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## **PECULIARITIES OF MEMORIAL OPEN-AIR MUSEUMS SPACE FORMATION**

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### **ABSTRACT**

In the article, the peculiarities of created on the basis of memorial places and battlefields open-air museums space formation are revised. The author substantiates principles to their architectural and spatial organization. Main directions of development of memorial places are highlighted.

Keywords: battlefields, memorial place, monument, open-air museum, space formation.

## 1. INTRODUCTION

There is a great diversity of modern open-air museum types, depending on the monuments they are displaying - architectural, urban, archaeological or historical ones. Traditionally, ethnographic skansens that exhibit monuments of folk wooden architecture, brought together from different places and located on a specially designated territory were considered open-air museums (the term derives from the name of the first open-air museum – 'Skansen' in Stockholm). Today, the definition of 'open-air museum' has no clear boundaries and includes many types and subtypes, among which a special place belongs to memorial museums, dedicated to outstanding figures or events, created on the basis of historical memorial places. The most characteristic of them are military museums and museums-cemeteries, created by way of museumification of the memorial landscape of battlefields and memorial burial complexes.

## 2. FORMULATION OF THE PROBLEM

Open-air museums are explored and actively develop today. The studies on theoretical and methodological aspects of the architectural and spatial organization of open-air museums created on the basis of architectural and archeological monuments begin to appear in scientific works. This topic in Ukraine is highlighted in the works of V. Ivleva [8], O. Popelnytsky [17], O. Zhukova [24]. A. Danylyuk [2], V. Shmelev [19] and Z. Gudchenko [7] are engaged in specific aspects of open-air museums creation and operation. In the theoretical works on museology, this issue is mentioned by E. Dobrovolska [3], M. Maystrovskaya [12], O. Mishura [14], O. Soustin [20], T. Yurieneva [23], O. Mastenitsa [10], [11].

Unlike architectural and archeological monuments, the problem of open-air museumification of historical memorial places and complexes remains unsolved today. The studies of the battlefield landscapes are carried out by A. Gorbunov [5], [6]. However, in the publications of both Ukrainian and foreign authors, this topic is uncommon.

The purpose of the article is to determine the peculiarities of the spatial formation of open-air museums, created on the basis of the museumified memorial and landscape environment of battlefields and memorial funeral complexes. By way of critical analysis and comparison, certain approaches to the creation of open-air museums are identified. The methods and means of forming space that are expedient to use in the memorial open-air museums are determined.

## 3. BASIC THEORY PART

The museum that wants to attract a wide audience, must offer not only a set of exhibits and services but also provide visitors with a qualitative presentation and a comfortable stay at the museum. In order to become more promising, open-air museums become more flexible, absorbing more and more new features and exhibit trends.

The first and most important principle of the creation of open-air museums of any type is the use of an integrated approach. To create memorial museums, the 'in situ' method is used, scilicet the museum is created exactly at a memorial place, which is directly related to certain events or figures. All components of the historical environment - architectural objects, landscape, archaeological sites, and intangible cultural heritage are presented as exhibits. The main purpose of this type of museums is not the transformation of cultural heritage objects into museum display objects, but the preservation of their historical and memorial value.

It is important to adhere to the general principles of open-air museums creation. In order to ensure the protection of authentic monuments, the principle of security zoning is applied. When defining the protective areas of a monument of history or a memorial

place, it is necessary to take into account main viewpoints from where the monument is perceived more effectively, the historical buildings and the cultural landscape that form the scale of perception, as well as the connection with the neighboring objects, sights, and monuments.

The open-air museum must have a well-developed infrastructure that can fully provide visitors with a service that reflects the principle of functionality. When using or adapting preserved architectural objects, their form and historical and cultural context must be mutually relevant.

For the creation of open-air museums, the principle of interactivity is consequential. In modern conditions, the use of the museum environment as an entertaining space that interacts with the visitor is the most interesting and relevant form of demonstration. In open-air museums, two main methods for implementing this interaction are theatricalization and use of multimedia technologies. Among approaches to architectural and spatial organization, the preservation of free space, which emphasizes important objects and creates a place for the interaction between the visitor and certain exhibits, will be relevant.

A serious challenge for creating a museum based on authentic unmovable monuments is the principle of availability. However, open-air museums on the basis of memorial places are mainly located outside, where walk paths adaptation for the comfortable movement of people with special physical needs is a relatively simple task. In complex relief, separate paths and auxiliary facilities can be arranged and specially adapted for use by wheelchair users. Talking about the museum's historical buildings or fortifications, that weren't designed specifically for exhibition activities and have no possibility to provide similar facilities, it is necessary to use graphic, video and audio materials, as well as three-dimensional models for the purpose of innovative demonstration of inaccessible exhibits in places with free access. Given the size of most open-air museums, it is worth arranging recreation areas on their territory - with comfortable benches, sometimes with a cover, outdoor welfare, and gardening. In such recreational areas, pavilions with small multimedia installations for displaying can be located. At the same time, these recreation areas could be viewpoints, where a beautiful sight opens. Sometimes the use of a special internal lightweight and small-sized transport is provided. The access paths to the museum and sightseeing routes must be connected with the external transport and pedestrian network and provide unobstructed access to the museum's attractions - both for visitors and for staff.

The last but not least principle of the open-air museum's formation is the principle of scientific certainty. Any additions and adaptations, as well as an architectural and spatial organization, should be based on detailed scientific research. The environment, which has been modeled without a scientific background, turns into an amusement park. The museum must carry true historical information, therefore, the implementation of the principle of authenticity is major.

There are some common features in the planning of the museum's premises. All zones can be divided into those that are open to visitors, and those that are not. F. Waidaher correlates these zones with 10 functional types of spaces:

- exhibition halls;
- office spaces;
- collection storages;
- spaces for scientific research;
- service spaces (auditorium, shop, cafe, toilets, cloakroom etc.);
- administrative spaces;
- technical spaces;



- historically formed transition system - roads, paths, trails, etc.;
- viewpoints and visual connections.

The whole set of preserved elements of the landscape in their visual interconnection can be considered a memorial place. Memorial places and objects form the basis of the museum's memorial environment, they possess a special informational, aesthetic and social value. Therefore, they become the foundation of memorial and landscape exposition.

Since memorial places and objects (except architectural) cannot be preserved in a completely unchanged form, their changes must be observed and carefully edited within the parameters that will be determined individually depending on the peculiarities of each of them. Elements of military historical places and fortifications are purposefully created elements, as well as destroyed objects, but their number is small compared with other types of cultural landscapes. The majority of space is free premises that somehow need to attract visitors. For a demonstration of memorial places and defensive structures, it is impossible to continue the activity, which resulted in forming such objects, that is, military actions. In general, the architectural and spatial formation of such open-air museums consists of restoration, conservation, and reconstruction of fortifications, archaeological excavations, and displays, as well as carrying out historical reconstructions, battle reenactments, and educational activities in order to expand the knowledge of visitors.



Fig. 2. Church of St. George. Memorial to the victims of the battle near Berestechko 'Cossack graves'. Ukraine. Source:[13]



Fig. 3. Memorial to the victims of the battle near Kruty. Ukraine. Source: [9]

Subsequently, to fill the environment of the museum, along with the preserved authentic elements memorial signs are set. In each case, they will be different. These may be symbolic monuments and sculptures, architectural objects and ensembles, tombstones, museum displays and information signs (Fig. 2, 3). They are meant to fix information about events and their participants. Although they themselves do not constitute historical value, sometimes they can constitute artistic value. It is memorial signs that most clearly express the associativity of military cultural landscapes. In the museum, they can range from one to dozens. It is important during their establishment not to violate the overall structure and integrity of the memorial environment. Memorial signs often become dominant of space, so their use should be careful and deliberate.

The burials usually become the first monuments on the battlefields. In most cases, it is impossible to install them for each individual separately, so memorials and symbolic monuments are installed on the great tombs. Nevertheless, there are open-air museums, created solely on the basis of individual burials - these are museums-cemeteries. One of the most outstanding examples is the Lychakiv Cemetery Museum in Lviv. The Glasnevin Cemetery Museum in Dublin is also worth seeing (Figures 4, 5).



Fig. 4. Lychakiv Cemetery Museum in Lviv. Ukraine. Author's photo



Fig. 5. Glasnevin Cemetery Museum in Dublin. Ireland. Source: [4]

In the memorial open-air museums, it is important to keep other monuments that are not part of the original historical environment. These can be monuments of nature, architectural and archaeological monuments etc. that were formed in another historical period. Nevertheless, they should remain part of the museum environment and the exhibition complex as evidence of the development of this territory.

Despite the preservation of historical evidence and monuments of the memorial environment, the task of architectural planning is to provide the opportunity to organize the exposition and perform all the necessary service functions of the museum.

Some approaches to the design of standard indoor showcase museums, developed in detail in the recommendations and scientific researches, would be useful in open-air museums as well, including memorial ones. Especially considering that certain functions will be held in special rooms indoors, inside buildings and structures on the territory of the museum. Typically, each open-air museum is supplemented by expositions and displays in the premises of the museum and indoors. In memorial museums, it is mainly exhibitions of archaeological finds and other documentary evidence of specific events that took place on the territory of the museum.

For military museums, the display of certain fortification elements and military equipment outdoors will be characteristic (Fig. 6). Such expositions can be found in non-memorial open-air museums as well - for example, the fortifications of the Salpa Line was never involved in military operations, but is now available for viewing in the open-air museum with the same name (Fig. 7). Similar exhibitions will also be appropriate in memorial museums based on battlefields.



Fig. 6. Museum of the Polish Army in Warsaw, Poland. Source: [15]



Fig. 7. Salpa Line Open Air Museum, Finland. Source: [18]

Creating a memorial open-air museum at memorial places, it is important to provide an associative link between place and event. Natural processes often eliminate traces of military operations, as well as the impact of modern processes and daily life on the territory during peacetime. A demonstration is always more effective than the statements, even if they would be displayed brilliantly. Therefore, in order to increase associativity, it will be expedient to carry out historical reconstructions and battle reenactments in museums of the memorial landscape environment of the battlefields (Fig. 8, 9). 'Historical reconstruction' consists of a theatrical representation of a certain historical event. If this action takes place in a suitable environment, rather than on a stage or on a TV screen, such an action leaves a much stronger impression and is much better memorized.

The possibility of historical events' reconstruction should be provided with spatial planning. Of great significance will be the absence of disharmonious contemporary objects and the integrity of visual perception at least from observation points.

For memorial open-air museums on the basis of memorial places, the formation of the space is consequential. While designing such an establishment, one should take in consideration modern approaches. In the case of the architectural and spatial formation of the open-air museum, we must combine the existing preserved elements and demonstrate to the viewer on only each of them separately but the interrelationships between them - physical, functional, social, emotional and aesthetic, as well.



Fig. 8. Historical reenactment of the Battle for Kiev in 1943. Video fragment. Source: [1]



Fig. 9. Historical reenactment of the Battle for Dnipro. Source: [21]

#### 4. CONCLUSION

Each monument is unique and requires individual design decisions. However, to create optimal conditions for exhibiting memorial sites we should take into account certain trends and recommendations. The traditional set of functional areas are complemented with new ones. Memorial space should be formed under the influence of the characteristics and needs of each open-air museum.

The most expedient and adaptive in creating open-air museum is an integrated approach that combines different profiles and types in one museum, historical heritage of various kinds and character. It is important to adhere to the principles of security zoning, functionality, function and context relevance, interactivity, accessibility, and scientific certainty. Their application in the spatial formation of memorial open-air museums allows not only to effectively preserve the historical and cultural heritage but also to present it qualitatively.

To form the very memorial open-air museum, the main directions of development of memorial places are:

- detection, restoration, and reproduction of monuments;
- installation of new memorial signs;
- creation of a memorial landscape exposition;
- creation of supplementary expositions;
- enhancing associativity through historical reconstruction of military operations.

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