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USE OF CULTURAL LANDSCAPES AS A PART OF OPEN-AIR MUSEUMS

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Abstract. In Ukraine, there is no holistic perception of historical and cultural environments of monumental ensembles and complexes as an object of protection and use today. Their preservation will be effective only when the understanding of the object of protection is extended to the boundaries of the cultural landscape, including all its valuable elements. The best way to implement this concept is to include cultural landscapes in the open-air museum exhibition as its integral, active, and living element.

Key words: cultural landscape, open-air museum, museumfication, exhibition.

Problem statement

The important problem in the field of preservation of architectural and cultural heritage is the direct focus on the object and neglecting its surroundings. The content and essence of the monument are inextricably linked not only with its material structure but also with the environment. Historically formed natural landscape or urban environment reveals its historical and cultural essence, widely discloses the content, enriches the figurative and artistic characteristics.

At the international level, the complex strategy for environmental protection is being developed. One of its directions is the preservation, restoration, and development of the cultural landscape. The modern idea of it is at the formation stage.

Open-air museums include many objects altogether with their surroundings, and all of them are important elements of the historical environment, which does not exist outside of man, but fully reflects the whole sphere of his life and is a natural product of his activities. Despite the presence of numerous cultural landscapes of different types in Ukraine, even as a part of museums or historical and cultural reserves, they are not involved in the exhibition, remaining a neglected background for several major exhibits. Museumfication of monuments in the context of open-air museums creation means the museumfication of the entire complex, including the landscape and environment.

It is in open-air museums that cultural landscapes of various types (territories of estates and residences, parks of palace ensembles, large areas of monastery complexes, industrial landscapes, memorial places, archaeological complexes, etc.) can be protected and displayed.

Analysis of recent research and publications

The concept of “cultural landscape” has appeared in the Ukrainian scientific literature quite recently. Due to the breadth of the concept, most publications are devoted to the definition of the term itself, which can be

traced in the works of G. Denysyk, M. Grodzynsky, L. Bezlatnia, S. Romanchuk, V. Volovyk, I. Kochetkova. Unfortunately, these works have a geographical or cultural orientation.

This topic is more developed in the works of Russian researchers Yu. Viedienin, M. Kuleshova, P. Shulgin, T. Kurianova, V. Kalutskov, and others. However, their works focus on aspects of cultural landscape protection and research on individual sites in the Russian Federation. We can mention the names of such foreign researchers of the cultural landscape as T. Grader, L. Garkovych, Y. Buchas, D. Gardisti, M. Evans, A. Roberts, P. Nelson, and others, but their works are also of cultural nature and describe general approaches to protection, they do not include any applied issues on the topic.

In recent years, this category of heritage has increasingly appeared in UNESCO documents, but the problem of use and incorporation of cultural landscapes into modern life remains unhighlighted in the scientific literature.

Objective of the article

Preservation of cultural landscapes involves their complex protection and use. Based on critical analysis of scientific works and field research on the use of cultural landscapes in Ukraine, the article aims to develop proposals for modern effective forms of use of various types of cultural landscapes by involving them within open-air museums exhibitions.

Results and discussions

The term “cultural landscape” became the object of research in the first half of the XX century, but to this day there are numerous interpretations. According to the most common one, the cultural landscape is both a specific category of cultural and natural heritage (Kurianova, T. S., 2015, s. 285).

The concept of “cultural landscape” is developing in two main directions. One of them is formed in landscape science, where the cultural landscape is considered as a complex in which natural processes operate on a par with anthropogenic ones. The second direction, relevant for this article, is interdisciplinary and emphasizes the cultural component (Shmatkiv, A. S. and Arsenieva, O. I., 2005, s. 7–18).

Within the framework of this article, we take the following definition as the most appropriate: the cultural landscape is a natural and cultural territorial complex formed as a result of evolutionary interaction of nature and man, its socio-cultural and economic activities and consists of characteristic combinations of natural and cultural components that are in steady interconnection and interdependence (Viedienin, Yu. A. and Kuleshova, M. Ye., 2004., s. 16).

The importance of preserving monuments in conjunction with its historic environment is recognized worldwide. The first open-air museums, ethnographic “skansens”, were characterized by the use of transferred monuments. Such decisions are allowed in cases where this is the only way to preserve the monument, however, such actions should be avoided. Newly created open-air museums try to use the “in situ” method (original place location). This is the most correct method of preserving buildings, using reconstruction, restoration, and revalorization. Earlier it was mainly used in the creation of eco-museums, but now it is a recognized method of preservation and development particularly valuable historical sites, architectural monuments, and national parks (Sevan, O. G. ed., 1994).

The properties of the cultural landscape can be described by such characteristics as the level of the artistic solution of the estate and park ensemble, the expression and preservation of typical features of the historical landscape, the importance of its associative features, the degree of preservation of individual landscape elements carrying the historical memory of great people and significant historical events. But the most important indicator is the historical value, which is determined by a set of indicators: location, design, setting, materials, workmanship, feeling, associations (Viedienin, Yu. A. and Kuleshova, M. Ye., 2004, s. 25).

The following types of cultural landscapes (according to the UNESCO classification) can become a part of an exposition of open-air museums:

- intentionally created;
- organically evolved, among which there are subtypes of relict and continuing;
- associative (UNESCO, 1999, p. 9–10).

Intentionally created landscapes are mostly objects of landscape architecture (parks and gardens) (Fig. 1). They are characterized by a certain planning composition and in their development are subject to human goals.

Intentionally created landscapes are of the greatest interest in the cultural aspect, as their appearance is maximally subordinated to the idea of their creators.

Natural processes change as a result of long-term and purposeful influence in organically evolved landscapes. This type of landscape includes many areas of agricultural development.

Relict landscapes are mainly “fading” landscapes that are surrounded by an unfamiliar cultural environment or in natural conditions that have changed. These may be the remnants of ancient civilizations that have disappeared or lost the function of the cultural tradition bearer. These include monuments of archaeological or paleontological heritage (Fig. 2).

The continuing landscape is associated with traditional cultures that have retained their active social role in that part of modern society where there is a strong connection to the traditional way of life.

Associative landscapes include natural complexes that are of cultural value, as well as developed landscapes, in which the nature of development is secondary, and the connection with historical events, personalities, works of art is primary (Fig. 3). In associative landscapes, the cultural component is often presented not in material but a mental form. Due to this, they are included in the historical and cultural space without changing their inherent natural rhythm and evolution (Shmatkiv, A. S. and Arsenieva, O. I., s. 20–21).



Fig. 1. Intentionally created landscape. Fragment of Kachanivka palace park. Chernihiv region, Ukraine. Author's photo



Fig. 2. Organically evolved relict landscape. Archaeological site of historical and cultural reserve “Ancient Plisnesk”. Lviv region, Ukraine. Author's photo



Fig. 3. Associative landscape. Site of Berestechko Battle near “Cossak's graves” memorial museum. Rivne region, Ukraine. Author's photo

In the demonstration of cultural landscapes, the exhibits are their numerous components – architectural objects, the landscape itself, archaeological sites, and intangible cultural heritage. It is significant to make the right choice – what to protect, what to preserve, what to reproduce, and how to form a unique museum environment based on this, which will fully reveal the historical and cultural information potential of the monument complex. In the approaches to revalorization and organization of the cultural landscape within the museum, there are three main activities: integration (unification of any disintegrated landscape), recomposition (restoration of the known original landscape), and integral reconstruction (reproduction of the partly unknown landscape view) (Onufriienko, G. F., s. 595).

Any open-air museum project begins with the definition of all protection zones and the allowable level of change in each of them. The task of establishing protection zones is not only to preserve the physical condition of monuments but also to protect the landscape component and the traditional nature of the environment. Any building designed on the territory of the museum must take into account the visual relations inside the museum, as well as with the surrounding landscape.

Several features that distinguish the work of restorers of the cultural landscape from the restorers of architectural monuments should be borne in mind. The landscape is a dynamic system that is evolving. It cannot be restored or saved in full up to a specific date. Landscape restoration should be carried out based on the principle of conformity of the historical process of its formation and development as a cultural and natural complex (as opposed to the principle of achieving the state of the heritage object on a given date) (Viedienin, Yu. A., s. 179).

In open-air museums, landscapes of the first type, which are elements of architectural ensembles, are often the object of display. They preserve the most material monuments and usually have high aesthetic qualities. The environment has always strongly influenced the formation of the structure of immovable monuments. Terrain, ponds, and greenery largely determined the composition and visual perception of the ensembles. Unfortunately, over time, individual elements of the landscape may be destroyed or altered, and the synergy of architecture and its surroundings may be disrupted. In such cases, one should try to restore the relief, the main visual connections, and the overall composition in its original form. It is inadmissible to create obstacles for contemplation of natural landscapes and architectural ensembles inscribed in the environment. Complementing the components of the ensemble is allowed unless it violates the integrity of the monument complex and destroys its inherent features – composition, spatial organization, layout, architectural form, etc. If the dissonant factor is a new building that cannot be demolished or is valuable itself, despite the later period of construction, then the architectural monuments should be adapted to the new system of representation.

One should not strive for the complete restoration of historic buildings and park areas where they are at the stage of irreversible change. The best solution will be one that will maximize the information potential of the historical environment. In such cases, it may be more appropriate to preserve and demonstrate the changes that have taken place during the historical development of the monument complex.

It is advisable to reproduce some lost elements of the landscape for a complete disclosure of information resources. To form a visual image of the open-air exhibition a limited number of new complementary elements of the signage are allowed. Their style, size, and shape should harmonize with the natural elements of the landscape and existing monuments.

The following measures are recommended to restore the visual integrity of the cultural landscape:

- creation of a system of open and closed spaces between material monuments and symbolic signs;
- reproduction of historically formed space boundaries;
- preservation of the compositional integrity of ensembles and complexes;
- restoration of the natural landscape – features of relief, water objects, landscaping, etc.;
- limiting opportunities for new construction;
- symbolic marking of memorial places and objects;
- arrangement of observation decks and recreational areas.

The spatial layout of monuments in ensembles and complexes will also affect the layout of the museum. The main layouts of open-air monuments – free landscape layout (combined open, closed and semi-open spaces;

buildings and structures are at a considerable distance from each other) and centralized composition layout (buildings and structures close to each other – they surround and form a free space between each other), as well as their mixed version.

In situations where the monuments are located close to each other, their users' activities were concentrated inside the buildings. Therefore, it will be advisable to use interiors for museum functions. Then the area around the monuments can be used for bigger events. The important component of the outdoor exhibition is the visual links. Monuments clustered in one place often form an ensemble, the aesthetic properties of which are revealed in its holistic perception. To demonstrate these properties to visitors of open-air museums, the creation of observation decks around the ensemble is a mandatory part of museum planning – even if these sites are located outside the immediate territory of the museum.

In the case of the dispersed arrangement of objects, life around them was concentrated outside. In such cases, main museum activities should be carried out in the open air. And the planning of tourist routes must take into account the internal composition of such complexes so that when walking from the points where visitors stop, interesting sights open up.

Given the size of open-air museums, it is worth arranging recreation areas on its territory – with comfortable benches, sometimes with the covering, public welfare, and greenery. In such recreational areas, pavilions can be placed to showcase, for example, small multimedia installations. Recreation areas can be both viewpoints, which offer a beautiful sight. The planning and placement of recreational areas will be different in each museum and will be developed in each case individually.

The popularity of excursions based on tourist walking routes proves that space itself can be a fascinating attraction if it is organized uniquely due to nature or man. Most open-air museum spaces are open. There are three main approaches to their organization, namely: 1) a clear division of separate zones; 2) integration of zones into a single space; 3) combined flexible structures.

Features such as complexity, variety, and continuity of visual and transition links between parts can increase a visitor's interest in space. In open-air museums, spaces are limited by existing monuments, so the choice of approach to the space organization depends on the location of existing facilities and is organized by supplementing them with new elements and the formation of a tourist route.

In the approaches to the architectural and spatial organization of open-air museums today it is important to preserve free space, which focuses on the exhibits and creates space for visitor's interaction with individual monuments.

Creating open-air museums based on associative landscapes remains challenging – most often, these are memorial sites (such as battlefields). In open-air museums created on their basis, the heritage component is presented in an intangible form, based on the connection of the memorial site with certain events or personalities. Thus, memorial sites are the material basis of the information environment of the museum, where even in the absence of material evidence, with varying degrees of accuracy, local memorial sites can still be identified.

Memorial sites and objects (except architectural ones) cannot be kept unchanged, it is not always possible to continue the activities that resulted in such places (for example, it is impossible to conduct actual military activities on memorial battlefields). The architectural and spatial organization of such open-air museums consists in the restoration, conservation, and reconstruction of historical sites, archaeological excavations, and demonstrations, as well as historical reenactments and educational activities, to expand the visitors' knowledge.

Along with the preserved authentic elements to fill the environment of the museum, memorial signs are installed. They will be different in each case. These can be symbolic memorials and monuments, architectural objects and ensembles, museum expositions, and information signs. They are designed to record information about events and their participants, although they are not of historical value (sometimes, of artistic value). It is significant while installing them not to violate the overall structure and integrity of the memorial environment. Commemorative signs often become the dominant features of space, so their use should be careful and thoughtful.

To enhance associativity, it will be expedient to carry out historical reenactments in the landscape museums, which consist of the theatrical reflection of a certain historical event. If this action takes place in the

appropriate environment, and not on the stage or the TV screen, such an action leaves a much stronger impression and is much better remembered.

The possibility of reenactment of historical events should be provided by spatial planning. The lack of disharmonious modern objects and the integrity of the visual perception (at least from the main viewpoints) will be of great significance (Brych, 2019, p. 151–152).

Organically evolved landscapes in open-air museums are represented by agricultural lands of estates, residences or monastic complexes, industrial landscapes of some manufacturing monuments, as well as the territory of archeological complexes. Thus, the demonstration of landscapes of this type will be characterized by approaches to display, which are inherent in both previously considered cases.

Agricultural and industrial areas that are part of architectural or manufacturing complexes are more similar to intentionally created landscapes, except that their main characteristic will be not aesthetic but practical. Their existence depends not only on the rhythm of natural processes but also on the systematic additional influence, without which these landscapes can begin to regress. Such landscapes lose their shape after they cease the use for their intended purpose. Preservation of such landscapes is closely connected with the life of the local population and with the possibility of carrying out traditional or similar activities. Therefore, in open-air museums, if possible, it will be appropriate to demonstrate production processes at least in small fragments of these areas.

Archaeological monuments can have the features of both intentionally created landscapes (partially preserved individual monuments) and associative (fossils and ruins). Therefore, the display methods will be different in each situation, but elements of both approaches described will be often used.

Conclusions

The actions taken today concerning monumental ensembles and complexes indicate the lack of a holistic perception of the historical and cultural environment as an object of protection and use. The cultural landscape contains many elements, includes both tangible and intangible aspects of human existence, in the particular, natural, and geographical environment, so the actions planned for it are exploratory. Preservation and use of the cultural landscape is a long-term and gradual process, that requires a great effort.

The tasks are the invention of key elements, the definition of forms and conditions of evolution, development, and implementation of special measures for restoration and maintenance of cultural and landscape complexes, as well as involvement of local population and organizations in the implementation of these measures.

Many characteristics of cultural landscapes can be used in modern tourism, in particular in the form of an open-air museum. Using them as a key or additional element of the exhibition will expand the potential of monumental complexes not only through acquaintance with the monuments on the territory but also with various forms of traditional production (arts and crafts, manufacturing, ancient technologies, etc.). The best use is the organization of various events – festivals, holidays, concerts, historical reenactments dedicated to historical events or personalities. For some landscapes that have special aesthetic properties, it is advisable to assign a recreational role.

Preservation of the entire historical and cultural complex will be done properly only when the understanding of the object of protection will be extended to the boundaries of the cultural landscape, including all its valuable elements. The best way to implement this concept is to include cultural landscapes in the exposition of open-air museums as its integral, active, and living element.

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ВИКОРИСТАННЯ КУЛЬТУРНИХ ЛАНДШАФТІВ ЯК ЧАСТИНИ МУЗЕЇВ ПІД ВІДКРИТИМ НЕБОМ

Анотація. Дії, що сьогодні вживаються стосовно пам'яткових ансамблів і комплексів, свідчать про відсутність цілісного сприйняття історико-культурного середовища в якості об'єкта охорони та використання. Важливою проблемою у сфері збереження архітектурної культурної спадщини постає фокусування безпосередньо на об'єкті і нівелювання його оточуючого середовища. Зміст і суть пам'ятки невіддільно пов'язані не лише з її матеріальною структурою, але й з оточенням. Історично сформоване природно-ландшафтне чи міське середовище виявляє її історико-культурну сутність, широко розкриває зміст, збагачує образно-художні якості.

Багато характеристик культурних ландшафтів можуть бути використані в сучасному туризмі, зокрема у формі музею під відкритим небом. Використання їх в якості ключового чи вторинного елементу експозиції розширить потенціал пам'яткових комплексів. Музеї під відкритим небом включають численні об'єкти разом з оточенням, і всі вони є важливими елементами історичного середовища. Музеєфікація пам'яток в контексті створення музеїв під відкритим небом означає музеєфікацію всього комплексу, включно з ландшафтом та середовищем.

Саме у музеях під відкритим небом культурні ландшафти різного типу – угіддя садиб і резиденцій, парки палацових ансамблів, широкі території монастирських комплексів, промислові ландшафти, меморіальні пам'ятні місця, археологічні комплекси тощо – можуть стати об'єктом охорони і показу.

Збереження всього історико-культурного комплексу буде ефективним тільки тоді, коли розуміння об'єкта охорони буде розширено до меж культурного ландшафту, включаючи всі його цінні елементи. Оптимальним шляхом реалізації цієї концепції є включення культурних ландшафтів в експозицію музеїв під відкритим небом як невід'ємного, активного і живого елемента експозиції.

Ключові слова: культурний ландшафт, музей під відкритим небом, музеєфікація, експозиція.