
Article

Alternative exhibition spaces. multi-criteria method of comparative analysis

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Abstract: The aim of this article is to make a multi-criteria analysis of various exhibition spaces of an originally non-exhibition character and to determine how these spaces affect the selection of works and the exhibition concept. The analysis is based on the exhibitions of art objects at collective exhibitions in unconventional architectural spaces: commercial, i.e. the modern office building of PBG Gallery Skalar Office Centre in Poznań, post-industrial i.e. in the former Zakłady Przemysłu Ziemniaczanego Lubanta S.A. and in the historic interior of the "U Jezuitów" Gallery of the Cultural Integration Centre in Poznań. The multi-criteria comparative analysis shows a variety of features of the studied spaces as well as the relationship between architecture and art and their mutual interaction. The participatory role of the non-exhibition space in the process of creating an exhibition and selecting works has been proven. It has also been confirmed that the presentation of works of art in originally non-exhibition spaces creates a new quality of the artwork. Unconventional architectural space, when used for the exhibition of works of art, expands and strengthens the area of their influence through the interaction between the work and the architectural space. The specificity of the space adapted for exhibition needs, the presence and type of architectural details in the interior, the quantity and quality of light and its distribution in space, the volume and colour of the interior determine the exhibition space and influence the shape of the exhibitions organised and the reception of the artworks. The only condition for the change of the original function of an architectural space into that of an exhibition space is a coherent artistic vision of the creator. This should take into account the appropriate selection of the exhibited objects, where the process of searching for the relationship between architecture and art determines the features of the architectural space as integral components influencing the realisation of the exhibition.

Keywords: white cube, exhibition space, space, work, architecture, site specific, interaction

1. Introduction

Artists most often look for exhibition spaces according to the compatibility of the place of exhibition and their own artistic projects. Depending on the nature of the works and the concept of the exhibition, the criteria change. The most neutral interior seems to be the "white cube" space, which is the perfect background for the most demanding works - a background that favours the primacy of the works' perception.

For many years, the exhibition space was treated as subordinate to the exhibited artworks. In the 1980s, artworks relating directly to the exhibition space began to be referred to as site-specific. More and more often, artists chose unconventional, non-art-related buildings, public spaces, etc. for the exhibition [1]. A typical exhibition space emphasises the primacy of the art objects. Its neutral character is rarely the subject of discourse.

“An ideal gallery removes all the features of an art work that might distort the fact that it is art. (...) The outside world should not be allowed here, so the windows are usually covered. The walls are painted white. The ceiling becomes a source of light. The wooden floor is varnished so your footsteps rattle loudly, or it is covered with a rug so that you put them down without a sound, letting your legs rest while your eyes stare at the wall. Art can, as the saying goes, have a life of its own” [2]. It is this hermeticism that was defined by O’Doherty with the term “white cube”.

The concept of an ideal exhibition space is relative. Everything depends on the intentions of the artist, curator and architect. The interdependence of their activities and ideas influences the final character of the design of the exhibition itself and the exhibition space.

The “white cube” mentioned before is only a point of reference - an idealistic vision that is actually implemented in various ways. Exhibition spaces have evolved from the interiors of palaces to the “white cube” [3].

Over the years, the concepts of presenting art collections have also changed. Most often, art objects were treated as separate works. As O’Doherty put it, the viewer’s perception was to be focused on art, not on non-artefacts. The subjectivity of the work was indisputable - the space was supposed to be only a neutral, sterile background so as not to distract the viewer.

The “white cube” was supposed to resemble a research laboratory where a meticulous analysis of art objects would be performed [2, 4, 5].

Postmodernism has established a new way of perception - in the context of the environment, and taking into account the interaction between all the components of the exhibition arrangement. Viewing isolated objects was found to be less intriguing than analysing collections [6, 7].

Showing works in former warehouses and factories was associated with avant-garde movements which boycotted traditional exhibition concepts. The reluctance to dazzle with luxury, manifested, for example, in sophisticated decorations and finishes, led to the glorification of spaces which were anti-aesthetic in the classical sense. In these galleries, the relationship between the art objects and the architectural interior was most often based on contrast. The fashion for this type of realization, which emerged with time, negated the initial assumptions of the democratization of art. As with New York’s uptown stores with their elite character, downtown galleries became niche institutions for New York avant-garde representatives, excluding people from outside of this community. Therefore, it is difficult to talk about democratization [8].

The limited availability of art initiated a discussion on expanding the exhibition activity of the most important galleries. The annexation of spaces far from the character of the “white cube” allowed for the use of new, often surprising exhibition and production concepts as well as increasing the availability of art for an audience from outside the elite audience group.

Postmodern exhibition assumptions took into account, above all, the synchrony of the interior with all its elements. Art objects placed in architectural space automatically became part of the entire layout. The dynamics of the interaction between the individual components creates a unique character. The viewer should experience similar impressions as during a visit to the theatre or the opera [9].

The relations between art and architecture, sometimes also classified as “the art of shaping space” [10], make it possible to use the mutual interactions of the compositional elements of the work and the exhibition space in order to find a new way of influencing the perception of both the art objects and the interior itself.

According to Richard Serra, “(...) the difference between art and architecture is that architecture serves a purpose” [11]. However, it is difficult to ignore the aesthetic, intellectual and emotional nature of the buildings, just as it is difficult to completely rule out the utilitarian nature of works of art.

2. Materials and Methods

The research was conducted in-situ as a case study. Three spaces were selected for the exhibition of art works, the original function of which was not the exhibition function. They were: the space of an office building (A), the space of an industrial building (B) and the space of a historical building (C). For identification purposes, they were given appropriate symbols: A, B, C. These activities constituted an exhibition experiment in the non-exhibition space. The spaces are described in a parametric way and are juxtaposed with the "white cube" space (symbol 00). In the selected exhibition spaces, artworks by artists and teachers from three Polish universities were presented: the Poznań University of Technology, the University of Arts, and the Academy of Art in Szczecin.

Works from various disciplines of visual arts, such as painting, graphics, sculpture, drawing, and installation were presented. Their selection resulted from specific architectural features of the exhibition space, in accordance with the decision-making scheme for the implementation of an individual exhibition concept (diagram 1).



Scheme 1. The direction of activities in the implementation of the exhibition concept - the place as a source of inspiration for artistic projects

The individual exhibition concept was conditioned by the quality of the space. This became the basis for researching the relationship between the work and the space of its exhibition (diagram 1). The research adopted the method of comparative analysis and multi-criteria evaluation as a tool supporting decisions in the field of engineering and artistic issues. Eight descriptive criteria were formulated according to which the evaluation of individual exhibition spaces was made.

Table 1. Classification criteria

Name of criterion
1. Location
2. Type of space in historical context
3. Type of space in context of exhibition features
4. Divisions in the interior
5. Light (quality, quantity, distribution of light, sources of light)
6. Materials
7. Colours of the interior
8. Interior volume

The selected experimental spaces were characterised by different features. The first exhibition entitled "Spaces I" was realized in the PBG Gallery Skalar Office Centre, located on the top floor of an office building in the modernist style (symbol A) [12]. The artists

were given a vast horizontally open space at their disposal. White walls, low ceilings, additional divisions in the interior and numerous glazing with a sliding roller shutter system prompted the artists to use different exhibition concepts. Some of the canvases were hung on white walls opposite the windows, optically opening the architectural space to the streets and green areas visible in the distance. Some of the paintings (the hyper-realistic canvases by Andrzej Maciej Łubowski, depicting the motif of windows, created the illusion of space in space) found their places in trained niches, located at opposite ends of the exhibition space. The exhibition of works by Piotr Drozdowicz and Władysław Radziwiłłowicz in the space between the wall and the windows created a kind of painting installation, introducing a division into the architectural space. Arkadiusz Marcinkowski placed his graphics in a trained niche at the other end of the gallery, thus creating a perceptual axis with the realistic pictures by A. M. Łubowski. The paintings by Joanna Stefańska, hung freely against the background of the roller blinds, acting as movable screens, created an installation that matched the exhibition's backdrop in their colours. The interior architectural components interacted directly with both the composition of the paintings and the exhibition arrangement of the painting cycle. This functional and technical procedure and the colours of the paintings, narrowed into gray and white, determined their position in the exhibition and incorporated architectural elements of the space found in the arranged exhibition" [13]. The sculpture of Ewa Tworowska-Sioda multiplied the vertical rhythms previously marked by window divisions. In opposition to this direction was the sculpture-object of a horizontal character by Tomasz Matusewicz. Vertical compositional rhythms were also used by Paulina Kowalczyk, who, for the needs of the exhibition, showed pictures referring to the divisions of the windows in front of the paintings, thanks to which the character of architecture found its extension in the painting narrative. The sculptural proposal of Klaudia Grygorowicz-Kossakowska, displayed against a glass surface with a view of Hetmańska Street, created a spatial relationship taking into account both the vertical and horizontal composition axes, which resulted in a balanced exhibition arrangement. The ways in which the works were arranged in the gallery space determined the perception of both the individual objects and the entire exhibition. The presence of art objects of different spatial character contributed to a new reception of the interior.

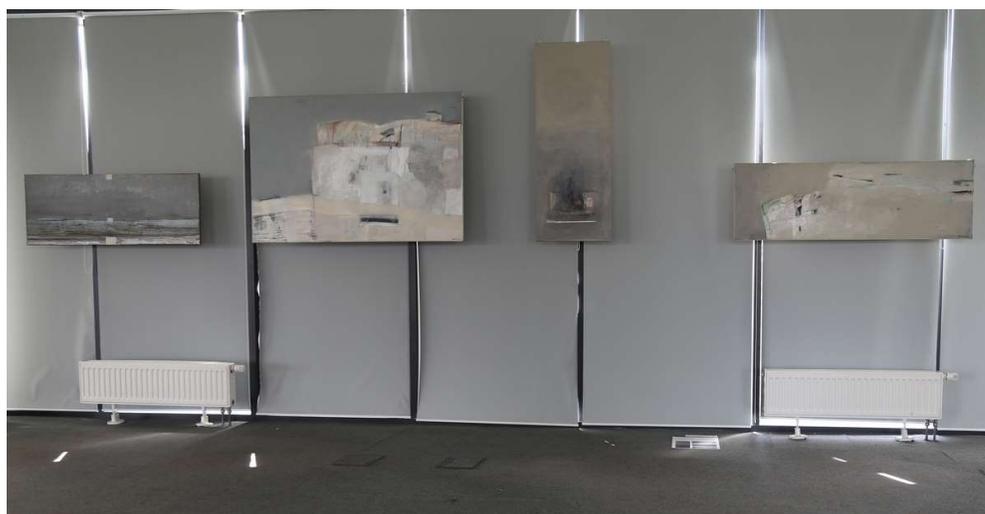


Figure 1. " Spaces I " - exhibition in the PBG Skalar Office Centre Gallery (symbol A), 2017, Poznań, Poland; paintings by Joanna Stefańska, photo: Joanna Stefańska.



Figure 2. “Spaces I” exhibition in the PBG Skalar Office Centre Gallery (symbol A), 2017, Poznań, Poland; paintings by Władysław Radziwiłowicz, Piotr Drozdowicz and Andrzej Maciej Łubowski, photo: Władysław Radziwiłowicz.



Figure 3. “Spaces I”- exhibition in the PBG Skalar Office Centre Gallery (symbol A), 2017, Poznań, Poland; artwork by Arkadiusz Marcinkowski, photo: Andrzej Maciej Łubowski



Figure 4. "Spaces I" - exhibition in the PBG Skalar Office Centre Gallery (symbol A), 2017, Poznań, Poland; paintings by Andrzej Maciej Łubowski, photo: Andrzej Maciej Łubowski.

The second exhibition took place in a post-industrial space located in the building formerly owned by Wielkopolskie Przedsiębiorstwo Przemysłu Ziemniaczanego in Lubanta S.A. in Luboń. The eclectic character of the building, referring to the Romanesque and Gothic styles, the degraded space and post-industrial remnants of interior furnishings stood in contrast to the modern space of Skalar Gallery filled with natural light. The post-industrial interior with equipment and features characteristic of the post-industrial space contributed to the unique character of the exhibition. The corroded elements of the factory hall equipment, the remnants of structural elements, an abundance of colours, structures and forms constituted an exhibition challenge, but also inspired unconventional exhibition solutions. Some artists presented works inspired by the place and the architecture of the building. The exhibition concepts transformed completely. All the artists decided to show different sets of works, selected according to various criteria, adequately to the new architectural space, sometimes inspired by the place. The lack of white walls, a small supply of daylight, heterogeneous interior divisions, the presence of post-industrial elements of the factory hall equipment and the abundance of materials in the space provoked surprising exhibition decisions. Joanna Stefańska's abstract landscapes, kept in a narrow colour palette, were hung against a brick wall with small windows, introducing a kind of metaphysical, painterly light into the dark interior, creating a luminous illusion. The richness of the matter of paintings found its continuum in the architecture of the gallery. In the vicinity were the paintings-objects by Andrzej Maciej Łubowski. The works of this artist, different in character, also introduced the illusion of an additional light source into the space - intense reds, enhanced by the strong, concentrated light of the lamps, directed the viewer's attention deep into the space. Works with the use of red as the dominant colour in their artistic realizations were also presented by Mirosław Pawłowski and Paulina Kowalczyk, who for exhibition purposes annexed a semicircular wall that became part of the visual frame of the perception of paintings and installations by Andrzej Maciej Łubowski. The red accents created a dynamic but coherent direction of the reception of a fragment of the exhibition project. The works, still legible as separate realizations, entered into an intriguing interaction based on a colour similarity which created a spatial

perceptual continuum. The painting by Katarzyna Słuchocka were an example of the use of mimicry, interacting so far with the exhibition background that the line between the work and its surroundings was almost completely blurred. Tomasz Matuszewicz decided to treat architecture as a source of reference to his artistic expression and based his sculpture on the resemblance to the post-industrial space of Lubanta. The opposite arrangement procedure was used by Arkadiusz Marcinkowski, whose work attracted attention with its intense blues, and Władysław Radziwiłłowicz, who placed a painting minimalist in form and colour in a space rich in colour and structure, thus creating a contrast between the work of art and its surroundings. Ewa Tworowska-Sioda introduced additional vertical rhythms into the interior with her works, giving the impression of successive divisions of the architectural space.



Figure 5. “Spaces II” – exhibition in the postindustrial space of Lubanta (symbol B), 2017, Luboń, Poland; painting installation by Andrzej Maciej Łubowski (with an additional source of artificial light); photo: Paulina Kowalczyk.



Figure 6. “Spaces II” – exhibition in the postindustrial space of Lubanta (symbol B), 2017, Luboń, Poland; in the foreground painting installation by Andrzej Maciej Łubowski, Joanna Stefańska’s paintings on the left, in the background artworks by Paulina Kowalczyk and Mirosław Pawłowski; photo: Paulina Kowalczyk.



Figure 7. “Spaces II” – exhibition in the postindustrial space of Lubanta (symbol B), Luboń, Poland; paintings by Joanna Stefańska; photo: Paulina Kowalczyk.



Figure 8. Interior of the " U Jezuitów" Gallery (loggia) , 2017, Poznań, Poland; photo: Paulina Kowalczyk.



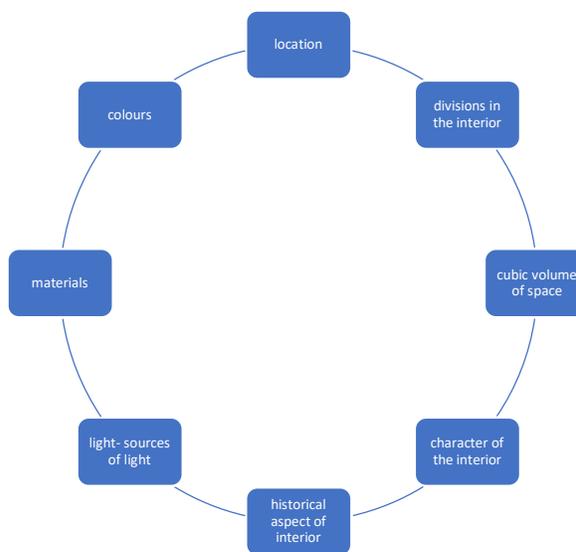
Figure 9. "Spaces III"- exhibition in the "U Jezuitów" gallery (symbol C), 2017, Poznań, Poland; artworks by: Lech Frąckowiak, Andrzej Maciej Łubowski, Piotr Drozdowicz, Grzegorz Nowicki, Paulina Kowalczyk, Mirosław Pawłowski; photo: Paulina Kowalczyk.



Figure 10. "Spaces III" exhibition in the "U Jezuitów" gallery (symbol C), 2017, Poznań, Poland; artworks by Tomasz Matuszewicz, Władysław Radziwiłłowicz, Katarzyna Słuchowcka; photo: Paulina Kowalczyk.

The third exhibition took place at the "U Jezuitów" gallery. Baroque-mannerist interiors of the former St. Jacek chapel, the connector of the walled loggia and the part that was the monastery's library became an inspiration to display art objects referring to architecture in their character. The artists have annexed these spaces according to individual concepts (Figure 10). In the main hall, in the part by the window, a huge painting-object by Andrzej Maciej Łubowski. The several-meter-long wall, devoid of divisions, made it possible to present the works of several artists. Despite the differences, it was possible to obtain a coherent set of works which complemented each other in a harmonious way. In addition to the canvases, sculptural objects were also on display in the hall. This procedure emphasized the spatial relations between the art objects and the architectural space. A large amount of natural light, flowing from the window in the main exhibition hall and indirectly from the loggia, made it possible to expose the paintings without the use of additional artificial lighting. The wall planes divided by pilasters create niches that allow the

exhibition. Arkadiusz Marcinkowski presented his video installation in a connector deprived of natural light. The contrast related to the distribution of light in the space from the full light of the main hall, through the dark passage, to the exhibition hall in the former monastery library was thus used as a stopping moment, close to the ritual passage ceremony. In the last room, rhythmically divided by pilasters, evenly illuminated only with artificial light, where paintings by Andrzej Banachowicz, Joanna Stefańska and Katarzyna Słuchocka, pastels by Lidia Suchanek and photographic works by Maciej Lenarczyk and a sculptural object by Tomasz Matuszewicz were presented. It is worth noting that the object by Tomasz Matuszewicz was made especially for the needs of the exhibition, and the space of its presentation was an inspiration for the artist. Horizontal, diagonal directions resulting from the well-thought-out form of the object's presentation broke the vertical architectural rhythms, merging the narrative in the interior space and contributing to the intensification of the relationship between the work of art and the architectural space. Wall planes divided by pilasters made it possible to present objects of art realized in various media, at the same time favouring the autonomy of reception of works of different authorship. The recesses provide autonomy to the works and constitute a kind of illusory framework. In the case of collective exhibitions, such a solution helps to avoid perceptual chaos - the works of many authors retain their individuality, and the space arrangement allows for meeting the requirements of implementing the assumptions of collective exhibitions. The first room, devoid of divisions, is a big challenge due to the intensity of the interactions between art objects. The selection of works must take into account not only the architectural space, but also the character, colours, size and narration of other works. The interactions between the works were based on similarity or contrast, but the exposure of each work ensured an optimal, highly individualised reception. The A-C spaces have been juxtaposed with the exhibition potential represented by the "white cube" space.



Scheme 2. A diagram of the artist, work and recipient relationship in a white cube exhibition space [14].

3. Results

The presentation of artistic works in selected spaces was a pretext for the evaluation of these spaces (A, B, C) in the context of the eight criteria previously formulated. The results of the comparative analysis are summarized in Table 2.

Table 2. Criteria for classifying the types of exhibition spaces

Analysed exhibition spaces symbol	White Cube 00	PBG Gallery Skalar 01	Lubanta Gallery 02	"U Jezuitów" Gallery 03
1. Location	City centre	Periphery of Poznań	Periphery outside of Poznań	Poznań city centre
2. Type of space in historical context	A space neutral in character designed for exhibition purposes (primacy of the artwork in relation to the space)	The last floor of an office building built in the modernist style	Postindustrial space	Baroque- mannerist space encompassing a former chapel, loggia, connector and a former library
3. Type of space in the context of exhibition features	Open space	Open space	Open space with postindustrial factory equipment	Two rooms (one open space, the second one with divisions), connector, loggia
4. Divisions in the interior	No divisions	Present (windows from the floor to the ceiling opening the space of the gallery onto the view of the street)	Present (A multi-storey space connected by a rounded opening; additional divisions resulting from the presence of postindustrial elements in the interior	Space divided into two rooms- in the first one: no divisions, in the second one: present (pillars), connector: no divisions, loggia: divided by pillars and windows
5. Light: - the quality, quantity and distribution of light - sources of light	Artificial, evenly diffused light Usually no daylight	A large amount of natural light, a lighting system available, vernissage in the natural daylight; the possibility of regulating the flow of natural light by a system of window blinds	A small amount of natural light, semidarkness, the use of concentrated artificial light beams (lamps illuminating particular art objects) The first floor, where the exhibition took place, is illuminated directly by the natural	In the first room: a lot of natural light and an additional lightning system (diffused), in the second room- no natural light (darkness can be used to expose video works and video installations), in the third room: no natural light; the use of distributed artificial

			light provided from the second floor through the rounded opening between the floors; a sequence of small windows located on opposite sides of the interior illuminating specific areas	light illuminating all art works and the whole space equally
6. Materials	White walls, varnished wooden floor, flooring	White walls, white ceiling, grey floor covering, glass	Brick, postindustrial elements, rich colours maintained in various shades of red, brown, grey	White walls, white ceiling, wooden floor, marble floor
7. Colours of the interior	Neutral- white, grey, wooden varnished floor or floor covering	White, grey	Corroded elements of interior fittings, various shades of brown, grey	White walls, brown panels on the floor, light marble floor in the hall, wooden floorboards in the third room
8. Interior volume	Space on a square or rectangular plane, a lack of components which could disturb perception	Lowered ceilings, wide open space with glass surfaces from the floor to the ceiling (openings onto the view of the streets), space filled with light	Multi- storey space with an opening in a ceiling connecting two levels	High altitudes, narrow space, loggia which illuminates the space of the main room when the three- leaf doors are open

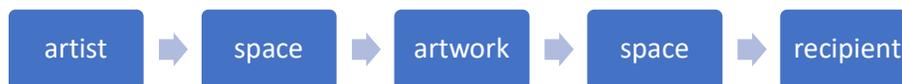
Table 3. Evaluation summary

symbol	00	01	02	03
1. Location	-	x	x	-
2. Type of space in historical context	-	x	x	1
3. Type of space in the context of exhibition features	-	-	-	x
4. Divisions in the interior	-	x	x	x
5. Light:	-	x	x	x
6. Materials	-	-	x	-
7. Colours of the interior	-	-	x	x
8. Interior volume	-	x	x	x

The examined areas were located both in the city centre (C), on its outskirts (A) and outside the city (B). All the evaluated spaces (A, B, C) represented a specific and legible style (criterion 2): modernist (A), post-industrial (B) and baroque-mannerist (C).

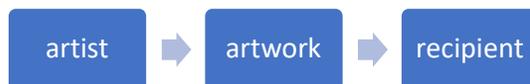
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Moreover, they all had different primary functions, different from the exhibition function (criterion 3). All the assessed interiors were characterized by an "open" space (criterion 4), creating quite favourable exhibition conditions. All the evaluated interiors had divisions, given them by the original function of the interior (criterion 5). All spaces had intense natural light illumination (criterion 6) with the possibility of shading. In terms of the materials (criterion 7) and the colours of internal partitions, two spaces (A, C) were characterized by white and neutral materials, while the industrial interior (B) had characteristic walls finished with brick, which gave the entire interior a post-industrial character. The volume of the individual spaces (criterion 8) was also diversified. The office-type interior (A) had lowered ceilings, while the remaining interiors (B, C) were of considerable height. The evaluated interiors (A, B, C) were mostly different in nature from "white cube" spaces (00). It was characterized by openness (criterion 2), neutrality (criterion 3), no divisions (criterion 4), artificial lighting (criterion 5), neutral materials and colours (criterion 6 and 7) and a balanced cubature devoid of characteristic details (criterion 8) According to the expert opinion obtained, the three studied space types (A, B, C) represented completely different architectural features and were divergent in relation to the "white cube" space (00). Three different architectural spaces (A, B, C), due to their architectural character and different features, consequently prompted the authors of the exhibitions to present various sets of works and to make changes in the exhibition concept depending on the location of the exhibition (diagram 3). In each of the cases, the space (A, B, C) was a kind of moderator of the artist's concept and vision, at the same time influencing the visitors' perception of the exhibited works.



Scheme 3. A scheme of the relationship between the creator, work and recipient in the non-exhibition space.

There is no such relationship in the case of exhibiting works in "white cube" spaces. Their parameters and assumed neutrality do not significantly interfere with the selection of works, the exhibition concept or the visitors' perception (diagram 4).



Scheme 4. A diagram of the relationship between the creator, work and recipient in a "white cube" exhibition space.

Each exhibition space has different properties. This means openness to unconventional arrangement solutions during the assembly of the exhibition and readiness to take up unexpected exhibition challenges, but also the possibility of creating a unique implementation inspired by the specificity of a given place. Apparent inconveniences, such as lack of natural light, too large or too small cubature, rich colours of the architectural space or the non-obvious divisions may initiate projects individually tailored to a given place. As can be seen from the example of the exhibitions described above, galleries that are far from the properties of the "white cube" allow for original solutions and exhibition projects. An additional advantage is the emotional factor associated with the historical aspect

of the interior, its specificity. Artists intrigued by architecture often decide to undertake artistic activities in reference to it. Thanks to this, exhibition proposals are created which are interesting in their form and which exhaust the ideas of contemplation and dialogue both in the space of architecture and of art itself. The awareness of presenting different artistic realizations and arrangement solutions as part of the exhibitions carried out was connected with an attempt to optimize various ideas in order to obtain a maximally coherent but also intriguing exhibition arrangement. The variety of artistic attitudes implies the need to find such exhibition solutions that will enable the display of all the objects in a way that ensures their best reception both in a given space and in the context of the relationship between the works of art presented in it [15]. The non-exhibition space has an exhibition potential that depends on and is limited only by the creator's vision. Non-exhibition space does not degrade a work of art, it strengthens it and gives it new features [16].

4. Discussion

Dialogue means maintaining equality between the components - a perfect balance and the optimal use of differences. Differences can build a new quality or have a destructive effect on the whole composition. Appropriate arrangement procedures enable the use of diversity in a satisfactory way. The differences bring a dynamic aspect to the composition. The element of surprise resulting from the lack of a narrative continuum allows for the construction of intriguing exhibition concepts. The arrangement of an exhibition which is to take place in a space whose original function was not the exhibition of art implies the necessity of selecting artworks in terms of their congruence with the architectural space [17]. Places adapted as art galleries differ in their character from gallery or museum White Cubes in many respects. Unusual divisions, a variety of materials, heterogeneous lighting - differences in the quantity, quality and distribution of light, achromatic colours are a challenge for the curator and the artist. The need to select works with a reference to the interior is associated with an additional implementation problem. The architectural space broadens the narrative of the work. An interior with atypical features may become the pretext to change your viewer's thinking about a series of artworks or the inspiration to create specific artistic projects [8]. The selection of works and their exposure in a given space may oscillate between contrast and similarity. The colours of the canvases can constitute a continuum of the architectural space, or create a contrast, dominant, thus intensifying the dynamics of the interior. Installing an exhibition in an unconventional interior means the need to analyse such problems as: the character of the interior, its historical aspect, the volume of the exhibition space, interior divisions, the colours, materials and the quantity, quality and distribution of light [16, 18]. Organising collective exhibitions additionally implies additional problems that are absent in the case of individual exhibitions. The number of participants in the project influences the necessity to integrate exhibition concepts. The variety of techniques, disciplines, sizes, different colours, themes, etc., hides a huge exhibition potential, but the importance of finding an appropriate way to present heterogeneous projects in an optimal way is not without significance. The coherence of reception, harmony and the optimal use of the differences and similarities between the works, as well as of the works and the exhibition space is the goal of each exhibition adaptation. Interactions between art and architecture have never been as important as in recent years [8, 19].

Supplementary Materials: The following are available online at www.mdpi.com/xxx/s1, Figure S1: title, Table S1: title, Video S1: title.

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and editing, J.S., P.K. and A.G.; visualization, J.S., P.K. and A.G.; supervision, J.S.; project administration, A.G. funding acquisition, J.S., A.G. All authors have read and agreed to the published version of the manuscript." Please turn to the CRediT taxonomy for the term explanation. Authorship must be limited to those who have contributed substantially to the work reported.

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