

Contemporary aspects of museum spatial interpretation

A múzeumi térértelmezés korszerű aspektusai

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Abstract Museums are classical cultural preservation and mediating institutions and cultural attractions, too. Often termed “lieu de memoire” (places of memory), which, as places of imagination and rites, become their own references through historicization (Nora, 2010). Over the past half-century, museums were redefined as open, integrative, community space (ICOM, 2022). They are therefore part of tourism and everyday experiential spiritual recreation. Our study explores spatial interpretation in museums through theoretical models and examines its impact on visitors, complemented by empirical (pilot) research, at two museums in Budapest. Key questions include how visitors use museum spaces and what patterns emerge in their spatial interpretation. Preliminary results highlight the importance of aesthetics and the opportunity to connect to everyday, common culture in shaping the ‘lived space’ experience. Continuation can be expected to contribute in a relevant way to a better understanding of museum spatial interpretation and the visitor experience, which is a niche area, as well as stimulate the development of visitor-focused strategies, in the value provided by qualitative visitor research..

Keywords: museum, spatial interpretation, cultural consumption, visitor economy

Absztrakt A múzeumok klasszikus kultúraőrző és -közvetítő intézmények, illetve kulturális vonzerők. Gyakran történeti épületben található „lieu de memoire”-ok (emlékezeti helyek), melyek mint a képzelet és a rítusok helyszínei, a történetiesedés folyamata révén önmaguk referenciáivá válnak (Nora, 2010). Az új muzeológia paradigmaváltása következtében is napjaink múzeuma nyitott, integratív, közösségi térré vált (ICOM, 2022), így a turisztikai és a mindennapi élményszerző szellemi rekreáció szerves részei.

Célunk a múzeumi térértelmezés vizsgálata elméleti modellekkel és empirikus (pilot) kutatással, két budapesti múzeum példáján keresztül. Választ keresünk arra, vajon mi jellemzi a múzeumlátogatók térhasználatát és milyen mintázatok jelennek meg a térértelmezésükben.

Előzetes eredményeink szerint az esztétikum és a hétköznapi, közös kultúrához kapcsolódás kiemelten fontos szerepet játszanak a megélt tér élményében. A kutatás folytatása várhatóan releváns módon hozzájárulhat a múzeumi térértelmezés és a látogatói élmény jobb megértéséhez, amely kutatási résterület, valamint ösztönözheti a látogató-fókuszú múzeumi stratégiák kialakítását, a kvalitatív látogatókutatás által nyújtott értékben.

Kulcsszavak: múzeum, térértelmezés, kultúrafogyasztás, látogatógazdaság

1. Introduction

Visiting museums as intellectual/spiritual recreational activities in the system of Tribe (2020) is primarily, in the classical interpretation, a type of programs away from home. But it can also be identified as home-based activities. Also, activity that can be carried out online, which has spread mainly due to the Covid-19 pandemic, like other leisure programs dedicated to self-cultivation, not only Hungarian (Gősi, 2020; Gősi & Magyar, 2020; Gősi & Magyar, 2021), but also foreign consumers (Hoffmann, 2020; Resta et al., 2021). The use of digital museum resources positively affects well-being (Luck & Sayer, 2023).

In Fritz's (2019) taxonomy, it is primarily classified as one of the activities in the ‘Arts’ subgroup of the ‘Cultural’ main group but can also be interpreted under the ‘Social and individual activities’ main group. Minhat and Mohd Amin (2012) mention it as cognitive activity, Leung et al. (2011) also as social activities, while in Kovács's (2004) theory it is mentioned as a passive activity, where the accepting and/or receptive role of

the viewer/visitor comes to the fore. And Magyar (2019) emphasizes that although movement dominance does not apply to our mental/intellectual programs, a more active or passive use of cognitive functions may appear. Thus, it is possible to talk about active recreation programs among intellectual recreational activities. Let's think, for example, about the interpretation of the works viewed in museum exhibitions, either by thinking through them ourselves or by discussing them with our companions participating in a joint museum visit.

However, cognitive activity can occur in the visitors even by rethinking and interpreting the information given by the exhibition manager or the tour guide in the museum. It is not necessary to give an answer to the question „what does the artist want to express”, in fact, perhaps it should be specifically avoided. The interpretation of the work is independent of the artist's intention, and the recipient's individual understanding does not reduce or increase the value of the work. The emphasis is on what the receiv-

er perceives and can understand from the visual language conveyed by the work of art. A guideline can be useful, but it can also be a hindrance, since every interpretation is also a kind of indication of a direction, which can simplify the meaning and limit the freedom of the receiver (Magyar et al., 2019).

Museums have undergone and are undergoing transformative changes in the postmodern age. An important milestone in the half-century process of the new museology was the new definition adopted by the International Council of Museums (ICOM) in 2022 after several years of debate, which – among other things – interprets museums as inclusive, entertaining community spaces with multi-voice communication (ICOM, 2022; Berényi, 2023), thus clearly linking this area to the leisure interpretation of mental/intellectual recreation. In many parts of the world and in Hungary, museums operating under this concept offer visitors a colourful experience program cavalcade, which also play a role in regional development (Farág & Gósi, 2024). Patakiné Bősze (2020) put this in the way that cultural arenas also adapt to the needs of society, the people of the 21st century look less for what can be called traditional forms in connection with their activities that support their quality of life, whether they are physical or non-movement-dominant, because in this way, they see the separation from everyday life better, and alternativeness is also an important aspect in terms of the search for self-identity.

In addition to keeping the traditional functions – collection, preservation, research and presentation – this above approach puts in quotation marks the former elitist cultural sanctuaries of the „cathedrals of consumption” (Gombrich, 1994) which was characterized by the high cultural classification, the indisputable value-marking function and the passive reception experience. It reflects the perceived recreational slope in the democratizing culture consumption of experiential societies, emphasizes the service nature and its welfare effects, and refers to the marketization processes of culture. All these are trends that can also be experienced in Hungary (Pavluska, 2016; Makranczi, 2021).

In the view of the above, it is timely and important to deal with the spatial use and perception aspects of visitor research in the context of museums within cultural marketing. The aim of the present research is to examine the mentioned problem through the spatial trialectics approach of social space production on the example of two national museums and cultural strategic institutions in Hungary.

2. Literature review

During the literature review, we will clarify the basic terms used in the future and place the interpretation of the museum space in a professional framework. Thus, after a brief development history of the interpretation of the term ‚museum space’, the levels of space interpretation are presented, i.e. perceived/empirical space, abstract/meta space, conceived/mental/symbolic space and lived space.

2.1. The museum space

The „spatial turn” of the humanities in the 1980s strengthened postmodern critical spatial thinking (Boros, 2017; Dánél & Vincze, 2018). In the 20th century, many of the theories aimed at the points of contact between human space production and physical space offer an exciting alternative regarding the spatial interpretation of museum institutions

located in buildings that are typically historical, not necessarily related to the collection theme. Nora’s „lieu de mémoire” are spaces or objects of social imagination and rites shaped by history, which at the same time become distinguishable as their own references (Nora, 2010).

The explicit collectors and displays of museums are Nora’s places of memory, often their buildings too – e.g. former royal palaces or scenes of other decisive events, symbols of eras. (Both are valid for Versailles or the Vienna Baroque Belvedere palaces. The Palace of Versailles gave place to the peace negotiations that ended World War I, symbolizing the 17th century French hegemony. The Vienna Baroque Belvedere, which is also known as the location of the Austrian State Treaty, today houses the Österreichische Nationalgalerie.). As a precursor to the modern museum concept, as the realization of the idea of a public collection born in the Age of Enlightenment, the first sovereign museum buildings are also memorial spaces. The classicizing buildings of the first museums, i.e. the „temples of the muses”, with their homage to the ancient Greco-Latin culture, still communicate the belief of the era of their birth in the primacy of high culture and historical development (the British Museum in London since 1763 as the first international example and the Hungarian National Museum in Budapest since 1847 as the first Hungarian example). Boros (2017) cites Augé’s (2012) interpretation, according to which anthropological places also become defining elements of the urban fabric as contemporary, iconic architectural signs that provide great designer freedom, often reviving brownfield areas and gentrifying parts of settlements. An example of this is the Guggenheim Bilbao, which was built in 1997 on the site of the former shipyard district of the Basque industrial city (Kovács, 2017 writes about the history of the impact assessment in detail) or the Hungarian National Museum, which triggered the creation of the Palace Quarter in Pest in the second half of the 19th century (Fekete, 2021).

Space and architecture are not constant in the case of museums either: they are shaped by the builder, the designer and the users of the space. The world of museums – and thus their space – is obviously strongly defined by its political, social, and economic environment and its conventional, official collective memory and value system (the order of importance of environmental effects may differ by region, owner, maintainer, etc.). However, its relationship with its environment is always highly symbolic and complex: it reflects and criticizes at the same time, so it legitimizes the existing system and provokes resistance against it, the museum space is domesticated during its use – at least according to the new museological interpretation (Bourdieu, 1991; Duncan-Wallach, 1997, cited by Boros, 2017; Berényi, 2023).

In the broader sense of the word, it is public space, since it is the space of social publicity, which simultaneously makes what is seen and visible, disciplinary following Habermas (1999) (Davies, 1999-2000, 2006, cited by Boros, 2017; Sági, 2019). From this point of view, it does not matter whether its space can be evaluated as a work of art or whether it has a neutral design shaped by the postmodern „white cube” approach, fully in line with the curatorial concept. Due to the mission of the museum, it strives for totality. It is „the smallest slice of the world” (Dánél & Vincze, 2018 following Foucault, 1999), which, even during its paradigm shift, has preserved the trademark of originality and authentic-

ity, which is increasingly appreciated today (Wang, 2012). Based on all of this, we can agree with the statement that the history of unbuilt and unbuildable museums is a particularly exciting, multidisciplinary field of research (Dánél & Vincze, 2018).

2.2. Social space production and trialectics in the museum

As the visitor walks through the museum space, in the human geography approach, physical, emotional and imaginary spatial planes are created on his/her mental map (Pirisi & Trócsányi, 2019). Physical space in the trialectic approach to social space production is based on Lefebvre's original theory of 1974 and translated into English in 1991 (Lefebvre, 1991), as well as Soja (1996), the so-called perceived, empirical space or first space (cited by Berki, 2015; Boros, 2017; Dánél & Vincze, 2018). This includes the location and accessibility of the museum, the primary visual impact of the building (size, style and aesthetics), orientation, spatial linking of the visitor route, accessibility.

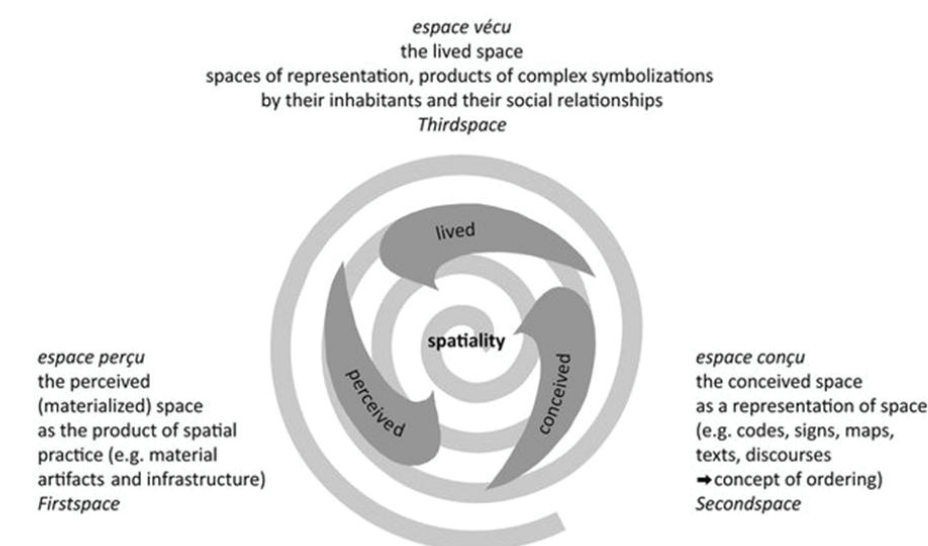
Based on the experience matrix of Pine and Gilmore (1998), the museum experience at this level mostly enables experiencing the dimension of passive aesthetics (Bodnár, 2019). Abstract space or meta space connects the elements of individual and community identity to physical space. According to Michalkó (2008), examples are sacred, ethnocultural, symbolic, informal and virtual spaces. The museum can belong to all categories except informal. The meta space can be further divided into two layers in the system of spatial trialectics: 1.) the conceived (mental, symbolic) space named as representations of the space, the so-called second space and 2.) the spaces of representation, i.e. lived space, the so-called third space (Figure 1).

The conceived space is the perception and understanding of the meta space created based on a specific (typically conventional) social concept, and its connection to existing knowledge. In the case of museums, the perception of this is influenced by the historical-monumental or even iconic contemporary character of the building, the real and perceived message of the builder (or era), the importance and nature of the collection, the curatorial concept, and the interpretation toolset all. Among Pine and Gilmore's dimensions of experience, absorbing, active learning and absorbing, but passive entertainment can enter here (Bodnár, 2019).

The lived space, implicitly, includes the previous two, as well as the space of the visitor's participation, opinion formation, and emotional connection. The community museum, the co-creation is the spatial layer that has the greatest influence on the memorable (possibly cathartic, transformative) experience. It is the level of the appearance of the immersive, active escapism experience dimension (Bodnár, 2019). When interpreting heritage spaces as second and third spaces, we can detect the influence mechanism of collective cultural memory (Nora, 2010; Assman, 2018).

The international best practices described in the following show how trialectic space production is created on the service provider side, encouraging cultural branding and the acquisition of demand experiences.

The revolution of physical space among classical institutions was initiated by the world's most visited museum, the Louvre in Paris (TEA & AECOM, 2023), in the Mitterrand era, by expanding the classical museum building with a contemporary element. I. M. Pei's glass pyramid created in 1989 due to the expansion of the comfort spaces (Figure 2) became very popular after the initial resistance, and then became an emblematic part of the building complex (Szabylár, 2009).



Firstspace = Perceived / Materialized / Physical space / *espace perçu* / The product of spatial practice
(**Elsőtér** = Érzékelt / Fizikai tér / A térbeli gyakorlat terméke);

Secondspace = Conceived / Mental space / Representations of space / *espace conçu*

(**Másodiktér** = Elgondolt tér / A tér reprezentációi – kódok, jelek, térképek, szövegek, diskurzusok);

Thirdspace = Lived space / Spaces of representation / *espace vécu* / Products of complex symbolizations
by their inhabitants and their social relationships

(**Harmadiktér** = Megélt tér / A reprezentáció terei / A társas kapcsolatok összetett szimbolizációinak termékei)

Figure 1. A trialectic approach to social space interpretation.
1. ábra: A társadalmi térértelmezés trialektikai megközelítése.

Source/Forrás: Own editing, 2024 based on Soja (1968, pp. 74) edited originally by Klinger et al. (2016, pp. 356) /

Soja (1968, pp. 74.) alapján Klinger et al. (2016, pp. 356.) alapján saját szerkesztés, 2024



Figure 2. Physical space – the example of the Louvre in Paris with the glass pyramid
2. ábra: Fizikai tér – a párizsi Louvre példája az üvegpírisissal
Source/Forrás: Condé Nast Traveler. (2024). Musée du Louvre. <https://www.cntraveler.com/activities/paris/louvre-museum>

In the case of the Louvre, in addition to the universal fine art collection, the level of the conceived space can be expanded with the former palace function during a tour of the royal halls (Figure 3).



Figure 3. Conceived space - the example of the Louvre in Paris with the palace
3. ábra: Elgondolt tér – a párizsi Louvre példája a palotával
Source/Forrás: Musée du Louvre. (n. d.). The Palace – From the former palace of the French monarchs to the largest museum in the world. <https://www.louvre.fr/en/explore/the-palace>

The lived space can be interpreted in the form of a bestseller (Figure 4) or in the form of a guided tour (Viator, Inc., 2024). Irimiás (2017) writes about the impact of the da Vinci Code.



Figure 4. Lived space – the example of the Louvre in Paris: the arrival of Professor Langdon.
4. ábra: Megélt tér – a párizsi Louvre példája: Langdon professzor érkezése
Forrás/Source: Chorny, M. (2020). Da Vinci Code Paris locations: A complete guide. <https://www.recentent.org.ua/da-vinci-code-paris-locations/>

Berlin's Museuminsel and the nearby former Hohenzollern Castle, which opened in 2021 as the Humboldt Forum, are the cultural flagship of Germany, which was united in 1871 and then reunified in 1990 (György, 2010). Its evolution illustrates adaptivity in the cross-section of changes in values from the 19th-century Prussian Bildungsbürgertum to the modern, diverse German state. At the level of the physical space, the contemporary additions and functional changes of the classical buildings can be interpreted (Figure 5), at the level of the conceived space, for example, the Humboldt Forum's mission of uniting culture and science can be mentioned.



Figure 5. Physical space – the example of the Humboldt Forum
5. ábra: Fizikai tér – a Humboldt Forum példája
Source/Forrás: Bommers, L. (2022). Berlin's controversial Humboldt Forum is finally complete—but 'the work inside begins now', German Culture Minister says. <https://www.theartnewspaper.com/2022/09/19/berlins-controversial-humboldt-forum-is-finally-complete>

Founded as an alternative urban history museum, the Stadtmuseum Berlin offers real and virtual visitor connections at the level of the lived space, which can be established during a self-guided tour.

Also in Berlin, taking responsibility for the traumas of the 20th century and helping to process them is a message masterfully synthesizing the dimensions of social space production in Europe's largest Jewish museum. The Jüdisches Museum, opened in 2001, through its expansion by the star architect Daniel Libeskind (Kim, 2022), tells a story with the impressions created by the physical, conceived and lived spatial levels. It involves the visitor in an associative way

through the artistic installations, individual path selection and the narrative of objectlessness.

3. Methods

The pilot phase of the empirical research has been implemented in a complex way, using both qualitative and quantitative tools, in November and December 2024, involving 20 tourism-hospitality undergraduate students from the Faculty of Commerce, Hospitality and Tourism of the Budapest Business University as interviewers. This was supplemented by the first author's 20-year expert knowledge as a tour guide at the Hungarian National Gallery, as well as interviews.

The research questions were as follows: Q1: What characterizes museum visitors' use of space? Q2: What patterns can be discovered in the visitor's interpretation of space?

The conceptual framework of the study was provided by the trialectic approach of social space production, described earlier by Lefebvre (1974/1991) and Soja (1996).

The sample areas were the Hungarian National Gallery and the Museum of Ethnography, as national museums and cultural strategic institutions. Location, the building, the nature and scope of the collection, and the interpretation were important aspects for choosing them.

The demand side was assessed using on-site observation and interviews (N=30 per institution) and netnographic analysis (N=40 per institution, Tripadvisor and Google reviews, hereinafter referred to as Nnetno). The demand sample in both museums consisted predominantly of Hungarian school, family and retired visitors; the visit was self-organized mostly in free time.

Getting to know the experiences of the supply side was facilitated by semi-structured expert interviews with a museum educator, a communication and an exhibition manager (N=3; 2 at the Hungarian National Gallery and 1 at the Museum of Ethnography, hereinafter referred to as IW).

Data processing was by netnographic content analysis, descriptive analysis of the experience of visitor observations, statistical analysis of visitor questionnaires and information processing of expert interviews.

4. Results

The Hungarian National Gallery is one of the most visited museums in the country. Since 1957, it has been located in a core tourist area and a world heritage site in the Buda Castle, in several wings of the former Royal Palace. Its collection of fine arts in the field of Hungarian painting and sculpture from the Middle Ages to the present day is the richest both domestically and internationally. It constantly offers temporary exhibitions and events. The range of interpretation options awaits visitors with a very diverse, multi-level, segment-specific approach (MNG, 2024).

The physical spatiality of the museum is outstanding: the building dominates the capital's typical Danube-side skyline (Figure 6), visitors repeatedly mentioned the panorama from the former Royal Palace. The most cited positive, typically unexpected, physical space-related experience in online reviews praises the view from the dome (Nnetno=16, 40%).

Although this exceptional location results in a relatively cumbersome approach; long walks are common, and critical mention is made of the toothless street paving of the surrounding public areas. The 4 levels of the permanent exhibi-

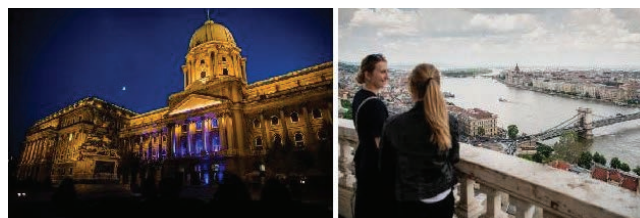


Figure 6. Physical space – the example of the Hungarian National Gallery

6. ábra: Fizikai tér – a Magyar Nemzeti Galéria példája

Source/Source: Utazzitthon.hu Kft. (2024). Magyar Nemzeti Galéria, Budapest. <https://www.utazzitthon.hu/latnivalo/budapest/magyar-nemzeti-galeria-1931>

tion – as is usual for historical collections – lead higher and higher as time goes on, which is typically located beyond the gift shop. It results omission of the stone store and medieval collection on the ground floor, as well as the contemporary artefacts on the 3rd floor, (also) due to the size of the permanent exhibition from the perspective of general visitors. Apart from the rare cases of purposefully looking for them. The most visited exhibition spaces on the 1st and 2nd floors – which present art from the 19th and early 20th centuries – are fortunately isolated from the crowd and noise of the reception and comfort areas on the ground floor (IW). In the museum, which occupies several palace wings, it is not easy to find your way around, the recommended visitor route is – on purpose – not indicated. But the maps that can be taken for free at the information desk are of less interest and help to visitors (N=4, 13%; IW). Few people know about mobile chairs that remedy the lack of sitting viewing (Nnetno=5, 13%).

In relation to the conceived space, the false ceilings and marble coverings of the interior designed according to the modernist principles of the renovation completed in the 1970s evoke the epithet „retro” from the visitors (N=23, 77%), in strong contrast to the exterior – although also reconstructed in a simplified manner – against neo-baroque ornamentation. The photographic recollection of the former monarch's living quarters can perhaps change this until the Gallery's – finally – move to the City Park (Városliget). The curatorial concepts of recent years concerning permanent exhibitions – parapet walls differentiated by colour according to theme and artistic problem; the longer written introductory texts in Hungarian and English; apartment details illustrating the style of each era created with objects borrowed from the Museum of Applied Arts; the interpretation tailored to the specificities of different ages and interests, etc. – were favourably received (N=11, 37%; IW).

The experience of the lived space is almost clearly positive and testifies to high visitor satisfaction, able to override any previous weaknesses. The outstanding quality of the collection, also in an international context, and the connection of the artists and works to public education make the museum a repository of many well-known paintings and sculptures, but the richness of the collection is still surprising for the most part. The positive attitude is not surprising, in fact, it is almost natural, classical fine art (the aesthetics of pure visuality) – also according to experience – is the one that generates the largest number of visitors internationally and can appeal to the widest audience (IW). Visitors' interactions with the staff of the institution are positively perceived, memories of previous visits can typically be linked to the highly successful temporary exhibitions (Nnetno=27, 68%).

The new, contemporary building of the Hungarian Museum of Ethnography (Figure 7) opened in 2022 as part of the Liget Project, and its first permanent exhibition can be visited since October 2024 (Néprajzi Múzeum, 2024c). Its ethnographic and cultural anthropological collections are the largest in Hungary, and in addition to those of historical Hungary, they also touch on many other cultural circles (Néprajzi Múzeum, 2024b). The image created with community involvement before the reopening, the transparent museum space that allows free passage, and the museum education using special tools (Néprajzi Múzeum, 2024d) all exemplify the realization of the new museum concept.



Figure 7. Physical space – the example of the Hungarian Museum of Ethnography in Budapest, Hungary. 7. ábra: Fizikai tér – a budapesti Néprajzi Múzeum példája
Source/Forrás: Városliget Zrt. (2022). Néprajzi Múzeum.
<https://ligetbudapest.hu/projekt/neprajzi-muzeum>

Regarding the physical space, in addition to the easy accessibility (Nnetno=22, 55%; IW), the proximity of the House of Music Hungary (Nnetno=9, 23%), the first element of the Liget Project, which was realized with great success is a unanimous positive among the visitors. The less common, associative building that cannot be explained by the vocabulary of historical styles is slightly divisive, although the majority likes it (N=24, 80%; Nnetno=25, 63%). They liked the green area on the roof (Nnetno=11, 28%), the inclusion of the 1956 monument in the frame of the building, and the possibility to walk through it for free is a pleasant surprise for most visitors (N=26, 87%; Nnetno=15, 38%; IW). In the interior, the design of the stairs and the transparency provided by the glass surfaces are the favourites (N=22; 73%, Nnetno=31; 78%). There is no recommended visitor route here, nor is it justified due to the separate parts of the space, the size of the exhibitions helps the lay audience. The comfort spaces on the ground floor are liked (N=18, 60%; IW). At the level of conceived space, the institution must deal with the prior expectation of a prominent Hungarian and ethnographic focus, where the guest exhibition 'Fine Dining: Food Stories of Ancient China' may sound strange (Néprajzi Múzeum, 2024a). The first permanent exhibition, 'Székelys', realized just two years after its opening, can be visited between October 15, 2024 and August 31, 2025, even with a guided tour (Néprajzi Múzeum, 2024e). The positive press coverage of 'Székelys' (Bálint-Pataki, 2024; Velkei, 2024) is also coupled with visitor satisfaction (N=28, 93%; IW). On the other hand, the 'ZOOM – A Change in Perspectives' permanent exhibition (Néprajzi Múzeum, 2024f), which allows

and even requires creative thinking, deepening and image association, is – without a textual explanation – less understandable for visitors, which may be due to the few similar domestic museum concepts and the visitor's attitude that is not socialized to this, according to the expert (IW). At the same time, longer written texts do not capture the attention of visitors. The museum education spaces have a positive reception (N=17; 57%) due to their emphasized, less distinct nature than usual.

The dimension of lived space can appeal to almost anyone with its tradition-preserving nature, which, compared to high art, is more related to the comfortable material world of everyday life, and which examines the common foundations of human existence. The attention-grabbing advertising campaign related to the opening of the museum's permanent exhibition is also based on this, which, according to several visitors (N=13; 43%), conveys the promise of an inspiring experience. The presentation that works with the traditional interpretation toolkit, is more comprehensible and makes the visitors less „workable” was more successful in the examined segments (N=26, 87%; IW). This may change in the future in other target groups or through the socialization of demand.

5. Conclusion

Based on the test results so far, the research questions can be answered as follows:

Q1: What characterizes museum visitors' use of space?

The use of museum space varies depending on the museum building, the nature of the collection and the interpretation. The location and the features of the building are motivating factors in themselves, and the positive return of the emblematic space elements that can be visited in an unexpected way is strong. The size of the space and the collection does not reduce the number of visitors in the spaces displaying the most popular exhibits.

Q2: What patterns can be discovered in the visitor's interpretation of space?

Individual discovery is common. The historical and contemporary associative aspects of the spaces are not always known or understood. According to the optimal presentation, it is located between completely independent interpretation and longer text reading. Aesthetics, as well as the opportunity to connect to everyday, common culture, play an important role in the experience of lived space.

The research is limited by the small number of sample items due to its pilot nature. The continuation of the research can be expected to contribute in a relevant way to a more thorough understanding of the research niche area of the relationship between museum space interpretation and the visitor experience. Its practical effect can be manifested in the stimulation of visitor-focused museum strategies, in the value provided by qualitative visitor research.

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