

UDC 725.91

ARCHITECTURE

K.H. Kochar,
A.Yu.Safaryan

SPATIAL AND TEMPORAL ILLUSIONS IN E. KOCHAR MUSEUM IN YEREVAN

The article presents Ervand Kochar Museum /Yerevan/, where in a more targeted manner, through using opportunities enabled by modern architectural and design innovations and latest technologies, succeed to present in the very limited space of the Museum the Maestro's versatile and rich heritage as comprehensively, as possible. The Design innovations and latest technologies, which virtually expand the exhibition space of the Museum are observed, making possible to present artworks not included in the exposition and also ways to invite the visitors to an interactive co-operation. Also new solutions - to form Museum gardens using features and possibilities of the museum courtyard, creating a public recreation centre offering both cognitive and entertainment opportunities are proposed.

Keywords: museum, Ervand Kochar Museum, cultural heritage, exposition organization, museum activity, interactive communication, 3D modeling system, open-air museum-parks, cultural relationships

Along with museums with grandiose architectural concept, there are some located in old buildings. However, these have courtyards where ethnographic gardens can be formed, based on the museum, creating a public recreation centre offering both cognitive and entertainment opportunities. The visitors will be provided with the opportunity to walk in the garden, participate in the modern attractions, listen to pleasant music, buy quality goods at the souvenir shops, etc.

As a result, museums become centers for educational and cultural information and cultural heritage, as well as propagation centers for the country, contributing to the dissemination of creative innovation and the expansion of links between international communities.

Introduction

Any city, Yerevan included, possesses historical-cultural and architectural-constructional specifics of its own, which help distinguish it among other cities of the world. Yerevan is a unique cultural aggregation – a perpetually changing artificial environment. The city is a versatile, integral and independent body, an arena for social relationships, a center, where the intellectual and spiritual potentials of the society focus, where the social structure manifests itself, and the townspeople's aesthetic ideals generalize. Under the current social and political conditions, urban architecture is a key factor, as it influences the formation of the aesthetic perceptions of the people.

A city bears impacts of old and novel tastes, among the latter – the actual implementations of modern creative potentials, of innovations in architecture, building and construction. These impacts will always affect museums as structures, where the past and the present entwine [1].

Yerevan is rich in most diverse museums, where one can familiarize oneself with the values of Armenian history and culture, the life and career of prominent figures, appreciate their contribution to the world culture.

The museums in the so-called Small Center of Yerevan may be put together to constitute an attractive and consistent tourist route, encompassing the Aram Khachaturian House-Museum, the Cafesjian Center

for the Arts, the Museum of Russian Art, the ErvandKochar Museum, the Matenadaran, the MartirosSaryan House-Museum, the Museum of Modern Art, etc.

The artist ErvandKochar's (1899-1979) heritage is one of the most interesting phenomena of the XX century Modern art.

Born in 1899 in Tiflis to the family of Simon and FeoklaKocharians, in 1918-1919 he was a student at Moscow Free State Art Studios, the famous Russian artist PyotrKonchalovsky's class. In 1921 Kochar was a Professor of art. In the late summer of 1923 he left for Paris. Kochar was noticed almost at once in this hard-to-please capital of France. During his 13 years in Paris he participated in many major exhibitions, such as: Salon d'Automne /1924/, Salon des Indépendants /1924/, Panorama de l'art contemporain /1929/, L'exposition d'oeuvres Cubistes, Surréalistes et Abstraites chez Leonce Rozenberg /1932/, etc., as well as held solo shows (L'exposition du peintre Armenienne Ervand Kotchar au Sacre du Printemps, 1926; Les peintures dans l'espace de Kotchar á la Galerie Van Leer, 1929; Kotchar. Peintures, Sculptures, Dessins a la Galerie Vignon, 1934, etc.), all of them highly commended by art critics.

During his Paris period Kochar came up with a new artistic form of expression in plastic arts – “Painting in Space”, in which he introduced time as a fourth dimension.

The famous art critic of the avant-garde Waldemar George considered Kochar as one of those “pioneers who had transformed our perceptions about art in a few years and overturned the world...” [2].

In 1936, Kochar came back home to Soviet Armenia. The fate of the artist took a dramatic turn. His name was gradually pushed out of the influential reference books and theoretical papers on arts. In the homeland he was accused of formalism. Kochar's first solo exhibition was held in 1965 – 30 years upon his return.

Imprisonment and creative isolation followed, which, undoubtedly, left an imprint on his career, but there was also a counter-reaction in this case. The notorious “Khrushchev thaw” after the mid-1950s played a key role, too. This was the period of glory of Kochar's genius, of hopes, reborn and crushed. “Eagle of Zvartnots” (1955), “Melancholy” (1959), “Ecstasy” (1960), “Disaster of the War” (1962), “Muse of Cybernetics” (1972), “Vardan Mamikonyan” (1975), “David of Sassoun” (1959) – the symbol of Yerevan, and other highly valued works were created in the decade to come (Fig. 1).



Fig. 1. The statue “David of Sassoun”, 1959. Railway Station Square, Yerevan

Contemporary activity of the museum

The Ervand Kochar Museum was founded in 1984 in Yerevan, on the basis of the Maestro's studio. It has become a major center for research and propagation of the historical avant-garde in the South Caucasus region [3].

There are six halls in the Museum with total area of 209 sq.m. The exposition is an integral system of space and object, wherein the museum values, articles and other exhibits are consolidated around a single scientific-artistic idea and concept (Fig. 2, 3).



Fig. 2. The Ervand Kochar Museum



**Fig. 3. The Ervand Kochar Museum. The Big Hall
The Hall of Monumental Sculpture**

The basic part of the collection – paintings, sculptures, pieces of graphic art, the rich personal archive (correspondence, library, photographs and personal effects) total 6 600 items.

Due to the twists and turns of Kochar’s life, his works are presently kept in different museums across the world (the Museum of Modern Art and the Pompidou Center in Paris, the State Tretyakov Gallery and the State Museum of Oriental Art in Moscow, the State Russian Museum in St. Petersburg, the National Gallery of Arts in Yerevan, etc.) and in private collections. Despite this, the Museum presents the artist’s career exhaustively.

Kochar’s spatial paintings can only be seen in the Pompidou Center in Paris and in the Ervand Kochar Museum in Yerevan.

On October 22, 2013, the “Modernites Plurielles” exhibition opened in the Pompidou Center, in which “Odalisques Modernes” collection, along with the works by Matisse, Picasso, Man Ray and other world famous artists, Kochar’s “Eastern Women” (1926) was included [4].

The Museum carries out its activities in a targeted manner, displaying the multifarious heritage of the prolific Maestro comprehensively, with the use of architectural and design innovations and up-to-date technologies.

Kochar’s artwork and the rare objects and papers, documenting the artist’s relations with the prominent figures of the time, are exhibited in such a way that they are not overlooked by our visitors (Fig. 4, 5).



Fig. 4, 5. The Ervand Kochar Museum. Display stands for personal effects and documents

Quality prints of the originals, kept in other museums and private collections, are arranged on movable panels in a separate display case. Films, narrating Kochar's biography and interpreting his artwork, are shown on specially designed screens. Besides, the regularly organized virtual exhibitions give the visitors an opportunity to interactively gather information on the topic they are interested in (Fig. 6).



Fig. 6. The Ervand Kochar Museum. A display case with movable panels

Required Innovations

The professional organization of the exhibition is based on design approach; as a result, the architectural and artistic solutions we apply are in line with up-to-date technologies [5, 6].

Presently, the following design innovations are proposed:

- installation of TV screens in the show windows of the Museum;

(This will:

- add attractiveness to the Museum exterior;
- make possible to demonstrate photographs, films and slide-shows, telling about Kochar's career and work, as well as about the sponsors and good friends of our Museum; - հանել
- serve as an additional source of cash inflow when rented as an advertising medium.)
- installation of a 3D modeling system in the entrance hall of the Museum;
- presentation of Kochar's spatial paintings through a holographic pyramid in 3D models.

The expected result

These changes will:

- virtually expand the exhibition space of the Museum, thus allowing us to download a vast amount of information regarding the exhibits;
- make possible to present in 3D models Kochar's monumental statues and the artwork, not included in the exposition;
- enable viewing at any angle the 3D models, provided with texts, annotations, video materials and other effects.)

The innovative system is visitor-oriented: a visitor can control it personally to receive the desired piece of information in no time.

Some museums are situated in innovative architectural constructions, some others – in buildings regarded as historical heritage. Neither the exterior, nor the inside space of the latter are compatible with the modern aesthetical and functional standards. However, these often have backyards which acquire

scientific significance when designed as open-air museum-parks with ethnographic, architectural, sculptural or other museum-specific thematic routes, fulfilling cognitive, educational and recreational functions [8, 9]. Pottery, sculpture, jewelry and other studios, souvenir stores are opened there; the greenery demonstrates locality-specific plants; the water surfaces are used as swimming pools and parking lots for boats. So the visitors, including the younger generation, have a nice park to walk around, to take part in the exciting attractions, to listen to music, to buy quality goods from the souvenir stores and artisans' shops, etc. [10].

Conclusion

The Museum also plans to develop strategic, business and marketing programs, to set up a professional team of art experts, economists, fundraisers and managers [7]. Thereby, the Ervand Kochar Museum – from the professional, ethical and management perspectives – will carry out the museum activity in a more up-to-date and targeted manner, thus achieving full compliance with the international standards in the field.

Over time, Ervands Kochar Museum museums will grow into centers for educational and cultural information, preservation of cultural heritage, popularization and dissemination of creative innovations within the country, and expansion of relationships between international communities [11].

Կ. Հ. Քոչար,
Ա. Յու. Սաֆարյան

ՏԱՐԱԾԱԺԱՍԱՆԱԿԱՅԻՆ ՊԱՏՐԱՆՔ ԵՐԵՎԱՆԻ ԵՐՎԱՆԴ ՔՈՉԱՐԻ ԹԱՆԳԱՐԱՆՈՒՄ

Նկարագրվում է Երվանդ Քոչարի թանգարանը, ուր ժամանակակից ճարտարապետական, դիզայներական նորամուծություններով, նորագույն տեխնոլոգիաների կիրառմամբ խիստ սահմանափակ տարածքի պայմաններում հաջողվել է մեծ արվեստագետին առավել ամբողջական ներկայացնել: Դիտարկվում են դիզայներական նորամուծություններ, որոնց կիրառման արդյունքում թվացյալ կմեծանա թանգարանի ցուցադրական տարածքը, հնարավորություն ընձեռելով ներկայացնել ցուցադրությունում չընդգրկված ստեղծագործությունները, ինչպես նաև այցելուն «կիրավիրվի» ինտերակտիվ համագործակցության: Առաջարկվում է պատմական ժառանգություն հանդիսացող շենքերում տեղակայված թանգարանների հարակից տարածքներում կազմակերպել գեղարվեստական թանգարանային բացօթյա այգիներ, որտեղ այցելուները հնարավորություն կունենան մասնակցելու բազմատեսակ կրթական և ժամանցային ծրագրերի:

Առանցքային բաղեր. *Երվանդ Քոչարի թանգարան, ցուցադրության կազմակերպում, 3D modelling system, ինտերակտիվ համագործակցություն, թանգարանային բացօթյա այգիներ*

К.А.Кочар,
А.Ю.Сафарян

ПРОСТРАНСТВЕННЫЕ И ВРЕМЕННЫЕ ИЛЛЮЗИИ В МУЗЕЕ ЕРВАНДА КОЧАРА В ЕРЕВАНЕ

Рассматривается музей Е. Кочара (г.Ереван), где, по возможности, комплексно с применением современных архитектурных и дизайнерских нововведений, удалось в очень ограниченном пространстве наиболее всесторонне и полно представить многогранное и богатое наследие мастера. Рассматриваются дизайнерские инновации, после внедрения которых иллюзорно

увеличится выставочное пространство музея: будет возможно представлять произведения, не включенные в основную экспозицию, а также посетитель "будет приглашен" к интерактивному взаимодействию.

Предлагается в прилегающих к музеям площадях организовать художественные сады, где посетители будут иметь возможность участвовать в различных образовательных и развлекательных программах.

Ключевые слова: музей Е. Кочара, культурное наследие, организация экспозиции, музейная деятельность, интерактивное взаимодействие, 3-х мерная моделирующая система, музеи-парки под открытым небом, культурные связи

References

1. **Gutnov A., Glazychev V.** The World of Architecture. – Moscow: Molodaya Gvardia, 1990. -351p.
2. **Waldemar George.** Kotcharet la Peinturedansl' Espace. - Paris: GaleriePercier, 1966. - 27 p.
3. **Ervand Kochar.** The Ervand Kochar Museum: booklet. - Yerevan, 2012. - 1 p.
4. Modernités plurielles 1905-1970 (Catalogue), sous la direction de Catherine Grenier. - Paris: Centre Pompidou, 2013. - 255 p.
5. **Shipunova Yekaterina.** The Modern Trends in Museum Architecture. - Information on http://www.museumstudy.ru/content/files/shipunova_sovr_tendencii_v_muz_archi.pdf.
6. The Museums of the 90s // Artkhronika. – 2002. – N 4. - P.47.
7. **Mastenitsa E.N.** New Trends in the Development of Museums and Museum Activity. - Information on <http://museum.philosophy.pu.ru/old/triambos.html>.
8. **Kalacheva N. M.** Variations of Museum Architecture / F. L. Wright, F. Gehry // Proceedings of the Sworld International Scientific-Practical Conference. - 2012. - V. 26, N2. - P.52-53.
9. **Zakharchenko I. N.** Art Museum as a Temple of Modern Culture. - Information on <http://sociologist.nm.ru/articles/museum.htm>.
10. **Jencks Ch.** Entertainment Museum- Between a Temple and a Trade Center. Comprehending Contradictions // Pinacoteca. – 2000. – N 12.- P. 8.
11. **Zeiger M.** New Museums: Contemporary museum architecture around the world. - New York: Universe, 2005. - 208 p.

Քոչար Կարինե Հայկազի (ՀՀ, ք. Երևան) - «Երվանդ Քոչարի թանգարան» ՊՈԱԿ, ցուցադրության և հանրահռչակման բաժնի վարիչ, (010)58 06 05, (093) 36 39 86, kochar742002@yahoo.com : **Սաֆարյան Աշոտ Յուրիի** (ՀՀ, ք. Երևան) – ՃՀՀԱՀ, ակ. Ալ. Թամանյանի անվան Ճարտարապետության և շինարարության պրոբլեմային լաբորատորիա, կ.գ.ա., Ճարտարապետության տեսության, պատմաճարտարապետական ժառանգության վերականգման, վերակառուցման, գեղեցիկ արվեստի և պատմության ամբիոն, ասպիրանտ (077) 700904, science@ysuac.am:

Կոչար Կարինե Այկազովնա (ԲԱ, շ. Երևան) - “Музей Ерванда Кочара”, руководитель отдела Экспозиции и пропаганды, (010)58 06 05, (093)36 39 86, kochar742002@yahoo.com. **Տաֆարյան Աիոտ Եւրեւիչ** (ԲԱ, շ. Երևան) - НУАСА, проблемная лаборатория Архитектуры и строительства им. академика Ал. Таманяна, м.н.с., кафедра Теории архитектуры, реставрации и реконструкции историко-архитектурного наследия, изящных искусств и истории, аспирант, (077) 700904, science@ysuac.am.

Kochar Karine Haikaz (RA, Yerevan) - “Ervand Kochar Museum” Deputy Chief of Expositions & Propaganda Department, (010)58 06 05, (093)36 39 86, kochar742002@yahoo.com. **Safaryan Ashot Yuri** (Yerevan, RA) – NUACA, Research Laboratory of Architecture and Building by Academician Al. Tamanyan, junior researcher, the Chair of Theory of Architecture, Reconstruction of Architectural - Historical Heritage, Fine Arts and History, post-graduate student, (077) 700904, science@ysuac.am.

Ներկայացվել է՝ 11.11.2014

Ընդունվել է տպագրության՝ 13.11.2014