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Design of exhibition halls in historical buildings of the 20th century

Abstract. The article raises the issue of adapting the space of historic buildings for exhibition installations, as the exhibition is one of the modern effective ways to demonstrate the cultural and historical heritage of society. Historical monuments are a valuable architectural heritage, so when designing an exhibition space in them, it is necessary to take into account all aspects that will ensure the preservation of the building's authenticity. The purpose of the article is to study and analyse the methods of designing exhibition halls in 20th-century buildings. The following methods are used: the historical method, the method of comparative analysis, and the systematic method. The study found that exhibition design is one of the most influential management tools in the process of gaining new experiences in galleries, museums, and art centers. Exhibits have a significant impact on the development of socio-political, historical, cultural, educational, and other sectors. The creation of a museum exhibition should be based on a preliminary design. The designer should take into account all technical, scientific, and artistic aspects of the task and offer a successful solution for the presentation of exhibits. Depending on the thematic focus of the exhibition, other specialists should be involved in each stage of design: curators, art historians, and management. The features of creating an exhibition design in historical buildings of the 20th century were considered. The artistic movements that emerged in the 20th century are analysed and characterised, and their influence on exhibition design is revealed. The main stages of the development of exhibition design, the emergence of multimedia technologies and their impact on the audience's perception of exhibits are identified. The features of designing in historical buildings are described, aspects of harmonious combination of design with the environment of the existing building are considered. Examples of creating museums in historical monuments are found. The types of exhibition spaces and classification of exhibitions are analysed. The fundamental means of building a spatial composition are described. The practical value of the study is that the information can be used to write future research papers on the topic of exhibition design. The information obtained can be used to create design projects for exhibition halls

Keywords: exhibition design; exhibit; cultural heritage; preservation of authenticity; museums

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INTRODUCTION

The relevance of creating an exhibition space in historic buildings is to preserve cultural heritage and is also one of the methods of popularising information among the public. Museum design has a significant impact on the perception of exhibits (information) by visitors. Therefore, museum exhibitions should be modified and improved in accordance with the requirements of the present. The statement that the sustainability of an exposition is the death of a museum as a popular public institution is relevant (Official website of Pedagogical Museum of Ukraine, 2024). An exhibition is the main form of museum communication that achieves educational and upbringing goals through the demonstration of exhibits placed in accordance with a certain concept and modern architectural and artistic solutions. Exhibition design is a combination of aesthetic and functional characteristics of an integral object-spatial environment.

The issue of designing modern exhibition spaces and preserving cultural heritage has been the subject of consideration in the works of many scholars. For instance, M. Bevz (2022) observed that a significant number of architectural and urban monuments necessitate the implementation of protection and registration measures, in-depth study, a comprehensive methodology of field research, conservation and restoration programmes. Architectural and urban planning monuments, which represent the foundation of the national cultural heritage and encompass a vast array of historical and cultural achievements, serve to distinguish historic cities and towns, and embody their architectural and artistic images. In order to ensure the preservation of these objects, it is essential to guarantee their proper protection and compliance with the established professional conservation and restoration standards. The process of preserving and protecting cultural heritage is an important area of activity of Ukraine's cultural policy. It is an important subject of research in a number of sciences, which should create a theoretical and methodological basis for a general understanding of the specifics and essence of the process. The preservation of cultural heritage is a fundamental responsibility of a modern state governed by the rule of law. The protection of cultural monuments plays a pivotal role in ensuring the national interest (Epifanov, 2019). T. Kara-Vasilieva (2022) emphasised the need to actualise the problem of protection and restoration of cultural heritage. I.M. Kuriyak (2021) notes, that exhibition design is an interdisciplinary field that combines elements of the sciences, art and technology to create educational and cultural spaces. The popularity of the museum exposition as a creative activity increased in the late 20th and early 21st centuries due to the need to study and preserve historical and cultural heritage, reconstruct an objective picture of the historical existence of the people, events and processes that took place on the Ukrainian lands. The design of exhibitions is of significant importance in this process, as it creates interactive and visually appealing exhibitions that facilitate

a deeper understanding of national heritage (Palynchak-Kutuzova, 2023). V. Severin *et al.* (2020) noted that exhibition design creates a new space, the main components of which are: professional artistic presentation of exhibits that can demonstrate various fields (sociology, psychology, cybernetics); application of various types of art; interactivity; high-quality industrial production, which provides for the rational, economically justified use of space, time and material and technical means; use of various types of art. Creating an exhibition project, it is important to use an interdisciplinary approach, because design should be an interpretive tool that connects people with their culture, history, and technological progress. One of the most important purposes of an exhibition is the ability to accumulate, preserve and present life experience to society that has been accumulated in various fields. People are more perceptive of spectacle and scenography, which certainly applies to museum exhibitions as well. Contemporary museums play a pivotal role in shaping the artistic culture of visitors by offering a multitude of avenues for interaction and education. Their mission is not merely to preserve and present cultural heritage; it also encompasses the education and development of the audience (Maysakovska, 2019). T. Chuklina, a museologist, testifies to a new type of exhibition space formation, which uses the techniques of theatrical performances to attract the viewer's attention (Balvas & Pikushchyi, 2020).

The analysis of the state of research on the proposed topic revealed that a large number of scientific publications on the topic of exhibition design in historical buildings are outdated. They do not contain information that describes the modern approach and technical capabilities in the design of exhibition space. There are modern publications that cover local issues related to this topic. Tracking the process of formation of exhibition design with examples of world experience, unification of research materials and systematisation of the stages of designing modern expositions in historical buildings.

The aim is to examine these architectural methods and to understand their impact on both the functionality and the aesthetic qualities of exhibition spaces.

The research is based on the study and analysis of literature on the creation of exhibition design in historical buildings of the 20th century. The general history of the development of exhibition halls is considered, various methods and techniques are reviewed, and the impact of technological progress on exhibition design is analysed. One of the main aspects of the study is the preservation of architectural heritage, taking into account the context and historical significance. It is necessary to consider the main methods of organising an exhibition space in a historic building that should be adapted to modern needs.

The basis for the research is the study of various literary sources: articles, dissertations, textbooks, autobiographies, publications, etc. The main material for the work is works aimed at studying the peculiarities of exhibition

design and literary sources that contain valuable historical information on the development of exhibition design. The methodology of this study is the application of the historical method for chronological analysis of the processes of reconstruction of architectural monuments and the comparative method for determining their common and distinctive features in order to create a concept of exhibition design in a historical building. The following methods were used in the study: historical (study of the process of emergence, formation, development of the structure in chronological order); method of comparative analysis (determination of analogy between objects, their similarity or difference); systematic method (comprehensive study of subordinate complex objects for the purpose of their thorough analysis).

Exploring the dynamic evolution of exhibition design in historic buildings throughout the 20th century

The history of the development of exhibition design in historic buildings of the 20th century is a complex process that reflects the interaction of architecture, history, and art over the XXI century. This period in history is important for the development of a modern approach to exhibition design, which takes into account qualitative changes in the perception of cultural heritage and the requirements for its preservation and presentation. The initial stages of the development of exhibition design in historical buildings of the 20th century can be traced back to the first decades. Back then, traditional approaches to exhibiting museum collections were predominantly used, which was often reflected in the classical style of exhibition halls (Gibbs, 2009). The history of the development of exhibition halls in the 20th century is rich in various approaches and techniques that reflect the cultural and technological trends of the time. In the first half of the 20th century, exhibition design was mostly limited to standard museum exhibitions using display cases, stands, and information boards. The exhibits were often laid out in a cabinet-like arrangement, without detailed design concepts. In the 1920s and 1930s, there was a significant development in art, which was reflected in exhibition design. Suprematism and Constructivism influenced the shape and style of the exhibition halls, making them more experimental and abstract. In the 1920s and 1930s, experimental approaches to the organisation of exhibition space began to emerge. Architects and designers began to explore new forms and structures for displaying exhibits, using multi-variant schemes and other innovative concepts (Danylenko, 2006).

The development of scientific and technological progress contributed to the emergence of new opportunities for a creative approach to design. The 1950s and 1960s saw a period of innovation in exhibition design, when new concepts of space organisation, the use of light and sound, as well as modern materials and technologies were introduced. This was the time when the first interactive exhibits appeared, interacting with visitors and engaging them in the process of learning. During the 1970s and 1980s,

exhibition design became more experimental and interactive. This period was marked by the emergence of new technologies, and digital multimedia systems greatly expanded the possibilities for creating interesting and effective exhibits. At the end of the 20th century, exhibition design became even more integrated and complex. Museums and historical buildings are increasingly using not only traditional methods of building an exhibition, but also interactive technologies, virtual reality, and other innovative means to attract visitors and create a unique experience (Slipukhina *et al.*, 2023).

In the early 20th century, museums became popular cultural institutions. For example, in the 1960s, the Museum of Science and Industry in Chicago was the first to use computer technology to create interactive exhibits. One of the most famous examples is “Mathematica: A world of numbers... and beyond” – a kinetic and static exhibition of mathematical concepts developed by Charles and Ray Eames, which first debuted at the California Museum of Science and Industry in 1961 (Tscherny, 2024). Since then, duplicates have been made and they (like the original) have been moved to other institutions. The Computer History Museum (CHM) in California, founded in the 1980s, is known for its collection of retro games and exhibitions demonstrating the evolution of computer technology. It contains interactive exhibits where visitors can try to play different games from past eras. The Exploratorium in San Francisco, founded in 1969, is an example of interactive learning and science. It contains many interactive exhibitions where visitors have the opportunity to conduct experiments and learn scientific principles in a hands-on way. The exhibition halls were initially classified and organised according to chronological or geographical principles. Modernisation in the art of the 20th century led to the emergence of numerous innovative movements that reflected new approaches to creativity and worldview. The most famous contemporary movements that emerged during this period are: impressionism (early 20th century), designed to capture the momentary impressions, convey light and atmosphere. Impressionists worked on the reproduction of light in their paintings, focusing on feelings and emotions; expressionism (early 20th century) reflected the artist's emotional state and perception of the world. This trend was characterised by bright colours, sharp contours, and emotionally charged images; cubism (early 20th century) was characterised by the decomposition of objects into geometric shapes and their presentation in space from different perspectives simultaneously. This movement sought to capture not only the appearance of objects, but also their structure and inner essence; surrealism (1920s–1930s) was an attempt to reflect the supernatural world of imagination, dreams, and the subconscious. The art of this trend was characterised by unexpected objects, strange perspectives and illogical plots (Rutynskyi & Stetsiuk, 2008); abstractionism (1930s–1940s) – refusal to depict real objects and scenes, focusing on the reflection of internal states, emotions and abstract forms; pop art

(1950s–1960s) – the use of mass media, advertising and commercial culture as a source of inspiration for their creations. This movement emphasised mass consumption and pop culture; minimalism (1960s–1970s) was characterised by the use of simple forms, geometric shapes, and a minimal colour palette. Minimalists tried to capture the essence of objects without unnecessary decor.

The art movements of the 20th century reflected the social and cultural changes of their time and influenced the development of contemporary art and design. One of the most important features of exhibition design in historic buildings is the need to preserve the architectural features and historical context of the building itself. Taking these factors into account allows to create a harmonious combination between the exhibition objects and the architectural environment, which contributes to the quality of visitors' perception (Puar, 2021).

The design of exhibitions in historic buildings involves the use of historical elements and materials that help emphasise the atmosphere and spirit of the building's era. For example, recreating authentic interiors, using antique furniture, and decorating in a style appropriate to the historical period. It is also important to consider the impact of the exhibition design on the conservation of the historic building itself. Certain materials or technical solutions may have a negative impact on the preservation of architectural elements or on the exhibits themselves. Therefore, it is necessary to use materials and technologies that not only emphasise the historical character of the building, but also ensure its conservation and protection. In addition, when designing exhibitions in historic buildings, it is important to take into account the needs and interests of visitors. The creation of interactive elements, the use of modern technologies and multimedia resources will help to attract attention and maintain the interest of visitors to historic buildings.

Exhibit objects, artifacts, and visual materials should be integrated with the architecture and interior of the historic building in such a way as to create a coherent and harmonious image. This can be achieved through the proper arrangement of exhibits, the choice of appropriate colours and materials, and the creation of appropriate exhibition areas. The design of exhibits may differ from the architecture and natural environment of the building. Some exhibits can be designed to harmoniously complement the architectural features and landscape, while others can use the concepts of contrast or confrontation with architectural elements (Oliynyk & Shtyka, 2013). Before designing, it is necessary to analyse the building. The analysis of the possibilities of preserving the historic character during the modernisation of the space involves the evaluation of various methods and strategies that can be used to preserve and enhance the value of historic objects in the context of the modern environment. The main aspects to consider during this analysis are: systematic inspection of the historic object: before modernising a space, it is important to conduct a detailed inspection of the historic object to

identify unique architectural details and materials. This will help to preserve the authenticity and historical value of the building (Soshnikova, 2020); determining the need for space use and classification of the exhibition (permanent or variable): understanding the current needs and expectations of society is a necessary component for the successful modernisation of historical space, as this way it is possible to take into account the needs and requirements of the consumer and choose a successful method for reconstruction that will preserve the historical value of the monument. Before starting the design, it is important to determine whether the exposition will be variable or permanent. The latter consist of permanent exhibits that remain unchanged for a long period of time. They reflect the main themes, contain artifacts or objects that embody the theme of the exhibition. Permanent exhibits are often created for various educational events to provide quality information. Changing exhibits are periodically updated or changed depending on the theme, season, event, or special programs. They can be reproduced as temporary, special or seasonal exhibitions. The combination of permanent and changing exhibitions creates a multilayered and engaging experience for visitors and is relevant over a long period of time. This allows exhibitions to remain relevant and engage a diverse audience.

The use of modern technologies will increase the functionality and convenience of the space. The integration of smart building management systems, energy-efficient technologies, and other innovations can improve user comfort without damaging the historical context (Rys, 2020). Careful planning and design: designing an exhibition in a historic building is a complex task that requires a conscious and careful approach by an experienced specialist. The specialist must immerse himself in the details of the historical context of the building, harmoniously combine them with the exhibits. It is necessary to emphasise the advantages of the existing space, to show its value, taking into account all technical features. It is also important to use innovations that will enhance the inherent meaning, help adapt the space for visitors and make the object unique. The designer should take into account the needs of people with disabilities and ensure compliance with generally accepted safety rules in design. It is important to cooperate with experts in art history, cultural studies, and history. They will provide valuable advice and recommendations on how to preserve the historical character of the building.

Creating a design is, first of all, working with space. In exhibition design, there are traditionally several types of spaces used to organise expositions: closed, open and combined. An enclosed space, known as a "Magicbox" in Western practice, is characterised by the emotion of intrigue, the viewer realises that something unusual is happening inside. Such a space is created when the exhibition needs to be isolated from the outside world, providing a special atmosphere for immersion in the exhibition theme. "Magicbox" always attracts attention as a large-scale

object and promotes a private dialog with the viewer. Usually, its outer surface becomes an advertising medium, and local events can be held inside or meeting rooms can be created (Oliynyk & Shtyka, 2013). Open space, on the contrary, interacts with the environment to the maximum extent possible. This type of space is used to attract the attention of a large number of visitors with minimal access barriers. Such a space is well suited for exhibiting large exhibits or group installations and requires impeccable organisation and staff management. The combined space combines the advantages of both previous options. Working with an exposition in such spaces involves a precise combination of functional parts, creating an attractive architecture that would fit comfortably into the space and be comfortable for the service staff. At exhibitions, you can often see multi-story stands called "Double-Dacker". These structures allow for efficient use of limited space and look impressive with mezzanine meeting rooms that overlook the exhibition space (Markovich, 2016).

Also, one of the most important aspects to consider when designing an interior is colour and light. These factors influence the viewer's perception of the object. The main goal of any exhibition is to present the exhibits in the best possible way, fully revealing their content. When creating a design, the author often hesitates which colour scheme to choose, because there is no universal "perfect" solution. Each space is unique and requires an individual idea. When choosing a colour scheme, you should rely on the purpose and "character" of the exhibition. There are some rules and trends for design, but they should only serve as a basis for the designer's decision. For example, the colour of the stands and other furniture should be the background against which the object will look distinctive, individual, and bright. The background should be appropriate and not draw the viewer's attention to itself. Achromatic colours (white, light gray, black) are often used. If the concept involves the use of chromatic backgrounds, then it is better to use pastel shades (sand, beige, brown, blue-gray, terracotta). The presented exhibit should contrast with the background (Som-Serdyukova, 2005).

Colour can also create certain accents in the exposition that will draw the viewer's attention to the main concept and keep their eyes on the main things. If the exhibition presents monotonous exhibits, you can use the method of spatial pauses to help "not to bore" the viewer. Such "pauses" can be, for example, stands whose colour will be contrasting in relation to the dominant colour of the exhibition (Holochynska, 2019).

It is equally important to create the right light in the exhibition hall. The designer is faced with the task of taking into account psychophysiological features to create a high-quality light and shadow pattern. The full perception of the overall space depends on light. It is with the help of artificial lighting devices that you can successfully emphasise the chosen colour scheme or, conversely, spoil it. Natural daylight, although it has ideal colouristic characteristics and, with large light openings,

provides a fairly high level of overall interior illumination, is increasingly fading into the background as a lighting source. Daylight depends on the weather, its intensity changes significantly during the day, and on winter days and in the evening hours of the exhibition it does not provide lighting for the exposition. Warm colours (for example, yellow and green) are considered to be a favourable colour environment for humans. Under their influence, the conditions for the work of vision are improved, and eye fatigue is reduced. It is not recommended to use orange or red colours, as they quickly tire the eyes. If an exhibition hall requires a large amount of light, colours with high reflectivity are used (white, light blue and light yellow have the highest reflectivity, while black has the lowest). A well-built lighting picture in a museum allows you to effectively manage the flow of visitors, "move" them between the racks, encouraging them to move from one to the other. Having set the right rhythm, guides will be able to easily move through the museum with several groups of visitors, following the paths built by the light. At the same time, the semantic centers of each zone must be visually appealing so that visitors really want to follow the path outlined by the designer. Spots are best suited to fulfill this function – both in an active and passive role. By illuminating the passage, they will show the public how to move, and being symmetrically turned away from it, they will signal that the semantic center is on the side of the person. Since almost every museum has several thematic exhibitions, such zoning should be supported by light. If it comes to a history museum, where, along with household items, artworks of a certain era are also presented, the latter should be equipped with their own lighting, isolated from other interior items. The level of illumination of an oil painting should not exceed 150 lux, but objects made of wood, stone or metal can be flooded with light of about 500 lux without harming them (Markovich, 2016). Strategic lighting in museums is important for orienting visitors and emphasising the significance of exhibits. The right lighting not only helps to direct movement, but also emphasises key points of the exhibit.

Peculiarities of organising exhibitions in historic buildings

The modern artistic and cultural world has preserved many historical monuments that function as museums. One of their main purposes is to preserve the architectural heritage and to communicate historical culture to society. There are many examples of successful interpretations of historical monument spaces that harmoniously combine the past with the present. The experience of realised objects in this area is extremely important, because modern design is able to "erase the boundaries" between a person and his or her desire to study the historical past.

One such example is the Art center "Chocolate House" in Kyiv, which was built in 1901 by order of entrepreneur and philanthropist Semen Mohylevtsev (Fig. 1). The mansion was named "Chocolate House" because of its external

resemblance to a chocolate bar. The building is located in the Pechersk district, on Shovkovychna Street.



Figure 1. Art center “Chocolate House”, Kyiv

Note: building exterior

Source: Vandrivka. Your guide to Ukraine (2024)

The interior of the house is quite rich and varied (Fig. 2). The walls, ceilings, doors, and window frames are decorated with exquisite carvings, stucco moldings, and paintings. The halls are made in different architectural styles and have their own names: Moorish, Renaissance, Modern, White, Byzantine, French. The White Hall is presented in the Rococo style: the dominant white colour is complemented by golden elements, and the ceiling is decorated with a large chandelier. The walls are decorated with patterns, and a Venetian mirror draws attention to itself.



Figure 2. Art center “Chocolate House”, Kyiv

Note: building interior

Source: Ukraine is. Traveling around Ukraine (2024)

The Art center “Chocolate House” is a branch of the National Museum “Kyiv Art Gallery”. It was opened to the public in 2010. Currently, it often hosts art exhibitions, music concerts and other cultural events.

La Pedrera is a unique residential building in Barcelona designed by Antoni Gaudi (Fig. 3). This building is also the architect’s last project. La Pedrera is included in the UNESCO World Heritage List. Thanks to Antoni Gaudi’s unique style, the house turned out to be truly unique, with no similar analogues to this day. The concept is based on the idea of a constantly moving mountain. If you look at the façade, you get the feeling that the river rapids are frozen in stones, and the roof is flowing down the walls. The façade of the building, as well as its three patios, are quite eccentric landmarks in Barcelona, an architectural perfection born from steel and concrete.



Figure 3. La Pedrera, Barcelona

Note: the unique residential building was designed by Antoni Gaudi

Source: Official website of Casa Batlló. Gaudi Barcelona (2024)

The decoration of the balconies is particularly impressive (Fig. 3). This work was entrusted to the master of improvisation Josep Maria Jujol. Each balcony railing was created according to 1:1 sketch. When the sketches were handed over to the artists, Josep Maria Jujol emphasised that they should be cast as if drawing in the air. The roof is a separate and individual part of the house. This is a world where functional details are presented in the form of sculptures. Looking at the unusual chimneys and elevator shafts, you get the impression that you are in the world of fairy-tale animals. This design is based on three themes: the cave, the sea, and the underwater world. The interior space is no less interesting (Fig. 4). The architect made every effort to ensure that the building was filled with light and fresh air. Each room has a window, which was not very common in the past. The project initially had a well-thought-out arrangement of all types of rooms.



Figure 4. La Pedrera, Barcelona

Note: the interior of the house was designed by Antonio Gaudí

Source: Official website of Casa Batlló. Gaudí Barcelona (2024)

The windows of the main rooms faced the patio of the city block, while the windows of the auxiliary rooms opened onto the smaller patios. Ventilation in the form of large air shafts was the most important feature of the house. The architect immediately also thought about transportation storage, so he designed an underground garage in the building. The most unexpected solution was the partitions that could be moved, which allowed the owner to change the interior layout. La Pedrera is a unique architectural masterpiece with a distinct concept. The author managed to create a space in which there are no random things, every detail is thought out and performs both aesthetic and technical functions.

The foundation for creating any work is a concept. Interior design is no exception. Any space should express ideology and content, it should be characteristic and unique. It should be noted that the concept plays one of the most important roles in the design of exhibition design in historical buildings. It defines the target areas, theme, mood and character of the project, which conveys a certain message and emotion. The concept has different ways of manifestation: through abstract concepts (light or shadow),

or more concrete ones (minimalist or classic style). The main goals and objectives to be achieved in the completed project are formed from the concept. The range of means of expressing the concept is quite wide, it can be shape, colour, materials, textures, lighting, custom items. It is necessary to have theoretical knowledge and practical skills in composition and colouring to create a harmonious space and successfully express the conceptual idea (Chibalashvili & Tymofiienko, 2022).

The study also examined the basic principles of compositional space construction. Creating an exhibition is a complex process that involves research, creativity and production techniques that require the joint efforts of artists, designers and engineers. The compositional organisation of the exposition space is also important, taking into account the principles of contrast, harmony and rhythm (Zymina, 2018). The main components of exhibition design are scientific, artistic and technical planning. Scientific planning includes the development of the main ideas and specific content of the exhibition. This process consists of several stages, and the most important is the third stage – the development of a thematic and exposition plan. Artistic planning is aimed at creating an imaginative embodiment of the exposition theme. The design of the exposition space is created taking into account psychology and pedagogy, which contributes to the optimal perception of information by visitors. Technical planning fixes the place of each exhibit, text, and technical means in the exposition space. It takes into account such factors as the optimal height of the exposition belt and the angle of inclination of the showcases for easy viewing. The spatial organisation of the exposition includes the use of showcases of various designs and shapes, podiums for volumetric objects and modular systems.

CONCLUSIONS

The study found that exhibition design is a set of functional and aesthetic characteristics of an integral object-spatial environment. It has been determined that the exhibition design is presented as a synthesis of figurative and artistic, architectural, and object-spatial organisation of the interior with the objects of the exhibition. The paper analyses the relationship between artistic trends and the development of contemporary art and design.

The basic rules for designing exhibition halls in historic buildings are systematised. With the help of systematic and historical research methods, the analysis plan was unified to preserve the historical uniqueness during the modernisation of the space. The basic rules for the compositional construction of the exhibition environment and the successful use of colour are formulated. Attention is focused on conceptuality, the meaning of which is achieved through the clear implementation of each stage of design. The influence of multimedia technologies on the viewer's perception of exhibits and the possibilities of their use in historical buildings are described using the comparative and observational methods.

Examples of exhibition design in historical buildings of Ukraine are analysed.

The research highlights such issues as: new technological approaches, the use of augmented reality, digital interfaces, intelligent systems for the modern improvement of the exhibition space; designing an exhibition space based on a harmoniously balanced combination of modern design solutions with the preservation of historical elements of the building, its authenticity; taking into account the social contexts of historical buildings, personification of their cultural identity in the design.

The study found that exhibition design is one of the most influential tools for managing the viewer's experience in galleries, museums, and art centers. Exhibitions have a significant impact on the development of various spheres, including socio-political, historical, cultural, and educational. When creating museum exhibitions, it is important to carry out preliminary design. The designer should consider various technical, scientific and artistic

aspects to offer optimal solutions for the presentation of exhibits. The issues discussed in this article may serve as a foundation for future research. It is encouraging to study technological innovations in exhibition design, including the use of augmented reality, interactive screens, and touch systems. This will significantly enhance the interaction of visitors with exhibits. It is also possible, in a more detailed examination, to consider the social and cultural aspects, to analyse the impact of exhibitions in historic buildings on the development of tourism, education, and cultural development, and to describe the impact of space and its design features on the perception and behavior of visitors.

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CONFLICT OF INTEREST

None.

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Дизайн експозиційних залів в історичних спорудах XX століття

Анотація. У статті порушується питання адаптації простору історичних будівель для виставкових інсталяцій, оскільки виставка є одним із сучасних ефективних способів демонстрації культурно-історичної спадщини суспільства. Історичні пам'ятки є цінною архітектурною спадщиною, тому при проектуванні виставкового простору в них необхідно враховувати всі аспекти, які забезпечать збереження автентичності будівлі. Метою статті є дослідження та аналіз методів проектування виставкових залів у будівлях XX століття. Використано такі методи: історичний метод, метод порівняльного аналізу, системний метод. Дослідження виявило, що дизайн виставок є одним з найвпливовіших інструментів управління в процесі набуття нового досвіду в галереях, музеях та арт-центрах. Виставки мають значний вплив на розвиток суспільно-політичної, історичної, культурної, освітньої та інших галузей. Створення музейної експозиції має ґрунтуватися на попередньому проектуванні. Дизайнер повинен врахувати всі технічні, наукові та художні аспекти завдання і запропонувати вдале рішення для презентації експонатів. Залежно від тематичної спрямованості виставки, до кожного етапу проектування мають бути залучені інші фахівці: куратори, мистецтвознавці, менеджмент. Розглянуто особливості створення виставкового дизайну в історичних будівлях XX століття. Проаналізовано та охарактеризовано мистецькі течії, що виникли у XX столітті, та виявлено їхній вплив на виставковий дизайн. Визначено основні етапи розвитку виставкового дизайну, появу мультимедійних технологій та їхній вплив на сприйняття експонатів аудиторією. Описано особливості проектування в історичних будівлях, розглянуто аспекти гармонійного поєднання дизайну з середовищем існуючої будівлі. Наведено приклади створення музеїв в історичних пам'ятках. Проаналізовано типи виставкових просторів та класифікацію виставок. Описано основні засоби побудови просторової композиції. Практична цінність дослідження полягає в тому, що інформація може бути використана для написання майбутніх наукових робіт на тему виставкового дизайну. Отримана інформація може бути використана для створення дизайн-проектів виставкових залів

Ключові слова: виставковий дизайн; експонат; культурна спадщина; збереження автентичності; музеї