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Art Gallery in Presevo

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Abstract. The main function of art galleries is the promotion of fine arts. Different arts are considered as drawings, pictures, figurines, wires or installation art. Young artists dream of displaying their artwork in the gallery because it is a way to start building their career. Art worshipers visit art galleries and explore the artworks exhibited. If the artwork is good, it will gain recognition and there will be an opportunity for the artist to be well-known. Art galleries have two classifications: the exclusive and open audience. Exclusive art galleries are held for the private purpose of promoting and selling works of art. On the other hand, the public gallery is open or generally called a museum that displays artwork of renowned artists and makes them available for public viewing either temporarily or permanently. Talented people can paint, write, dance or sing mercilessly at what other people find it difficult to do. Those people who possess abilities that significantly exceed others and become great in their field are called artists. There is something that all artists want to achieve, which means their art is displayed in art galleries and made them sold.

Keywords: Gallery, Artists, Planning, Development, Classifications.

1 Introduction

This **research** "Art Gallery in Presevo" is about a cultural institution such as an art gallery which is a building or space for the display of art that can be publicly or privately owned. Art galleries are often used as a place for other cultural exchanges and artistic activities, such as performing arts, music concerts, or poetry readings. The main components related to the art gallery are included in this work, in which case as a cultural institution they serve for the presentation of visual art and the preservation and collection of the most valuable works.

Contemporary literature and studies have paid special attention to events and developments related to art galleries, related to the developments of this work or institution in the world as well as in the countries of the region.

The paper undertakes to address the forms of organization of galleries and their socio-cultural impact on the community.

2 History of Art Gallery

Throughout history, large and expensive works of art have generally been commissioned by religious institutions and monarchs and displayed in temples, churches, and palaces. Although these art collections were private, they often became available for viewing by a section of the public. In classical times, religious institutions began to function as an early form of an art gallery. Wealthy Roman collectors of carved stones (including Julius Caesar) and other precious objects often donated their collections to temples. It is unclear how easy it was in practice for the public to view these objects (Powell, 2006).

In Europe, since the late medieval period, areas in royal palaces, castles, and large houses of the social elite often became partially accessible to sections of the public, where art collections could be seen (Spawforth, 2010). Private museums open to the public began to be set up from the 17th century onwards, often based on a collection of cabinet-type curiosities. The first museum was the Ashmolean Museum in Oxford, opened in 1683 to set and display the artifacts of Elias Ashmole given to him at Oxford University in a legacy.

2.1 Differences between museums and art galleries

Art galleries and art museums are both places to see and experience art. Despite the obvious similarities, there are some big differences between an art gallery and an art museum. An art gallery is a small business that sells exhibited art. Profits made from sales will cover the operating costs to run this business, wherein a successful gallery the profit from sales will be returned in favor of this business (Fritsch, 2014).

However, the art gallery is in business to promote its artists and sell their artwork. Art museums, unlike art galleries, are almost universally non-profit. Most art museums focus on the works of a particular art school, selected media, regional art, or even the works of a single artist (Corsane, 2004). Unlike art galleries that do not have permanent collection, museums usually have permanent collections and are not involved in the business of selling works of art.

3 Municipality of Presevo

Presevo Valley is a locality that consists of three municipalities such as Medvedja, Bujanovac, and Presevo. Out of 136 settlements in this territory, the Albanian population is spread in 64 of the rural type and three centers of urban character.

Albanians with an absolute majority live in 41 settlements (Ejupi, 2013). The municipality of Presevo has a strategic position in the border triangle Serbia-Macedonia-Kosovo and today the municipality of Presevo consists of over 96% of the Albanian population.

Considering that this institution is dedicated to a certain community but also a specific municipality which claims to include all other municipalities around it, it faces artistic difficulties where the artistic community of these areas does not have a specific institution where it can expose their artistic values so it is necessary to build a cultural institution for this purpose.

4 Location analysis, function and organization of the parcel

This location is very convenient because near it are the most important public and social buildings such as primary school, high school, police station, culture house, health house, bus station which are located in the northeast of the location, while on the south side are the city stadium, sports fields. So the biggest movements and activities from the most diverse take place around this location. The selected location has an area of about 18359 m². After analyzing the existing condition of the location we encountered many advantages of the location: Easy and good access to the city, main and secondary roads along the perimeter of the location, diversity of facilities around the location, and public spaces in the vicinity.

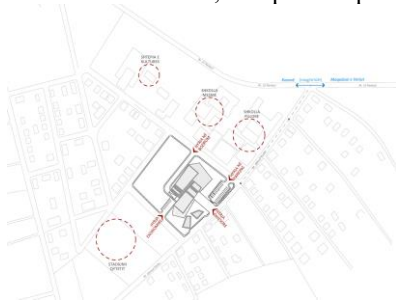


Fig. 1. Location Analysis

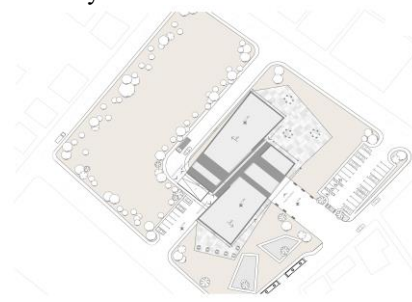


Fig. 2. – Site plan

The object of the Gallery is developed with two volumes with floors P+2. The spaces have been resolved to be functional during use and to have easy access for the public, staff and easy access for people with disabilities/wheelchairs. The main entrance to the building is from the courtyard that leads to the lobby which is in the center of the building, through it are connected all the functions of the building.

Greenery is a very important element within this plot. In this parcel are organized parking lots for 25 cars for customers or the public who comes for exhibition towards the main part and two parking spaces for buses, while on the southwest side towards the economic entrance there are 9 parking lots which are used to bring goods and can be used for the entry of public figures. As an orientation in front of the building is the entrance courtyard, a quiet and relaxing square. This square at certain times will be

exhibiting and promoting, on the northeast side will be a space intended for conceptual artists who want to display their art outdoors.

4.1 Concept development

The gallery building is developed by the planimetry, rising in pure geometric shapes and with contrasting materials. The geometry used throughout the project is quite simple and easy for the observer: The geometric basis of the concept development for the object is a rectangle in regular shape, during the shaping process the two angles placed diagonally with each other are eliminated giving geometry another dynamic. The remaining geometry is divided into two segments which are moved to create a physical separation between them which also serves as communication. The volumes contain two types of materials: clay brick and thermo facade and colors chosen and combined in such a way as to express order and elegance and create an architectural vision of order and tranquility. These materials provide a facade resistant to damage, easy maintenance, thermal, durable and average construction cost.

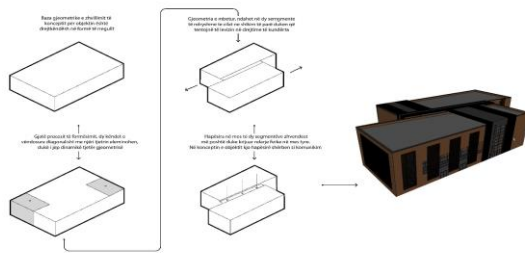


Fig. 3. Concept development of the building

4.2 Ground floor

It lies at a level of 0.00m with an area of 1900 m² which is divided into 2 groups: on the southeast side and the northwest side where the exhibition spaces are located. The main entrance for the public is from the courtyard. This entrance has the ticket office and also a shop for the purchase of souvenirs or any work of art where the income from these services would help in creating a gallery fund that would help the budget provided by the relevant bodies to enable the organization of activities of this gallery. In the main hall, we have the reception where they receive information and part of the wardrobe, toilets, we have one-step stairs that are for communication with the upper floors and the elevator, also have access to the exhibition spaces, the restaurant, and other necessary spaces. In the space of the exhibitions on the ground floor we have the placement of panels for the presentation of paintings as well as the stairs that lead to the upper floors. Lighting in this space is not harmful to arts because the windows are panoramic glass but foggy that breaks the sunlight and inside spreads a smaller amount of lighting which is sufficient for the movement of people and not harmful to

the arts found there. It is preferable to have two spaces for storing works like the ones we have in the project which come from the basement. Those that have been exhibited are collected and stored in the space of the works that come out to free the space for the placement of the works that come. On the ground floor is planned to be a restaurant where there are kitchen space and storage necessary for it. The atrium is surrounded by glass due to insect protection and can be used as a space for people who smoke.

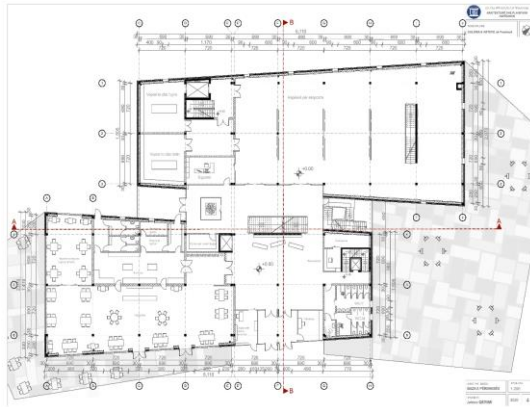


Fig. 4. Ground floor plan

4.3 Basement

It has an area of 2400 m² with a floor height of 3.40m where it is organized spaces for entry and exit of works, archives, warehouses, air conditioning and heating substation, organization of vertical joints to lead inside the building, sanitary joints, and also about 22 parking spaces where the administration and customers can use it in case there is no space outside. Basement has the channel for water collection then the truck which enters inside for emptying the exhibits has dimensions 847 with 250cm with a height of 302cm, where its function is continuing the road straight then turn back and enters directly into the relevant space which will be secured by closing the door until the loading or unloading works of arts which has values. Also, access to the installations is easy due to the wide dimension of the corridor through which the truck can pass and make the landing of equipment for these installations. In the basement are also the spaces for ventilation of the garage that make the airflow so that the garage remains as clean as possible which is also used as natural lighting which is positive because during the day it will not consume electricity for communication in the garage. Before entering the core of the stairs, metal poles are placed at a distance of approximately 80 cm from each other due to the safety of persons who frequent this part.

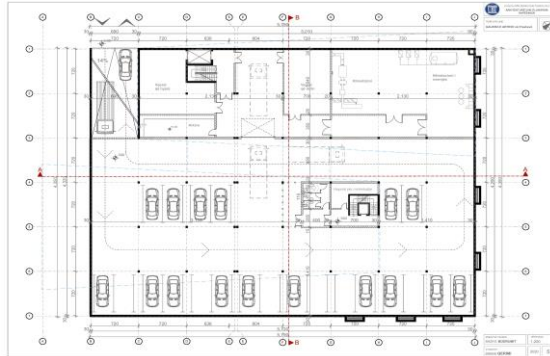


Fig. 5. Basement plan

4.4 First floor

It is located at the level of + 4.20m, has an area of 1900m² and is divided into two groups: on the southeast side teaching spaces, libraries, classrooms that serve for holding painting courses or similar, and administration as well as on the northwest side exhibition spaces which have the same function as on the ground floor, in the center of this space is the gallery. There are also common areas such as halls/corridors, stairs, toilets, and emergency stairs that are located on the northeast side of the building. The library has a reading area which is exposed in the illuminated part while the book corner is in the dark part where they will not be damaged as well as a space for printing and scanning where an adecuat person will control it. The administration consists of three offices of the director, secretary, lawyer and a meeting room. There is a waiting area for those who come and want to have a meeting with the director, a small kitchen, toilets and a terrace in which there is a direct exit from each office.

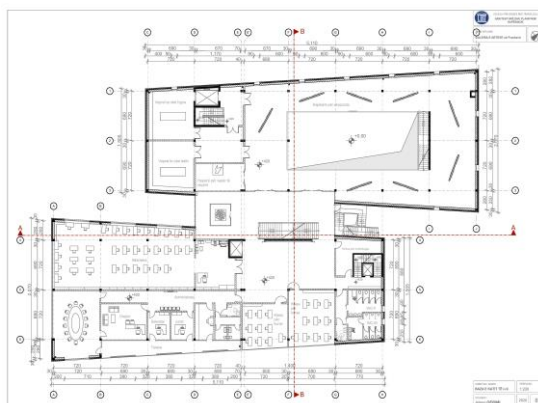


Fig. 6. First floor plan

4.5 Second floor

It is located at the level of +8.40m with an area of 1900m² and is also divided into two groups: learning spaces, on the southeast side there is the amphitheater with its necessary offices that serve for various events, publications, exhibition openings, or any conference and on the side northwest are the exhibition spaces with the same function as on the two lower floors. This floor also has common spaces such as corridors, stairs, toilets, and emergency stairs of the building with an exit from the central hall. At the central stairs are some moving panels that can close or separate the part of the gallery when we do not have exhibitions for reasons of security of the part in which the artworks are placed. The moving panels can be folded to the massive part or inserted in the maintenance alcove because they only close that and are not in large size, their height can be up to 220 cm.

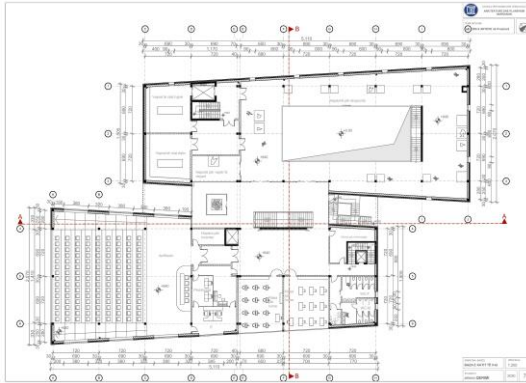


Fig. 7. Second floor plan

4.6 Solar Analysis

The purpose of any efficient building is to spend as little energy as possible for heating or cooling. The use of a solar panel with a 3-4m² surface installed on the roof of the building for heating sanitary water saves the energy used for this purpose more than 60% of it. The combination of the building heating system with the solar panel water heating system is a measure that significantly increases the energy efficiency used for heating and hot water of the building. The orientation of the panels should be such that the panel can absorb sunlight as much as possible during the day. In the northern hemisphere, in which Serbia is located, the panels should be oriented south to the azimuth.

The angle of inclination is the angle between the horizontal plane and the solar panel. The greatest amount of energy that the panel absorber receives from the Sun is when the panel is at right angles to the sunlight.

4.6 Structure

The structure and construction of the building are intended to be entire as a skeletal system of reinforced concrete with beams, columns and foundations with a flat roof used for solar panels, maintenance and lighting for some of the spaces inside the building. The distance between the rasters is 720cm.



Fig. 8. Section A-A of the building

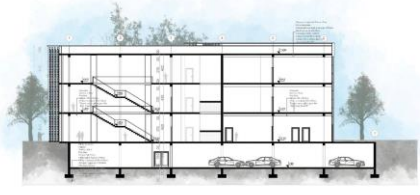


Fig. 9. Section B-B of the building

4.7 Treatment of building facades and materialization

The treatment of the facade will be almost entirely entrusted to the traditional brick application but creating contemporary patterns. Conceptually, in all the openings in the facade of the building, the densest application of the brick with dimensions 10x5x21 has been used, arranged in a straight line, trying to create a very special and aesthetic appearance with the play of light and shadow. Also, in some parts of the facade openings have been created inside the spaces where it is presumed that bricks should be placed. In general, the facade treatment is a modern industrial style combined with traditional indigenous elements.



Fig. 10. Elevation



Fig. 11. Elevation



Pic. 1. Perspective of the building



Pic. 2. Perspective of the building

5 Conclusion

The aim was that through this paper are given the reasons that its realization will result in improving the social situation in one way or another, such as:

1. Cultural and educational benefits in a region like Presevo Valley - Cultural and educational benefits are always present where there is a cultural and artistic activity especially in a place like Presevo Valley where due to the political situation it never has the treatment and support adequate by the political bodies there. Therefore, the construction of an Art Gallery there would have a very big impact, especially for the youth who are leaving the country day by day precisely because of the lack of perspective and why not cultural activities.
2. The architectural aspect of the building concerning the location - Construction of a modern building with contemporary architecture as proposed in this research, would undoubtedly greatly enrich the architecture or architectural development of this area given the lack of capital investment has greatly reduced the creativity and architectural aesthetics in those few constructions that occur today. The approach and the visual aspect of the building are intended in such a way as to strengthen and enrich the area intended for construction and why not turn it into a recreational reference point for many visitors who would treat the building as a monumentality and reference point. Therefore, I think that the research and the final result that has been derived from this research is the need and challenge that Presheva has expressed in architecture and art always according to my opinion and approach.

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