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Master's Thesis of Science in Architecture

**A Comparative Study on the Composition of
Exhibition Space of Russia and Korea pavilion at
sixteenth Venice Biennale of Architecture:**

- Focused on the Analysis of Spatial Composition, Exhibition Composition and
Exhibition Experience-

**제 16 회 베니스건축비엔날레 러시아 및 한국 국가관
전시공간구성 연구**

-공간구성과 전시구성 및 전시경험 상호관계 비교분석을 중심으로-

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Graduate School of Engineering

Seoul National University

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Abstract

A Comparative Study on the Composition of Exhibition Space of Russia and Korea pavilion at sixteenth Venice Biennale of Architecture:

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Architecture has been displayed at exhibitions since the eighteenth century. The idea of presenting architecture -which cannot normally be displayed in a museum setting- has been a challenge for architects and curators. Due to this paradox, architecture exhibitions have been transcending the traditional fine arts exhibition by developing into narrative structures that incorporate a collection of mediums. Contemporary architecture exhibitions therefore require more interaction from the visitors but has to adjust for the existing types of exhibition spaces. This study argues that the different types of exhibition spaces play a significant role in the organization of the exhibition elements and the experience of the visitor.

This study defines and investigates the fundamental components affecting how a contemporary architecture exhibition is composed and experienced- how and why the experience varies in a different type of exhibition space, and how it affects the narrative of the architecture exhibition. This will be achieved through the analysis

of interrelations among the following identified components: exhibition space, exhibition elements, and visitors' interactions.

To answer these questions, the Venice Biennale of Architecture will be used as the subject of analysis due to its historical credibility as the largest and the longest ongoing architecture exhibition platform. The site of the Venice Biennale consists of twenty-eight national pavilions that were built throughout the twentieth century. Initially being built for the fine art section of the exhibition, these spaces reflect the modernization of the exhibition spaces adapted for a variety of exhibitor subjects and media that appeared in the twentieth century. One pavilion was chosen from two different spatial compositions to distinguish how their spatial qualities affect the exhibition composition and experience. The Russia and Korea pavilions were chosen as the case study for the comparative analysis at the sixteenth Venice Biennale of Architecture "Freespace".

The methodology was divided into three stages. In chapter 4 and 5, the analysis of spatial composition and exhibition elements composition was conducted through the axonometric drawings. In chapter 6, the visitors' spatial experience of the exhibition was analyzed through the perspective and spatial scenario drawings. In chapter 7 analysis results were summarized and discussed.

The Russian pavilion uses intermittent spatial composition which appears in most conventional museum spaces. The exhibition curator creates a continuous narrative through a linear sequence of exhibition spaces which forms an experience itinerary. The sixteenth architecture exhibition at the Russian pavilion was titled "Station Russia" and it aimed to express rapid changes happening to the transportation artery of the state- its vast railroad system. For this, each exhibition room reflected a certain chapter of the historical changes in Russia's railroads. The strategy of exhibition composition established the relationship between the content through space to space relationships. This allowed to gradually structure the visitor's exhibition experience to transmit a message of the exhibition.

The Korean pavilion is an example of a continuous spatial composition- a flexible exhibition space. It is an open interior platform where independent exhibitors arrange their exhibition elements within the uniquely shaped spatial frame. At the sixteenth exhibition, the Korean pavilion focused on reimagining the projects of the Korean architects in the 1960s. For this, under the “Spectres of the State Avant-garde” theme, independent exhibitors prepared their conceptual vision on these projects. The exhibitors focused on the expression of their individual exhibition, which led to the exhibition composition strategy establishing a form of continuous relationships between the exhibition elements. As the example of the Plan Libre structure pavilion does not have a defined itinerary, the visitor’s movement and observation of the exhibition elements affected by the positioning and relationship between exhibits.

The composition of the exhibition in both cases adjusted to the structure of the building. Historically the pavilions were inclined to follow a particular model of the architecture exhibition presentation. The strategy of curating uses both unique qualities of the given space and exhibition composition methods directed to express the subject of the exhibition narrative to the visitors’ experience.

The spatial features and influence of different exhibition spaces on the strategy of exhibition composition and visitors’ experience were derived from the comparative analysis of Russia and Korea pavilion. This study helps understand the architecture exhibitions at the Venice Biennale of Architecture and provide insights into challenging category of the exhibiting practice – presentation of the architecture.

Keyword: Venice Biennale of Architecture, national pavilion, architecture exhibition, Russia, Korea, spatial composition, exhibition experience

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CHAPTER 1

Introduction

- 1.1. Background of study
- 1.2. Purpose of the study
- 1.3. Scope of study
- 1.4. Methodology of study
- 1.5. Organization of study

1.1. Study Background

Historically, architecture exhibitions have often been represented through pictures and visual arts, borrowing the form of fine arts. Architecture has been analyzed and understood as objects or sculptures. However, contemporary architecture exhibition is experienced sequentially, making it different from the fine arts. Thus, a new method of presenting architecture started to emerge from the early twentieth century. In the contemporary architecture scene, due to the emergence of innovative technologies, architecture exhibitions are experienced as narrative spaces communicating ideas through a collection of media.

Jan Lorenc suggests^① that contemporary architecture exhibition design, in addition to techniques of architecture, interior architecture and scenography design, is an integrative method that incorporates graphic design, audio, video, digital media, lighting, and interactive design. In other words, architecture depends on this media array to express in an exhibition form what cannot be present.

Consequentially, in a contemporary architecture exhibition, exhibits are not present just as observable objects that need to be preserved, nor are they meant to

^① Jan Lorenc, Lee Skolnick, and Craig Berger (2007), “*What is Exhibition Design?*”, Mies, Switzerland: RotoVision 8

only transmit the knowledge (conscious), rather they are there as a means for communicating concepts and ideas to the audience through experiencing it (unconscious) through the body. To design an exhibition that effectively transmits the message and actively involves the visitors, a number of contemporary media is used. However the spaces in which the exhibitions take place, as a background of the exhibit to which exhibit organization is conformed, have not changed. The new type of exhibitions take place in the spaces that were traditionally built for different types of exhibits. We argue here that the different types of exhibitions spaces have a significant role in the organization of the exhibit, and the experience of the visitor.

1.2. Purpose of the Study

1.2.1. Research aim

This study aims to define and investigate the fundamental components affecting how a contemporary architecture exhibition is composed and experienced: how and why the experience varies in a different type of exhibition space, and how it affects the narrative of the architecture exhibition. This will be achieved through the analysis of interrelations among the following identified components: exhibition space, exhibition elements, and visitors interaction. [Figure 1-1] These fundamental components were derived from the preexisting studies which will be explained in the methodology of the study [1.4.].

1.2.2. Research questions

To obtain knowledge about the interrelations of the identified components in different types of exhibition space, this study raises following questions:

1. What kind of interrelations happen between the exhibition space, exhibition elements and visitors interaction? And how is experience transmitted?

2. How does the experience vary in the different types of spaces? Does the spatial quality of the space influence the exhibition experience?

1.3. Scope of study

To answer these questions the Venice Biennale of Architecture will be used as a subject of analysis due to its historical credibility as the largest and the longest ongoing architecture exhibition platform. Having a history of over four decades, Venice Biennale has become a living archive of presenting architecture.

Initially, the exhibition spaces of Venice Biennale were built for the fine arts exhibitions, starting from the appearance of the first national pavilion – Belgium (1907). Since then, twenty-eight national pavilions were built. These pavilions reflect modernization process of exhibition spaces happened in the twentieth century. The selection of the study scope was conducted from these twenty-eight existing national pavilions. Through the compositional analysis two types of spatial composition were discovered: “intermittent” and “continuous”. One pavilion was chosen from both compositions to distinguish how their spatial qualities affect the exhibition composition and experience. Russia and Korea pavilion were chosen as the case study of the sixteenth Venice Biennale of Architecture “Freespace”.

1.4. Methodology of study

National pavilion spatial composition

To distinguish the types of the exhibition spaces among national pavilions this study starts with a compositional analysis. In a preexistent study, Lee^② defined the types of the spatial composition of exhibition spaces since the eighteenth to twentieth

^② Lee C., Kim H., (1998) A study on the Characteristics of the Continuous Composition in Exhibition Space of Museums.

century. Based on this pre-existent study this research distinguished the types of exhibition space among national pavilions according to their spatial characteristics. The architectural drawings of the national pavilions were drawn based on the official exhibition catalogue - *Common Pavilions* (Basilico G., 2013).

Fundamental Components of architecture exhibition

This study departs from the idea that in an architecture exhibition space becomes an essential component. Hence, as well as the exhibition elements, space becomes a part of the components, creating interrelations with one another at the exhibition. The visitors contemplate the exhibition through diverse ways of non-physical interactions and the exhibition experience is created through complex interrelations of the identified components: space, exhibition elements, and visitor's interaction.

In a preexisting study, Park^③ introduces the interrelations between components of the general exhibition space. He developed a triangular model of the exhibition components and how they correlate. The limitation of his model is that it was developed for the conventional museums, which are focused on the presentation of art pieces, historical or archeological exhibitions. However, new types of exhibitions such as contemporary architecture exhibitions have more diverse ways of interrelations between the space and exhibition elements. They also they require more interaction from the visitors. Therefore, the fact that certain exhibition components can form certain types of the complex interrelationships during the exhibition was adopted and used in this study.

^③ Park, M. (2005) A study on Correlation between the Spatial Configuration and Visitors' Movement in Museum.

Comparative analysis of Russia and Korea pavilion exhibition at sixteenth Venice Biennale of Architecture – Freespace

This study draws a comparative analysis among selected representatives of exhibition spaces through the three methods of spatial analysis: spatial composition, exhibition composition and exhibition experience. The first aims to identify and distinguish the spatial qualities of the exhibition spaces. The second analyzes the exhibition elements composition used in two pavilions within the frame of the sixteenth Venice Biennale of Architecture “Freespace”. Finally, this study analyzes the exhibition experience produced as a result of the interrelation of exhibition components from a visitor’s perspective.

(i) Spatial composition

The spatial composition analysis of Russia and Korea pavilion were conducted through axonometric drawings. The architectural plans were collected from the official sources such as the official catalogues of the sixteenth architecture exhibition: Spectres of the State Avant-garde (Studio fnt., 2018), Station Russia (Hatje Cantz., 2018), V.D.N.H. URBAN PHENOMENON (Kuchkovo Pole., 2016), as well as the official web catalogues of two pavilion exhibitions: koreapavilion.com and ruspavilions.com

(ii) Exhibition elements composition

Multiple preexisting studies were used to define the spatial relationships between space and architecture exhibition content. Park^④ in his study defined these relationships according to the type of the exhibition arrangement: peripheral (벽면회화, 벽부형) and island arrangement. These types identify basic relationships between general museum space and permanent exhibition content. This categorization of the spatial placement was referenced for this study, however, it also

^④ Park, M. (2005) A study on Correlation between the Spatial Configuration and Visitors’ Movement in Museum.

seeks to explain the effects created by the different spatial qualities of the exhibition elements. As was argued before, at the architecture exhibition variety of planar and three-dimensional media used to represent the original architecture objects, therefore this study also seeks to investigate the interrelation between the exhibition elements, which in architecture exhibition context are as important as the relations between space and exhibition elements.

(iii) Exhibition Experience

This study analyzes the exhibition experience produced as a result of the interrelation of architecture exhibition components. To show the spatial effect produced by the space and the exhibition composition the spatial experience of the exhibition was analyzed through the perspective and space scenario drawings.

To define the visitor's interaction, multiple preexisting resources were collected and analyzed. In the work of "Fundamentals of Exhibition Design"^⑤ Herbert Bayer identifies the fundamental relationship between the exhibition elements and the visitors, as well as the person's extended vision. Based on the extended vision diagram introduced by the Bayer, this study develops a precise model of the static interaction between the exhibiting elements and visitors. Another study conducted by Kim, H. and Kim, Y.^⑥ introduced the spatial effect created as the interrelation between the visitors and space. In this study, these concept of the spatial effects were adopted to define the dynamic interaction of visitors with space.

^⑤ Herbert B. (1939) Fundamentals of Exhibition Design

^⑥ Kim, H., Kim, Y. (1994). 공축공간 박물관- Unmuseed' architecture

1.5. Organization of the study

In Chapter 1, the research subject, background, purpose, method and organization are introduced.

In Chapter 2, The national pavilion spaces of the Venice Biennale will be analyzed to distinguish the types of exhibition spaces. The representatives of the identified types of the exhibition space are selected as the case study for the comparative analysis.

In Chapter 3, the interrelation between fundamental components of the architecture are identified and analyzed.

In Chapter 4, the analysis of the spatial composition of Russia and Korea pavilion is conducted through distinguishing them as the exhibition space

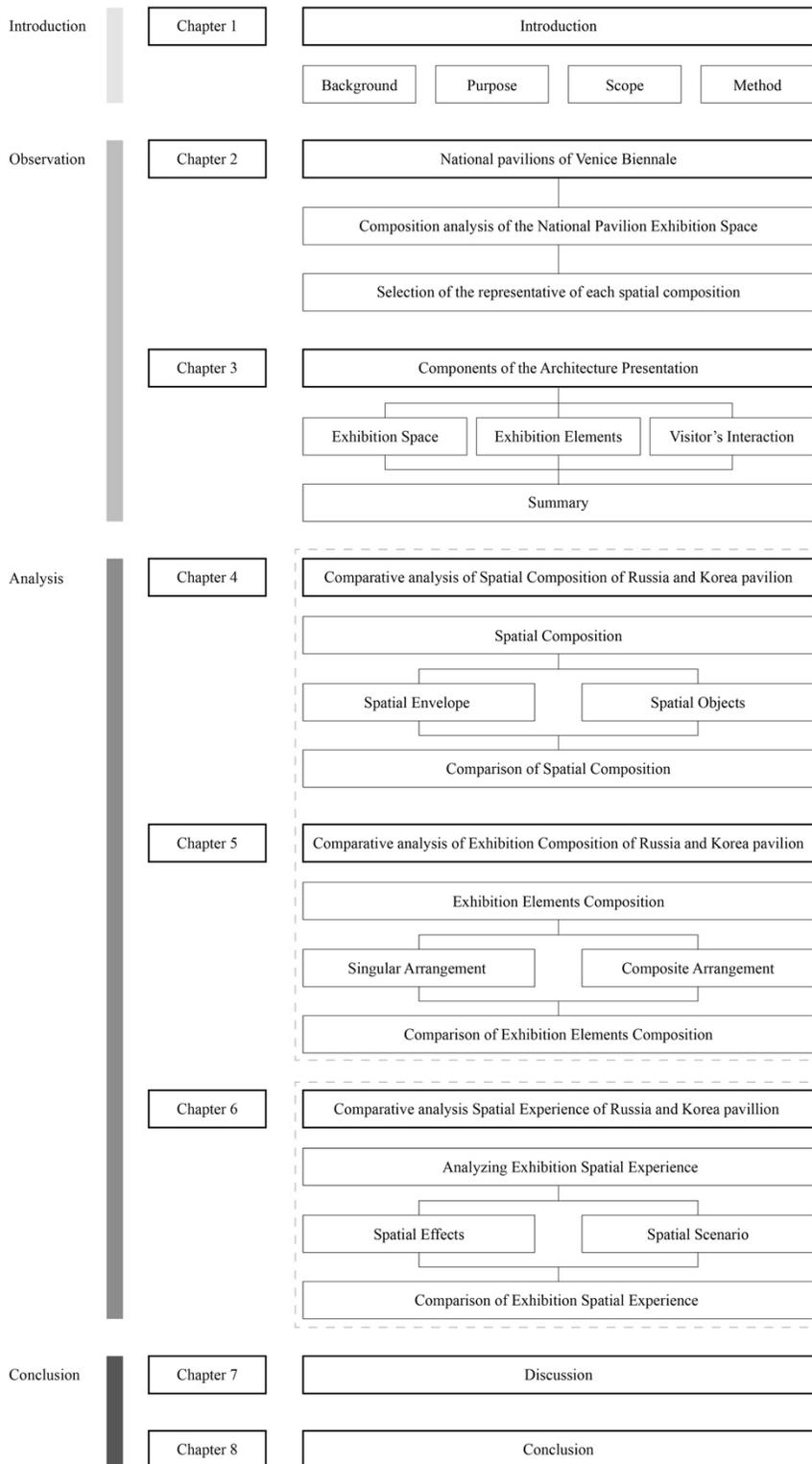
In Chapter 5, the analysis of the exhibition composition of Russia and Korea pavilion is conducted through the categorization of each composition component and their function and characteristics.

Chapter 6 examines the visitor's spatial experience of the architecture exhibition. The spatial effects of selected national pavilion exhibitions are analyzed through the method of sequential progression, and the spatial scenario is drawn.

In Chapter 7, the meaning of the similarities and differences between different exhibition spaces are explained.

In Chapter 8, the conclusion and value of the study are drawn.

[Figure 1-1] Organization of study



CHAPTER 2

Investigation of the national pavilions of Venice Biennale

2.1. System of national pavilions

2.2. Compositional analysis of national pavilions

2.3. Typological analysis of national pavilions

2.4. Selection of the spatial composition representatives among national pavilions

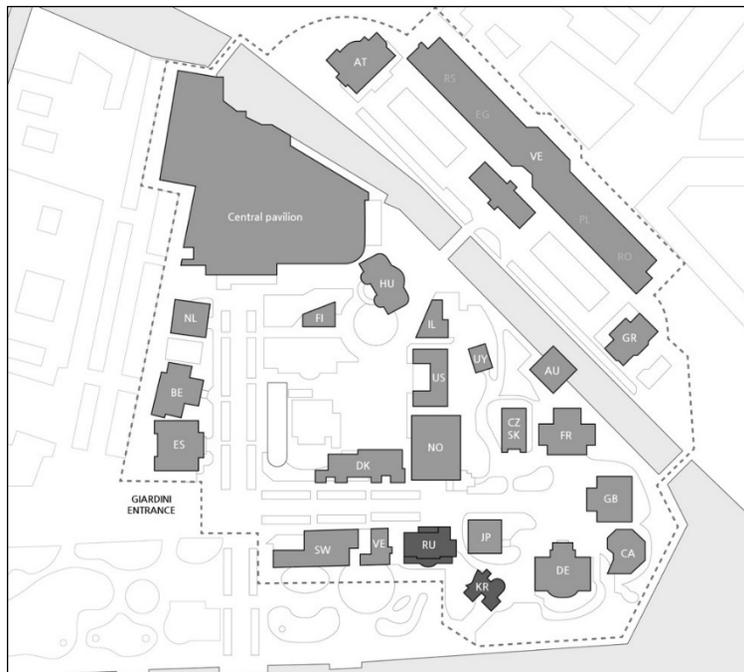
In Chapter 2, The national pavilion spaces of the Venice Biennale are analyzed to distinguish the types of exhibition spaces. The representatives of the identified types of the exhibition space are selected as the case study for the comparative analysis.

2.1. System of the national pavilions

National pavilions is an exhibition space dedicated to the presentation of the temporary exhibitions at the Venice Biennale by the participants of the corresponding country.

As a consequence of prolonged historical development, different types of pavilions coexist in the same Gardens of Castello. Accordingly, reflections of the modernization process of the exhibition hall happened in the twentieth century are reflected in the national pavilions of Venice Biennale. The spatial composition of the pavilion defines a frame within which exhibition content will be presented, which makes it a starting point for the architecture presentation planning.

[Figure 2-1] Master plan of the Gardens of Castello (National pavilions highlighted with grey color)



2.2. Compositional analysis of national pavilions

Firstly, to reveal if there are any noticeable tendencies in the spatial qualities of the national pavilions in the exhibition space the composition analysis was conducted. The compositional analysis attempts to reflect the tendencies of the Venice Biennale national pavilions development as the exhibition space. The national pavilion timeline can be broadly divided into two noticeable periods: before and after 1950.

(1) Before 1950 (early twentieth century)

The early twentieth period starts in 1907 (Belgium pavilion) and ends 1934 (Greece pavilion). National pavilions built in the early twentieth period resemble the spatial structure of the traditional museums. These pavilions have rigid spatial structure and internally divided space with a permanent, immovable building supporting structures (wall and floors) and thus appear as a chain of interconnected rooms, each composed of homogeneous exhibition space. Early period pavilions: Belgium, Germany, Britain, Hungary, and France, Russia, Spain, Czech Republic, United States, Venetian, Denmark, Austria, and Greek.

(2) After 1950 (mid-late twentieth century)

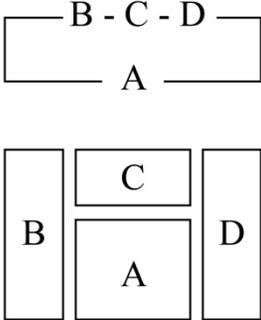
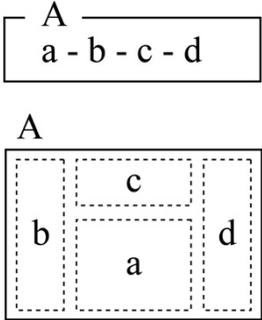
The mid-twentieth period starts in 1952 (Switzerland Pavilion) and ends in 1964 (Brazil pavilion). Compared to the early period the national pavilions built in the mid-twentieth period have a much simpler spatial structure, mostly represented as a cube-shaped envelope. Their spatial composition has far fewer structural dividing elements. Due to this such exhibition spaces may be referred to as “open plan” or “free plan”. Majority of this period spaces spatially represented as a singular envelope with a single exhibition hall. Mid-twentieth period pavilions: Switzerland, Israel, Netherlands, Venezuela, Finland, Japan, Canada, Uruguay, Nordic and Brazil. This period continues from the 1988 (Australia Pavilion) and ends in 1995 (Korea pavilion). Only two pavilions were built in this period due to the limitations of the

Gardens of Castello site. The exhibition spaces of this period have a freeform spatial envelope with diverse spatial volumes. Compared to the geometrical envelope of early twentieth built pavilions the interior space of this period pavilions took influence from the pavilions of the mid-twentieth, i.e. internally building has less structural elements. Adjacent spaces not separated by walls, rather they visually divided with the difference in shape, size, and height between exhibiting areas.

2.3. Typological analysis of national pavilion

The result of the compositional analysis led to the discovery of two distinct types of exhibition space composition among national pavilions built in the twentieth century: intermittent and continuous spatial composition. [Table 2-1] summarizes the characteristics of the intermittent and continuous exhibition composition.

[Table 2-1] Spatial composition of the national pavilions of Venice Biennale

Spatial composition	Intermittent composition	Continuous composition
Floor plan diagram		
Period of occurrence	Early twentieth century	Mid to late twentieth century
Spatial movement	Disconnected	Dynamic
Floor plan	Independent private room	Flexible open space

(1) Intermittent spatial composition

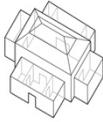
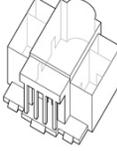
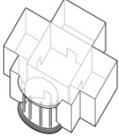
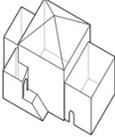
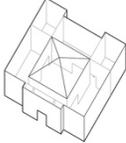
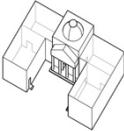
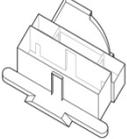
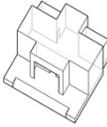
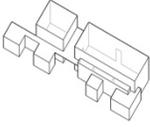
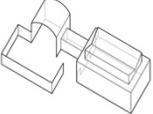
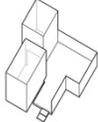
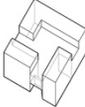
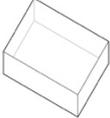
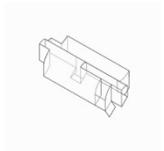
The majority of this spatial composition national pavilions was built in the early twentieth century. These exhibiting halls resemble the spatial structure of the traditional museums. These pavilions have rigid spatial structure and internally divided space with a permanent, immovable building supporting structures (wall and floors) and thus appear as a chain of interconnected rooms, each composed of homogeneous exhibition space. As a historically older type of exhibition space structure, such buildings have the spatial constitution for pre-serving art objects

and less flexible regarding displaying them. National pavilions associated with the intermittent spatial composition: Belgium, Germany, Britain, Hungary, France, Russia, Spain, United States, Austria, Greece, Denmark, Brazil, Switzerland, Israel and Australia (2014-today).

(2) Continuous spatial composition

The national pavilion with continuous spatial composition started to appear from the end of the early twentieth period (1930-) and was favored until the late twentieth century. Rather than archaic museums of art, these pavilions resemble modern art galleries. Mid-twentieth period pavilions in the majority are represented as a single exhibition space. These spaces opened new possibilities for the exhibition presentation. However, the experience of exhibitions arranged in such spaces could be ambiguous due to the lack of directing visitors' attention. Therefore, the exhibition in these spaces should be carried out, by emphasizing the flow of visitors. National pavilions associated with the continuous spatial composition: Czech Republic, Venetian, Netherlands, Finland, Japan, Canada, Uruguay, Nordic, Australia (1988-2014) and Korea.

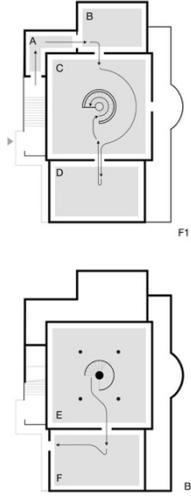
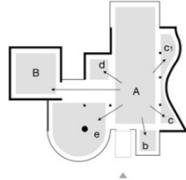
[Table 2-2] Spatial composition types of the national pavilions of Venice Biennale

Spatial composition	National pavilions				
Intermittent	Belgium 	Germany 	Britain 	Hungary 	
	France 	Russia 	Spain 	US 	
	Austria 	Greece 	Denmark 	Brazil 	
	Switzerland 	Israel 	Venezuela 	Australia [new] 	
	Continuous	Check 	Venetia 	Netherlands 	Finland 
		Japan 	Canada 	Uruguay 	Nordic 
		Australia [old] 	Korea 		

2.4. Selection of the representative of each spatial composition

The knowledge achieved through the compositional and typological analysis allowed to better understand the national pavilions as an exhibition space. Based on the conducted analysis of the characteristics spatial composition of the national pavilions of the Venice Biennale, a selection standard is derived. As a result, out of twenty-eight national pavilions, pavilions of Russia and Korea were chosen to represent each composition for an in-depth analysis of the architecture presentation.

[Table 2-3] Diagram of the Russia and Korea pavilion

National Pavilion	Russia	Korea
Exterior view		
Plan diagram	<p>A - B - C - D - C - E - F</p> 	<p>A: a - b - c - d - e... - B</p> 
Built year	1914	1995
Spatial composition	Intermittent	Continuous
The spatial movement	Disconnected	Dynamic

CHAPTER 3

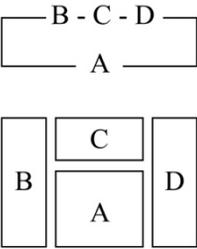
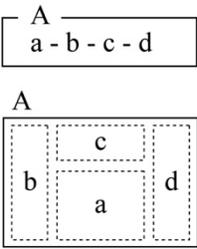
Components and its interrelations of Architecture exhibition

- 3.1. Exhibition space
- 3.2. Exhibition elements
- 3.3. Visitors interaction
- 3.4. Summary

3.1. Exhibition space

The exhibition space is the first component of the architecture exhibition which sets the frame of other components. The characteristics exhibition spaces of the Venice Biennale were discussed in the [Chapter 2] and the following types of spatial composition were identified: intermittent and continuous. [Table 3-1] summarizes the characteristics of the two compositions.

[Table 3-1] Spatial composition of the national pavilions of Venice Biennale

Spatial composition	Intermittent composition	Continuous composition
Floor plan diagram		
Spatial movement	Disconnected	Dynamic
Floor plan	Independent private room	Flexible open space

3.2. Exhibition elements

The second component of the architecture exhibition presentation is exhibition evelopments. What physical media will be used to represent original architecture within exhibition space?

In the twentieth century, architecture became a formal display subject for the exhibition showcase. However, unlike art-related exhibiting media, the way to contemplate the real architecture model in the space of other buildings makes it a complicated matter for the presentation. The architecture can be exhibited only through the media. By the origin and purpose architecture exhibiting media consist of two major categories: visual art, and architectural installations.^⑦

1) Visual art exhibiting media is the most common form of expression and presentation of architecture: architectural drawings and photography, video and architectural models.

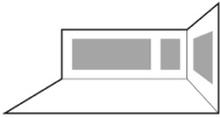
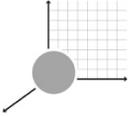
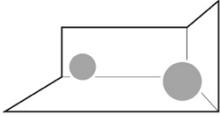
2) Architectural installations. In the form of architectural installations possible to display the architecture model partly representing the original. The purpose of this exhibiting media is to create ambiance allowing visitors to spatially experience an original architecture object.

^⑦ Milorad Mladenović (2013) presented the complete guide of the commonly used representation models of architecture.

3.2.1. Typological analysis of exhibition elements

Based on the derived types of exhibiting media their relation to the exhibition space can be categorized according to their physical spatial qualities. Architecture exhibiting media consist of two major types: planar and three-dimensional exhibits. These types represent how the exhibits will be arranged in the exhibition space.

[Table 3-2] Types of architecture exhibits of the national pavilions of Venice Biennale

Exhibit types	spatial position of an exhibit	relationship between space and exhibit
Planar exhibits		
Three-dimensional exhibits		

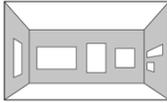
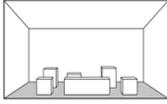
Planar exhibits are two-dimensional objects that attach to the flat surfaces of the exhibition room. Establish a two-dimensional relationship with space. Planar exhibits include architectural drawings, maps, and photography.

Three-dimensional exhibits – free-standing exhibits. Exhibiting media not supported by another structure or elevated with the use of pedestals. Establish a three-dimensional relation with the exhibition space. Among identified types of the exhibiting media, these exhibits include architecture models, architecture installations as well as partitions used as additional exhibiting surface and as a tool to control the flow of the visitors.

3.2.2. Typological analysis of the exhibition composition

Based on the analysis of the spatial qualities of the exhibiting elements the interrelation between space and exhibits can be discovered. The exhibits and space are connected through the method of the spatial organization of exhibition content within the exhibition space – exhibition element composition. Exhibition composition represents a method of spatial positioning of an individual display unit within the exhibition space. Exhibition spatial composition can be broadly categorized into two methods according to how the individual exhibition elements relate to the exhibition space: planar and three-dimensional composition. [Table 2-5] summarizes the characteristics of the two specified exhibition elements compositions.

[Table 3-3] Typology analysis of the architecture exhibition composition.

Exhibition composition			
Category	Planar	Peripheral	 <ul style="list-style-type: none"> Peripheral arrangement focused on the perimeter of the exhibition space. In this arrangement, the exhibits placed directly on the wall or positioned along the wall Establish relation with the vertical planes of the exhibition space.
		Island	 <ul style="list-style-type: none"> Exhibits focus in the center of the exhibition space Island arrangement establish a relationship with horizontal planes of the exhibition space
	Three-dimensional	 <ul style="list-style-type: none"> Historically one of the most convenient arrangement types for architecture exhibition. Executed through the combination of the singular arrangements. 	

(1) Planar composition

Planar composition fundamentally consists of two types of arrangement: peripheral and island.

Firstly, the peripheral arrangement has a focus on the perimeter of the exhibition space. In this arrangement, the exhibits placed directly on the wall (planar exhibits – photography, drawings) or positioned along the wall (freestanding exhibits – pedestals, architecture models, partitions). The peripheral arrangement is one of the oldest types of arrangements. It is broadly used in fine art exhibitions and was adopted for the presentation of architecture. In a peripheral arrangement, the viewer circulates in the middle of the space and a two-dimensional relationship is created between the viewer and the exhibit.

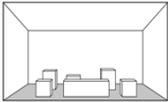
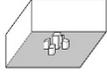
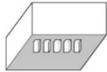
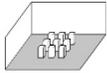
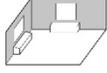
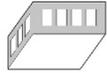
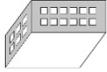
Secondly, the island arrangement. In contrast to the peripheral arrangement, it gathers attention in the center of exhibition space. This type of arrangement often used for the presentation of the freestanding exhibiting media (architecture models, installations, partitions). The viewer circulates and observes the exhibition between the space and the exhibiting objects.

(2) Three-dimensional composition

The composite arrangement referred to the combination of peripheral and island arrangements. The characteristic of this combination method is that exhibits placed both peripherally and in island arrangements. The viewer circulates between the exhibits arranged along the perimeter of the space and the exhibits placed in the middle of space establishing a more diverse exhibition experience.

[Table 2-6] Summarizes the method and characteristics of singular and composite exhibition arrangement.

[Table 3-4] Characteristic of the exhibition element composition relationships

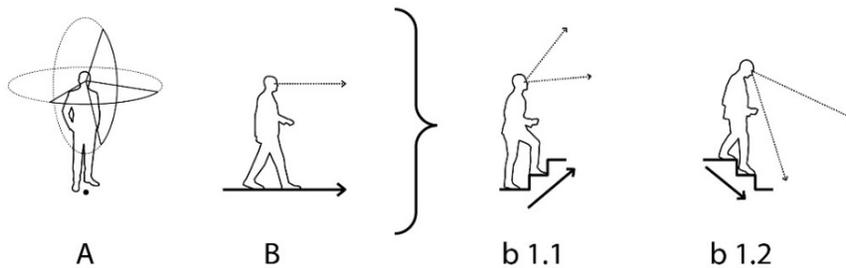
Category	Space to exhibiting element relationship	Exhibit to exhibit relationship	Characteristics	
Planar	<p style="text-align: center;">Island</p> 	<p style="text-align: center;">Central</p> 	<ul style="list-style-type: none"> • Exhibits focus in the center of the exhibition space • Exhibits arranged in the following order ways: central, linear, grid, cluster • The viewer circulates between exhibit and space 	
		<p style="text-align: center;">Linear</p> 		
		<p style="text-align: center;">Grid</p> 		
		<p style="text-align: center;">Cluster</p> 		
	<p style="text-align: center;">Peripheral</p> 	<p style="text-align: center;">Central</p> 		<ul style="list-style-type: none"> • The most conventional exhibition layout configuration for the presentation of art pieces • Focused at the perimeter of the exhibition room. • Exhibits can be presented in the form of planar objects attached to the wall or freestanding exhibits arranged along the perimeter of the wall • The viewer circulates in the center of the space observing exhibits from the inside
		<p style="text-align: center;">Linear</p> 		
		<p style="text-align: center;">Grid</p> 		
		<p style="text-align: center;">Cluster</p> 		
<p>Three-dimensiona 1</p>		<ul style="list-style-type: none"> • Peripheral and island arranged exhibits equal by proximity in size and importance. • Peripheral and island arranged exhibits compliments each other 		

3.3. Visitors interaction

Fundamental relation between the exhibiting object and viewer lies in the interaction when visitors in motion and the exhibiting object remains fixed position.^⑧

At least until the twentieth century, the idea of experiencing an architecture exhibition has been associated with motionless observation of the physical object. Now, the idea of experiencing a contemporary architecture exhibition manifests movement and viewing as two inseparable condition.^⑨

From identifying this relations two following spatial interaction between visitors, space and exhibiting element is derived. The space and arranged exhibits influence type of movement and the manner in which visitors observe architecture exhibition. Accordingly, visitor's interaction with the exhibition was categorized into two types: (a) observation and (b) movement.



[Figure 3-1] Visitor's interaction with exhibition

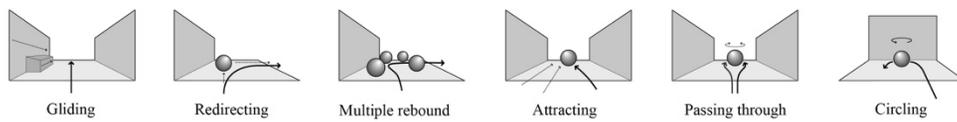
^⑧ Herbert Bayer *Fundamentals of Exhibition Design* (1937)

^⑨ Krueger C. (2013). *The Mobile Spectator: viewing on the move*. Available at <https://arthist.net/archive/6438> . Sep 14, 2013

3.3.1. Dynamic interaction

Visitor's move-progress through the exhibition space. While observing in motion, visitors' interaction is influenced by spatial planes and exhibition arrangement. These movement are identified as following types: gliding, redirecting, maneuvering, attracting, passing through, and circling. [Figure 3-2]

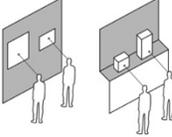
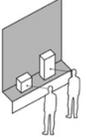
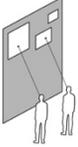
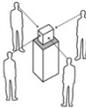
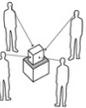
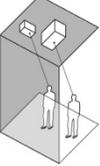
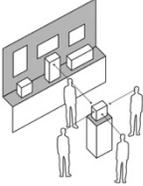
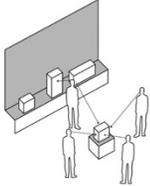
[Figure 3-2] Movement interaction created by the correlation of the spatial planes, exhibits and visitor.



3.3.2. Static Interaction

Visitors interact with the architecture exhibiting elements through diverse types of observation. Which refers to visitor's interaction with the exhibition in fixed position. In this case, the direction of observation is affected by the type of the exhibiting media and exhibition spatial arrangement.

[Table 3-5] Observation interaction between audience and exhibition.

Observation				
Direction		Straight	Down	Up
Dimension	Planar			
	Three dimensional			
	Composite			

3.4. Summary

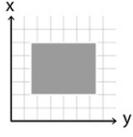
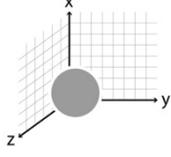
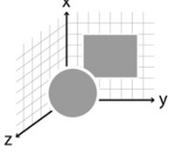
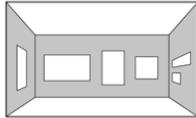
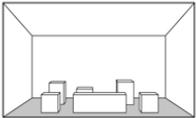
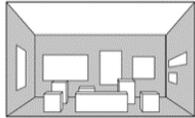
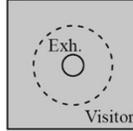
The interrelations between the fundamental components of the architecture exhibition were analyzed and results are as follows:

Firstly, the exhibition space is the primary component of architecture exhibition. The space sets the frame for the exhibition composition and visitor's interaction.

Secondly, Exhibiting elements were analyzed according to their type and spatial-physical qualities of the architecture exhibiting media. As a result of the analysis, the interrelation with the exhibition space of the national pavilions was found. Space and exhibiting elements connected through the method of the exhibition composition. Spatially two types of exhibition composition were identified: planar (peripheral and island) and three-dimensional (composite). The type of applied composition locally affects the circulation of the exhibition and the way the exhibition is experienced.

Thirdly, Visitor's interaction with the exhibition space and the exhibiting elements. The visitor's interaction with the exhibiting mediums of architecture is categorized into two types: observation and movement. The observation of visitors refers to the visitor's observation of exhibiting objects in a fixed position. The method of this observation highly dependent on the type, size and arrangement of exhibits; it consists of two groups: observation direction and dimension. According to the type of exhibition arrangement and spatial positioning this interaction categorized into two categories: direction (straight, up, down) and dimension (planar, three-dimensional). Movement is the interaction between visitors and exhibition space. While observing the exhibition in motion visitors' interaction is influenced by spatial planes and exhibition arrangements. These interactions are identified as the following types: gliding, redirecting, maneuvering, attracting, passing through, and circling.

[Table 3-6] Diagram of the exhibiting elements and visitors interaction of the Venice Biennale

Exhibiting Elements	Singular		Composite
	Planar exhibits	Free standing	
			
			
Visitors interaction	Space - Exhibit 	Space 	Space -Exhibit 

The interrelations between the three fundamental components were concluded in [Table 3-7] as following.

[Table 3-7] Architecture presentation components interrelations

Components	Space and exhibits	Space and visitors	Exhibit and visitors
Interrelation	Exhibition composition	Movement	Observation
Characteristics	Exhibit composition refers to method of spatial positioning of an individual display unit within the exhibition space. Composition controls the way the curators communicate the exhibition concept to the audience	Spatial movement refers to a visitor's interaction with space in motion. The visitor's movements are determined by the spatial planes and the exhibition arrangement.	Observation refers to a visitor's interaction with the exhibits in fixed position. The visitor's observation depends on the type, size, and arrangement of the exhibits.

CHAPTER 4

Comparative analysis of spatial composition of Russia and Korea pavilion

- 4.1. Spatial composition of Russia pavilion
- 4.2. Spatial composition of Korea pavilion
- 4.3. Comparison of the Russia and Korea pavilion spatial composition
- 4.4. Summary

4.1. Spatial composition of Russia pavilion

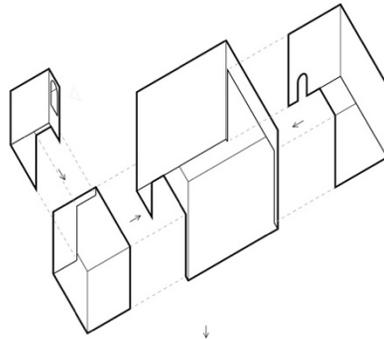
4.1.1. Spatial envelope

The spatial envelope of the Russian pavilion is composed of four geometrical spatial volumes with the biggest as the central space. Each volume is attached to another volume along two axis in horizontal direction. Individual spatial volumes are different in shape, size, and height. Starting from the entry, the pavilion space unfolds gradually in a linear order, following the sequence.

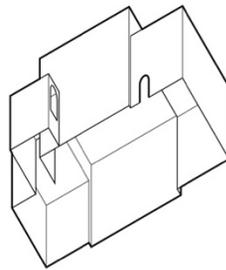
4.1.2. Spatial object

The spatial composition of the Russia pavilion corresponds to the intermittent composition, i.e. the internal space divided with the vertical (walls) and horizontal planes (floors). The spatial objects has a vertical hierarchy along which they are enclosed in the envelope from the bottom. Internally the two floors connected through the spiral stair and supported with the volumetric objects - supporting columns.

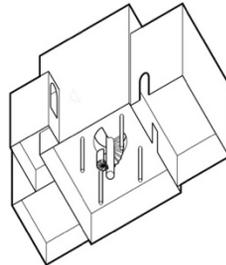
1. Spatial volume assembly



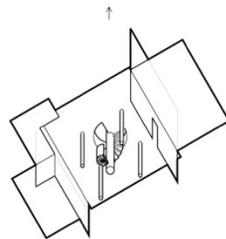
2. Spatial envelope



3. Spatial composition assembly



4. Spatial objects



[Figure 4-1] Russia pavilion spatial composition

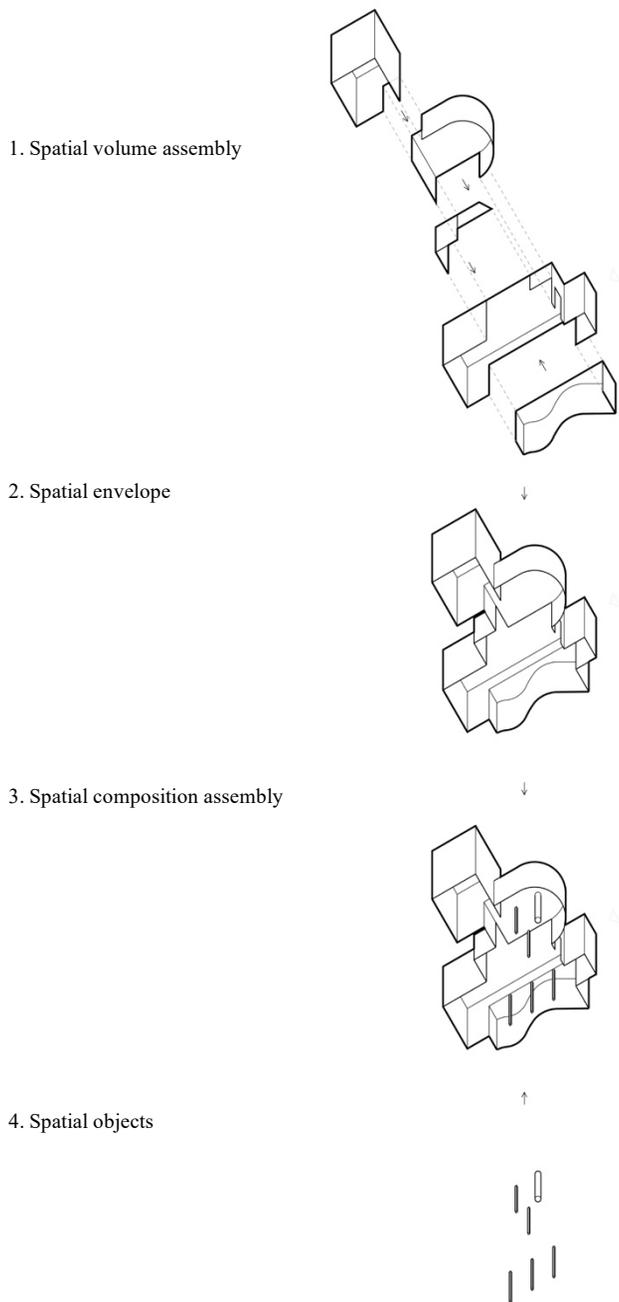
4.2. Spatial composition of Korea pavilion

4.2.1. Spatial envelope

Korea pavilion has a central hall space towards which the spatial volumes are assembled. The composition of the volumes develops in the single horizontal axis. Envelope assembles as a combination of five freeform spatial volumes. Each volume differently shaped with a noticeable difference in height.

4.2.2. Spatial objects

Korean pavilion spatial composition corresponds with the continuous spatial composition. In other words, the Korean pavilion has an open interior. The internal spatial objects enclose from the bottom inside of the spatial envelope. They represented as the supporting columns and function as a visual separative element instead of the traditional permanent walls. Consequently, this offers a much more open and free spatiality inside of the pavilion.



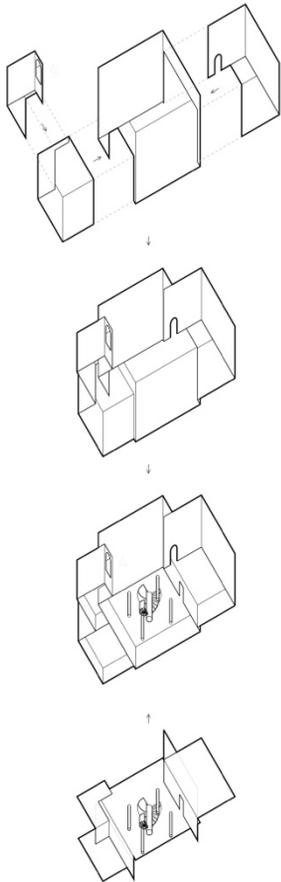
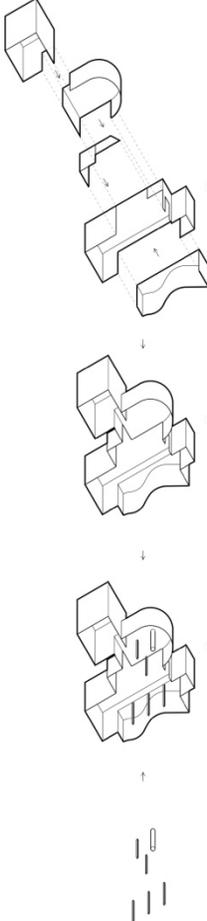
[Figure 4-2] Korea pavilion spatial composition

4.3. Comparison of the Russia and Korea pavilion spatial composition

Russia pavilion is an intermittent space. Russia pavilion has a geometric form spatial envelope and as an intermittent space has a rigid internal structure. The interior objects of pavilion consist of vertical and horizontal planes dividing internal space, as well as the group of volumetric spatial objects – stairs connecting two floors and columns.

Korea pavilion is continuous space. the Korea pavilion envelope formed out of freeform spatial volumes. Korea pavilion does not have a wall dividing the exhibition space and the envelope supported with the installed “H” shaped metal columns spread along the pavilion grid structure.

[Table 4-1] Comparative analysis of the spatial composition of Russia and Korea pavilion

Spatial composition		
Pavilion	Russia	Korea
Axonometric drawing	 <p>The drawing shows four stages of assembly. Stage 1: Three separate rectangular volumes. Stage 2: Two volumes joined. Stage 3: Three volumes joined in a linear sequence. Stage 4: The final assembly with a central void space, showing internal walls and stairs.</p>	 <p>The drawing shows four stages of assembly. Stage 1: Three separate volumes, one with a curved top. Stage 2: Two volumes joined. Stage 3: Three volumes joined in a curved sequence. Stage 4: The final assembly with a central void space, showing internal walls and stairs.</p>
Characteristics	<ul style="list-style-type: none"> • The spatial volumes assemble along XY axis in linear order around central space. • Exhibition rooms divided by walls and floors. The connection established through the door openings and the stairs. 	<ul style="list-style-type: none"> • Spatial volumes assemble along single axis towards central void space • The Spatial objects do not divide the exhibition space, but only support the envelope structure.

4.4. Summary

In Chapter 4, the qualities of the spatial composition of Russia and Korea pavilions exhibition were analyzed and the following results were achieved:

The Russian pavilion is an example of the intermittent spatial composition which is found in a conventional museum spaces. Spatial volumes form an spatial envelope through assembly along horizontal axis in XY directions. The total exhibition space formed as a result of the envelope assembly and the enclosing of the spatial objects. The spatial objects(floors and walls) of the pavilion form the intermittency through dividing the exhibition spaces from each other. The Russian pavilion has comparative qualities with Loos's concept of the Raumplan in terms of the defined itinerary which has a continuous vertical movement. The space unfolds in a linear sequence and the organization of the rooms are directed towards the establishment of the experience along this itinerary.

The Korean pavilion's open interior is an example of continuous spatial composition. The pavilion envelope is composed of five spatial volumes that assemble in the horizontal axis in a linear manner. The continuous spatial composition is formed as a result of the absence of the divisions between the adjacent exhibition spaces, which create a flexible exhibition space. The exhibition space is visually separated into diverse corners through the difference in the shape and size of spatial volumes. Another quality of the Korean pavilion is that it does not have a defined itinerary. The visitor enters the empty void from where he freely navigates according to the method of exhibition elements placement. The Korean pavilion has comparative qualities with the Plan Libre introduced by Le Corbusier. Plan Libre was initially reflected in the prototype of the mass production housing called Maison Dom-Ino. The spatial envelope of Korea's pavilion are transparent. The internal structural elements dividing the interior of the space are abolished and replaced with the pilotis system.

CHAPTER 5

Comparative analysis of exhibition composition of Russia and Korea pavilion

5.1. Exhibition spatial composition of
Russia pavilion

5.2. Exhibition spatial elements
composition of Korea pavilion

5.3. Comparison of exhibition
composition of Russia and Korea
pavilion

5.4. Summary

5.1. Exhibition spatial composition of Russia pavilion

5.1.1. Composition strategy

The sixteenth Russian architecture exhibition was titled “Station Russia.” The purpose of the exhibition was to present the pride of the country - its railroad system covering a vast territory of the state. The exhibition organization of the Russian pavilion exhibition was to reflect the past, present, and future of established railroad systems. And for this, each exhibiting room was organized in the following order:

1) **The geography of free space.** In the first exhibition hall of the pavilion, the movie demonstrates the railway system that spreads throughout Russia’s vast territory. It is done through the projection of the video on three-section constructed wall.

2) **The architectural depot.** The central hall of the pavilion showcases plans and models of train stations past and present. A large-scale installation, suspended above the central stairwell, recreates the first Russian train station. On top of the exhibition hall walls, the installation made of train rails is installed and the cluster of the photography works attached to them.

3) **The waiting hall of the future.** The following room presents two projects dedicated to the future of habitable development surrounding train stations. A re-examination of the futuristic *New Unit Settlements* and *A Dichotomy of Free Space*, the proposals reflect on train stations in other megacities to suggest ideas for how the area around Moscow’s train station system might be re-purposed.

4) **The crypt of memories.** Descending to the lower level. The walls of the pavilion’s lower gallery are lined with steel cabinets, mimicking a traditional luggage room, the interactive installation made of antique luggage installed on the floor along the wall.

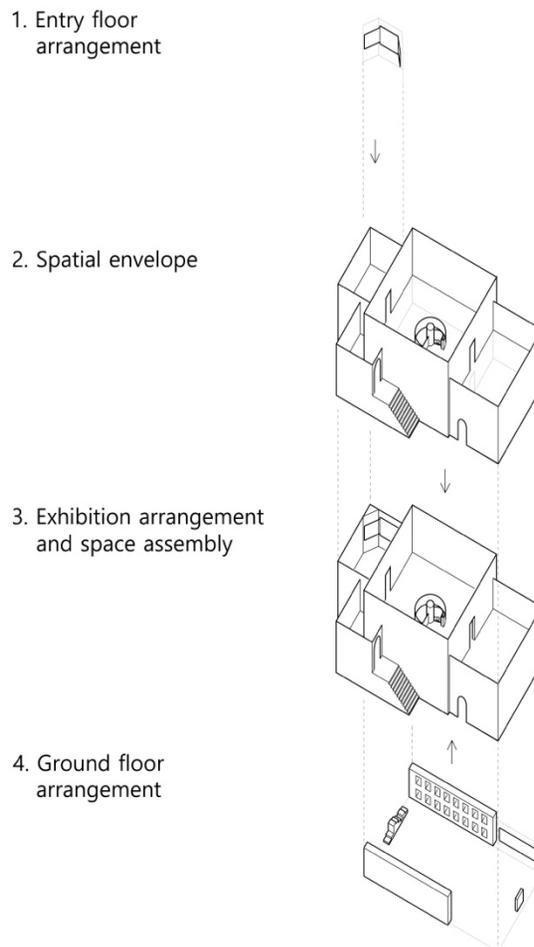
5) **Aboard the free space.** The final hall of the pavilion presents a video installation of short-film offering viewers to experiencing travel by train along with the country.

5.1.2. Exhibition spatial composition

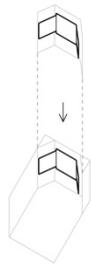
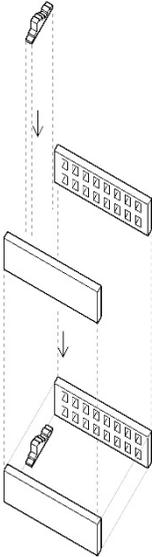
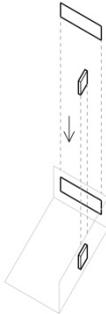
(1) planar composition: peripheral arrangement

Three exhibition rooms of Russia pavilion were arranged in the peripheral arrangement. Firstly, *the Geography of free space* section had a constructed wall with three-sections on which the video projection was reflected. Secondly, *the crypt of memories* at the bottom level of the pavilion cabinets and installations were installed along the perimeter of the room. Lastly, *aboard the free space* in the final exhibition room of the pavilion, a map and video screen were hung to the wall.

[Figure 5-1] planar exhibition composition at sixteenth Russian pavilion exhibition



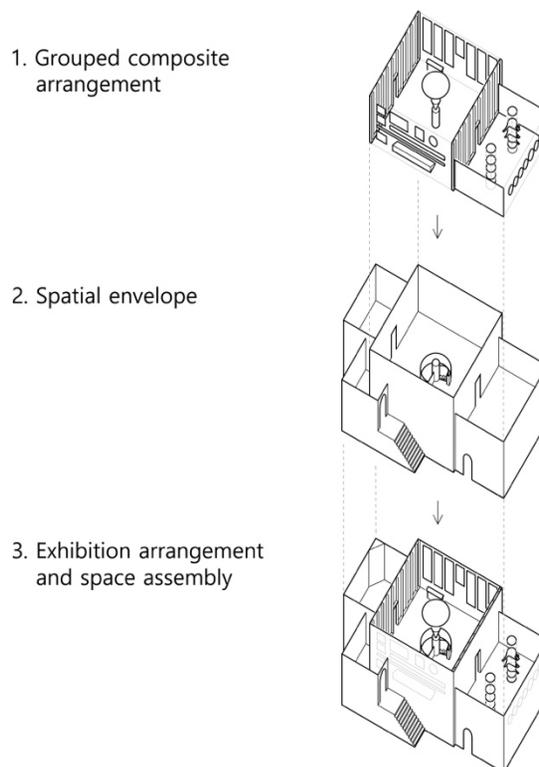
[Table 5-1] Planar composition at the sixteenth Russian pavilion exhibition

Exhibition title	Exhibition composition	Axonometric	Photo
1. The geography of free space	Peripheral - linear		
2. The crypt of memories	Peripheral - centralized Peripheral – grid Peripheral assembly		
3. Aboard the free space	Peripheral - centralized		

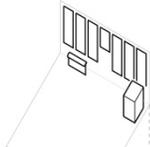
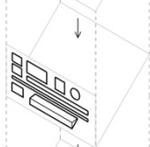
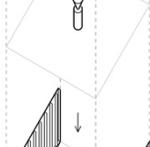
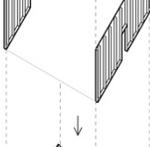
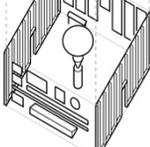
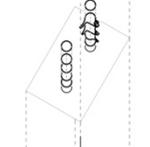
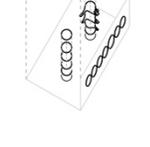
(2) Three-dimensional composition

Two of the exhibition room of Russian pavilion were arranged in the composite arrangement. First, in the central hall space *the architectural depot* exhibition were arranged. The exhibiting elements of this section primarily focused on the perimeter of the exhibition space. The cluster of the photos were attached to the installed rail wall installations, the architecture models were hung to the wall or arranged along it. In the center of the exhibition room, the architecture model was placed on the high pedestal and the mirror was hung above it. Second, *the waiting hall of the future* exhibition. In this section the symmetrically placed urban architecture models were stretched from the ceiling to the floor. The peripherally placed objects were represented as the full wall-size graffiti artworks and the architecture models attached to the wall linear order.

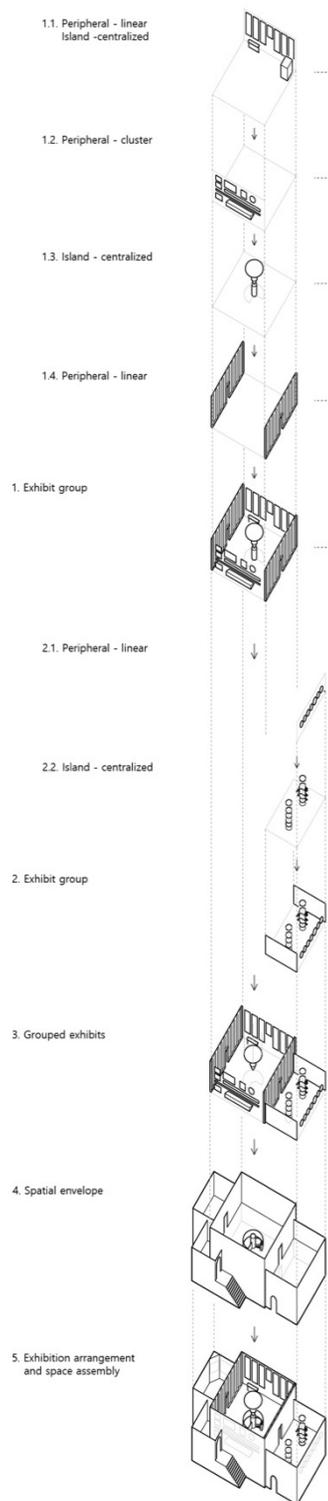
[Figure 5-2] Three-dimension exhibition composition at sixteenth Russian pavilion exhibition



[Table 5-2] Three-dimension exhibition composition at sixteenth Russian pavilion exhibition

Exhibition title	Exhibition composition	Axonometric	Photo
1.1.	Island - centralized		
1.2. Sochi station	Peripheral – linear, centralized		
1.3. Vauxhall	Peripheral - cluster		
1.4. Vauxhall	Peripheral - linear		
1. The Architectural Depot	Composite arrangement assembled		
2.1. New Unit Settlements	Peripheral - linear		
2.2.A Dichotomy of Free Space	Island – centralized (2axys)		
2. The waiting hall of Future	Composite arrangement assembled		

[Figure 5-3] Three-dimension exhibition composition at sixteenth Russian pavilion exhibition



5.2. Exhibition spatial elements composition of Korea pavilion

5.2.1. Composition strategy

The sixteenth architecture exhibition at the Korean pavilion was titled the "Spectres of the State of Avant-garde". The exhibition was organized around the perspective of contemporary architects on the projects of KECC. Thus, at the sixteenth Architecture exhibition Korean pavilion aimed to reflect a vision on how the past can be reimagined in today's architecture scene. As soon as one enters the Korean Pavilion, one can feel a strong inviting sensation due to the bright, welcoming exhibition area. In the central hall of the Korean pavilion, multiple exhibitions are arranged.

1) Emergent Archive. In the middle of the exhibition hall cluster of the photo, works were placed on the installed square-shaped aluminum floor. In the middle of this composition, the glass wall was installed with a curatorial message from the exhibitors. This does not obstruct the view of the visitors, however, it creates the ephemeral like a message.

2) Fantastic City. The video interview has been projected on the installed screen on the right side of the pavilion entry. The video is visible from the inside only.

3) Autopsy of the Future. Proceeding deeper inside the central hall the Autopsy of the Future project by Choon Choi was exhibited. It is a reflection of a conceptual model of the futuristic development of the Yeouido "island" that was placed right at the end of the curved wall.

4) Building States. At the end of the central hall, the installation of the work that covered the Expo '70 was placed. The model of the Expo '70 and architectural art drawings was placed on the floor of the pavilion. However, two freestanding

models made from transparent material were extended to the outside, creating the feeling of the extension of the exhibition into outside context

5) The City of Radical Shift. On the way back from the end of the central hall the urban model placed on the pedestal. Above this model the mirror is installed, allowing to view the model from a planar perspective.

6) Dream Cells. The circular installation was hung to the ceiling of the semicircular room. It created the void within the space allowing to view the exhibition element from inside and outside.

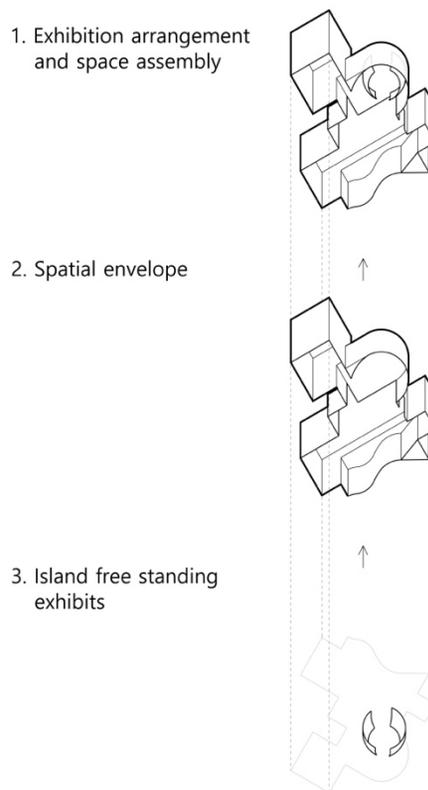
7) Absent Archive: grid organization can be seen in this space/ the shelves and columns together create a strong feeling of the grid in the entire room.

5.2.1. Exhibition elements composition

(1) Planar composition: island arrangement

One of the exhibition zones of the Korea pavilion exhibition was arranged in the singular – island arrangement - *Dream Cells* exhibition installation. A large scale interactive installation is placed in the center of the semi-circular room. The installation exhibit is hung to the ceiling. This exhibit creates a central void in the semicircular spatial volume, allowing the viewer to interact with it both internally and externally.

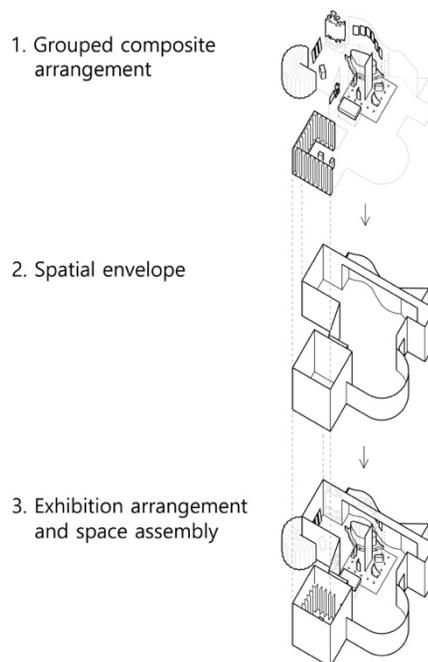
[Figure 5-4] Dream cells - planar exhibition composition at sixteenth Korean pavilion exhibition



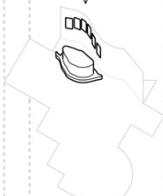
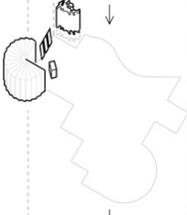
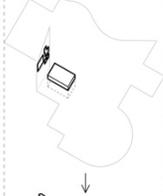
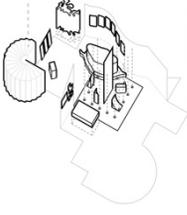
(2) Three-dimensional composition

Due to the openness of the pavilion, the boundaries between the central hall and adjacent spaces are faded. The exhibition arrangement was divided by diverse spatial volumes rather than room separated with walls. Accordingly, various sections of the exhibition and types of media interact with space in the composite arrangement method. The composite cluster of exhibits of Korean pavilion at the sixteenth exhibition combines internal and externally placed exhibits. Space and exhibits arrangement interact and dynamic interrelations with space are formed. The square brick room hosted the Absent Archive exhibition section. Inside of The shelves was constructed along the perimeter of the room and the cabinets were placed in the middle of the space in the island-cluster arrangement. Cabinet exhibits equal in shape and size but placed with the different angle against each other and peripheral shelves. Visitors circulate in the negative space created by arrangement. And contemplate the exhibits by adjusting their perspective, creating a dynamic view.

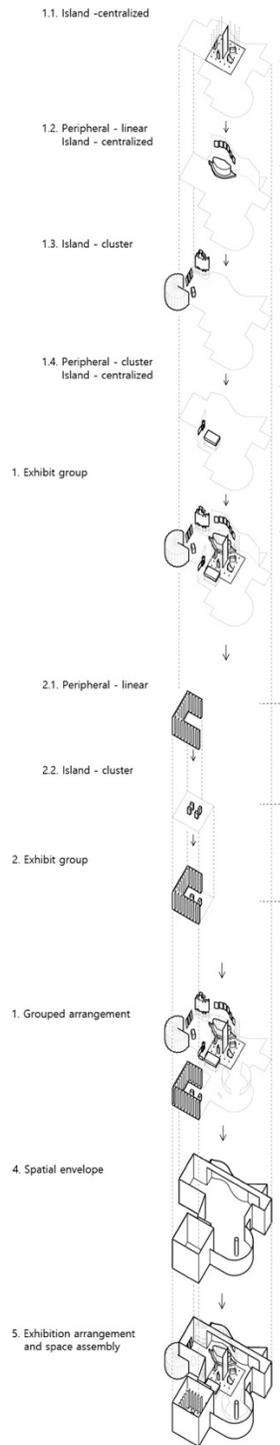
[Figure 5-5] Three-dimension exhibition composition at sixteenth Korean pavilion exhibition



[Table 5-3] Three-dimensional exhibition element composition at sixteenth Korea pavilion exhibition

Exhibition title	Exhibition composition	Axonometric	Photo
1.1. Emergent Archive: <ul style="list-style-type: none"> Reference points 	Island – cluster, grid		
1.2. Autopsy of the Future	Hero object: Island – centralized Supplementary: Peripheral – linear		
1.4. The city of Radical shift	Hero object: Island – centralized Supplementary: Peripheral – linear		
1.4. Building states	Island - cluster		
1. The Architectural Depot	Composite arrangement assembled		

[Figure 5-6] Three-dimension exhibition composition assembly at sixteenth Korean pavilion exhibition



5.3. Comparison of Russia and Korea pavilion exhibition composition

In Russia pavilion due to the rigid spatial structure, the placement of the exhibits along the perimeter of the exhibition room has prevailed. Even when exhibits are organized in composite arrangement the majority of the exhibits are attached to the walls or placed along with them. However, should be stated that the exhibition arrangement focused around the dominant freestanding object in the center of a space. The "Hero object" is taking over the viewers' attention and supplements explanatory data with the supporting materials organized peripherally. This clearly proves the relationship between the type of spatial composition of exhibition space and spatial organization.

In contrast, the open interior of the Korea pavilion provides less of the vertical planes for attaching planar exhibits. It resulted in a shift in favor of the island arrangement of the exhibits. Korea pavilion exhibition utilizes more freestanding exhibits and planar exhibits (photos and architecture drawings) used to complement them. In other words, planar exhibits arranged peripherally carry supplementary information about the freestanding architecture models. Another distinct quality of the Korean pavilions is the openness of the pavilion exterior. It allowed extending exhibition arrangement to the outside exhibition hall without loss of connection between interior and exterior (Building states exhibition).

[Table 5-4] Comparative analysis of exhibition composition of Russia and Korea pavilion exhibition at sixteenth Venice Biennale of Architecture - Freespace

Exhibition arrangement		
Pavilion	Russia	Korea
Axometric drawing		
Strategy of composition	Contextual model	Conceptual model
Exhibition composition	Planar and three-dimensional	Planar and three-dimensional
	Focused on the peripheral arrangement	Focused on the island arrangement

5.4. Summary

In Chapter 5, the exhibition composition of Russia and Korea pavilions exhibition were analyzed and compared.

The strategy of the exhibition component of the Russian pavilion lies in the unification of the exhibition narrative by the exhibition leading curator. He establishes a linear narrative, along which the exhibitors arrange their architecture works. This strategy of the exhibition composition is well suited to the spatial structure of the Russian pavilion. Perhaps, the strategy of the exhibition composition follows the specific to this kind of exhibition space.

The exhibition at the Korean pavilion focuses on expressing an exhibition narrative through the interpretations of multiple curators. Each participant focused on the expression of their exhibition section without a clear connection with other exhibitors. The individual exhibitions form their narrative, however globally they also form a conceptual narrative. The exhibition focuses on the presentation of the variety of projects to reflect their national architecture. This strategy of exhibition composition well aligns with the open spatial structure of the pavilion. The open space allows to let more participants and organize them next to each other in different corners of the building. The type and form of the exhibition elements, as well as the methods of its spatial positioning shaped by the diversity of the building's shape. Exhibition element composition creates a negative space where the visitors freely maneuver. In the Korean pavilion exhibition, each work of the exhibitors transmits their meaning. Outside of the context of the Spectres of Avant-garde exhibition the architecture pieces can be read and understood separately. However, through presenting it all together, the exhibition attempted to express other narratives.

CHAPTER 6.

Comparative analysis of spatial experience of Russia and Korea pavilion exhibition at sixteenth Venice Biennale of Architecture - Freespace

- 6.1. Spatial experience analytical framework
- 6.2. Analyzing the exhibition spatial
experience of Russia pavilion
- 6.3. Analyzing the exhibition spatial
experience of Korea pavilion
- 6.4. Summary

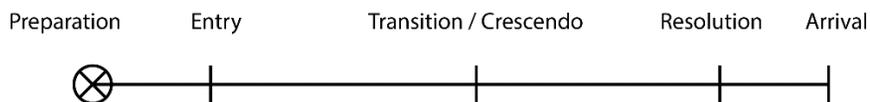
6.1. Spatial experience analytical framework

In Chapter 4, the spatial experience sequence of Russia and Korea pavilion attempt to visually prove the analysis of the framework identified in Chapters 2 and 3. The spatial experience of the architecture exhibition formed through the interaction between the visitors and exhibition spatial composition. In this chapter spatial experience will be analyzed and visually presented through perspective drawings reflecting spatial effects and exhibition spatial scenarios of Russia and Korea pavilion exhibitions.

6.1.1. Spatial scenario

(1) Exhibition narrative structure

In the exhibition, the combination of the space and exhibits establish the exhibition narrative. The narrative sequence in architecture is progressed and experienced spatially through movement. In other words, space, exhibit, and visitor are presented through the narrative sequence.



[Figure 6-1] Basic structure of architectural narrative [After J. Dewey 'aesthetic experience' 1934] ^⑩

Exhibition narrative structure created along following stages:

- Preparation. The exhibition experience starts from the exterior of the exhibition space and continues internally.
- Introduction. Entry to the space or beginning of the exhibition. Visitors proceed into space. The entry suggests the visitor's upcoming phases.
- Transition. Open exhibition space attracts visitors. Visitors stop temporarily, then they are led to another section of the exhibition or proceed into the next exhibition space.
- Crescendo. A progressive increase in intensity in space. The short space before the resolution stage.

^⑩ Qadir N. (2011). Spatial effects: narrative structure in architecture.

- Resolution. The resolution stage creates the environment (space or room) where visitors are able to *rest* before completing the exhibition exploration.
- Arrival. The arrival stage concludes the exhibition narrative by reaching the final destination (exhibition room or the exit from the space) of the exhibition.

(2) Exhibition promenade

In this study, promenade architecture will be used to analyze the exhibition's spatial experience of the architecture exhibition of national pavilions. Promenade architecture, one of the concepts developed by Le Corbusier's fundamental principles, refers to the perception of space experienced by sequential progression in an architectural setting. It represents how space and movement are interrelated.

The concept of promenade stems from landscape architecture and involves a circulatory system of connections through space. It provides the observer with multiple views of contemplation in designed order. Promenade architecture should be distinguished from space circulation. Promenade architecture is a generator of events, which explores the concept of time and space. Therefore, the Promenade architecture epitomizes the quintessential notion of sequential progression.

The movement and sequential progression at the exhibition space will be analyzed through the operational and narrative qualities of the promenade architecture.

6.2. Analyzing the exhibition spatial experience of Russia pavilion

6.2.1. Spatial effects

Preparation: Exterior

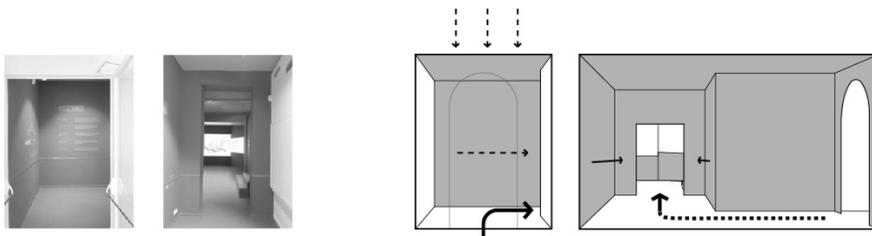
The small gates attracts the visitors to the staircase. The staircase ascends the visitors to the entry in rhythmic motion.



[Figure 6-2] Russia pavilion preparation

Introduction: Entry

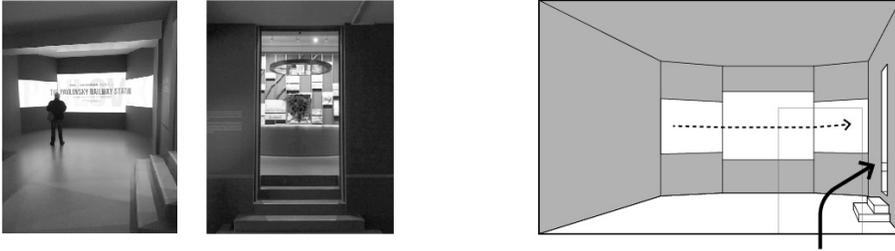
When entering the space, the closed ceiling creates a sense of compression and attracts people into narrow corridor. The environment created by the enclosed space make visitors naturally turn to the light source.



[Figure 6-3] Russia pavilion introduction

Transition: The Geography of free space

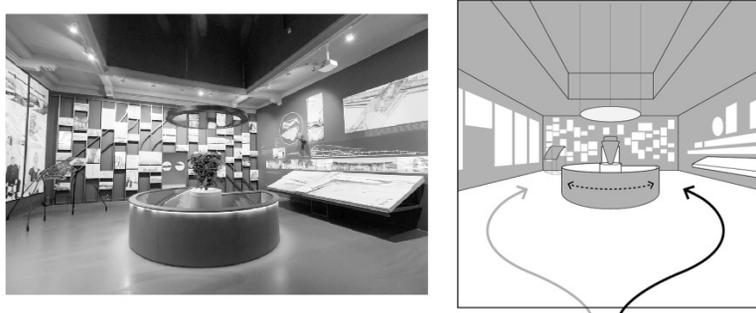
Visitors are drawn to the light source inside the black box environment. Visitors follow the shape of the space, turn and ascend into the next exhibition room.



[Figure 6-4] Russia pavilion transition

Development: The architectural depot

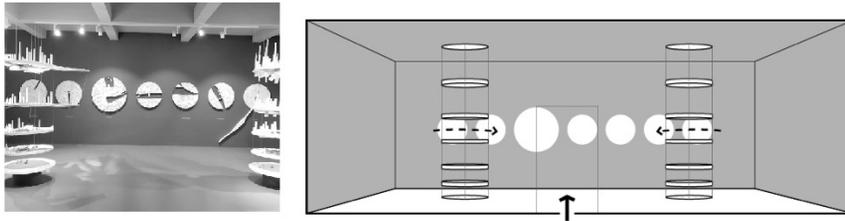
The exhibition space vertically expands in parallel to the ascending movement of visitors. The speed of the movement increase towards the exhibit, centrally placed circular spatial objects (stair fence and the exhibits). Further, the object and the spatial plane accelerate the speed and visitors observe exhibits dynamically following the itinerary. Next, visitors are drawn to the open entry of the next exhibition room.



[Figure 6-5] Russia pavilion development

The waiting hall of the future

Upon entering the room visitors are invited towards the void created in between the two symmetrically arranged exhibits. The facing vertical planes push the visitors to the side directions. This creates a movement shaped like “8” around spatial elements.



[Figure 6-6] Russia pavilion development 2.

The architectural depot

The visitors turn back to the central hall here they see the space from a different perspective. Now the entry to the spiral staircase appears in the front. The shape of the spatial object guides them inside.



[Figure 6-7] Russia pavilion development 3.

Crescendo: from the architectural depot to the crypt of memories

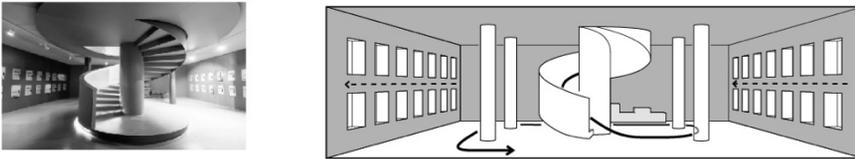
The spiral shape of the stair accelerate the descending movement of visitors. Visitors observe suggested content of the exhibition while descending.



[Figure 6-8] Russia pavilion crescendo

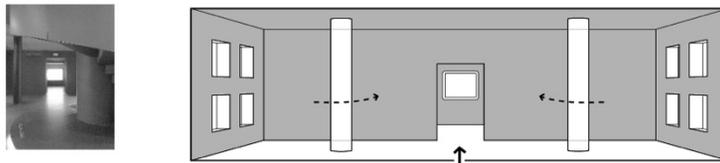
Resolution: the crypt of memories

The next exhibition room vertically compress along with the descending movement of the visitors. The spiral movement continues in the exhibition room. The size of the spiral movement increases slowing down the movement of visitors. They move inside the void created between the spatial planes, objects and exhibits.



[Figure 6-9] Russia pavilion resolution 1

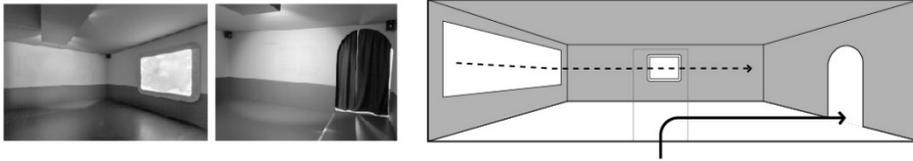
After completing the full circulation around the space visitors are directed by the symmetrically arranged columns suggesting the entry to the next exhibition room.



[Figure 6-10] Russia pavilion resolution 2.

Arrival: Aboard the free space

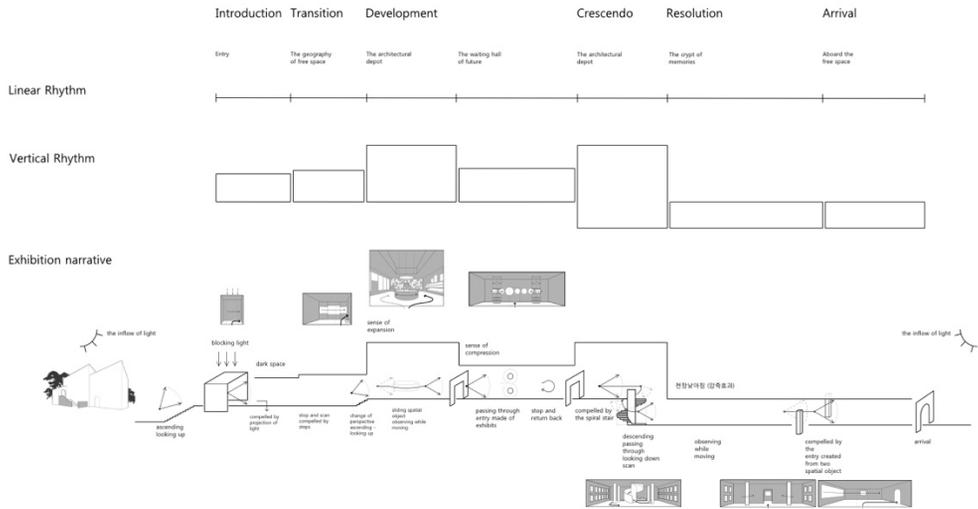
Visitors arrive at the final room where from left to right direction they interact with the peripheral exhibits and exit through the doorway on the right.



[Figure 6-11] Russia pavilion arrival

6.2.2. Spatial scenario

Exterior stairs set the Preparation phase of the Russia pavilion exhibition. Visitors gradually ascends and encounter the entry. Introduction. Starting from the entry visitors proceed into an unlit dark corridor. Transition. In the dark setting started from the entry, visitors compelled by the light coming from the first exhibition room. Visitors observe peripherally projected video and redirect to the doorway on the right side of the room. The visitors compelled by the light coming through the opening and ascend through the steps. Development. While ascending the following exhibition space expands in a vertical and horizontal dimension. The visitor enters the central hall of the pavilion and observes the exhibition room in a circling manner while gliding along with the curved spatial object and walls of the room. On the other side of the central hall visitors naturally slide into the following exhibition room, compelled by the open doorway. They spatially experience vertical and horizontal spatial compression. Visitors dynamically observe three-dimensional exhibits circling around them and return to the central hall. The path to the bottom level is open to their vision. Crescendo. Visitors descend through the spiral stair and observe the peripherally arranged exhibits exhibition while moving to the bottom level. Resolution. Coming from the spacious hall the space of the bottom central hall vertically compresses. The spiral path continues on the bottom floor and slowly decreases movement with the expansion of the movement radius. Visitors observe peripherally arranged cabinets while circling around the spiral stair and columns. Compelled by the entry created from the two columns and an open doorway in the middle they proceed to the next room. Arrival. Upon the entering, the last exhibition room visitors arrive redirected towards the exit of the pavilion attracted by the sunlight.



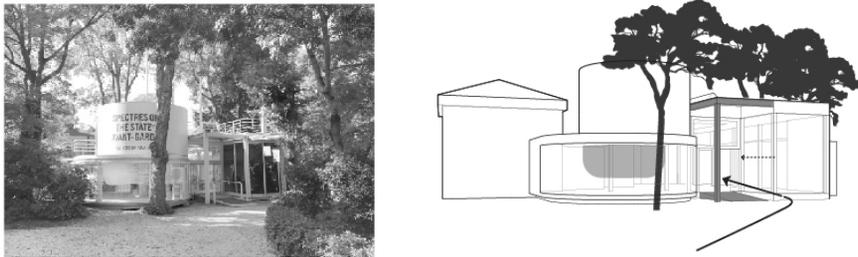
[Figure 6-12] Russia pavilion exhibition spatial scenario

6.3. Analyzing the exhibition spatial experience of Korea pavilion

6.3.1. Spatial effects

Preparation: Exterior

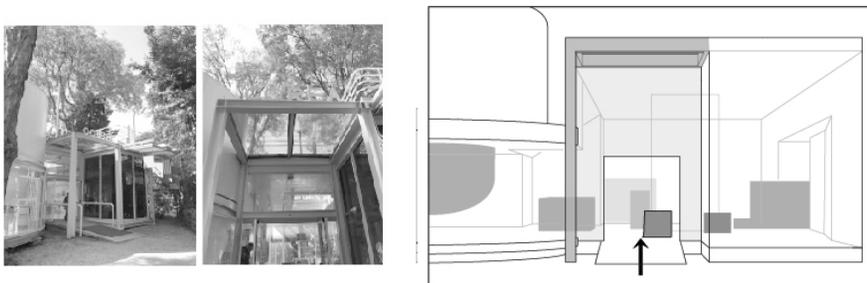
Visitors see the interior of the pavilion through the transparent façade. This visible aspect sets the excitement and context of the exhibition.



[Figure 6-13] Korea pavilion preparation

Introduction: Entry

The pavilion slightly elevated from the ground and through the use of ramp visitors ascend inside. The role of the ramp is to suggest the start of the exhibition space. Visitors enter the pavilion by passing through transparent plane enclosed in the metal frame.



[Figure 6-14] Korea pavilion introduction

Development: Emergent archive: Reference points

The pavilion space is well-lit due to the openness of the spatial envelope, therefore sensation of the outside and inside not as impactful. Starting from the introduction visitor's encounter the exhibits arranged in an island cluster along the whole central space. Visitors dynamically observe the exhibition while gliding along the curved wall and the path arranged by the freestanding exhibits.



[Figure 6-15] Korea pavilion development 1

Autopsy of the future & Building states

Visitors reach the end of the central hall where the arranged outside exhibits come into sight. The open quality of the pavilion envelope allows the exhibition visually extend beyond the enclosed internal space of the pavilion.



[Figure 6-16] Korea pavilion development 2

The City of Radical shift

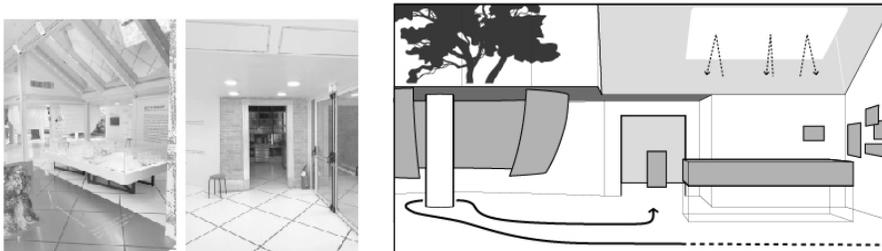
After reaching the dead end of the central hall visitors turn around and glide back in the entry direction. However in mid-way they are compelled by the open space transitioning to the circular room.



[Figure 6-17] Korea pavilion development 3

Crescendo: Dream cells

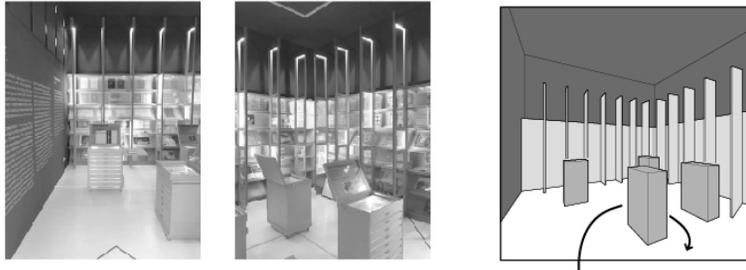
Visitors glide along the exhibits and transition into the semicircular exhibition space. Space gradually compresses in vertical dimension.



[Figure 6-18] Korea pavilion crescendo

Resolution: Absent Archive

Compelled by the single open doorway visitors progress inside rectangular room. The enclosed private space expand vertically, and at the same time it compresses horizontally. Inside visitors dynamically observe the exhibition while rebounding between combination of peripheral and island arranged exhibits. Lastly, visitors return to the previous space.



[Figure 6-19] Korea pavilion resolution

Arrival:

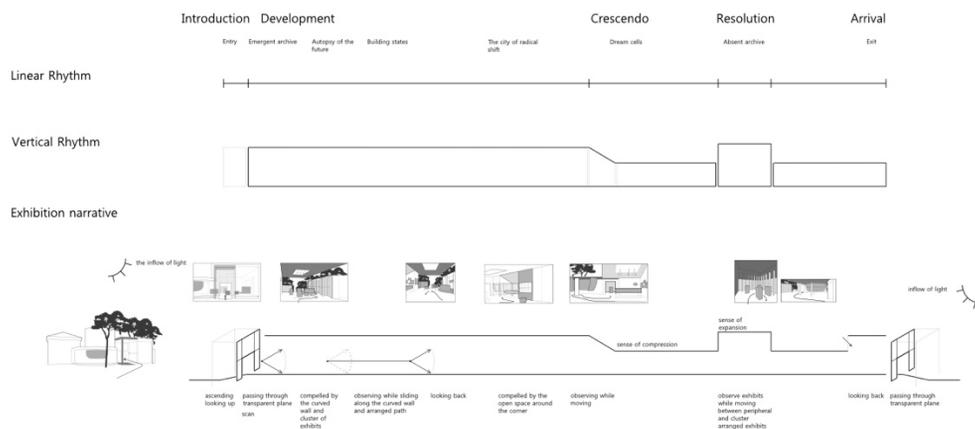
Visitors slide along the columns and the installation hung to the middle of the semicircular space ceiling. Visitors exit exhibition space through the same entrance.



[Figure 6-20] Korea pavilion arrival

6.3.2. Spatial scenario

Preparation. Exhibition experience starts from outside of the pavilion due to its openness to the exterior which sets the excitement. Introduction. Visitors enter the pavilion through transparent plane enclosed in the metal frame. Development. The pavilion space is well-lit due to the openness of the spatial envelope, therefore sensation of the outside and inside not as impactful. Right away visitor's encounter the exhibits arranged in an island cluster along the whole central space. Visitors dynamically observe the exhibition while gliding along the curved wall and the path arranged by the exhibition. Visitors reach the end of the central hall of the pavilion where the exhibits expand from the inside to the outside. Crescendo. Visitors turn around and move in entry direction, however in mid-way they compelled by the open space transitioning into semicircular display window space. Resolution. Compelled by the single open doorway visitors progress inside rectangular room. The enclosed space expand vertically, and at the same time it compresses horizontally. Inside visitors observe the exhibition while moving between combination of peripheral and cluster arrangement and return to the previous space. Arrival. Visitors slide along the wall and the centrally hung installation. Visitors exit the space at the same place where they entered.



[Figure 6-21] Korea pavilion exhibition spatial scenario

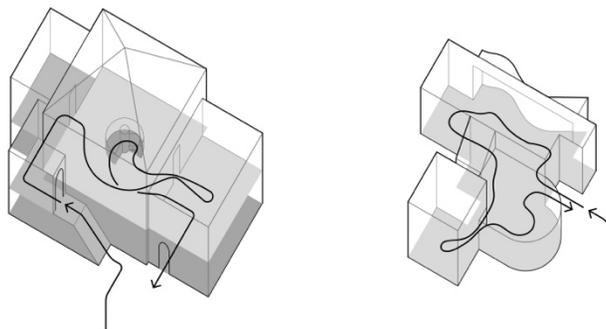
6.4. Summary

(1) Spatial effects

- **Movement**

In Russia pavilion exhibition spatial structure plays a major role in directing the visitors through space. The itinerary is created by the linear order of the exhibition rooms. Visitors progress from one room to another by gliding along the spatial planes, rarely being redirected. At the sixteenth architecture exhibition due to the arrangement of the exhibits in the peripheral method local circulation was not altered.

In contrast, Korea pavilion having an open interior composition has dynamic circulation. Visitors move along the diverse free form and geometric planes within the interior. At the sixteenth architecture exhibition, the arrangement of exhibits in an island manner allowed to create even more dynamic movement and unnoticeably for the visitor to shape the exhibition itinerary. The movement created by the arrangement incorporates redirecting, multiple rebounds and circling in the space.



[Figure 6-22] Circulation of Russia and Korea pavilion at sixteenth Venice Biennale of Architecture

- **Observation**

At the sixteenth architecture exhibition, Russia pavilion majorly focused on the exhibition content at the perimeter of the room. The planar and free-standing exhibits were placed along the walls. The visitor's gaze, in this case, focused in the straight direction. However, the arrangement of different types of exhibits allowed to establish diverse interactions between visitors and the exhibition. The perspective changes from 2D to 3D and vice versa. In the architecture depot installation, the planar exhibits (photos, drawings) and free-standing exhibit were positioned in the cluster composition, spreading from the bottom of the wall to slightly below the ceiling. This made visitors observe the exhibits raising their gaze from bottom to the top. Also in the middle of the room, the architecture model was installed on top of the tall pedestal. To add a new experience the curators hung the mirror above the model allowing visitors to observe the three-dimensional exhibit from the two-dimensional projection.

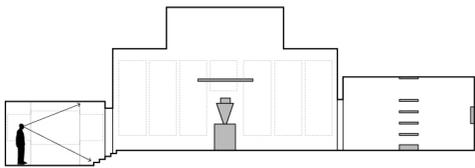
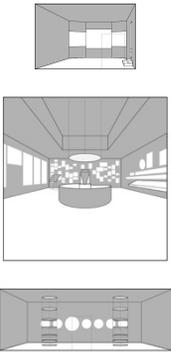
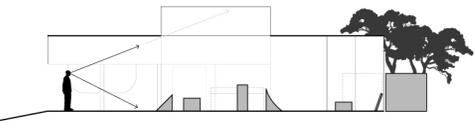
The Korea pavilion exhibition focused on placing free-standing exhibits on the floor. Which naturally drew visitors' gaze down, making them observe exhibits from above. In the case of few exhibition installations (Autopsy of the future and Building states), the free-standing exhibits were complemented by the architectural drawings and artworks, which were attached to the walls behind the hero exhibit. In one installation (the City of the Radical Shift) the arrangement incorporated the birds-eye view on the architecture urban model through installing the mirror above it. In other words, it allowed visitors to observe the three-dimensional exhibit from a two-dimension projection similar to looking at the flat architecture plan.

- **Observational depth**

In Russia pavilion due to the intermittent structure the depth of the space effects defined by the frame of the independent exhibition halls. In other words, visitors cannot see the exhibition beyond the space they exist at the moment. This intermittent nature allows ordering the exhibition narrative in separate sections.

The open interior of the Korea pavilion allows visitors to see the adjacent space and exhibits beyond the space they exist at the moment. This way the nature of the space draws the attention of the visitors to keep exploring the exhibition.

[Figure 6-1] Observational depth of Russia and Korea pavilion

Observational depth		
Russia	Section	Perspective
		
Korea		

(2) Spatial scenario

- **Linear rhythm**

Russia's pavilions spatial scenario has a well-defined part. It is the characteristic of the intermittent spatial structure of the pavilion. The spatial structure establishes a strict linear rhythm. This spatial structure allows establishing a chronological exhibition narrative that was established during the sixteenth Venice Biennale of Architecture. The top floor exhibition was representing the present and the state railroad system spread across the country. And the bottom floor represented its past.

Korea pavilion has a less defined narrative. Visitor flows from space to another, from one exhibition to another without noticeable cuts. The only exception is the square brick room which concludes the exhibition scenario by letting people re-educate themselves on the topic before leaving the pavilion.

- **Vertical rhythm**

In Russia pavilion whenever visitors move from one space to another they experience strong spatial effects such as: expansion, compression and change in the lighting environment. The reason is that the every spatial volume of the pavilion has a different shape and height. Accordingly when passing through the door or descending through the stair visitors enter into a space different from the previous.

On the other hand Korea pavilion exhibition scenario vertical rhythm rather smooth and flat compared to Russia pavilion. One spaces smoothly transition into adjacent spaces. The only noticeable exception is the rectangular exhibition room.

CHAPTER 7.

DISCUSSION

7.1. Interrelations of architecture
exhibition components

7.2. Spatial composition

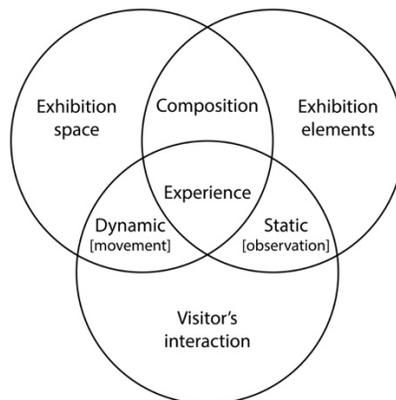
7.3. Exhibition composition

7.4. Exhibition spatial experience

This study begins with the question of how the presentation of contemporary architecture is composed and experienced in different types of spaces. To understand the implementation of this process, this study set out to define the components and their interrelations at a contemporary architecture exhibition. This understanding of the fundamental components helps to indicate the reason behind the application of a certain strategy for the exhibition composition. How and why the experience varies in a different type of exhibition space, and how it affects the narrative of the architecture exhibition is explored.

7.1. Interrelations of architecture presentation components

This study confirmed that an architecture exhibition is a combination of correlations between the space, exhibition elements, and visitors through the analyses of each component. These three components participate in a collective presentation and form an interrelation in between. The correlations between these defined components are identified as follows: 1) exhibition composition, as the interrelation between space and exhibition elements, 2) dynamic interaction or movement manner, as the interrelation between the space and the visitor, 3) static interaction or observation, as the interrelation between the exhibit and visitor, and finally, the combination of all components establishes the exhibition's spatial experience. Exhibition composition is the method of how exhibits are spatially arranged in the space. The type of exhibition elements and the method of arrangement influence the way the exhibition will be interacted and experienced. Movement manner is how the visitors interact with space and exhibition elements through the means of dynamic interaction. Observation refers to the visitors' observation of exhibition elements in a fixed position.



[Figure 7-1] Interrelation system of the architecture exhibition.

7.2. Spatial composition

This study raised a question about how different exhibition spaces influence exhibition composition, interaction, and experience?

The Russian pavilion is an example of the intermittent spatial composition which is found in conventional museum spaces. Spatial volumes form a spatial envelope through assembly along the horizontal axis in XY directions. The total exhibition space formed as a result of the envelope assembly and the enclosing of the spatial objects. The spatial objects (floors and walls) of the pavilion form the intermittency through dividing the exhibition spaces from each other. The Russian pavilion has comparative qualities with Loos's concept of the Raumplan in terms of the defined itinerary which has a continuous vertical movement. Space unfolds in a linear sequence and the organization of the rooms is directed towards the establishment of the experience along this itinerary.

The Korean pavilion's open interior is an example of continuous spatial composition. The pavilion envelope is composed of five spatial volumes that assemble in the horizontal axis in a linear manner. The continuous spatial composition is formed as a result of the absence of the divisions between the adjacent exhibition spaces, which create a flexible exhibition space. The exhibition space is visually separated into diverse corners through the difference in the shape and size of spatial volumes. Another quality of the Korean pavilion is that it does not have a defined itinerary. The visitor enters the empty void from where he freely navigates according to the method of exhibition elements placement. The Korean pavilion has comparative qualities with the Plan Libre introduced by Le Corbusier. Plan Libre was initially reflected in the prototype of the mass production housing called Maison Dom-ino. The spatial envelope of Korea's pavilion is transparent. The internal structural elements dividing the interior of the space are abolished and replaced with the pilotis system.

7.3. Exhibition composition

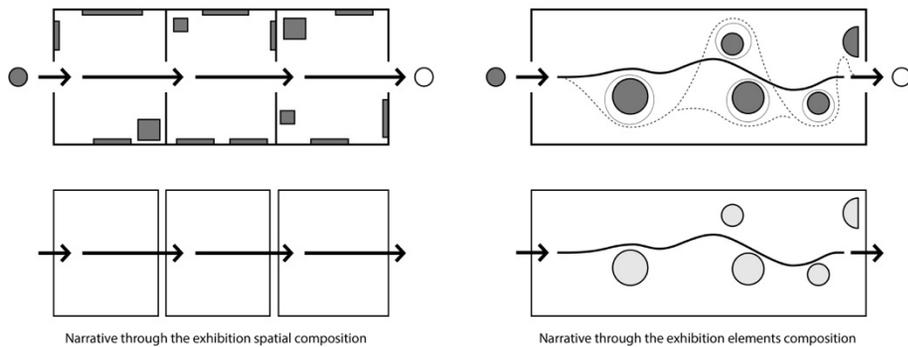
The importance of how the exhibition elements are put together reveals the intent behind the different strategies of the composition, what kind of experience the curators intended to transmit to visitors.

The strategy of the exhibition component of the Russian pavilion lies in the unification of the exhibition narrative by the exhibition leading curator. He establishes a linear narrative, along which the exhibitors arrange their architecture works. This strategy of the exhibition composition is well suited to the spatial structure of the Russian pavilion. Perhaps, the strategy of the exhibition composition follows the specific to this kind of exhibition space.

The exhibition at the Korean pavilion focuses on expressing an exhibition narrative through the interpretations of multiple curators. Each participant focused on the expression of their exhibition section without a clear connection with other exhibitors. The individual exhibitions form their own narrative, however globally they also form a conceptual narrative. The exhibition focuses on the presentation of the variety of projects to reflect their national architecture. This strategy of exhibition composition well aligns with the open spatial structure of the pavilion. The open space allows to let more participants and organize them next to each other in different corners of the building. The type and form of the exhibition elements, as well as the methods of its spatial positioning shaped by the diversity of the building's shape. (not complete sentence) Exhibition element composition creates a negative space where the visitors freely maneuver. In the Korean pavilion exhibition, each individual works of the exhibitors to transmit their own meaning. Outside of the context of the Spectres of Avant-garde exhibition the architecture pieces can be read and understood separately. However, through presenting it all together, the exhibition attempted to express other narratives.

The difference in the strategy of the exhibition composition distinguishes and is reflected in the two types of spaces. The structure of the Russian pavilion and its

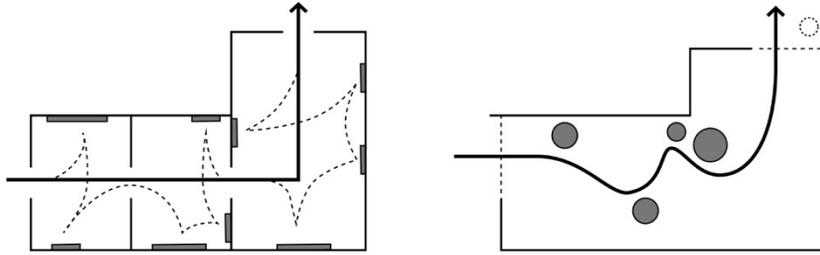
strict linear order in spatial composition align well with the exhibition organized by a single curator focusing on the continuous single narrative whereas the Korean pavilion exhibition narrative may appear disordered. However, it fits well with the open spatial composition of the building and beneficial to the strategy of the exhibition composition.



[Figure 7-2] Difference of spatial narrative created from the exhibition spatial and exhibition element compositions

Frederic J. Kiesler introduced the idea that in the modern museum the experience is not about the wall, but is created from the whole space^①. When the visitors observe the exhibition elements within the enclosed space, the space act as a container. In other words, it doesn't create any more relationships except being a background for the exhibition piece. However, when the space is open it becomes part of the exhibition, in the context of the exhibition. This expressive space allows utilizing different types of exhibition spatial element composition (linear, centralized, clustered, grid, etc.). The more types of arrangement and interrelation there are the more diverse the experiences. This allows visitors to read through not only the relationship between the exhibition elements and space but also the relationships between exhibits. Consequentially, with the variety provided by the spatial qualities, the curators and exhibitors can express their concepts accurately.

^①Frederic J. Kiesler "Display Design" about the new "Museum without walls".



[Figure 7-3] Difference of spatial effects created from the planar and three-dimensional exhibition elements composition

7.4. Exhibition experience

The Russian pavilion exhibition is experienced sequentially with defined sections in the narrative. This is possible due to the strict linear sequence of the building. The exhibition experience well correlates with the Raumplan composition of the Russian pavilion. This also reflected the way the curators composed the exhibition content during the sixteenth architecture exhibition. The pavilion exhibition was arranged in chronological order, where each exhibition hall had its period reflecting past, present, and future of Russia's railroad system.

Visitors' observation of Russia's pavilion was limited by the envelope closed to the outside and the frame of exhibition rooms. The visitors cannot grasp the whole scale of the exhibition content from the outside and inside unless the progress through space. This allows curators to gradually structure the composition and experience of the exhibition. This quality of the exhibition space keeps visitors interested through the unexpected changes in space and exhibition.

The observational depth in Korea is pavilion is not limited by the envelope due to the transparency of the envelope and open interior structure. In the open environment, visitors see the exhibition content of the room and can grasp the exhibition elements of the following exhibition hall. There is more excitement for engaging with the exhibition.

Based on the difference in the movement and observation pattern in these different types of spaces, the experience difference can be concluded. In Korea's pavilion, the visitors are aware of their experience due to the ability to see re-see the space they came from. In contrast, in Russia's pavilion, visitors rarely have the opportunity to reconsider their experience due to the nonstop linear progression.

CHAPTER 8.

CONCLUSION

In the twentieth century architectural exhibition began to set apart from the exhibition of visual arts. In fine art exhibitions each artwork has its meaning individual of other works, and when removed from the exhibition context, it still retains its meaning. In the architecture exhibition, however, combinations of individual works form meaning. Architectural media is a representation of something not presentable in its original form, so architecture exhibitions are not just about displaying the exhibit. Even the pedestal is the part of the exhibition. Architecture exhibition transformed into an expressive platform to transmit the diverse meaning delivered from the invisible relationship between exhibits and space.

Initially, the national pavilion spaces of the Venice Biennale was used not for architecture exhibitions, but for the presentation of fine art. Twenty six – a majority of the national pavilions appeared at the site of the Gardens of Castello from 1907 to 1962. This changed in 1995 when the national participants started to participate in the Venice Biennale of Architecture. It can be inferred that, due to the introduction of the Venice Biennale of Architecture, the exhibition spaces designed after 1995 are distinct from those constructed before them. The case of the Korea pavilion, built in 1995, is special due to its appearance which matches the time of the first international Venice Biennale of Architecture. The building was purposely designed not as a conventional museum, or modern art gallery, but rather as a flexible exhibition space with both fine arts and architecture exhibition in mind. Structurally the building is prepared to maximize the expression of the narrative intended by the curators and exhibitors.

The reason why distinguishing the arrangement of architecture exhibition in different types of spaces is important is due to the ability to read the message of the exhibition. This study provided an outlook on how different types of exhibition

spaces utilize methods of the exhibition elements spatial organization particular to their spatial structure, to deliver their messages.

The Russian pavilion is a conventional museum space, linear sequence with a massive exterior. The curator creates a continuous narrative through a linear sequence of exhibition spaces, which allows the space to embody the narrative. The Russian pavilion is intense in its assertiveness of communicating the architecture with a national agenda. The sixteenth architecture exhibition “Station Russia” was curated in the context-oriented method. Exhibition expressed rapid changes happening to one of the most important transportation artery of the state, its vast railroad system.

Korea pavilion is a flexible exhibition space that does not limits the ways of expression of the exhibition. It is an open platform - exhibitors arrange their exhibition elements within the uniquely shaped spatial frame. The exhibition narrative is created through understanding the individual exhibitions and through the combined experience of all. The Korean pavilion exhibition was focused on reimagining the projects of the Korean architects participating in shaping the look of the urban appearance in the 1960s. For this, under the “Spectres of the State Avant-garde” theme, independent exhibitors prepared their conceptual vision on this projects.

Russia and Korea pavilions are very distinct not just because of national identity. The site, location, building, the reason it was initially built, atmosphere, and the context of the pavilions reflects the exhibition. The composition of the exhibition in both cases appropriated to the structure of the building. It historically inclined to a particular model of the architecture exhibition presentation. The strategy of curating uses both exhibiting elements and exhibition composition methods directed to express the subject of the exhibition narrative. It therefore, had two effects: first was to establish a consistent exhibition narrative within predetermined exhibition space. Second, it is to use exhibition space as a platform for expression and to let visitors experience it.

This investigation opened a discussion on the components of the contemporary architecture exhibitions and the methods of how it can be understood and approached. It defined the architectural exhibitions as the process of interrelations of components thereby establishing the exhibition narrative. By analyzing the composition of the architectural exhibitions, you can understand the curator and exhibitors' insight into the strategy of how to compose exhibitions in different types of space, and how the visitors' interaction and general experience transmitted by the exhibition. This study was not able to examine all of the cases of the exhibition spaces. The analysis of the spatial characteristics of the exhibition composition was focused on the two cases representing the two types of existing spatial compositions at the sixteenth Architectural Exhibition – Freespace (2018). This is the limitation and subsequent task for future studies.

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초 록

제 16 회 베니스건축비엔날레 러시아 및 한국 국가관 전시공간구성 연구

-공간구성과 전시구성 및 전시경험 상호관계 비교분석을 중심으로-

서울대학교 대학원 건축학과 Konstantinov Pavel
지도교수 김현철

건축은 18 세기부터 전시의 대상이 되어왔으나 원본이 전시되지 못한다는 점 때문에 한계를 가진다. 그러나 현대건축전시는 이런 한계를 넘어 다양한 매체를 통해 복합적으로 표현되는 서술적인 전시 형태로 발전해왔다. 이렇듯 현대건축전시는 이야기성을 가진 새로운 유형의 전시이지만 대부분 기존의 전통적 전시공간을 사용하고 있다. 본 연구는 현대건축전시에서 다양한 유형의 전시공간이 전시 요소 구성과 경험에 어떠한 중요한 역할을 하는지 밝히고자 한다.

본 연구는 현대 건축 전시의 구성과 경험에 영향을 미치는 기본 요소들을 정의하고, 다른 유형의 전시공간의 경험이 어떻게 달라지며 건축전시의 이야기성에 어떤 영향을 미치는지 조사하는데 그 목적이 있다. 전시공간, 전시 요소, 방문객의 상호작용으로 정의되는 현대건축전시 기본 요소 및 각 요소 간의 상호 관계를 분석하였다.

40 년 이상의 건축전시 역사를 가진 베니스 비엔날레는 전 세계 최대 규모의 건축전이다. 베니스 비엔날레의 국가관은 총 28 개로 구성되어 있으며 1980 년 이전에 지어진 국가관은 미술 전시를 위해 지어진 전시공간이지만 현재는 건축전시공간으로도 사용되고 있다.

베니스 비엔날레의 국가관에서 나타나는 두 가지 구성 방식인 단속적 전시공간과 통합적 전시공간의 분석을 통해 전시공간이 전시 구성 방식과 전시 경험에 미치는 영향을 조사하였다. 28 개 국가관 공간구성 분석의 결과를 통해 각 전시공간 유형을 대표하는 러시아관과 한국관의 제 16 회 Freespace 전시가 연구 대상으로 선정되었다.

본 연구는 두 국가관의 전시공간, 전시물, 관람객 세 가지 요소를 비교 분석하고, 각 요소의 상호작용을 통해 나타나는 전시효과 및 전시경험을 비교 분석한다.

연구 방법은 세 가지로 구분하였다. 제 4 장과 5 장에서는 악소노메트리 도면을 통해 공간구성 및 전시 요소 구성을 분석하였고 제 6 장에서는 관람객의 전시 경험을 투시도와 공간 시나리오 분석도를 통해 분석하였다. 제 7 장에서는 분석 내용을 종합하였다.

러시아관은 1914 년에 지어졌으며 기존의 전통적 공간구성 유형인 단속적 전시공간의 특성을 가지고 있다. 제 16 회 전시 Station Russia 는 러시아의 거대한 철도 시스템에 나타나는 급속한 변화를 표현하고자 했는데, 큐레이터는 이를 전시공간 속 나누어진 전시실마다 각각 다른 역사적 메시지를 담는 방식으로 표현했다. 전시 요소 간의 관계를 공간과 공간 관계를 통해 형성하는 전시 구성 전략이 나타난다.

한국관은 1995 년에 지어졌으며 자유로운 형태의 통합적 전시공간의 특성을 가지고 있다. 제 16 회 전시 Spectres of the State Avantgarde 라는 주제로 1960 년대 한국 건축가들의 건축 작품을 현대의 예술작가 및 건축가들이 재해석한 작품으로 구성된 전시이다. 한국관의 전시공간은 자유 형태 볼륨으로 이루어진 열린 공간으로써 개별 전시 요소 간의 관계를 강조하는 전시 전략이 나타난다.

러시아관 및 한국관의 전시공간구성 및 전시 경험 비교 분석을 통해 현대건축전시에서 나타나는 전시공간의 유형별 공간적 특성과 전시 구성 전략에 대해 알아보았다. 본 연구는 베니스비엔날레 건축전시 구성에 대한 이해를 돕고 향후 현대 건축전시 구성 및 계획에 필요한 정보를 제공하고자 한다.

주요어 : 베니스 건축전 비엔날레, 국제건축전시국가관, 건축전시회, 공간구성, 공간경험

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