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When Architecture serves Collection in daily Operation for People - Visitor Experience in Louisiana Museum of Modern Art

Ye, Jianing

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When Architecture serves Collection in daily Operation for People
- Visitor Experience in Louisiana Museum of Modern Art

Ye, Jianing
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The purpose of this thesis is to examine visitor experience in the target museum - Louisiana Museum, a successful and unique modern art museum in Denmark. In the thesis, visitor experience is analysed and discussed from four main perspectives: Architecture & Design, People & Concept, Collection & Exhibition, and Operation & Facilitation. The goal of this thesis is to answer the following research question:

How is the visitor experience fulfilled at the target museum and which of these features can be applied at other museums to enhance their visitor experience?

The issues arising from this research question are answered in Chapter 4 and 5, followed by a conclusion. The main body of the thesis consists of empirical research conducted on the museum premises, with reference reviews to support the arguments and findings. Research has also been conducted in the consideration of the target museum's background and physical conditions. Different study methods, such as observation, interviews, customer journey map, SWOT analysis are applied in the investigations. Suggestions are offered in the end of the thesis to improve visitor experience in the target museum.

The outcome of this paper shows the importance of linking different perspectives together, meaning that visitor experience is an integral part of the whole journey and needs to be studied holistically. Ultimately, these findings will influence the target museum to refine and improve visitor experience, without merely compromising its own values. It is also essential for museums to work together, and to constantly adapt itself to meet the changing demands of their audiences.

Keywords: visitor experience, museum, Louisiana museum of modern art

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1 Introduction

1.1 Research Questions and Overview

The thesis is based on the Louisiana Museum, a Modern Art located in Humlebæk, Denmark. Louisiana museum has a decent amount of extensive permanent collection of modern and contemporary art, as well as a famous venue for selected and special exhibitions and events to be held on a regular base. It is regarded as one of the most unique and favoured museums in Denmark. What has made its reputation? How visitor experience is like in the museum? What can we learn from the museum and how can we implement certain elements from it to enhance experiences of other museums? All these questions are truly intriguing and valuable to the readers, and therefore, drove this paper to come into being.

This thesis introduces the unique Louisiana Museum, and exams why it is successful and what has been done behind it. Further on to answer the research question: How is the visitor experience fulfilled at the target museum and which of these features can be applied at other museums to enhance their visitor experience?

The discussion is carried out via a qualitative research presented in Chapter 4 around the perspectives of People & Concept, Architecture & Design, Collection & Exhibition, and Operation & Facilitation (see Illustration 1). As the thesis brings the expectation further and elaborates how can this case be adapted or borrowed by other museums, suggestions of adding more experiences to Louisiana Museum are offered at the end of Chapter 5.



(Illustration 1: 4 aspects)

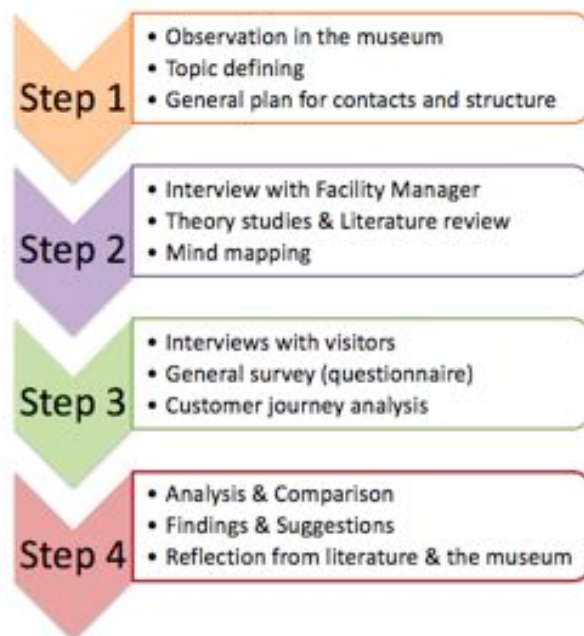
By far, Louisiana museum has been a good partner of this thesis. The museum has acknowledged assisting with this thesis, and offered help to various investigations. This regards to the accessibility to the museum, interviews and surveys conducted on the museum premise, information exchanges, and a good history briefing.

1.2 Justification

Due to the limit of topic and time, this thesis is not supposed to contain all elements regarding to the target museum, and will only present with select aspects influencing visitor experience. Besides, the museum itself is changing and transforming constantly. Therefore, it is not to be expected as an official introduction of the target museum, nor can it guarantee a complete response to the research question. In respect of the museum's policy, certain relevant issues will not be discussed, such as security. Hence, relevant knowledge will be reflected only in literature reviews. However, it is not a pursue to provide a thorough theoretic review covering all aspects under this topic. Moreover, the thesis is responsible for its own research purpose, and thus does not speak on the behalf of any authority. Data collected in the research will only be used for studies. Please contact the author for any further information.

2 Methodologies

There conclude 4 steps in the whole study process. The first step is a pro-research phase to define the topic and structure, and make a plan for the thesis. The second step goes into “field research” focusing on Louisiana museum and relevant theoretical references. In the third step, methods were used to explore deeper into visitor experience in the target museum. And the last step combined, compared and analysed all available outcomes from the research, and have it back checked by the literature references and the museum. A story-telling (narrative) analysis is generally applied in this thesis. The theoretical studies include references and literature reviews from different sources, while the research methods and analysis implemented in this thesis spread from observation to survey, will be shortly introduced in this chapter. The study process of this thesis goes like the following illustration:



(Illustration 2: thesis process)

2.1 Theoretical Studies

Theoretical background of the thesis mainly lies on the following sources: Background about the target museum Louisiana *When Louisiana stole the picture*, literature review on customer (visitor) experience, motivations, customer service design, and the studies about space, architecture and nature impact on visitor experience. Finally, a reference of an official *Manual museum planning sustainable space, facilities, and operations* is referred to support readers' understanding upon specific aspects in a museum that is relevant to visitor experience.

Chapter 3 functions as a background study on six major topics: definition of customer(visitor) experience, customer experience management and tools, space, architecture and nature impacts on visitor psychology and how interaction and connection are built between visitors. Some other literatures join in the contribution to the thesis in later chapters. With these background knowledge and evidence, it is easier for readers who are not familiar with the topic to grasp, adapt and accept the final findings and suggestions.

Research conducted in Chapter 4 is divided into two parts. Firstly, narrate the research to readers by story-telling how Louisiana came into being? What are the considerations behind its architecture, concept, exhibition and operation? What aspects of visitor experience are taken into consideration in Louisiana museum? This part is based on empirical observations, museum history, surveys and interviews as well as external theoretical references. The point of using references is to make connections between familiar theories and new theories that are to be generated in the second part of this chapter, where relevant analysis is presented.

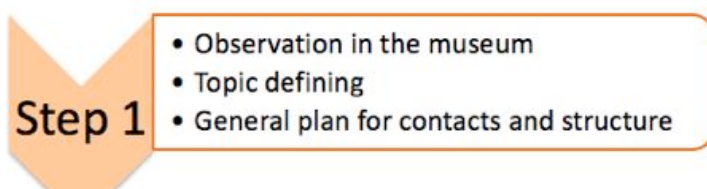
There exist articles and books on Louisiana Museum, but not based on the same purpose, which makes this thesis special. Besides, how to integrate different aspects to enhance visiting experience in a museum is often neglected by many - this is yet another issue that this paper is trying to demonstrate and bring some attentions to.

2.2 Research Methods & Analysis

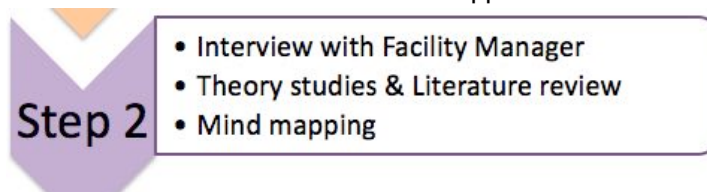
Research type used in this thesis is a qualitative, which explores the underlying reasons, motivations and trends the thesis topic leads to. Due to the nature of this research type, our samples are relatively small and limited. This research is particularly relying on combining historical records, observations and interviews with supportive external theories.

As mentioned, four steps are divided in the research process, with each step its own methods. Here we describe in details of what are these methods, and how are they designed and analysed:

Step 1: Predominantly, observation and shadowing are the two methods involved in the first step. By visiting the museum in different occasions, weekdays and weekends, days and nights, exhibitions and concerts, data is collected, which includes both visual information and feedback from visitors. In this step, a general plan was made to contact the museum, as well as pro-selecting literatures to read about.

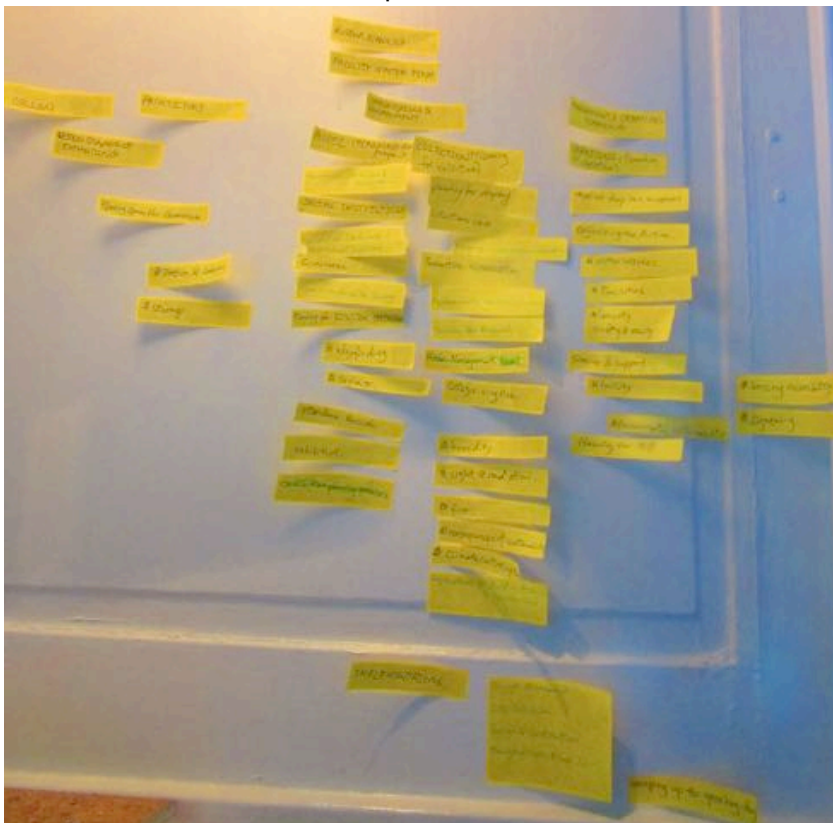


step 2: During this step, a 3-hour long interview was conducted with the museum Facility Manager Poul Hasbeck in Louisiana (Hasbeck, interview 27 May 2015). The interview was based on a pre-interview plan with questions categorised into topics such as Operational, and Design & Architecture that was to be discussed. The detailed interview record which then filled in the plan is attached in the Appendix 2. Various reports and references were given and collected after the interview to support in more details.



In order to figure out what details shall be included to evaluate the visitor experience in Louisiana Museum, as well as to fit the thesis content into its structure, a mind map (see illustra-

tion 3) is created to structuralize the topic. The mind map was created with post-it - each contains one relevant issue the thesis intended to discuss. Later those sticks were sorted out into categories, structuralised and stuck onto a wall. From time to time in the process of this step, the mind map had been modified slightly to better regulate the whole structure of the thesis. This method was especially helpful to determine what four aspects of visitor experience should be reflected in Chapter 4.



(Illustration 3: mind map)

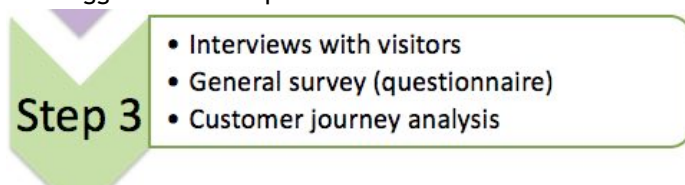
step 3: This step witnessed different methods of collecting information from visitors. A general questionnaire about Visitor Experience (attached in Appendix 3) for visitors was carefully designed and distributed on the museum premises. The questionnaire was designed to be a supplement of the weekly national, which is mandatory from the Danish Agency for Culture. The questions were designed in aim of collecting the following feedback:

- 1) General background of the visitor (age; occupation; residence; visiting frequency; and how did the visitor know about the museum). The answering method was multiple choices plus additional written information.
- 2) Describe his/her visitor experience in the museum (the impact of the surroundings; visitor expectations; experience in way-finding museum facilities, customer services, and overall experience). Many perceptual adjectives summarised from references in step 1 were put into the questionnaire for people to select and tick out (multiple choices). Visitors are also encouraged to add their own words to describe and express.
- 3) Comments taken out and reformed from various resources, as well as the author's own contemplations were listed, and the visitors were asked to chose whether they agree or not agree on those comments. Visitors were also encouraged to give explanations on why they don't agree on a specific comment.

Analysis of the outcome of the questionnaires was conducted by sorting out and calculating the percentage of how often an answer is selected among the alternatives in a specific question. Data was then collected and compared with other survey conducted by Danish Agency for Culture. It is taken into the consideration that the sample we have to process the analysis is limited (120 questionnaires distributed in one occasion). However, as the outcomes are in general very similar to each other, and therefore process a strong suggestive counterforce.

This is also a step of selecting and choosing what to focus on, what not to, and how much to focus. At the same time, individual interviews with visitors were conducted both inside the museum café and outside the museum - making appointments with interested visitors to have an interview either face to face or online. Interviews were based on the questionnaire mentioned above. The general duration of these interviews were half an hour.

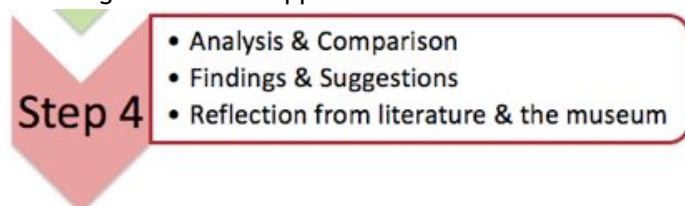
A customer journey map was designed and made in this step as one of the tools to conclude and support the final findings. This map describes and analyses touch points during the whole museum visit. A more detailed illustration as well as the customer journey map are presented in Chapter 4. The customer journey map also facilitates readers' understanding of findings and suggestion in Chapter 5.



step 4: The last step is an integration of all the above. Findings are presented with arguments generated out of the whole research. Suggestions are given to answer how to adapt the findings to other museums and what the target museum can therefore improve itself.

Cause/Effect analysis, SWOT analysis and Comparative analysis were implemented. The SWOT analysis collects facts of the target museum, and divides them into Strength, Weakness, Opportunity and Threat four categories. The Comparative analysis aims at spotting on the deeds between the two director's time in the target museum to show what are the differences and what remains the same. The analysis is conducted in a narrative way, and is reflected by the end of Chapter 4. Details about the analysis will not be described, as the presence of which are sufficient enough to serve their purpose in supporting the final findings and suggestions. Several graphics were created to illustrate the analysis (see illustration 12 & 13).

Finally, before the thesis was released, it was rechecked by the thesis committee as well as the museum, with supplement references and reviews added to finalize the topic with sufficient arguments and supports.



3 Background Studies & Review

This chapter presents readers with necessary background studies and literature reviews to support the research to carry on further. It contains six parts: Firstly, a definition of customer experience (visitor experience), and perspectives on how to understand and interpret the very term. Secondly, explore motivations behind service experience, and what customer service design can influence the ultimate customer experience. Thirdly, explain how customer experience is managed, and what tools and methods can be used in CEM (customer experience management). After that, move on to talk about how nature impact has to do with visitors psychologically, and hence influence their visiting experience. And then, how space and architecture communicate to the visitors, and what kind of roles physical premises are playing, especially in institutions like museums and galleries. Finally, we talk about the interaction and connection between visitors when space and people are in a good dialogue.

3.1 Definition & Perspectives of Customer Experience

Customer experience talks about how service is viewed and felt by service receivers, and is defined as both conscious and subconscious perceptions from a customer in a relationship to all their interactions with a brand's service and solution during the life cycle (Customer Experience Management 2015).

Visitor experience as a specific term equivalent to customer experience in museums and galleries is playing a more and more important role all over the world. A museum or gallery provides an overall service with collections, events, space, etc. to their visitors (Shaw 2012). For museums, visitor experience, or customer experience means their exploratory behaviour that engages every perspectives of a visit and an overall service that visitors have received or interacted with. To avoid confusing the two terms, which are actually pointing at the same target in this thesis, we use the term "Customer Experience" in the rest of the review.

Customer experience is weighted more and more heavily by service providers, because quality alone is no longer enough for providers to run an organization successfully. To understand what perceptions set off feelings and emotions within organizations, and those feelings' directly impacts and results becomes vital. Customers are after all people - their motives and opinions blend consciously and unconsciously, and it is this hybrid that drives the dynamic of loyalty, referrals, repeat business, and even impassioned advocacy of a preferred brand or company (Alfaro 2015). Even though organizations are realizing and emphasising customer experience of their service, it is still not something standard to define, and its role differs from organizations to organizations.

According to Alfaro, customer service can vary a lot depending on the definition: If we regard the concept of customer service in "use" or "practice," then "experience" refers to the points of contact between customer and an organization (the Internet, social networks, physical premise, employees, etc.). However, if we regard the "experience" as a related term to "habit" or "custom," then it can refer to custom as a source of people's expectations. And if we regard it as related to "life," then the term is linked to emotion, and so complicating the message (Alfaro 2015).

A research conducted by the Belgian-born artist Carsten Höller compares the visitor's museum experience to the exposure of film to light "and seeing what image develops." The museum is merely a facilitator that makes conditions for the film's development possible. The words like

“taste, smell, ingest, feel, touch, fall, float and grow” that visitors use to describe museum experience illustrate the literal meaning of Höller’s theory (Shaw 2012). This is to say museums are offering a combined experience of physical touch points and emotional motivations and expectations.

3.2 Motivations & Customer Service Design

To understand customers’ motivations in an experience, and how therefore service design can help in bringing up their actual experience to the expectations, we will start with Fergus Bisset’s theory, in which motivation was described as the “Energisation and direction of human behaviour” (Reeve 2005). It is a fundamental concept for designers to understand, regulate and support human behaviour. Motivation has been long debated and discussed. One of the most central questions that a study of motivation covers is to “energize and direct” humanity’s beliefs, identity and creativity. According to Stickdorn et al. (2011, 300- 304), these legacies define both social structures of the societies in which we live, and the political, educational and creative principles that continue to influence the world where individual autonomy and self-determination are playing more prominent roles. New social-media technologies and the self-determination facilitation have supported the evolution of service design as an emerging field to fulfil motivation that we process today, when encountering a service point.

Service design is an interdisciplinary approach that combines different methods and tools from various disciplines. It is a new way of thinking as opposed to a new stand-alone academic discipline. Due to its nature, it is hard to give an absolute definition (Stickdorn et al. 2011, 22). According to Stickdorn, there are 5 principles in common recognition, when talking about service design: the user, co-creation, sequencing, evidencing and a holistic view.

Service should be experienced through customers’ eyes. We are all customers with different needs, mind-sets and motivations. Service design begins at understanding and disclosing these disparate mind-sets and motivations. All stakeholders should be included in a service design process. There are plenty of methods and tools for gaining insights from different user perspectives in services, such as customer journey map, contextual interviews, cultural probes, expectation maps, personas, service blue prints, customer lifecycle map, etc. Through co-creation customers get the chance to add value to a service in partnership with the provider. This will also trigger customer loyalty and long-term engagement.

Service should be visualized as a sequence of interrelated actions, like a movie. A service moment not only consists of what is happening in front of the stage, it also includes multiple backstage processes such as cleaning up. Intangible services should be visualized in terms of physical artefacts, so to say make the intangible tangible. Providing service experiences such as emails, brochures, signs, souvenirs or other products can effectively increase customer loyalty and for customers to recommend the service to others. However, adding a tangible component to what would otherwise have been an intangible experience is not always desirable to service users (e.g. junk mails).

The entire environment of a service should be considered. At the level of individual touch points and service moments, the focus should be on the environment where the service takes place. At the level of the service sequence, there should be a focus on alternative customer journeys. Hence, it is important to map the mood and feelings of all stakeholders throughout the service journey.

To sum up, motivation has become a core issue for service designer as it leads directly to whether their approach is affective or not, and if and how it would last. Organisations make huge efforts to find out what customer wants or needs, and try to differentiate their services to attract distinct market segments. Service design thinking supports the co-operation of different disciplines towards success through enhanced customer experiences, and gives a new angle and opportunity to better understand human behaviour (Stickdorn et al. 2011, 40 - 41). We are moving on to discuss what tools and methods can be implemented in customer experience management.

3.3 Customer Experience Management & Tools

Customer experience management is still a fresh term for many organizations. Its responsibility is to ensure a strategic approach to take care the different touch points a customer may interact with the organization in an *end-to-end* journey. It also involves detecting expectations and motivations from customer, and fulfilling them with an optimal cost to set the organization apart from competitors. Innovation plays a significant role in achieving this goal (Alfaro 2015).

Organizations have long emphasized touch points, which are the many critical moments when customers interact with an organization and its offerings on their way to inquire, purchase and after. But Rawson et al. (2013) think that “the narrow focus on maximizing satisfaction at those moments can create a distorted picture, suggesting that customers are happier with the organization than they actually are. It also diverts attention from the bigger and more important picture: the customer’s end-to-end journey.” It wasn’t the touch points along that needs to be improved, but the whole service process. Most service encounters are positive in a narrow sense for the employees just resolve the issues at hand, but the underlying problems are unnoticed, and the cumulative effect can be rather negative.

Rawson also pointed out that if an organization only seek for solutions to a few specific problems in the middle of the journeys, a top-down problem solving can be enough. But for those who want to transform the overall customer experience, they need to simultaneously create a detailed road map for each journey, describing the process from start to finish, taking into account the impact of optimizing the journey. This is a bottom-up effort that starts with additional research into customers’ experiences of their journeys (Rawson et al. 2013).

For many organizations, combining operational, marketing, and competitive research data to understand customer journey is a first-time undertaking, which can be a rather long process. But the reward is well worth it, because the “fact base” that is created allows managers to clearly see the customer’s experience of various journeys, and to decide which ones to prioritize. Identifying the journeys that matter most can be beneficial even when companies don’t have a nagging customer service problem – the effort can help them to find a competitive differentiator (Rawson et al. 2013).

Typical forms of research to define problems in customer journey includes quantitative survey data, observations, group-based qualitative inquiries (better known as “focus groups”), and in-depth personal interviews (Alfaro 2015). However, one thing to be aware of, the distribution of satisfaction surveys can be biased toward positive views in these researches, because a survey is not personal enough to get opinions from negative side, and thus the data collected is likely driven to those who are anyway satisfied already.

Researches and tools are evolving just like any other forms of science. They are all driven by new discoveries and realities via new channels and available technologies (Alfaro 2015). So a new angle for today's customer experience comes down to be the advent of social media and real-time interactive feedback or Instagram. These medias allow every customer to build and expect a relationship with a service provider, rather than just touch points (Zwilling 2014).

To conclude, the features and focuses differ in customer experience depending on what kind of organization it belongs to. But one thing is for sure in whichever organization: it is not just the key touch points with customer enter that counts, but an overall end to end customer journey that matters. Customer experience is a cumulative impact of multiple touch points over time, which results in a real relationship feeling. To manage customer experience, both top-down and bottom-up methods are to implement to detect problems and find solutions. New technology and channels are the driven force for adjusting and improving customer experience, which of course, indicates that there is no end for seeking the best for the customer and stand your organization out from competitions.

When an organization refers to a museum, there are some more elements to be taken into consideration when evaluating customer experience besides products and service. That we are pointing at the space and architecture, and sometimes involving the nature surroundings as touching points as well as a pervasive part of the whole journey. Concerning the attributes and features of our target museum, we are going to review specifically on nature, space and architecture impacts on visitors, and how they make a difference on visitors in perceiving their experience through the visiting journey.

3.4 Nature & Art impact on Visitor Psychology

According to a research conducted by the University of Minnesota, environment can increase or reduce stress, and therefore contributes well-being to people in a long term. Such an impact of seeing, hearing, experiencing changes one's mood, nervous, endocrine, and even immune systems. Stress of an unpleasant environment can cause anxiety, sadness, or helplessness. This in turn elevates people's blood pressure, heart rate, and muscle tension and suppresses your immune system, whereas a pleasing environment exactly reverses the reactions (How Does Nature Impact Our Wellbeing 2015).

Regardless of age or culture, human beings find nature pleasing. In one study cited in the book *Healing Gardens*, researchers found that more than two-thirds of people choose a natural setting to retreat to when stressed (How Does Nature Impact Our Wellbeing, 2015). Being exposed in nature, or just viewing scenes of nature can help delight one's emotion greatly by reducing anger, fear, and stress and increasing pleasure and happiness. It also contributes to physical wellbeing, reducing blood pressure, heart rate, muscle tension, and the production of stress hormones. Researches done in hospitals, offices, and schools have found that even a simple plant in a room can have a significant impact on stress and anxiety. Sound and colour of nature can consequently improve productivity and efficiency.

In addition, nature helps people cope with pain. Because people are genetically programmed to find trees, plants, water, and other nature elements engrossing, and while we are absorbed by nature scenes, it distracts the feeling of pain and discomfort from us. This is nicely demonstrated in a now classic study of patients who underwent gallbladder surgery; half had a view of trees and half had a view of a wall. According to Robert Ulrich, the physician who conducted the study, the patients with the view of trees tolerated pain better, appeared to

nurses to have fewer negative effects, and spent less time in a hospital. Some more studies have shown similar results. In one study, 95% of those interviewed said their mood improved after spending time outside, changing from depressed, stressed, and anxious to more calm and balanced. Other studies by Ulrich, Kim, and Cervinka show that time in nature or scenes of nature are associated with a positive mood, psychological wellbeing, meaningfulness, and vitality (Capaldi et al. 2012).

There is a considerable amount of evidence supporting the beneficial effects that nature can have on an individual's cognitive functioning and health. In addition to the benefits of nature, it is also important to understand what is it about nature itself that leads to these benefits. Researchers have found beneficial effects simply from viewing pictures of nature. This suggests that there may be some visual elements within natural environments that lead to psychological benefits (Hayes & Berman 2015). To involve nature into a visit definitely enhances the experience to the participants.

Artwork itself has significant influence, which makes museums and galleries unique institutions for providing unreplacable experiences. Art has beneficial impact on both individual and community according to Joshua Guetzkow. On the individual level, art increases enjoyment, relieves stress and improves sense of belonging to a community. On the community level, it helps in collective identity and social diversity (Guetzkow 2002). Hence, both nature and art have a very positive impact on visitors psychologically, and provide a good base to visitor experience.

3.5 Space & Architecture as Narrator

Although do not have the same attributes as nature, .Space and architecture have other roles to play and impact on visitors. A narrator, or a story-teller is an ambiguous role that space and architecture are playing, even without underpinning it. According to Sophia Psarra (2009), "a narrative requires a narrator and a reader in the same way in which architecture requires an architect and a viewer. A narrative, therefore, is not only the content of the story that is narrated, or the way in which it is interpreted by readers, but also the way in which it is structured and presented to an audience by an authorial entity, a writer, a film-maker, an architect or the curator of an exhibition." - and this is precisely the role museums and galleries are playing.

Space and architecture express cultural and social meanings behind them, and also participate in the construction of meaning through the ordering of spaces and social relationships. Architects respond to this ordering by orchestrating relations independently of a viewer's perception, and visualizing space as a perceptual condition, from the hypothetical point of view - "a spatially situated observer". Meaning is not exclusively in the morphological properties of space themselves, nor in the cultural processes of its formation and interpretation, but in the dynamic network of spatial, social, intellectual and professional practices that embody and produce different kinds of social knowledge.

When talking about meanings, it does not only consider the configuration of a system embodied experience, but also what architecture refers to beyond its own pattern of space, like power, religious structures, and social or political ideology. It derives from social meaning achieved through the ordering mechanisms of space to meaning constructed through cultural association (Psarra 2009). For example, power enters into the design of buildings in various

ways: the positioning of different roles in classrooms or mental institutions, etc. This way of using power and categorizing space is usually inevitable, and often unconscious (Airo, 2014).

The encounter of architecture and narrative was studied in museums, galleries and cultural buildings, by examining how the arrangement of space relates to the arrangement of objects and the design of exhibitions. Exhibition narratives are different from other narratives in that they are constructed by the interpretation of a collection of artefacts. This means objects are classified and arranged in space according to some aesthetic principle or some conceptual underlying framework that orders knowledge in a particular field. Given the characteristics, museum narratives can illuminate the ways in which the conceptual and perceptual characteristics relate to the conceptual mechanisms governing the display. Additionally, the analysis of museums can explain how organizing principles of space and collection relate to the exploration patterns of visitors and, therefore, how these buildings become sites for different types of narration, and create different experiences to visitors (Psarra 2009).

3.6 Interaction & Connection between Visitors

As discussed above, time spent in nature or viewing nature scenes increases our ability of concentration. Because humans find nature inherently interesting, we can naturally focus on what we are experiencing out in nature. Because of the focus, people are more devoted to their tasks, and less disturbed by fluctuating moods. This benign loop phenomenon develops into a sense of connection between people.

According to a series of field studies conducted by Kuo and Coley at the Human-Environment Research Lab, “time spent in nature connects us to each other and the larger world”. When participants viewed nature scenes, the parts of the brain associated with empathy and love lit up, while when they viewed urban scenes, the parts of the brain associated with fear and anxiety were activated. It appears as though nature inspires feelings that connect us to each other and our environment (How Does Nature Impact Our Wellbeing 2015).

Experience is often constructed through interaction, Battarbee (2006) introduced what is called “co-experience”: when people act together, they come to create unpredictable situations where they must respond to each other’s actions creatively. The author also addressed the importance of paying attention to not just individual customer experience.

According to Kaisa Airo (2014), space interacts with people involved in it, is very much about communication. She also pointed out that it is still people who interpret the building by reading it conceptually and perceptually, regardless of texts or words. Hence it becomes unimportant whether objects speak or not, since everything that exists becomes existing through human comprehension, interpretation, and finally communication (Airo 2014).

Therefore, when we combine the nature benefits together with space and architecture influences, and reflect them altogether in visitor experience, it is not hard for us to see how they become part of the whole journey, joining visitors’ expectations and making this experience different from the others. The purpose of the above review here is thus to show readers this relationship with evidences provided from other authorities. Furthermore, in the following chapters, we will continue referring to the knowledge given here to support further investigations, as well as the suggestions and the final conclusion.

4 Research

This qualitative research is supported by observations, interviews, background readings and external theoretical references. The research structure is divided into four aspects: People & Concept, Architecture & Design, Collection & Exhibition, and Operation & Facilitation. Each has its own role in fulfilling visitor experience as the main topic this thesis is about. The aim is to introduce what Louisiana has been doing (differently), and how that project on their visitors, and hence to answer the research question. Examples are given in the research, especially in the part of Operation & Facilitation (4.5) to provide empiric insights. A research analysis is enclosed at the end of this chapter (4.6).

The way of narrating in this research is combined with theoretical references together with facts and investigations conducted in the target museum. Because of the nature of the museum, to brief readers with basic history of the museum is necessary, especially how and why the concept was set, and the efforts that had been put behind from the very beginning. It is therefore, very important and also interesting to start with a brief introduction of Louisiana Museum of Modern Arts, describing how is it today in an overview picture. And then, go deeper inside the four aspects one by one, to reveal how those aspects reflect on visitor experience, why different decisions were made in the museum, and how do they relate to theoretical reviews that other researches and authorities believe in.

4.1 Louisiana Museum of Modern Arts

Louisiana is a modern art museum located right on the shore of the Øresund Sound in Humlebæk, 35 kilometres north of Copenhagen. It is the most visited art museum in Denmark (visitdenmark 2015), and among the top 100 most visited museums in the World (ranks at No. 92) (ArtNewspaper 2015, 15). The museum is facing the Øresund (in English Sound), a strait separates the Danish island Zealand from the southern Swedish province of Scania. With an average annual visitor of about 600,000, the museum has an extensive permanent collection of modern and contemporary art, dating back from World War II till now, as well as temporary exhibitions and events, where collections from famous artists all over the world are shown. What is also acknowledged of Louisiana Museum is its wonderful illustrations of modern Danish architecture, which is a good example of synthesis art, architecture and landscape (Louisiana 2015).

The founder of Louisiana museum, Knud W. Jensen, who first intended for the museum to be a home for modern Danish art, opened the museum in 1958. A few years later, he changed his initiative and started to lead Louisiana Museum to an international museum. The premise where part of Louisiana is based on today was initially a beautiful white manor house owned by Alexander Brun, who named the villa after his three wives - all named Louise. But it was not until 1960s that the place first transferred itself from a domestic resort villa to a renowned international museum that invites people all round the world to visit every day. According to the museum statistic: 20% - 25% of the average daily visitor are foreigners (Louisiana 2015).

Famous for its extraordinary compound of arts, architecture and culture composition, Louisiana has a close collaboration with international arts and cultural milieu, which made it possible for the museum to be one of the world's most respected exhibition venues with programs that have been favoured and resonated so strongly from the public over decades. It has suc-

cessfully attracted exhibitions and artists at a level that “very few other museums - either in Denmark or abroad - can match” (Louisiana 2015).

From the very beginning, the museum was intended to be a venue for cultural gatherings and debate. Over the years Louisiana has indeed been playing an extremely important role in Danish cultural life. In 2008, Louisiana introduced evening hours upon the occasion of its fiftieth anniversary, in order to strengthen and further develop this tradition and way of thinking. The comfortable, welcoming exhibition rooms, the spaciousness of the sculpture park, the opportunity to pamper oneself in the Café and the shop, as well as the many concerts, lectures and debates that take place in the Concert Hall in many nice evenings - all contribute to making Louisiana a cultural centre.

Louisiana offers almost everything that is desired in a day trip or gateway, and thus becomes a destination of an excursion for many - both from Denmark and abroad. Today the museum opens 6 days a week from 11 am to 22 pm, Tuesday to Friday, and from 11 am to 18 pm on the weekends across the whole year (with exceptions on national holidays).

Under the success of Louisiana, it shall still not to be forgotten the time when Louisiana faced huge pressure and criticisms upon its opening - “a typical conflict between the traditional society and a new model”. Louisiana’s interconnectedness with nature was recognized by some critics and were labelled as “the hidden museum” or “the museum on the grass” (Stensgaard 2008, 77). The local newspaper *Politiken* once compared Louisiana in 1960s as a supermarket (Stensgaard 2008, 38). “Critics complained about the distracting effect and unfair competitions offered by the nature surroundings and other beautiful frameworks in the museum” (Stensgaard 2008, 36). However, those criticisms have now faded out in Louisiana’s extraordinary popularity. According to our survey research, the so-called “distractive effect” is precisely what makes it so adorable (Ye, Survey December 2015). Those classical museums who used to laugh at the “Museum on the grass” is now imitating it themselves, together with some newly built modern art museums.

4.2 Architecture & Design

By the time Knud W. Jensen bought the premise of Louisiana Museum in 1954, he was the owner of Denmark’s largest cheese factory *Ost en gros*. The rich, thoughtful and energetic man made up his mind to sell his factory to devote his full attention to the newly bought paradise. Knud W. Jensen soon set his hands on renovating Louisiana, together with two Danish architectures Vilhelm Wohlert and Jørgen Bo, and built the museum from the scratch.

The architects moved into Louisiana to examine its terrain, as well as to study the passage of the sun over the park. They discovered its best features - “the bracken gully, the woodland lake, the tall sculptural trees and the view from the high bastion at the edge of the Sound.” The remains of ancient cannons could be seen from part of a defence installation, and at the backyard, the woodland lake surrounded by beech trees was serenely lying there (Stensgaard 2008, 70 - 71). This discovery is all what the ground plan is based on to merge itself in the best shape together with the nature surroundings. During the research, when asking people if they feel nature and Louisiana are balance in a good harmony, 120 out of 120 interviewees answered yes (Ye, Survey December 2015).

To fully appreciate the atmosphere and views, three conditions were set by the founder:

- 1) The original main building was to form the entrance to the museum because it reminds the owner of delightful private home and supported the relaxed atmosphere that was being sought.
- 2) The passage through the extension with a pavilion with a view over the Sound.
- 3) While walking through the museum, visitors ought to be able to see the atmospheric woodland lake, which therefore had to have a room with a full window devoted to the view (see Illustration 4).



(Illustration 4: the room facing the woodland lake)

The 1958 version of Louisiana was already offering an experience that described by Wohlert as “one goes from a narrow to a broad space, from high to low, from simple to complex, from closed to open, from light to dark, from intimate to imposing”. Monotony has very little chance to slip into the place where one just wants to see what else is there around the next corner.

In the 1950s, Louisiana resembles typical Danish architecture, which is normally supported by cheap state loans with a maximum 110 square meters in volume. This anti-extravagant and rationalized style is called “international modernism”, and was inspired by American architecture with Japanese simplicity features. In Louisiana, Nordic coolness, America and Zen can all be seen (Stensgaard 2008, 78 - 79). When Louisiana first opened to the public in 1958, it consisted of several glass corridors and the three pavilions that connected the old villa to the cafeteria with a view of Sweden.

4.2.1 Different Stages of Expansions

Louisiana maintains its original plan, but has expanded considerably since 1958, adapting itself to the changing demands of visitors and the environment. All extensions and alterations were carried out by the architects Bo and Wohlert with supplement from the son of the latter. The museum appears an integrated whole in which the interplay among architecture, the park and nature create a special resonance for visitors. As the process of expansion reflects

many unique features Louisiana created to the public, it is helpful to give a short introduction here.

Louisiana quickly outgrew its framework in the 1960s. In 1966, the museum was expanded with a two-floored West Wing. In 1976 came the Concert Hall, whose acoustics and atmosphere were a perfect fit with chamber music. The Concert Hall has always been the place where Louisiana invite the public to debates, lectures and other events.

The extension of South Wing was carried out immediately after the old patrician villa was in the flow as an exhibition machine, with only a couple of rooms down by the cafeteria to show Louisiana's own collections. Plus, the artworks were getting larger and larger, and the rooms were too small and low ceilinged. Therefore, an exhibition room with a higher ceiling and more space than the previously existing buildings was added. The ample space highlights the quality of the artwork to the visitors, and gives it plenty of surrounding space and optimal daylight to the collections.

The South wing is partially dug into a mound that slopes upwards towards the coast. In a direct opposition to all international trends in new museum buildings by then, who tended to stretch straight towards the sky in Europe, USA and Japan or China. The South Wing was intended to attract as little attention as possible, so that it's not competing with the park, the nearby town, the neighbouring landscape or anything else in the neighbourhood. The whole idea is that the museum should not draw attentions to itself (Stensgaard 2008, 224).

"To walk from the old wing to the new wing is like to experience a quick history of architecture over 25 years, from 1950s to 1980s." commented by Stensgaard. The first two wings remain lower ceiling and give a warm, traditional and intimate feeling, while the South wing provides higher ceiling with a cool, international and spacious feeling. This contrast gives visitors a refreshed experience as they walk through the museum (Stensgaard 2008, 224).

The latest expansion was a result of Louisiana's calling for "an accomplishment in a circular to be marked as a grown-up museum". The East Wing was completed in 1991 as the museum buildings became connected in a roughly circular form. The floor plan was improved significantly as visitors could walk all the way around, in which journey provides different concentrate points either on the artwork, or on a view of the Park or the Sound. The underground East Wing is also referred to as the Graphics Wing, because it gives the opportunity to exhibit drawings and graphics that must not be exposed to daylight. For the same reason, the East Wing is often used for exhibitions of photographic, video and light artwork. When the subterranean extension had also been accomplished, Knud W. Jensen wrote: "The original thing about Louisiana's architecture is and remains the museum's ground plan, which seems to have a kind of inevitability about it, and which has developed organically like a plant or rather like system of roots." (Stensgaard 2008, 218 - 222)

For the rest of his life, Knud W. Jensen remained at Louisiana Museum until his death in 2000, extending it and reinforcing it. For example, in 1994, Louisiana acquired a unique setting for the museum's activities for children and young people; and in 1998 came an extension to improve the museum's visitor facilities. At the same time, better space was allocated to the shop as visitors tended to spend more time around by. Knud loved putting up buildings and creating something new. As soon as one extension had been inaugurated, he began planning a new one (Stensgaard 2008, 80).

He was also a man who values a great deal in details. It was told that when the big grey granite stairway down to the sea was completed in early 1990s, the founder was not satisfied until he had the edges rounded - with a small fortune in cost. "Otherwise, the steps wouldn't be comfortable to sit on, they would cut into the backs of one's knees." he said (Stensgaard 2008, 300). But it was not in this man's nature to spend 218 million kroner on something that is almost invisible as the internal facilities like the control of the indoor climate, security and research, which later came down to his appointed successor Poul Erik Tøjner's mission, and leads to Louisiana today's image (Stensgaard 2008, 222).

4.2.2 The 2003 to 2006 Modernization

The Modernization project was Louisiana's latest alternation. However, unlike the others, this project was almost a hidden work, and focused on merely the actual functionality, which the museum was in lack of, and was finally in a great threat for that reason.

It all came down to one day in 2001, when a German painter visited Louisiana, and "inhaled deeply through his nose, noticed an unpleasant odour of damp, and announced immediately that this was the last time that Louisiana would borrow works from him" - and he was not the only one who claimed that. The house seemed tatty and smelt strange with clear damp stains on the walls of the only 20-year-old South wing if looked closely. Louisiana could not live up to international standards and requirements everywhere, neither with respect to indoor climate nor to security (Stensgaard 2008, 343). Visitor experience faced its verge - a new renovation had to be put under plan.

"Before the project, only the West wing was able to exhibit critical art works in a right condition. The other wings were only served for our own collection or some small exhibitions, where facility requirements were minimal." said the museum Facility Manager. The museum turned down another expansion project suggested by Jørn Utzon (the famous designer of Sydney Opera) "Because that wouldn't ever work out to solve the challenge we are facing now in our existing museum. We had a small budget to renovate the museum a bit - but the situation would back to the same in a few years' time, and we have to do it again. We should only do what makes sense and do it right."

Louisiana's architecture is known for its discrete pavilions and semi-transparent glass corridors. The windows that separate the museum's interior from the outdoors have delivered its charm, yet as well as enormous demands on security and climate control. In order to continue introducing the public to the very best contemporary artwork, the museum carried out a comprehensive modernization project within a period from 2003 to 2006. Without disturbing the buildings' aesthetic integrity and ease, this project provided Louisiana with all relevant technology, and ensured that it would thrive as a meeting place for people and art well in the 21st century. The modernization was completed with a budget of 218 million kroner (about 30 million in euro) provided by both private funds and the Danish Ministry of Culture.

The three main focuses of the Modernization project are: creating and controlling right climate for the East wing, South wing and North wing; improving the museum's security standard; and the last but not the least, presenting a new fire solution. Louisiana was reinaugurated on 31st October 2006, without having closed for a single day from the public. In fact, when visitors were asked if they can see differences after the big renovation, almost nobody can tell anything. This is precisely what Louisiana wanted - to preserve their visitors' experience unaffected. The ground plan of Louisiana museum today is illustrated as follow:



(Illustration 5: ground plan of Louisiana museum today)

4.3 People & Concept

According to Lord et al (2012, 39), “Museums seem to be about objects but they are really about people. A sustainable museum is culturally sustainable within its community, whether that is a local resident population or a global community.” Museum, as a source of wonder and beauty, a collector of culture and change, a builder of new structures or renovations or expansions of existing ones, a patron of architecture, and a promoter of cities and regions, is not merely about facilities, but about visitors themselves. Focusing on visitors is fundamental to a museum in realizing its obligations and tasks of interpreting and communicating the meanings between the collections and people who experience them.

However, it is rare to see a museum that seriously puts visitor experience first like Louisiana. Lars Nittve, the director and founder of many famous international museums, including the Tate Modern in London, and the one who has served as director of Louisiana for three years, once commented on the museum: “For the first time in the world put the customer first. Not art, not research, but the visitor” (Stensgaard 2008, 345).

The approach of Louisiana was different than any other museums in Denmark and very few in the rest of the world by then. In the art industry where traditional museums were dominating, there were lots of “rules” and “standards” to strict how a museum should operate, stylizing arrangements both inside the museum and outside in the gardens. Abstract art and surrealism were not to be found. As Stensgaard (2008, 32) pointed out: “when Louisiana was first opened in 1958, no serious museum or university course was connected with contemporary art.”

Grew up in the traditional art industry and post-war time, the founder has a vision to use Louisiana as a direct reaction to challenge Denmark’s major art museums like the National Art Museum of Denmark. The classical museums operated in such a routine as the book *When Louisiana stole the picture* describes: “Working hours were from 10 to 3, lunch included. If one had acquired a picture or had one cleaned, one could sit looking at it a whole afternoon, discussing it and drinking tea. Nothing happened.” Art was presented then as something im-

pressive and unapproachable just like how churches offer to the reverent visitors (Stensgaard 2008, 27 - 28).

From the beginning, Knud W. Jensen rejected the claim that Louisiana was a museum for the upper class. He was well aware that a museum cannot attract everybody, but he found his audience among the well-educated middle class, which had been growing larger and larger since 1960s (Stensgaard 2008, 266). The fact is that art is no longer preserved for a single class, but for all who are interested, and should not put a barrier to select the so-called “correct visitors”.

Maybe Lawrence Weschler, the journalist for *New Yorker* had once gave the best comment on what Louisiana has done differently in engaging its people after his visit in 1982: “From the front edge of the veranda, I couldn’t help noticing a special feature of Louisiana: a clear demonstration of the origin of art in human beings. People swarmed back and forth in the late afternoon sun, sat and lay on rugs, slumbered on the lawn or sought the shade: they were more like neighbours than visitors. There was a distinct atmosphere of something relaxed, something family-like - none of that stiff correctness and soreness at the back of my knees and in my back that I normally experience on museum visits.” (Stensgaard 2008, 221)

4.3.1 Museum as Social Institution

Museums are inherently social institutions. They have become places where people like to gather, preferred venues for memorable personal events like weddings or anniversaries, and forums for public debate of aesthetic or scientific concepts. Yet at the same time, museums continue to fulfil their primary social responsibility of conveying meanings to their visitors by displaying and interpreting its foundation statements, institutional evolution, and other issues like governances and service roles (Lord et al. 2012, 41).

The museum’s mandate establishes the framework for the museum’s activities: the fields or disciplines for which a museum claims responsibility, particularly with respect to collection, research and exhibition, as well as defining the museum’s audience focus: everyone? Children and youth? Residents and tourists? Via the internet? The mandate indicates its regional, national or international levels. For example, a museum on the mandate of a historic house or a heritage village may be focusing on a particular historical period or event.

The foundation statement of Louisiana Museum of Modern Art can be very well described as a museum for everybody. Explained by the director Poul Erik Tøjner: “We are not running a museum for the inner circle - that’s not the idea of Louisiana. It would correspond to running the Zoo for zoologists only, and not for people who want to see wild animals.”

“At any rate I myself will never venture to pronounce on people’s experience on seeing *Margritte* without having asked them myself. There is a general suspicion that if anything sells in large quantities or has high visitor figures, then it is probably because it panders to the public or is superficial.” The director adds: “Some people think it doesn’t count if they don’t finish with the works. They don’t think they are the right kind of viewer if they can’t say something about the works or react “correctly”. The desire to understand is quite legitimate, nor can one help making a suggestion as to what the picture means, but you don’t exhaust art - it is richer than you are, and in some way or other, always gets the last word if it is good art.” (Stensgaard 2008, 345 - 349)

The goal of Louisiana was to free visitors from the implicit and rigorous demands made by a classical museum visit. Louisiana is built out into a landscape - it is a museum in the countryside as opposed to the majority in the cities. It was even hard to identify a centre because the museum discreetly distributes itself in the landscape without fuss and monumental pretensions (Stensgaard 2008, 77). The *Herald Tribune* describes the museum as quiet, self-assured and friendly. No one checks the tickets and books have been placed at the free disposal of the public. People are lying in deckchairs or the grass, tapping their feet to jazz, or swimming in the sea (Stensgaard 2008, 229) - and all these is a treasure for visitors who addicted to such an experience.

4.3.2 Institutional Evolution

“Many people still think museums as nice, quiet and old places that is out of the picture of a contemporary society”. As social institutions, museums are charged with all issues like founding, technology, sustainability, competing demands, etc. In our communication revolution dominated era, museums have become highly valued outside the traditional cultural realm as providers of contents, leisure destinations, community forums, magnets for knowledge workers, and brandable entities that can revitalize communities large and small. It is not unusual for a museum to be approached by a “developer” to relocate and rebuild as an “icon” (Lord et al. 2012, 41).

To Louisiana museum, the founder and the developer Knud W. Jensen has kept it growing according to the needs from the visitors and the collections. However, Louisiana is trying not to become an “icon” for its buildings. This is one of the main concepts the museum holds dearly. Even with the idea of not drawing much attention to the museum itself, the evolution carries on and works out in a very way that fits to the concept and the community.

In any case, museums as institutions must understand and answer the following questions to develop visitor experience in their premise (Lord et al. 2012, 42):

- a. Who is the museum for? And how will people use the museum?
- b. Will the mission and mandate of the museum post-construction be the same as in the past, or will they be different?
- c. What leadership will be needed for the museum to be successful in its new location, new building, or newly renovated or expanded premises?
- d. What type of governance will be most effective for guiding the museum and the building process?
- e. How might this new, renovated, or expanded museum relate to other museums and other institutions or attractions - and how do those relationships impact the building and the way it operates?

And here are possible answers of these questions in our case of Louisiana Museum, which are based on investigations and interviews conducted in the museum:

- a. The museum wants itself open to everyone who is interested, regardless age, nationality, or educational backgrounds; regardless what are the purpose of the visit - one can simply come for lying on the lawn, or for a good meal (More than 30% of the regular visitors being asked during the research picked food service in the museum as one big reason for them to come over (Ye, Survey December 2015)). The idea is visitors should use the museum the way they wish.

b. This is obviously a theme through Louisiana's seven major expansions and renovations to keep the original intension unchanged or preserved in a way that the founder and patrons wish it to be. The mission and mandate have to change slightly for sure, as the premise was expanded and the museum itself keeps growing in terms of collections, exhibitions, and the people (staff and the visitors).

c. As to the leadership, Louisiana today under Poul Erik Tøjner's lead has greatly changed, and yet still keeps the spirit of the founder's. Poul Erik Tøjner is not as restless as Knud W. Jensen, in terms of putting up new buildings to create more space for the museum, but rather to pay attentions to how to run the existing museum well enough, the Modernization project as a good example. This is very crucial and important a strategy for the museum today, to keep the best, and dilute the non-necessity of expansions. There is some anecdote that may shed some insight: Tøjner has once emptied the rooms in the South Wing of Warhol, Kirkeby, Kiefer, Lichtenstein & Co. and cycled through the empty white rooms in order to feel his freedom to do as he wished (Stensgaard 2008, 372).

d. Some background about the Governance in a museum world, there are four types of governances (Line departments, Arm's length institutions, Not-for-profit associations, and Privately owned museums) that is most commonly seen behind a museum. Louisiana has always been a privately owned museum, which survives on funds from both private foundations and state funds. Knud W. Jensen once said: "I think that art is better served by being a business than having to run around begging for public subsidies for everything." (Stensgaard 2008, 39) The management team of Louisiana seems to be rather happy about this as well, for they appreciate the freedom of exhibitions that the museum is able to select. "We only prepare exhibitions that we regard as interesting to the public, rather than just taking an order from the state." said the Facility manager.

e. Where Louisiana is located, a small town outside Copenhagen, and half way to Helsingør, Humlebæk has nothing else to attract thousands of tourists all over the world every day but Louisiana Museum. This locational fact makes no competition for Louisiana, in which case the nearest museum who could perhaps join the specific tour for the visitors is about 6 kilometres away (the Nivaagaards Malerisamling). However, Louisiana's expansion has after all something to do with other museums, as many of them started to imitate Louisiana's formalities.

4.3.3 Get to Know the Visitors

The experience of visitors is the ultimate test of the success of any museum. Does the museum communicate effectively? Do the visitors have access to the best of the collections and the information that they need in order to enjoy and learn from? Are the needs of visitors being met? All these questions are to be investigated constantly by the museum (Lord et al. 2012, 66).

All cultural institutions seek to share a story with their community. For example, performing arts centres do this through dance, music, and theatre; libraries and archives do this through collection, preservation and documentation. As hybrid institutions that exhibit, collect, document, preserve, research and educate, museums bear the responsibility of communicating wider and more intricate stories to an array of audience, many of whom may not be well acquainted with the museum setting. It is important to understand the community by gathering

information, understanding and relating visitors' needs and interests, levels of knowledge, background, or characteristics (Lord et al. 2012, 66).



(Illustration 6: graphic by Lord et al. 2012, 67)

The above illustration shows the process of gaining and gleaning useable information to understand the visitors. The largest circle - informational - represents all of the body of knowledge that can be learned from the audience. As understanding is refined, the circle becomes smaller and the information becomes more useful until it is distilled to represent the knowledge that is most relevant. *Meaningful* information means the most important information to the museum's audience. *Actionable* information means the information can be used and move on to actual practice. And the last *Relevant* information addresses how the museum can have a significant impact on and connection to the community (Lord et al. 2012, 67).

4.3.4 Space for Learning

According to Heather Maximeo: "an integral part of the visitor experience in every museum is the opportunity to learn something new and to connect to the museum's mission to advance the cause of knowledge." Learning is so intrinsic to the museum experience that it permeates the entire program, from collections and exhibitions to lectures, events and even retail. As a conscious part of the visitor's motivation for attending, learning is one of the key goals of the museum visit (Lord et al. 2012, 109).

Museums all over the world are increasingly expanding the notion and scale of education to a wider audience of all age groups, levels of literacy, and formal educational understanding. In return, this means a simultaneously increasing demand for special spaces in the museum with dedicated orientation. Galleries, lobbies, theatres, outdoor trails, and sculpture gardens all provide a setting for communication and for formal and informal learning as well as aesthetic and contemplative experiences. In addition to the space that house and interpret museum collection, museums invest in special space for education, ranging from seminar rooms, classrooms, and research laboratories to "discovery rooms"; libraries and resource centers, theatres; and suits of auxiliary space including lunchrooms, cloakrooms, and preparation and storage facilities (Lord et al. 2012, 110 - 111).

Louisiana museum emphasis its norm of learning, engages their visitors with lectures, programs and debates. Here we talk specifically about Louisiana's Children's Museum, as it was another thing that the museum acted as a pioneer in Denmark.

When it comes to the topic of children's museum, it is perhaps relevant to point out the education movement in Denmark in 1979, in which the main idea was to change Danish education system from schooling intellectual art to a more visual oriented art. With this synergy behind, children started to learn art together with languages, mathematics and other forms of subjects. A children's museum was certainly a matching and striking new innovation of that time.

When Louisiana first opened in 1958, there was a little room to the left in the main entrance, a drawing and painting room called "The Children's Museum". Soon the old children's room worn out by the end of 1970s, the founder started to study what playgrounds could be and what had been done elsewhere - from Disneyland to the local Danish amusement parks. His research eventually helped to open the new space for the young visitors in the West wing.

The new departure was again, first criticized for it being too luxury as it was specially created and designed for the young. But once again, Knud W. Jensen had hit the bull's eye: "The museum was mainly intended for Club members, no one had thought of schools, kindergartens or youth clubs. And these institutions just arrived in waves, 10 to 20 institutions a day. Even adults also wanted to see the new Children's House" (Stensgaard 2008, 279 -281).

According to research, children below the age of 12 or 13 are actually very fond of going to museums, as they could see a lot what they couldn't elsewhere, and draw whatever they like. However, when they turned 12 or 13, they become afraid of coming. They are afraid because the awareness of right and wrong, right assignments and wrong drawings. It would probably take another 10 to 20 years until those visitors come to visit museums again, with their arms crossed in a guided tour for fear of making a fool of themselves or being fooled. But if they have once experienced a Louisiana's "Children's Museum" at their youth, where they could sit on silk cushions on Arne Jacobsen's little black ant chair and hearing American pop stars telling stories from themselves, there is a good chance that museums may not appeal to be that frightening for them any more, and may not need to wait for 10 to 20 years until the museums welcome these visitors back again (Stensgaard 2008, 286).

From 1981 to 1985 Louisiana averaged 394,000 visitors a year, the National Art Museum of Denmark had 186,000 and the Ny Carlsberg Glyptoteket 170,000 (Stensgaard 2008, 259). As a private museum, Louisiana entirely relies on how many people wanted to drop. The success and reputation are purely owned by how the visitors like it and the Word of mouth as their channel to embrace more visitors (Stensgaard 2008, 264).

As part of the consequence when a museum has developed itself into a complex of different experiences, it would, or even be asked to introduce a Membership Club. And so did Louisiana. There are three types of membership, each aims at a specific target group with a different annual fee. The membership card enables the holder to access the museum all year long without paying the entrance fee, which would normally be 115 dkk (15 euros) for adults; and offers free access to a varied program of lectures, debates, guided tours and films, as well as discount on purchase in the shop and café. Louisiana has a publication to communicate with their members. More benefits are created by the museum to their members from time to time, to enhance their experience in the museum, and make the museum visit feel more at home. In this way, Louisiana is expanding its royal society of friends. About 16% of the year's visitors are members of the Louisiana Club (Stensgaard 2008, 268).

4.4 Collection & Exhibition

Museums exist to preserve, document, and research the material evidence of our world, and to make it accessible to the public through programs of interpretation, education, and exhibition. But the definition of collection is changing. The old definition of collection includes artifacts, works of art, specimens, or archival documents, whereas in recent years, as an increasing number of institutions have behaved and developed, the definition has been changed to include “intangible expression of human culture including stories, songs, dances, captured by camera, audio, video recording and other forms” (Lord et al. 2012, 189 - 190). These new forms of art give visitors fresh experience that they may not be able to have before.

According to the book *Manual of museum planning, sustainable space, facilities, and operations*, collections can be divided into three-dimensional collections, two-dimensional collections and intangible collections. Three-dimensional collections include comprising objects, work of arts like installations and sculptures, and natural history specimens. Two-dimensional collections books, letters, photographs, pictures and its various types. Finally, the scope of intangible collections is wide and encompasses ephemeral expressions of human culture from oral histories to stories, songs, dances, traditional methods and techniques (ways of doing and making things) and the like (Lord et al. 2012, 190 -192). However, not all objects collected in a museum is intended for display. The principle uses for which an object has been collected determines its space and facility requirements as well as how it will be presented. Therefore, besides display collection, there are also study collection, reserve collection, demonstration or teaching collection, and Library and archival collection (Lord et al. 2012, 193, -220).

And the same naturally applies and influences exhibitions, one of the key means for a museum to communicate, and establish relationships with its visitors. As Lord et al. (2012, 89 - 91) put it: “Exhibitions are about meanings, in which ideas, impressions, experiences are expressed through a well planned logic. Whether small or large, exhibitions are comprehensive groupings of elements - art crafts, specimens, artworks, ideas, multimedia and interactive devices, models, mannequins, replicas, graphics. All of those form a complete presentation for the public to enjoy and learn from.” Exhibitions have long since the 18th century including many different formats and contents from paintings hanging on the wall to installations of all kinds standing in the premise in whatever way they fit the best of the exhibition theme. And exhibitions themselves take a variety of forms: temporary, permanent, or even virtual (Lord et al. 2012, 89 - 91).

Louisiana has a wide permanent collection, which consists of more than 3,500 works - all counts for a high international standard - in both its perspective and the scale. It covers the period from 1945 to the present and almost every genre, especially paintings and sculptures. Louisiana offers temporary exhibitions for acquired collections in a short period of time.

As a Danish art history student in the 1970s, no one could afford to visit the European metropolises or New York City and could only see masterpieces from art books or prints. Louisiana, therefore, became a precious and affordable place to go to, where one could stand face to face with the works from Picasso, Matisse, Chagall, Kandinsky, Giacometti and many more. All what international art public could enjoy in Paris, London, New York, Tokyo, etc. could be experienced at Louisiana (Stensgaard 2008, 258). In the past four years, an average of at least 10 exhibitions had been shown in the premise of Louisiana Museum each year. Since 1960s, Louisiana has been known for its diverse exhibition topics as well as the artists, from Lucian Freud to David Hockney, from Europe to Africa and Asia (Louisiana 2015).

4.4.1 Collection Analysis for Exhibitions

As collections are still at the heart of museums nowadays, and remain central to their missions as public institutions, the need for collection analysis and development strategies, so that “space and facilities needs of collections of all kinds are taken into account over the course of museum development, expansion or revitalization project.” According to Brud King (Lord et al. 2012, 189).

Curators analyse their collections from many points of view. It is also for a museum to understand its space and facility requirements - not now, but in a few years when the new building or additions being planned will be completed, and in the years following the opening. Both quantitative collection analysis and development strategy are therefore a main concern, focused on space and facility needs that constantly generate (Lord et al. 2012, 187).

Collections need to be carefully analysed for museum projects, regardless of whether the process is undertaken by a new or existing institution. To give visitors a satisfactory experience in an exhibition, a list of process of preparing, examining, and projecting before the actual opening day is required (Lord et al. 2012, 202 -209).

An exhibition requires a consist and developing strategy. Methods and proposals can vary widely depending on the purpose of the very exhibition. For instance, art exhibitions differ a lot from science or history exhibitions, and blockbuster shows borrowed from other museums are very different from an exhibition selected from a museum’s own storage. Louisiana museum presents contemporary art exhibitions both from its own collection and on a loan from other partner museums. The expansions of the South wing and the rest were results of an exceeded collection (both Display collection and Reserve collection) for the original building space as well as the development of artwork itself. Preparing an exhibition in Louisiana museum varies from 6 months to 3 years.

4.4.2 Display

Collections have to be displayed in the museum as part of an exhibition, which then enable people to interact with the museum. Ways of display can determine whether an exhibition satisfies the visitors for their sheer aesthetic pleasure, and engaging learning experiences. Exhibitions are a way of providing visual and intellectual access to the museum’s collection (Lord et al. 2012, 212).

Louisiana takes liberties in the way of arranging and presenting an exhibition when compared with classical art museums. The point for Louisiana is to make the works live, so that it communicates between the pictures and the public. For this reason, the emphasis on the visual of an exhibition is way more important than its historical and theoretical dimensions (Stensgaard 2008, 349).

Taken the tradition and belief from the founder Knud W. Jensen: an axial or linear sequence of rooms has a disastrous effect, being able to see through all the rooms in an exhibition is not something Louisiana would be happy to do. Therefore, exhibiting rooms in Louisiana are not placed in a straight line, but transposed. So the visitors have to move diagonally through each room to reach the next one, and they are unable to get a complete overview of the building plan. It is about behavioural psychology that applies to the museum, both the interior exhibition, and the outdoor garden where sculptures are placed (Stensgaard 2008, 224).

Besides the transposed arrangement of exhibition rooms, Louisiana has a tradition of merging displayed collections with visitor in a sort of casualty. Poul Erik Tøjner said prior to his arrival as the new director: "I'm fundamentally opposed to the belief that there is a crucial distinction between art and the way in which it is represented. I dislike the churchly aura that some people want to surround art with. It is out of step with the way in which art comes into being. I go in for people coming to the museum and it's all right to have a Turkish bazaar atmosphere with the Children's House and areas where people crowd together. Louisiana is alive and must combat the clerical attitude to art, but this doesn't mean that there shouldn't be pockets of quiet where it is possible to immerse oneself." (Stensgaard 2008, 345 - 349).

This leads to occasions when Louisiana departs from the chronological order to arrange a thematic or purely visual affected exhibition, so that people don't necessary to know anything but can just see. For example, the Baselitz's exhibition in 2006 was arranged in such a way that the artist's old and new paintings were hung among one another, not for the historical order, but merely for visualization and pleasure (Stensgaard 2008, 349). Art museums very often applies thematic exhibition in which contents are displayed merely what they represent instead of their subjective matters. Such a way of "hanging" can be very effective to engage the public in the meanings of the works, as long as the interpretation is left open by graphics and docents that ask more questions than they answer, rather than attempting to ascribe a specific meaning to each work (Lord et al. 2012, 222). Louisiana, of course, is one of the pioneers in adapting such a way of displaying.

Another interesting approach of Louisiana and many of the other art museums with large collections is a regular or irregular "re-hang" of its permanent collections, announcing the new display with a major exhibition opening - much more effective than just changing around a few works here and there, as is so often done elsewhere, going largely unnoticed by the visiting public (Lord et al. 2012, 222). The permanent collections in Louisiana are constantly changing according to the exhibition themes or seasons. And even works that have been displayed before often change place where they used to be as the whole museum going on with different exhibitions, settings and occasions.

Once a staff from the Danish National Museum re-encountered some of the things they had lend to Louisiana, he was astonished at "how *amazingly good* they suddenly looked". But this is in fact, in the respect of which many critics would put as: "museum serves as a mass medium, a place where people are entertained, and is not serious about art history." The exhibitions were not based on researches but on aesthetics, and that's how it still is (Stensgaard 2008, 351 - 355).

In the old Knud W. Jensen's days, the museum bought works from fully or semi-mature artists, but Louisiana today buys things from the younger generations, even though they are still quite unknown, which are defined by the new director as the "*the coming classic*" (Stensgaard 2008, 355 -359).

However, that doesn't mean the museum collects all the artworks that appear to be promising. The museum by no means see itself as part of the intensified food chain that one would automatically be forced into - if it is merely a matter of seizing opportunities. For a "*qualified popular institution*", there is no reason to buy more simply because the market is booming. "Our task is not to document everything that happens, but to take a qualitative cross-section that gives meaning. And things are going well for the artists doesn't necessarily mean they are going well for art." said the director Poul Erik Tøjner (Stensgaard 2008, 355 -359).

There is something else that Louisiana is doing quite differently in the way of presenting artworks. That is what they call it a “sauna principle”. It is particularly known as the museum divides the exhibitions into hot and cold varieties: The hot consisted of artists that the guests already knew - the great modern classics - while the cold gave room for names the guests had never heard of - the less easily accessible, often contemporary artists. The trick is to combine the two so that the popular exhibitions attract guests who on the same occasion also get to see something other than what they would have come for themselves. The sauna principle, in all its simplicity, is about giving the visitors inspirations as well as introducing talented but less known artists to the public in a demure, yet efficient way (Louisiana 2015).

4.4.3 Behind Display

Some work done behind the public view from collection and exhibition display are worth mentioning at the end of this part - so to help readers understand how Louisiana is able to arrange spectacular temporary exhibition through the whole year, and can always present different artifacts from its collections.

Temporary exhibitions are usually drawn from several sources, for example, as a selected representation of the permanent collection. Some of them are chosen as rotating exhibitions, which are only displayed for a certain period. Another major source is on loan collection that is borrowed from another museum or private collector. Alternatively, a museum may participate only as an exhibitor to provide the viable space and facilities with a fee from participants (Lord et al. 2012, 226). Temporary exhibitions in Louisiana are often sourced from the two main sources mentioned above, and does not use the alternative as all exhibitions are carefully planned and designed by the museum curator team to assure an expected experience of their visitors.

Efforts behind an exhibition is needed. In many cases, the collection to be exhibited is highly protected and priceless in its own value. When Louisiana acquired works from Monet during the Monet exhibition in 1993, each single piece of the 38 oil paintings exhibited travelled all the way from France, the USA and Japan in a specially built temperature-regulated wooden crate. Each accompanied by its owner courier who had travelled with it from the start to final. Some of the pictures were valued at 40 million dollars, and cost Louisiana several hundred thousand kroners to borrow. Besides that, the two-year preparation cost, and so as all the travels to USA and Japan, and doubling the number of employees from 120 to 240 to attend this very exhibition with a 61-hour open time per week, of course were also remarkable expenses (Stensgaard 2008, 277).

Since temporary exhibitions often depend on loans, a museum’s borrowing power is important when it reaches out to acquire as well as receive a loan. Louisiana was turned down in borrowing of some art works in the beginning of 2000s, for its poor condition in the exhibition rooms, which eventually led to the modernization project.

Louisiana’s collection is far too large to be shown in its entirety at once. Therefore, besides very few individual articles that are almost always on view, the bulk of the rest of the collection is shown in rotating selective presentations. This allows space for temporary exhibitions on going in the museum, and provides opportunities to show the works in new ways and different configurations. Around 50% of Louisiana’s collection has never been exhibited to the

public for at least 12 years. According to the Danish law, museums cannot sell their own collections, which makes it rather difficult for those who like Louisiana to acquire any new ones.

So Louisiana offers a long-term loan to many smaller museums on a ten-year fixed period to dilute its large collection and make some money at the same time. This is a win-win situation according to the museum, as Louisiana saves its cost in storing and caring of those collections, and the smaller museums can make better use of the collection to please the public instead of seeing them being kept in basement. It is another way to affect visitor experience as the museum penetrates its influence outside its board to other institutions.

Louisiana wants visitors to come to something good, not to anything whatsoever. The museum director has now and then a deep frustration about visitor figures because they remove the focus from the art and prevent the curators from showing what they know is good but will not attract as large a public. In Tøjner's day, the museum exhibition policy is like Jensen's: to show a little of everything and to let warm exhibition alternate with cold ones (Stensgaard 2008, 365). For a museum to survive, there are always a lot to consider and adjust when deciding on an exhibition, but collections and exhibitions are after all about people, about visitor experience.

4.5 Operation & Facilitation

Operation in a museum has a direct and significant influence on visitor experience. In most museums there is no steady state of typical operation, only segments of a cycle. The cycle may relate to temporary exhibitions, seasonal ebbs and flows, or the visitor attendance. Everyday there are new issues that require changes in the plan. Museums regularly change content, move objects, produce programs, host events - and often at the same time. Operation ensures the satisfaction of visitors, stakeholders, and staff, assesses risk and protect the collections, buildings and people, and provides the stability and flexibility to make everything sing (Lord et al. 2012, 351).

Operation in Louisiana museum is a big topic, under which one can put many issues from daily maintenance to a long term project like the Modernization Project. Louisiana tries to take the initiatives on its own to carry out these operations. All the two to three hundreds staff working in the shop and café are employed by the museum full time or part time, while cleaning and security crew are outsourced with trainings emphasis on the museum culture.

Everybody has a different opinion of what should be included in "museum operation", and indeed it varies from museum to museum (Lord et al. 2012, 355). In this part, we discuss how museum operation and facilitation can contribute to visitor experience. We also list some issues that are commonly regarded as essential in museum operation, and are applied in Louisiana museum, which may not be linked to visitor experience directly, but still play an important role to contribute an overall good experience.

4.5.1 Entrance & Wayfinding

Upon the starting point towards the entrance of the museum, visitor experience begins already at the touch point of transportation. This means managing parking lot (cleaning, lightning, signage, etc.) is a daily responsibility of the museum to deliver a smooth and satisfactory start for the visitors coming with cars. Entry needs to be clearly marked, easily visible

from the primary approach to the museum by car or by foot, working with landscape and signage to communicate how the visitor is to reach the front door. There should be drop-off areas for cars and buses so that people who are unable to walk the distance from the parking lot can easily unload at the primary entrance. If ticketing or queuing is likely to occur outdoors, the entry should be covered (and in some location heated or cooled) to protect visitors from inclement weather. Entrance should be towards inviting, visitor-friendly facades, which is considered by many to be a critical first signal to guests that the museum is a place where community and culture are welcomed, nurtured and developed.

The entrance also serves many other functions and is a critical part of a museum experience. The following services and amenities are generally provided at entrance (or the lobby area attached): tickets and admission, queuing and waiting space, membership service, group check-in and orientation, information, audio or multimedia guide equipment pickup and return, public tour assembly, security control point, etc. (Lord et al. 2012, 145-146).

There is only one main entrance in Louisiana museum, and is divided into two tracks: a fast track for regular visitors with membership pass card, which can be scanned by machine at the check-in point; and another track is a reception desk, where single tickets for the day are sold to most tourists. Behind the entrance, there are a couple of extra reception desks, in case visitor number is soaring, and also serve as an info desk. Visitors are also able to purchase their membership at the ticket service. The exit of Louisiana museum is right next the door to the main entrance.

The next listed renovation project of Louisiana is to reconstruct the entrance to improve its functionality and efficiency. Details of the renovation are not yet released to the public, and thus cannot be included in this thesis. But one thing is for sure -it will still remain "low profiled".

When it comes to wayfinding and signage, to enhance visitor experience, considerations should be given to demands from different visitor groups. Adequate wayfinding systems are critical for patrons to make sense of, and interact with the elements within the museum environment. Museum institutions often have a multicultural patronage base, and as such many visitors may not be able to read or effectively understand English. The use of a clear, consistent pictogram system is a first step in resolving this issue, but needs to go further than the standard usage of pictogram for specific elements like toilets, and emergency evacuations. Where applicable, signs should be in more than one language. Finally, graphic identity schemes could be used to distinguish one area from another, utilizing a colour code and/or display graphics such as photographs and banners (Lord et al. 2012, 171).

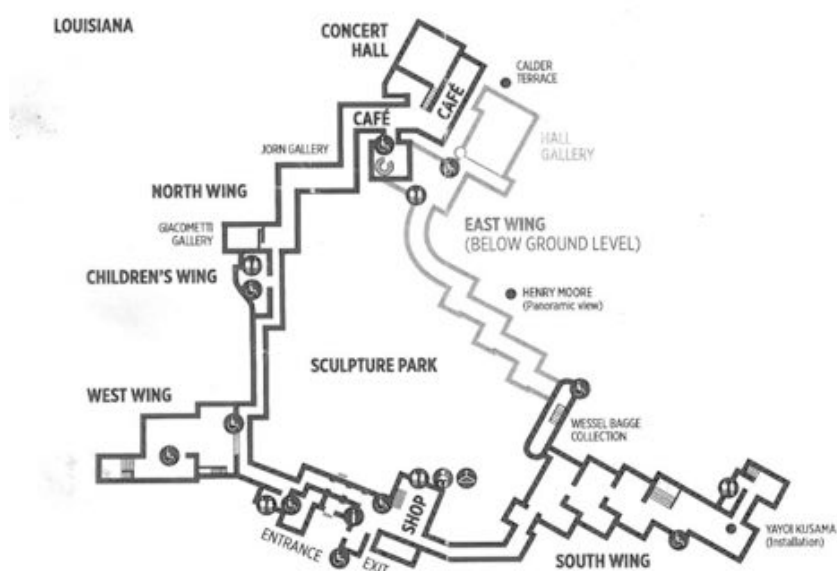
Museums are full of signs and labels. Accessibility of signage is key to orientation for patrons. Placing signs at eye level allows patrons who have functional visual limitations to read the sign at close range and provides a better viewing angle for those who use wheelchairs or other assistive devices. Proper colour contrast improves signage visibility and legibility for all patrons. Clear signage is also of great importance to people who have difficulty communicating verbally or who cannot hear public announcements (Lord et al. 2012, 171).

Wayfinding and signage are quite exceptional in Louisiana Museum, which in some extent is even "played around" to avoid. As the museum intends to set its visiting experience from a typical museum, where great deal of detailed signage is placed everywhere to make sure visitors know where they are and what to expect. In fact, the museum is planning a new orientation project to get rid of more unnecessary signs in the premise, in order to create a more

home-like and free feeling. However, the necessities and reasoning behind more prominent signage listed above are still to be taken into consideration when the museum carries out the new project.

Louisiana museum has much fewer orientation signs compare to other museums, but that actually dose not necessary make its accessibility more difficult. As the museum has four wings linked together, it is not easy to get lost. Besides, there is a short cut cross the sculpture park from the entrance to the café and concert hall, so the place offers a lot more options of “how to visit” than many other museums. Visitors (especially the first time visitors) are usually coming with a mind set of spending at least half a day here, so the “walking around and figuring out” way of visiting works well on those who travelled half an hour from the city centre to this very spot.

The map of the museum at the moment is a very simple one (see illustration 7), which would almost be astonishing for many first viewers. This draft-like small piece of paper eliminates the complex building structures, like the up and downs, and the transposed exhibition and display rooms. However, even though the map shaped itself to absolute minimum, and a visitor would likely to feel unbelievable to figure out where to go, it actually works alright. “It actually works much better than other versions of maps we had, even some 3D ones,” said the Facility Manager: “because the building construction of the whole place is extremely complicated, it’s much better to simplify the map and let visitors to explore the details by themselves.” Again, it is part of the charm how the museum was designed: leave the visitor to find out the way he enjoys. Comparing to the map, visitors are more keen on asking the staff of Louisiana where to go and how to get there if they need any assistance in orientation - and this, is what the museum expects as well. The new orientation project also includes creating a new map, with improvement from feedback of their visitors.



(Illustration 7: Louisiana’s map)

4.5.2 Visitor Services

Visitor Service is an undeniable part of a museum to ensure a rich and positive experience for all visitors. It increases the likelihood for visitors to come back again. At times, in Louisiana as well as many other museums, visitor service department is responsible for planning public

operations with other departments, cross-training admissions staff and introducing in-gallery learning with learning programs. To build up an effective Visitor Service of a museum, the following questions shall be answered (Lord et al. 2012, 357):

- a. What are the optimal operating hours of the museum - not for the staff, but the visitors?
- b. How will visitors approach the building - whether they come by foot, public transportation, or car - in all kinds of weather?
- c. What is the admission ticketing sequence for general admission, group admission, or visitor with special needs?
- d. How many ticketing, membership and information stations are needed?
- e. How will general information inquiries be managed - in person, on the phone, via e-mail?
- f. What visitor information will be collected and by what means?
- g. What happens if visitor fall ill or have an accident?
- h. How are future programs to be advertised?

There are much more issues that Visitor Service needs to address, but the key issues are listed and others can be modified according to specific demands. A good example of adapting visitor service in Louisiana is the “evening hour” introduced in 2008. The museum opens on weekdays until 10 pm. Before that the museum was open 7 days a week, but now it is closed on Mondays. This is because people are normally working until 5 or 6 in the evening and the only time that they can enjoy museums or anything else would be after. It also aims at diverting the visitor flow, and increasing the total number of attendance. As the museum gets less visitors cluster at the weekend and more visitors during the week, it helps the reception to handle visitors more calmly and efficiently in weekends. The evening hour is also profitable after all, as the museum serves dinner in the extra hours.

Besides administration services, catering service or food service in a museum is getting popular, as many museums started to offer the visitors something to bite before or after their visit. More museums are including food service in either a restaurant or a café, or an integrated one of both, like Louisiana. Having a café or restaurant with good refreshments definitely prolongs the time people spend in museum, and gives extra reason for people to come and visit. Some museums ask for catering services from a third-party, the others provide their own food, as what Louisiana does. The latter for sure increases more special and unreplaceable experience for visitors, but at the same time, takes up more responsibilities and efforts. The following issues are addressed to regulate food service (Lord et al. 2012):

- a. What’s the nature of the café - salad bar, buffet, or more than one?
- b. What kind of kitchen shall be consequently equipped?
- c. What are the operation hours of the museum?
- d. How will visitors access the café before, during and after their visit?
- e. Where are the restrooms located relative to the café?
- f. How the check out counter installed?
- g. Food delivery, storage, waste management?
- h. How the catering reacts with special events or programs in the museum?

The restaurant plus café in Louisiana is very popular among visitors, according to the research conducted in the museum, most visitors would eat at the café, and some come to the museum specifically after the food. The restaurant serves both lunch and dinner buffet with an extra selection of desserts, sandwiches, and drinks (both with and without alcohol). Buffet menu is changed on a weekly base, and so are the desserts (See Appendix 4: sample menu from Louisiana).

Loads of work are done behind the visitor service touch points to facilitate and smoothen the visit. Although without direct contacts from the visitors, it is important to briefly address some issues behind the touch points to support and ensure a safe and pleasant experience in Louisiana museum. Below we talk about facilitation and risk-prevention in the museum before moving on to Louisiana's online channel and supplement contents.

4.5.3 Facilitations

In a museum, facilitation refers to when buildings and the museum operation system are maintained properly in a working order to make operation easier. Proper facility management is critical to mitigating risks to the visitors, staff and the collections. Facility management is a service-oriented unit, supporting a museum with well-working facilities and regular-updated maintenance in exhibitions, events, and regular programs (Lord et al. 2012, 408 - 409). From the view of daily operation, some key questions are: What is the routine maintenance needs and schedule of the museum? How will special events and public programs affect the building? What are the set points for humidity, ventilation, and air conditioning and how to manage them? (Lord et al. 2012, 358)

It is crucial for museums like Louisiana with both indoor and outdoor areas to make sure everything is in order from the start. In an interview with the museum's Facility Manager Poul Hasbeck, he pointed out one thing in the sculpture park: "besides the regular maintenance, whenever we see something wrong on the sculpture, for example, occasionally, some people carve or write on the sculptures, we will remove the mark immediately. It doesn't matter if that will take us an evening or a weekend. Because it is very important to stop damage from its start and make sure no one will follow it."

The museum is cleaned 6 days a week, with toilet areas cleaned twice a day. But there are always some people who are prepared to come over on demands within half an hour to handle the situation if anything happens. But according to the museum, they don't often get this kind of situation.

As to the seasonal challenges, the worst thing for Louisiana museum is the wetness in winters when visitors coming in with snow or rain on their clothes and shoes. When people step into the exhibition areas, where temperature and humidity are strictly controlled, it can be a potential threat. According to the facility manager, the first seven steps of entering are always the most hazardous. The museum tries its best to limit the dampness by using special mats at the entrance and suggesting visitors to store their coats in the cloak room downstairs away from the exhibition areas.

To maintain the exhibition going on in its best condition, facilitation issues such as lightening and climate control are to be considered. As the thesis is not supposed to go deep into these issues, we will only give a few examples on lightening and climate control. The two issues not only have a lot to do with the facilitation aspect, but also closely related to operation, exhibitions, architecture and ultimately the visitor experience.

The principle of lightening in a museum is inclined to its possible minimum. The actual damage to an object is not the intensity of light at any moment in time, but the total amount of exposure over time. When an object is off display, it doesn't recover. Therefore, one of the

purposes of rotating exhibitions and limiting the amount of time on display is to protect the object and pro-long its lifetime (Lord et al. 2012, 317).

Exhibitions under natural light exposure is more difficult to control, and Louisiana just fits into this category with all its French windows and glass corridor. But thanks to the different wings of the museum as well as different exhibition halls in the buildings, collections are selected to display on the condition of light exposures. For example, temporary exhibitions are normally displayed in the West wing, South wing and East wing, where nature light exposure is disclosed or limited. The exhibition room that is facing the woodland lake with French window (the one with maximum light exposure) as well as the space with glass corridors are normally only for displaying sculptures or installations that have far less restricts on light exposure controls.

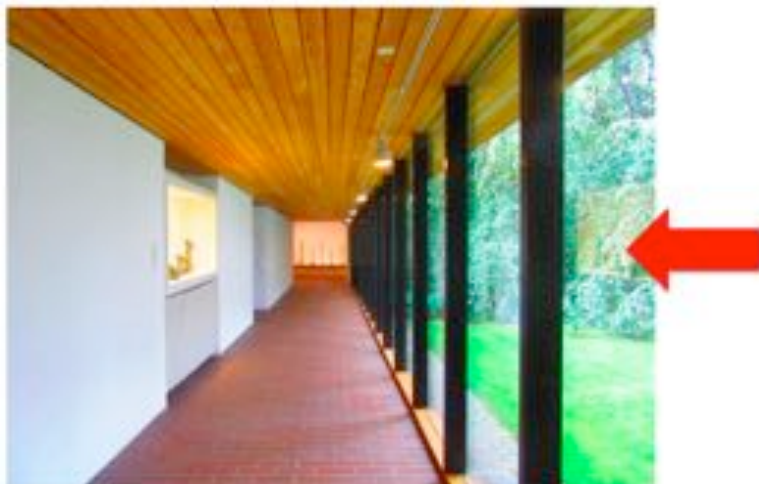
The climate in a museum consists of many different aspects, such as temperature and humidity. Proper climate control has significant impact on long-term preservation of the collections (Lord et al. 2012, 340 - 342). In Louisiana, many creative ways of controlling the climate are applied. Here are examples given by the museum facility manager:

For the sake of the build of the museum - old building plus large scale, maintaining temperature becomes one of the most challenging tasks. In some exhibition rooms, where heating system is hard to fit or blend in, the museum has found some places to install them that won't normally be thought of, such as beneath the benches, or under an installation podium, so that the room climate is controlled, and the existence of which will not interfere visitor experience (see Illustration 8).



(Illustration 8: Operation & Facilitation example 1)

Another good example is how the museum solved the heating problem in the long glass corridor (Illustration 9): There wasn't enough money to build rooms with bricks all the way from the main building to the sea at the first place when Louisiana was first opened. So instead, the long glass corridor came as an alternative, which were cheaper to build, and have since created a special and yet widely admired balance - from the luxuriance of the landscape outside and from the richness of the art collection inside (Stensgaard 2008, 78 - 79). However, to maintain the temperature of the very area became tricky, as nothing extra could be installed to generate heat, neither from the ceiling nor the floor. The final solution was inspired by the rear window defroster that is commonly used in cars. Heating is performed by tiny wires inside the glass, which are almost invisible to eyes. This genius innovation in climate control has made the glass corridor functioning excellently, and has saved a huge amount of money.



(Illustration 9: Operation & Facilitation example 2)

4.5.4 Risk Prevention

Operating a museum faces a myriad of risks. To avoid and prevent risk in operation is also to prevent risk that could occur in visitor experience. A classic risk management process consists of four sequential elements: risk identification, risk analysis, risk evaluation and risk treatment (see Illustration 10). The first phase is risk assessment after a target context is established, where risks are identified, analysed and evaluated. This phase shall be conducted by specialists. The next phase is to treat the risks, in which case the risk specialists shall be able to communicate with the museum planning team to ensure the ultimate purpose of developing a series of cost-effective measures to avoid or minimize potential hazards to the collections (Lord et al. 2012, 305 - 306).



(Illustration 10: Risk Management Process (Lord et al. 2012, 305-306))

Here we select two risks that Louisiana is most likely to face - fire and water damage, analyse them, and discuss how prevention of these risks can actually influence visitor experience.

Fire is one of the most catastrophic risk for a museum. Especially for museums who have kitchens or flammable materials (Lord et al. 2012, 310-312). Fire is regarded as one of the top three (if not the top one) greatest threat to Louisiana Museum. A big part of the modernization project was dedicated to upgrade the safety against possible fire threat and build up better facilities to prevent and manage the risk.

Flooding is more likely to happen in some places than the others, depending on the weather and the location of which the museum is based on. Collections are likely to be affected by flood if they are located below grade. For this reason, many museums try to rest the collections 40 to 50 cm higher than adjacent areas, to minimize the danger. Additionally, water damage from internal space should also be taken into consideration (Lord et al. 2012, 312-313). Due to the special location Louisiana museum is sitting, facing the shore of the Øresund Sound and the woodland lake at it's backyard, flood is another important issue the museum keeps in mind constantly. Additionally, Denmark is normally quite rainy, and have been suffered from increasing precipitation.

4.5.5 Supplementary Contents & Online Channels

Beside the daily operation, Louisiana offers very often special events and programs. All these "supplementary contents" tell stories of the museum, making it more than just a museum, and adding glamour to the overall visitor experience. At the end of this chapter, an overview of how these elements came into being and becomes part of Louisiana culture is thus to present.

The need for those "supplementary contents" was emphasized by Knud W. Jensen, as one of the important concepts in Louisiana "to help bring alive and enrich the environment". "The more opportunities for experience that the program offers," he wrote on the occasion of the museum's fortieth anniversary in 1998, "the more Louisiana lives up to its idea - to be a 'musical meeting place' and a milieu that is engaged in contemporary life." (Louisiana 2015)

This approach has been fortunately to be conducted well enough till today by Poul Erik Tøjner. But there is still something different between Tøjner's and Jensen's time. The culture atmosphere in the museum used to be more predominant, when debates, culture crash were highlighting the 1970s. In old days, Louisiana was a meeting place that always delivered more than art. It was a meeting place for celebrities and the commoners, a place where conflicting parties can sit together, regardless nations, political opinions or football clubs. "Knud believed in the necessity of establish dialogue between opposing parties." Said Pundik, a newspaper reporter (Stensgaard 2008, 365). While in Tøjner's years the concept has become narrower and the political dimension has been dropped. But the debates return once again under the name of "Louisiana LIVE" - where the public again meet writers, researchers and debaters. And Louisiana has complete its experience again to visitors (Stensgaard 2008, 365).

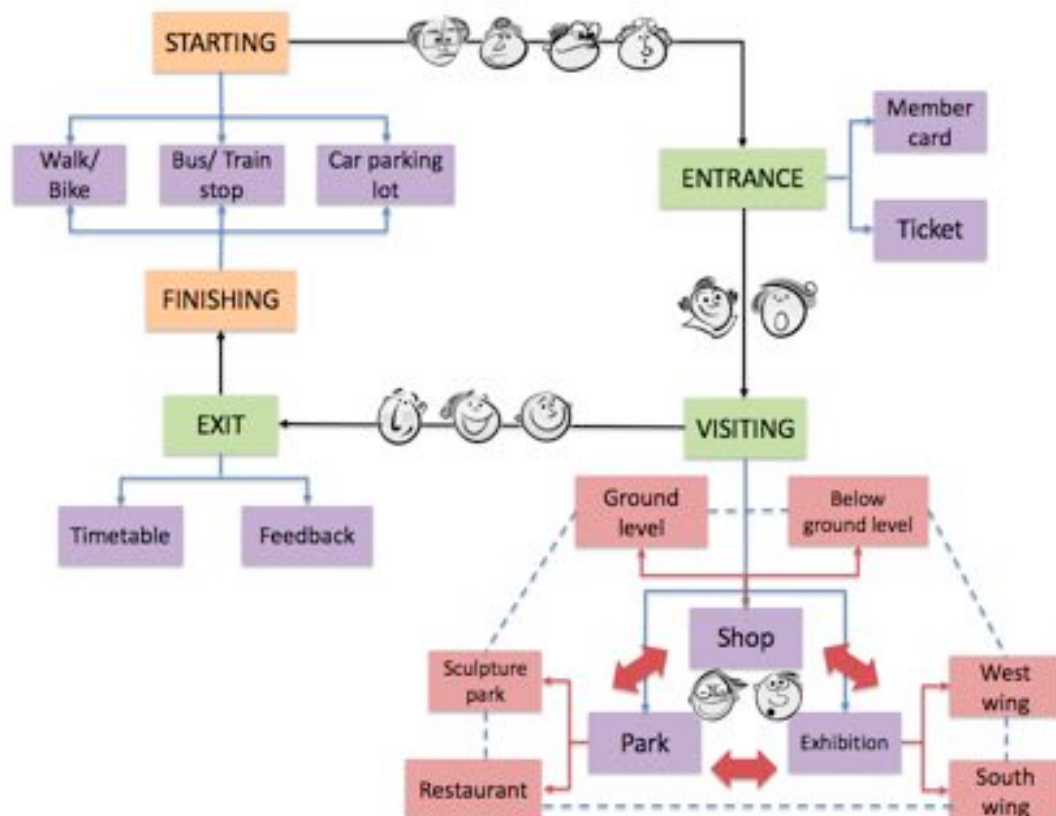
Louisiana Live is an on-going program taken place in the concert hall of the museum, which contains different evening talks and cultural debates. Louisiana LIVE guests are comprised of a broad spectrum of writers, artists, and scientists, from the prime minister to social commentator. LIVE has been a regular part of Louisiana's program since 2008, when the museum introduced its evening hours. The programme offers odd angles, surprising inputs and strong, fun exchanges. It's a forum for a live audience and dialogue (Louisiana 2015). Registration is advised for popular events, but otherwise they are free and require only a ticket to the museum, which persuades more regular visitors to come over.

With new technology and social media, today Louisiana has much more ways to communicate with its audience. Besides Louisiana LIVE, the concerts and lectures (corresponding to the exhibitions) that are arranged on a regular base, Louisiana opened an online channel to share their voice with the audience.

Louisiana Channel is a wide-ranging Internet platform initiated by the museum. It functions as an extension of the museum's activities but also looks beyond Louisiana's own context, basing on the museum's unique network of visual artists, writers, architects, designers and musicians. It was described as "a strong contribution to the permanent development of the museum as a cultural platform and the expression of a desire to sharpen the understanding of the importance of culture and the arts." by Poul Erik Tøjner, when the Channel was launched (Louisiana 2015). New videos on art, literature, music, design and architecture are posted on the site every week, where over 100 inspiring clips are already available on the platform.

4.6 Research Analysis

Assessing all information collected through the research, and seeking the deeper meanings behind the facts are the purposes of research analysis. Some analysis methods are used to help the author summarize the findings, giving relevant suggestions, and concluding the whole case. Although the four perspectives discussed in this research were done separately, it is clear that all of them are connected together in a whole end-to-end journey in Louisiana. To better understand visitor experience in Louisiana museum, a customer journey map was created and analysed. Customer journey analysis looks inside into the different phases, and helps to visualize how different contents in each phase impacts on visitor experience.



(Illustration 11: visitor journey)

The illustrated journey is divided into five phases: Starting, Entrance, Visiting, Exit, and Finishing. Both starting and finishing at the transportation point. It is very difficult to specify the customer journey of a museum, because it usually involves too many different options and combinations of how a journey can be conducted. Therefore, here we present a simplified version, and in the phase of Visiting, all listed parts are free to join together or switch to one another in different orders.

As one of Louisiana's concepts, a "Wow" effect is reached by the time when visitors entering the lobby from the small, simple and almost shabby look entrance. And their experience only escalates during the whole journey, no matter which way around the journey is conducted. And upon their departure, most of them remain a fairly good mood.

All features contribute to the overall visitor experience, which can probably be concluded by the following quote from Susan Sontag, one of the most world-famous journalists who once visited Louisiana (Stensgaard 2008, 234): "The atmosphere is so special, democratic in a good way, friendly and radiant with love of art and nature. A kind of model for what a good society could be - both very open and welcoming and in addition of very high standard. As a rule, a high level shuts people out, and openness has a tendency to lower the standard. But you have something that does not make compromises but is at the same time for all. The world should be full of Louisianas - and I don't just mean museums."

The birth of Louisiana can not be taken apart from the big historical background of the Post World War II in the 1950s in Denmark. The country started to transform itself to industrialization from agriculture dominated society structure. Many movements were carried out during that time to form new rules and disciplines of the country, which all had significant impact on how Louisiana museum came into being. Many entrepreneurs of the time started thinking new ways of adding values to their country - What is needed? What will be needed? Instead of talking, they found their answers in practicing. With a clear vision of their dream, many walked on what they talked. Louisiana is one of these examples, a product of its time and the people from that time.

The museum has its own way to operate and express itself, yet at the same time (as can be referred to the various external references included in the research), these ways and thoughts behind are often universal in general museum operation. Through out the research, we can see that our target museum is working very hard in all four perspectives through the visitor journey, keeping complying to its vision and credo - not just as a periodic product, but more like a living and growing creation.

Today, Louisiana is facing what wasn't there before, as more and more "Louisianas" are coming up into the world, both inside and outside Denmark. Louisiana monopoly was finally broken. The museum has long become a successful and unique model that other museums are trying to imitate since 1980s. Copenhagen suddenly confronted several art institutions, which ought to have different profiles, but on the contrary "were beginning to be dangerously alike", for instance, the Arken Museum of Modern Art, and the National Museum of Denmark. The problem was that they all resembled Louisiana with railway excursion schemes, cafes, bookstores, views of the landscape and children's house, sometimes, even the artists (Stensgaard 2008, 286 - 290). Poul Erik Tøjner, the new director of Louisiana had to sit down with other museums, and make sure there is a clean cut between one and another in the emphasis of presenting itself (Stensgaard 2008, 358).

“40 years after the first tentative start, everyone wants to be Louisiana,” wrote by the Danish newspaper *Politiken* in the end of the year 1996: “its triumphal progress begins to be destructive. For the truth is, of course, that Louisiana’s success has very little to do with the museum’s permanent collection - and everything to do with the spectacular succession of exhibitions from Chagall to Monet, from Mexico to Pompeii. The picture as an event, a destination for an excursion, total experience with drive along the sea, queues, coffee and cakes - this is the essence of Louisiana culture - and there is no cause to think badly of it. But when this culture becomes universal, also at the museums that have other obligations and tasks, then it begins to do damages.” (Stensgaard 2008, 289 - 290).

How can Louisiana keep standing itself out, and offering unique visitor experience? How can Louisiana keep inspire existing museums who wish to enhance their own visitor experience without sheer plagiarising what has been done by Louisiana? And finally, how can Louisiana enlighten new museums who plan to repurpose an existing architectural context to enhance their own visitor experience? All of these have become new challenges for the museum to contemplate today.

Although these questions are not exactly what to be answered in this very thesis, it will still be of benefit to list them down for the museum to think upon, while looking into the potentials in their visitor experience. For this purpose, a simple SWOT analysis was created to help extract the findings.

We believe with thoughtful development and modifications generated from the discussed four perspectives, Louisiana will find a way to transform and grant itself in the challenges. Just like how it reacted to the previous challenges, like the one which finally brought the Modernization project to the museum, and transferred the museum’s weaknesses and threats into an opportunity and finally - a strength.

STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - 600,000 annual attendance - 3500 + permanent collections - 100 world most visited museums 	<ul style="list-style-type: none"> - Accessibility - Maintenance + security - Long opening hours 	<ul style="list-style-type: none"> - WOM & Social Media - Digital era & technology - Visitor community & young talents 	<ul style="list-style-type: none"> - Founding - Imitations from other museums - Changing demands from visitors

(Illustration 12: SWOT analysis)

As one of the questions included in the survey research: Whether the “Louisiana success” can be copied? The answers were pretty much divided among the visitors (Ye, Survey December 2015). After comparing the survey results with the research observation, I believe the trick lies in the word “copy” itself. If one tries to build another Louisiana somewhere else in the world just out of pure craving of proving, just like an aeroplane model, it will never work. Because the way how a museum runs is not an entirely stylized mechanism, but rather with a lot of human touches, emotions and ideas in it. All of these can not just be taken away directly and implement into a cloner. However, if one talks about to “copy” the intentions, concept and ways of approaching with good faith - not only in the aim of being successful, but also being unsuccessful, being criticised and tested by the society and time, then, I believe the spirit of Louisiana is well captured. After all, Louisiana didn’t predict its success, all what it did was to be itself, to carry out its ideas and to do it right.

And here is another aspect to analyse: As a living and growing creation that needs constant updates and transformations in the changing world, although Louisiana's concepts have been well kept and developed during the time, many features have gradually shifted and changed from the old Jensen's time to the new Tøjner's time, with also huge overlaps - of course. We have already discussed some of the differences and changes, and will not spread further in this particular comparison. However, a comparative analysis diagram was created during the research, which might be useful to add here for those who are interested (see Illustration 13).

"Museums do not stay the same. They are constantly evolving institutions" (Lord et al. 2012, 42). Minds with updated knowledge and understanding of what is going on and what is needed is crucial for museum operation teams. People like the director Poul Erik Tøjner, the facility manager Poul Hasbeck, and many more behind Louisiana are the forces of what is keeping the museum healthy and unique.



(Illustration 13: Comparison between the two directors' times)

For sure the success of Louisiana has its fortuity, for example, the legendary founder Knud W. Jensen and the burst of art appreciation after the World War II. But there are many other attributes out of braveness and long-vision to contribute to what museums today can learn from and reflect to. We have implemented the combined narrative and descriptive analysis so far, and shall carry on to the next chapter, where summarized results out of this research is presented. The intension is that these findings will perhaps not only benefit other museums, but also other institutions.

5 Findings & Suggestions

In this chapter, we summarize all findings from the research in Chapter 4, to show a clearer picture of what Louisiana is doing differently. How can these concepts and deeds be of reference to other museums? That is to say, both existing museums as well as newly built museums. And in the second half of the chapter, some suggestions to improve visitor experience in the target museum are addressed. This chapter is also accordingly divided into four categories: Building & Design, People & Concept, Collection & Exhibition, and Operation & Facilitation.

5.1.1 People & Concept

Louisiana is, after all, all about people: visitor first, visitor oriented. Besides taking up its own concepts and credos, the museum grows together with visitors, shapes itself for visitors, and eventually fulfils the motivations and expectations from visitors. All what the museum has been doing is tightly around this basic believe. And this believe feeds back into unique concepts to the museum, and reflects on the museum's architect, service, operation, exhibitions, and basically everything about it.

Visitor experience in Louisiana museum varies largely from first-come visitors to regular visitors. It also differs a lot depending on how often a visitor comes to the museum, and when he or she comes to visit. This is because of the sense of familiarity in a special community that Louisiana has created to its regulars, without omitting constant divergences.

Instead of theoretical knowledge, Louisiana was founded *con amore* (out of pleasure), and on Knud W. Jensen's flair for what was going on and what affected people before they are aware of it (Stensgaard 2008, 351). An art museum performs experiments and tries things out on people, somewhat like a theatre, so that people may be able to see something they have already seen, but didn't know that they saw (Stensgaard 2008, 377). People are also being pleasantly provoked to think something that they would not otherwise usually think about. This is a highlight for other museums to learn and adapt from - the human aspect.

5.1.2 A Museum to Everyone

When facing critiques by the old fashion museum world, for freeing people from traditional museum visit experience, Louisiana held on to its words: one should not set oneself up as a judge of people's art experiences. The museum tried hard to make visitors feel at home, feel encouraged and comfortable, rather than deterring people with museum's invisible power and sophistication. So finally, it was rewarded and appreciated by its people. Louisiana makes them travel all the way over, again and again.

The new director Poul Erik Tøjner aligned himself to this tradition. He defends and strengthens the museum's ideology: To open up for people that may not have any prior knowledge of art. The museum is a mass medium with a strong power of attraction, and one should not set oneself up as a judge of people's art experiences (Stensgaard 2008, 349).

Children's museum was another bold attempt, to make it easier for the young to come into the museum, Louisiana tried to make itself a bit less museum-like. This was also a pioneer action, even though today, areas dedicated to children in museums have been widely seen all

round the world. The West Wing was partly dedicated to the children's museum, whose educational purpose is far less than its amusing purpose. The idea behind was again - the museum is for everybody - so no one ought to feel bored or restricted here.

Today Louisiana model doesn't seem to us that extravagant and extraordinary any more, for it has long been imitated by many other museums, and has developed to be a new model that most museums acknowledge. But we shall not forget, in the 1960s, when the value and atmosphere of museums were totally different from what they are today, what Louisiana started to do and managed so well is something unreplaceable.

5.1.3 A Local & Global World

A successful museum is culturally sustainable within its community. The community that surrounds the museum is changing, developing and growing. And at this point in the history, it is facing both a local and a global world at the same time.

Louisiana tried to explain what the world looks like to "New Art from Denmark and Scania" in the year of 1997: "the world does not appear to the same extent as formerly as a linear relation between delimited temporalities and specialities, but on the contrary as a network with simultaneously existing, rapidly changing nodal points formed by the relations and contacts one establishes mentally, socially and physically." (Stensgaard 2008, 304) Louisiana tried to point out the difference between local and global will be narrower and narrower with increasingly unimportant focus on where one physically comes from. The decisive factor is how one makes use of the possibilities of navigating freely between the global and the local. Louisiana takes in artworks, exhibitions and programs in an international level, where the audience are consequently attracted to it from all over the world.

5.1.4 A Culture Centre

From the beginning, the museum aims at itself to be something much more than a museum. It wants to be a cultural gathering venue for debates, stories, news from different voices - in short, a culture centre. All the "supplementary content" including the lecture, the café, the shop, the programs, online channels, and so on, are intended by the owner to bring alive and enrich the environment.

As Jane Aamund reported in 1987: "the museum's visitors have done their homework, since you don't want to make a fool of yourself when talking to others on the bus. Before leaving for home again, you buy souvenirs, books or art journals. This is a new Danish way of having a cosy time. There is a good atmosphere - you talk about the pictures, meet new people, feel elevated after such a good evening." (Stensgaard 2008, 266) Thanks to Louisiana, the public found a more motivated way to appreciate art and to get to know it, as they can relate art in their own lives and enjoy it wholeheartedly in an environment without stress and frame.

The fact to open a museum to a wider audience group and accept all type of visitors no matter what education background they have, actually helped the whole society subtly to improve and evaluate their education in art and all what are related. This profound influence was not even what the museum could have anticipated back to the 1960s.

5.2 Building & Design

Optimizing the surroundings is determinedly aimed right from the scratch of Louisiana museum. It's true that the museum has a fairly good location, but not necessary the best among all other museums. What impresses visitors is that the museum made the best out of what they had then and have now, and thus a great deal of efforts shall not be ignored. It was recorded that some board members from other Danish art museums feel themselves didn't do enough to attract the public as Louisiana did (Stensgaard 2008, 264).

Through the expansions of the museum, Louisiana maintained its original plan and concept, Every expansion had its specific reason, which were required either by visitors or by the development of artworks, facilities and space. As Stensgaard (2008, 229) puts it: "developments in art have determined what our buildings should look like without interfering its spirit", and that is the basic logic and intention behind all small and large expansions in Louisiana Museum.

The build of the very original North Wing linked with the white villa is to engage nature with the architecture in a best way. The build of the South Wing embodied a fundamental principal of being low profiled besides its special functions. The extension of West wing aimed at a better children's museum experience as well as other experiences like the bookshop. The accomplishment of the final East Wing enabled the museum to be connected as a circle. And finally the Modernization project was focusing on the existing museum, upgrading its standards, and improving the facilitations.

5.2.1 Balance with Nature

The design of the buildings of Louisiana are the fundamental bases to carry all expansions, projects and ultimately the community in the museum. And everything started from the very beginning of the museum's history in the 1958, when the architects Wohlert and Bo studied nature surrounding outside the museum's premise, and hence designed the North Wing. Instead of taking off and putting new stuff up, which might be popular at the point back then, the idea was to harmonize with the surrounding, to enrich the environment, and to blend in nature.

This is clearly a demonstration of one of the most important learning points from Louisiana. Nature impact makes people feel good, and therefore makes the museum a healing place for many who concern it as an indivisible part of their lives. It also helps to connect, reconcile and engage people with each other.

The nature integration is certainly a success, but it was not without criticise and pressure from the society back then. But the museum won its name back in the end. There is a story: when Louisiana's architect Vilhelm Wohlert turned 80, Knud W. Jensen sent him a present of a pile of photographs of relaxed people in the park and the museum (Stensgaard 2008, 43). This may be the best illustration of how Louisiana's indomitable founder and designers was rewarded by their perseverance in the end.

5.2.2 Exploring experience

The establishment of East Wing reveals another concept of space design in Louisiana, which is to narrate a complete experience, and an experience that everyone can play around differently. From low to high, from light to dark, from intimate to imposing, the whole idea is to make museum visit an interesting experience without monotony. Exploring what is in the next corner, there are so many elements to see. A visitor experience like this has a subtle and yet clear psychological benefit on visitors (see Illustration 14: geographic feature of Louisiana).



(Illustration 14: geographic feature of Louisiana)

Walk around the circle of Louisiana is like walking through the museum history, a visitor can see and feel how the museum has grown up, how each step of its expansion is integrated with the rest. In this way the buildings and space have become story tellers. The museum expresses itself in an unadulterated and pleasant tone. As a consequence, there permeates lots of emotions that actually touch the visitors subconsciously. For many other museums, in a world where most cultural institutions are still conservative and traditional, a break through of visitor journey may be something inspiring to think about.

5.2.3 Focus to Details

The focus to details can be seen everywhere in the museum. In a micro-point of view, facilities like ramps, elevators, feeding rooms, foldable seats for disabled people, for mothers and babies, and for elderly people and many more can be seen all over the museum premise. The founder himself used to pay profound attention to details. For the sake of the whole experience, detail has to be right, for everything can be sensed, noted from the design to the implementations (Stensgaard 2008, 298).

In a macro-point of view, the establishment of the different wings in the museum is to offer a thorough experience, not only for the sake of exhibitions, but for many other aspects one feels like to participate, such as shopping, listening to a concert, or just sitting comfortably in front of the sea on the well-designed stairs. All dedicated to a more complete and detailed experience that the museum can offer.

5.2.4 Low Profiled

One of the most controversial questions during the research in Louisiana was: whether the museum gives a feeling of low profile to visitors? Even though in many ways, the museum sincerely tries to drag as less attention from the public as possible so that it doesn't compete with the nature surrounding, more than half of the interviewees still won't put "low key" as a match to the museum (Ye, Survey December 2015).

"We don't want to show off. We want to keep it in a low profile from the outside, so when you enter the museum, you would feel WOW! It looks absolutely nothing from the entrance, but once you are in, you immediately see something unexpected, and you would love to stay." said Poul Hasbeck, the museum facility manager: "That's our notion, to create a home like place for our guests and a home does not need to show off. Our guests are to relax and have a good experience here. Keeping a low profile is in all these ways helpful for us to reach that goal." (see Illustration 15: the contrast of the museum entrance and inside view).



(Illustration 15: the contrast of the museum entrance and inside view)

As people are relaxing and enjoying the museum all the same, and the goal is anyway nicely reached, whether it is regarded as "low profiled" or not may not be that important after all. But one thing is sure to learn from for some other museums: the idea of not competing the physical museum with what the museum really wants to emphasis, and in some cases, even the surroundings.

5.2.5 The Existing Museum

The Modernization Project of Louisiana is another good lesson, the meaning behind the project is: endless expansion is never the only solution to grow and upgrade a museum. It is equally important, or in some case, more important to correct and refine the already existing premise to the level where it is supposed to be.

Louisiana had made such a decision to invest in the Modernization Project instead of another expansion project. And this decision is rewarded, as the whole standard upgraded, more exhibitions made their way easier to Louisiana, and hence, an even more colourful, qualified and overall comfortable experience is enjoyed by the visitors. And of course - without dragging much attention from the public during the whole project.

The lessons to learn here is another balance of how museum as a cultural institution evaluates and develops its growth. Both keen eye on expansions and good care of existing premises

are equally important. Under different circumstances, different decision ought to be made with a long term goal of healthy sustainability of the institution.

5.3 Collection & Exhibition

There are three important facts to look at when evaluating a museum: what are the idea of the exhibitions displayed in this museum? How is the reputation of this museum? And how is the museum's own collection (rather than the amount of items)? All the three questions are actually talking about what a specific museum can present to its visitors, and in which way the content would be presented. It is a long term positioning, and everything only makes sense when the stories are narrated in a proper tone that fits into the museum's scenario and character, and the visitors are looking forward to hearing.

However, for Louisiana, exhibitions and collections are more than visual art like paintings, installations, sculptures and other storable art forms. Concerts, lectures, and debates should all be counted into the big cluster of exhibition. Because all these programs and events are meanings, impressions and experiences that the museum actually offers. One can not experience Louisiana without them.

5.3.1 Collection is About People

Louisiana took the very first lead to bring modern art into Denmark, and made an affordable visiting experience possible to young people, local artists, and everyone who was interested and wasn't able to have such an experience otherwise in the 1960s. Collection, as a medium of dialogue and communication is after all still about people. It is about the visitors who appreciate them, who inspired by them, or sometimes, even irritated by them.

Louisiana constantly asks the question: What would the visitors want to see? What art is suitable to meet both visitors' like and the museum's taste? What can we therefore offer? Only the does the museum decide a plan what is suitable to exhibit in the coming season. This process of asking questions inside an institution is one of the keys points to adapt for all museums.

5.3.2 The Right & the Best

Although Louisiana has long defined its fundamental statement - to be a museum for international art without any form of special treatment for Danish art, the latter has become professionalised and is no longer marginalised. But Louisiana still takes its time before they bring young artists into the museum directly from academy. It worth taking a little time to find the real qualified ones to fit them in the museum that they are now recon as *the highest a Danish painter can attain* (Stensgaard 2008, 358). Young artists believe that there is nothing really barrier-breaking takes place in Louisiana, but they won't just push whatever they created to Louisiana, for they know how honourable and critical it is to truly deserve that.

The museum doesn't want itself to be a food-chain, and pushes on as many promising art works as possible. It rather takes time to balance the needs of artists, the visitors and art itself. Visitor attendance and fine reputation sometimes can dominate museums' exhibitions,

but Louisiana has been trying its best to avoid being led by the statistics and public voices. That is what “a qualified popular institution” the museum is pursuing after all.

This mentality also applies to Louisiana’s other activities, like the concert, lectures and other programs. As the museum works hard to be a “musical meeting point”, it only wants to carry “fine arts”, not just anything or everything. The museum invites only the best artists, and the ones, whose style and performance fit in to Louisiana’s scenario.

5.3.3 Free Hands

One of Louisiana’s fortunes lies in that it is a private owned museum, surviving on funds rather than the state. Although difficulties as this must lead, this identity really fits into the museum, which was started by a man who ran the museum by pure passion. For sure private-owned governance cannot be the case for all museums, but as the museum world is constantly developing, allowing museums to have “free hands” is an issue much awarded than ever.

“We do it right because it is important for us to make sure that visitors like the exhibition. We don’t on purposely make big exhibitions like many of the other state owned museums, but we make exhibitions that we know the public would like to see.” said Poul Hasbeck.

5.3.4 Ways of Display

There are a lot to learn from Louisiana in the ways of display. One of the most central concept is to let people “just see”, without adding restrictions, interpretations or classifications to the exhibition. The museum display an exhibition based on ideas, rather than sheer collections. Louisiana tries to make art works communicate between the public and the pictures. So visual themes are valued much higher than historical orders and theoretical courses.

Some tricks are used in the museum to help visitors to experience the exhibitions more freely: Exhibition rooms are usually not placed in a straight line, but transposed so the visitors have to move around accordingly through each room to reach what is the next one. “Visitors should be gently persuaded, not subjected to pressure” (Stensgaard 2008, 224) - that is what the founder believed (see some inspirations in Illustration 16).



(Illustration 16: examples of exhibition display)

Hanging pictures around in different places from time to time is another trick. The intention is to create a new appearance of the museum, even though the content itself remains unchanged. This allows regular visitors to see something fresh when they pay another visit, and to find joy in finding and exploring their memory of familiar and yet different art works. Loui-

siana has a frequent rotating exhibition of its own collection, contributing to visitor experience everything but monotony.

Last but not the least, the “Sauna Effect”, which is one of the core concepts and findings of the museum, and makes a significant difference between Louisiana and many other museums. The idea of using well-known exhibitions to bring up less-well known exhibitions has a profound impact behind its simple mechanism. Not only does it provide a much larger scale of exhibition to visitors, but also helps young artists to present their work in a well-know museum with a good audience base. This is an ecological investment to the whole art and culture industry, both domestically and globally. “There is no principle that who has to be in which wing, all depends on our exhibition theme and the general plan.” said the facility manager of the museum: “That’s what I would call it: all for one and one for all.” Museums with such a mind set is truly deserve visiting for people all around world.

5.4 Operation & Facilitation

The philosophy of operating a day-to-day based museum doesn’t come from nowhere. In fact, all the topics that we talked before make the operation looks as how it is like today. Many findings mentioned above are also reflected in this part. Such as the low profiled approach and detail-focused manner by the museum. And ultimately, the infrastructure of a whole museum world.

Good care is believed to be taken of the museum to against potential risks in daily operation. However, the museum still faces challenges arisen from its own credits. For example, the architecture of Louisiana certainly provides visitors with unique and intriguing experience, but at the same time, it also creates difficulties and even risks to the museum in terms of maintenance and prevention. Sometimes, visitor experience and actual operation can be hard to coordinate, or even contradictory. A balance is to set in order to meet the needs from both sides. The following findings shed a light of how Louisiana identifies the balance, and hence can be of reference to other museums facing with similar situations.

5.4.1 Think Differently

Louisiana highly values its success of the Modernization project that people were not aware of the change and the project at all after it was carried on for three years. This is a very new angle of perceiving how a successful renovation can be reckoned. According to Poul Hasbeck, the facility manager of Louisiana: this is precisely what we are looking for, without being noticed means our plan worked out! To assure that, the project construction team had taken off each individual wooden pillar in the wings, marked them, renovated the whole place, and put them back one by one according to the marks, “They need to be where they were.”

Similarly, this “twisted around” angle of thinking also reflects on the wayfinding, mapping and signage design in the museum as they are designed to the absolute minimum. The idea behind is to dilute the feeling of a traditional museum experience, and replace it with a homey and free experience.

In most other museums, the planner would try to mark everything very obvious and clear to their visitors, which of course, is totally understandable. But sometimes, if thinking the same

thing in a different or even reversed way, an institution would find another way to approach a goal and solve a problem.

5.4.2 The Evening Hour

Evening hour is a special banquet that not many museums offer (and certainly the only one in Denmark). The decision of starting evening hour is to answer the question: when is the most convenient time for visitors (not the staff) to come to the museum? By opening evening hour, the museum also transformed itself from just an exhibition place to a culture centre, which Louisiana has been always pursuing. The wish is to make the comers feel that they are guests, rather than visitors, but also feel at home. A home doesn't close at 5 or 6 pm. This change enhanced the experience for the visitors, and again, that's the reason for doing so.

Evening hour is certainly a great news for visitors, but also profitable to the museums as the opening hour is prolonged and services like dinner can thus be provided. Moreover, this is a solution to the weekend pressure of attendance. Judging individual situation, there could be more museums with long opening hours.

5.4.3 Be Creative & Conservative

Solutions in operation with creativity and innovation are not strangers in Louisiana museum. We have already talked about some examples such as the heating problems in the glass corridor and exhibition rooms. Thinking out of the box, is always worth learning from, and truly is much harder to do than to say. Being privately owned, might make it a bit easier, as the museum is encouraged to come up with new solutions and ideas, and adapt them into operation.

However, some basics like the facilitations and museum standards have to be met, as they are the fundamental support of possible creative innovations. Therefore, Louisiana carried out the Modernization project. Both creative and conservative solutions are important to a museum's operation.

A detail-focused management is in many ways crucial in those solutions. A conservative approach is as important as a creative one. The museum removes, fixes or corrects every single slightest sign of damage once it is discovered - no matter how minute that may be. As explained in the previous chapter, this is to ensure that the damage won't develop, and no other people shall follow the damage such as carving names on sculptures.

5.4.4 The Museum World

Maybe the most important notion behind all these operations is the notion of supporting and connecting other museums together, creating partnership and friendship instead of competition. Today, Louisiana has much more ways and force to influence the outside world, both their audience and other museums. The museum has always been actively engaging in dialogues among their colleagues discussing problems together as well as sharing visions and ideas.

"The Museum world is a whole world. In this world, we don't have competitors, we are all colleagues;" said Poul Hasbeck: "we are one of the biggest museums in Denmark, and we

should always help other museums by sharing our experience and solutions.” This may be one of the best news for visitors, as their experience in one museum becomes an endorsement to the rest, when the museum makes connections not only with their visitors, but also with the whole world.

5.5 Suggestions

After the research and feedback collected from visitors, some suggestions raised to our target museum with an intention of improving visitor experience even more. It is taken into account that some suggestions may not be possible for the museum to execute at present, due to the limit of budget and manpower. However, we believe it is still helpful to put the issues on the table, and save them in mind when the right time arrives, or when an innovative alternative pops up. Some of the suggestions mentioned above, has already been taken into consideration by the museum, or even put on list of the coming projects.

A large amount of feedback from the visitors concerns the flow of visitor journey, such as orientation, parking, and accessibility. Comparing to the massive visit attendance, the parking area outside the museum is rather limited. Due to the location of Louisiana, most local regular visitors come by car, and it has been a difficult situation for them to park in the museum’s parking lot. Another way to access the museum for most foreigners and people live far away is by city train running between Copenhagen and Helsingør (every 20 minutes in a regular base). The train station is 1 kilometre away from the museum with a possible bus connection that runs every half an hour. Judging the average attendance of 2000 per day, accessibility of the museum remains room to improve.

Therefore, an enlarged or a separate parking lot could be built nearby with foot access distance. Moreover, a shutter bus commuting between the museum, the spared parking lot, and the train station could be applied at the same time. The interval for the shutter bus shall coordinate with the existing bus and train timetable. At the moment, the museum helps to note down the train and bus timetable in the lobby, so that visitors can decide when to leave accordingly. However, that is not helpful to the coming visitors. It is important to bear in mind that a museum’s visitor journey actually starts at the train station rather than just the entrance of the premise.

At the entrance of the museum, there shall be more space for visitors to queue up, especially when it is raining or cold outside. As the museum has a significant group or tour attendance, a separate group lobby may be useful, even though that means extra costs and higher security demands. Since the museum is about to renovate the entrance very soon, we believe these issues would be taken care of, and thus will not provide further suggestions here. The same applies to the hallway of the entrance, where people sit and wait.

Although the mapping program is also on going, there is an extra suggestion for optimize the orientation in Louisiana. Considering the complication of the construction in the museum, a digital solution such as a VR (virtual reality) system can be quite useful and suitable. It can also be developed into an Application, so that visitors would have a portable navigator in hand. The idea of the VR system is to simplify the wayfinding in architectural details, but to emphasise the experience of visiting.

It is imaginable that the cost of establishing such a system would be very high, however, there are reason to believe that some sponsors can be found in Denmark who is willing to

support the museum with such a project. The sponsor can be a VR company or associate, who could negotiate to use Louisiana as a very good example to introduce promote their work to other clients. A report shows that the world's first VR store opens in Copenhagen (the Local 2016), which gives a good support for this plausible suggestion.

The most complained problem according to Tripadvisor (2016) is perhaps a result of Louisiana's own success: at times, there are simply too many people. In cases like that, visitors have a rather bad experience due to the size of the crowd, which the museum in many ways is not to blame. However, certain methods can still be conducted and reinforced, so that the situation would ease itself a bit. Louisiana has already made some significant improvements to this problem, including introducing the Sauna effect exhibitions and evening hour. I will add a few more suggestions here.

Firstly, a strong voice to notify visitors be aware of the potential crowd is necessary. So visitors are aware of the situation without having an entirely different expectation, which enlarges disappointment when it is not fulfilled or even goes another way around. An announcement of "avoiding the crowd" or "please be patient of the queue" should be found on the museum's website and social media channels.

Secondly, a booking system can be implemented. Not for everyone and at all time, but perhaps to big groups, special exhibitions and occasions. According to the Facility Manager, the museum has ways to anticipate their attendance record and high peaks, and the museum adjusts its staff attendance and meal preparation accordingly. So it is possible to foresee when an extra system and later on, special notes and services are needed.

Finally, it can be helpful to show an estimated visitor attendance online to give visitors a vague idea of what they may encounter. It is much easier for people to handle a situation if they have some idea about it, and thus reduce certain amount of tension and anxiety. The following illustration is an example from the website of Danish Immigration Service, where they have implemented an estimation of waiting time needed in different days during a week (Citizen service 2016).

Waiting time

Waiting times at Citizen Service are updated on a weekly basis.

Week 9

Monday	(08.30 a.m. - 12.00 p.m.)	00:36
Tuesday	(11.30 a.m. - 05.30 p.m.)	00:36
Wednesday	(08.30 a.m. - 12.00 p.m.)	00:17
Thursday	(11.30 a.m. - 05.30 p.m.)	01:05
Friday	(08.30 a.m. - 12.00 p.m.)	00:24

The shortest waiting time was: **Wednesday**

The average waiting time: **42 minutes**

Total number of visitors: **1.854**

(Illustration 17: estimation of waiting time in Danish Immigration Service Centre)

There are also questions raised by visitors during evening time: why there is no light around the sculptures in the sculpture park during the evening hours? In fact, illumination is quite limited outside the museum in general. This is a natural concern, and the demands of adding

some lights around the sculptures is rather reasonable. The arguments from the museum could be the cost issue, however, it is worth wise to invest since people who can only come over in evenings would be rather disappointed if they could not enjoy the statues properly. In additionally, it will add a lot experience to the museum visit if light effects are applied in the place in evenings. Since Denmark has long summer days, it will only be around half-a-year's time that the museum needs to increase its lighting budget.

As was known from the museum, changing the lighting system with replacing 5000 lights in the museum premise is also on the list together with the renovation of the entrance. It may be recommendable to take outdoor lighting into the consideration at the same time.

Another suggestion to add more experience and highlight the museum's theme-related programs is to correspond the food service in the museum together with the exhibitions. In fact, this had been done earlier in the museum, but is now not applying anymore. For example, in old days, when the museum held a Mexico exhibition, the restaurant also served special Mexico dinner corresponding to the exhibition. This is a good overall experience for visitors, and certainly plays a change among other events the museum frequently holds. Of course, it doesn't have to happen for every exhibition, or not even for the whole period of the exhibition. For example, in the recent Africa exhibition from June to October 2015, there could be an Africa themed dinner very first week of the month during the exhibition. This helps to persuade visitors to come again for the same exhibition - to taste the food if they didn't manage at the first visit.

The museum also needs to work a bit harder and more focusing to details on their website. People shall be able to find special information like "whether pets are allowed" or "is there vegetarian meal in the museum" on the website, so that they know what to expect. Trifle that information may seem, they are rather important for special groups like vegetarians and dog lovers, who may likely to pose a complain if they have faced such a problem.

Currently, the museum does not have its weekly menu released on the website, which in fact can be added. As the museum changes their menu weekly (except for special occasions like the Christmas meal), an updated online menu is certainly a support for visitors. Further more, it also helps to accelerate the queue a bit in rush hours, if some of them already know what to expect and to order.

The feedback system in the museum is also to be improved. At present, the museum only gets feedback when and if a visitor has talked to the staff, called the museum or written an email to the museum, which are actually all very demanding. The museum doesn't hand out their own visitor experience questionnaires, but only a weekly survey from the Danish culture institution, which does not make a separate feedback to individual museums besides a general annual report to cover all the museums participated in the institution. The statistics from that survey tells a different story than if it would be only focused on Louisiana. There is no guest book in the museum for the visitors either.

Manpower is the main barrier for the museum to carry out its own survey in a regular base. As it is a big job to analyse the questionnaires, even if it would be taken online. Another reason why Louisiana is not very keen on collecting feedback is that the museum does not want to interfere their visitors into a Q&A section like a traditional museum, which is against the museum's original concept. The national survey is handed to visitors at the entrance and can be collected by the reception when they leave. The return rate was very low (at about 1 out of 10 according to the Visitor Service manager of Louisiana), as people almost forget about it

after the visit, and the return point is away from the natural flow in visitor journey. However, by handing out questionnaires myself during the research, I found out that most visitors are rather willing to do the survey, as they also eager to share their opinions about the museum, either just showing gratitude, or in some cases, also complains.

By studying the visitor journey in the museum, a possible solution in this case can be mentioned. A survey stand can be set by utilizing a vacant reception desk when there are fewer visitors (see Illustration 18). To increase the survey return rate, the museum should place the receiving box by the cafe, the museum shop and/or the exit doorway, instead of the entrance reception desk. It is recommended to establish more than one return box at different touch points across the visitor journey, such as the cashier in the shop and café, where people can easier access the touch point, and it reminds people of the survey in a subtle way. Normally, visitor would have spare time to answer the survey when waiting for food, or a wife who goes on shopping (see Illustration 19).



(Illustration 18: suggested survey hand-out location)



(Illustration 19: possible return box locations)

(Illustration 20: feedback machine)

Another way to increase the return rate is giving small incentives. Getting a museum postcard, or a badge, when returning questionnaire at the cashier is certainly a good example. The cost for incentives hasn't to be big, and can be counted into marketing budget as well. An online feedback system would help as an option for people who prefer it that way.

It certainly will take up some time and manpower to analyse the survey, but with help of student workers and analysis tools (such as Survey Monkey), the load is not too much. The survey doesn't need to be carried out daily. Besides the national survey, it can be carried out once a/two week(s). A flexible feedback machine could also be considered (see Illustration 20).

Finally, a couple of suggestions on Louisiana's collections. Due to the fact that the museum has a rapid schedule of changing and installing new exhibitions, it happens sometimes that the preparation of a coming exhibition is widely exposed to visitors (involving cables, boards, podiums, and other needed tools). The scene of installing may not be all that good an experience to visitors, and it is recommendable to reduce the accessibility of such a scene as long as it is possible. Means of avoiding including skipping (high attendance) visiting hours, using coverages and managing the lying tools and equipment efficiently.

We know that the museum has a large scale of collection, and even though the museum has a rotating exhibition of its own collection, many collections can not be shown within a period of 10 to 20 years. On the other hand, for visitor experience, sometime Louisiana is a little bit "overwhelming". There are simply too many to see and digest, which may not necessary be helpful to people in remembering what actually they have experienced. In fact, for the visitors who come for the first time, they are likely not to remember what they have seen.

So the suggestion for the museum to be able to show the public more collections of its own is to adapt electronic digital technology, and open a gallery online to the public. In our new era, the actual physical exhibitions in galleries are seen as only one of the ways a museum can do. Today, many museums provide images of their permanent collections online - either selected highlights or in some instances, the entire collection. Furthermore, many museum exhibitions are accompanied by an online "virtual exhibition" (Lord et al. 2012, 212).

Louisiana has done a great job in engaging the visitors in different forms. I believe there are new ways of doing it in today's time, when technology becomes a stronger tool than ever. Of course, there are concerns from the museum, both financially and conceptually, however, to maintain Louisiana exactly like how it used to be is obviously not possible. The museum needs space to grow and embrace the new age with its new people.

6 Conclusion

The thesis has by now demonstrated all the findings and suggestions generated from the research question in the four particular perspectives: People & Concept, Architecture & Design, Collection & Exhibition, and Operation & Facilitation. Although the four aspects were discussed dividedly, anyone who has read the whole paper must acknowledge that they are actually tightly connected with each other. Indeed, visitor experience cannot be split into any specific category from the whole journey, and perhaps especially in Louisiana museum. One feature or deed compensates and fulfils another, and at the same time, is enhanced and refined by the others. The force behind those aspects in the belief of its vision makes it possible to harmonize the museum's characters, making Louisiana Louisiana, and assuring scenarios in the museum making sense of themselves. Therefore, successfully meets the motivations and expectations from their audience.

Many suggestions proposed in this thesis are based on this mechanism, narrowing down the gap between visitor expectation (of what they are likely to experience) and their actual experience. Sometimes, to show concrete - and in some cases - touchable examples is helpful to reduce misunderstandings and disappointment from visitors. Other suggestions follow the sentiment of adding intellectual, cultural and visual elements to the whole experience.

Of course, an experience cannot be perfect, for there does not exist such a standard anywhere after all. Yet a museum shall be working constantly on refining and improving their visitors' experience, without merely compromising its own values. Louisiana has set a good example in this perspective, even when it was under pressure and critiques in an old-age society. What people like about Louisiana is very much this dearly held perseverance, as well as its elastic potential of possibilities. Louisiana experience has become a brand by itself, which indicates quality and standard as an underlined guarantee.

Like any institutions in the world, the existence of Louisiana is a combination comes out from many aspects: the historical background in Denmark, the character and vision of the founder, the geographical location, the surrounding of the premise, and the list only goes on. All these contribute down to create a unique visitor experience. Without any one perspective of which, Louisiana may not be possible to come into being, and certainly not the way how it looks like today. But like any institutions, Louisiana is also changing, developing and transforming in the new era. Louisiana will never exist without Knud W. Jensen, but it is as well healthy for it to keep growing in the new time with new people and new mind sets, who understand the museum's history, values and stories, and at the same time, are able to drive it forward. In this way, the museum evolves to meet new demands from visitors, and completes its own mission.

One step further, it is not only for Louisiana museum, but for the whole museum world. To maintain just the formality of a museum's concept without considering different motivations and needs behind the formality is dangerous, too - not only to the museum itself, but also to the visitors. Therefore, it is an obligation of the whole museum world to keep the culture essence outside formalities, and to carry it on in the new century.

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Appendix 1: Graphical presentation of the Main findings



Appendix 2: General Questionnaire to the Director of Facility & Security in Louisiana
27.05.2015 Louisiana Museum of Modern Art with Mr. Poul Hasbeck

- Basic questions:

- How many staff are involved in a daily operation in Louisiana?

Full - 300/ daily 200

- What is the average figure of guests you have per day?

Average 4500/day. The number of guests were calculated on daily base, and statistic were expected for every single day depending on different indications

- The rate of Danish visitors to International visitors?

15-20% international visitors: 85 -80% local visitors

- What are mean channels for promoting Louisiana for both visitors and sponsors?

Internet, fb, slogan, news paper, train TV, no TV ad.

- Do you collect any feedback for the visitors who visited Louisiana?

No. we judge the number of our members and we also do monthly survey for collecting feedbacks. But feedback book or so is not necessary here

- Operation related:

- What do you think is the biggest difference in Louisiana's modern museum operation compare to with other traditional museums?

For the first 30 years of Louisiana's establishment, it was considered as "not a real museum" by many conservatories. But now it is among the 50 best museums in the world for the nearest 10 years, and its reputation and visitor flow speak for themselves. We try to create a bigger and more profound experience for our visitors that they can see much more than just exhibition but everything involved in this venue, the landscape, the architecture and people themselves. So people like to come and want to come here again and again. This museum is different than any of the others.

We have more free hands in actually focusing on the exhibitions. Because we are not a state's museum but own by founds mainly. We only prepare exhibitions that we regard would be interesting to the public rather than just make an exhibition by taking the order from the state. We do it right because it is important for us to make sure the visitors like the exhibition. We don't on purposely make big exhibitions like many of the other state owned museums do, but we make the exhibition that we know the public would like to see.

- Do you have any companies to cooperate in daily operation (e.g. cleaning, catering, and security)?

Yes, we outsource cleaning, and the cleaning company come over daily. They have been working with us for 4 yeas now. Catering services, we do it ourselves, because it is also where you can get the money from. We deicide how many meals to make on daily base. And we change our menu once a week. Security service is not outsourced here, but we do have 20% of our guards from other security companies when we have a special visitor flow due to a new exhibition or any other causes.

- Does Louisiana rent its premise to private use? (e.g. private events, conference room, etc.)

No. We don't do that. Because it is not profitable. We did that before when we have 1 big sponsor but it just didn't work out. But we have 5 sponsors now, and the sponsors can borrow our facilities for events or for their employees. But only in a small scale.

- How does Louisiana control its customer flow, for example in the canteen and at the entrance?

We are not controlling the flow. We rebuilt the canteen twice, and found an optimum solution for now that we have in this way the least queue to queue. As for the entrance, it's do-

ing well. We have regular visitor/ member's entrance and a normal entrance. And we are going to re-build our entrance again in the coming year.

- As found on your website, the permanent collections of Louisiana are "shown in rotating selective presentations", what does that actually mean? How does it affect the management and coordination of Louisiana?

That means we can only show some 5 - 10% of our own collection. The museum directors select them from our vast collection and pick the right ones for fitting into the theme that they would like to exhibit at that time period. That is also what most museums are doing. In fact I would say there are 50% of our own collection has never been shown in the exhibition for the 12 years that I have been working here.

The Danish law forbids to sell the collection that a museum owns. So it makes museums having hard time of accumulating all the art works and many of them simply won't want any more art works to their collection.

So what we do is to loan our collections to smaller museums on a 10 years fixed period. This is a win-win situation, as we saved our costs of storing and taking care of them and the smaller museums can use them to show to the public.

We also found a low-energy consuming warehouse in 2011 few kilometres away where we can store our own collections. Before that it was all in our basement.

- How long do you plan ahead of an exhibition?

6 months to 3 years.

The most important three parts for evaluating a museum are:

- the idea of the exhibition
- the museum's reputation
- the museum's own collection (rather than the amount of items)

A museum borrows paintings or artworks from artists and other museums but always keep consideration of the cost. Especially in insurance and transportation. You can never transport all important artworks at the same time in a same package or even in a same car.

- About the seven stage of Louisiana's expansion:

- Could you please talk briefly about the seven stage of Louisiana's expansion, especially the very latest one "comprehensive modernization project"? Why did it occur?

The museum was bought by K.W.J who was a big merchandiser of his time in cheese production in Denmark. His factory was later forced to sale to American CRAFT. He is a man who was very in fond of art and had this idea of buying this old villa and convert it into a museum. He has never stopped of expending and renovating this museum even since it was established in his whole life. He was such a chap that either he has a project in his hands or, he has a project in his brain. So we had 6 big renovations before the final "Modernization project" over the past decades.

Before the "Modernization project", only the west wing is in the condition of exhibiting critical art works in a right condition. The other wings were only served for our own exhibition or some small exhibitions where the requirements of condition were minimal.

We turned down a project suggestion from Utent (the famous designer for the opera of Sydney) to expend our reach to the coast line. Because that wouldn't ever work out to solve the problem that we were facing with. We had then a budget for the "Modernization project" but it was way too low than we need in order to create an efficient solution rather than something that won't work in few years' time, and we have to get back to where we were again. No, I said, we will not do it if it won't work, we will do it only when it can be done right. And that means a 220 million dkk budget.

Our curator P. who is extremely talented in found raising, managed to raise a total amount of 150 million and back to us, he said, this is the maximum I can get. But something that changed the whole game happened. Bill Gates, the owner of Microsoft came to Louisiana for borrowing some artwork for his personal purpose and we had a good chat with him. Naturally we told him about our project and the lack in our budget, so he said: sorry I can't give you

the amount of lack you need. But if you get one kroner from now from an investor, I will give the same amount.

Meanwhile I wrote a report about the essentiality of constructing a fire-prevent system in Louisiana to the state of government in Denmark saying: "Now you can't say that you don't know about it." And the state finally decides to help us with 30 million fund. So we gave Microsoft a call, and Bill donated another 30 million in the way that he had promised. 210 million we had then, another 10 million came later from some other sponsors. So we got to do the project, and we did it.

- What has been done to make a difference of the museum and what are the differences?

So we had the idea of "Modernization project", mainly to do three things:

- create the right climate for east wing, south wing and north wing
- to improve the museum's security level to middle+, which is a world wide museum security standard
- The fire solution, to prevent the biggest disaster that can happen in a museum

- How it has been working (behind the public scene) in this 9 or 10 years since the project has accomplished?

As you can see how it is going 😊

- How is the public reaction towards this renovation?

The success of the whole project is, well, one day a visitor of ours said to me that she couldn't see a slightest sign of being renovated after all our fuss. That, was precisely what we were looking for. That means our plan had worked out!

Our aim is not to let the public notice the difference that we made in the renovation. We took out each individual wooden pillar, marked them, renovate the place, and put them back one by one according to the mark. We want them be where they were.

- Are you planning next stage of renovation or alternation?

Yes, we are always planning something to change or we are changing something

- Do you know at this stage, if Louisiana is plan to expend even further in the future?

Yes, the entrance we are going to reconstruct and we will change the 5000 lights here in this premise along with some sounding facilities.

- Facility & Maintenance:

- Louisiana has been trying to shape itself into a cultural centre instead of just a museum to the public since the very beginning. What kind of demands this approach has led to in terms of maintenance the museum facility and taking care of the visitors?

The evening hour that we introduced, the way how the museum is and the fact of how they like this place.

- What are the specific demands in maintaining and managing the glass corridor in North wing?

We clean the glass corridor every 4 days. Outsourced to a cleaning company.

- How do you do to protect and maintain the sculptures outdoor in the park?

It's not so bad. We do some maintenance twice a year as they are standing here permanently. But one thing we do is whenever we see something wrong on the sculpture, for example, occasionally, some people carve or write something on the sculptures, then we will remove it immediately, doesn't matter if that will take us an evening or a weekend. Because it is very important to stop damage from its start and make sure no one will follow it.

- Could you please talk about the general cleaning plan for the museum both indoor and outdoor?

We clean the museum 6 days a week. The toilet area we clean them 2 times a day. But we always have someone that can come over on demands, if anything specific happens. They will

be able to come over within half an hour and handle the situation. But we don't often get this kinds of situations.

- Louisiana introduced evening hour for week days, which is quite a unique and daring approach for a museum. What are the challenges for Louisiana since the evening hour was introduced?

We introduced evening hours in 2008. Before that we were opening 7 days a week, but now we are closed on Mondays but we have evening hours open till 22:00 from Tuesday to Friday. We have Friday lounge as well where we have artists to coming over and play music for the guests.

The reason why that we introduced the evening hours is because it didn't make sense for most museums that they close at around 5 or 6 pm. People are normally working until 5 or 6 in the evening and the only times that they can enjoy museums or anything else would be after that time. So we decided to introduce evening hour and the aim is to divers the customer flow and to increase the total number of our visitors. And it works, of course although we didn't know it at the very first place. It was a chance and we took it and see, now it works that we know.

We have a bit less visitors cluster during the weekend and have more visitors during the week. That really helps because before that the weekends' guests flow had been a big concern. By opening evening hours, we also transform the museum from just an exhibition place to a culture house, which we have been always striving for creating since the opening of the museum. We want the comers feel that they are guests not visitors, and they can feel here at home. A home doesn't close at 5 or 6 pm. This change enhanced the experience for our guests.

The evening hour is also profitable as we serve dinner as well during that time and that brings us a decent income.

- I would guess maintenance of Louisiana is much affected by the seasons. So could you talk about the different challenges and solutions for maintaining Louisiana in both summer and winter seasons?

The worst thing and maybe the only difference in my opinion is the wetness. People coming in with wet snow or rain on their shoes and clothes, and step into the exhibition area where the room temperature and humidity condition are strictly controlled.

We try to make sure there is no snow in the entrance and use special mats to dry the visitors' shoes. The first 7 steps entering into the museum is always the most important.

- Louisiana must also learnt a lot in terms of service and exhibition related facilitation from other museums, could you please give some examples

We have world-wide conference, visits and so on so that we always learn something new from other museums and how do they solve certain problems.

- Could you also give some examples that other museums have learnt from Louisiana?

We are one of the biggest museums in Denmark, and we help smaller museums in different ways, like sharing experiences of how to take care of their museums and advising facilitation and so on. In the museum world, we don't have competitions, we are all colleagues in the museum world.

- What are the most difficult touch points in managing or facilitating Louisiana in your point of view?

The drawings or blue print so to say about the museum. They are far too old and over such a long time. The information they carry were very inaccurate and missing so many parts. This make it very difficult for us to renovate the whole place and so many things are now differently facilitated now.

- Design & Architecture:

- Do you think it is easy for visitors to find their way in Louisiana? What has been done to provide optimum orientation in Louisiana?

Actually we are trying to get rid of as many signs as possible in the museum, for creating a feeling of freedom and home, not somewhere you have to follow the signs and so on. This is our new project actually.

We once tried to create a 3D map or something like that, but it didn't work. It only made the orientation more complicated and because of our building construction, it's much better to simplify the map and make it easy for the visitors to go and explore.

It is part of the charm how the place was designed I think, that you explore the place on your own as well and figure out a very your way to enjoy it. And of course our staff are always there to help and nobody really got lost in desperate here.

- I know that Louisiana has been trying to keep itself "low profile" for all these time; why is that since the museum has been trying to make itself as a cultural centre? What are the specific concerns for Louisiana's low profile in its design?

We don't want to show off. We want to keep it in a low profile from the outside, so when you enter the museum, you would feel WOW! It looks absolutely nothing from the entrance, but once you are in, you would never expect what you see and you would love to stay. That's our notion, to create a home like place for our guests and a home does not need to show off. We can our guests to relax and have a better experience here. Keeping a low profile is in all these ways helpful for us to reach the goals.

- On your webpage I noticed that Louisiana is trying to make itself a "musical meeting point". So what are the correspondent design of the museum to achieve this goal except for the Friday lounge and concert that are held here?

We only want our museum to carry "fine arts", not just anything or everything. We invite only the best artists, or say the ones that their style and performance fit in to our theme. We want it to be cultural and cozy.

- Who are the mean force behind Louisiana's renovation and design after Bo and Wohler? What kind of new elements are involved in the latest renovation?

I am. The modernization project was carried out with NCC after a series of selection. We work together with constructing and architecting partners. We make the project together and decide the budget. So we know the real cost of doing what we are going to do. We corporate in this way that is beneficial for both parties and we build it above trust.

- Does Louisiana still applying the "sauna principle" that the founder launched to have works from both famous artists and unknown artists presented in the museum? If so, how does the museum plan and divide the "hot" and "cold" sections?

Yes, we do. There is no principle that who has to be in which wing, all depends on our exhibition and the general plan. That's what I would call it: all for one and one for all.

How do you feel working in Louisiana?

I'm still here, and I feel responsible for this place, and can't you see that already says a lot?

The actual interview may be differed from this questionnaire.

Appendix 3: Survey - Visitor Experience in Louisiana Museum

Survey - Visitor Experience in Louisiana Museum

1. Please choose your Age Group:

Under 20 20 to 40 41 to 60 Above 60

2. I'm a ...

Student Pensioner Entrepreneur Artist
 Tourist Researcher Other (please specify: occupation, etc.) _____

3. Do you live in Denmark currently?

Yes, and I'm a Dane Yes, but I'm not a Dane
 No, but I'm a Dane No, and I'm not a Dane
 Other (please specify) _____

4. How often do you visit Louisiana Museum?

More than once a year Yearly base Seasonal base
 Monthly base Weekly base Less than weekly base
 This is my first visit Other (please specify) _____

5. How did you know about Louisiana? (One or more options)

World Famous Online research Social Media TV/ Video
 Louisiana Channel Friends & Family Travel Agency Other _____

6. What do you like about Louisiana? (One or more options)

Exhibitions Architecture Collections Surroundings Atmosphere
 Shop Food & Cafe Park Long opening hours Location
 Service Concept Staff Louisiana Channel Friday Lounge
 Louisiana Lectures and Activities Overall experience Others _____

7. Do you find the Environment outside distracts the Exhibition in the museum?

Yes, and it's negative Yes, but it's fine Not at all Other _____

8. How would you describe your visit experience? (Pick as many words as you want)

1) Way Finding: Difficult Easy Confusing Normal Tiring
 No Comments Other (please specify) _____

2) Museum Facilities: Convenient Inconvenient Sufficient Insufficient
 User-friendly Usless Well-arranged Didn't notice
 No Comments Other (please specify) _____

3) Customer Service: Friendly Unfriendly Helpful Useless
 Easy-to-access Hard-to-access Satisfactory
 No Comments Other (please specify) _____

4) Overall Experience: Unique Ordinary Relaxing Stressful Surprising
 Interesting Boring Feel at home Professional
 Heavy International Conservative Diverse
 Creative Free Teaching Inspiring Healing
 No Comments Other (please specify) _____

—Please flip the paper—

9. What do you expect after this visit? (One or more options)

- Feel elevated and educated Relaxing and get refreshed
 Learn something you didn't know Enjoy a good time with friends or family
 Business or research related Social Network with a specific group of people
 Nothing special, see what happens Other (please specify) _____

10. Do you agree on the following comments about Louisiana?

- a) Louisiana always provides high standard and quality Art.
 Agree Disagree Neither Agree nor Disagree Comments _____
- b) You are free from traditional rules of visiting a museum.
 Agree Disagree Neither Agree nor Disagree Comments _____
- c) The combination of art and nature in Louisiana is balanced.
 Agree Disagree Neither Agree nor Disagree Comments _____
- d) Louisiana puts visitors at the first place.
 Agree Disagree Neither Agree nor Disagree Comments _____
- e) Louisiana makes people feel like home.
 Agree Disagree Neither Agree nor Disagree Comments _____
- f) Louisiana keeps a low profile, and tries not to draw attention to itself.
 Agree Disagree Neither Agree nor Disagree Comments _____
- g) Louisiana provides a good atmosphere that can't be found anywhere else.
 Agree Disagree Neither Agree nor Disagree Comments _____
- h) Louisiana is much more than a museum, but a unique culture and lifestyle.
 Agree Disagree Neither Agree nor Disagree Comments _____
- i) Louisiana's model cannot be copied.
 Agree Disagree Neither Agree nor Disagree Comments _____
- j) Louisiana should keep the way as it is.
 Agree Disagree Neither Agree nor Disagree Comments _____

11. How would you rank your overall experience (1 is the lowest, 10 is the highest)

- 1 2 3 4 5 6 7 8 9 10

12. What else do you think Louisiana is different from other museums?

13. Other comments, complains, suggestions, questions?

Thank you for contributing to this survey.
 The survey is anonymous, and all data will only be used for research and study purposes.

Appendix 4: Sample menu of Louisiana Museum

LOUISIANA CAFE

<h2>CHRISTMAS BUFFET LUNCH</h2> <p>TUESDAY-SUNDAY 12-05</p> <p>Per person 125,- Children (max. 12 years) 65,-</p> <p>Marinated hamleg with curry sauce and capers / Shrimp with oil, chervil and mustard-lemon mayonnaise / Kale soup / Christmas duck sausage from Grandsbois / Rolled joint of pork with apple-prune stuffing / Duck breast glazed with cranberry syrup / Bouillabaisse / Pepper sauce made with long pepper / Honey-baked beans and apples / Red cabbage salad with currants / Red wine prunes, baked onions and Christmas spices / Celery remoulade / Home-baked bread with cloves and orange / Seeded rye bread / Danish rice pudding with cherry sauce and toasted almonds</p>	<h2>CHILDREN (max. 12 years)</h2> <p>Eye lute in a touch of chocolate, dried fruit 42,- Three kinds of vegetables, hamleg sausage 25,- Organic juice either flower / orange 9,- Organic milk 9,- Hot chocolate 25,-</p>
<h2>SOUP</h2> <p>TUESDAY-SUNDAY 12-05</p> <p>Kale soup 75,-</p>	<h2>CAKES AND SWEETS</h2> <p>Muffin cake 32,- Brownie 32,- Raspberry-rut cake 36,- Hazelnut cake 34,- Blackberry-sour milk 26,- Torta cake 34,- Christmas cookies 26,- Fried chocolate from Frederiksborg Store No. 2 gift 24,- Eggs 24,- Salted nuts 25,-</p>
<h2>OPEN-FACED SANDWICHES ON RYE</h2> <p>TUESDAY-SUNDAY 11-03.30</p> <p>Roast beef, tomato, onion, mayo, pickles, cucumber and shallots 75,- Mushroom pâté, mushroom, mayo and pickled mushrooms 75,- Marinated salmon, oil, mustard and the red-cabbage 75,-</p>	<h2>TO DRINK</h2> <p>Louisa coffee / tea 25,- Bull of coffee 25,- Spring water 12,- Biofarmic sparkling water / apple/strawberry 25,- Sparkling Rubalt water / Sparkling grape juice 25,- Soft drinks 25,-</p> <p>Delectable Champagne Blanc de Blancs NV 1/2 bottle 125,- House wine white or red - glass / bottle 45,- / 90,- Draught beer 42,- Sips / St. Frank 2.0 38,-</p>
<h2>CHRISTMAS BUFFET DINNER</h2> <p>TUESDAY-FRIDAY 12.30-20.30</p> <p>Per person 125,- Children (max. 12 years) 65,-</p> <p>Marinated hamleg with curry sauce and capers / Shrimp with oil, chervil and mustard-lemon mayonnaise / Kale soup / Christmas duck sausage from Grandsbois / Rolled joint of pork with apple-prune stuffing / Duck breast glazed with cranberry syrup / Bouillabaisse / Pepper sauce made with long pepper / Honey-baked beans and apples / Red cabbage salad with currants / Red wine prunes, baked onions and Christmas spices / Celery remoulade / Home-baked bread with cloves and orange / Seeded rye bread / Danish rice pudding with cherry sauce and toasted almonds</p>	
<p>Packed lunch is to be eaten in the park</p>	<p>Don't miss out! Get under the</p>

Appendix 5: Ground plan

