

# The significance of open-air museums for preserving of memorable architectural ensembles of Ukraine

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*Ukraine owns a great number of architectural monuments. Many of them are large ensembles and complexes. They require a special approach to their protection. In this article problems of their preservation in connection with the region, society and environment are analyzed. The method of their preservation by way of museumification and creation of open-air museums on their basis with the aim of revealing their historical, cultural, scientific and artistic value is proposed.*

Keywords – open-air museum, museumification, preservation of monuments, architectural heritage, architectural ensemble.

## I. Introduction

Today, it is generally recognized that globalization prevails. The environment of our life is constantly transforming. Due to rapid changes in the social sphere, the issue of preserving values that ensure the self-identification of the individual and spiritual development of a person is particularly acute. The use of the historical and cultural heritage becomes the world community's object of interest. In recent years, preservation of monuments turns to be one of the most important factors of the harmonious development of society, all its systems and subsystems.

Architectural and urban-planning ensembles, as well as objects of the landscape and archeological heritage, occupy the special place among all the variety of historical and cultural monuments because in their forms they synthesize manifestations of a great range of cultural and technical achievements of society during the certain historical period.

The search for effective approaches to preservation of the historical and cultural architectural heritage has led to the formation of a special type of museums – open-air museums.

It is important to identify fundamental characteristics of such monuments as objects of protection to determine the optimal way of their preservation and usage. The main feature of architectural, urban planning, landscape and archaeological monuments is their complex nature due to peculiarities of formation and functioning as an integral part of the natural, territorial, historical, cultural and social environment simultaneously. Because of this feature, the search for architectural solutions for the organization of open-air museums is relevant. Museums have to create the best conditions for monuments ensembles perception as a complex system in the place of their origin, development and modern use, with minimal interference in the structure of the monument.

## II. Analysis of recent publications

Despite the thorough interest in the topic, in independent Ukraine, the problem of architectural ensembles museumification is not developed enough and is poorly highlighted in the scientific literature. This issue is considered in general theoretical works on museum science by E. Dobrovolska, M. Maystrovskaya, O. Mishura, O. Soustin, T. Yuriyeva, O. Mastenitsa. The issue of open-air museums was considered by V. Alekseyev, O. Afanasyev, A. Danylyuk, V. Vechersky, O. Sevan, M. Kaulen, A. Kirpan. Some aspects of this subject were investigated by V. Ivlevva, O. Serdyuk, E. Hradun, O. Zhukova.

## III. Open-air museums

The need to preserve the cultural heritage of humanity promotes the actuation of memorial protecting activities. The guidelines of cultural policy are changing, as well as the content and functions of existing and newly created museum institutions. Museums today are regarded as an important resource for the development of the territory.

Today the complex approach to the protection of objects of the cultural heritage, which clearly defines the need to preserve the historical environment, is actual. It represents the spatial and temporal field of human life, organized by the historically inherited system of buildings and structures in relation to landscape features of the territory. Since architecture is directly related to the complex phenomena of the synthesis of culture and everyday customs, the monuments should be shown not on their own, but in combination with other close-standing creations of the material and intangible heritage.

Museum and memorial protecting concerns are in search of new forms of the historical and architectural heritage preservation. Now combining of architectural, archaeological and landscape monuments within the guard zones tendency is in trend. The area of museum interests actively includes environment, landscapes, and objects of the intangible heritage. This step indicates the transition from the preservation of individual monuments to museumification of entire urban planning complexes, reproduction of the cultural and historical environment of the past. In these conditions the appeal to open-air museums, created on the basis of museumification of architectural monuments, territories and historical environment, is reasonable.

The main reason for the open air museums emergence, distribution and popularity lie in a wide range of possibilities that allow representing the historical and cultural heritage of past ages in a complex and versatile way. Exhibits are perceived by visitors not as museum objects, torn out of reality, but as elements that are inextricably linked with each other, as well as with historical and natural surroundings.

The first open-air museum called Skansen was opened in Stockholm in 1891. It was the museum of folk architecture, whose monuments were brought from different regions of Sweden. For a long time, the word "skansen" was identified with the term "open-air museum" and meant the museum of folk, mostly wooden, architecture, created by using the "ex-situ" method (placing monuments outside the territory

of their historical existence). Over time, open-air museums transformed and their functions expanded. At first, open-air museums operated only in the rural environment. Later they began to include the urban and industrial environment too. To date, more and more importance is attached to the original environment, and most open-air museums are striving to be created "in situ", directly at the site of the monument's existence. If the word "skansen" still refers to ethnographic museums of folk architecture, then "open-air museum" is a more general concept that includes museums based on ensembles and complexes of architectural monuments, urban planning, gardening, landscape, archaeological and other monuments.

The purpose of creating open-air museums is not merely the transformation of town-planning heritage objects into objects of museum display, or plain museum use of architectural monuments, but also the preservation of their historical and memorial value. Therefore, during the museumification of historical monuments, it is considered to preserve both material structure and its location, as well as intangible evidence of historical events and prominent persons. This feature made open-air museums environmental.

Now there is an increase of interest in a fundamental change in the model of interaction between the museum and its visitors. The era of "participatory culture" comes. It is interpreted as a free, active, conscious participation of people in cultural and social processes; an opportunity to be not only "consumers", but also to contribute to the creation of cultural events, to comprehend and update the cultural heritage. Therefore, the atmosphere of past epochs, the recreation of ancient holidays and rituals that are practiced in open air museums make them so popular among tourists.

#### IV. Features of monuments preservation in open-air museums

Undoubtedly, not all monuments of the immovable heritage can be museumified and adapted for tourist visits. There are certain selection criteria for which the monument should correspond. Objects that are historically valuable – both for studying the history of the individual people and mankind as a whole – can become the object of the display. The second condition is the degree of monuments preservation as a whole, as well as its separate parts. It is not recommended to museumify sites with only scattered fragments that cannot give a holistic picture of the historical past of this object. In some cases, such objects are conserved in their existing form, with the arrangement of special bridges to inspect remains, followed by models or images of virtual reconstruction. Not the last significant value is the placement of archaeological sites in relation to large settlements and transport connections. It is not easy to provide the museum with visitors if it is difficult to reach.

Despite the diversity of existing open-air museums, common features can be singled out, typical for architectural projects of their spatial organization. Open air museums perform a number of functions, such as cultural, educational, communicative, environmental, social, economic, recreational, complementary, and others. Having viewed such diversity, the world practice of architectural

and spatial organization of open-air museums [5] involves the use of the following principles: the principle of preservation, the principle of truthfulness, the principle of integrity, the principle of reversibility and functionality, the principle of the multilayers. It is important to prioritize the protection of the natural and cultural environment, the reproduction of the image integrated with the landscape, the dominance of authenticity over the interpretation, compositional and stylistic conformance and the principle of the symbolic signage.

It is an extremely tough task to form the architectural space of the open-air museum correctly to maximise the use of the potential of monuments ensembles. Approaches to the organization of infrastructure and methods of museumification will differ in each case due to the diversity and complexity of the architectural heritage. Moreover, the possibility of new buildings construction can be limited because of protected areas of historical and cultural reserves, within which open-air museums may be located.

Activities of contemporary open-air museums are based on museumified ensembles of immovable historical and cultural monuments. They are based mainly on architectural monuments with their interiors, adjacent territory, and the natural environment. Such museums perform the documentation function by way of preserving or reproducing the ensemble of immovable monuments and its environment.

To develop the architectural and space plan of the open-air museum, it is necessary to fulfill the preliminary tasks:

- study the historical and urban development of the territory, where the museum will be located;
- determine the boundaries of the museum territory;
- investigate the traditional spatial planning, functional zoning of land plots, building elements, natural landscape, greenery;
- conduct field surveys, inventory existing objects, elements of the historical planning and spatial structure, boundaries and nature of the use of land, objects and elements of the building, the environment, greenery, places of destroyed historical objects;
- identify the objects and elements of a building, the natural environment and greenery, which form the exceptional cultural value of the monuments ensemble, and the traditional nature of the environment;
- identify important historically formed visual connections within the territory of the monument and in its surroundings;
- identify objects and elements that do not constitute a cultural value and do not correspond to the traditional nature of the environment or violate these visual links;
- explore the territory on the basis of the data of the State register of immovable monuments of Ukraine and lists of objects of the cultural heritage;
- develop the historical and architectural general plan of the open-air museum.[1]

The existence of museums in the open air requires a comprehensive implementation of organizational and technical measures. First of all, to create the open-air museum by an architectural or urban planning ensemble, boundaries and designation of land plots should be determined, free of the buildings territories to be preserved,

restored, landscaped or planted with greenery. On the basis of scientific researches, the boundaries of the territory are determined.

It is important to think thoroughly about infrastructure, engineering networks and facilities, as well as the placement of roads and streets to be reconstructed. It is especially important to consider the possibility of using small-scale transport on the territory of the museum without detriment to the monuments. Museums of this type mainly occupy a large area and visitors can get tired of trying to get around the entire exposition.

In order to create the open-air museum, elements of the buildings, natural landscape, greenery, important for preserving the exceptional cultural and artistic value of the architectural ensemble, the traditional character of the museum historical environment, which require a strict regime of protection and do not subject to any changes, should be identified. Objects that are subject to demolition, removal or liquidation are defined separately. These are predominantly modern buildings that do not carry any value and destroy the integrity of the architectural ensemble. Later, the places of reproduction of completely or partially lost objects, elements of planning, public welfare, greenery, important for the traditional nature of the environment are determined. Some of the preserved structures are subject to reconstruction or rebuilding, functional purpose modification or external forms changes. In such facilities, you can arrange separate rooms, necessary for the proper functioning of the museum. The architectural and spatial expansion of the open-air museum involves identifying the places where it is permissible to construct new objects and elements of an accomplishment, to plant the territory for the purpose of its better adaptation to the museum function.

For architectural ensembles, the artistic, historical and urban design credibility of the image is especially relevant. Therefore, integrity, which is often lost due to the destruction and loss of individual elements of the ensemble, is important for such monuments. In such cases, fragmentary or integral restoration may be used.

A fragmentary restoration, which involves the restoration of documented fragments of the monument, focuses primarily on preserving authenticity. But in the terms of this method, for the most part, it cannot reproduce a reliable and integral image of the ensemble. This problem is solved by the method of holistic restoration, which purpose is to return to the monument its integral architectural and artistic appearance by completing its lost elements. [3]

An expanded version of holistic restoration is the reconstruction of the monument. The use of the method of integral restoration is often motivated by the purpose of revalorization of the architectural and urban planning ensemble. In this case, authenticity and integrity on the macro level of the historical environment. The preservation of the artistic image of the ensemble, which is more valuable than the material authenticity of individual small elements in these conditions, is the most important issue. Holistic restoration aims at maximizing the features of the monument as a work of art. This method partially neglects authenticity but retains the artistic credibility that is major to architectural ensembles.

The expediency of this method is still causing raging discussions. International and native documents do not recommend restoring lost monuments. Therefore, reconstruction should be applied only in particular cases. If the monument loss percentage is rather significant, and its restoration is motivated by the need to regenerate the architectural ensemble and restore its key components, then reconstruction is allowed (only in case of sufficient scientific basis presence).

In open-air museums, the main exhibits are the architectural monuments themselves, therefore, according to the museum theory [4], they do not require additional displays and exhibitions. But they can complement the museum in a qualitative way.

Modern museums are constantly expanding and complemented by new features. They become centers of education, communication, cultural information and creative innovation. The cultural and educational activity of open-air museums can be enhanced by the performance and artistic imagery, spatial perspectives and the natural environment in order to increase the interest of visitors to our heritage in all its manifestations.

With such a diversity of museum functions, the architectural organization must solve even more problems, since all buildings and structures in the open-air museum should fully perform the planned tasks, not harm the archaeological monuments, harmonize with them, with the environment and with each other, forming the appropriate historical environment at the same time.

In those museums where the complex reconstruction of the past is being carried out, historical buildings are not only individual exhibits, but they form an interconnected complex. Such museums are usually called "live museums". They are characterized by numerous animation programs to recreate the historical environment. Thus, tourists are attracted not only by monuments of antiquity but also by professional actors who reproduce the way of life, behavior, material and spiritual culture of past epochs; they demonstrate folk traditional crafts that are featured for specific place and time (for example, weaving, carpentry, beekeeping, etc.). Mainly, museum visitors can take part in these types of activities under the direction of a specialist. As for the architectural organization of space, such measures determine the necessity of adapting premises for the appropriate crafts application, which will maximally replicate all the constructions of the era and place features – stylistics, design, form and materials, according to scientific research. An integral part of environmental museums is the use of traditional cuisine, which involves the mandatory presence of cafes or restaurants on the territory or near museum complexes.

The result of the design work should be the development of the architectural and spatial organization project, which includes descriptions of a set of protective measures for conservation and restoration works, the reconstruction of individual monuments, the construction of functionally necessary museum premises and communications, the development of premises and territory, as well as work on revalorization of authentic architectural and archaeological content.

## V. Open-air museums in Ukraine

In Ukraine, there are seven big and middle-measured open-air museums now. But all these are museums of folk architecture (the National Museum of Folk Architecture and Life in Kyiv, the Museum of Folk Architecture and Life of the Middle Dnieper in Pereyaslav-Khmelnitsky, the Museum of Folk Architecture and Life in Lviv, the Museum of Folk Architecture and Life in Chernivtsi – these are the most significant among them) [2] Recently, the ideas for the creation of new open-air museums in the Ukraine appear.

In March 2017, Lviv Polytechnic National University conducted an international round-table conference "Preservation and revalorization of monuments of Pidhirtsi village. Reproduction of the lost wooden church of St. Michael". The village community expressed its desire to recreate the wooden church of St. Michael, which burnt down in 2004. The conference was attended by Ukrainian and Austrian specialists in the fields of architecture, restoration and archeology. Discussing the expediency of the lost monument reproduction, which was an integral part of the ensemble of Pidhirtsi castle and an important composite element of the Pidhirtsi village landscape, the participants of the conference summed up their decisions in the resolution: it is necessary not only to restore the church (detailed drawings are available) but also to create the large open-air museum, which would combine the Pidhirtsi architectural and landscape Ensemble and the Historical and Cultural reserve Ancient Plisnesk. This approach can attract visitors, thus will help to attract new funds for the preservation and restoration of the mentioned attractions. Pidhirtsi castle is included in the famous tourist route Golden Horseshoe of Lviv region, so the mentioned open-air museum will be able to gain popularity fairly quickly.

The inclusion of the Brody castle in the route, which is located nearby, may become one more relevant decision. Unfortunately, this monument dilapidates and collapses now. The conceptual combination of the Pidhirtsi-Plisnesk open-air Museum and the Brody Castle will attract attention and funds for the restoration of the latter, which is in a despicable condition.

Thus, the complex nature of open-air museums allows preserving large architectural and urban planning monuments, landscape and archaeological sites to use their potential as fully as possible. A wide range of functions performed by museums of this type attracts a large audience. Mainly, the popularity of such museums attracts sponsors to preserve exhibits. Therefore, open-air museums play an important role in involving immovable monuments, uppermost architectural, to modern life.

### Conclusion

For the effective preservation of the historical and cultural heritage, it is important to reorient the activity of the modern memorial protecting complex from traditional forms of passive protection of architectural monuments to

returning them an active and even decisive role in the cultural life of society. Today museumification provides an opportunity to represent the cultural heritage to the public, allowing its comprehensive study.

In Europe, the open-air museums creation is an acknowledged way of museumification of architectural ensembles. The main reason for the appearance of such a form of the museum, its distribution and popularity among the public is a wide range of possibilities that allow to represent the legacy of past ages in a comprehensive and versatile manner, with monuments of architecture, science and technology, household items and works of art in the midst of their historical existence (or in close to original conditions). Exhibits in environmental museums are perceived by visitors not as museum objects, torn out of reality, but as elements that are inextricably linked to each other and to historical and natural surroundings. Due to the creation of such museums, it is possible to preserve large architectural, urban planning, park and landscape objects as integral historical, cultural and natural complexes that accumulate values and meanings of both material and intangible heritage.

Unfortunately, the current socio-cultural situation in Ukraine is not conducive to the development of the museum network. The problem of inclusion of fallen monuments of architecture and urban planning to modern life remains unresolved. Today creation of open-air museums is an effective mean of preserving material and spiritual values of Ukraine, which allows to represent the cultural heritage and to interpret it qualitatively for the public.

The experience of different countries in the creation of open-air museums is not only cognitive interest but also helps to preserve the cultural heritage of Ukraine and especially architectural ensembles. The author believes that implying such methods will bring the future to historical and cultural heritage.

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