does that make you feel?" And with the response, let's see how we can produce more.

There is a natural connection between viewing and the visual arts. Sight is even its name. So it seems fitting that humans spend most of their energy relying on sight as a means of perception. In our technologically advancing world, visual stimulation is constantly refreshing - literally and figuratively. It is becoming even harder to concentrate on what is in front of us. Technology, as a multipurpose instrument, assists in the rituals of the modern world. But not unlike any tool, it has its positives and its downfalls. One of them being, when we perceive through a digital screen, we subtract the natural sensory and atmospheric pleasures of space, we deny the truest form of connection to our surroundings and experiences. Ultimately, experience is derived from other cognitive functions, sight has the ability to overpower the senses that make for a holistic experience. It should be noted that this is not a universal norm, the dependence on sight is not everywhere. Different cultures may have their own sensory hierarchical orders, those orders often do not adhere to the western philosophical bias.

The rituals of experiencing have been passed down to us, societal claims of importance come in a system of tiers that have been formed over generations and centuries of thought and theory. And sure, sight has a natural investment in the overall experience of space, but it should be noted that, due to this investment, the ranking of our sensory experience is sight heavy. Very heavy. We seem to be a culture obsessed with the visual- and worse we do not or images to be error free.

It is often forgotten that the visual sense is almost always supplemented by the other senses in order to define an experience, whether shared or private.<sup>50</sup> Juhani Pallasmaa is a virtuoso of exploring the neglected senses. He writes about multi-sensory experiences in "The Eyes of the Skin" arguing that today's society focuses solely on the eye, promoting sight as an individual sense to dominate over the other senses.<sup>51</sup> The suppression of the other four senses limits the totality of the complete sensory experience, alienating the human by detaching

50 Paul Rodaway, "Sensuous Geographies Body, Sense and Place," 17.

51 Juhani Pallasmaa, "The Eyes of The Skin: Architecture and the Senses," 16.

them from not only the world but also themselves.<sup>52</sup> Since dominance only limits the totality of experiences that the body naturally desires with its environments, when certain senses are not engaged, potential meaning that could have been made is lost.

Multi-sensory exploration occurs in many modern art practices. In installation art, space itself is transformed leaving the visitor in an immersive experience for (usually small) durations of time. Space and time is used as a medium. Arranged in a way to defend the artist's intention, curiosity, involvement and participation encourage the visitor to rely not only on visual cues, but instead investigate the sound, smell, sight, touch and sometimes even taste of the content. What would happen if we applied the installation principles and apply it to interior spaces? Visitors would allow their body to experience the space in a more conscious way than they would if merely entering a room. Gallery spaces will be dedicated to each sense, designed to balance the visitors' sensory system. Could this sensory investigation of visual art bring a fresh audience to museums?

#### Senses in the Technological Age

We are moving towards new ways of understanding technological advantages, and disadvantages globally. Ways in which we experience the five human senses are changing too. Digitally manipulated renderings of perfected states of being, oversaturate our airwaves. This tension, that of reality versus idealism, creates distance between natural instincts and a world of expectations; experientially and behaviourally. To simplify, there is a lack of natural intimacy in our technologically fueled society. It would appear that our generation is living in, arguably, one of the most disconnected times of recent history and paradoxically so, this is also the time where the most direct versions of "connection" are readily available. A disturbance happens to us, between individuals and their space, when we obtain a buffer between the senses. In our case, this buffer is frequently technology. Removing us from the conscious present, it appears the lack of understanding boundaries between human and machine interaction is the cause. Technology aids in the rituals of the modern world, but it is when we subtract the natural sensory and atmospheric pleasures of space and solely rely on technological devices, we deny the truest form of connection. Once one element of the total system is denied a source of sensory deprivation occurs.

To see this, look at the typical daily routine - we shut out noise, smell, touch in pursuit for personal convenience. We have given privilege to sight and sound because they are the senses that produce the most amount of information for us to receive, deconstruct and to

52 Juhani Pallasmaa, "The Eyes of The Skin: Architecture and the Senses," 19.

arrive at meaning with ease. We humans love efficiency. We like results and comfort. Sensorial human beings, we manipulate and create soundscapes and scent-scapes that feel comfortable, even if they are not a true version of reality. In order to create a genuine experience and scene of space and place, designers should utilize natural sensorial codes to gain authentic emotional reactions to the world, and in turn viewers can positively interact and react within it.

#### The Physical Space and the Senses

It has been established that people need active learning from museums. The public requires active stimulation in order to physically engage in the constructed space, otherwise, the act of leisure and learning could easily be done at the comfort of their own home with complete satisfaction. The major benefit of physical space is the opportunity of congregation, community with social engagement. The physical space of the museum, not unlike its programming, requires an adaptation to the demands of time.

Yes, vision has become the primary way the visitor engages with works of art, objects and artifacts. With sight established as the dominant sense, museums have been constructed in a way that only furthers the dependence on sight making artworks seen as individual and independent aesthetic objects holding a special aura,<sup>53</sup> implying simply viewing them creates a presence. The removal of the other human senses as a collective experience limits the physical response when a person has art viewing. Juhani Pallasmaa explains, embodied cognition suggests that perception, mental imagery and an aesthetic appraisal are inherently related to the physical body.<sup>54</sup> Therefore, it is plausible that the visitor's aesthetic appreciation will likely depend on their bodily sensation and their use of physicality when interacting with objects<sup>55</sup>. If art viewing and perception are influenced by multisensory stimulation, how are the interiors helping guide that exploration?

Art viewing could be so much more. Art, as a worthwhile experience, has the power to elicit empathetic emotions.<sup>56</sup> Empathetic reactions adapt depending on the genre of the artworks themselves. In figurative pieces, the viewer is often found to identify with the protagonist, as they begin to study the work, they place themselves in the place, time and situation that is being presented. Although typically speaking, the visitor would undergo this process through means of sight alone, this empathetic process is a bodily one. The visitor's response is not only emotional and physiological and intellectual, but it is also physical.<sup>57</sup> MakeSense desires this exchange to

53 Juhani Pallasmaa "Eyes of the Skin," 239.

54 Ibid, 301.

55 Ibid, 301.

56 Nina Levent and Alvaro Pascual-Leone "The Multisensory Museum: Cross -Disciplinary Perspectives," 19.

57 Ibid, 19.

escalate. Space should encourage complete immersion with artworks breaking down colour, form, and sound, thrusting the visitor into a physical environment that transforms as they explore.

Galleries are most frequently constructed as white cubes. It is safe to place any piece of work against a white backdrop. Clean looks good. The preferred choice of white walls and limited aesthetic detailing detaches artworks from any visual reference outside of the piece itself. It exists in its entirety in a framed section. The popular current showcase of art has derived from the modernist conceptual and aesthetic philosophy. The final product of display erases the space and memory that each piece holds. Artworks, on the other hand, are crafted in the lived world of the artist's studio, as Pallasmaa states, they lose their sense of gravity, orientation, materiality, and other sense modalities once displayed in the museum setting.<sup>58</sup> To reintroduce the visitor to the sense of intimacy that has become lost, the museum format should focus on how to re-activate the senses of the individual. This could be achieved by an activation of multiple sensory channels.<sup>59</sup> In the case of this practicum, MakeSense encourages the exchange between the visitor experience and their physicality with the use of purposeful multisensory designed galleries. The term 'multisensory' is a representation that can be encoded and retrieved by multiple sensory systems and which retains the modality "tags" of the associated inputs.<sup>60</sup> Aesthetics are not merely based on visual processing, but also emotions conveyed by artistic content are capable of triggering a physiological response in the whole of our body.<sup>61</sup> The multisensory approach encourages deeper public engagement with history and aligns with the post museum theory of broadening audience appeal. Multisensory spaces allow for heightened engagement not available in everyday scenarios. Where typical art museums rely solely on sight as its primary experience, multisensory interiors suggest an engagement with other sensory guides in equal measures of experience importance, allowing the potential audience to explore realms normally untouched.

So, what does this look like? Imagine walking through a path of spaces that challenge your ideas of gallery. Imagine, at times, not seeing the artwork. Imagine hearing the sounds that fill the landscape. The wind dancing through the trees. The sounds of birds chirping. Imagine touching Van Gogh's sunflowers. Walking through hallways scented as if you were placed in Monet's lily gardens.

### Sensorial Hierarchy

It is important to note that this hierarchy reflects the cultural customs and social constructs of perception and experience. In *Sense and the Senses in Early Modern Art and Cultural Practice* art historians Alice Sanger and Siv Tove Kulbrandstad Walker explain the ways in which the

58 Ibid, 240.

59 Ibid, 241.

60 Ibid, 8.

61 Nina Levent and Alvaro Pascual-Leone "The Multisensory Museum: Cross -Disciplinary Perspectives," 135.

early teachings of sensorial importance have been embedded even in our current social climate. It was Aristotle's authoritative approach to the sensorium stating the accepted hierarchy "sight taking precedence followed by hearing, smell, taste and touch" this corresponds with the place of sensory organs on the head and the body. It was Plato who "privileged the head as the most divine part of the body".<sup>62</sup> As history evolved so did popular thought. As the nineteenth-century approached, the western world saw a change in philosophies on experience. Through the process of modernization, philosophy was no longer concerned with defining the sensorium and discussing hierarchies of the senses, entering a time of scientific discovery, it placed fact-based knowledge above all else<sup>63</sup> whichever sense could draw the most knowledge and understanding promoted itself to the top of the sensorial hierarchy.

Cultural philosopher Georg Simmel argues that we beings have a sensory effect upon one another. Shared sensory perception influences the social life of human beings, their coexistence, cooperation and opposition that this is crucial to obtain an understanding of larger social structures<sup>64</sup>, therefore, our personal, and somewhat even small in scale, understanding sensory effects are what construct larger social constructs. Somewhat placed in the middle of nature and community, the sensory experience is shared, fluid and in constant change. The fulfillment of the individual is not just a benefit for the individual but a betterment for the whole.

### Engaging the Forgotten Senses

"Please Touch it. Yes, really."

Often, we think culturally independent from one another, yet there is an almost cultural truth; that perception and sensation may be localized in physical organs. The placement of the isolated sense on the scale, however, is not a fixed position. As climate determines, the senses move in and around each other, take for example the haptic sense. Considered a multi-tiered status, "the sense of touch is the extremist among the senses, for it has frequently been ranked both at the bottom and at the top of the scale of esteem."<sup>65</sup>

Haptic sensory is reaching an interesting stage. Every day, in the twenty-first century, we see an increase in the removal of the haptic space and the need for it. We have virtual reality now. Where some argue the removal of senses mandates creation of new sensorial developments, it is apparent that touch and feeling are becoming isolated from the quotidian. The way in which we experience and perceive the world is due to a variety of cultural institutions that help set symbolic and semiotic

62 Kulbrandstad Walker S.T. and Sanger A.E, *Sense and the Senses in Early Modern Art and Cultural Practice*," 3.

63 Patrizia Di Bello and Gabriel Koureas "Other Than the Visual: Art History and the Senses" 2.

64 Georg Simmel, "Sociology of the Senses," 110.

65 Robert Jutte, "Haptic Perception: An Historical Approach," 5.

importance of the senses. With entering the digital era, cultural customs and societal norms are bound to change and develop. Without a doubt, these developments will affect our relationships with the placement of the sensory experience on a hierarchical level, shifting our placement on the scale once again.

## TOUCH

The use of touch has a deeply rooted and instinctive process of the human experience. One of which, has been suppressed in the museum experience. Often artworks are displayed with clear identifiers "Please Do Not Touch" signs and ropes maintaining spaces between objects and humans. The segregation of visitor and object for the sake of conservation denies the visitor the ability to acquire information from the objects themselves. Think about when we were children. The need of physically acquiring an object was so pure. This was a way of claiming our ownership and satisfying our need to feel. We were crying to hold the toy - seeing the toy was not enough. This "look don't touch" form of display contrasts early museum practices of the seventeenth and eighteenth centuries where touch was encouraged as a means to gain knowledge and sensation.<sup>66</sup> With the removal of touch as a standard learning experience, the physical distance between an artifact and person divides and multiplies. We remove the object and set it on the "precious" scale away from the common and away from ourselves. We, the viewers, construct a representation in our brain, art becomes an observed object.<sup>67</sup>

Let's not only touch it. Let's make it.

Art making is not only a creative pursuit, but it is also a physical, social, emotional and intellectual endeavour<sup>68</sup>. The twenty-first century's public daily screen time is increasing and the opportunity of a physical, social form of creative development is limited<sup>69</sup>. Museums facilitate this exchange. The levels of sensorial engagement cannot be fully grasped online as it is a bodily connection. The practice of art making engages the body and the mind in the senses, and museums programme must take account of this. In addition to a visitor's ability to physically touch objects - which seems a slightly obvious addition- let's increase the ownership notion even further. Let's actually let them own it.

Attracting new audiences, and in tune with a post-museum school of thought of broadening the public's visitation, museums are turning to alternative measures to bring connection. A sense of belonging is attached to the ability visitors touch, as touch links itself with the feeling of ownership.<sup>70</sup> Object ownership could then reintroduce meaning to objects and to the

66 Nina Levent and Alvaro Pascual-Leone "The Multisensory Museum: Cross-Disciplinary Perspectives," 17.

67 Nina Levent and Alvaro Pascual-Leone "The Multisensory Museum: Cross-Disciplinary Perspectives," 19.

68 Ibid, 29.

69 Ibid, 30.

70 Ibid, 63.

visitor's assumptions and consumptions of history.<sup>71</sup> The creation of visitor meaning brings new narratives to objects, it touches physical cognitive access and ultimately makes for an effective engagement with history. Objects, artifacts, and historical storytelling, when provided with physical and cognitive access as well as affective engagement. These are the tools that make history and the past visible and real.<sup>72</sup>

## SOUND

Museums command their power with physical signs, visitors know their place - behind roped gates. Yet, museums assert their power in experience by the encouragement of silence. The void noise is not only a thematic choice, but it is also a subconscious reminder to the visitor, reinstating they are in a space in which they are not to get entirely comfortable in. In other words, the museum desires the visitor to remain removed from their typical. In this regard, the museum is not merely a visual space where experience is completely derived from sight. When a visitor is physically set in the museum, they are entering into an environment unfolding into its space<sup>73</sup> and sound, or in this case - the lack thereof - plays a large role in mood and atmosphere. The lack of sound presents a form of control that never really allows the visitor to let go. It is in silence that visitors are conscious of the others. They become self aware. They begin to compare. What if a work engages laughter? Crying? Silence allows reactions to be heard. So as a form of protection from embarrassing ourselves in a setting, we allow silence to remind us to behave.

## SMELL

Think of the last museum you went to. What did it smell like?

Nothing - Exactly.

Smell is untraced in museums. Museums work hard to smell like pain air.

The visio-centric nineteenth-century museum allowed for limited interaction between artifacts, objects, exhibit, and viewer, and generally speaking, not much has changed. This museum model has worked, without a doubt. But allow me to make a case for smell. Smell is an underdog. It is my belief that it needs to be accounted for in museum design space planning. The way humans respond to smell is a visceral thrill of contact<sup>74</sup>, which modern museums do a great job of denying. In a return to the pre-victorian museum experience, the multisensory space understands that the experience of smell aids the visitor with the psychological properties of being transported to another time.

Touch, as was previously discussed, allows the visitor to employ a sense of ownership and a similar attachment to personal direct contrast with objects and artifacts. Problematic to museum

71 Ibid, 62.

72 Nina Levent and Alvaro Pascual-Leone "The Multisensory Museum: Cross-Disciplinary Perspectives," 63.

73 Ibid, 120.

74 Nina Levent and Alvaro Pascual-Leone "The Multisensory Museum: Cross-Disciplinary Perspectives," 162.

experience is the personalization of response to smell and odour, while there is no guarantee of what response certain smells could receive, there are generalizations for good smells and bad. Placing pleasant odours in the environment can uplift the visitor's mood therefore smell is a sensorial experience with minimal conscious awareness<sup>75</sup> that holds great psychological properties.

#### TASTE

What about taste in the visual arts? Yes, many museums have cafes and restaurants attached to their list of offerings. This notion could be pushed in a direct way. Museums could produce tasting bars and menus that are linked - whether it is geographically or thematically - to the exhibition presented. It is no secret that when people eat together, they share an intimacy.

#### Ways of Seeing Interior Space and Critique

How we view the majority of art is visual and the houses we've created for art to be displayed in are sterile. Void of emotional triggers, the artworks produce the only source of emotional response from the viewer. It would be safe to conclude that the majority of modern art viewing is a singular sensory experience. Yet, this is not true for art making. Art making relies on the producers thought and contemplation of all sensory guides arriving at a conclusion. It should be concluded that interior space should arrive with the same principle. Sensory-based design elevates the once static view of museum interiors, to a study of human interaction with a multitude of emotional, physical, even spiritual responses.

Pallasmaa writes on how the sensorial experience of space is crucial in understanding and living

75 Ibid,163.

with architecture. Arguing that today's society focuses solely on the eye, dominating over the other senses.<sup>76</sup> The suppression of which, leads to an alienation of the human by denying them from the world and themselves.<sup>77</sup> Sensorial spaces can reduce our taught reliance on sight as the highest form of experience. Western civilization's perspective on experience has been engraved through philosophies and notions made before the Renaissance, aiding the development of spatial critique that employs a multi-sensory experience. The humanistic importance of being present with space and (and limitations to technological impulses) can restore the archaic relationship of space and body is our benefit.

Pallasmaa employs a mimicry of the act of mediation in structural critique. What is true for the human body could be applied in understanding the body of the architecture. A conscious, mindful interaction in order to obtain a true implication of space. Photographs or documented reports of space and place, as much as they try, cannot hold scent - much less any other qualities of the human senses and ways of being. The first person experience is the only true form of obtaining sensorial attachment.

A poetic reading of any built environment is concretely built into us humans, Pallasmaa describes how we trace density and texture of the ground through our soles.<sup>78</sup> A tradition known to humankind before the very technology we depend on even existed. As we meditate on spaces we make memory attachment. Feeling grounded in space is to feel comfortable and ultimately, to feel connected. Meaning might only be established once a personal connection is made, architecture and human history are so tightly intertwined. When the denial of all senses occurs, it sets limitations on the ability to interact with space, and most certainly in the case of museums, hinders the ability for the audience to react to artworks at full capacity.

The impulse of sight dependence is not a completely negative frame of mind. To constantly deny sight would also be a problematic endeavour. Rather, it is the tendency to make hierarchical sensory

76 Juhani Pallasmaa "Eyes of the Skin," 16.

77 Juhani Pallasmaa "Eyes of the Skin," 19.

78 Juhani Pallasmaa "Eyes of the Skin," 45.

positions that are at fault. Although experience might be derived from other cognitive functions, sight has the ability to overpower the human senses that would make for a holistic experience. Rituals of experiencing have been passed down to us, societal claims of importance come in a system of tiers that have been formed over generations and centuries of thought and theory. Moving towards a technologically infused culture, creators of space and environments must have a conscious and determined understanding of the importance of stimulating all senses; in order to provide the recipe for the modern person's quest to feel, connect and engage with the very human responsibility of curiosity.

Museums are shifting, or at least the needs of their audience are. Adapting to twenty-first-century demands, a change in the requirements of a broadening audience and performative participation are key figures in the structural changes museums must employ to remain relevant. Societal and cultural ideas challenge museums to rethink their visitation and their purpose. A lessening on the prestige of the untouchable display is evident. The new role of museums is no longer fixed on conservation, museums must invite experience.

## 2.5 CONCLUSION

This literary analysis examined three influential theories that informed the design of MakeSense Museum. The analysis intended to provide theoretical groundwork for all design decisions concluded in this practicum project. Through the study of the post museum, perception and adaptive reuse, and multisensory space, this chapter analyzed varying ideologies significant to designing a museum of the 21st century that encourages its audience to engage in a sincere exploration. The investigation of the theories studied allowed for an authentic design inquiry, process, and outcome.

2.6 SUMMARY CHART

The chart below references findings discovered in the Literature Review and the design implications that each theory or concept implies. This chart will aid in the Design Chapter of this practicum project. Information that is presented below will be directly translated into the design development both functionally and aesthetically.

| Theory/<br>Concept | Theoretician            | Theory Summary   | Design Implication   |
|--------------------|-------------------------|--|--|
| Adaptive Reuse     | Graeme Brooker          | <ul style="list-style-type: none"> <li>Installation sets out to heighten the drama between itself and the environment in which it is placed, and it will emphasize its content rather than the way in which it was constructed.</li> <li>Installation can afford the designer the vitality of their juxtaposition and the richness of a spatial diversity</li> </ul> | <ul style="list-style-type: none"> <li>creating links between the new and existing buildings, the new interior sits within the existing building.</li> <li>should reveal the history of the buildings original structure in the new interior</li> <li>wayfinding and exhibit exploration told through means of storytelling</li> <li>Spaces within spaces</li> </ul> |
| Post Museum Theory | Eilean Hooper-Greenhill | <ul style="list-style-type: none"> <li>Visitors are no longer passive recipients in the modernist museum</li> <li>individuals as active participants in the post museum, personal experience is of utmost importance</li> </ul>  | <ul style="list-style-type: none"> <li>The museum programme must alter how it is organized</li> <li>Spaces must be designed to feel unpretentious and approachable</li> </ul>  |

|                     |                         |  |  |
|---------------------|-------------------------|--|--|
| Perception          | Maurice Merleau - Ponty | <ul style="list-style-type: none"> <li>The inclusion of affect-images; presented to the participant on varying surfaces</li> <li>Body as a filter for processing images</li> <li>The body enables the image to become meaningful</li> </ul>  | <ul style="list-style-type: none"> <li>Interactive wayfinding</li> <li>The inclusion of affect-images; presented to the participant on varying surfaces</li> </ul> |
| Multi-sensory Space | Juhani Pallasmaa        | <ul style="list-style-type: none"> <li>Perception, mental imagery and an aesthetic appraisal are inherently related to the physical body</li> <li>Today's society focuses solely on the eye, dominating over the other senses. A suppression which leads to an alienation of the human by detailing them from the world and themselves.</li> </ul> | <ul style="list-style-type: none"> <li>Galleries created purposely to engage with neglected senses.</li> <li>Removal from typical white cube aesthetic</li> </ul>  |

Table 1. Theory Summary Chart

CHAPTER 3

PRECEDENT STUDY

- 3.1 Introduction
- 3.2 Meet Vincent Van Gogh Experience: Van Gogh Museum, Amsterdam, Netherlands
- 3.3 Hongkun Art Gallery, Beijing, China
- 3.4 L'atelier Des Lumières, Paris, France



3.1 INTRODUCTION

The following chapter looks into four different precedent studies of modern art galleries located in a variety of geographic locations that have influenced the design of the multi-sensory art museum. All with their own unique qualities, a strategic selection of art galleries that were recently constructed, recently renovated and constructed have been studied to understand the similarities and differences in the programming and design.

This chapter examines the Meet Vincent Van Gogh Experience at the Van Gogh Museum, in Amsterdam, Netherlands, the Hongkun Art Gallery, in Beijing, China, and finally, L'atelier des Lumières, located in Paris, France. These examples of interior environments were selected due to their ways of viewing and experiencing art being pushed beyond the visual gaze. These spaces require bodily participation and engagement. All precedent studies will showcase how exhibition design can restore the participants' sensory sensations while maintaining the traditional learning environment of the art museum.

The precedents were strategically selected from all over the world to gain insight into design strategies in gallery practice both locally and abroad. The method of evaluation will not differ between projects to ensure the most accurate comparative analysis is completed. Finally, a review of this analysis will help to inform this practicum's design decision. The following chapter provides an analysis of design precedents that have influenced the design of the multi-sensory art museum. These examples were selected to provide insight into the guiding strategies and principles employed by designers globally, as well as an enriched understanding of the design features, aesthetics, and qualities that relate to the typology of this project. The subsequent precedents have been chosen to demonstrate varying scales of gallery spaces – from the large, permanent to the temporary nature of exhibition design.

### 3.2 MEET VINCENT VAN GOGH EXPERIENCE | Amsterdam, Netherlands

Location: Van Gogh Museum  
Completion Date: 2017  
Design Architect: Adriaan Dinzelmann  
Client: Van Gogh Museum  
Total Square Meters: 13 000<sup>79</sup>

The Meet Vincent van Gogh Experience works as a multidisciplinary museum experience located in Amsterdam, Netherlands. Visitors gain knowledge into the science behind the art, are able to touch the surface of Van Gogh's canvases, see the streets of Paris as the artist himself would have seen them, and even hear the wind of the landscape the visitor is viewing.<sup>80</sup> The sensorial physical experience swaps out traditional art-viewing in preference for a journey type visitation. On this journey, visitors not only view art but they gain knowledge on the visual works, as well as, the man behind the creations. Exhibition design is reacting directly to the multi-sensory experience that Pallasmaa states are missing in our interior environments currently. The Meet Vincent van Gogh Experience produces spaces that employ technology to purposely engage in our human form rather than reduce the exchange between body and technology.

This precedent is more than a museum environment - it transforms space into an experience for each visitor. Throughout the interior, the museum installed several installations to showcase alternative methods of obtaining knowledge. For example, the interactive space welcomes its visitors to physically be in the settings of the famous artwork produced by Van Gogh. Touch is welcomed by replicas and full-scale reproductions of familiar scenes. The visitors are not only stimulated with typical visual representations of the artist's work but also are subject to physically being involved in them. The Meet Vincent Van Gogh Experience operates as a travelling exhibition, therefore the total installed space might be re-install at any museum or exhibition space that is large enough to house it.

<sup>79</sup> Van Gogh Museum. "Meet Vincent Van Gogh: The one and only official traveling Van Gogh experience."

<sup>80</sup> Van Gogh Museum. "Meet Vincent Van Gogh: The one and only official traveling Van Gogh experience."

Originally this experience was based as an extension to Amsterdam's Van Gogh Museum, where in terms of modern construction of art museums are discussed, employing a more traditional approach to museum typology. The Van Gogh Museum utilizes a subtle colour palette as its backdrop (Fig 1). The focus of the visitor's experience relies on their visual response to the reviewed works. Interior walls are accompanied with priceless works painted by Van Gogh as it would be found in similar gallery spaces around the globe. Although the permanent museum attempts to broaden its programme by utilizing technological advancements, suggestions of visitor engagement still heavily rest upon the visitor's ability to remain interested primarily through the spectator's gaze - rather similar to a visitor's exchange with art hundreds of years ago.

Since the museum is home to extensive knowledge and research into Van Gogh's life, The Meet Vincent Van Gogh Experience placement is well suited. It should be noted that the experience acts as a well balanced alternative museum venture for the participant, nevertheless, the experience does not require a traditional museum platform to operate effectively. The experience is able to travel where original artworks are not. The removal of the necessity of physical, fragile and costly original works allows for the removal of hierarchy in display and therefore participation. Due to advanced technologies in audiovisual systems, Van Gogh pieces are made accessible to interact with by all visitors of all demographics.

An immersive touring museum exhibit recruits immersive installations, designed sets, and narrative as tools of wayfinding throughout the interior space. Visitors are encouraged to explore the world of Van Gogh with multisensory applications. Layouts are somewhat flexible and adaptable to whichever venue chooses to host. Wayfinding is marked by important moments of Van Gogh's life guiding the participant in a simulated narrative of the life behind the famous works of art. Visitors are encouraged to move through different sections. These sections are designed to surprise the visitor with a completely different approach to experience Van Gogh. The setup of the exhibit is laid out in a way for its visitors to remain engaged throughout the total tour. Much like the post museum thought, sets are constructed to allow people of all ages and demographics to interact with experience while learning about the pieces of work themselves. Engagement is interactive in a plethora of forms such as the visitors physically drawing using perspective frames, digital and tangible painting using colours directly from Van Gogh's palette.

The playful-like action of the exhibition encourages a let loose mentality all the while encouraging an exploration of knowledge in different spheres not typically seen within the visual arts. Visitors learn about the craftsmanship and science behind artworks and discover their own personal sensorial reactions to the works. While the exhibit uses traditional museums techniques of visual stimulation, multiple sensorial experiences are promoted throughout. Touch is encouraged when visitors are able to physically feel the surface of canvas reproductions. The experience of sound is used not only in audio guides but also immersively. If visitors are viewing images of wheat fields they are also able to hear what it would sound like for the wind rustling through the field. The Meet Vincent Van Gogh Experience is cutting edge with its concept. It provides a new way to experience art that is fully engaging to its visitor. The experience is attractive to all demographics with its combination of appealing visual artworks, allowance for discovery and play, research-based findings and historical data. Multiple forms of gaining knowledge and the visitor's freedom to explore and experience is appealing to new audiences.

## Design Implications

Based on the review of this precedent study and the design that was implemented the following attributes will be considered for the overall design and function of MakeSense Museum. Through the study of this precedent, the design of MakeSense considers guiding exhibitions through private, small scale galleries each with unique sensory goals. This one-at-a-time gallery timing is simplistic with it's wayfinding because there is no wrong answer. Visitors are free to go where they are naturally being led. The MakeSense Museum interior is designed with this same intent- to make users feel safe, comfortable and explorative once they enter each gallery space.



Figure 1. Image of how artworks are typically displayed in Amsterdam's Van Gogh Museum.



Figure 2 - Interior of Meet Vincent Van Gogh Experience.



Figure 3. Image of the life-size painting reproduction of exhibition

### 3.3 HONGKUN ART GALLERY + AUDITORIUM | Beijing, China

Completion Date: 2016

Design Architect: Penda

Client: Hongkun

Total Square Feet: 20 000

With the study of Hongkun Art Gallery and its partnering auditorium, one is able to better understand the notion of a modern museum challenging its use of traditional wall display. Located in Beijing, China, the Hongkun Museum of Fine Arts was completed in 2013. In addition to this space, architectural firm Penda was asked to design a meeting space that hosts lectures, readings, small exhibitions and an area for trading artworks.<sup>81</sup> Three years later in 2016 the Art Auditorium was completed.

The post museum approach of learning and experiencing art in similar frequency is apparent here in this precedent. The gallery itself, although a traditional viewing space, employs applications of wall arches and gentle curves, inspired by Chinese landscape paintings<sup>82</sup>, the usual wall application creates a sculptural appearance, which connects the visitor to art in a direct and interactive manner. Art is to be looked at but also walked through. The study of this precedent allows designers to see the importance of social engagement and education in the arts and how they might be used to fuel each other. Dedication to areas that promote social congregation and learning about the artwork presented is essential to the livelihood of Hongkun Gallery. MakeSense museum will introduce similar spatial arrangements in its programmatic decisions.

The Hongkun Art Gallery studies the relationship between artwork, physical space and human physicality. The curvature of the interior walls was an important design consideration, as it suggests a narrative in the space without any other gesture needed. The wave-like partitions are completed in neutral tones and finished in materiality that might be found in nature just as is. It could be stated that a neutral white wall is easily the most preferred backdrop to art pieces as white is uncomplicated, unbiased and allows pieces to be studied without heavy visual interference. What is interesting about the Hongkun Art Gallery, is that the design does not resist the modern art gallery practice of white. Instead, Hongkun applies it almost as if it is enclosing the visitor. The sweeping gesture of the walls, and their specific and dramatic cutouts, resist the modern gallery connotation of basic white walls. The cutouts of the walls themselves act as a tool for inquiry, the visitor is asked to take part in the search for what is on the other side. The visitor moves through space by their own physical response to the playful visuals. The interior space, although completely modern and minimally dressed, should not be critiqued as a cold. This is due to the overwhelming proportions of soft archways and warmth applied with its selective and purposeful materials. The curve reference embodies an ocean wave by the design of alternating orientations of the arches, gently pushing the visitor to their next destination.

The interior of Hongkun suggests that white walls and limited furnishings do not always have the outcome of stale visitor interaction and exploration. Rather, the gallery's use of form invites its visitors to explore beyond the four corners of a room. In addition to the art gallery's exhibition space, Hongkun placed high importance on creating a cube-like structure with the purpose of meeting and lecture space. Arches, similar to the gestures of the gallery, are found throughout the interior of the art auditorium. This time the application of wood separates the two spaces visually.

81 ArchDaily. "Hongkun Art Auditorium/penda."

82 Dezeen. "Beijing art gallery by Pena features topsy-turvy archways."

## Design Considerations

There are many qualities of the Hongkun Art Gallery that influenced the design of this practicum project. The interior environment was built to promote an educational and social gathering space fueled by the common interest of visual art. The intent of this practicum project is to create a space of congregation and experience where there is no fixed outcome, a place where visitors are able to have individual responses while also maintaining the ability to react and reflect together.

When considering materiality, the team at Penda made design decisions that create a sense of calm. The natural and neutral colour palette does not interfere with the displayed artworks. There are limited furnishings to distract from the gestural wall curves. Limitations of design distraction might even be noticed in the selection of light fixtures. Learning from the selective and minimalistic approaches in design, the MakeSense museum also required the materiality of its interior to reference natural forms. Rather than taking the Penda approach of borrowing its gestures from selected works of art, the MakeSense Museum will reference the human form with soft, natural curves and muted colour palette.

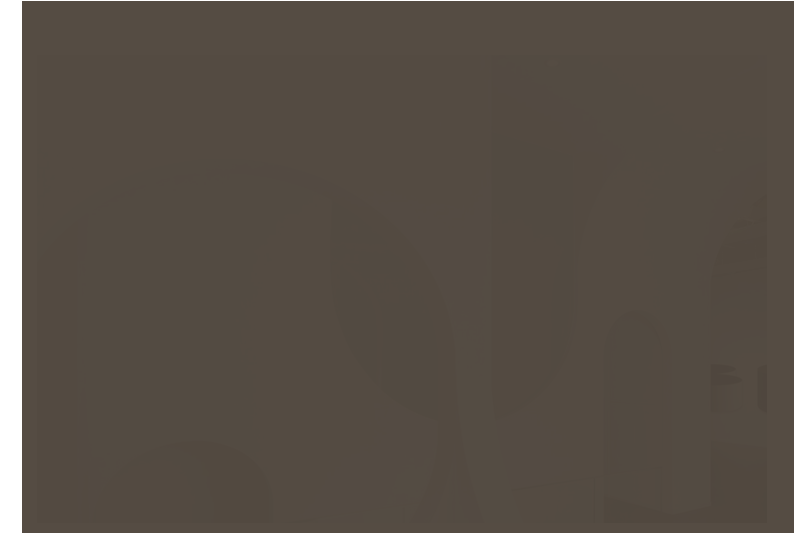


Figure 6. Hongkun Art Gallery interior

### 3.4 L'ATELIER DES LUMIÈRES | Paris, France

Completion Date: 2017

Design Exhibition Architect: Gianfrano Iannuzzi, Renato Gatto and Massimiliano Siccardi

Client: AMIEX/ Fondation Culturespaces

Total Square Feet: 21,000

L'atelier des Lumieres, located in Paris, France, operates as a digital museum. Inhabiting the renovated remains of a 19th-century foundry, the multimedia mechanism demonstrates how art education and viewing might be a dynamic experience.<sup>83</sup> Immersed in sound and image, exhibits include their own soundtrack, composed to fit and complement the projected and displayed artwork. Pushing the community feature farther, the museum is home to free educational workshops and guided tours. The overall effect is a vivid, immersive experience where visitors are educated in eras of art history with high-resolution projections of selected artworks.<sup>84</sup>

L'atelier des Lumieres is a visual feast. The museum applies adaptive reuse to an existing structure, injecting pulse back into a forgotten structure. Through the study of this precedent, designers might understand how to create an interior environment that not only pays homage to the structures past but introduces a new programme that livens the cultural scene of its local community. This approach was used to obtain a connection to the larger art community in Winnipeg.

Creating dreamlike, fantastical surrounds is the immersive technique, a technique that lets the visitor feel removed from their normal routine. Offering that must see to believe quality, art is not just hung on a wall - the walls become the art. L'atelier des Lumières uses AMIEX technology (an acronym for Art & Music Immersive Experience) this unique digital equipment allows exhibitions of monumental proportions. The high-resolution projection of artworks oversaturate the interior environment it is displayed in, completely enrapturing the visitor with scenes of familiar artworks on larger than life scale. The projections do not rest upon a brightly lit gallery wall, rather, they overwhelm the interior walls, ceiling and even the floors. So much so, that the sheer scale imposes itself onto the visitor, who has no choice to not only view the art piece projected but, they themselves begin to act as a character in the work, becoming physically attached to the piece itself.

The use of this virtual and high-resolution projection technique of display allows for art to be adapted to any space. The digital technology used in the gallery does not limit the physical reaction or emotional connection to space and objects. Instead, digital art encourages a more inquisitive dialogue where passive observation is challenged and learning is suggested by viewing artworks in new and exciting platforms. The blown-up scale forcefully expects its visitor to become a participant in the immersive experience. The display of overwhelmingly saturated colour, shape and form challenge the employment of the visual gaze. The evolving state of how a person interprets creative expression is not only brought on by the original artist but also the new artists coming to present the works for the modern area. The state of the art technology interests a new generation of viewers, who might have preconceived notions that art viewing and museum visitation offers nothing more than their computer screen might show at the comfort of their own homes.

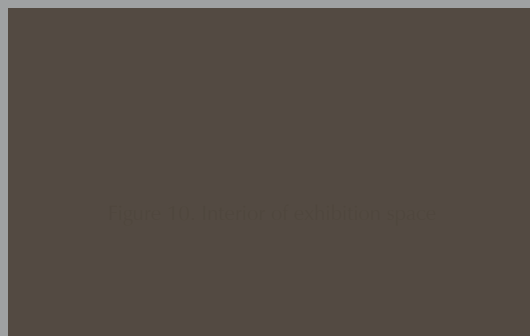
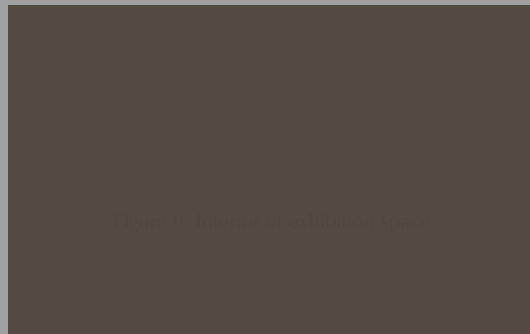
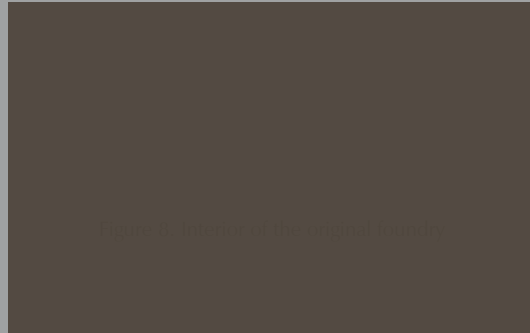
#### Design Considerations

At first glance, from an interior design perspective, it is difficult to gain major takeaways from L'atelier des Lumières. The experience operates in a dark space, requires large bare walls and the gallery's interior space employs limited design characteristics and details. What study of this precedent does offer the MakeSense Museum, is the ability to take existing space that seems somewhat neglected and forgotten and bring new life within it. It is here, we might see the rules of adaptive reuse in full effect. Existing structures have the ability to stir interest by new programmes breathing fresh air into the space.

Another notion of L'atelier des Lumières that could be seen as a design consideration for the MakeSense Museum is the masterful way the space lets the visitor explore, dissect and analyze art without the necessity of any original pieces physically on site. The MakeSense Museum will dedicate its space in a similar fashion, instead of utilizing high-end technological advancements to steer new ways of experiencing art, MakeSense will employ the use of reproductions throughout its sensorial galleries. L'atelier des Lumières welcomed a new vision to a historical space without compromising the interior's historical integrity. Although in this precedent the interior space is a large, industrial warehouse, The MakeSense Museum also takes the idea of honouring the design footprint that came before it. The museum will use the existing stylistic elements of windows exposed piping and plumbing, and exterior facade that the space is known for.

83 Claudine Colin. "Klimt and Vienna."

84 Atelier Lumieres. "Immersive Art Exhibitions."



CHAPTER 4  
SITE SELECTION

- 4.0 Introduction
- 4.1 Site Selection Criteria + Investigation
  - 4.1.1 Neighbourhood And Demographics
  - 4.1.2 Site And Building Opportunities And Constraints
- 4.2 Current And Historical Building Use
- 4.3 Visual Essay
- 4.4 Conclusion

#### 4.0 INTRODUCTION

The selected building and site for the proposed location of the MakeSense Museum are the focus of the following chapter. This building and its respective site were chosen for its accessibility to all forms of transportation, proximity to nature, and its already existing strong presence in the art community. Utilizing the existing structure at 100 rue des Ruins de Monastere provides an opportunity to continue with its current well loved identity within Winnipeg's community as a creative art space. This helps the museum within already welcomed space.

In this chapter, the site and building selection will be described, discussing the site and buildings opportunities and constraints. Followed by a brief history of the building and surrounding neighbourhood. A series of figures and maps will be presented throughout the chapter to supplement the site and building analysis. Finally, a visual essay will be conducted through photographs to depict the past and present of 100 rue des Ruins de Monastere and surrounding area.

#### 4.1 SITE SELECTION CRITERIA + INVESTIGATION

The first time I visited The St. Norbert Arts Centre, I felt connected to it. I love the nooks and marking of the past that were still visible. Even with attempts at repairing and renovation, its history was still visible. I loved how the space smelt of home and comfort, how it felt used and welcoming. I loved how the floorboards creaked with each footstep. This building housed a history, a story, a dialogue between past and present. There was a sense of what is and what could become. This building was a crafted piece of art.

The selected site of this practicum project is 100 rue des Ruins de Monastere in Winnipeg, Manitoba. The site selection of the MakeSense museum was based upon the criteria of community presence, location and use of an existing building. MakeSense museum needed to be welcomed by an already established art community with a strong focus on art, culture, community and well being. This crucial criteria was well matched with the selection of The St. Norbert Arts Centre. Located in the community of St. Norbert just outside the City of Winnipeg, the site has been in use since the late 1800s. To remain relevant for hundreds of years is no small feat, and this is largely attributed to the community presence and affection it holds. Influenced by the La Salle River that surrounds it, the site has a strong investment in its local landscape and reservation. Since the site is removed from the busy downtown core, it operates as a retreat for its visitors.

The land itself was once used primarily for agricultural purposes by the community of Trappist Monks, naturally, the overall land use of the St. Norbert Arts Centre site has changed over its many years of usage. Although The St. Norbert Art Centre was not always an Art Centre, it has in more recent history, built a reputation of defining a strong art space for both St. Norbert and Winnipeg. Thanks to The St. Norbert Arts Council, integrity and heritage have not been lost at this location.

The MakeSense Museum needed to be located close enough to public transit and town but remain removed from the downtown core to offer a destination location and removal from typical daily life for its visitors. The location of the museum needed to have views of nature, and limited competing structures. MakeSense Museum needed to be close to city limits in order for tourists and schools to maintain easy access and it needed to provide ample parking space.

St. Norbert has a plethora of nearby amenities such as libraries, restaurants, parks, and trails. As it is close to both the Pembina Highway as well as the Winnipeg Perimeter highway, the site allows for easy access regardless of what end of the city visitors are travelling from. Due to the site being situated outside of the city, there is limited noise pollution from overpopulated streets. Another benefit of the secluded area is the large amounts of natural light entering the building unmanipulated by neighbouring high rise buildings. The distance from Winnipeg's core offers a retreat from typical city aggravations such as excessive noise, lack of views and vistas, stress, yet, the amenities of the city are still in reach. The St. Norbert Arts Centre site allows visitors to feel as if they are removed from the daily oversaturated visual cues of city life. Removing notions of institutional space, The St. Norbert Arts Centre presents itself as a welcomed, relaxing location setting itself apart from typical museum typology. The Guest House is far enough removed from the city center to be perceived as a destination location, yet, remains easily accessible by car or taxicab. Options that might not be attainable for visitors or staff who rely heavily on public transit.

The MakeSense Museum ideally needed a space that had multiple levels. This criterion was important to better segregate public and private spaces without blocking views of the surrounding area. In order to ensure the ability to house future expansion, the existing building needed to have ample unused space yet enough currently used space for multiple galleries, staff and lecture rooms.

#### 4.1.1 NEIGHBOURHOOD AND DEMOGRAPHICS

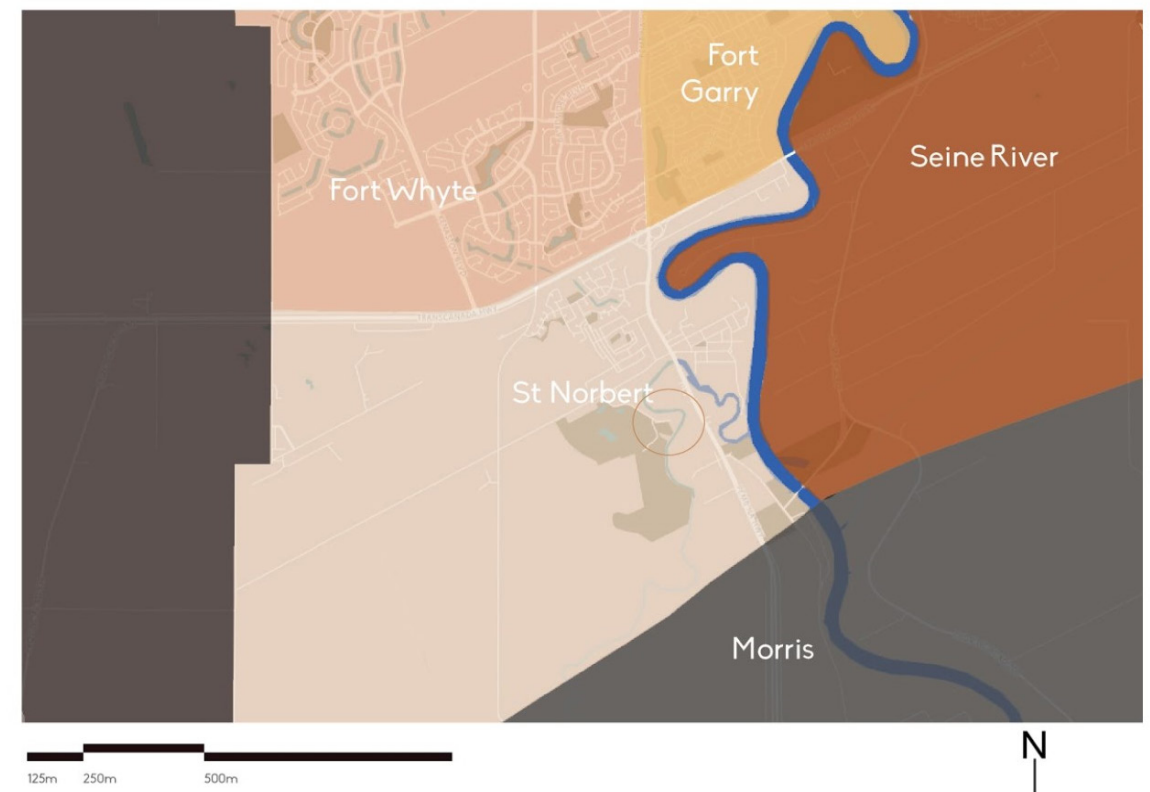


Figure 11. Detail of map of the districts of Winnipeg colour coded of each unique district. The St Norbert Art Centre is visible here within the orange circle.

| NEIGHBOURHOOD DEMOGRAPHICS     |                 |                        |                  |                 |
|--------------------------------|-----------------|------------------------|------------------|-----------------|
| POPULATION                     |                 |                        |                  |                 |
| ST NORBERT                     | Land Area (km2) | Pop. Density (per km2) | % of City Area   | City Area (km2) |
|                                | 1.8             | 947.9                  | 0.4%             | 475.2           |
| Total Population               | St Norbert      |                        | City of Winnipeg |                 |
| Year                           | Number          | % Change               | Number           | % Change        |
| 2011 Census                    | 1,715           | 32.9%                  | 663, 617         | 4.8%            |
| AGE GROUPS                     |                 |                        |                  |                 |
| Population by age              | St Norbert      |                        | City of Winnipeg |                 |
| 0-14                           | 13.3            |                        | 16.8             |                 |
| 15-29                          | 16              |                        | 21.2             |                 |
| 30-44                          | 16.2            |                        | 20.1             |                 |
| 45-64                          | 26.4            |                        | 27.5             |                 |
| 65 +                           | 28.2            |                        | 14.3             |                 |
| LANGUAGES                      |                 |                        |                  |                 |
| Official Language Spoken       | St Norbert      |                        | City of Winnipeg |                 |
|                                | Number          | % of Total             | Number           | % of Total      |
| English Only                   | 1, 055          | 67.0%                  | 578,910          | 88.3%           |
| English and French             | 510             | 32.4%                  | 67, 280          | 10.3%           |
| Neither English nor French     | 5               | 0.3%                   | 8,485            | 1.3%            |
| French Only                    | 5               | 0.3%                   | 930              | 0.1%            |
| <b>Total</b>                   | <b>1,575</b>    | <b>100%</b>            | <b>655, 605</b>  | <b>100%</b>     |
| Other Languages Spoken (Top 2) | % of Population |                        | % of Population  |                 |
| German                         | 3.8%            |                        | 2.5%             |                 |
| Chinese                        | 1.6%            |                        | 1.0%             |                 |
| INCOME                         |                 |                        |                  |                 |
| Income in 2010                 | St Norbert      |                        | City of Winnipeg |                 |
| Average Income                 | \$46,953        |                        | \$38,159         |                 |

Table 2: Neighbourhood Demographic Information showing population, languages spoke, income and age of the St Norbert area as well as a comparison to Winnipeg as a whole.

(Source: City of Winnipeg, 2011 Census: City of Winnipeg Neighbourhood Profiles (St Norbert), City of Winnipeg, 2011 Census: City of Winnipeg Neighbourhood Profiles (St Norbert))

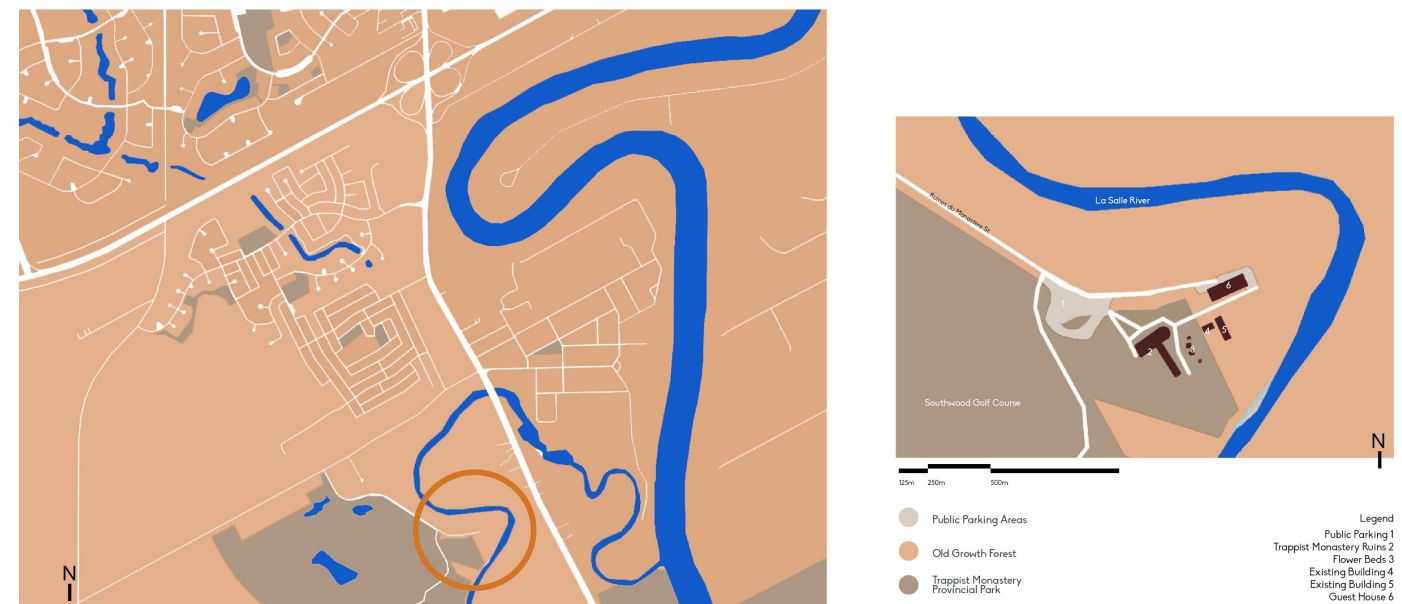


Figure 12. Left: Map of Winnipeg, area of the practicum project circled in orange. Right: Detailed map of land usage of the site. It is here that we see a large amount of relatively untouched land available.

SITE SELECTION



Figure 13. Map of Winnipeg, area of the practicum project circled in orange.

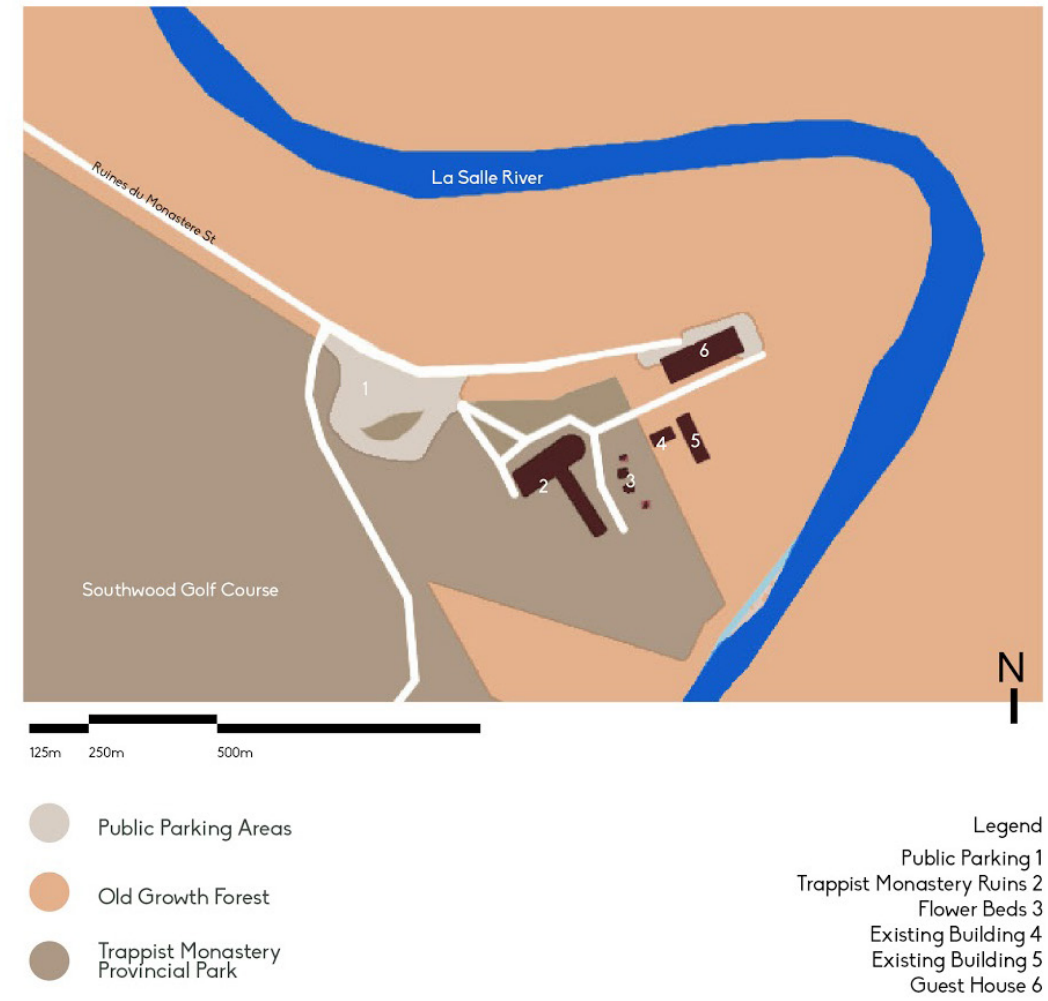


Figure 14. Detail of Map of Site. Map identifies not only the forestry and water locations but also what existing structures are presently used and located on site.

#### 4.1.2 SITE AND BUILDING OPPORTUNITIES AND CONSTRAINTS

##### Site Opportunities and Constraints

The St Norbert Art Center provides a large amount of space for expansion while still allowing it to keep its surrounding green space. Currently, the site is situated in a well-established art community-based neighbourhood, meaning that the transition of building use will be an easier transition for its current demographics. In addition, the site is located farther from the downtown core. The removal from the city center allows visitors to feel as if they are escaping their daily stressful routine.

The design opportunities do not end on the interior of the building. The exterior site also allows for future development without altering the overall aesthetic. Currently, there is a large space for guests to park without disruption of other business or removal of green space. The building and site have little to no competing buildings that could be distracting from the visitor's experience. Most importantly, it is a space that has an already established connection to Winnipeg's art community, it is located with views to nature and is easily accessible for daily visitation. It offers around 9,000 square feet of usable space, the Guest House is a three storey building with a large basement, the Third Floor mezzanine area is currently used as a loft artist space.

Continuing on with keeping the current artistic programme of the St Norbert's Art Centre will be beneficial as the space already has a strong focus on arts and culture within its community. The many festivals, historic ruins, beautifully preserved parks, outdoor activities and events are celebrated in the community, allowing for a strong appeal in continuing on with the festivities in the community. The current support will be continued, as the museum creates yet another opportunity for its community to gain a sense of pride in their art scene and culture.

##### Building Opportunities and Constraints

The existing structure presents a space with many design opportunities. These opportunities, when employed to their fullest potential, will offer a strong design language. The buildings ample amount of large windows and high ceilings that are available along the exterior of the building, provide the visitor with a constant sightline to green spaces and provide an opportunity for design to maximize the use of natural daylight. The basement located underneath ground level allows for ample space that would be used for private areas for exhibition storage, maintenance storage, and mechanical storage. The interior and exterior are in good condition, however, the columns along the interior block set up an established grid for the floor plan, which slightly limits the layout of spaces. In addition to the existing grid layout, the multiple levels could create some problems for visitor accessibility.



Figure 15. Path and Edges Map of St Norbert Art Center and surrounding area. Suggested routes, trails and hikes available to visitors.

4.2 CURRENT AND HISTORICAL BUILDING USE



Figure 16. Map of The St Norbert Art Centre and proximity to other tourist attractions and nodes. This mapping shows how visitors of the area might recreationally use the neighbouring attractions.

The proposed location will be beneficial to MakeSense Museum as it offers its visitors constant views to the natural landscape of Manitoba. Located in an area with views to nature, it is easily accessible and situated in close proximity to other tourist attractions as seen in Figure 16.

4.3 VISUAL ESSAY: PAST & PRESENT

Figure 17-28 documents the transformation of 100 rue des Ruins de Monastère. This visual essay of the site's past and present imagery is intended to showcase not only the archival photographs but also the architectural state of the structure as it stands today. These images are intended to give a sense of the site's relationship to the building. The images have been collaged based on my own personal sensorial experience within the current interior spaces.



Figure 17. Exterior Perspective of the St Norbert Art Centre Guest House.  
This is the welcoming view that would greet visitors into the MakeSense Museum.



Figure 18. The exterior perspective of the St Norbert Art Centre Guest House from the vantage point of the on-site ruins.  
This is the welcoming view that would greet visitors that arrive from a pedestrian walk.  
Visible here is how much mature tree growth around the Guest House is visible to visitors and passersby, even in the winter months.



Figure 19. The exterior perspective of the impressive ruins looking from St Norbert Art Centre Guest House. In summer months this space would be used for MakeSense events such as exhibition opening dinner parties etc.

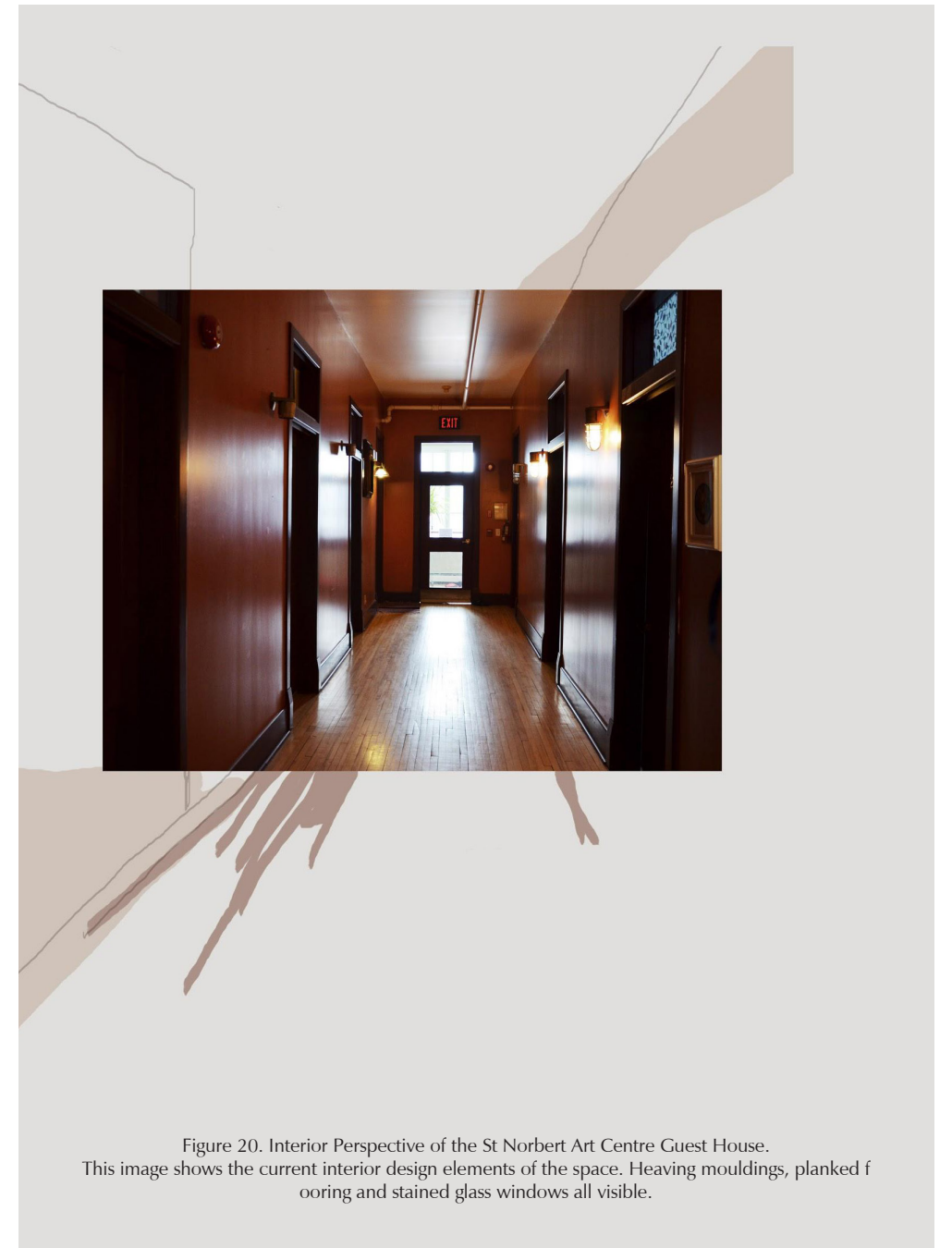


Figure 20. Interior Perspective of the St Norbert Art Centre Guest House. This image shows the current interior design elements of the space. Heaving mouldings, planked flooring and stained glass windows all visible.

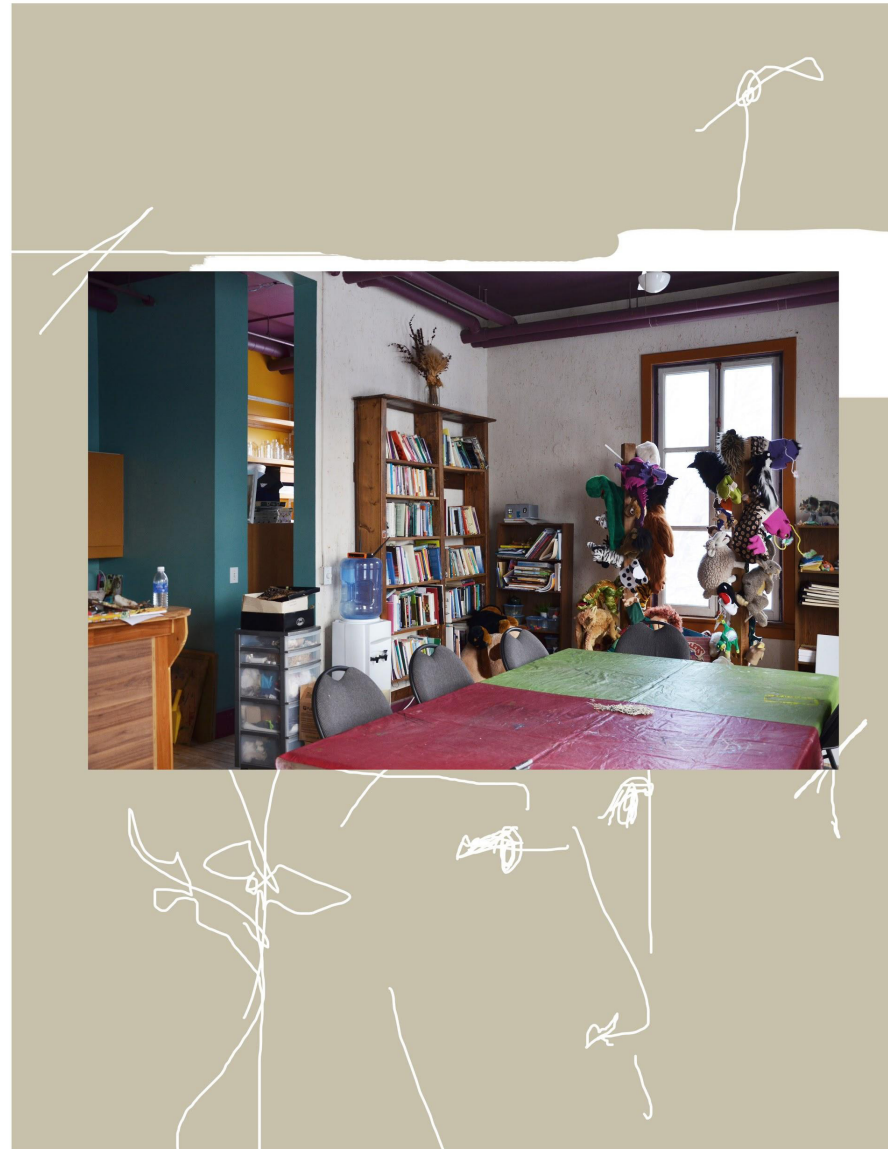


Figure 21. Interior perspective of the St Norbert Art Centre Guest House. Here it becomes clear how space is currently being utilized. The space is creative, playful, eclectic and unpretentious. It is overcrowded with supplies implying a lack of storage. Visual rests for the visitor are attributed to the high ceilings and natural light from the generous amounts of windows.



Figure 22. Interior perspective looking down from the artist's loft mezzanine into the lounge. Here pattern, texture, warmth and repetition are used to make the large space give a sense of home.

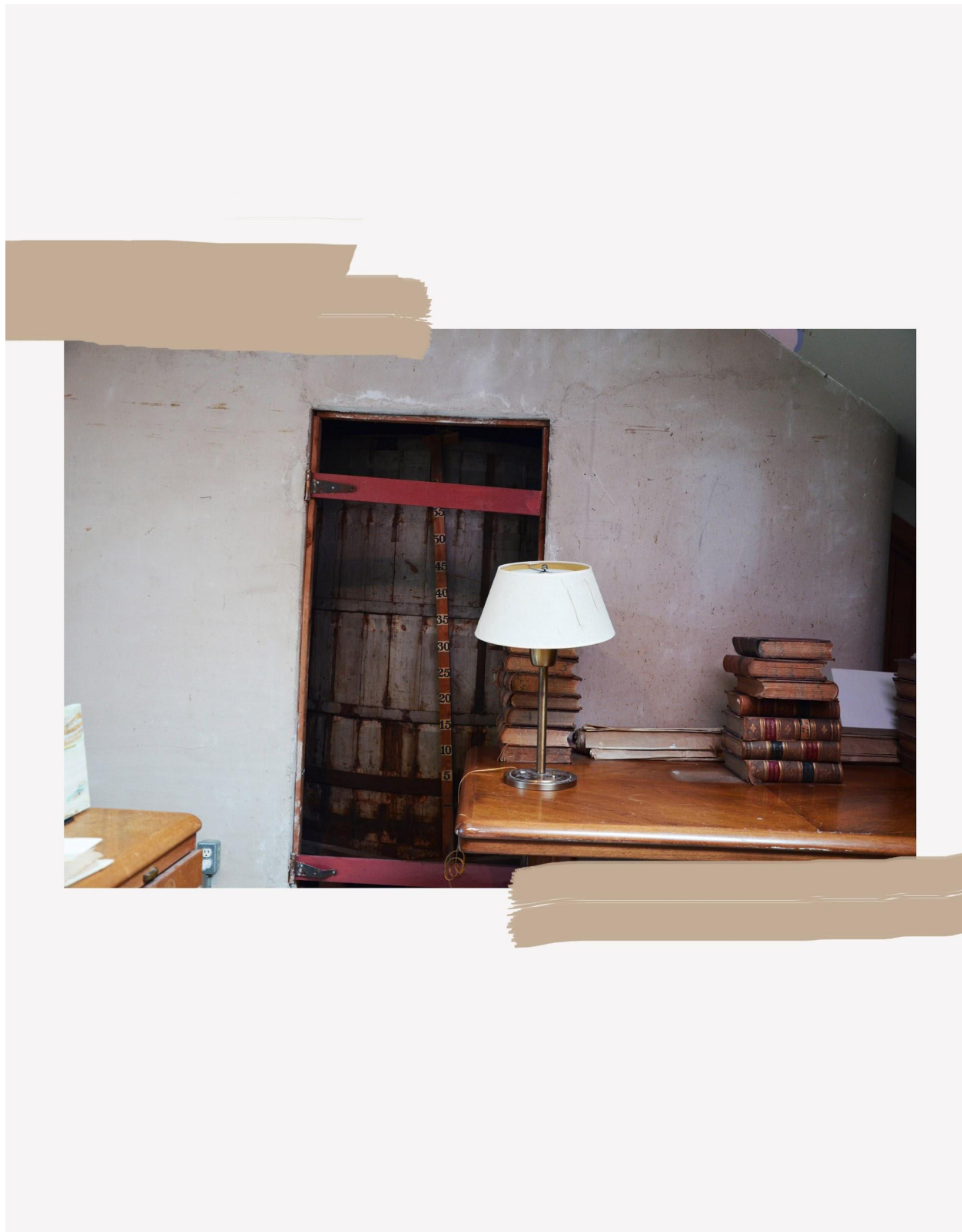


Figure 23. Interior perspective of the artist loft on the mezzanine level. Here plastered walls and rustic detail aid the space to be perceived as a space of heritage and history.



Figure 24. Detailed image of the current window treatment at the St Norbert Art Centre Guest House. Windows are plenty and the existing moulding adds charm and character to space.



Figure 25. Interior view of the living space currently used at St Norbert Art Centre Guest House artist loft. Much like the rest of the interior environments, the personal space of the tenant is overcrowded and eclectic.



Figure 26. Interior perspective of a more sombre setting at the St Norbert Art Centre Guest House. Spaces of meditation and quiet retreats are possible on site with the added benefit of windows with views to the natural landscape of the exterior.

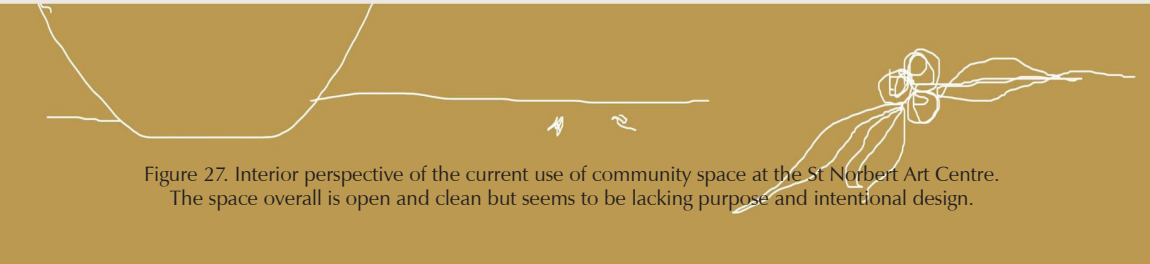


Figure 27. Interior perspective of the current use of community space at the St Norbert Art Centre. The space overall is open and clean but seems to be lacking purpose and intentional design.

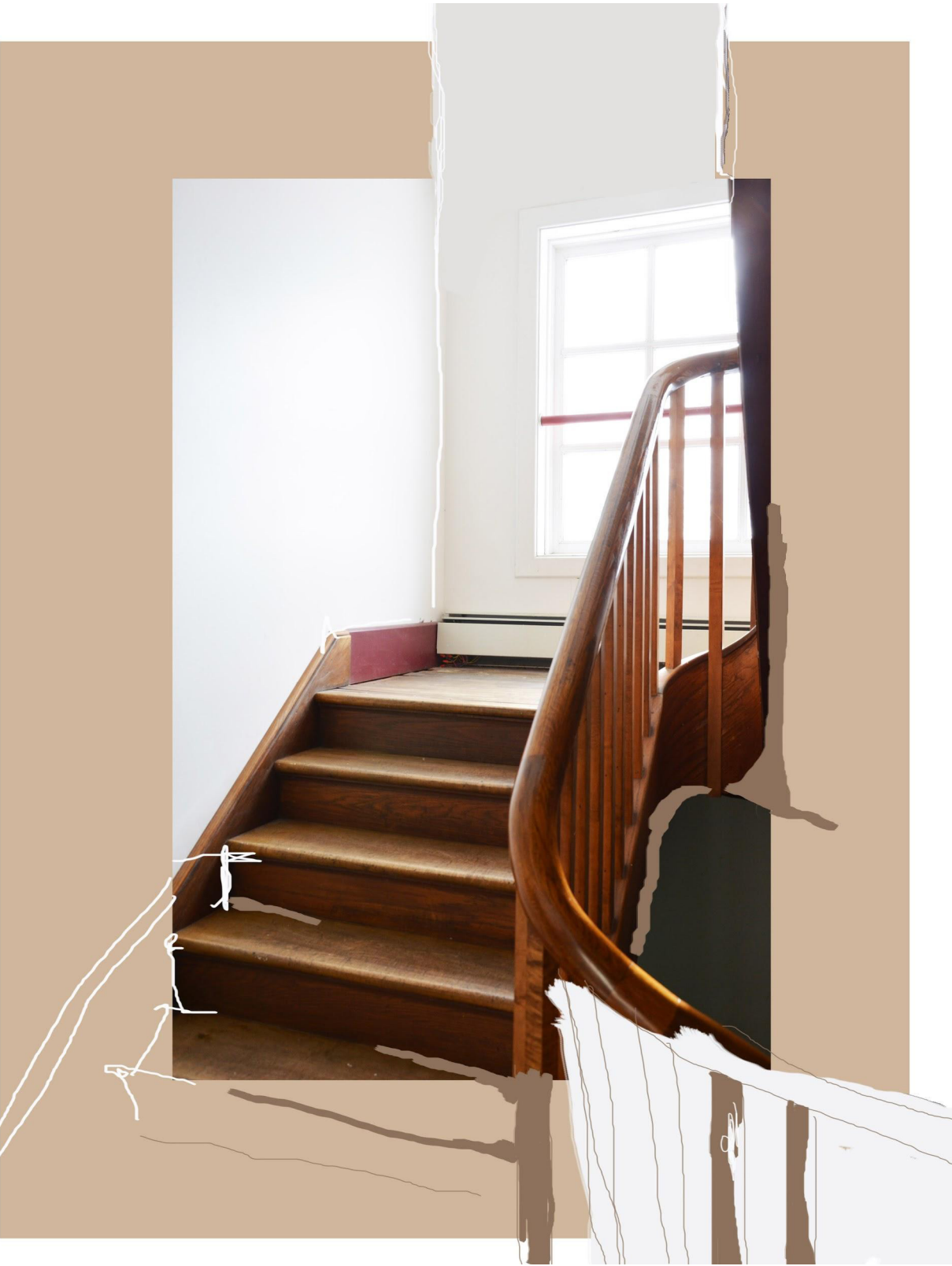


Figure 28. Interior perspective of the current staircase. The current space already utilizes some gestures of shape and curves.

#### 4.4 CONCLUSION

Currently, the Guest House's interior environment is full of creative evidence that an art community is at work. Therefore, the visual cues of the interior come across as eclectic and playful. While the heritage is evident, the original hardwood flooring has previously been patched and spaces have been renovated. Looking onto the exterior, the views showcase the local landscape with scenes of water, land and sky. The St Norbert Art Centre sets itself apart from most institutional spaces, as it seems small scale, intimate and unpretentious. This site encourages creativity, exploration and wonder and due to this, I believe it to be an ideal location for this practicum project.

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#### CHAPTER 5

### DESIGN PROGRAM

- 5.1 Introduction
  - 5.1.1 About Makesense Museum
- 5.2 Project Goals And Learning Objectives
  - 5.2.1 Client Profile
- 5.3 Spatial Adjacency
- 5.4 Users
- 5.5 Needs
- 5.6 Functional, Aesthetic And Technological Requirements
- 5.7 Spatial Requirements And Planning - Stacking Diagram
- 5.8 Goals

## 5.1 INTRODUCTION

The following chapter will discuss and explain the key characteristics that helped shape and develop the programme of MakeSense museum. To begin, the chapter establishes the client and numerous organizations that come together to make the Client Profile. The second subsection presents a figure that illustrates the relationship between the spaces of the museum. User Profiles, in the third subsection of this chapter, outlines primary, secondary, and tertiary users of MakeSense Museum. In Needs, a description of the primary, secondary and tertiary users psychological and spatial needs will be conducted. The sixth subsection, Functional, Aesthetic and Technological Requirements, describes each space and its function, FF&E, if access to daylight and vistas is necessary, its privacy level and its approximate square footage. Through a graphic demonstration, the stacking diagram in Spatial Requirements and Planning is used to organize the space by the buildings level changes. Finally, the subsection Goals presents design and image, as well as, organizational and functional goals of MakeSense museum.

### 5.1.1 About MakeSense

The overall intent of MakeSense Museum is to bring the public in relation to art. Visitors of MakeSense explore beyond the visual piece of work in a sensorial experience. They would be encouraged to discover well-known paintings for the first time in new regard by means of immersion. A way of the visitor to make sense of their senses while viewing art. To explain this further, the visitor would be engaged in learning about the artworks through a study of the art pieces making. Sensory galleries would take the visitor on a journey through the sights, smells, touch and even taste behind famous works of art.

Immersive exhibitions will be crafted and created by a team of curators, and these temporary exhibitions would change biannually. The museum's sensory galleries are designed to be adaptable to these changes. MakeSense museum would not only be a personal experience for the visitor since it is a learning environment it would be appealing for families, schools, and the public interested in engaging with art history.

Accessible to a wide variety of visitor profiles, MakeSense museum encourages its visitors to involve themselves in the history behind the works of art to enrich and inspire them as they learn. Museums operate as institutional learning spaces with expertise, Makesense allows visitors to engage with artworks they might be familiar with on a new and personal level. The goal of MakeSense is to engage the public from the position of a traditional art museum but also to become a social space for the community. Offering additional immersive experiences, the museum encourages engagement with the artworks beyond the boundaries of traditional visual art viewing.

## 5.2 PROJECT GOALS AND LEARNING OBJECTIVES

The experiential art museum should be able to collaborate with any individual or group, organization, university, school, museum or other institutes of research in any manner within the areas of interest, consistent with museum development. MakeSense's desire is to strengthen the human relationship between creation and curiosity. Without a doubt, this is no small task - ultimately, MakeSense aims to enhance its visitor's experience physically, mentally and spiritually through multisensorial engagement.

### FORM AND FUNCTION GOALS

#### Form

The Art Museum will provide an environment that will give participants a sense of place and purpose all while promoting the ability for personal investigation. The goal of the project is to create an art museum that entices visitors to walk and explore intuitively throughout the interior. The museum must have social areas for community engagement and interaction as well as ancillary space that allows for extended hours visitation. Spaces should offer the participant views of a natural environment, to provide a sense of serenity from the information that is in front of them. The interior space must feel inviting to people from all walks of life. Meaning whether visitors are students, educators or adults, there are spaces that create new and immersive learning experiences for whoever is engaged in the building. Exhibition design must engage the participants in cognitive and active learning to help them understand the context of how the art was created while providing excitement for experiencing the artworks themselves.

The interior must provide an environment that will give visitors a sense of place and purpose. References to the museum's more unique exhibition spaces will also be found in the museum's common areas, such as flex spaces and open areas. This will be done with the continuation and repetition of materials, colour palettes, and gestures of form.

The form and design of the museum will be derived from the natural world and the already used materials found on site. The finishes and materiality of the interior found in nature have been selected directly due to the calming, undisruptive and serene atmospheric qualities that nature allows for. These qualities are found in the museum's muted colour palette, the pattern of woods, the texture of plaster wall detailing. The more neutral materiality of the museum will lend itself to the changes whatever each exhibition will bring. Whichever exhibit/ artworks that are selected to be displayed will not interfere or clash with the interior space.

#### Function

The major function of the art museum is for display, interaction, experience, and education of the artworks. While visitors preemptively arrive at art museums with the ambition to learn and observe, visitors desire the museum space to accommodate public socialization and congregation.

Given that the visitors will need a space for exploring and social activities the public space will include: a cafe, gift shop, and lecture space. The multi-sensory art museum will be designed for both educational and experiential purposes. The building should accommodate at a maximum, one hundred people. Interior spaces should allow for changeable exhibitions, changing either quarterly or yearly, as decided by the organization.

### 5.2.1 CLIENT PROFILE

Funding for this hypothetical project, MakeSense Museum, would be provided by various organizations including The Manitoba Arts Council, The Winnipeg Arts Council, Association of Manitoba Museums, Canada Council for the Arts, Artspace, the provincial government as well as the Department of Canadian Heritage. Museums typically are awarded funding from numerous sources in order to ensure preservation, meaning, therefore a combination of effort from above foundations is necessary.

### 5.3 SPATIAL ADJACENCY MATRIX

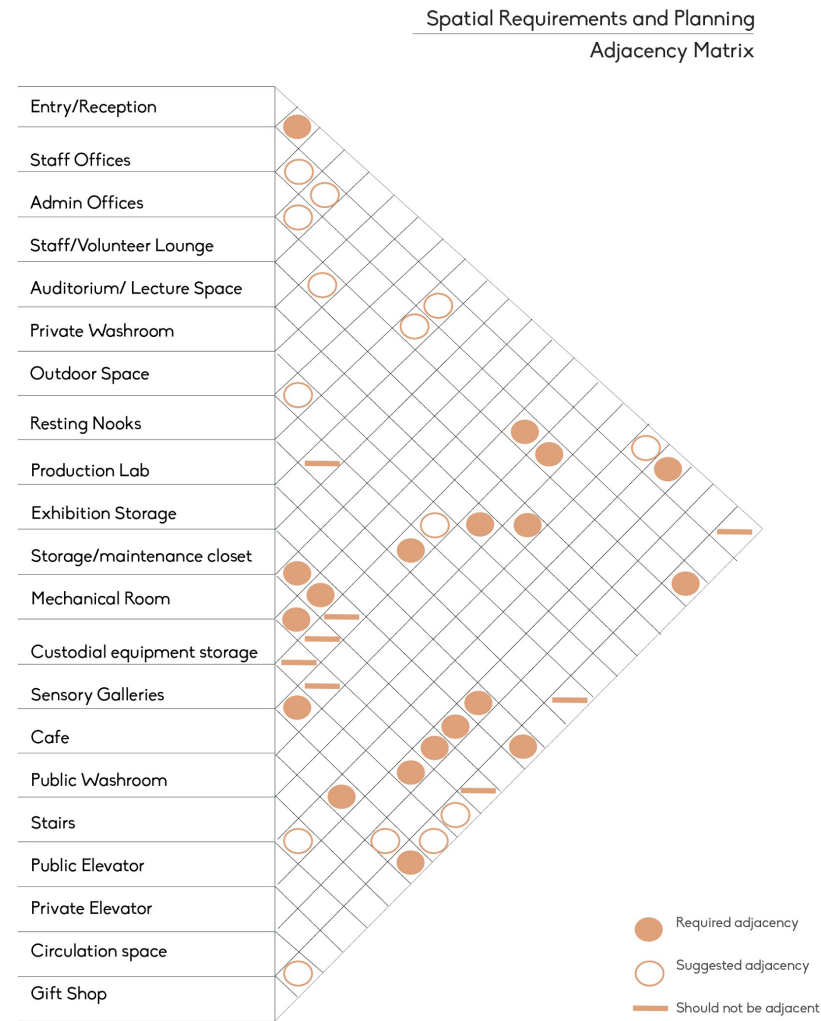


Figure 29. Spatial Adjacency chart highlighting the proposed spaces of MakeSense Museum and how each space requires to be positioned next to one another.

### 5.4 USERS

#### Primary Users

- The Participant
- The Curators
- Board of Directors
- Managers
- Activity Coordinator (guides)
- Workers/Volunteers
- Receptionist
- Security

| USER                          | ACTIVITIES  | FREQUENCY |
|-------------------------------|---|-----------|
| The Participant               | -spectators of exhibitions and lectures<br>-socialize, visit the gallery, interact with gallery and exhibit<br>-loungue, educate, experience      | 2-5 hrs   |
| The Artists                   | -creators of works included in the gallery<br>-guest speakers at lectures   | -varies   |
| Board of Directors            | Oversees all aspects of the museum<br>-organize, plan, direct, supervise, financial   | Monthly   |
| Managers                      | -care of gallery and objects/artworks<br>-responsible for all gallery acquisitions and exhibitions<br>-financial<br>-leader of all museum members | Daily     |
| Activity Coordinator (Guides) | -tour visitors<br>-public speakers<br>-educate in public events   | Daily     |
| Workers/Volunteers            | -guide visitors<br>-work in tours, gift shop, cafe<br>-monitor exhibition areas   | Daily     |

|              |  |       |
|--------------|--|-------|
| Receptionist | -answers phones, paperwork,<br>direct visitors<br>-handles tickets and donations | Daily |
| Security     | -monitors participants,<br>students, visitors and<br>exhibits                    | Daily |

Table 3: Primary User Chart

### Secondary Users

Janitorial Staff  
University/Schools  
Research Institutes

| USER                | ACTIVITIES                                      | FREQUENCY  |
|---------------------|---|------------|
| Janitorial Staff    | -janitorial services<br>-environmental services | Daily      |
| University/Schools  | -students and educators visit<br>exhibitions    | Varies     |
| Research Institutes |   | Bi-Monthly |

Table 4: Secondary User Chart

### Tertiary Users

Maintenance Staff  
Delivery Persons/Installers  
Speakers

| USER              | ACTIVITIES  | FREQUENCY |
|-------------------|---|-----------|
| Maintenance Staff | -upkeep of museum                                     | Varies    |
| Delivery Persons  | -delivers packages, orders,<br>artworks to the museum | Daily     |
| Speakers          | -temporary/ guest speakers at<br>gallery lectures     | Monthly   |

Table 5: Tertiary User Chart

## 5.5 NEEDS

### Primary Users

The Participant  
The Curators  
Board of Directors  
Managers  
Activity Coordinator (guides)  
Workers/Volunteers  
Receptionist  
Security

| USER                             | PSYCH NEEDS  | SPATIAL NEEDS   |
|----------------------------------|--|---|
| The Participant                  | -privacy (w/c offices)<br>-socialization<br>-safety and comfort<br>-open areas<br>-areas of rest<br>-natural and artificial light<br>-active and cognitive learning<br>opportunities | -efficient and effective<br>wayfinding<br>-auditory options<br>-accessible for visual,<br>cognitive and mobile<br>impairment<br>-reduced glare<br>-learning for different<br>educational levels |
| The Curators                     | -privacy (w/c offices)<br>-socialization<br>-safety and comfort<br>-open areas<br>-areas of rest<br>Natural and artificial light<br>-creative space                                  | -efficient and effective<br>wayfinding<br>-auditory options<br>-accessible for visual,<br>cognitive and mobile<br>impairment<br>-reduced glare<br>-space for creative endeavors                 |
| Board of Directors               | -privacy (w/c, offices, research<br>areas)<br>-socialization<br>-safety and comfort  | -efficient wayfinding<br>-accessible for visual,<br>cognitive and mobile<br>impairment  |
| Managers                         | -privacy (w/c, offices, research<br>areas)<br>-socialization<br>-safety and comfort  | -efficient wayfinding<br>-accessible for visual,<br>cognitive and mobile<br>impairment  |
| Activity Coordinator<br>(Guides) | -privacy (w/c, offices)<br>-socialization<br>-safety and comfort<br>-open areas<br>-areas of rest  | -efficient wayfinding<br>-accessible for visual,<br>cognitive and mobile<br>impairment  |
| Workers/Volunteers               | -privacy (w/c, offices)<br>-socialization<br>-safety and comfort<br>-open areas<br>-areas of rest<br>-natural and artificial light   | -efficient wayfinding<br>-accessible for visual,<br>cognitive and mobile<br>impairment  |
| Receptionist                     | -privacy (w/c, offices)<br>-socialization<br>-safety and comfort<br>-open areas<br>-areas of rest<br>-natural and artificial light   | -efficient wayfinding<br>-accessible for visual,<br>cognitive and mobile<br>impairment  |

|          |   |  |
|----------|---|--|
| Security | -privacy (w/c, offices)<br>-safety and comfort<br>-natural and artificial light | -efficient wayfinding<br>-accessible for visual, cognitive and mobile impairment |
|----------|---|--|

Table 6: Primary User Needs

### Secondary Users

Janitorial Staff  
University/Schools  
Research Institute

| USER                | PSYCH NEEDS   | SPATIAL NEEDS   |
|---------------------|---|---|
| Janitorial Staff    | -privacy (w/c, offices)<br>-safety and comfort  | -efficient wayfinding<br>-accessible for visual, cognitive and mobile impairment  |
| University/Schools  | -privacy (w/c, offices)<br>-socialization<br>-safety and comfort<br>-open areas<br>-areas of rest<br>-natural and artificial light<br>-creative space | -efficient and effective wayfinding<br>-auditory options<br>-accessible for visual, cognitive and mobile impairment<br>-reduced glare<br>-learning for different educational levels |
| Research Institutes | -privacy (w/c, offices)<br>-socialization<br>-safety and comfort<br>-open areas<br>-areas of rest<br>-natural and artificial light                    | -efficient and effective wayfinding<br>-auditory options<br>-accessible for visual, cognitive and mobile impairment<br>-reduced glare<br>-learning different educational levels     |

Table 7: Secondary User Needs

### Tertiary Users

Maintenance Staff  
Delivery Persons/Installers  
Speakers

| USER              | PSYCH NEEDS   | SPATIAL NEEDS  |
|-------------------|---|--|
| Maintenance Staff | -privacy (w/c, offices)<br>-safety and comfort<br>-natural/artificial light | -efficient and effective wayfinding<br>-accessible for visual, cognitive and mobile impairment                   |
| Delivery Persons  | -privacy (w/c, office)<br>-safety and comfort                               | -efficient and effective wayfinding<br>-accessible for visual, cognitive and mobile impairment                   |
| Speakers          | -privacy (w/c, office)<br>-socialization<br>-safety and comfort             | -efficient and effective wayfinding<br>-accessible for visual, cognitive and mobile impairment<br>-reduced glare |

Table 8: Tertiary User Needs

5.6 FUNCTIONAL, AESTHETIC AND TECHNOLOGICAL REQUIREMENTS

| Location   | Function/Activity   | FFE  | Access to Daylight/Vistas | Privacy                  |     |
|--|---|--|---------------------------|--------------------------|-----|
| <b>Public Services:</b>  |   |  |                           |                          |     |
| Reception/Lobby<br>- Vestibule<br>- Reception desk<br>- Seating area     | -information orientation,<br>-a visual connection to other major areas<br>-area for display and promotional materials and activities<br>-the waiting area, clear signage and wayfinding | -Desk w/ computer<br>-hard seating<br>-soft seating<br>-display shelves (pamphlets, magazines etc.)                            | Yes                       | Public                   | 500 |
| Gift Shop/ Cafe  | -display merchandise<br>-buy exhibit related materials, books, objects,<br>-cafe to provide light refreshments and snack bar<br>-space for people to gather and socialize               | -counter<br>-cash desk<br>-food display case<br>-shelving for ceramics<br>-hard seating<br>-soft seating<br>-many plugin spots | Yes                       | Public                   | 500 |
| Auditorium/<br>Lecture Space<br>- To be used for a staff conference area | -space for small lectures to be given periodically<br>-easy wayfinding<br>-   | -hard seating<br>-soft seating<br>-stage w/ projection screen<br>-computer system<br>-storage space for additional seating     | No                        | Private space for public | 500 |
| Public Washroom  | -to be placed in an area for max convenience ie. near the cafe, gift shop<br>-accessible  | -water closets<br>-sink<br>-mirror   | No                        | Private                  | 350 |

|  |   |  |     |                    |     |
|--|---|--|-----|--------------------|-----|
| <b>Exhibitions:</b>                    |   |  |     |                    |     |
| Gallery Space (x4)                     | -flexible, interactive, immersive<br>-clear wayfinding,<br>-extreme consideration to colour, graphics, lighting, sound dependent on which sensory gallery<br>-tactile, responsive | -exhibit<br>-displays<br>-soft seating for rest                                | No  | Public and private | TBD |
| Outdoor Space                          | -space for visitors to retreat and unwind<br>-contemplation space<br>-easy to access<br>-clear wayfinding   | -soft seating<br>-side tables<br>-shaded area                                  | Yes | Public             | TBD |
| <b>Educational Facilities:</b>         |   |  |     |                    |     |
| Classroom                              | -collaborative space for visitors to participate in organized art classes   | -clear wayfinding<br>-storage<br>-work desks<br>-hard seating<br>-soft seating | Yes | Private and Public | 250 |
| <b>General Staff Curatorial Admin:</b> |   |  |     |                    |     |
| Staff Washrooms                        | -separate space from public   | -water closet,<br>-storage space<br>-sinks<br>-mirror                          | No  | Private            | 200 |
| Staff Lounge                           | -separate space from the public for staff and volunteers to unwind and relax  | -soft seating<br>-calming colours<br>-acoustically sound                       | Yes | Private            | 300 |

|                                   |  |  |    |         |        |
|-----------------------------------|--|--|----|---------|--------|
| Offices (4)                       | -separate space from the public area<br>-quiet, organized<br>-acoustically sound<br>-flexible furniture dependent on meeting style                             | -desk<br>-computer<br>-phone<br>-work chairs<br>-filing cabinets       | No | Private | 150 x4 |
| Production Lab (File/Copy/Print)  | -well organized<br>-provide space for all elements of production   | -photocopier<br>-recycling, garbage bin<br>-counter space<br>-shelving | No | Private | 200    |
| Mechanical Rm                     | -HVAC equipment<br>-fire separated   | -boiler<br>-A/C unit   | No | Private |        |
| <b>Exhibition Management:</b>     |  |  |    |         |        |
| Exhibition Storage - Staging Area | -shipping and receiving<br>-bulk storage<br>-delivery access for collections, artifacts<br>-storage for exhibitions in transition<br>-quiet and well organized | -shelves<br>-flat surface  | No | Private | 200    |

Table 8: Functional, Aesthetic and Technological Requirements

Preliminary Area (square footage requirements)

~10,000 - 12,500 square feet

5.7 SPATIAL REQUIREMENTS AND PLANNING - STACKING DIAGRAM

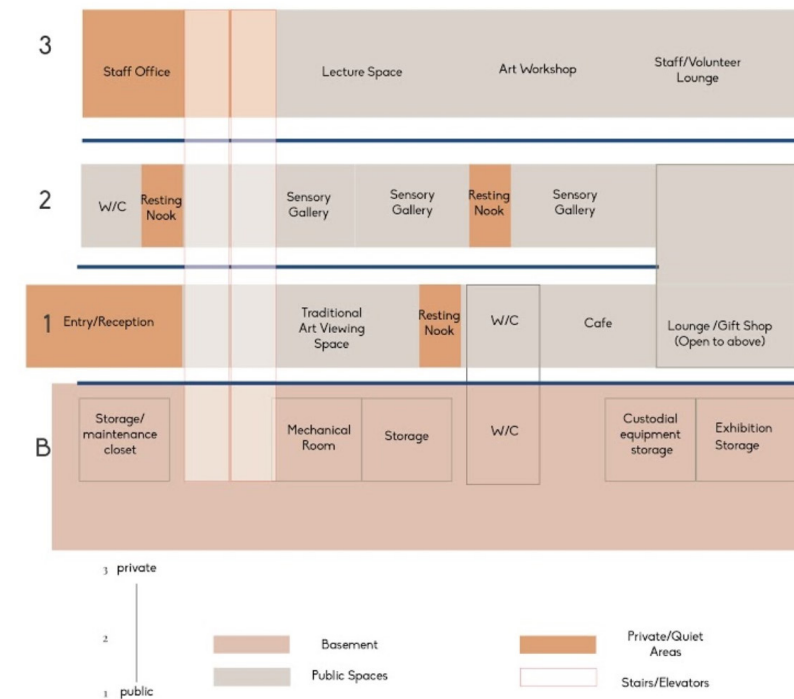


Figure 30. This chart demonstrates the original spatial requirements of MakeSense Museum’s interior rooms and how they might be stacked. This table acts as a visual aid in understanding the relationship vertically as well as horizontal in the museum.

5.8 GOALS

DESIGN AND IMAGE GOALS

Makesense Museum should be a destination that entices people to wander and discover throughout the entire building. Outdoor vistas and views, as well as the designed resting nooks, play a large role in allowing the visitors to have a sense of leisure and pause after physically experiencing the Sensory spaces and the information they receive from it. MakeSense museum is a space that requires adaptability as it houses ever-changing exhibitions. Aesthetically speaking, this means spaces should be inclusive to whichever genre or time it is informing the visitor on. Spaces should be open, adaptable, drawing inspiration from natural forms, textures, and colours.

ORGANIZATIONAL AND FUNCTIONAL GOALS

MakeSense museums primary goal is to bring in a new audience to experience, discover and educate themselves with well-known pieces of visual art in a new way. The majority of MakeSense visitors will attend the museum to experience art but also to learn about it. Therefore, the function of the display is highly important. Aligning itself to the post museum theory, MakeSense will accommodate for social and public space.

CHAPTER 6

DESIGN CHAPTER

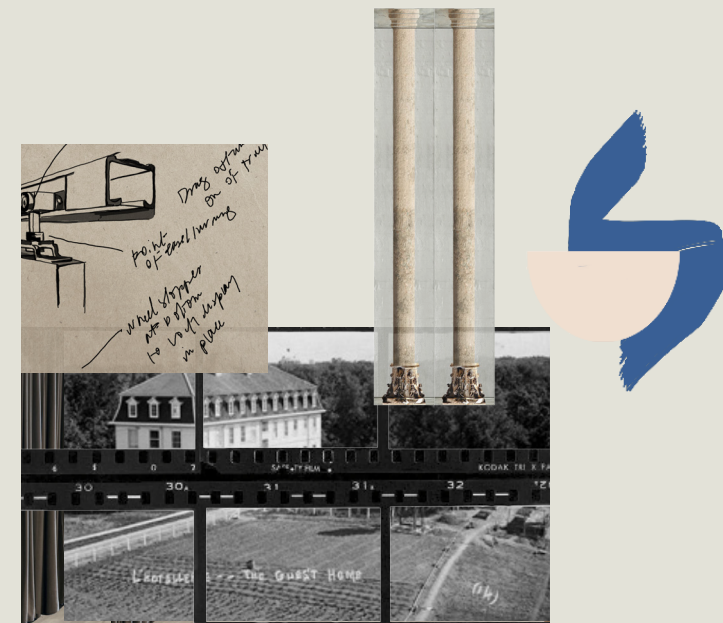


Fig. 31 MakeSense Collage

The  
**MAKESENSE**  
 Museum

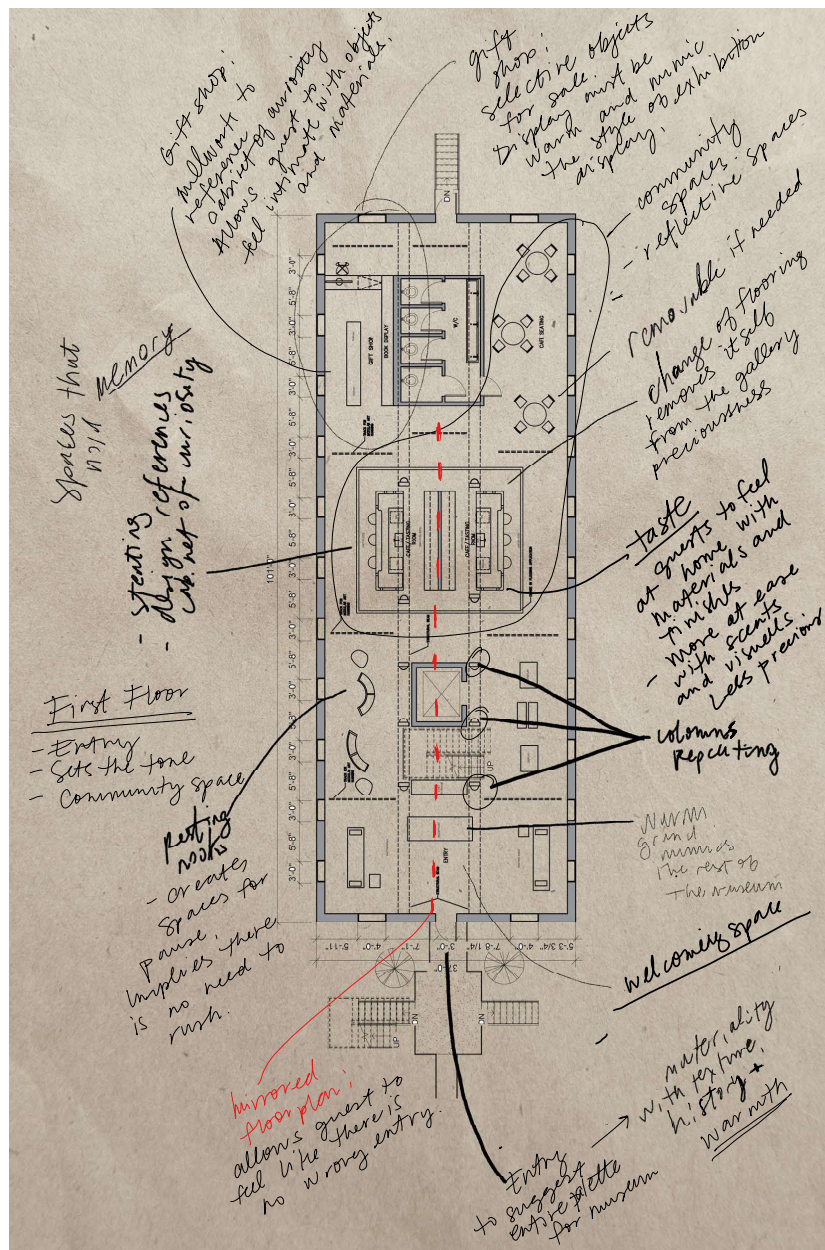


Fig. 32 First Floor Plan - Mood Map

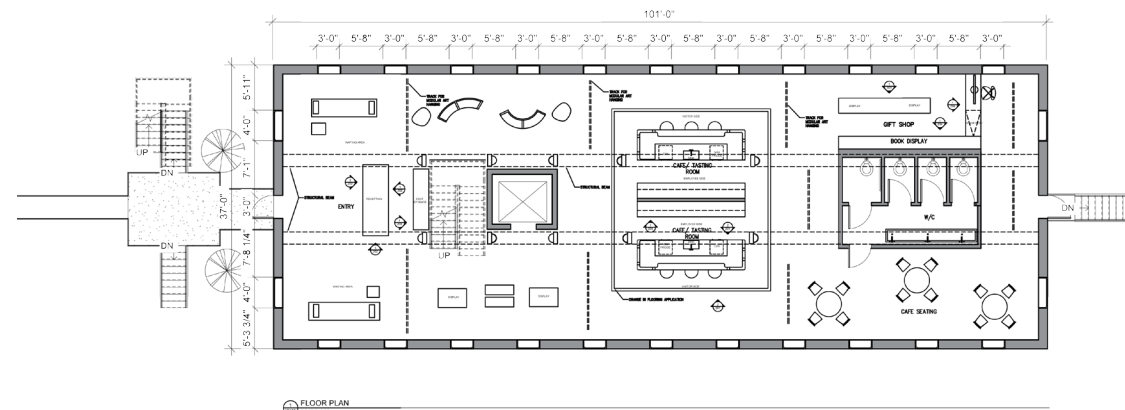


Fig. 33 First Floor Plan

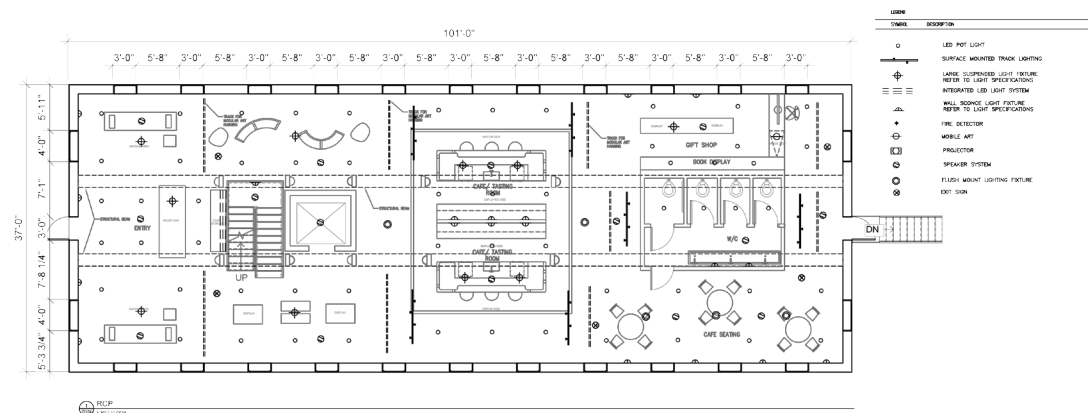


Fig. 34 First Floor RCP

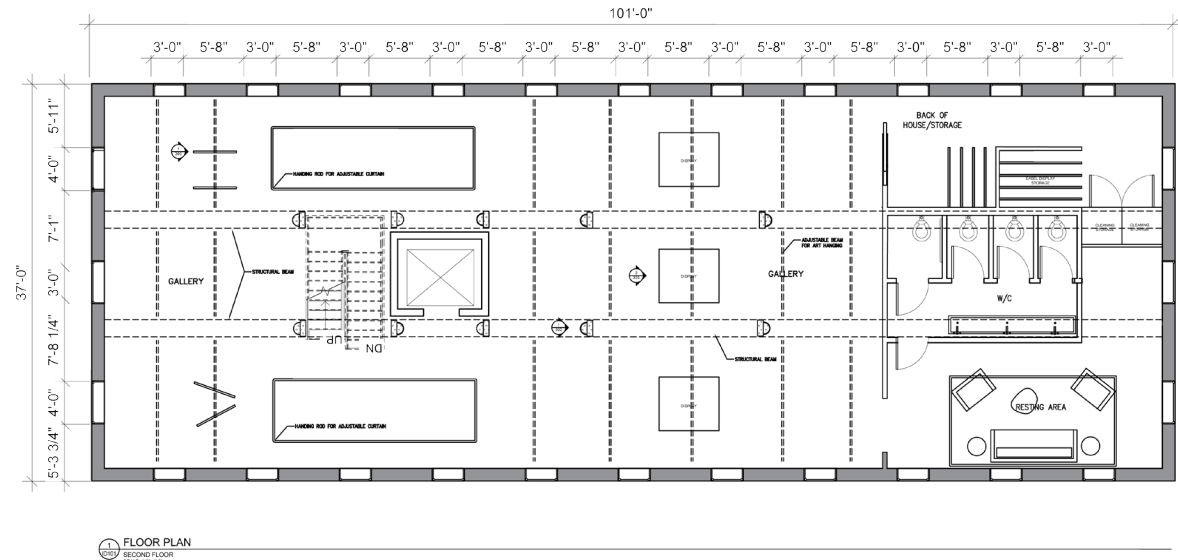


Fig. 35 Second Floor Plan

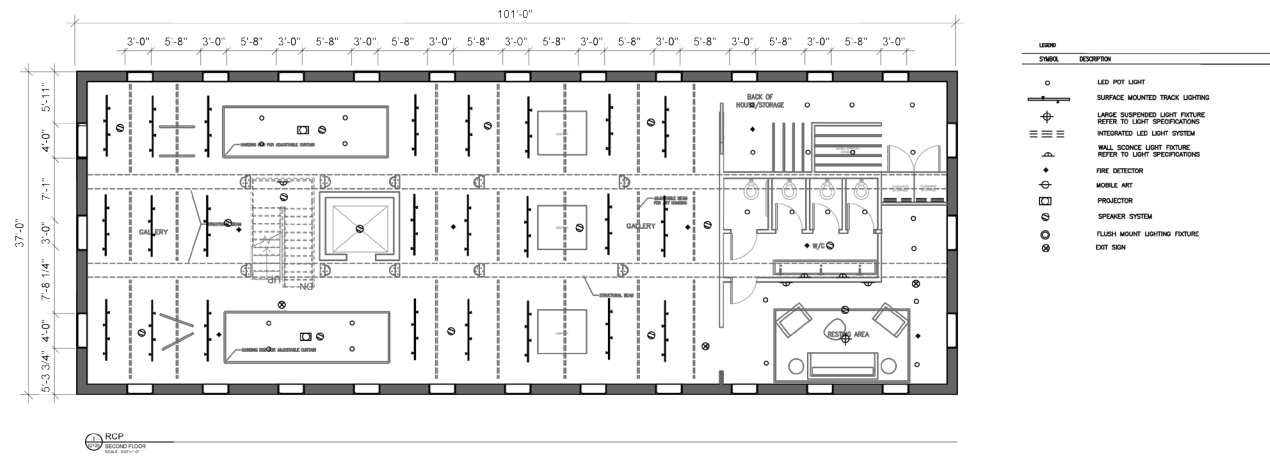


Fig. 36 Second Floor RCP

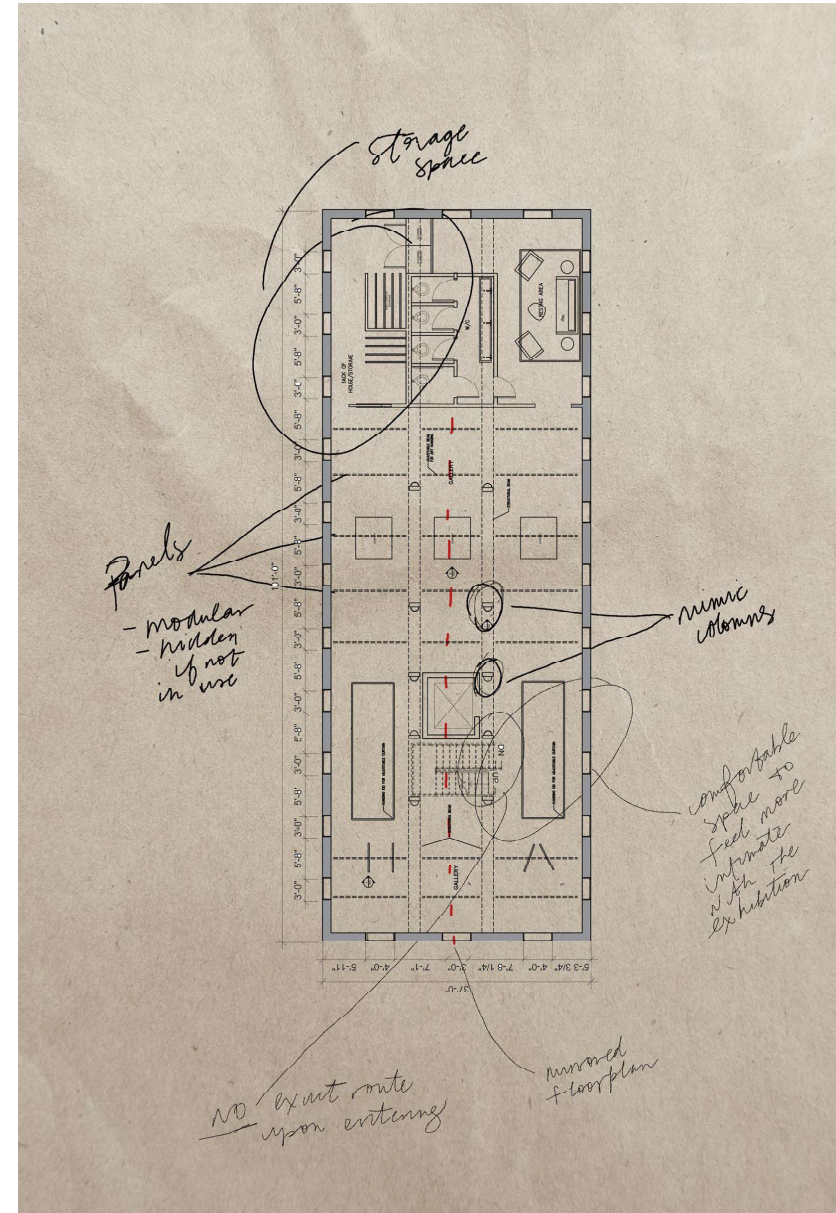


Fig. 37 Second Floor - Mood Map

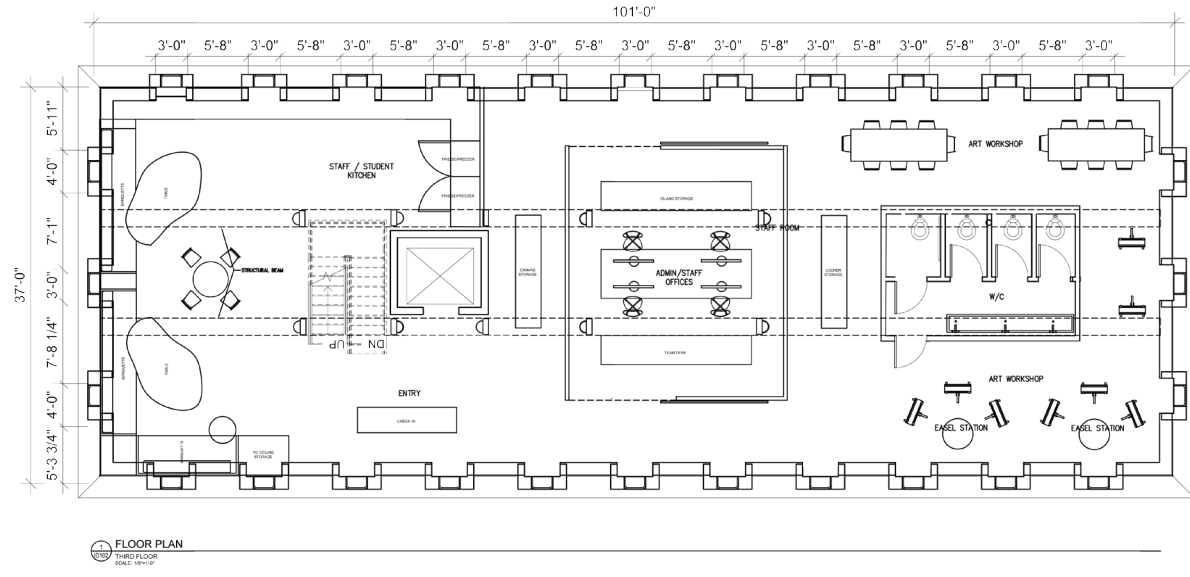


Fig. 38 Third Floor Plan

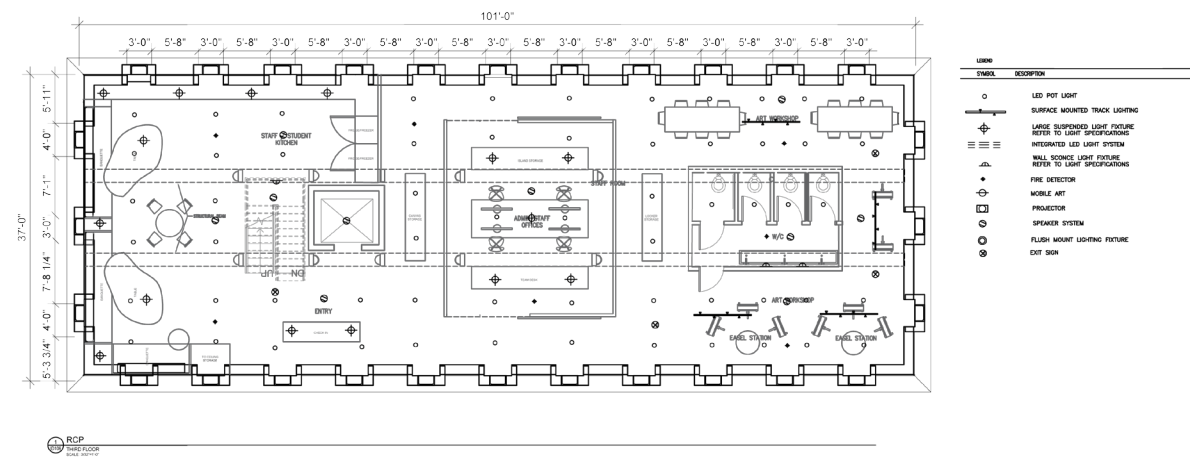


Fig. 39 Third Floor RCP

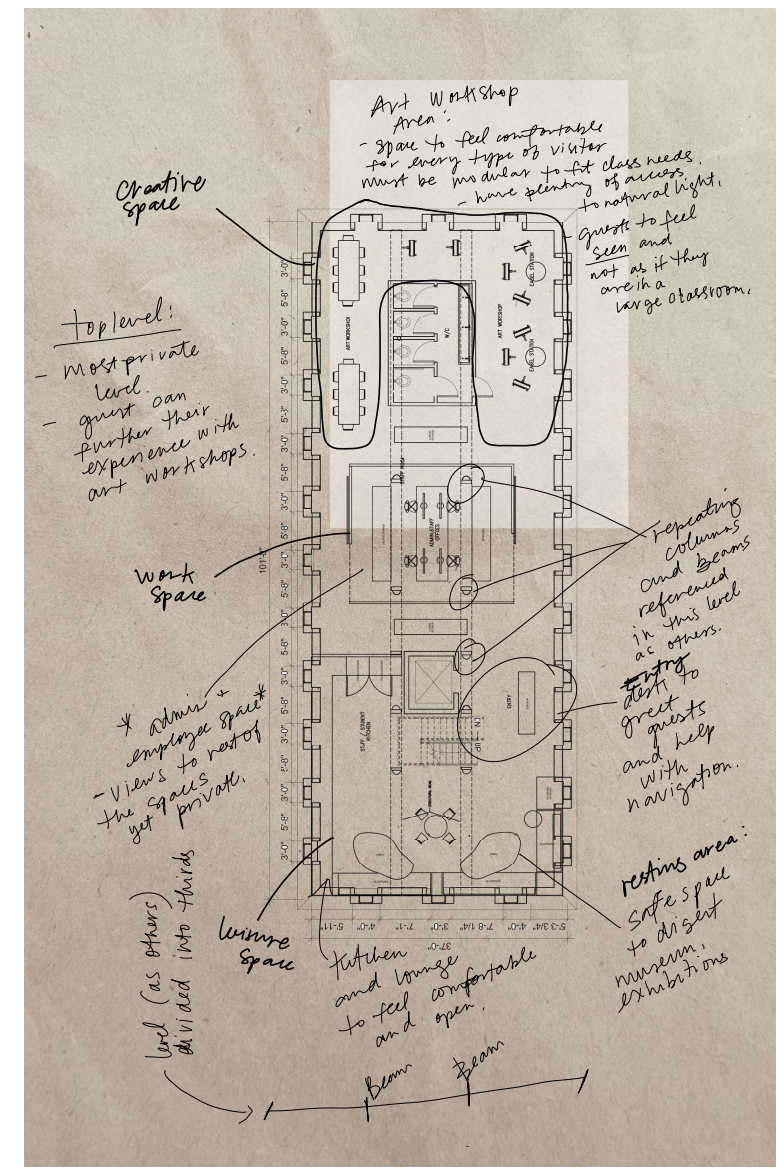


Fig. 40 Third Floor - Mood Map

# MAKESENSE

- The Cabinet of Curiosity
- Lobby
- Tasting Bar
- Gift Shop
- Gallery Display Panels
- Column Design
- Display Furniture
- Art Workshop

## A Return to the Cabinet of Curiosity

The design of the MakeSense Museum was heavily influenced by the philosophy and aesthetic of the Cabinet of Curiosity. Ancestor of the modern museum, the cabinet of curiosity contrasts the standard white cube of modern museums as cabinets were intimate in their reflection of their owner.<sup>85</sup> They were chaotic, random, full of weight, texture, and depth. Cabinets of curiosities were collections of natural and artificial objects. The term cabinet can refer to the collection, to the room, or a specially worked cupboard in which the collections were presented.<sup>86</sup> MakeSense's design was influenced by a modernization of the Cabinet of Curiosity by taking the elements of layering, visual depth, and the importance of millwork - exploding it to the large scale gallery.

As soon as a visitor enters the MakeSense Museum, they are greeted by a large central reception desk. This was designed to make the visitor feel immediately secure, knowing someone will be present to guide them through the multi-level building. The lobby was designed to be welcoming, but also, to allow the visitor to gauge an understanding of the overall aesthetics throughout the museum.

The lobby has visual reference to almost every material that MakeSense employs. The large scale walnut desk is purposeful. It's not-to-be-missed size dismisses any notion that you are lost or unseen. The desk is the anchor of the first floor. If the visitor is unsure of where to go upon entering, the visitor can always return to this landmark.

<sup>85</sup> Janelle A. Schwartz and Nhora Lucia Serrano, "Curious Collectors, Collected Curiosities: An Interdisciplinary Study," 2.

<sup>86</sup> Joanna Banham, "Encyclopedia of Interior Design," 219.



Fig 41. Lobby Render

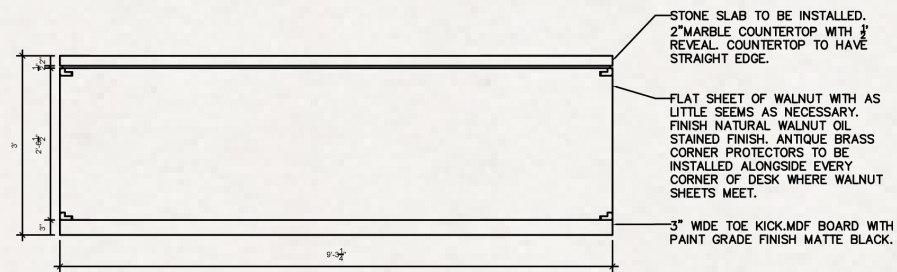


Fig 42. Front Desk - Front View

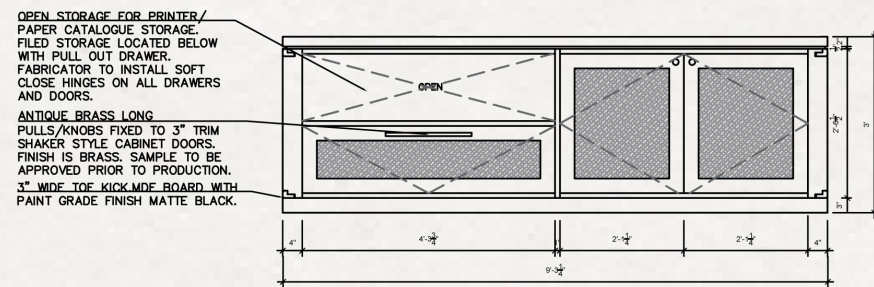


Fig 43. Front Desk - Back View

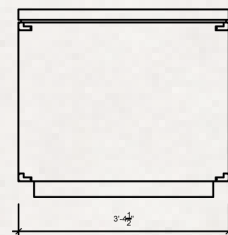


Fig 44. Front Desk - Profile

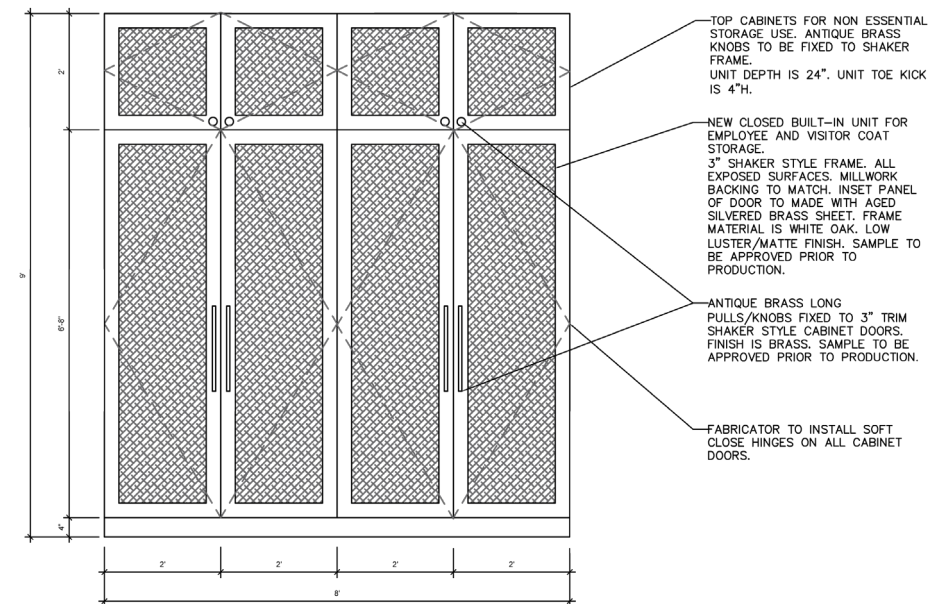


Fig 45. Coat Storage

Behind the desk sits an organizational unit for both coat storage and employee needs. The closet is paneled in a shaker style that repeats in other rooms and millwork. While the closet has a dark facade, the aged brass meshing along the doors references the space as a space of history - a space to be built upon.

Fig 46. Tasting Bar - Back Wall Elevation

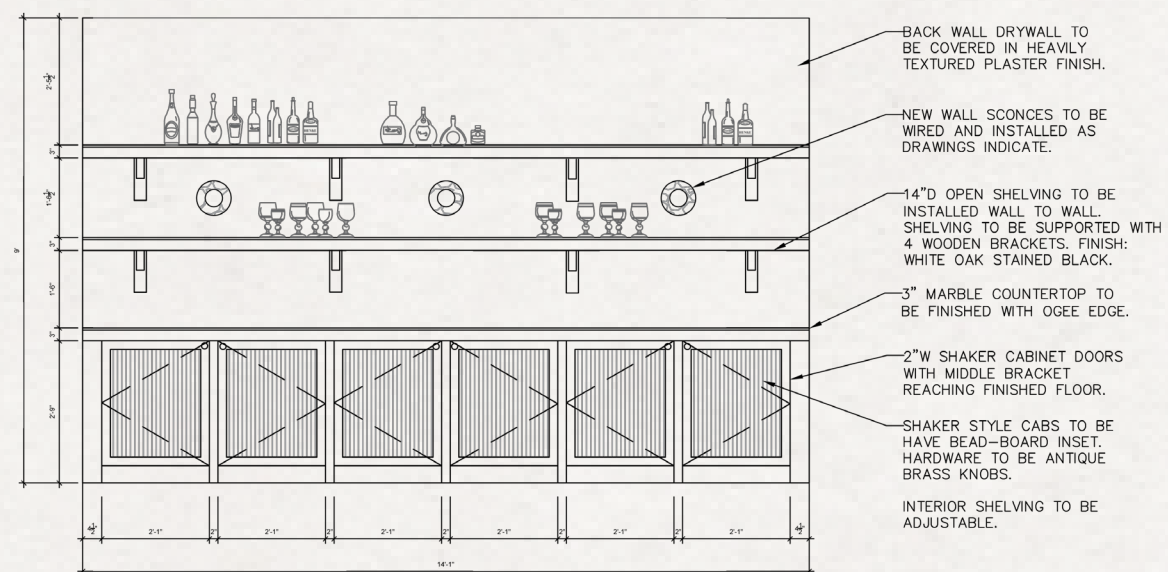


Fig 47. Tasting Bar - Back Wall Render

Lobby  
Tasting Bar  
Gift Shop  
Gallery Display Panels  
Column Design  
Display Furniture  
Art Workshop

Opposed to having an eating space designed as an after thought of the museum experience, MakeSense indulges the taste and smell sensory experience upon arrival. The tasting bar is designed to feel as an extension of the welcoming front lobby. The intent of the tasting bar is to make the visitor feel at ease. To have a drink or light snack prior or after viewing the gallery above. Items served could be linked to the exhibition itself.



Fig 48. Tasting Bar Render



Fig 49. Tasting Cafe Render

TASTING BAR



Fig 50. Tasting Bar Sketch



Fig 51. Tasting Bar Material Board



Fig 52. Tasting Bar Island - Visitor Side

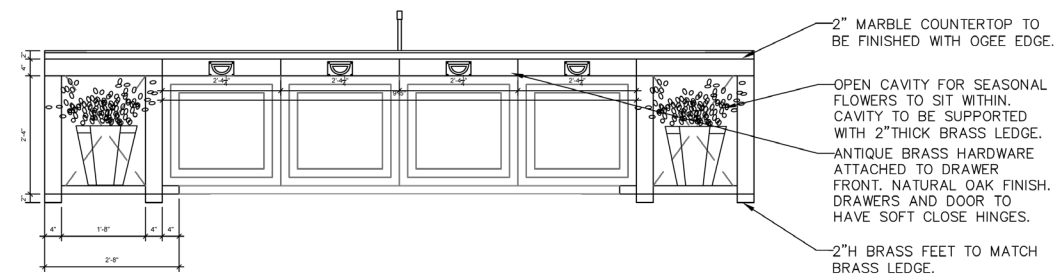


Fig 53. Tasting Bar Island - Visitor Side Elevation

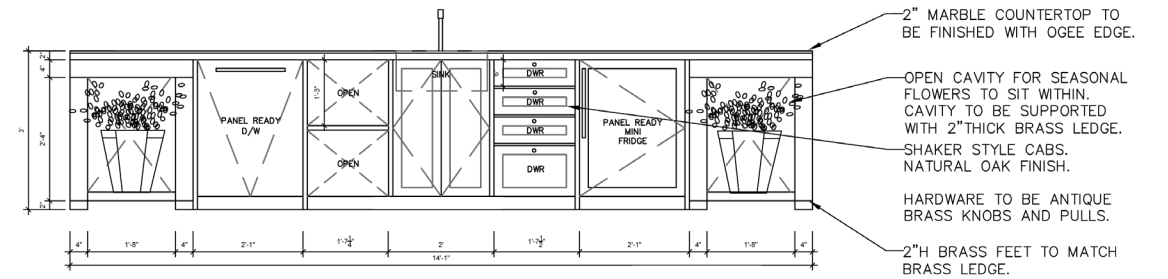


Fig 54 Tasting Bar Island - Employee Side Elevation



Fig 55. Tasting Bar Island - Employee Side

Lobby  
Tasting Bar  
Gift Shop  
Display Panels  
Column Design  
Display Furniture  
Art Workshop

The gift shop is a space in which the visitor might purchase objects and literature to help donate back to the museum. The shop had to give off a feeling of being in a boutique setting, rather than a big box store.

The shop had to feel curated and be a space where visitors could find one of kind pieces that were specific to the exhibition. This meant that the duty of the design was to put a visual spotlight on the selection of goods. A magazine style book display was designed to remove the visitor from a feeling of mass distribution. Rather, this minimal display promotes an idea of a purpose for whatever object is being shown. References of antique brass hardware, warm and dark woods, and aged plaster walls are shown here, continuing the visual reference materials that hold history.

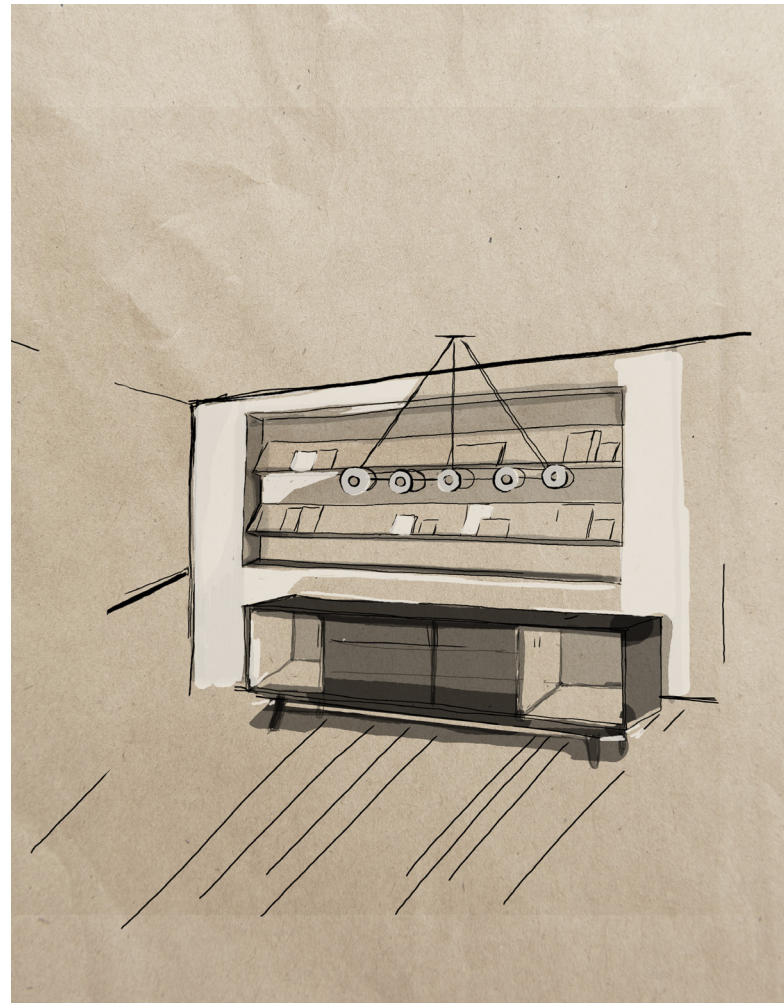


Fig 56. Gift Shop Sketch



Fig 57. Gift Shop Render

The lighting fixture and mobile were selected due to their physicality. They are purposeful and hold visual weight. Lighting fixtures have the ability to draw the visitor into the back of the museum. They build a curiosity to travel to a corner of the museum that might be overlooked.



Fig 58. Book Display Rendered Elevation

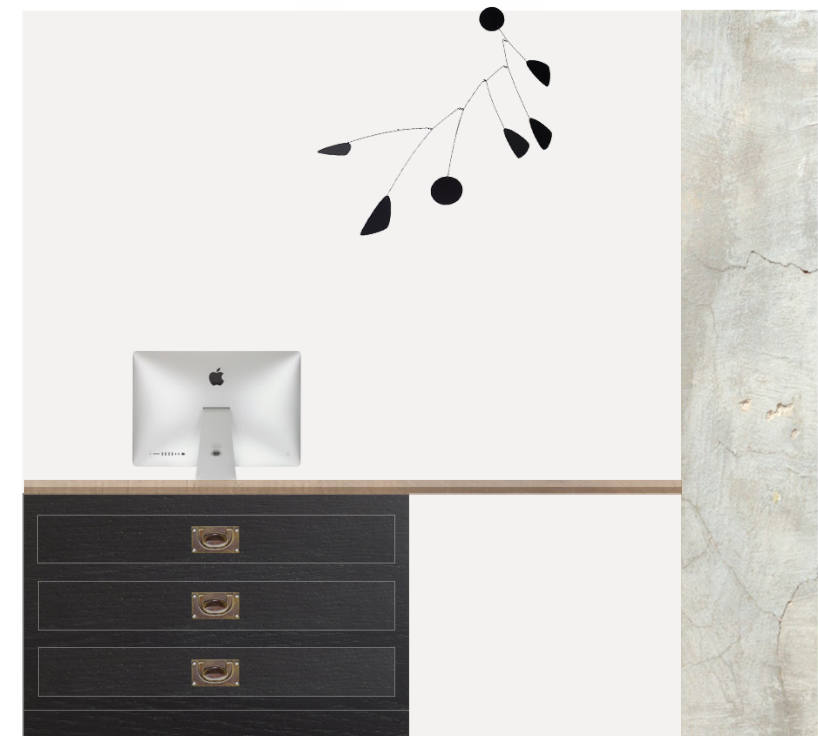


Fig 59. Employee Desk - Rendered Elevation

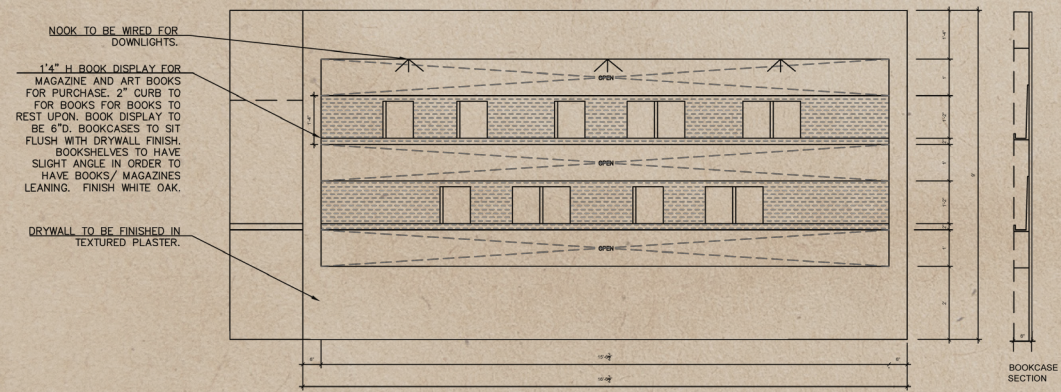


Fig 60. Book Display Elevation

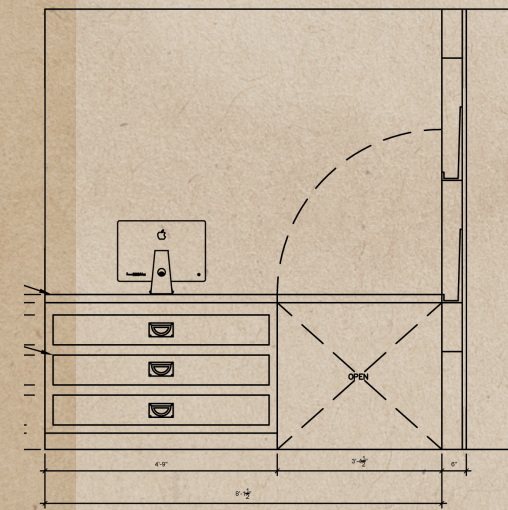


Fig 61. Employee Desk Elevation

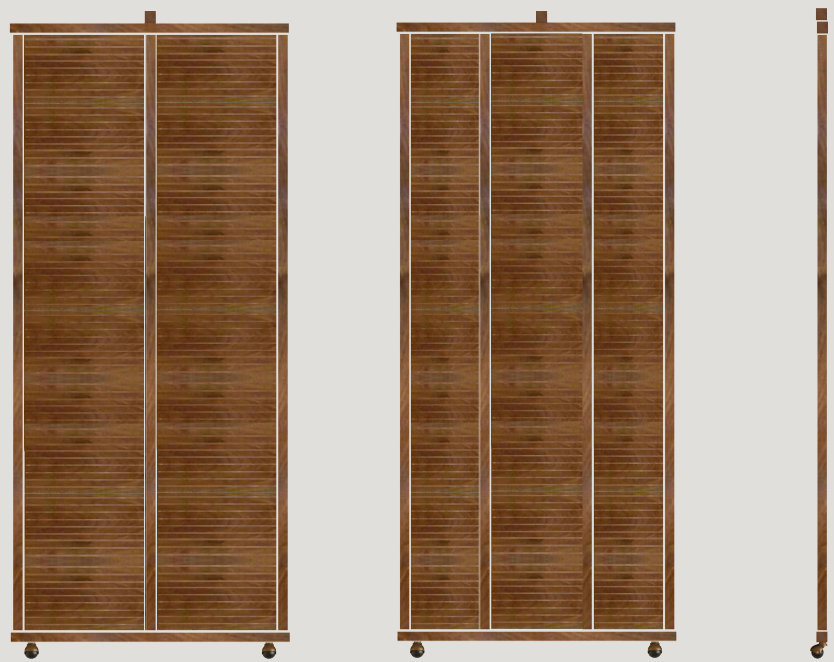


Fig 62. Easel Modular Display Renders

MAKESENSE MUSEUM  
EASEL MODULAR DISPLAY



Fig 63. Gallery Render

Lobby  
 Tasting Bar  
 Gift Shop  
 Galley Display Panels  
 Column Design  
 Display Furniture  
 Art Workshop

The design challenge of the MakeSense Museum was to create a space that made a connection to the senses while still being a completely adaptable and flexible space for requirements of an exhibition.

Displaying art comes with its own challenges. Since the perimeter walls were lined with windows, the choice was clear in the gallery spaces to conceal the windows. Even with this adaptation, the perimeter walls of the gallery were not nearly spacious enough to fulfill an exhibition's needs. This is how the display easel was arrived at. The easel form is adaptable. It can swing and lock in the desired place. The wooden display structure is a visual reference to where most pieces begin - the artist easel. These easels will, over time, show the nail markings of where previous art works once hung. The purpose is to make the visitor feel as if they are visiting the studio space itself.

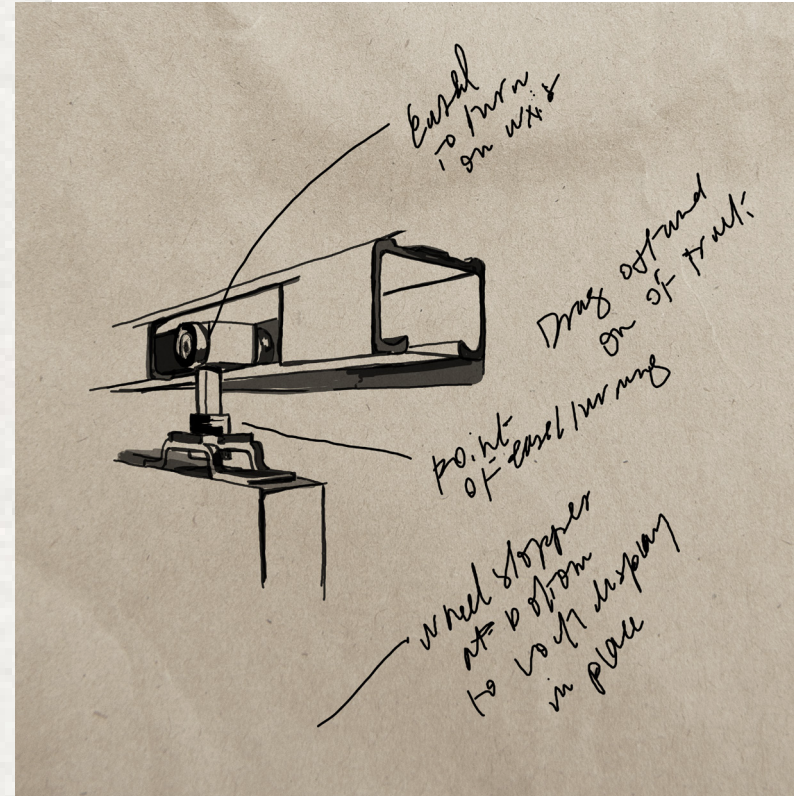


Fig 65. Easel Display Hanging Sketch

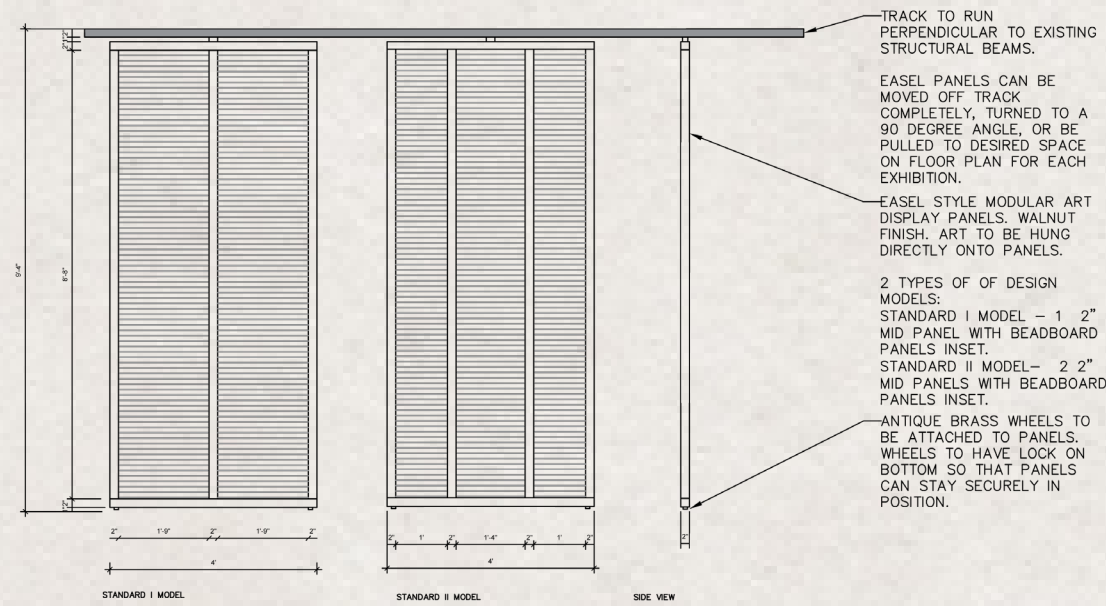


Fig 64. Easel Display Elevation

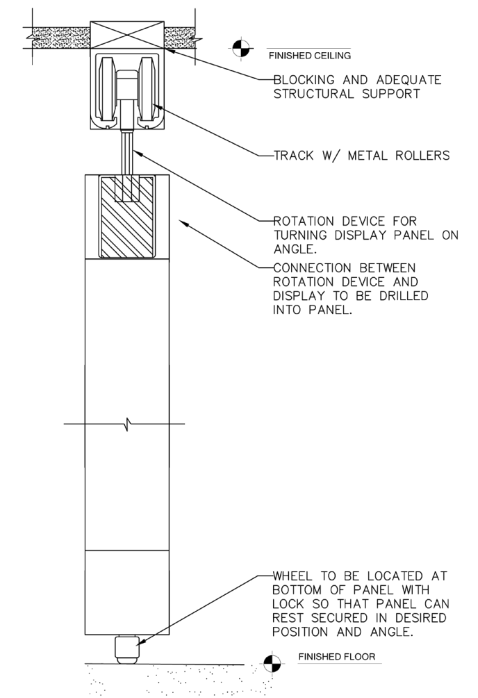


Fig 66. Easel Display Construction Detail



Fig 67. Gallery Render II

- Lobby
- Tasting Bar
- Gift Shop
- Galley Display Panels
- Column Design
- Display Furniture
- Art Workshop

Since the building is fairly open, the rhythm of repetition with columns is not only crucial structurally but also forces itself as a strong design feature of the building. Being so prominent, the design of the column presented itself as a space to create a purposeful design statement. In the end, the design of the columns was based upon the idea of history not forgotten but rather, on display. Here, you can see a classical Roman column emerging from a modern concrete frame.



Fig 68. Column Design Elevations



Fig 69. Gallery Material Board



Fig 70. Gallery Middle Section Render

The  
**MAKESENSE**  
 Museum

Modular Pieces



Fig 71. Display I



Fig 72. Low Display I



Fig 73. Standard Model I, Standard Model II

MAKESENSE MUSEUM

LOW DISPLAY I

Fig 74. Low Display Floor Plan View

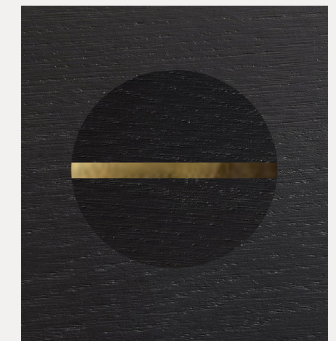


Fig 75 Low Display Brass Detailing



Fig 76. Elevation View

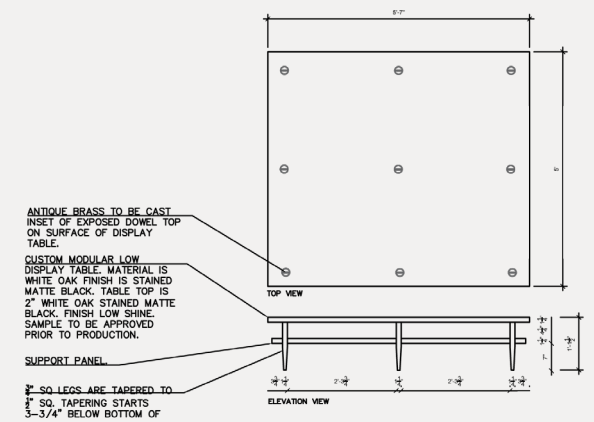


Fig 77. Elevation Low Display



Fig 78. Display Styled

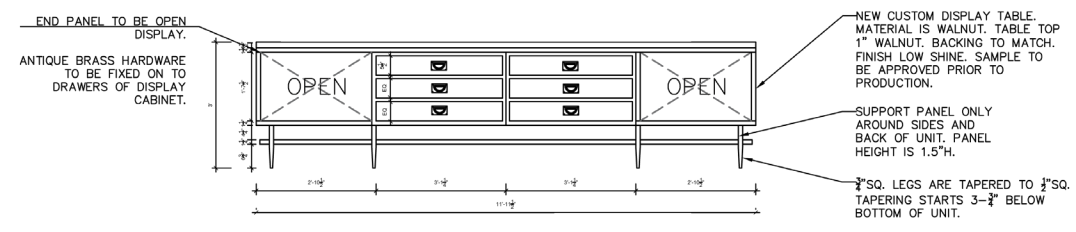


Fig 79. Display 1 Elevation



Fig 80. Display 1 Elevation Render

- Lobby
- Tasting Bar
- Gift Shop
- Galley Display Panels
- Column Design
- Display Furniture
- Art Workshop

As the museum ascends, so do the levels of intimacy with the senses. The first level of the museum is a social space of gathering and congregation. The second level introduces the visitor to a more intimate experience with art viewing. Finally, at the third level, the visitor is able to complete their multi-sensory experience with the act of making. The levels of engagement are purposeful, which is why the basement of the building was left for storage and maintenance needs, rather than dedicating it to more gallery space.

The third and final level of the MakeSense Museum is an art workshop. This is where visitors are able to sign up for classes and art critiques with educators and staff. Here, at the art workshop, visitors can have one on one conversations where they can participate in multi-sensory engagement with art and art making.

Fig 81. Art Workshop Render



CHAPTER 7

CONCLUSION

- 7.1 Response
- 7.2 Reflection



7.1 RESPONSE

HOW ARE INTERIOR ENVIRONMENTS ADAPTING TO THE EVOLVING TYPOLOGY OF THE ART MUSEUM?

In order to understand in which places the modern art museum is evolving, it is helpful to understand what is currently lacking, or what could be improved upon in museum settings. Are local people resistant to visiting due a lack of interest or a lack of expectations being met? Perhaps it is a combination of both. This questioning process keeps the museum structure shifting, as museums of every generation have fought different types of challenges in order to remain relevant.

In today's technological world, museums now need to compete with other free time activities, some of which are virtual. This becomes increasingly difficult when so many activities allow the potential visitor to remain in the comfort of their own home. Museums need to bring in an idea and notion of community involvement and personal joy from experience in order to remain relevant. Community inclusion is of utmost importance for museum makers. The interior environment, regardless of the building's general use, must cater to these community ties. This means producing more areas dedicated to socialization, leisure and less dedication to spaces that make the visitor feel isolated and static.

Interiors are adapting with providing spaces that are modular. Spaces that can play with multiple desired outcomes. The new design means exhibitions have the flexibility to feel intimate or minimalistic. Museum interiors should be designed with the idea of freedom and the ability to change as needed. The exhibition should be able to craft a mood within the interior by manipulating designed objects, rather than being stuck within a white box's walls. Gallery spaces are challenged with ways they can be inviting and safe without seeming like every visit will produce the same emotive response for the visitor.

The MakeSense Museum uses these requirements with the gallery spaces vertical display panels. Designed to be removable and turnable, layouts of exhibitions can be completely dependent on how many display panels are used, which position they are secured in, and even by changing modular display tables from high to low - it is all moveable and flexible.

## HOW CAN MUSEUMS PERSUADE THEIR LOCAL COMMUNITIES TO PARTICIPATE IN FREE TIME VISITATIONS?

Museum makers should investigate what type of experience they would like the participant to experience. In the case of MakeSense, there was a desire to connect the local community in the already established art scene. Meaning, this space would have to feel comfortable enough for random visitation and radical enough to make something intriguing. With museum-making, it is important to study other operating galleries and museums to see what is working. The goal is to get people engaged but not to intimidate with new, advanced ideas that are inaccessible to the average visitor.

MakeSense was designed to suit the needs of the one time visitor as well as the repeat visitor. Regardless of the fact if someone were to come once or ten times per year, they should walk out feeling satisfied. The case studies studied provided insight into the design and spatial arrangement of MakeSense. With studying how current practicing museums of the twenty-first century operate, it was evident that museum spaces can successfully run with display as primary means but not the sole means of operation. Museums of today must also allow for exploration, congregation and education.

MakeSense offers its visitors spaces and scenarios they can expect to find at most museum venues: display tables, large areas dedicated to galleries, gift shops etc. What MakeSense attempts to further is a commitment to the local community. This is shown in spaces like the art workshop and tasting bar. MakeSense is not a gallery to quietly walk through and leave, it challenges engagement. Exhibition designers can suggest a menu to be served according to the selected artworks displayed. This not only gives a sensory experience to the visitor through taste and smell, but also promotes a reason to mingle amongst others in an interior that does not hold the preciousness that many museums seem to instill.

In addition to a get-to-know-your-neighbour type attitude, MakeSense also encourages its visitors to take a further step in community engagement with art workshops, where anyone can join, get messy and have a connection to what was viewed in the gallery space.

## HOW CAN AN INTERIOR BE DESIGNED TO ENHANCE THE SENSORY EXPERIENCE OF PARTICIPANTS?

Museums can fight against the model of the white cube that has become the popular standard. They can become spaces that welcome textures, forms, and colours. Spaces can and could challenge the visitor with what they know a contemporary art gallery to be. White, sparse, and lifeless interiors are removed from most applications in the MakeSense Museum. Interior spaces have a duty to house a direct exchange between visitors and their sensory system and MakeSense is designed to purposefully aid that exchange. Specifically, areas like the gallery's vertical display panels suggest notions of returning to the easel with materiality that is changeable and unprecious. Programmatically speaking, the museum is divided into areas that explore taste, sound, vision, touch in a direct way.

The senses that are usually denied in modern museum practices are welcomed and explored at the MakeSense Museum. Taste and smell would be examined through spaces such as the tasting bar, which explores a curated menu dependent on the theme of the exhibition itself. Sound would be explored within the gallery's curtain divided zones and multiple speaker systems throughout the gallery which allow for an immersive sonar experience. Touch would be encouraged through the act of making itself in the art workshop.

## 7.2 REFLECTION

Designing this museum came from a disconnect I was feeling between how we make art and how we view art. I noticed not only a lack of interest from myself, but also, from my own demographic with visitation to the standard spaces that house art- otherwise known as the white cube. A place that seemed to grow cold, pretentious and somewhat insincere was tasked with presenting some of the most innovative works from creative minds of past and present.

The overall objective of this practicum was to examine the current state of the ever evolving art museum, looking how to design museum spaces where - regardless of gender, age, sex, race, wealth - everyone could feel comfortable and welcomed. The goal was to create a space that purposely engaged the visitor and their senses in a manner that fostered a connection to the process of making and maker.

The design of this practicum project became less about display and it's preciousness, but rather, a return to the very nature of creating. Vertical panel displays were made to mimic the physicality of the easel itself. Working as an ever changing and moving symbol of where the pieces first began to take form - on an unpolished easel in the artists studio. The goal was to run far away from the white cube mentality, where even a whisper could be heard. I wanted the space to feel weighted with history. References to those notions were done

by playing with forms in columns that intentionally bridge past architecture with modernity. Designing spaces that celebrate cracks in walls, showing what lies beneath and what came before was important to the mission of feeling the structure's history. The intention of the design was to act as a visual reminder for the visitor that there is a history here too - one that involves people, like themselves, to participate in the making of.

I saw an opportunity to design a space that would make any visitor feel like they had a place to belong. To rekindle the romantic notion that in-person engagement provides the viewer with an emotional experience that cannot be found online. MakeSense started with the ideology of the post-museum which underlines the importance of creating a space where people can make their own conclusions based on personal experience. This practicum project explored notions of perception, both individual and communal, within the adaptive reuse of The St Norbert Art Centre. As well as the principles in multi-sensory space, which seeks a return to intimacy with materiality and the neglected human senses in physical space. These theories and ideas were selected due to the fact that each emphasize a desire for community, inclusion, and authenticity in designed space.

In conclusion, the design proposal illustrates one way in which the selected theories could be arranged to produce a modern art museum which promotes the visitor to learn for the sake of curiosity, visit for the sake of experiencing, and make for the sake of making.

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## Appendix A: Building Code Analysis

100 Rue des Ruines du Monastère  
Winnipeg, Manitoba  
R3V 0A8  
9000 sqft  
3 Storey building

Based on the National Building Code of Canada 2015  
Canadian Commission on Building and Fire Codes

### Section 3.1 General

#### 3.1.2 Classification of Building of Parts of Building by Major Occupancy

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-1)

##### 3.1.2.2. Occupancy Classifications

Major Occupancy Group A Division 2 - Assembly Occupancies not elsewhere classified in Group A

#### 3.1.5. Non-Combustible Construction

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-7)

##### 3.1.5.7. Combustible Millwork

Combustible millwork, including interior trim doors and door frames, show windows together with their frames, aprons and backing, handrails, shelves, cabinets and counters, is permitted in a building required to be of noncombustible construction.

##### 3.1.5.10. Combustible Interior Finishes

Combustible interior finishes, including paint, wallpaper, and others are not more than 1mm thick, all other finishes are permitted if not more than 25 mm thick, which a flame-spread of not more than 150 on any exposed surface are permitted.

#### 3.1.8. Fire Separations and Closures

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-18)

##### 3.1.8.6. Maximum Openings

Size of opening in an interior fire separation required to be protected with a closure shall be not more than 22m<sup>2</sup>, with no dimension more than 6m provided fire compartments on both sides of the fire separation are sprinklered.

##### 3.1.8.11 Self Closing Devices

Every door in a fire separation shall be equipped with a self-closing device designed to return the door to the closed position after each use.

##### 3.1.17. Occupant Load

Area per person required is 9.30 sqm per person.

Maximum occupancy of the St Norbert Art Centre is 90 people (square footage is around 9000 sq ft)

3.2.2.44 Group B, Division 3, up to 3 Storeys, Sprinklered Mezzanines shall have a fire resistance rating of no less than 1 hour and load bearing walls, columns and arches shall have a fire-resistance rating not less than that required for the supported assembly

### 3.4 Exits

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-128)

#### 3.4.2. Number and Location of Exits from Floor Areas

##### 3.4.2.1. Minimum Number of Exits

Every floor area intended for occupancy shall be served by at least two exits.

##### 3.4.2.3. Distance Between Exits

The least distance between 2 exits from a floor area shall be one half the maximum diagonal dimension of the floor area but need not be more than 9 m for a floor area having a public corridor.

##### 3.4.2.5. Location of Exits

Where more than one exit is required from a floor area, the exits shall be located so that the travel distance to at least one exit shall be not more than, 40m in a business and personal services occupancy.

#### 3.4.3. Width and Height of Exits

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-132)

##### 3.4.3.2. Exit Width

The minimum width of exits shall be 800mm for doorways

#### 3.4.5. Exit Signs

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-135)

##### 3.4.5.1. Exit Signs

Every building door will have an exit sign placed above or adjacent to the exit if the building occupancy load exceeds 150 persons.

### 3.7 Health Requirements

#### 3.7.1.1. Room and Space Height

The Height of every room and space shall be sufficient so that ceiling fixtures do not obstruct movement or activities below.

#### 3.7.4.2 Plumbing Fixtures, General

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-137)

Both sexes are permitted to be served by a single water closet if the occupant load is not more than 10 persons in an assembly occupancy referred to in Article 3.7.4.3.

### 3.8 Barrier-Free Design

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-140)

#### 3.8.1. General

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-140)

#### 3.8.1.2. Entrances

No less than 1 of the pedestrian entrances of a building shall be barrier-free and shall lead from the outdoors at sidewalk level or from a ramp.

#### 3.8.1.3. Barrier-Free Path of Travel

Every barrier-free path of travel shall provide an unobstructed width of at least 1 100 mm for the passage of wheelchairs/

### 3.8.2. Occupancy Requirements

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-142)

#### 3.8.2.1. Areas Requiring a Barrier-Free Path of Travel

A barrier-free path of travel from the entrance required to be barrier-free shall be provided throughout the entrance storey.

#### 3.8.2.3. Washrooms Required to be Barrier-Free

A barrier-free path of travel shall be provided to barrier-free washrooms designed to accommodate persons with disabilities. At least one barrier-free water closet shall be provided for the 3 storeys.

### 3.8.3. Design Standards

(Canadian Commission on Building and Fire Codes, 2015, pp. Division B 3-145)

#### 3.8.3.3. Doorways and Doors

Every doorway that is located in a barrier-free path of travel shall have a clear width of not less than 860 mm when the door is in the open position.

Door opening devices that are the only means of operation shall be mounted not less than 900 mm and not more than 1100 mm above the finished floor.

A door shall be equipped with a power door operator where the door serves a washroom for public use required to be barrier-free.

The floor surface on each side of a door in a barrier-free path of travel shall be level within a rectangular area

- a) As wide as the door plus the clearance required on the latch side
- b) Whose dimension perpendicular to the closed door is not less than the width of the barrier-free path of travel but need not exceed 1 500 mm.

#### 3.8.3.6. Wheelchair Spaces and Adaptable Seating

Spaces designated for wheelchair use shall be clear and level or level with removable seats and be not less than 900 mm wide and not less than 1525 mm long where designed to permit a wheelchair to enter from a side approach.

#### 3.8.3.8. Water Closet Stalls

Every barrier-free water closet stall in a washroom shall

- a) have a clear turning space at least 1500mm in diameter
- b) be equipped with a door that shall, when it is open, provide a clear opening of at least 860 mm.
- c) Be equipped with a water closet
- d) Be equipped with a coat hook mounted not more than 1200 mm above the finished floor on a side wall
- e) Where a toilet paper dispenser is provided, provide a dispenser that is
  - (i) wall mounted
  - (ii) located below the grab bar
  - (iii) in line with or not more than 300 mm in front of the seat, and
  - (iv) not less than 600 mm above the finished floor

#### 3.8.3.12. Universal Washroom

A universal washroom shall

- a) Be served by a barrier free path of travel
- b) Have a door that is capable of being locked from the inside and released from the outside in case of emergency and that has a graspable latch-operating mechanism located not less than 900 mm and not more than 1 000 mm above the finished floor
- c) Have one lavatory
- d) Have one water closet
- e) Have grab bars
- f) Have no internal dimension between walls that is less than 1700 mm
- g) Have a coat hook and a shelf that is located not more than 1 100 mm above the finished floor
- h) Be designed to permit a wheelchair to turn in an open space not less than 1700 mm in diameter
- i) Be provided with a door equipped with a power door operator if the door is equipped with a self-closing device
- j) Be provided with a mirror
- k) Have light controlled by a motion sensor

