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**MEANS OF VISUAL COMMUNICATION IN THE EXHIBITION OF
ARCHITECTURAL HERITAGE OBJECTS**

S. Linda, DSc of Architecture

<http://orcid.org/0000-0001-6963-6101>

e-mail: svitlana.m.linda@lpnu.ua

S. Al Rawashdekh, Postgraduate student

<http://orcid.org/0000-0001-5633-9554>

National Lviv Polytechnic University, Ukraine, Lviv

There are many cultural heritage sites in Jordan that are important tourist attractions today. Given the popularity of Jordan's cultural heritage sites, maintaining landmarks in good condition is becoming an important part of the tourism industry and a factor in creating a positive image of the country in the global context. An important role in this process belongs to the means of visual identification.

The purpose of the article is to identify the importance of visual communication in the presentation and promotion of architectural heritage sites (on the example of Jordan).

It is determined that information systems, which are represented by graphic design tools, are of exceptional importance for the design and promotion of architectural heritage sites. It is showed that the logo is one of the most important components in this process. The development of the corporate identity of architectural sites also involves the use of uniform design principles for all types of advertising products, research, and support of the exhibition. The presence of a graphic part is a specific feature of the visual identification of architectural heritage objects.

Keywords: visual communication, architectural heritage objects

Introduction. The growing influence of Arab culture on the world stage opens new opportunities for intercultural dialogue and highlights the problem of understanding the development of national cultures in Asia. Jordan, having relatively recently integrated into the pan-Arab revival movement (the country gained independence in 1948), has in a short time overcome the path from the Middle Ages to the present, and Jordan's culture has developed dynamically. The synthesis of traditions and innovations, the inclusion in new structural connections of classical themes and motifs of the art of the Arab East give the design of Jordan features of regional originality, uniqueness and expressiveness.

Cultural heritage sites are important in shaping Jordan's cultural landscape today. Today, there are 5 sites on the UNESCO World Heritage List, another 14 are candidates for inclusion in the World Heritage List. All these objects today are places of tourist attraction. According to the Ministry of Tourism and Antiquity of Jordan in 2019, the country was visited by 2,966,815 foreigners for cultural tourism. Among the most popular places to visit in Jordan are Petra (1,135,300 visits per year), as well as Jerash (475,525 visits), Wadi Ram (364,230 visits).

Given the popularity of Jordan's cultural heritage sites, maintaining landmarks in good condition is becoming an important part of the tourism industry and a factor in creating a positive image of the country in the global context. Cultural heritage sites must be provided with living conditions that meet the requirements of safety, physical and psychological comfort, information and comprehensibility. An important role in this process belongs to the means of visual identification.

Analysis of recent research and publications. Among the studies devoted to the question of visual communication—researches of R. Jakobson, R. Pettersson, K.L. Smith, P. Sparke (1986), [1; 2; 3; 4]. But the

question of the importance of visual communication in the presentation and promotion of architectural heritage sites needs further research.

Objectives. The purpose of the article is to identify the importance of visual communication in the presentation and promotion of architectural heritage sites (on the example of Jordan).

Presentation of the main material of the article. Since 80% of the information is received by the visitor through visual perception, the means of visual communication are extremely important for the promotion of Jordanian architectural heritage sites.

The transfer of information is engaged in such a field of design as information design, which is the practice of artistic design and presentation of various information, taking into account ergonomics, functionality, psychological criteria of human perception, as well as the aesthetics of visual forms of information (Jackobson, 2000). Information systems can be formed by means of information design - a set of different aesthetically represented forms of information transmission. R. Peterson (Pettersson, 2002) in the book "Information Design" distinguishes between functional and aesthetic principles of information design. The functional ones include: facilitation of the process of understanding and learning, clear structure of the message, clarity and intelligibility, simplicity, unity of the elements of the message, ensuring high quality of the message. The researcher included harmony and proportionality among the aesthetic principles.

In Ukrainian terminology, the term "visual communications" is accepted, and the design of visual communications (or communication design) is considered as a functional area aimed at transmitting messages, the information, through visual objects. Visual objects indicate what the person receiving the information is primarily looking at. Researchers identify such characteristic features of visual objects as clarity, meaningfulness, speed of reading information, imagery. Visual communications are designed to solve

the problem of providing orientation, regulation of human behavior in specific subject-spatial situations (Smith, 2005). The design of visual communications involves the design of visual signs (icons), emblems, logos, as well as the development of identification – corporate style. Developing a corporate or corporate style is a very important step in creating and promoting architectural heritage sites.

The means of visual communication used in the design of architectural heritage sites can be divided into corporate style and textual support of the exhibition, which can be informational (navigation) and research aids.

The logo is one of the most important components of corporate style. Due to the specifics of the subject of exhibition, the logo of the exposition of architectural sites is a laconic visual image, a picture-association, which is related to the shape of the exhibited architectural object. Morphological and semantic analysis and classification of these logos by compositional and figurative construction and method of graphic drawing allowed to identify the main factors of formation: the interdependence of the constituent elements (universal, synthetic); compositional construction (statics / dynamics, rhythm, balance, contrast); character and proportions of elements (accent, dominant, equivalence), typography style (Arabic calligraphy, antiquity, grotesque); nature and plastic language of graphics (two-dimensional linear / planar, pseudo-three-dimensional, realistic, abstract); depicted image (geometric shape, object, architectural structure, bionics) and derive a certain algorithm in their formation. It was found that the two complementary approaches in the design of logos of cultural and natural heritage sites are:

- universal approach, which tends to the use of universal signs, proven forms and well-known images;
- unique approach that demonstrates the different degree of use of ethno cultural features of the country and traditional graphic codes embodied through the elements of ornamentation; linear-primitive

interpretation of images; figurative characteristics of the font (mainly Arabic elm).

An example of a universal approach is the logo of the Archaeological Park in Petra, built on the principle of a visual image, it quite realistically depicts the most famous object of the park – the treasury of Al-Khazna. The colour scheme is based on a combination of pink-sand colour and black, which are associated with the natural colours of the complex (Fig. 1).



Fig. 1. The logo of the Archaeological Park in Petra.

Source: https://www.behance.net/gallery/80426441/Visit-Petra?tracking_source=search_projects_recommended%7Cpetra%20jordan

Expositions must be accompanied by such material as textual information, which is navigational and research-supporting nature. Navigation information includes icons and pointers that help the visitor to orientate. Pointers can be located on walls, special stands, the role of pointers can be performed by schemes, plans, which are placed in the guides. The needs of people with disabilities (including the visually impaired) should be kept in mind, so graphic information should be clear, vivid, and easy to spot.

Texts accompanied by research and support should be organized in a coherent and understandable system, because they systematize the material of the exhibition, characterize the level of its scientific, are very important for

single visitors who learn the material independently. Research and support is distinguished by the following types (Yakovets, 2011):

- title texts that help the viewer to navigate the exhibition (names of halls, thematic units);
- leading (curatorial) texts - express the main idea of the exhibition in general;
- explanatory texts are an annotation to the hall, topic, section.
- labels – texts-annotations to a separate subject (fragment), where the attribution of the exhibit is indicated (name, time of origin, country of origin, material, etc.). The label indicates whether the item is original or a copy.

Due to the peculiarities of the objects of exhibition, this traditional set of research and support is supplemented by such types as:

- information boards, which should indicate the history of construction and the history of archaeological and architectural research of the object; explication of objects for display in this area (when it comes to architectural and archaeological complexes); chronological stratification of the exhibited object. Typically, such stands are general in nature and can be the only source of textual and graphical information about the object (Fig. 2);
- maps and schemes of architectural and archaeological sites;
- plans, facades, sections of architectural monuments;
- graphic reconstructions of objects.

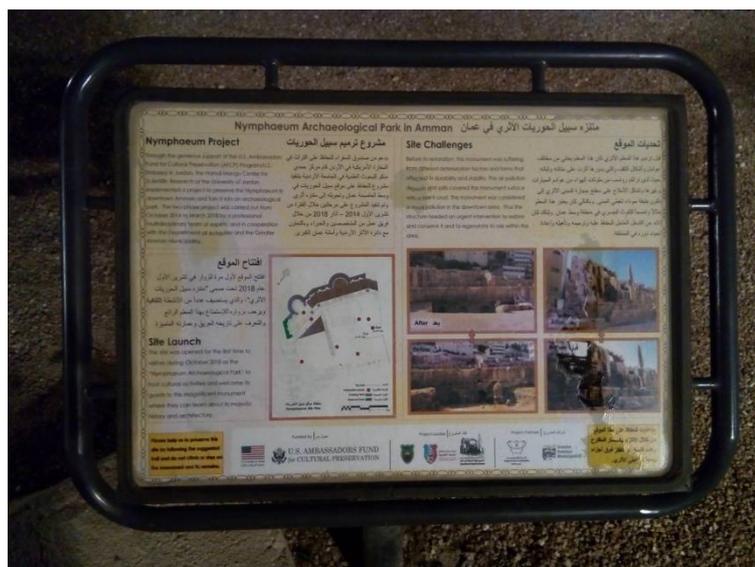


Fig. 2. Information board in the Nymphaeum Argeological Park in Amman.

Source: photo by Al Rawashdekh S., 2019

If the content of textual support is the sphere of activity of the researchers of the exposition, then the aesthetic presentation of information is the direction of the designer's activity, where both graphic presentation of the text and design of constructive elements for fixing texts are important. General requirement – textual information should be perceived easily and quickly. The choice of the appropriate font should correspond to the corporate font (both in terms of graphics and colors), be easy to read (do not use complex, artistic fonts), do not mix more than three types of fonts in one unit of text production. The parameters of the text material must be chosen correctly and all texts (especially curatorial, explanatory texts and labels) must be executed in a single style.

Graphic reconstructions of objects, their models, plans, maps and schemes are an integral attribute of information support of the exhibiting of architectural sites. Graphic material can be presented separately on the stand, or combined with textual information.

The task of the designer is a complex solution of graphic and visual design of the exposition of fragments of architectural monuments. The logo, branded printed products, exposition text and advertising materials must be in the same color scheme, operate with the same branded font and graphics.

Conclusions and prospects for further research. Thus, information systems, which are represented by graphic design tools, are of exceptional importance for design and promotion of architectural heritage sites. The development of corporate identification of architectural sites involves the use of uniform design principles for all types of advertising products. The peculiarity of the object of exposure determines the specifics of design solutions for information systems. Thus, the peculiarity of logo design for architectural heritage objects is the figurative connection between the graphic form and the nature of the architecture of the object, so morphologically the logo is based either on a combination of elementary geometric shapes resembling the shape of the exhibit or built on the principle of visual image. associated with the image of the exhibit. The obligatory component of scientific and auxiliary support of the exposition should be a graphic part, which contains: information stands, on which it is necessary to present the history of construction and the history of archeological and architectural researches of the object; maps and schemes of architectural and archaeological complexes; plans, facades, sections of buildings of architectural monuments (existing and reconstructed), three-dimensional graphic reconstructions of objects, fragments of which are exhibited; models of sites of architectural and archeological complexes or separate buildings. The presence of a graphic part is a specific feature of the formation of the information block of visual identification of architectural heritage objects.

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