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The Concept of the Restoration Project of the Hryhorii Skovoroda Museum in the Context of Preserving Ukrainian Cultural Heritage Objects

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Abstract. *The aim of the article* is to present the concept of the project decision regarding the restoration of the Hryhorii Skovoroda Museum taking into account the preservation of objects of Ukrainian cultural heritage. *Results.* The foreign and domestic experience of preserving cultural heritage in the context of the world culture, which forms the basis of the elaborated project, is analysed. The development strategy and the main reconstruction goals of the Hryhorii Skovoroda Museum are determined. In the architectural and planning decision, it is aimed to use such compositional techniques as symmetry and geometry. It is mentioned that the forming elements of design are created on the basis of images associated with the life of H. S. Skovoroda or heroes of his creative works. Measures for restoring garden and park ensemble and the restoration project of H. S. Skovoroda's museum as an object of cultural heritage of national significance are offered. *Scientific novelty.* The concept of the mentioned project offers directions for restoring the Hryhorii Skovoroda Museum that meet modern requirements for creating museum exhibits with mandatory consideration of universal design (inclusive design), aimed at meeting such requirements as accessibility, safety, informativeness, convenience, environment comfort for all people, particularly with various health disabilities (physical, psychological, etc.), and of different age category. *Conclusions.* The museum's development strategy involves spreading knowledge about Hryhorii Skovoroda, attracting a wide range of the museum visitors, ensuring the full functioning of the museum as a scientific, cultural and educational institution, its further development as a centre of cultural and artistic life. Involvement of architects and environment designers can allow to create a project offer for the new building and museum interiors, taking into account the preserved exhibition objects. Functionality and ergonomics of this museum areas are planned in such a way that people with disabilities can have an opportunity to visit the exhibition without any obstacles. An important element in the development of interior design is lighting and usage of elements with the modern technologies. Therefore, the creation of a museum exposition is a complex task, which can be realised due to the synthesis of the designer's creative ideas, the system of images, objects, events, phenomena and innovative interactive technologies, which create a complete picture, such as an exhibition image.

Keywords: cultural heritage; place of memory; Slobozhanshchyna; design of museum expositions; architecture and landscape design; the Hryhorii Skovoroda Museum

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Introduction

Nowadays, the world cultural space undergoes noticeable changes caused by the post-industrial stage of development. These changes also are visible in Ukraine. As it can be seen, one of the conditions for Ukraine's integration into the European and world community is to ensure the preservation of cultural heritage as a part of the world culture. Cultural processes in different countries acquire special importance in the context of the country's image, the growth of cultural identity of regions, competitiveness and investment attractiveness. Researchers consider cultural resources to be a material for creating the city's basic values. In particular, according to Charles Landry's words, "a raw material that replaces coal, steel and gold" (Balaniuk, 2022). Cultural heritage has universal value, it preserves history, becomes a factor of identity, and influences the personality's formation.

Ukraine is one of the countries with an extremely rich cultural heritage in the number and variety of cultural monuments. Comprehensive study, preservation and usage of natural, historical and cultural resources is a humanistic, scientific and practical task of state importance. This issue becomes especially relevant today in war conditions, when the cities, "in which the oldest examples of artistic culture of the 12th–18th centuries are preserved, are subjected to massive shelling by the Russian army, and face the threat of destruction" (Kara-Vasylieva, 2022, p. 42). The Ukrainian state and people care about national cultural values and their preservation for future generations. Executive power bodies and structures of local self-government ensure "preservation of cultural values on the territory of Ukraine, protection of cultural heritage, protection of the historical environment. <...> Unique cultural values determine the contribution of the Ukrainian nation to the world cultural heritage, are recognised as objects of national cultural heritage, are included in the State Register of the National Cultural Heritage" (*Pro kulturu*, n.d.).

"The main aspect in preserving the cultural heritage of certain country is following the guidelines of UNESCO" (*Proekt stratehichni napriamy diialnosti*, n.d.). The Ukrainian rich cultural heritage is a significant part of the world's cultural heritage. Its proper preservation and usage is not only one of the key directions of state policy, but also an indicator by which our country is evaluated at the European level and the world one. Therefore, despite the realities of the war, the task of Ukrainians is the preservation and reconstruction of monuments and objects of cultural heritage, historical areas and historical settlements that have value, and/or were destroyed by the war, among which the Hryhorii Skovoroda Museum. According to UNESCO, Hryhorii Skovoroda is included in the top five sages of the world, along with Socrates, Confucius, Spinoza and Mahatma Gandhi. Prominent personalities are united by the principle — *he lived as he taught* (Osmyr, 2020). "For some reason, the best sons of the nation stubbornly turned to H. S. Skovoroda in times of great pain and choice, at some

turning points in history”. According to O. Yaroshenko (2022), the philosopher was approached due to the fact that his legacy is a “powerful weapon and armor”.

The analysis of previous studies shows that the mentioned issue has become a subject of scientific research by a number of domestic and foreign authors. The importance of this topic can be explained by the fact that at the end of the 20th century the social status of heritage increased in connection with the adoption of the concept of balanced development as a global civilisational imperative (Polyvach, 2019, p. 16). Scientists highlight the important role in preserving cultural heritage of the trend of preventive conservation aimed at avoiding undesirable events and negative consequences. It helps to prevent or slow down the processes of destruction of cultural heritage objects, ensuring the saving of resources for their restoration, combines ethical principles with economic benefits. Reducing the danger of exposure to harmful substances and mechanical vibrations has become a necessary requirement for the preservation of historical objects, original surfaces of architecture and sculptural decorations of Italy (Balaniuk, 2022).

The European choice of Ukraine strengthens the responsibility of the state for preserving original historical relics of different times and nations located on its territory. They are an integral part of the world’s cultural heritage (Herus, 2020). In agreement with the nowadays, researchers point out that preserving cultural heritage objects during war or armed conflict is very important, since there is a great threat of their damage, destruction or abduction by the enemy. They debunk cultural genocide as a component of the Russian policy of destroying the identity of the Ukrainian nation (Varha, 2023). V. Yatsenko, H. Osychenko, I. Dreval and O. Tyshkevych (2024) emphasise an importance of preserving the objects of the historical landscape of the city. They view it as a response to the war challenges. The authors analyse the stages of the architectural and landscape formation of the cities of Poltava and Kharkiv, identify factors and regularities affecting the peculiarities of forming these cities. Also known are studies of historical and cultural heritage and its conservation with the aim of preservation and use in the tourist service infrastructure (Krupa, 2021). Contrary to Russia’s efforts to destroy Ukrainian identity, we are trying to preserve our culture (Herus, 2022).

A. Markovskiy and O. Lagutenko (2024) study the issues of restoration/revitalisation/reconstruction or liquidation of cultural heritage, which were highly actualised as a result of the military invasion of Russia on the territory of Ukraine with the aim of destroying the country and self-identification of Ukrainians as a separate independent nation. The authors indicate that military conflicts show the absence of real mechanisms for protecting the cultural heritage. Researchers also mention various approaches to the “preservation/restoration” of monuments of architecture and fine arts: methods of conservation, restoration and museification aimed at creating aesthetic values are effective for art; methods are aimed at creating material and practical values of utilitarian purpose for architecture.

Regarding the restoration of the exposition of the Hryhorii Skovoroda Museum, the study of I. Bondarenko, V. Tarasov, V. Severyn and T. Yermakova (2023) deserves special attention. The exhibition semantics of the pre-war exposition of H. S. Skovoroda’s museum is analysed, and the most typical features of the exhibition representation are determined. The semantics of the museum exposition is determined

by the importance of the symbolism of “the place of memory”, which is connected with H. Skovoroda’s life and creative work. The landscape park and garden pavilion, built in the 18th century, which was the only part of the manor complex and contained the room where the philosopher died in 1794, was defined as a museum space. So, the memorial essence of “the place of memory” acquired historical and biographical certainty (p. 5).

The work in 5 volumes of Yu. Titinyuk (2020), the main artist of Mykola Sumtsov Historical Museum of Kharkiv, can be valuable for exhibition artists when developing the project of the post-war exposition of H. S. Skovoroda’s museum. Based on the study of the experience of European museums, and the design and partial implementation of almost 80 museums of Ukraine, the author claims that the main thing in constructing the exposition is the formation of the scenario and the direction of the space. He offers a step-by-step method of artistic formation of a museum exposition, in which a scientific and creative approach is implemented, the main ideas and accents are emphasised, the perception of the exposition is generalised. This work reveals the ways of presenting the exposition, which increase the level of display of the exposition.

Nowadays, the necessity to preserve cultural heritage is particularly acute in Ukraine. So, researchers consider modern digitisation technologies to be successful in preserving heritage. Methods of digitising cultural heritage and storing digital data in the form of 3D models of monuments and buildings can contribute to the preservation of this data for restoring monuments in future (Andriichuk, 2022).

Yu. Ivashko et al. (2024) focus their attention on the destruction of architectural heritage as a result of war, give examples of the destruction of objects in Chernihiv and the region in total, recommend conservation and logistical aspects as reconstruction experience, study the issue of reconstruction and restoration of the destroyed. As an example, they cite the experience of reconstruction of the Old Town in Warsaw after the Second World War. There restitution was officially introduced as a new direction in monument protection and restoration activities. The scientists believe that tools for the reconstruction of Warsaw historical monuments can be used in the development of measures for reconstructing objects that belong to the national heritage of Ukraine.

Tendencies of Norwegian museum policy are determined by O. Som-Serdiukova (2021), indicating that over the past twenty years, trends in founding new museums, active construction of museum spaces, re-functioning of old premises, and creation of museum associations have become noticeable. The leading trend is the presentation of historical material through the modern aesthetics of minimalism. The scientist defines the development vector of museums as those ones that promote national culture in a broad global context. The design of the exhibition space creates stories of entering and communicating with cultural objects. The achievements of technical and technological development are introduced into the museum business in order to ensure the preservation of exhibits, and to make the museum collections open to all who even wish in a digital format. The use of light, sound, colour, and smell provide opportunities for expositional freedom produced by the creative thinking of professionals.

N. Martins et al. (2020) explore ways of transferring specialised knowledge from older generations of art and design practitioners to students studying design and art in the field of traditional Portuguese production with the aim to preserve the continuity of local industrial and cultural heritage, as well as ensure effective access to rele-

vant skills, methods and empirical wisdom. The authors call infographics one of these ways as synthesis and disclosure of complex information systems about the creative and academic heritage of experienced specialists in design and art fields. Appropriate interfaces are also used in order to demonstrate the importance of digital media in preserving artistic and creative heritage.

Therefore, in the world practice, considerable attention is paid to the preservation of cultural heritage. Recognising the universal value of cultural heritage, the European Union declared 2018 as the Year of Cultural Heritage. Ukrainian and foreign scientists highlight different vectors of the outlined problem. However, the topic mentioned in the article needs a new look and project development regarding the restoration of destroyed objects of Ukrainian cultural heritage. This work focuses attention on the problem of restoration of the museum of H. S. Skovoroda as an object of cultural heritage of the east of Ukraine, the region of Slobozhanshchyna.

Aim of the article

The aim of the article is to present the concept of the project decision regarding the restoration of the Hryhorii Skovoroda Museum, taking into account preserving of objects of Ukrainian cultural heritage.

Main research material

An object of cultural heritage is a significant place, building, complex, territory or water resource, other natural, natural-anthropogenic or human-made objects that have brought to nowadays value from archaeological, aesthetic, ethnological, historical, architectural, artistic, scientific or artistic point of view, and have preserved their authenticity (Verkhovna Rada of Ukraine, 2000).

It is known that “the first attempt to protect cultural heritage at the international level was made at Hague Conferences of 1899 and 1907. Thirteen conventions were adopted, which initiated the formation of principles and norms of international law, provided for special measures in order to protect historical and cultural objects, such as art, history, archeology, ancient manuscripts and books, buildings, centres of concentration of cultural values” (Lelyk, 2017).

Before events related to Russian aggression and the temporary occupation of some part of the territory of Ukraine, our country had a good geographical location, rich natural resources and an interesting historical and cultural heritage. It possessed all the prerequisites for successful sustainable development. However, the destruction of significant monuments of culture, architecture and history, the change of external and internal conditions for the development of the state, the appearance of additional risk factors. All this prompts scientific research aimed at preserving and developing places associated with the unique Ukrainian culture. Therefore, the vector of research attention can be directed to the restoration of the object of cultural heritage of Slobozhanshchyna, the landscape of the place of memory and the design of the modern museum space.

In creating the design of cultural heritage objects in Ukraine, it is worth to follow general tendencies: preservation of national, historical and cultural experience, which contains the object of heritage; preservation of unique regional authenticity; creation of unique museum expositions in terms of content or number of exhibits; advantage of ecological technologies and materials in creation and operation of the design object; accent on the usage of modern technologies and materials in equipping and using facilities; creation of spaces for cultural events accordingly to museum spaces, in case if their location is possible.

The concept of the restoration project of the Hryhorii Skovoroda Museum

In this article, the main focus is on the problem of restoration of the destroyed museum of H. S. Skovoroda. The museum was founded in 1972, for the 250th anniversary of the H. S. Skovoroda's birth. In 2012, it became the Hryhorii Skovoroda Museum. The world knows about its barbaric destruction due to the explosion of a Russian rocket on May 6, 2022 (Fig. 1).

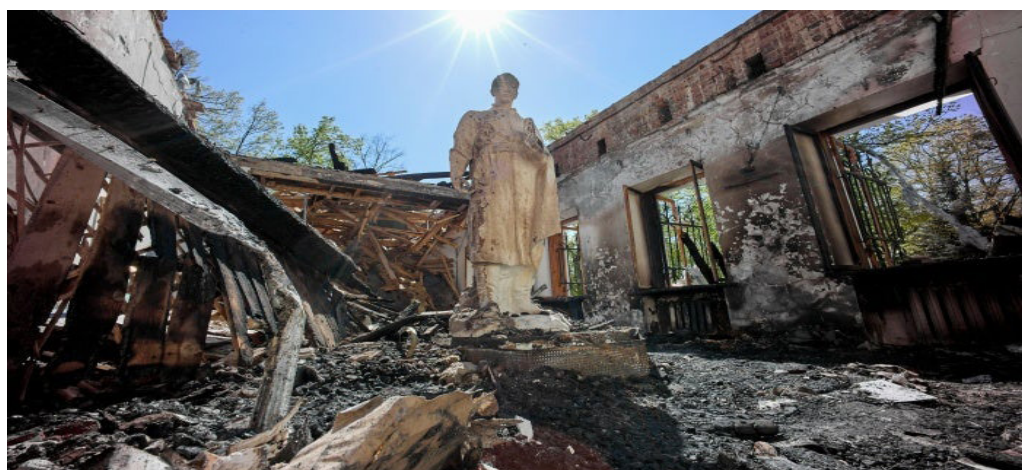


Figure 1. The ruined museum of H. S. Skovoroda.

Source: (Carr, 2024)

The museum was located on the territory of the estate of the Kovalynskii family, which patronised the Ukrainian philosopher's literary and educational activities. Mykhailo, the son of the Kovalinskii family, was a favorite student and a friend of H. S. Skovoroda. The museum space included a landscape park and a separate trajectory of exposition points, and directly a garden pavilion built in the 18th century. The museum was the only part of the estate complex that existed until May 6, 2022. It contained the room where the philosopher lived in the last years and died in 1794. Therefore, the memorial essence of the "place of memory" has a historical and biographical determination (Bondarenko et al., 2023).

The Hryhorii Skovoroda Museum consisted of a vestibule, three halls, a small corridor and a memorial room. Before the war, it presented an exhibition created in 2006 by Yurii Titinyuk. Nowadays, the creation of a concept for a museum restoration pro-

ject using modern interactive technologies, taking into account the requirements of universal (inclusive) design and preserved exhibition items, is especially relevant. The museum's development strategy involves spreading knowledge about H. Skovoroda, attracting a wide range of visitors to the museum; ensuring the full functioning of the museum as a scientific and cultural and educational institution, further development as a centre of cultural and artistic life.

The reconstruction of the museum has strategic goals, such as: conducting a marketing audit and rebranding the museum; forming a visitor-oriented museum in order to offer a variety of educational experiences for different target audiences, including the following:

- capital renovation of the museum premises, renewal of the permanent museum exposition;
- expanding the scope of activity by developing new additional services (entertainment, informational, educational, etc.);
- creation of a special museum product, formation of a brand line, creation of original souvenir products;
- modernisation of the main museum foundations: from preservation of collections to presentation of information and educational activities, from passive contemplation to direct participation;
- implementation into practice of the latest museum service developments;
- integration of marketing programmes with related organisations and institutions (travel agencies, companies providing transportation services, etc.);
- replenishment of the museum collection, and creation of access conditions for researchers;
- infrastructure improvement;
- ensuring the status of the museum as a centre for the study of H. S. Skovoroda's life and creative work, cooperation with scientific institutions, establishments of higher education;
- incorporation of the museum as a collective member in UNESCO international museum structures, particularly in the International Council of Museums (ICOM). The Hryhorii Skovoroda Museum can be a partner of literary and literary and memorial museums of Ukraine, Hungary, Slovakia, and Austria, which Hryhorii Skovoroda visited;
- introduction of electronic accounting of museum funds can provide a solution to one of the priority tasks, such as online access to information about the museum's collection. All the listed activities can contribute to increasing the number of visitors and expanding the audience of this museum.

As it is mentioned, "Creating an exhibition design for personalised memory locations is not an easy task. This is due to the fact that the biography, the cultural and historical contexts of its consumption, have a constant impact on all aspects of museum representation. The phenomenon of 'biographical pressure' has a separate history in Ukrainian museum design, within which the exhibition of Hryhorii Skovoroda's biography is certainly one of the central topics. Thus, it is necessary to identify the most typical peculiarities of the exhibition representation" (Bondarenko et al., 2023, p. 6).

In order to create a project offer for a new museum building, it is necessary to involve architects. After this, involving environmental designers, it is urgent to create a project offer for the museum interiors, taking into account the preserved exhibition

objects. In order to implement this task of national importance, the management and employees of the museum resorted to the search for sponsors. This has proven to be a difficult task at present times, as Ukraine is in dire financial straits due to the war circumstances. At last, in 2023, the museum staff turned to the administration of Kharkiv State Academy of Design and Arts (KSADA) in search of help in developing a conceptual solution for the project of the interiors of the museum exposition. To solve this problem, an online meeting was held between the museum directorate and the team of teachers of the “Environmental Design” department of the KSADA, at which the issues of developing the future museum exposition were discussed. In order to develop this project offer for the interiors of the Hryhorii Skovoroda Museum, a creative team was created, headed by the author of several museum expositions in Kharkiv, PhD in Art History, Associate Professor Viktor Severyn. In order to combine the science of the museum and the accessibility of the perception of its exposition, an approach to the creation of a new museum exposition was elaborated, taking into account the expansion of the exhibition area from 257.1 sq. meters to 658.5 sq. meters with a ceiling height of 4 meters, with load-bearing walls 510 mm thick, forming a rectangular solution of the museum.

In the architectural and planning decision, it is grounded to use such compositional techniques as symmetry and geometry. The museum will consist of two buildings connected by a wide rectangular corridor. In the first and second buildings, six functional rooms of different sizes are planned. A peculiarity of the architectural and planning solution of the new building is the closeness of the shape to a square. An equilateral room inside, which compositionally unites four halls located around the perimeter, becomes an accent element.

Here is an offer project for a museum exhibition plan (Fig. 2).

Forming elements of the design are grounded on the basis of images related to the life of H.S. Skovoroda, as well as found in his own works. The plasticity of forms, sometimes enclosed in circles, semicircles and cylinders, embody the images used by the philosopher in his thoughts. The theory of the Bible as a world of symbols and the concept of three worlds are realised in the treatises of this personality. Love for the Bible is a symbolic reproduction of the macro- and microcosm. The world of symbols, as H.S. Skovoroda himself calls them, is incredibly deep and wide. But the main idea is formulated as follows: there is one big circle (macrocosm), the universe, which is constantly moving along its trajectory. A small circle is thrown into it, as a person, who must also move, without stopping, together with the universe. If one circle stops even for a moment, it will be the end of all existence, the end of being (Skovoroda, 1988).

The functionality and ergonomics of the zones are planned in such a way that people with disabilities will have an opportunity to visit the exhibition without obstacles. An important element in the development of interior design will be lighting and the use of elements with the latest technologies: an interactive floor, a projection screen and a showcase projection. The accent element will be the ceiling structure, decorated with modular wooden elements, which creates a path for the main directions of passages. The color solution is grounded on the basis of associative images related to the life of H.S. Skovoroda. Since the philosopher was close to nature, it is planned to use such colours as light gray, the colour of wood, green. For interior decoration, it is offered to use artificial and natural materials, such as wood, metal, plastic and glass.

Burluk, Valky, Kupyansk, Osnovu, Staritsa. It is planned to place here a composition “Source of pure water”, or the fountain, in relation to which H. S. Skovoroda advised to dig “a well of that water inside yourself”. It is also planned to place his literary heritage: songs, fables, parables, catechisms, translations, letters. The fourth hall, located in the centre of the planning solution, is an audiovisual room. It is dedicated to audio and video learning of H. S. Skovoroda’s works and philosophical thoughts (video using an LCD projector), depicting the image of a tree and a mirror, placing exhibits from the philosopher’s life, which allows not only to see, but also to listen to his works and quotes, as well as music and videos dedicated to his life. The fifth hall, the last one, completes the presented exhibition route and is dedicated to honoring the memory of the philosopher and studying his work in the 19th–20th centuries: researching the life and work of H. S. Skovoroda, celebrating the 300th anniversary of his birth, Ukrainian and foreign editions of the philosopher’s works, staying with the Kovalinskii family, institutions and establishments bearing his name. It should be a space for the presentation of creative works of the philosopher, commemoration, as well as the modern H. S. Skovoroda.

The technical equipment must meet modern requirements. It is offered to introduce innovations, such as an interactive floor in the children’s area in the old building, information places in the cashier area for viewing traffic routes and in the hall commemorating the memory of the outstanding philosopher. It is planned to use LCD projectors in the first and fourth halls to show video series and broadcast images related to H. S. Skovoroda’s life. The information stand will have interactive internal video walls to broadcast quotes from the eminent personality.

The interactive floor is an integrated system of projectors and sensors that allow small visitors to interact with projected images. This modern tool is designed for developing and restoring various spheres, such as motor and intellectual, emotional and volitional ones.

Touch floor terminals are widely used in order to create interactive systems. Together with the application software, it is possible to create complexes of any aim: information places, Internet terminals, Internet places, self-service terminals, advertising places.

In the first hall, it is planned to place information stands that will work according to the principle of reverse projection on the screen.

Lighting also plays an important role in modern museum expositions. In order to develop a visual solution for the Hryhorii Skovoroda Museum, it is necessary to take into account various types of lighting. To support the concept of the exhibition, which is based on the the philosopher’s simple life, the main type of lighting will be diffused. It can allow to create an atmosphere of casualness in the hall. In the fourth hall, where video and audio will be broadcast, diffuse type of lighting can be used. Each stand will have local lighting, which is directed and diffused. Lamps will meet a lot of technical characteristics that are required specifically for such exhibitions. The most important indicator will be a sufficient resource for long-term and stable work, which completely eliminates flickering and stroboscopic effect. Designs will allow light bulbs to be easily changed. Factors, such as high gloss, excessive amount of reflective and mirror surfaces and excessive contrast, will be excluded. The main attention should be paid to the use of LED lamps that will allow the smoke mode use. The advantage of LED technology

is energy efficiency. It is important for saving money. The higher the energy efficiency is, the greater the chance to save on electricity bills will be. The lighting system in the exhibition will be designed in such a way that indirect hidden lighting will be used around the perimeter of each hall, as well as built-in point lighting located behind the designed system.

Thus, the creation of a museum exposition is a complex task, which is realised due to the synthesis of the creative idea of the designer, the system of images, objects, events, phenomena and modern interactive technologies, which together create a complete picture, such as an exhibition image. The last one will create a sense of belonging in the museum visitor. It is such a primal feeling, when the image and reality combine, and the events of history presented in the exposition penetrate into the inner world of a person. Since there is a reference, albeit to the past, but to reality, the museum does not so much create its own image. It seeks its own level of generalisation. So, from many images it creates a single generalised one. In this case, it is the image of a traveling Ukrainian philosopher. As a result, the authors of the exhibition will be able to create a visual narrative on behalf of the main personality of the exhibition, and at the same time on behalf of his acquired historical memory. “Such a perspective gives the authors grounds to “talk” to the audience primarily in the language of symbolism, because both the designer and museum curators are aware of how the historicity of H. Skovoroda’s personality dialogues with the artistic strategy of his story within the exhibition space and available exhibition opportunities” (Bondarenko et al., 2023).

A similar design offer for the interiors of the Hryhorii Skovoroda Museum will meet current requirements for creating museum exhibits with mandatory consideration of universal design (inclusive design) aimed at meeting the requirements, such as: accessibility, safety, informativeness, convenience, comfort of the environment for all people, including those ones with various health disabilities (physical, psychological, etc.), and also of different age categories. This is manifested in the calculation of certain features, as the following ones: the height and location of structural elements and equipment; providing sufficient space for maneuver; sufficient height of doorways and ceiling; absence of obstacles on the floor; threshold height no more than 2.5 cm; availability of information boards/icons; presence of sound duplication of visual information (for visually impaired people); presence of visual duplication of sound information (for people with hearing impairments); availability of special places in the recreation area (for people in wheelchairs); availability of specially equipped toilet cubicles for people with limited mobility, etc. Universal design makes space, services, things, interaction between people accessible, safe and convenient. The offered design solution for the interiors of the Hryhorii Skovoroda Museum is not unchanged, additions and changes are possible in the process of its implementation and in accordance with the requirements of the time.

According to the fact that this museum as a memorial complex occupies a certain territory, it is necessary to carry out the restoration of the garden and park ensemble of this monument of national importance, such as: the creation of the improvement of the museum territory (including the design project of the architectural and landscape environment of the park as a monument of garden and park art); preservation of a 700-year-old oak, under which H. S. Skovoroda liked to work and rest; overhaul of the lighting system of the park; cleaning works at the museum pond; restoration

of the gazebo on the reservoir; improvement of the territory adjacent to the monument of history and culture (the grave of H. S. Skovoroda); design and construction of a boiler room; design and installation of the water supply network. In order to ensure a comfortable rest for travelers, it is necessary to arrange and create comfortable conditions for different categories of visitors, as the following: planning of the museum cafe; places for camping; parking lots/bicycle parking lots; playground; hotel (hostel) near the museum. It is also worth considering the organisation of the relaxation zone; creation of a comfortable zone for conducting trainings and interactive open-air programs; creation of a therapeutic and preventive aromatherapy zone; increasing the aesthetic appeal of the territory. The development of the literary and memorial complex of this museum can naturally contribute to the development of the infrastructure of the settlement and the region in total. Reconstruction of the museum of H. S. Skovoroda in the context of preservation of cultural monuments in Ukraine is our response to the cruel realities of war.

Conclusions

The museum's development strategy involves spreading knowledge about H. S. Skovoroda, attracting a wide range of visitors to the museum; ensuring the full functioning of this museum as a scientific and cultural and educational institution, its further development as a centre of cultural and artistic life. Involvement of architects and environment designers will allow to create a project offer for the new building and museum interiors, taking into account the preserved exhibition items.

The functionality and ergonomics of this museum areas are planned in such a way that people with disabilities will have an opportunity to visit the exhibition without any obstacles. An important element in the development of interior design is lighting and the use of elements with innovative technologies.

Creating a museum exhibition is a complex task, which can be realised due to the synthesis of the designer's creative idea, a system of images, objects, events, phenomena and latest interactive technologies that create an exhibition image.

Scientific novelty. The concept of the restoration project of the Hryhorii Skovoroda Museum offers directions that meet current requirements for creating museum exhibits, with the mandatory consideration of universal design requirements.

The conducted research will contribute to urgent attention to the problem of preservation of cultural heritage objects in Ukraine and their restoration after this war.

The prospect of further research is to find out the degree of destruction of the objects of cultural heritage of Slobozhanshchyna, in the villages of Sharivka, Natalivka, Horodne of the Krasnokutskyi region, as well as to develop offers for organizing the architectural and landscape environment of these cultural monuments.

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Conflict of interests

The authors declare that there is no conflict of interests.

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Концепція проєкту відновлення Національного літературно-меморіального музею Г. С. Сковороди в контексті збереження об'єктів культурної спадщини України

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Анотація. *Мета статті* — представити концепцію проєктного рішення щодо відновлення Національного літературно-меморіального музею Г. С. Сковороди з урахуванням особливостей збереження об'єктів культурної спадщини України. *Результати дослідження.* Проаналізовано зарубіжний і вітчизняний досвід збереження культурної спадщини в контексті світової культури, що становить основу розробленого проєкту. Визначено стратегію розвитку музею Григорія Сковороди та основні цілі його відбудови. В архітектурно-планувальному рішенні заплановано використати такі композиційні засоби, як симетрія та геометричність. Зазначено, що формоутворювальні елементи дизайну створені на основі образів, які пов'язані з життям Г. С. Сковороди чи героями його творів. Запропоновано заходи з відновлення садово-паркового ансамблю та проєкт відновлення музею Г. С. Сковороди як об'єкта культурної спадщини національного значення. *Наукова новизна.* Концепція зазначеного проєкту пропонує напрями відновлення Національного літературно-меморіального музею Г. С. Сковороди, які відповідають сучасним вимогам до створення музейних експозицій з обов'язковим урахуванням універсального (інклюзивного) дизайну, спрямованого на дотримання таких вимог, як доступність, безпека, інформативність, зручність, комфортність середовища для всіх людей, зокрема з різними вадами здоров'я (фізичними, психологічними тощо), та різної вікової категорії. *Висновки.* Стратегія розвитку музею передбачає поширення знань про Григорія Сковороду, залучення до музею широкого загалу відвідувачів, забезпечення повноцінного функціонування музею як наукового та культурно-просвітницького закладу, подальший його розвиток як осередку культурно-мистецького життя. Залучення архітекторів і дизайнерів середовища дозволить створити проєктну пропозицію щодо нової будівлі та інтер'єрів музею з урахуванням збережених експозиційних предметів. Функціональність та ергономічність музейних зон планується так, щоб люди з обмеженими можливостями могли безперешкодно відвідувати експозицію. Важливим елементом дизайну інтер'єру є освітлення та застосування елементів з новітніми технологіями. Отже, створення музейної експозиції — це складне завдання, яке реалізується завдяки синтезу творчого задуму дизайнера, системи образів, предметів, подій, явищ і сучасних інтерактивних технологій, які разом створюють цілісну картину — експозиційний образ.

Ключові слова: культурна спадщина; місце пам'яті; Слобожанщина; дизайн музейних експозицій; архітектурно-ландшафтний дизайн; Національний літературно-меморіальний музей Г. С. Сковороди



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