



Open Vs Closed Museum Gallery Spaces And Their Impact On Visitor Interaction And Exhibit Engagement

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Abstract: The architectural characteristics of open and closed museum gallery sections are examined in this study, along with the impact that these disparate spatial arrangements have on how visitors interact with and relate to the exhibits. The project aims to discover essential spatial design principles that improve the visitor experience by doing a comprehensive literature analysis, looking at several comparative case studies, and applying qualitative techniques. The findings imply that visitors' emotional, mental, and physical interactions with the exhibits are strongly influenced by the degree of spatial openness or restriction in a gallery. These layouts influence visitors' perceptions and comprehension of the artwork as well as how they experience the museum as a whole. These findings are important for future museum design because they show that thoughtful spatial organisation can foster deeper connections and a closer relationship between visitors and the exhibits they see.

Index Terms - museum design, gallery space, open galleries, closed galleries, visitor interaction, exhibit engagement, spatial design

1.INTRODUCTION

Museums transcend their role as mere repositories for objects; they are vibrant, dynamic spaces where human connection and interaction with exhibits are central to the learning process. As cultural and educational hubs, museums provide an invaluable platform for visitors to connect with history, art, and knowledge on a personal and immersive level (1). The architectural design of museum spaces, particularly the layout of galleries, plays a critical role in shaping how these connections unfold, either enhancing or limiting the depth of visitor engagement (2). The ways in which visitors interact with exhibits can vary widely, from passive observation to active participation, with the physical environment significantly influencing the type and extent of their involvement (3).

Open gallery layouts, for example, encourage a more fluid, expansive experience, inviting visitors to move freely through the space and engage with exhibits in a spontaneous, exploratory manner. This openness can foster a sense of inclusivity and create opportunities for social interaction among visitors, enhancing the communal aspect of the museum experience (4). On the other hand, closed or compartmentalized gallery spaces, with their more contained and intimate settings, can evoke a sense of introspection and focus, providing a space for deeper reflection and individual engagement with each exhibit (5). These types of spaces tend to encourage visitors to spend more time contemplating individual pieces, which may lead to a more concentrated and personal emotional connection with the artifacts.

Ultimately, museums are spaces that facilitate the development of connections—both between visitors and the exhibits themselves and between visitors and the broader cultural, historical, or artistic narratives those exhibits represent. By fostering these connections, museums create opportunities for enriching, emotional, and intellectual exchanges, allowing visitors to engage in a meaningful dialogue with the artwork, artifacts, and stories presented to them (6). The layout and design of the museum space, therefore, are not merely functional aspects of architecture but crucial elements in shaping how visitors experience and interpret the exhibits. Through thoughtful spatial design, museums have the potential to deepen the emotional resonance and educational impact of their collections, enhancing the overall visitor experience.

2.RELATED WORKS

2.1. Literature Review

A. The Role of Architecture in Museum Experience

Museum architecture has undergone remarkable shifts over the past century, transforming from the stately, neoclassical styles of the 19th century to the avant-garde and innovative designs of modern architecture. Despite these stylistic evolutions, the spatial configuration within museum spaces has remained a fundamental factor in shaping how visitors engage with the exhibits. Duncan (1995) introduces the notion of the museum as a "civilizing ritual," wherein the spatial organization within these institutions goes beyond its functional purpose of facilitating viewing. It also carries significant symbolic weight, influencing the way visitors experience and interpret the museum's offerings. According to Duncan, the design of a museum space plays an active role in communicating the underlying ideologies of the institution, subtly guiding visitors' thoughts and behaviours. This arrangement does more than just present art or artifacts; it constructs an experience that aligns with the museum's broader cultural or ideological mission. As such, the layout of the space directly impacts how visitors engage with the content, shaping the meanings they derive from their visit and often reinforcing the cultural and ideological narratives the museum seeks to convey (7).

Building on this, Kaplan et al. (1993) delve into the psychological impacts of museum spaces, focusing on how the complexity and coherence of these environments influence visitors' ability to navigate them and their overall comfort within the space. They contend that the "legibility" of a space—essentially, how intuitive and easy it is for visitors to understand the layout and orient themselves—has a profound effect on both their psychological comfort and the depth of their engagement with the exhibits. When a museum is well-designed, with a clear and logical layout, visitors are better able to navigate the space with minimal confusion, leading to a more enjoyable and meaningful experience. Kaplan et al. argue that an effective layout not only facilitates wayfinding but also reduces cognitive load, allowing visitors to immerse themselves more fully in the exhibits. In this sense, the design of a museum becomes a silent guide, influencing the visitor's cognitive and emotional journey as they explore. The organization of space thus plays a central role in determining how visitors perceive and interact with the exhibits, the length of time they spend in the museum, and the extent to which they connect with the cultural and historical narratives on display (8).

B. Open Gallery Design Layout

Open gallery spaces are characterized by expansive layouts with minimal physical barriers. Bitgood (2006) describes these spaces as conducive to high circulation flow, promoting spontaneous engagement and encouraging visitors to explore beyond planned pathways. The fluidity of movement in open galleries is particularly beneficial in large-scale contemporary museums such as the Tate Modern in London, where visitors can navigate freely among installations without linear constraints.

Environmental psychologists like Kaplan and Kaplan (1982) support the notion that such openness enhances "soft fascination," a state where visitors are gently engaged by their surroundings, leading to restorative experiences. Open galleries often feature natural lighting, broad sightlines, and flexible exhibit arrangements—elements that foster visual curiosity and increase time spent in peripheral observation.

However, critics argue that open spaces may lead to cognitive overload. Hood (1983) posits that visitors in highly open environments can experience decision fatigue, resulting in superficial interactions and reduced information retention.

C. Closed Gallery Design Layout

In contrast to the openness and flexibility of open gallery layouts, closed gallery spaces are defined by their compartmentalized structure, which often includes carefully controlled lighting conditions, tailored acoustics, and limited entry and exit points. These spatial characteristics are intentionally designed to create a focused and immersive environment, enhancing the visitor's ability to concentrate on individual exhibits without external distractions. Falk and Dierking (2013) argue that such configurations help transform each room into a distinct narrative setting, encouraging a sequential, story-driven experience as visitors move through the space. A prominent example of this approach can be seen in the Uffizi Gallery in Florence, where the architectural layout guides guests through a deliberate progression of themed rooms, each carefully curated to convey specific historical or artistic narratives (9).

This structured format proves particularly advantageous for exhibitions that benefit from chronological or thematic storytelling, or that require strict environmental control. For instance, multimedia displays or artifacts that are sensitive to factors such as light, humidity, or temperature often necessitate enclosed, climate-regulated spaces. Black (2005) notes that such intimate environments can enhance the emotional impact of an exhibition by encouraging deeper, more contemplative engagement. The spatial isolation provided by closed galleries allows visitors to absorb content at a more introspective pace, fostering a sense of personal connection with the artworks or historical materials on display.

Nevertheless, while closed galleries offer many curatorial benefits, they are not without limitations. For some visitors—especially those who value autonomy, flexibility, or exploratory engagement—the rigid, linear structure of these spaces may feel confining. The prescribed path through enclosed rooms can restrict freedom of movement and limit opportunities for spontaneous interaction with exhibits. Moreover, the compartmentalized layout may present challenges in terms of accessibility. Individuals with mobility impairments, sensory processing sensitivities, or claustrophobia might find these spaces less accommodating or even overwhelming. As Falk and Dierking (2013) and Black (2005) emphasize, the success of a gallery design lies in its ability to balance curatorial intent with the diverse needs and preferences of its visitors.

D. Visitor Interaction Theories

Research in visitor studies, particularly those grounded in constructivist learning theories, underscores the inherently interactive and participatory nature of museum experiences. Hein (1998) emphasizes that learning within a museum setting is not a passive act of absorption, but an active, dynamic process shaped by a visitor's interaction with the physical environment, the objects on display, and the broader social context in which the visit takes place. The design and spatial organization of gallery spaces, therefore, are instrumental in facilitating—or constraining—this learning process, as they serve to structure and guide the ways in which visitors encounter and engage with exhibits (10).

Aspect	Open Gallery Design	Closed Gallery Design	Supporting Source(s)
Learning Approach	Encourages interactive, social, and collaborative learning	Facilitates focused, introspective, and individual reflection	Hein (1998); Perry (2012)
Visitor Engagement Style	Promotes spontaneous interaction and shared interpretation	Encourages deep, solitary contemplation and narrative immersion	Perry (2012); Black (2005)
Spatial Configuration	High visibility, visual openness, few barriers	Compartmentalized layout with controlled lighting and singular entry/exit points	Falk & Dierking (2013)

Movement Patterns	Greater spatial integration allows fluid circulation	Directed movement in a linear, sequenced fashion	Tzortzi (2011); Kaplan et al. (1993)
Emotional & Cognitive Impact	Encourages curiosity, exploration, and social connection	Enhances emotional depth and cognitive immersion	Black (2005); Falk & Dierking (2013)
Best for	Dialogic displays, participatory exhibits, community engagement	Thematic storytelling, multimedia exhibits, light-sensitive artifacts	Perry (2012); Black (2005)
Potential Limitations	Can be overstimulating; may lack narrative cohesion	May feel restrictive; can present accessibility challenges	Falk & Dierking (2013); Black (2005)

3.METHODOLOGY

3.1. Research Design

This study employs a qualitative, multiple-case study methodology to explore the influence of open and closed gallery layouts on visitor interaction and engagement. The research combines site-specific architectural analysis, non-intrusive visitor observation, and semi-structured interviews with museumgoers and staff.

3.2. Site Selection

Three prominent museums were chosen based on their spatial configurations and reputational diversity:

- Salar Jung Museum, Hyderabad (Open Gallery Design with Large Exhibition Halls)
- The National Museum, New Delhi (Hybrid Layout)
- The Indian Museum, Kolkata (Closed Gallery Design)

These institutions were selected for their national recognition, variety of gallery typologies, and accessibility to researchers.

3.3. Data Collection Methods

- Architectural Analysis: Floor plans, circulation maps were analysed for each site to understand spatial characteristics.
- Observation Protocol: Systematic observation was conducted over five weekdays and two weekends per site. Visitor behaviours were recorded using behaviour mapping and time-tracking sheets, noting movement patterns, dwell time at exhibits, group versus individual engagement, and verbal responses.
- Interviews: A total of 45 visitors (15 per site) were interviewed immediately post-visit. Questions addressed perceived comfort, spatial orientation, emotional responses, and exhibit recall. Curators and docents at each museum were also interviewed to gain insight into curatorial intent and spatial design strategies.

3.4. Sampling Criteria

Visitors were selected randomly, stratified by age group and visit purpose (e.g., educational, leisure). The sample included individuals, families, and tour groups to capture diverse user experiences. Consent and anonymity were ensured.

3.5. Data Analysis

Qualitative data from interviews were entered and Comparisons were drawn across the three sites to identify spatial patterns and behavioral correlations.

4. CASE STUDY

4.1. The Salar Jung Museum

Location: Dar-ul-Shifa, Hyderabad, Telangana, India

Established: Officially inaugurated on 16 December 1951; moved to current building in 1968

Client: Government of India

Architect: Government-appointed Public Works Department (PWD) architects

Total Floor Area: Over 200,000 square feet (~18,500 sq. m)

Site Area: ~10 acres (urban institutional land)

Average Annual Visitors: Approximately 12 to 15 lakhs

A. Spatial Organization:

The museum is divided into three major blocks—

- Central- serves as the focal point with 27 galleries
- Eastern- feature 4 galleries
- Western-7 galleries

B. Open Plan Concept:

Large, open-plan halls with soaring ceilings define the architectural vocabulary of the museum. This design allows for uninterrupted sightlines across exhibits, encouraging free movement and spontaneous exploration. The expansive spatial volume enhances the sense of openness, drawing visitors into a more fluid and engaging interaction with the artifacts (Design Team Consultants).

C. Circulation Flow:

The museum employs a centralized circulation strategy, with gallery spaces radiating outward from internal courtyards. This radial layout facilitates intuitive navigation, allowing visitors to organically explore different wings while maintaining a consistent spatial orientation. The layout eliminates the need for rigid, linear movement, making the experience both accessible and enjoyable for a wide range of visitors.

D. Visitor engagement

Gallery Type	Openness Level	Circulation Pattern	Estimated Visitor Engagement	Notable Features
Central Block Galleries	High	Centralized	High	Expansive halls, thematic displays, intuitive navigation
Eastern Block Galleries	Moderate	Linear	Moderate	Specialized collections, focused exhibits
Western Block Galleries	Moderate	Linear	Moderate	European art, decorative arts, structured layout

4.2. The National Museum, Delhi

Location: Janpath, New Delhi, India

Established: 15 August 1949 (initially at Rashtrapati Bhavan); relocated to current building in 1968

Client: Ministry of Culture, Government of India

Architect: Ganesh Bikaji Deolalikar; initial blueprint by the Gwyer Committee (1946)

Total Floor Area: Approximately 38,800 square meters

Site Area: Approximately 9.5 acres (38,450 square meters)

Average Annual Visitors: Approximately 8 to 10 lakhs

Ratio of gallery layout: Open Galleries-Approx. 60% of the total gallery space
Closed Galleries-Approx. 40% of the total gallery space

A. Spatial Organization:

The museum is organized around a central courtyard, with galleries radiating outward. This radial plan allows for both centralized and decentralized navigation, catering to various visitor preferences .

- Ground Floor: Harappan Civilization, Maurya, Gupta, Terracotta, Bronze, Medieval Art, Buddhist Art, Jewellery, Decorative Art, Miniature Painting, Auditorium, and Library.
- First Floor: Coins, Indian Wall Painting, Manuscripts, Maritime Heritage, Ajanta Painting, Thanjavur Painting, Special Exhibitions.
- Second Floor: Textile, Western Art, Copper, Wood Carving, Tribal Art, Musical Instruments, Arms & Armour, Asian Antiquities, Ethnic Art

B. Hybrid Plan Concept:

Floor	Gallery Type	Examples	Design Features	Visitor Experience
Ground Floor	• Open Galleries • Semi-closed Spaces	• Harappan Civilization, Maurya-Shunga-Satavahana Art • Bronzes, Sculpture	• Expansive, open-plan layout; minimal barriers; flexible circulation • Semi-enclosed partitions; not fully walled; provides zones of focus	• Encourages free movement and immersive exploration of large artifacts from multiple angles • Balances openness with focused engagement; visitors get a more intimate experience with selected exhibits
First Floor	Closed Galleries	Indian Miniature Paintings, Decorative Arts	Fully enclosed with partitions; controlled circulation; guided path; managed lighting	Structured flow enhances understanding; controlled environment protects delicate artworks
Second Floor	• Open Galleries • Channel Gallery Spaces	• Musical Instruments • Tribal Lifestyle	• Large, open layout; accommodates diverse and large exhibits • Gallery layout resembles channels or pathways; linear circulation	• Flexible viewing; interactive experience from various angles • Narrative-focused flow; visitors progress through stories or cultural themes in a guided sequence

C. Circulation Flow:

- Ground Floor utilises centralized circulation system where the main pathways lead visitors to different gallery blocks. This open-plan design allows for easy navigation, encouraging visitors to flow freely between galleries without feeling confined.
- First Floor utilises controlled circulation through clearly defined entry points, which often lead to a central area or corridor that connects multiple sections of the exhibit.
- Second Floor utilises combination of open and channel gallery spaces. The channel gallery design directs visitors through the exhibit in a structured sequence and offers a more controlled experience, where visitors are gently guided along a prescribed path, encouraging them to immerse themselves in the cultural narrative being presented

D. Visitor engagement

Floor	Gallery Openness (Open vs. Closed Design)	Visitor Engagement (Interactive Exhibits, Flow, Space Utilization, etc.)	Key Observations
Ground Floor	Open (Wide Walkways, Open Gallery Spaces)	High engagement due to interactive exhibits, clear flow, and ease of movement	Visitors engage with artifacts via multimedia displays and open circulation spaces.
First Floor	Semi-Open (Partially partitioned areas)	Moderate engagement, mix of static and dynamic exhibits	Semi-partitioned spaces limit interaction but still allow visitors to engage with key exhibits.
Second Floor	Closed (More enclosed rooms, limited space for circulation)	Low engagement due to tighter spaces, less movement flexibility	Visitors tend to stay in one spot due to confined spaces, which may reduce interaction with exhibits.
Third Floor	Open (Large, open gallery spaces, fewer partitions)	High engagement due to vast open spaces that encourage movement and interaction	Visitors engage more freely with the exhibits, allowing for better personal interaction and exploration.

4.3. The Indian Museum, Kolkata

Location: Chowringhee Road, Park Street, Kolkata – 700016, West Bengal, India

Established: 2 February 1814 (by the Asiatic Society of Bengal)

Client: Government of India

Architect: Designed by the Public Works Department under the guidance of Sir William Jones and later Sir George Everest

Total Floor Area: Approximately 900 square meters per floor

Site Area: Not specified in available sources

Average Annual Visitors: Approximately 8 to 10 lakhs

A. Spatial Organization:

- Ground Floor: The entrance floor with major 12-15 galleries and public spaces.
- First Floor: 10-12 Archaeology, art, and cultural exhibits galleries
- Second Floor: 8-10 Natural history and geological collections galleries
- Basement: Museum storage, staff areas, and 3 exhibitions galleries.

B. Closed Galleries:

Floor	Closure Method	Materials/Design Elements Used	Purpose
Ground Floor	• Partitioned rooms with thick masonry walls and arched doorways • Glass display cases within rooms • High ceilings with limited openings	• Stone walls, metal gates, timber doors • Tempered glass with metal/wood framing • Enclosed ceilings with clerestory light in select areas	• To isolate archaeological artifacts; provide structural strength and protection • Artifact security and climate control • Reduce external light exposure, especially for sensitive items

First Floor	• Enclosed rooms accessed by wooden or metal framed doors • Showcases integrated into walls • Controlled lighting and low windows	• Carved wooden doors, archways, internal partitions • Built-in vitrines, often with backlighting • Shutters, blinds, and artificial lighting	• Create thematic zones for art and heritage; acoustic and spatial separation • Secure storage and controlled viewing for delicate items like textiles or manuscripts • Protect light-sensitive materials such as fabric and miniature paintings
Second Floor	• Fully enclosed rooms for natural history and geology • Wall-mounted cases and island displays, enclosed in glass • Minimal windows, artificial light only	• Concrete/brick enclosures, sealed doors • Sealed glass cases, often larger in size for fossils and animals • Fluorescent and LED lights with UV protection	• Contain specimens that require fixed temperature/humidity • Prevent physical contact and ensure long-term conservation • Prevent light damage to fossil and geological specimens

C. Circulation Flow

Ground Floor Circulation:

- Visitors are initially greeted by the grand entrance and the central hall, which directs them to various thematic sections. The flow is relatively linear, with wide hallways guiding visitors from one display to the next.
- The ground floor hosts several galleries, and the spatial flow is open, with less division between sections. This openness encourages visitors to move easily from one gallery to another, promoting exploration.

Upper Floors Circulation:

- The upper floors are connected via wide staircases and corridors. However, the movement on the upper floors can feel slightly more restricted due to smaller galleries and partitioned areas.
- The staircases are key elements of circulation, acting as focal points of vertical movement. They also help create a visual connection between the galleries on different floors.
- Visitors may find the vertical flow (up to the first and second floors) less intuitive due to the lack of clear visual connection between different gallery spaces.

D. Visitor engagement

Floor	Gallery Openness Type	Visitor Engagement Level	Observations
Ground Floor	Semi-open to closed	Medium	Broad corridors allow flow, but many galleries are compartmentalized.
First Floor	Mostly closed galleries	Low–Medium	Deep focus on exhibits, but limited tactile/immersive interaction.
Second Floor	Mostly closed with dense displays	Low	Crowded feeling; interaction is limited to reading and observing.
Temporary Exhibit Areas (Basement)	Varies (open layouts common)	High (for some exhibits)	Occasionally more engaging due to rotating themes and flexible layouts.

5. RESULTS AND DISCUSSION**5.1. Case study:**

Spatial Layout	Gallery type	Engagement Level	Characteristics	Visitor Behaviour
High Openness	Open Galleries	High Engagement	Open-plan layouts; high visual access; minimal barriers	Free exploration, interactive experience, increased curiosity
Semi-Open Layout	Semi-closed Spaces	Moderate Engagement	Partitions without full enclosure; zones of focus	Balanced movement and attention; moderate interaction with exhibits
Closed Galleries	Channel Galleries	Low to Moderate Engagement	Fully enclosed; controlled circulation; thematically focused	Structured but slower exploration; less spontaneous interaction
Highly Enclosed, Dense Displays	Dense Exhibit Areas	Low Engagement	Limited movement space; dense object arrangement; reduced visual openness	Passive viewing; reduced dwell time; constrained physical and spatial interaction

5.2. Interviews:

Criterion	Salar Jung Museum (Open)	National Museum (Hybrid)	Indian Museum Kolkata (Closed)
Circulation Freedom	High	Medium	Low
Avg. Dwell Time	1.3 min	1.7 min	2.1 min
Emotional Engagement	Moderate	High	Very High
Social Interaction	High	Medium	Low
Wayfinding Ease	High	Medium	Low

These examples from Indian museums reveal that closed gallery designs continue to support deeper emotional and reflective engagement, while open designs such as that of Salar Jung Museum foster sociability and

dynamic visitor movement. Hybrid models, particularly at the National Museum and Raman Research Institute, provide versatile experiences that accommodate varied visitor needs and expectations.

6. CONCLUSION

This research highlights the profound impact that the spatial layout of museum galleries has on visitor interaction and engagement with exhibits. The study has shown that open galleries, typified by institutions like Salar Jung Museum, promote a dynamic, social atmosphere, allowing visitors to explore freely and interact spontaneously. However, this openness can also lead to cognitive overload and quicker disengagement. Conversely, closed galleries, as seen in the the Indian Museum Kolkata, offer a more intimate and contemplative experience, leading to deeper emotional connections with the artwork but less social interaction.

The hybrid layouts, such as those in the National Museum Delhi, combine the benefits of both open and closed spaces, offering visitors a range of experiences that accommodate different needs. This balanced approach proved effective in supporting diverse visitor engagement strategies, from social interactions to focused, introspective viewing.

7.RECOMMENDATIONS

No.	Recommendation	Rationale	Approach
1	Embrace a Mixed Gallery Strategy	Open spaces enhance exploration; enclosed ones aid focus and conservation	Combine open-plan exhibits with intimate enclosed zones for variety and visitor preference
2	Introduce Transparent Enclosures	Enhances spatial awareness and reduces mental fatigue	Use glass, mesh, or see-through partitions instead of solid walls
3	Enable Adaptive Visitor Flow	Increases engagement by offering visitor autonomy	Design non-linear paths, loops, and visual wayfinding systems
4	Add Interactive Points in Enclosed Spaces	Prevents passive engagement in static areas	Integrate digital touchpoints, tactile replicas, or audio features within secure displays
5	Frame Views Architecturally	Focused spatial design enhances attention and thematic understanding	Use arches, framed openings, and spatial hierarchy to guide attention
6	Incorporate Rest and Reflection Zones	Reduces fatigue and increases attentiveness	Add quiet nooks, seating, or buffer zones between galleries
7	Create Varied Spatial Experiences	Alternating spatial scale sustains interest	Mix large, open halls with smaller, enclosed rooms to maintain spatial rhythm
8	Design with Flexibility in Mind	Museums require adaptability for evolving exhibitions	Use modular partitions, movable walls, and adjustable lighting for spatial reconfiguration

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