Current Trends in the Museums and Exhibitions Exhibition Space Formation

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Abstract. The article discusses the current trends in the museums and exhibitions exposition space formation, the factors influencing the exposition space principles rethinking, the search for a conceptual and script-based construction of the modern museums and exhibitions structure.

Introduction

In many countries of the world it is possible to notice a huge building process of museums, connected, first of all, with scientific and technical progress, which has accelerated the moral aging of existing buildings at present. The growing diseases of the museum can be seen at the moment. Limited with the frameworks of the structure, the museum breaks all the previous developmental constraints. Such a breakdown is not only the result of the exposition modernization, it indicates a deep shift in the museum business as a whole [1].

The modern museum is a multifunctional building. Its variety of functions includes not just a repository of relics, but also the systematization of collections, the promotion of art, educational activities and research work.

Museum activities have a great practice. In recent decades, the many years contribution of the experience to the concept of “exposure” has increased. This caused the need to rethink the theoretical concepts. Unfortunately, it is not enough to see a complete picture of the modern museum exhibition, as well as the concepts of artistic construction of the exhibition. The creation of modern expositions requires an innovative approach, experiment, critical reassessment of many provisions and views on its formation [2].

Architecture, history, literature, painting, sculpture, cinema are the means by which modern museums can affect their visitors. The visitors should be engaged not only in physical activity, but in the mental one as well. The goals of the architect and designer are to consistently reveal the exhibition story, highlighting a number of components making up the single structure of the exhibition.

Modern expositions show the interrelation of multifaceted science with a variety of creative views and concepts. The exhibition receives new features, becoming an independent artistic genre of the exhibition design, due to the use of artistic and expressive methods. The emergence of the exhibition image (metaphor) becomes significant. Development of specific exhibition drama, the transformation of the color environment, the search and alignment of competent artistic and spatial composition, as well as the quality of the exhibition. In other words, the specialists should conduct an understanding of the exhibition form as a significant moment in the formation of modern museums.

The alignment of the screenplay and conceptual exhibition opens the door to new opportunities for expanding the range of exhibition exposure for the museum visitors. This is pushing modern specialists to improve the system of museum communications. Co-building exhibition concept becomes an important regularity of the show objects relationship, which affects the development of a single artistic image.

The short existence of many exhibitions creates problems of their perception and analysis to understand the information perceived. At the moment, they create a system for preserving algorithms for the best artistic construction of exhibitions.

Purpose, objectives, methods of study
The purpose of this work is to identify trends in the formation of museum and exhibitions at the present stage of architecture and design development.

To achieve this goal, the following tasks were carried out:
- identification of the characteristic features of a modern museum exhibition;
- the selection of a number of components constituting a single exhibition structure;
- evaluation of the visual information public perception;
- analysis of the exhibitions unique conceptual and artistic scenes.

The “exhibition scenario” is of particular importance. This concept forms the exhibition space with the help of an artistic image - a metaphor. Formation direction is from the formal to the conceptual.

The main methods and means of solving the research problem are the analysis and comparison of the spatial-subject organization of the exhibition exposition.

The practical value of the research consists in applying its results in order to competently transform the exhibition composition in modern conditions.

**Exhibition formation and exhibition space**

At the beginning of the XX century the ideas to analyze the principles of the exhibition space begin to emerge and cluster. This was facilitated by the appearance of the certain factors. It is necessary to note such factors as a change in the perception of exhibition space by the viewer, the present-day presentation of exhibits, architectural directions of the time, the specialists’ experience, and the time development.

The stylistic architectural trends of the time had a great impact on an exhibition’s design. The main principles are constructivism and functionalism. There is a rush to simplicity and clarity. The principles formulated by such architects as Le Corbusier, Mies Van Der Rohe, and F. Wright played a huge role. Beliefs in the elasticity and sociability of exhibition spaces were the basis for the formation of the exhibitions in the beginning and middle of the 20th century. The stage of “contemplation” and “focusing” is connected with their influence, which the museum exposition experienced in the 50-60s. It was due to the general trends in the style of exposure and fell at the peak of the “co-temporary architecture” functionalism development [2].

To understand the modern exposition, we used the concept and experience in the exhibition activity, which was formed faster than the museum exposition. It should be noted that the exhibition activity had a significant impact on the development of museum exhibitions.

“Civilization is entering an era when an immediate message of an image with a variety of ideas, irrefutable persuasiveness is perceived with great confidence, photography, cinema, color reproduction, and television come in front. The appeal to the imaginative representation of the exposition, which is precisely the incomparable method of organizing the image ... begins to perform ... its outstanding functions in this process,” the famous architecture researcher Roberto Aloi [3] noted analyzing our time museum architecture trends.

An exhibition today is a complex contact environment, formed by various means of presenting the information [4]. The contact between a visitor and an exhibitor is the result of the exhibition informational impact. Such a connection is the most common and accessible means.

The researcher of the museum exposition T.P. Kalugina defines the following types of exposition construction: “problem grouping”, “academic series”, “exhibit in focus” [5]. “Problem grouping” is necessary if an individual exhibition is held. The creative work of the author is manifested in a kind of visual arrangement attracting the certain aspects of his artistic language: the diversity of the technical approach, the dominant color, the principle of artistic stylization, the image evolution. The “Academic series” as a representation of the traditional exhibition view reveals the sequence of a long artistic stage chronology. In the process of such a rate, professional growth can be traced. “Exhibit in focus” is a special principle of exposure formation. In this case, the formation of the museum space focuses on one or a group of objects. The remaining objects are required for the introduction into the material. This method of organizing the exposition is used to conduct a thematic presentation with a clearly defined concept. After examining the exposition construction considered types it is possible to assume that each object is arranged in a certain way, due to the tasks’ solution. The notion of “exposition” considers the placement of the exposure object on its carrier (stand, wall, pedestal, in the showcase) in such spatial localization, which would ensure its perception with the optimal manifestation of its artistic and semantic qualities [6].

Art is a subject to modification under the influence of new factors in the modern world. First of all, art connected with scientific and technical revision is considered: photo art, cinematographic art, audiovisual appearance. These types of art are the elements of mass culture and respond to its tasks. This is calculated on the availability of art for the broad masses of people.
The perception of the masses prescribes a higher dynamic of the visual-verbal range of information. It is precisely the maximum accessibility of perception that is the concept and method of modification in exposition museums and the exhibition series.

Exposition art in our time has a special distinctive feature - it is a construction of a single ensemble. The formation of the exposure takes place under the influence of the emotionally - shaped environment in the unity of the visual series with the plot-conceptual environment.

The construction of the exposition is transformed and developed for a more comfortable time perception of the visual-verbal acting system. This gives us an explanation in terms of a storyline needed for building, a metaphorical image, its conceptual construction, approaching theatrical activity and cinema art. The aim of the exhibition is to strive for unity, harmony, to the integrity of visual perception, joining to some action with a certain meaning and language, with the addition of artistic design. The boundaries of traditional museum exhibits are blurred with unusual forms, with their theatricalization to form an expressive works of art.

The exhibit is increasingly being introduced into the plot and action. It acquires conceptual and plot connections. Its place and role are precisely defined in the storyline, where the exhibits play the role of actors in the staging of a museum play called “Exposition”.

With the advent of innovations in ideological and figurative compositions, the traditional views have undergone creative transformations. The Garden of Fine Arts brought together the unity of architecture and garden art, developed by Tadao Ando in 1994, houses a museum in Kyoto of 0.3 hectares area. The architect created the three levels of concrete structures without floors, in the absence of the traditional garden elements. The open-air exhibition is to create natural light for the main exhibition in eight paintings, for the correct perception of paintings by the visitors.

In the planning decision of the museum, it is possible to analyze a significant number of cross-sections of concrete walls, which form a complex exhibition garden space. From the trajectories of the movement of visitors, each exposure from different species points is revealed. A visitor to the avantgarde garden of paintings examines each exhibition area from a certain angle, walking along the museum. A distinctive feature in the formation of the space of a traditional garden is the elongation of space, the increase in each canvas and their consistent opening in front of the viewer.

The perception of various works of art by the viewer requires a certain atmosphere. Everything in the museum works to create an optimal environment for the correct perception of exposure: colors, water noise, the contrast of concrete and nature, geometry of forms, light and shadow.

The combination of open exposure, nature and architecture is a good example of co-building a new space, combining the rules and traditions of Zen gardens. This museum combines educational function with the ancient principle of contemplation, forcing visitors not only to consider certain objects, but also to change their view on the ordinary essence of things. The garden was created in order to regain the ability of people to see the main thing.

Summarizing the above-mentioned, the boundaries of the traditional exposition formation are gradually blurred, leaving and transforming into a plot-figurative side. In connection with this, the artistic images are enhanced, the level of dynamics rises, and subsequently - the report of information to the viewer. Thus, it is possible to trace a new exposition museum and exhibition types formation - this is a synthesis with close and related areas, namely, theatrical and temple action.

It is necessary to pay attention to the fact that the practice of museum exposition in the modern world is rich and diverse. This practice covers a diverse number of approaches and methods.

The prototypes of museums in foreign countries are characterized by a high degree of functionality, a guarantee of optimal conditions for exhibits, the complex creation of a museum, given the complexity of the museum organization, as well as the specifics of the exhibits. Moving in step with the time, the art improves the design level of the exposition. This led to the fact that with the creation of high technologies of a modern museum, an object turns into a rational in form and function structure.

One of such projects created abroad was the “Georges Pompidou National Center for Art and Culture in Paris”. According to the idea of the Italian authors Renzo Piano and Englishman Richard Rogers - the Center appears to the visitor as an iron cage filled with glass and transparent plastics to expose communication and information systems, making them visible when approaching a building — approximately the definition of an architectural work does not fit into the traditional museum representation. From the museum point of view, it is also of interest to use exhibitions as a testing ground where exhibits are tested.

In foreign practice the great importance in the formation of the exposition is given to the development and use of modern equipment systems. Preference is given to modular collapsible systems that are widely used today. The use of these systems is due to the requirement of the architecture, as well as an individual approach to identify the specifics of each exhibition. Special equipment complexes are necessary for the museums with
unique expositions and exhibitions. The complex of equipment is an integral part of an individual artistic solution. These systems predispose enormous potentials, as well as opportunities when co-building various compositional solutions.

Summary
This article examined the general and most significant trends in the formation of the exhibition space and exhibitions. The museum and the museum exposition are constantly being improved, and reflect the main stylistic trends of their time. The search is conducted in different directions, and only a comprehensive solution to problems in the architectural and spatial construction of the museum can be the key to success.

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