

## Logbook Museum Reflection

During my visit to the Musée Picasso in Barcelona, I was struck by how the display design itself became a form of narrative. One particularly immersive experience was a wall densely covered with hundreds of Picasso's sketches and print fragments, arranged like a personal archive or mind map (see Figure 1). The raw materiality of paper, graphite, and ink—unframed and closely installed—created a powerful sense of immediacy, as though we were stepping directly into the artist's thought process.

In contrast, a framed painting of *Portrait of Jacqueline* (see Figure 2) displayed against a dark grey wall created a focused emotional intensity. Its stylised geometry and compressed colour palette suggested a psychological intimacy that felt confrontational yet compelling.

These spatial and curatorial choices made me reflect on how the museum engages its visitors not as the artist's word. The audience ranged widely in age and background, some documenting the experience through their phones, others simply pausing in quiet contemplation. This mix of interaction styles reflects how different modes of display (dense archive and singular framed object) can shift our attention between collective memory and personal emotion. This thinking provided inspiration for my project 3. I believe that the emotions of the collective and the individual can be expressed through spatial or interactive forms, such as interactive installations and touchscreen games.

The experience exemplifies what Graham Black (2012) describes as "the affective museum", a space that prioritises emotional engagement and multimodal storytelling. For my own design practice, it is a reminder that material curation, spatial rhythm, and interpretive framing are as crucial as the artefacts themselves.

## Reference

Black, G. (2012). *Transforming Museums in the Twenty-First Century*. Routledge.

Musée Picasso Paris (2024). Exhibition material and wall texts.

## Illustration



Figure 1. Picasso's sketches and print fragments wall



Figure 1. *Portrait of Jacqueline*, Picasso