

**Museum architecture in the time of social media:
from the institutional image to audience appropriation**

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Extended Abstract

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MUSEUM ARCHITECTURE IN THE TIME OF SOCIAL MEDIA: FROM THE INSTITUTIONAL IMAGE TO AUDIENCE APPROPRIATION

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INTRODUCTION

In addition to being an important method for the dissemination of content, the Internet today works as a vehicle for the construction of museum narratives. The evolution of museums in the digital environment dates back to the 1990s but has faced a completely new paradigm with the dissemination of social media and their adoption by cultural institutions. Although museums are constantly updating the content available on their websites, the remaining digital platforms, particularly Instagram, Facebook, Twitter, and YouTube, are the preferred means of communication with the public.

Among the possibilities generated by new technologies, seen as dynamic, interactive and personalised tools, are the creation of innovative communication methodologies and the construction of online communities of audiences. On one hand, this study seeks to understand the communication strategies adopted by museums on the social media. On the other hand, the aim is to analyse how network users refer to museum spaces. Acknowledging the needs of a constantly updated network-centric society, this dissertation focuses on its relationship with architecture, on the construction of personal narratives based on the experience of visitors and on the adequacy of the digital content found on the Internet. This study is based on images, videos and comments shared by museums on four online platforms: Instagram, Facebook, Twitter and YouTube. In this framework, four museums with a strong online presence and a fierce concern in interacting with audiences are studied: Solomon R. Guggenheim Museum, in New York City, Louvre Abu Dhabi, ARoS - Aarhus Art Museum and maat - Museum of Art, Architecture and Technology, in Lisbon.

MUSEUM ARCHITECTURE IN THE TIME OF SOCIAL MEDIA

The reshaping of art, culture and social context, witnessed over the last decades, is often associated with the idea of digital transformation¹, in the context of global dissemination of new technologies and the latest digital tools². "Contrary to the futuristic predictions of the early of the twentieth century, which proclaimed the obsolete character of museological institutions in the face of cultural and technological progress"³, at the turn of the millennium, museums opened their doors to an unprecedented expansion, digitalising their collections and interacting virtually with the visitors. Thus, museums understood the need to reformulate their plans and objectives, by embracing an expansion and restructuring of their means of communication.

¹ See online Conference promoted by ICOM Portugal "Transformação Digital". Digital Conference on the Recommendations of the Museums in the Future Project Group, 2021.

² Michael Mandiberg (ed.) - *The Social Media Reader*. 2012, pp. 1-9

³ Helena Barranha - *Arquitetura de Museus de arte moderna e contemporânea. Ciências e Técnicas do Património*. 2003, I Série, Vol.2, p. 312. Translated by the author.

The world has changed over the last few decades and the globalisation of the Internet, a result of economic, socio-cultural, political and technological changes, has forced web users and institutions to respond quickly and constantly to new demands. Museum websites, which date back to the last decade of the twenty century offer today endless possibilities and resources as a complement to the physical visit. They disseminate the institutional mission, make the collection available and promote the exhibitions, public programmes and other activities. Although websites are the most formal platform, they are unlikely to foster a direct and bilateral participation. On the contrary, nowadays social networks are part of visitors' daily lives, allowing real-time interactions and promoting constant updates and management of the institutions' information. This emphasis on "involvement" is in line with the new or post-museum as a place of mutuality and the changing roles of curators and visitors in such a museum: the curator is no longer the authoritative and the visitor is no longer the passive recipient⁴.

In the field of architecture, museums can, and should, have both a symbolic and functional role, operating as means for institutional promotion. Moreover, the building often assumes a status of work of art, being shared on online platforms via images, videos, comments, hashtags and emojis that reinforce the museum's "brand image" through the building's architecture. It is, therefore, important to analyse the potential of digital platforms in the relationship with the public. These online resources allow both the institutions and the visitors themselves to create, work, educate, share, socialise, research, play, collaborate and communicate.

COMMUNICATING THE ARCHITECTURE OF THE MUSEUM THROUGH THE NETWORK

The construction of narratives through the appropriation of visited places attains a meaning according to the global context or reference panel of each individual. They become a very important aspect of the museum programmes since emotions are framed as significant for the connection between the place and audiences. Thus, there is an identity reinvention, to integrate the "look" and "feel" in the institutions' objectives and allow the involvement of the public through emotional, social, and cognitive activities.

In this scenario, the construction of long-term relationships, where museums offer a wide range of activities that stimulate the interaction and participation of the public, makes it possible to consider the cultural institution as a territory of connection. The content created and published by visitors, namely through drawing and graphic design contests are examples of strategies adopted by institutions to promote their architectural image. Consequently, digital platforms are now beyond informative, becoming a "meeting place"⁵, rising museums architecture in both the programmatic and the marketing dimensions. The appropriation of architecture in daily posts, focusing on spatial paths, proportion and scale, light, shadow and colour, generates a subjective engagement and emotional reactions that stimulate a constant reformulation of communicative strategies. Thus, the posts portray moments

⁴ Chiel Van Den Akker; Susan Legêne (ed.) - *Museums in a Digital Culture: How Art and Heritage Become Meaningful*. 2016, p. 66

⁵ Catarina Rebelo Guerra - *Os museus como construções virtuais*. 2015, p. iv. Translated by the author.

experienced by the public and worthy of being highlighted in the networks, either by the iconicity they present or because they function as proof of the visit.

During the COVID-19 pandemic, the dissemination of architectural images by institutions and visitors has skyrocketed, forcing a hybridisation between online and physical formats, as well as an intention to foster the participation of online audiences.

INTERNATIONAL CASE STUDIES

The evolution of online museum spaces through the interaction with visitors has revealed new ways of understanding and transmitting the public's opinions, relating them to the architecture. This study reflects on the architectural image as a communication element for museums and its perception from the visitors' point of view. The analysis includes a selection of images, opinions and comments from network users, grouping them according to relevant architectural themes: form and visual identity; path and spatial organisation; scale and proportion; light, shadow, and colour.

Solomon R. Guggenheim Museum, New York City



Fig. 1. Solomon R. Guggenheim Museum's exterior.

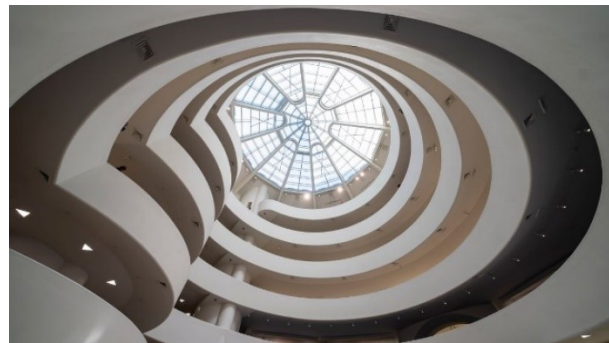


Fig. 2. Solomon R. Guggenheim Museum's interior.

Famous for its curved lines and organic forms, Frank Lloyd Wright's project (1943-1959) quickly became an icon of New York City and one of the most important landmarks of modernist architecture⁶. Deconstructing the traditional approach of exhibition rooms, the building communicates through its architecture, a work of art itself.

Available since 1996, the museum's website⁷ was an important milestone in the construction of the Guggenheim Foundation's online network. In the early years, the site had a very simple web design, providing the opportunity to explore a small number of artworks and exhibitions, along with general information, membership, special events and an online store. The contents were mostly for consumption, based on documents and static information, and the platform was common to all museums

⁶ António Tarcísio Reis - *O Guggenheim de Frank Lloyd Wright e a adição de Gwathmey Siegel: moderno com moderno*. 7^o seminário Docomomo Brasil, 2007, p. 1. Translated by the author.

⁷ Solomon R. Guggenheim Museum - *The Guggenheim Museums and Foundation*, 2021. Available at: <https://www.guggenheim.org/>

in the Guggenheim network. Today it features a sophisticated design and a broader access to information, connecting the onsite and online experience.

In the social media, it is possible to recognise an attempt of the museum to reach a wide audience through diversified tools: workshops, photography and graphic design contests, thematic visits and other activities specifically linked to the architecture of the museum space. In this sense, communication is carried out through different elements depending on the direction that the museum intends to give to the shared information. The mission and objectives, as well as the history of the building and the importance of the experience of the visit are highlighted in all platforms, through the use of general hashtags associated exclusively with the museum, such as: #Guggenheim, #TheGugg, #FrankLloydWright.

Indeed, in the Guggenheim universe, architecture is an iconic element. In this context, the museum's posts on social media feature images of the building, often presented as a work of art. In terms of marketing, renowned brands use old and recent images, associated with the architectural work, to elaborate new pieces. The museum visual identity results from the great impact of the exterior and interior architecture and it can be seen in reinterpretation programmes as *RE-DRAW.02 Competition*, where creativity and innovation are reflected. In museum visitors' posts, the building is recognised as an urban and social landmark, leading *Gugg-visitors* to describe a magic sensation. Some see the proportion and geometry of the space as catalysts for promising discoveries, others recognise the importance of understanding the architecture through its journey. Combined with the verticality of the *Rotunda* and its sensual curves, light is mentioned as a celebration of human ingenuity and spatial aura. Regarding colour, one can read distinct comments: some individuals believe the building should be portrayed in neutral tones, to capture the true essence of the architectural form; others reinforce the idea that the work should be portrayed as an explosion of colour, capable of activating feelings of ecstasy and euphoria.



Fig. 3. Guggenheim Spiral Espresso Cup Set.
Design: Katherine Lock.

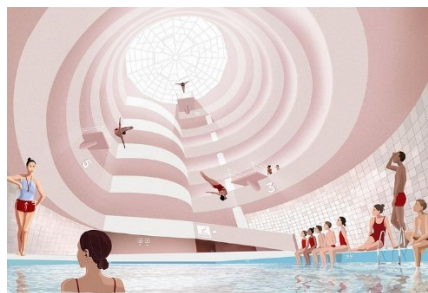


Fig. 4. Interior transformation of the museum into a water park.



Fig. 5. Architectural re-interpretation of the museum as part of the *RE-DRAW.2.0 Competition*.

Louvre Abu Dhabi Museum, Abu Dhabi

Self-described as "A museum that celebrates universal creativity"⁸, the Louvre Abu Dhabi Museum (2009-2017) offers a unique, sensory experience, both in the physical and digital spheres. In fact, with the proliferation of social media and the emerging of online audiences, the museum has seen digital

⁸ Museum slogan available on social networks at: <https://www.instagram.com/louvreabudhabi/?hl=en>

platforms as a driver of attractiveness and a defining element of the informative character of the institution.

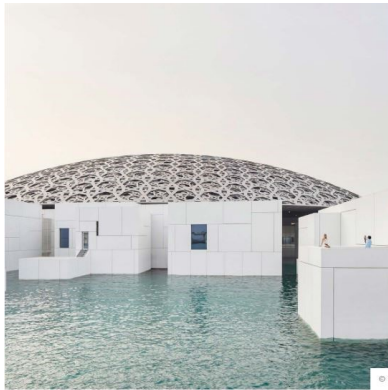


Fig. 6. Louvre Abu Dhabi's exterior.

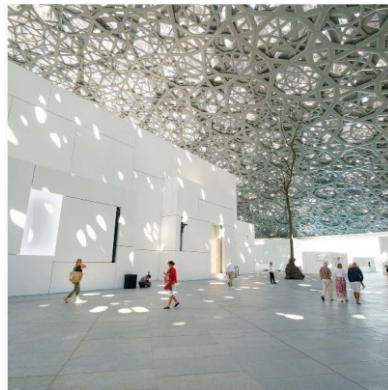


Fig. 7. Louvre Abu Dhabi's interior.

Since the beginning of the project, Jean Nouvel's design was associated with a strategic marketing plan, playing a key role in reflecting cultural changes. On all platforms, the architectural image is disseminated using photographs and videos that announce specific activities to be carried out. The management of heterogeneous content and the formulation of global opinions by visitors allows fast and broad growth, both on online platforms and on the architectural space.

Although the information provided on the website⁹, since 2013, was developed with a dualistic use, online and onsite, the truth is that it thrived with the COVID-19 pandemic and the need to view art and architecture from home. Nowadays, the website offers exclusive online resources such as films, webinars, playlists, and books. On the other hand, since 2014, social networks are the key in the communicative process, being necessary vessels to the evolution of the institution. Consequently, online communities have emerged, allowing social networks to be accredited as a space that gives voice to the visitors and followers as a meeting point for new ideas.

Currently, the museum perceives architecture itself as a reason for visitors to travel, offering unique settings. Combined with external factors related to its location, the museum allows an interior visit, where cinematic views in routes marked by light reflections are revealed, a kayak visit, where users can enjoy completely new perspectives of the floating dome and a yoga class, which combines wind, sun and water to create a sensory moment. Through its architecture, the building takes on the role of a sanctuary of precious works of art playing with light, paths, scale and colour, creating a unique experience.

The museum visitors' posts are divided between tourists and Arab residents. Both emphasise the innovative character of the space through exterior and interior images, regardless of protagonists, wide or detailed. These work as proof of the visit of an unique place. The posts mostly refer to the self-supporting metal roof, relating it to the sensations of protection and smallness acquired during the visit. On social media, audiences reflect on the mysteries of light, geometry, movement and the discovery of the mind, reinforcing the feelings of lightness and happiness.

⁹ Louvre Abu Dhabi Museum - *Louvre Abu Dhabi*. Available at: <https://www.louvreabudhabi.ae/>



Fig. 8. Kayak visit to the exterior architecture of the museum.



Fig. 9. Light and shadow as a permanent topic in architectural work.

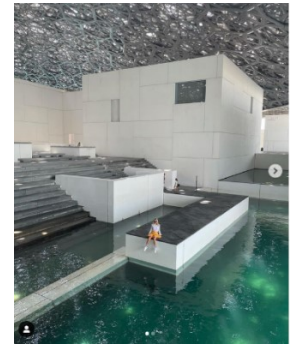


Fig. 10. The human scale as a reference.

ARoS - Aarhus Art Museum, Aarhus

The ARoS museum, founded in 1859, is not just an exhibition place, today it has the function of entertaining, capturing, and triggering new forms of social interaction. From early on, the institution expanded the belief that art should be exhibited and accessible to all people. The acquired name, ARoS, refers not only to the Danish city of Aarhus itself but also to the Latin word *ars*, which means art, knowledge¹⁰.



Fig. 11. ARoS' exterior.



Fig. 12. Interior of Your Rainbow Panorama, Olafur Eliasson.

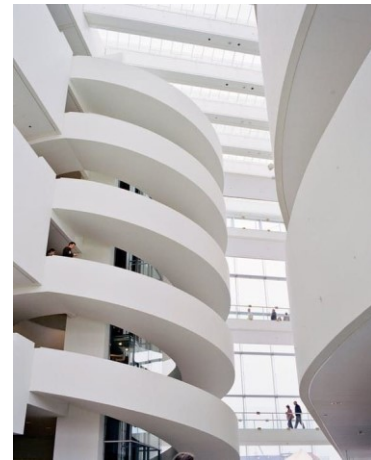


Fig. 13. ARoS' interior.

The museum by SHL Architects (2004) focuses on increasing the number of subscribers, adopting the work of Olafur Eliasson (2011) as the main topic for its online platforms. The circle, emphasised in the word ARoS, is used as a brand in the museum's channels. To the public, it offers an immersive experience of light, colour, architectural form and vastness, in an interactive relationship with the city. Thus, the website design¹¹ based on *Your Rainbow Panorama* is appealing, intuitive, dynamic and a hallmark of the institution. The circular geometry of the coloured glass ring draws the main lines of the website that becomes an immersive experience in itself. In the social networks, the imbalance between

¹⁰ Supriya Ghosh - "AroS Aarhus Kunstmuseum". *Alchetron*, 2018

¹¹ ARoS - Aarhus Art Musuem – ARoS. Available at: <https://www.aros.dk/en/>

posts regarding the architecture of the museum and the work in the collections is notorious. Far more images of Olafur Eliasson's work appear, with or without people, in different perspectives, under the influence of a distinct set of colours.

Although the museum strives to share photographs beyond the iconic rainbow, the posts that stand out are usually about the ring's immensity of colour, reflecting a trend towards colourful, nondescript photographs. In audiences' posts, comments such as "Minimalist perfection" and hashtags like #geometry, #line, #angle and #perspective are associated with photographs showing the forms and spatial organization of ARoS. The architectural themes under analysis - form and visual identity, path and spatial organisation, scale and proportion and light, shadow and colour - are not directly listed in the visitors' posts, hashtags such as #tinypeople appear in the descriptions of posted images.



Fig. 14. Silhouettes of visitors walking through the installation *Your Rainbow Panorama*.



Fig. 15. The colours of the rainbow are used to teach Danish.

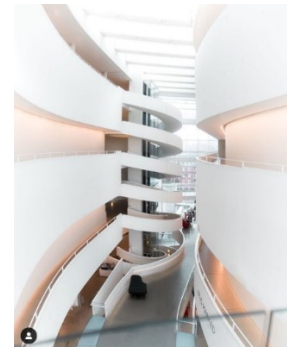


Fig. 16. Some angles recall the curves and lines of the interior of the Solomon R. Guggenheim Museum.

PORTUGUESE CASE STUDY: MAAT - MUSEUM OF ART, ARCHITECTURE AND TECHNOLOGY

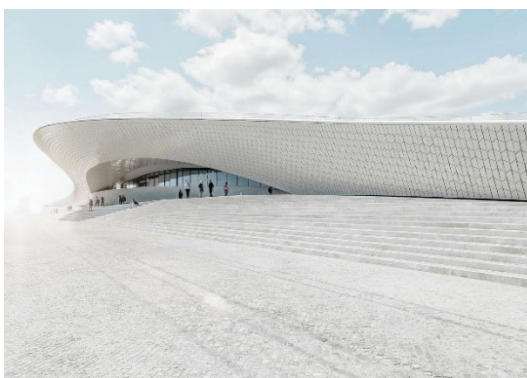


Fig. 17. Exterior of the maat.

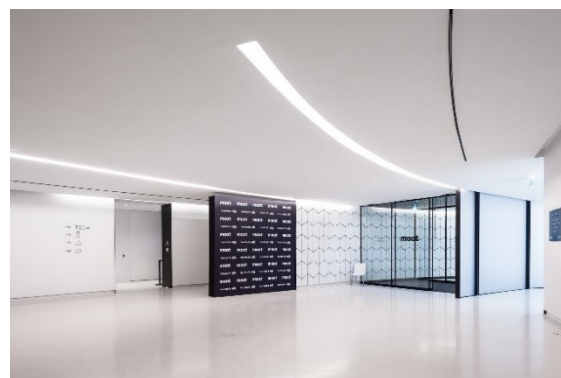


Fig. 18. Interior of the maat.

Aligned on Belém's waterfront and located immediately next to the imposing building of industrial architecture from the first half of the twenty century, the Tejo Power Station (1908), the maat - Museum of Art, Architecture and Technology (2009-2016) has reinforced the city's cultural itineraries. Amanda Levete's project explores contemporary culture by crossing three distinct areas in a "space for debate,

discovery, critical thinking and international dialogue"¹². The scope of the multidisciplinary programme on art, architecture and technology stimulates the participation of a broad and heterogeneous public¹³.

Since the beginning, maat has had an active presence on social networks, which has created effective and dynamic communication with the public. However, although the museum uses the digital platforms widely, the EDP Collection is not well represented on the maat website.

In 2020, the institution felt the need to transform, adapt and renew the visual identity of its website¹⁴ and online platforms, giving them a connotation of virtual experience. Its design became dynamic, yet complex and difficult to access, bringing together a large amount of information. Today it offers content that aggregates, expands and connects to the public, either through the MAAT EXTENDED platform¹⁵ or the MAAT Mode project¹⁶, both launched in mid-2020. Through social media, used as the main channels of interaction and integration of audiences, maat shares large amounts of information, adapting the strategies to social and technological trends. General hashtags emerge such as: #maatmuseum, #maatlover, #fundacaoEDP and #weekendsatmaat.

In the architectural field, the museum does not leave those who pass by it indifferent, and this characteristic is reflected in the posts shared on social networks, by "MAAT Lovers"¹⁷. In the analysis of the publications where the museum is identified, one recognises an expressive majority of posts dedicated to the architecture of the building. With or without people, in night-time or daytime scenery, in colour or black and white, the exterior emerges as a central piece of art. It was possible to conclude that many visitors go to the site just to contemplate the exterior architecture and acquire an image as proof of their visit. Still in this context, it is effortless to recognise the appropriation of the spaces created by Amanda Levette to hold various events or to be the background for photographic campaigns. The exterior staircases, the interior atriums and the wavy roof have revealed to be more relevant than what they were initially conceived to be.

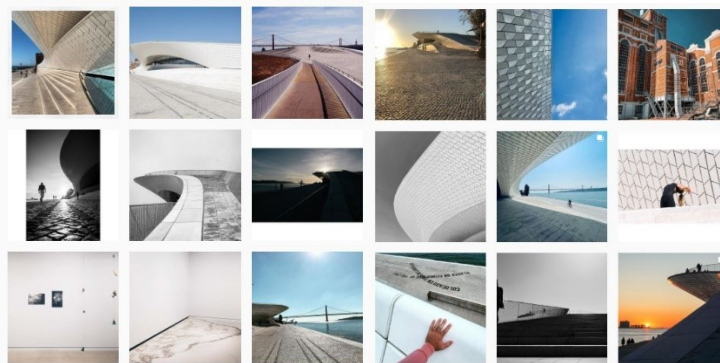


Fig. 19. Feed of posts where the museum is identified.

¹² Fundação EDP. "maat". Available at: <https://www.fundacaoedp.pt/en/content/maat>

¹³ Idem, Ibidem.

¹⁴ Maat - Museu de Arte, arquitetura e Tecnologia - MAAT - Museu de Arte, arquitetura e Tecnologia, 2021. Available at: <https://maat.pt/pt>

¹⁵ Available at: <https://ext.maat.pt/> [12/08/2021]

¹⁶ Available at: <https://maat.pt/index.php/pt/maat-mode-2020> [12/08/2021]

¹⁷ Term used by the institution on digital platforms, to designate the visitors or followers of the museum.

Alongside this, maat builds a marketing strategy directed towards the parameters of visual identity and form, thus contributing to the internalisation of Portuguese museums. The institution acquired an important role by embracing new technologies as an effective method of sharing information, exploring the architectural identity as a factor of displacement of the public to the physical site.

CONCLUSIONS

Today, social networks are the creative stage of a multiplicity of perspectives in different areas. In a time of images and photographic instantaneity, this dissertation aimed to understand the strategies adopted by museums for communication in different digital platforms and to analyse how its users refer to the museums and their architecture. The study revealed a "never-ending informational traffic"¹⁸ where the analysed publications, directly or indirectly, showed a focus on relevant architectural themes, both from the perspective of museum visitors and users of online platforms.

The research carried out, confirmed that the information conveyed by museums, through different online platforms has become essential for the global broadcast of the institutional mission and the regular interaction with audiences. The study of these new communicational approaches has revealed that social networks are used by museums essentially through images, in order to be understood by a larger number of visitors. The online platform analysis has shown that Instagram is considered the main channel, being more active and presenting a greater diversification of content. It is the platform that offers a higher number of resources, speed, effectiveness, interactivity, and audience reach and it is also the one that allows communicating exclusively through images. In this sense, the images trigger a subjective and emotional involvement, both in the person who captures the photograph and in the digital visitor, working as a driver of the museum's architectural dissemination. Furthermore, users respond more easily to publications that contain the message conveyed through visual elements than to large informative texts that require more time and attention.

In general, the pandemic has reinforced the need to create more online initiatives. Webinars, online conferences, activities to complete at home, virtual visits and competitions. Today, more than ever, museums should perceive social media as the fastest and most effective method of communication. Unquestionably, the architectural dimension becomes necessary for the construction of narratives and interactive experiences that relate the museum to the society. Thus, architecture must be inserted both in the programming and in the marketing plan of the institution and the museum must adopt it as an important factor for attracting and engaging the public. The appropriation of digital content through social media thus provides a variety of readings, responses and uses, giving the building the role of an engine for institutional promotion, often assuming the status of a work of art. Therefore, this might be considered as an ongoing work that will certainly bring new research and possibilities in the near future.

¹⁸ Juan Martín Prada - *El ver y las imágenes en el tiempo de Internet*. Madrid: Ediciones AKAL, Estudios Visuales, 2018, p. 19

Picture Credits

- Fig. 1.** David Heald. Available at: <https://www.guggenheim.org/history/foundation> [13/010/2021]
- Fig. 2.** Ben Hider. Available at: <https://www.guggenheim.org/the-frank-lloyd-wright-building> [13/10/2021]
- Fig. 3.** Solomon R. Guggenheim Museum. Online Shop. Available at: <https://www.guggenheimstore.org/> [11/06/2021]
- Fig. 4.** Instagram screenshot @guggenheim [06/05/2021]
- Fig. 5.** Instagram screenshot @guggenheim [06/05/2021]
- Fig. 6.** Hufton+Crow. Available at: <https://www.louvreabudhabi.ae/en/about-us/architecture> [13/10/2021]
- Fig. 7.** Louve Abu Dhabi Museum. Available at: <https://www.louvreabudhabi.ae/en/about-us/architecture> [13/10/2021]
- Fig. 8.** Instagram screenshot @louvreabudhabi [17/05/2021]
- Fig. 9.** Instagram screenshot @thebpytn [17/05/2021]
- Fig. 10.** Instagram screenshot @ultimatepilates_dubai [17/05/2021]
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- Fig. 13.** Birgitta Wolfgang. Available at: <https://bobedre.dk/arkitektur/din-guide-til-aarhus> [09/10/2021]
- Fig. 14.** Instagram screenshot @telemaegleren.dk [17/05/2021]
- Fig. 15.** Instagram screenshot @daily_danish_lessons [17/05/2021]
- Fig. 16.** Instagram screenshot @hejayjay [17/05/2021]
- Fig. 17.** Joel Filipe. Available at: https://www.archdaily.com.br/br/879935/amanda-levete-cruzar-limiares-e-a-essencia-da-arquitetura?ad_medium=gallery [18/10/2021]
- Fig. 18.** Francisco Nogueira. Available at: https://divisare.com/projects/327613-al_a-hufton-crow-fernando-guerra-fg-sg-francisco-nogueira-maat [18/10/2021]
- Fig.19.** Instagram screenshot @maatmuseum [18/08/2021]

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Online Platforms

Solomon R. Guggenheim Museum

Solomon R. Guggenheim Museum - *The Guggenheim Museums and Foundation*, 2021.
Available at: <https://www.guggenheim.org/> [25/10/2021]

Instagram Solomon R. Guggenheim Museum - *Guggenheim Museum*.
@guggenheim
Available at: <https://www.instagram.com/guggenheim/> [25/10/2021]

Facebook Solomon R. Guggenheim Museum - *Solomon R. Guggenheim Museum*.
@guggenheimmuseum
Available at: <https://www.facebook.com/guggenheimmuseum/> [25/10/2021]

Twitter Solomon R. Guggenheim Museum - *Guggenheim Museum*.
@Guggenheim
Available at: <https://twitter.com/Guggenheim> [25/10/2021]

YouTube Solomon R. Guggenheim Museum - *Guggenheim Museum*.
Available at: <https://www.youtube.com/channel/UChrvkZPNMeC6nwMzoD6Gj6w> [25/10/2021]

Louvre Abu Dhabi Museum

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Available at: <https://www.facebook.com/LouvreAbuDhabi> [25/10/2021].

Twitter Louvre Abu Dhabi Museum - *Louvre Abu Dhabi*.
@LouvreAbuDhabi
Available at: <https://twitter.com/LouvreAbuDhabi> [25/10/2021].

YouTube Louvre Abu Dhabi Museum - *Louvre Abu Dhabi*.
Available at: <https://www.youtube.com/user/LouvreAbuDhabi> [25/10/2021].

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Available at: <https://www.facebook.com/ARoSArtMuseum> [25/10/2021]

Twitter ARoS - Aarhus Art Museum - *ARoS Aarhus Art Museum*.
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YouTube ARoS - Aarhus Art Museum - *ARoS*.
Available at: <https://www.youtube.com/c/ARoSAarhus> [25/10/2021]

maat – Museu de Arte, Arquitetura e Tecnologia

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