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PRIMARY DEVELOPMENT DIRECTIONS FOR A NETWORK OF ART CENTRES IN UKRAINE

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ABSTRACT

The article analyses the development directions of architectural thought with regard to establishment of art centres on the territory of Ukraine. It is established that existing national art centres are located in integrated premises and need improvement. The article emphasize the necessity of holistic development of a modern network of art centres in Ukraine based on developed conceptual models.

Key words: art centre, conceptual models, network of art centres, architectural and planning structure.

1. INTRODUCTION

Today there is an urgent problem with the establishment of new, contemporary multi-purpose art centres. Given the multi functionality of the subject under investigation, the study of prototypes making up the structure of an art centre should be considered. Since an art centre is a relatively new type of cultural and artistic institution, it is important to analyse interdisciplinary sources such as museum studies, cultural studies, sociology.

Architectural organisation of art centres and prototypes have been studied by such researchers as: V. Revyakin, A. Kharytonova, K. Trehubov, V. Dyvak, M. Dudtsev et al. The issues of organisation of exhibitions were covered in the works of O. Savytska, R. Kliks, O. Chepelyk. Cultural and leisure facilities were studied by V. Proskuryakov, O. Stoyanovskyi, A. Polishchuk.

Critical analysis of literature sources, scientific and research papers, regulatory documents, manuals, recommendations on the design of venues intended for exhibiting contemporary art revealed underdevelopment of the issue of organisation of art centres. The literature studying the organisation of art centres is notable for its focus on the organisation of the exhibition spaces and can be used as guidelines in addressing architectural tasks. Thus, the state of research on the art centres is fragmentary; only certain aspects are studied, mainly those related to the organisation of the operation of an art centre as a cultural institution. The analysis of studies revealed the lack of a comprehensive vision of an art centre as a piece of architecture.

In the current context, all functions are best implemented by creating a multifunctional centre promoting cultural development of an individual, visitor's comprehensive communication, and creative leisure time. Such centres are created with the inclusion of premises only indirectly related to the technology of exhibition of works of art into the planning structure of a building, yet such premises are indispensable for the comprehensive development of cultural and communicative functions (exhibition spaces, creative workshops, recreational spaces, Internet cafés, conference halls, video lecture halls, etc.).

2. RESULTS AND DISCUSSION

For an in-depth study of the phenomenon of contemporary art centres, determination of their place and role in the culture and life of society, their history was studied (Kostyuchenko, 2015, p.41). Here are some examples. Established in 1939, the Cincinnati Contemporary Arts Center (USA) is believed to be one of the first organisations to promote contemporary art. The centre exhibited *Guernica* by Pablo Picasso, works by Andy Warhol, Roy Liechtenstein, Dale Chihuly, presented music by John Cage. In 2003, a new building designed by Zaha Mohammad Hadid was constructed for the centre. Well-known for its unusual design, the building with a total area of 7,400 m² has one underground and six above-ground floors. In honour of its patrons, the centre was renamed as the Lois and Richard Rosenthal Center for Contemporary Art (Lois & Richard Rosenthal Center for Contemporary Art, 2019). As of today, there are more than 150 art centres in the USA and more than 90 art centres in the UK. The Centre national d'art et de culture Georges-Pompidou (Paris, France, 1977) with its branch office Le Center Pompidou-Metz is one of the most famous art centres in the world.

One of the world's oldest art centres is located in Poland (fig.1) – the Centre of Contemporary Art *Znaki Czasu* in Torun, which is the first Polish centre to exhibit and collect contemporary art pieces. The building was designed by architect Edward Lach in 1939 (Centre of contemporary art in Torun). In recent decades, a number of art centres have been built in Poland, such as *Małopolska Garden of Arts (MGA)* (Kraków, 2005). The building is located by the Jagiellonian University in Krakow and opposite a library, which allowed to integrate the centre into the city's network of cultural and tourist establishments. It was designed by Ingarden & Ewy Architects based on the remains of the old buildings to preserve them and create new functions (*Małopolska Garden of Arts*, 2012).

In a contemporary context, art centres in Ukraine are sporadic facilities unable to meet modern functional and aesthetic standards and in need of modernisation (fig.2). Therefore, in addition to

the modernisation of old buildings and based on modern engineering standards, a new type of facilities must be constructed to a variety of functions, creating the necessary environment for human perception, which will meet the established modern global standards and promote the development and maintenance of artistic practices.

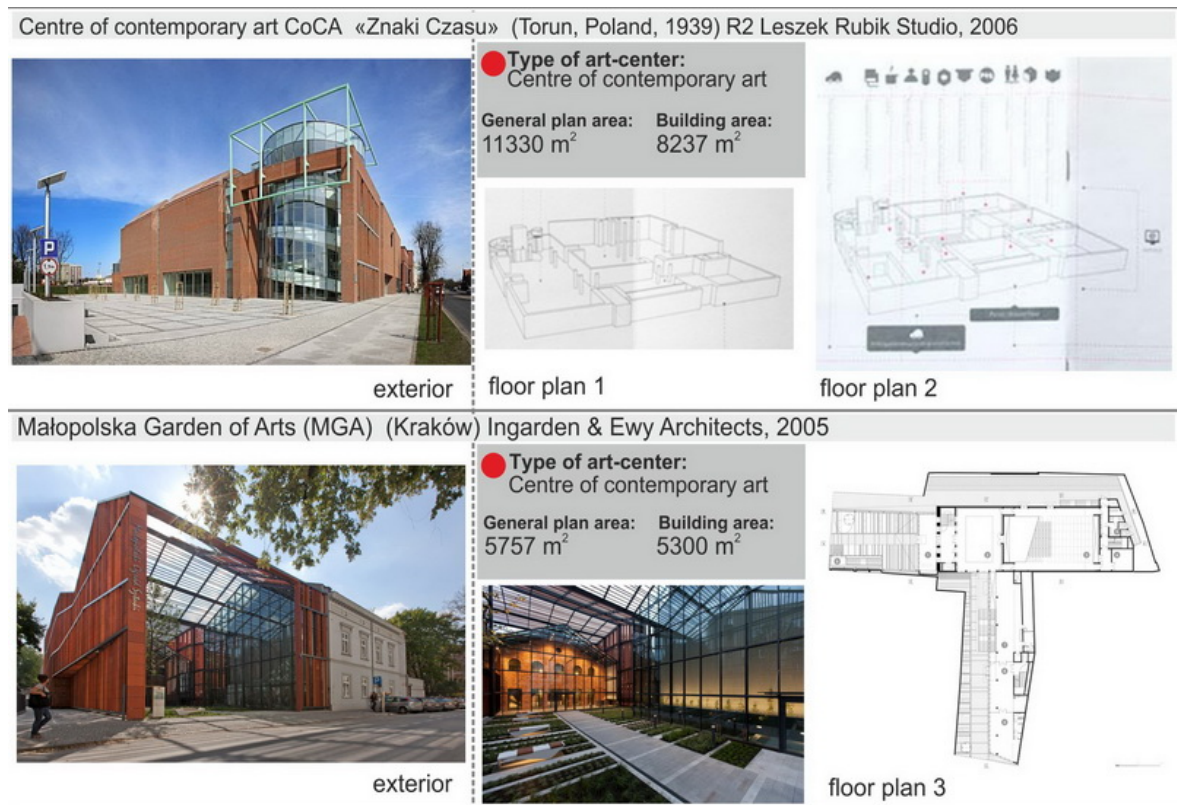


Fig. 1. Experience designing art centers in Poland. Source: the scheme developed by Olha Kostiuchenko according to site of Centre of contemporary art in Torun, Małopolska Garden of Arts

Ukraine has a vast historical and cultural heritage and strong artistic potential. Yet, the institutions and establishments providing an opportunity to develop artistic practices are scarce. Based on the analysis of the domestic practices in organisation of art centres, it has been established that the majority of such venues are located irregularly and have no buildings of their own. The draft concept of the State Target-oriented National and Cultural Program for the Development of Museum Affairs for the period up to 2018 mentions the underdevelopment of the network of museums and cultural institutions as one of the reasons for such situation for the museums (and for art institutions in general) (State Target-Oriented National and Cultural Program for the Development of Museum Affairs for the Period up to 2018, 2012). It was adopted in 2016 to reform Ukraine’s cultural sector. A long-term strategy for the development of Ukrainian culture is a reform strategy (On the Approval of the Long-term Strategy for the Development of Ukrainian Culture – Reform Strategies, 2016). The strategy has the following operational goals: “inventory and modernisation of the network of cultural institutions; introduction of new types of activities in club establishments, folk art centres and cultural and educational centres taking into consideration the experience of the EU member states and introduction of state-of-the-art information technology” (On the Approval of the Long-

term Strategy for the Development of Ukrainian Culture – Reform Strategies, 2016). According to the Kyiv City Development Strategy, “Urban culture is one of the key aspects of its unique nature and attractiveness”. Development of material values and sustainable development of society, improvement in the comfort of life require development of authentic culture. The city’s cultural policies have a potential for successful connection of different strata of the population and relieve the stress of social tensions. Noteworthy cultural events will attract both residents of Kyiv and tourists, which will make a significant contribution to the city’s economy. In order to revive the trend, the infrastructure of a contemporary professional, creative environment will be created in Kyiv, where local and foreign talents will be able to fully live up to their artistic potential. Further development of the city’s cultural offer requires creating favourable conditions for cooperation with private investors and patrons: development of the public and private partnerships and encouraging private reconstruction projects and construction of new venues on the cultural scene in the city (private museums, theatres, concert halls, etc.)” (The Kyiv City Development Strategy Until 2025, 2011, p.13).

The author has developed four architectural and typological models of art centres – standard, minimal, advanced, and composite (arts cluster) – to be used in the architectural design practice (Kostyuchenko, 2018, p.72). The “Minimal” model (Type I) is determined by the minimal number of the premises due to the exhibitional technology. This art centre model can be integrated into a larger facility such as cultural or educational institution, shopping and entertainment centre, location in a recreation park, etc.

The “Standard” model (Type II) has an optimal set of features to create a proper space for exhibiting contemporary art and serving its visitors.

The “Advanced” model (Type III) has additional facilities that allow to perform a wider range of cultural and communicative tasks compared to the standard type.

The “Composite” model (Type IV Arts Cluster) has the most comprehensive set of functions for maximum efficiency of operation as well as significant functionality for improving the level of interaction with visitors, scientific work in the field of arts, cultural leisure and communication among visitors. This model allows for organisation of a complex of multifunctional, flexible, dynamic structure, capable of adaptation to changing conditions and under various influences, including natural and climatic, environmental, city-planning, aesthetic factors, etc. A composite-type art centre is based on the method of internal redistribution of structural components depending on the needs, the ability to change for short periods of time (including through the use of external space).

In order to implement the above strategies and to ensure cultural and artistic development, creating a network of art centres different in city-planning value, capacity, structure, and functionality is proposed.

One of the development directions is the creation of centralised networks of art centres with a hierarchical structure, including (fully or partially) art centres and other art-related institutions. Analysing global practices of organisation of art centres over the past 25 years suggests the multi-level nature of the hierarchical structure of art centre locations.

The centralised network typically has the following structure (Design Guidelines for Museums, 1988, p.3):

- principal institution,
- branches,
- establishments functioning as departments (sectors) or branch offices,
- separate units within the structure of other institutions.

In some cases, centralised networks can operate without a parent institution where branches are subordinate to a single governing body.

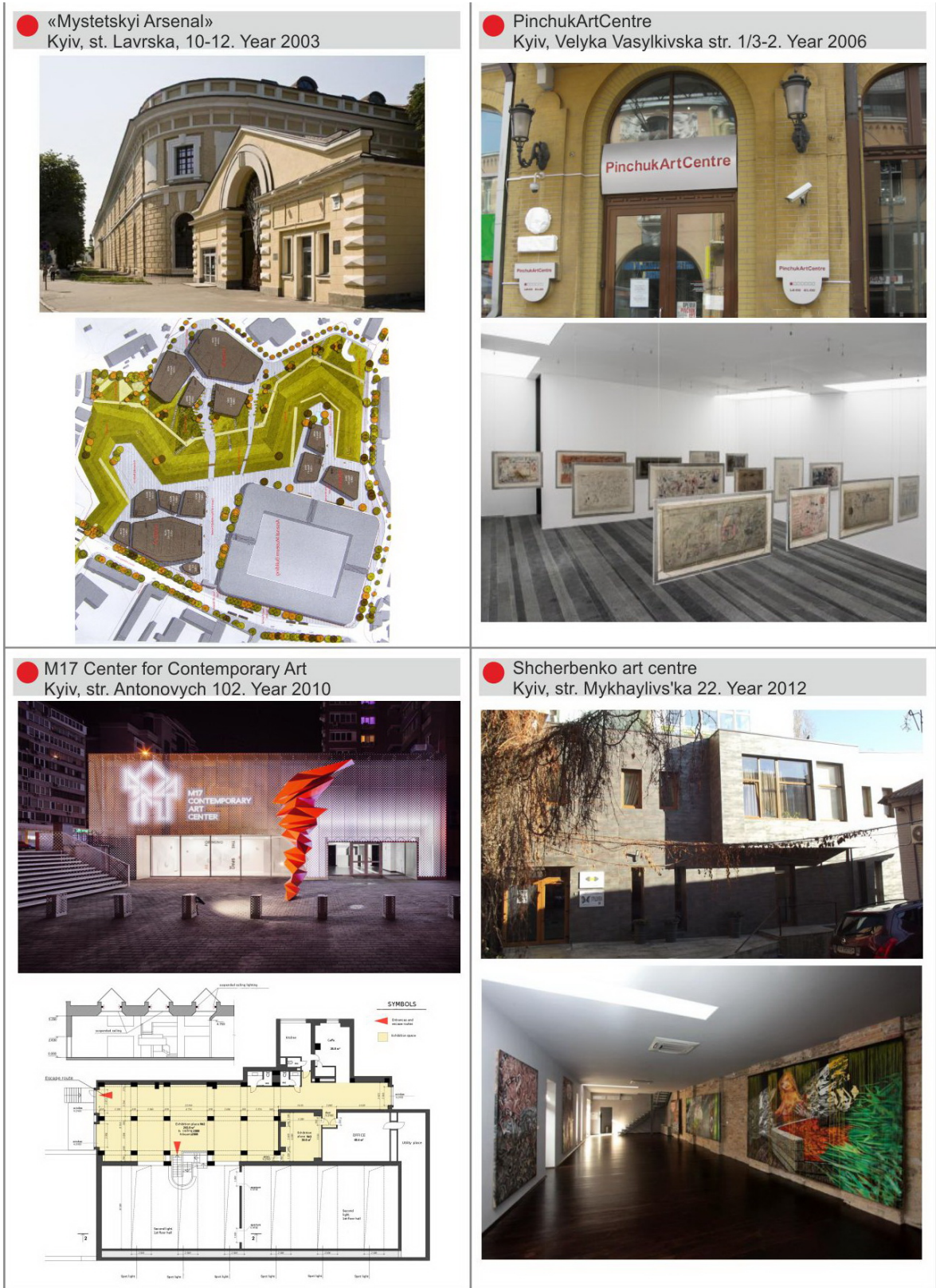


Fig. 2. Experience designing art centers in Ukraine (Kyiv siti). Source: the scheme developed by Olha Kostiuhenko according to site of Mystetskyi Arsenal, The PinchukArtCentre, M17 Contemporary Art Center, Shcherbenko Art Centre

Centralisation allows to create integrated task-oriented departments and services common to all art centres in the networks or a certain part of it. In this case, such association has a rather flexible structure, quickly adapting to local specifics (Revyakin, 1990, p.19). With the centralised systems of cultural and artistic institutions, changes are made to the existing network when developing a scientific concept. First of all, they are supplemented with institutions whose functionality corresponds to the cultural and artistic concepts relevant to a particular territory. Provisions are made for the preferred development of those areas that have not been sufficiently represented in the existing network. Mainstreaming of artistic and cultural activities is a distinctive feature for such systemic associations (Revyakin, 1990, p.20).

The hierarchy of the network structure is based on centralisation of management and decision-making, planning of research, economic, financial activities, as well as a single system of accounting, storage, acquisition, and use of funds. In recent years, there has been a tendency to create separate collections equipped with laboratories and workshops. Combined depositories take on the function of preservation, restoration, and scientific and research work, thereby vacating additional facilities for expositional, educational, and recreational activities, which increase the attractiveness of an art centre (Trehubov, 2015, p.455).

The scope of influence of the art centre's activities is the defining feature for this structure. Generally, the structure consists of four levels based on the scope of activity: international, national, regional, and local. It should be emphasised that there is a certain connection between the type of art centre and its service area. The scope of the area of influence determines the location of an art centre, its functionality, the choice of the type of theoretical model of an art centre.

The fourth level belongs to the art centres, whose scope of the service area is a settlement. Such institutions are located in urban-type settlements, small towns and district capitals or operate as divisions (sectors) or branch offices; separate units within other institutions in different types of towns and cities. This level lacks uniformity, so the network should have a flexible structure using different approaches to the organisation such as utilising the potential of existing cultural and artistic institutions, integrating the functions of the art centre with other institutions. Art centre buildings at this level have the smallest set of functional zones and their contents. To address architectural and planning issues, it is recommended to use the type I "Minimal" theoretical art centre model or, in some cases, type II "Standard". Art-centres of the fourth level of the network can be an integral part of the basic level of the development centres in territorial communities (Concept "Decentralisation: Culture Sector", 2017).

The third level involves regional-scale art centres, typically located in the cities of regional and local significance. Third-level institutions of the network operate within a region. It should cover all cities, district and regional capitals. Depending on the population and available facilities, financing, joint multi-complexes (community development centres) for territorial communities might be established in district capitals, which may include art centres (Concept "Decentralisation: Culture Sector", 2017). The third-level architectural objects have a more comprehensive set of functional zones with a variety of premises. To address architectural and issues problems, it is recommended to use the type II "Standard" theoretical art centre model.

The second level is determined by the nation-wide scale of activities of the art centres located in cities of regional significance, in tourist areas. Recommended theoretical models are type II "Standard", Type III "Advanced", and Type IV "Arts Cluster".

The first level includes art centres of international importance located in cities with special status, tourist zones, resort areas. At this level, art centres are defined by a multidisciplinary organisation of their activities. To ensure international functionality, type III "Advanced" and type IV "Arts Cluster" theoretical models are recommended. High demands should be placed on the first-level institutions regarding their place in the city structure.

Thus, a network of art centres will promote decentralisation by securing the right to receive quality and affordable services in the cultural sector (Concept "Decentralisation: Culture Sector", 2017).

“Assuming further migration, decentralisation of a certain audience, the institutions will appear and the audience will initiate cultural change,” states P. Hudimov (Hudimov, Radkevych, 2013). A network of art centres is a subsystem in the general system of urban cultural institutions, an intermediate link between general type institutions and highly specialised institutions.

The developed theoretical model of the network of art centres allows for its effective use by different organisations and professionals to study the dynamics of development of cultural and artistic institutions, to organise and improve their operation, to develop design assignment for various cultural and leisure institutions, and, finally, directly for architectural and urban planning of the system of cultural institutions.

3. CONCLUSIONS

The article addressed the main growth areas for a network of art centres in Ukraine and developed a basic outline for creation of a four-level network, which can be used for the development of centralised and decentralised networks of art centres different in city-planning value, capacity, size, and functionality. The article defines the peculiar features and requirements to location of art centres within a city and in the city-planning, works out the recommendations on functional and planning zoning of the land plots for construction of art centres. The development of a model of a network of art centres allows for a hierarchical subordination of art centres based on level classification and for their integration within a single structure. Proposals for the organisation of a network of art centres are based on identification of the cultural potential of the territory and examination of accessibility conditions, on the analysis of the status of the existing network of cultural and art institutions, which were used as the foundation to draft the proposals for the location of art centres. Given the high cultural potential of a certain area and community commitment to culture and the arts, the article recommends first-priority (Kutsevych, 2013, p.50), (Panchenko et al, 2006, pp. 125-127). location of art centres with a capacity estimated depending on the existing conditions. The network of art centres should become a flexible system for adequate response to any changes in the country's social, economic, city-planning, and cultural policies (Kutsevych, 2013, p.51).

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