



The Giacometti Gallery's floor-to-ceiling windows offer views out over the museum's Lake Garden.

“IN OUR CURRENT AGE OF SPECTACULAR MUSEUM ARCHITECTURE, WHICH OFTEN OVERSHADOWS THE CONTENTS OR RADICALLY TRANSFORMS THE CONTEXT, LOUISIANA PROVIDES AN ALTERNATIVE. THE PLACE IS PROFOUNDLY HUMANE AND IT IS ALSO PROFOUNDLY REAL.”



author of *Louisiana Museum of Modern Art: Architecture and Landscape*, describes the experience of these rooms as “a state of grace.”

“Louisiana is one of those rare places where the architects have allowed the character of the setting—rather than their private vocabulary of form—to determine the outlines of the buildings. As a result of this modest approach, visitors encounter a balance between the natural and built environments,” he explains. “Louisiana was and remains a singular museum, now more than ever. In our current age of spectacular museum architecture, which often over-

shadows the contents and/or radically transforms the context, Louisiana provides an alternative. The place is profoundly humane and it is also profoundly real—physical, palpable, and authentic, which in our digitally mediated era is more important than ever.”

French architect Jean Nouvel was so inspired by Louisiana’s anonymous forms, consistent palettes, and interior-exterior porosity while visiting that he invented a new adjective to describe the architecture: “Louisiana-ish.” The definition: “That a building belongs to the landscape and that the landscape belongs to a building.”