



# International Journal of Engineering Technologies and Management Research

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## SPECIAL ASPECTS OF ARCHITECTURAL AND PLANNING ARRANGEMENT OF ART CENTRES IN UKRAINE

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### Abstract:

*The authors of the article investigate the special aspects of architectural and planning arrangement of art centres in Ukraine in comparison with the arrangement of art centres in the US, taking into account peculiar cultural, ethnic, and mentality features. The research technique is based on a method of comparative analysis to identify common features and differences and further develop recommendations. It has been established that introvert nature of Ukrainians, which is one of their key features, is the prerequisite for the use of certain techniques in the arrangement of space in art centres and, thus, has an effect on their architectural and planning arrangement. The use of certain subjects, the use of subject boundaries between parts of the exhibition, and other functional areas are one of such techniques. It has been suggested to use scripts of visual practices used, based on the studying of types of interrelations between humans and the outside world and their perception of the architectural space. The conducted research, dedicated to art centres in Ukraine, shows the need to take into account the peculiarities of Ukrainian culture and mentality in the development of architectural and planning arrangement of buildings for the art centres.*

**Keywords:** Art Centre; Contemporary Art; Architectural and Planning Arrangement; Culture.

**Cite This Article:** Kostjuchenko O.A., Bolotov G.I., and Birillo I.V. (2020). "SPECIAL ASPECTS OF ARCHITECTURAL AND PLANNING ARRANGEMENT OF ART CENTRES IN UKRAINE." *International Journal of Engineering Technologies and Management Research*, 7(2), 103-110. DOI: 10.29121/ijetmr.v7.i2.2020.523.

### 1. Introduction

Art centres in Ukraine are a relatively new and progressive phenomenon that began its dash in the world in the USA, the country where it was born and developed, acquiring specific qualities that are different from traditional museums. These qualities are quite diverse and associated with the active involvement of visitors in the direct process of creative discussion and comprehension of works of art, which assortment has varied considerably in comparison with previous years due to the appearance of contemporary art samples. Application of such approach is associated with attraction of musical, light, artistic accompaniment of the process of interaction of visitors with the works of contemporary art, transformation of slow personal visual and aesthetic observation into an active, emotional, dynamic spectacle, which necessitates the expansion of the basic composition of the premises, the use of new visitor flow charts, etc [1,2].

The objective of the article is to determine the special aspects of architectural and planning arrangement of art centres in Ukraine in comparison with the arrangement of art centres in the US, taking into account peculiar cultural, ethnic, and mentality features.

The presence of significant ethnic and mental differences between Americans and Ukrainians requires a certain adjustment of the methods of architectural and planning arrangement of art centres operating in the USA, when applied in Ukrainian conditions. This is true for the provision of new features inherent to our mentality, which is reflected both in the composition of the premises and in the nature of the support for the exhibition and aesthetic process, which is an innovative component of the study.

The problem of application the studied experience of designing and constructing art centres in the USA and other countries to the conditions of Ukraine primarily involves taking into account the Ukrainian peculiarities of the spiritual, psychological, aesthetic and artistic orientation of our national culture. The problem of development of the architectural environment of art centres is related to the poorly researched industries in Ukraine.

## **2. Materials and Methods**

Typological, architectural and spatial, and essential characteristics of the interaction of architectural spaces, contemporary art and the latest technologies are covered in the monograph by O. Chepelyk [3]. The combinations of different art genres and their definitions are covered in the works by H. Vysheslavsky and O. Sydor-Hibelinda [4]. A trending view of contemporary exhibition is covered in the works by R. Kliks [5], A. Panchenko [6], D. Smirnyi [7], and V. Severyn [8]. The genesis of art museums as a cultural form is examined in the monograph by T. Kalugina [9].

The main research technique involves a comparative analysis conducted to identify special aspects of architectural and planning arrangement of art centres in Ukraine in comparison with the arrangement of art centres in the US, taking into account peculiar cultural, ethnic, and mentality features, and further development of recommendations for the design of art centres in Ukraine. In the work, the technique was used to compare art centres with each other (intra-industry comparison). The “territorial and spatial comparison” was used to identify the spread of the practice of building art centres and regional features. The comparison of art centres among themselves became a prerequisite for classification and generalization. The analysis revealed the features, properties of the object and the similarity and differences of these features.

## **3. Results and Discussions**

It is possible to distinguish the main directions in the exhibition technologies of the last decades, through the lens of which the search for exhibition solutions and forms is taking place. The first continues the development of the previous period and is based on the active and open construction of a peculiar image, which is able to “visually embody the most important aspects of contents, express the conceptualization of structure, translating it from concept into material and spatial forms, filling the presented material with certain cultural and temporal context” [10]. Its creation is based on the original conceptual design, and the artistic construction is a visual plastic

embodiment of adequate artistic form. Such exhibitions and expositions assume the concept and script and are created in line with the avant-garde forms of contemporary fine art – pop art, installations, with the involvement of specially created works of the exposition genre. They can be attributed to a particular set direction, set design, where a hall becomes a stage, and exhibits become actors in the conditional dramaturgy of the exhibition. Such exhibition structures are characterized by the metaphorical natures, complex and ambiguous associative constructions of the expositional design. To some extent, such “easel” direction of exhibition art reflects the generally artistic post-modern style in its current stage of development. However, the development of the second direction in contemporary exhibition design has recently become clear. Unlike the previous one, this trend is closer to the traditional “calm” and “logical” design. It appears that its solutions bent for supremacy of an exhibit, and the traditional “museum essence” is traced in the arrangement of the exhibition. Such approach is defined by functionality, clear compositional constructions, concise means and high quality typical for a modern museum. And such pure, clear, highly professional aesthetics based on the most precise expression of the concept, in conciseness, without the sophistication of techniques and intricate exposition effects, the purpose of which is sometimes only a fiction in itself. This trend bents for the world-class analogues based on a high level of museum technology, preferring pure classical design and architecture as opposed to art design and set design. In such exhibition decisions, architectural and design aspects, functionality of equipment systems made on the basis of the latest technology, quality and nature of the materials used in the exposition play an important role and reveal technological and structural features in addition to semantic ones. In an exposition arranged in such a way, all its constituent components and means become more important [10].

Research and comparison of artistic and aesthetic as well as structural and functional approaches to the creation of such architectural and urban planning projects as art centres in different countries shows the desire to achieve harmonization between form and contents. The main priorities of figurative interpretation of the architectural environment are reflected in the typical examples of urban planning, landscape, decorative and applied arts, folk architecture. The harmony of the architectural environment of the art centres should be manifested in the balance and harmonization of the different levels of the architectural environment, and in the integrity and interconnection of such components as functionality, manufacturability, architectural and planning as well as artistic and graphic arrangement. Functional and planning component of the architectural environment of art centres is determined by the peculiarities of the location and the ratio of different premise groups. Adaptability is defined by features of exhibition, organization of movement and orientation in space and convenience of functional relationships, design of a flow chart of the visitor’s movement, the possibility of transformation and further space development [11]. Architectural and artistic visualization is defined by emotional orientation of volumes and spaces, peculiarities of their perception by people of different psychological types.

The Director of the H. S. Kostyuk Institute of Psychology S. H. Maksymenko [12] distinguishes introvert nature among the key features of Ukrainians – the focusing of our thoughts, experiences on our inner world, which determines our love for dramatic performances, songs with a sad, melancholic implications, a tendency to psychological introspection. In order to stimulate confidence and focus on self-perfection, Ukrainians need to focus on solving these problems, which is why the new cultural and educational institutions, such as art centres, should play a positive role (table 1).

Table 1: Comparison of peculiar national features of Ukrainians and Americans

	<b>Typical features for Ukrainians</b>		<b>Typical features for Americans</b>
1	Introvert nature	1	Extrovert nature
2	Unity	2	Unity
3	Emotional sensitivity	3	Prudence
4	Democratic nature	4	Democratic nature
5	Individualism	5	Sociability
6	Peaceful disposition	6	Defending personal dignity
7	Religiousness	7	Religiousness
8	Deification of women	8	Respect for women
9	Love for the land	9	Careful attitude towards the land
10	Cordiality	10	Moderation

While extrovert Americans have the traits of rapid information dissemination and strengthening of relations between people, that would be a secondary concern for Ukrainians (this, by the way, explains why art centres originated in the United States and were introduced in Ukraine much later). And the primary task for Ukrainians is to strengthen the manifested (material) world, its spirituality. Taking this into account, art centres should host lectures, conferences on people's spiritual enlightenment, attract outstanding works by Ukrainian and world artists to the exposition, carry out explanatory, educational work, creative disputes, discussions.

Catering for such traits as emotionality, romanticism inherent in Ukrainians is carried out at the expense of appropriate choice of exhibition material and the nature of its exposure: in cases of enfilade type of display, when the visitor moves along the composition axis from one room to another based on a certain movement pattern, the impressionistic, romantic paintings should be located in a way so that they would have a lot of space around them free of other exhibited objects, or given the entire surface of the wall (depending on the size of the paintings), or niches (room for a single painting), or get a cell limited by a kind of "blinds" (shields). For sculptural compositions, installations, either separate rooms or areas where these works will be placed separately should be allocated, providing a panoramic view [12,17].

Such features of Ukrainians as individualism, peacefulness should also be taken into account in the formation of the structure of the exhibition material and in the development of its placement design, given the expediency of focusing on a certain separation of relevant topics. Given the introvert nature of Ukrainians, the separation of individual functional zones is traditionally done using subject boundaries. Yet, one of the functions of an art centre is to engage visitors in the creative process based on communication. In order to encourage interaction between visitors and works of art, it is necessary to somewhat reduce the fixed natures of boundaries between functional zones.

It is recommended to use the following types of spatial boundaries:

- 1) Dimensional or object boundaries (walls, partitions, screens, ceilings, etc.) provide physical separation of space into separate premises.

- 2) Spatial – created by the space of another function (basic and auxiliary, communication), various sizes of space (differences in levels), lighting, colour solutions and small architectural forms, details.
- 3) Combined – allow for simultaneous separation of space and communication (grates, stained glass, arcades, colonnades).
- 4) Transparent – provide visual communication and physical separation (glass).
- 5) Semi-Transparent – create visual isolation and simultaneous illumination of premises (glass blocks, frosted glass).

It is very important for creation of art centres to take into account such unique qualities inherent in Ukrainians as deification of women (the cult of the female sex) and cordiality (the heart's superiority over the mind in making important decisions). This is directly related to the careful selection of the exhibition series and the structuring of the layout, design of visitor traffic, lighting, music, etc. (fig. 1-3).

Based on studies in psychology, physiology of motion, perception of architectural forms and emergence of visual images [14,15,16], it is possible to distinguish the types of interrelations between humans and the outside world (tactile type; the type associated with sensitivity to sub-threshold signals; structural type). According to these types of perception of architectural space, it is possible to divide the scenarios of visual practices used by architects in the design of modern buildings into the following groups:

- Scenario related to the development of tactile sensations (detailed work with materials and textures).
- Scenario related to sensitivity to light (light becomes the content of an architectural object, filling the architectural space with special meaning and experiences).
- Scenario related to the design of the space of the individual sensory field (creating the ability to build personal spatial structure of the sensory field).

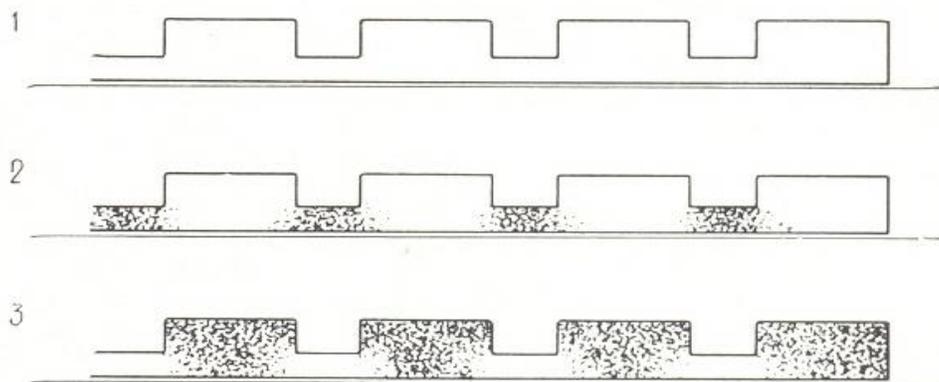


Figure 1: Diagrams of different use of the vision adaptation effect in the enfilade layout of exhibition spaces (based on E.L. Beliaieva): 1 – the adaptation of vision takes place during the period of staying in space, in rest areas, 2 – the space of corridors between the exposition spaces is used for the adaptation of vision, 3 – the adaptation of vision takes place directly in the exhibition space (due to active communication, exchange of impressions) [13].



Figure 2: Example of arrangement of paintings for various purposes.



Figure 3: Example of creation of an island exhibition layout

Given these scenarios, it becomes possible to develop unique images of art centre buildings that will enhance the visitors' experience. It is also possible to define the main conceptual approaches to the design solutions for the exhibition space in art centres in Ukraine:

- Conceptual scenario of perception of exhibits.
- The intellectual and emotional readiness of the visitor through light, sound and textual support, and the use of multimedia.
- Organization of a specific scenario of change of psychophysiological action and emotional states.

- Associativity and rich visualization as the basis of creative dialogue with the visitor.

The interior architecture of an art centre designed in the territory of Ukraine should be harmonized with conceptual style to maximize the involvement of visitors, which can vary at different levels. It is possible to appeal to symbolism and ornamentalism, as well as a combination with hi-tech design. The interior spatial composition should be considered as an interior consisting of a system of overlapping spaces with transitions of one functional space into another, with turns, levels at which unexpected angles of space are revealed: recreational, chamber, etc. At the same time, the elements of the unexpected interior should be staged figuratively and compositionally. When designing art centres in Ukraine, it is recommended to use topics reflecting regional features of the country; also, they should be arranged according to the principle of using the traditions of regional architecture. Various models/prototypes of art centres, where attempts were made to combine modern exposition technology, functional feasibility, artistic search for the appropriate aesthetics and emotional orientation of architectural forms, can serve as examples of striving to become a paragon in architectural design of art centres.

#### 4. Conclusions and Recommendations

The design solution of an art centre with its figurative and expressive component embedded ensures the communication of the exposition and the high level of its functional qualities. At the current stage, the design of an exhibition is a complex creative process of arrangement of a conceptual space that connects different fields of activity, synthesizing them into a coherent whole, and on this basis, imparting a figurative solution to the environments of the qualities of scientific and artistic work with the involvement of various innovative means. The conducted research, dedicated to the application of new types of cultural and educational institutions – art centres in Ukrainian reality, shows the need to take into account the peculiarities of the development of architectural and planning arrangement, namely:

- Art centres in Ukraine should host lectures, conferences on people's spiritual enlightenment, attract outstanding works by Ukrainian and world artists to the exposition, carry out explanatory, educational work, creative disputes, discussions.
- The impressionistic, romantic paintings should be located separately, creating enough space free of other items on the exhibition around them.
- For sculptural compositions and installations either separate rooms or areas where these works will be placed separately should be allocated, providing a panoramic view.

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