Visiting the British Museum allowed me to experience an immersive and three-dimensional exhibition. The Egyptian Pavilion in the museum is filled with many huge sculptures, which surround the visitors. There are also reliefs on the walls (Figure 1 and Figure 2). This circular layout makes visitors feel surrounded by history. The purpose of such exhibition arrangement is to eliminate the barriers between the audience and the exhibits and encourage individuals to have contact with material culture (MacLeod, 2005).

Figure 1

Figure 2

In addition, you can use the app for self-service immersive exhibition Tours. You can choose voice explanations through the app (Figure 3). The explanation for each exhibit takes about half a minute to two minutes. You can also navigate by entering the exhibition hall and collection numbers via the keyboard. Scanning the exhibits can reveal a 3D model, which is achieved by creating an interactive immersive experience to bring the exhibits to life (Cuseum, 2024).
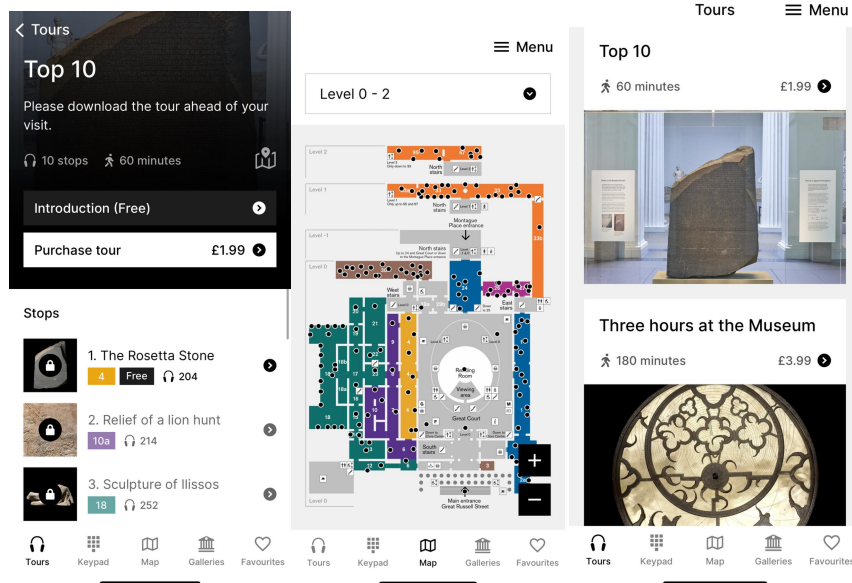
Figure 3

The collections in museums have symbolic significance and are integrated into the history and environment of their existence. Exhibits do not necessarily need to have aesthetic or economic value; they need to be of great significance or have an emotional impact. Museums often use the emotional connection between individuals and exhibits to change people's attitudes or behaviors (Mackay, 2021). For instance, by showing the scenes of looting cultural relics through videos, it prompts tourists to reflect on historical justice and museum ethics. This approach promotes the sense of belonging and responsibility of the audience.

Furthermore, some surround projections or interactive installations have sparked tourists' concerns about protecting cultural heritage, paying attention to the environment or reflecting on colonial history (Figure 4).
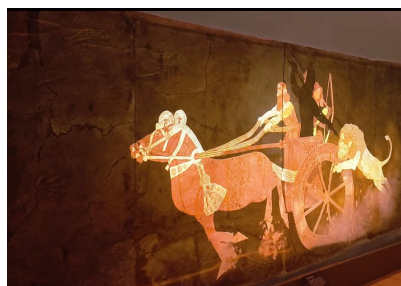

Figure 4

The main users of this space are students, tourists and scholars from all over the world. Museums need to enable visitors to no longer be passive observers but co-narrators of the historical background through diverse interactive methods (Figure 5)
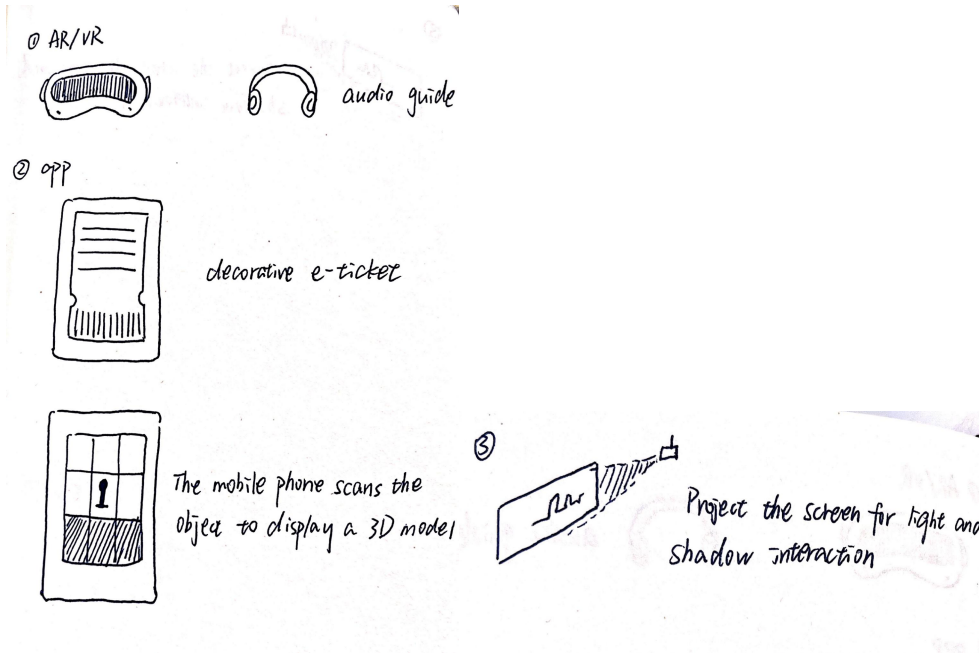
① AR/VR

audio guide

② app

decorative e-ticket

The mobile phone scans the object to display a 3D model

③

Project the screen for light and shadow interaction

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Figure 5

Reference list

MacLeod, S. (2005). *Reshaping Museum Space: Architecture, Design, Exhibitions.* Routledge. Available at: https://www.academia.edu/10571260/Reshaping_Museum_Spaces_Architecture_Design_Exhibitions (Accessed: 27th April)

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Mackay, R. (2021). *Exhibits, Objects and emotion: Can Museums Change behaviour?* Blooloop. Available at: https://blooloop.com/museum/in-depth/museums-and-emotion/.(Accessed: 27th April)