CULTURE AND ARTS IN THE MODERN WORLD

Scientific Journal

ISSUE   25   ВИПУСК

Науковий журнал

КУЛЬТУРА І МИСТЕЦТВО У СУЧАСНОМУ СВІТІ

Kyiv National University of Culture and Arts
Culture and Arts in the Modern World
Scientific Journal

The journal covers the topical issues of the theory and history of Ukrainian and world culture, theoretical and creative issues of the development of art in the modern context.

*Recommended for publication by the Academic Council
of the Kyiv National University of Culture and Arts
(Minutes No. 1 dated 30.08.2024)*

Scientific Journal "Culture and Arts in the Modern World" is indexed in DOAJ, Index Copernicus, ResearchBib, ERIH PLUS, Ulrich's Periodicals Directory, Scilit, SIS, WORLDCAT, BASE, Crossref, Google Scholar, Vernadsky National Library of Ukraine, Ukrainian Research and Academic Network (URAN).

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АУДІОВІЗУАЛЬНЕ МИСТЕЦТВО

РЕЦЕНЗІЇ

Peculiarities of Organising Events under Martial Law Conditions

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Abstract. *The aim of the article* is to analyse the social purpose and to ground peculiarities of organising events under martial law conditions. *Results.* To achieve the goal of the scientific research, the comparative and systematic methods are used. They allowed to identify and substantiate the specifics of organising events in Ukraine after the Russian full-scale invasion, as well as to outline main directions of functioning and prospects for the development of events in the post-war time. The events are viewed as a symbolic capital of culture, its social marker, a universal means of realising the culture creating potential of the public, which stimulates the study of organisational features of events under martial law conditions. The article traces the relationship between social tendencies and event formats during the Russian aggression; specifies the problems that accompany the process of organising events since the beginning of the full-scale invasion; grounds their content and thematic direction; outlines the directions of functioning of events in the post-war time. *Scientific novelty.* It is proved that events held in Ukraine during the martial law go through a few stages of functioning: the stage of stagnation and re-profiling, which is inherent to event agencies in the first months of the war; the stage of a peculiar revival, which begins in the summer of 2022 and lasts until the end of 2023; the stage of adaptation and recovery, which begins in early 2024 and continues to nowadays. These periods differ in terms of event formats, target audience, and functional focus. *Conclusions.* It is proved that the specifics of event organisation under martial law conditions are relevant goals and objectives of a certain event; theming and structure of the event, innovative approaches to the format of the event and the way of its implementation. Such a vision is substantiated that in the post-war years the Ukrainian event industry will be characterised by a symbiosis of international, Ukrainian and local tendencies in the development of the event industry with an emphasis on the cultural ecosystem and public activity.

Keywords: event; Ukrainian culture; event industry; Russian aggression; war; martial law; social and cultural tendencies

For citation

Haidukevych, K. (2024). Peculiarities of Organising Events under Martial Law Conditions. *Culture and Arts in the Modern World*, *25*, 8–16. https://doi.org/10.31866/2410-1915.25.2024.312591.

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Introduction

Having transformed their tasks in accordance with the martial law conditions, events acquired a special significance during the years of Russian aggression, cause they play a leading role not only in solving socio-cultural, educative and educational tasks, but above all, in the process of solving existential problems, political or ideological calls of the time.

During the war, events are perceived as special happenings that simultaneously fulfill several tasks: from strengthening the unity of the Ukrainian society within the country to shaping the opinion of the international community about Ukrainians as a self-sufficient and distinctive nation, and its cultural identity. The perception of the event as a symbolic culture capital prompts domestic scientists to search for answers to the question of the possibility of using events in solving numerous problems that arose as a result of this war (psychological traumatisation, destruction of cultural achievements, restriction of freedom, suppression of will, modernisation of cultural memory, etc.).

Recent Research and Publication Analysis. It should be mentioned that the issues noted in the topic of our scientific research since the first months of the war have been repeatedly discussed at numerous symposia, conferences and congresses held by various scientific and educational institutions ("Ukraine in Big Globalisation Processes: Culture, Economy, Society", "In Search of New Meanings of a Multicultural World. Post-War Dialogue of Cultures", "Ukrainian and World Culture in Conditions of Globalisation Challenges and War", "The Phenomenon of Post-Globalism Culture — the Context of Military Conflicts. Challenges and Perspectives of Cultural Analysis in the Post-War World", "Practices of Cultural Institutions of Ukraine under the War Time", etc.); are reflected in representative sociological studies carried out by socio-cultural and public institutions together with definite ministries and sociological institutions after the beginning of the Russian invasion ("The State of Culture and Creative Industries during the War", "Ukrainian Culture in Conditions of Russian Armed Aggression", "Beyond the Greener Herbs: Strategies for the Restoration of the Ukrainian Cultural Sphere across Borders", "Strategies of Adaptation of Culture and Creative Industries to the War Conditions", "Market of Events in Kharkiv", etc.); are presented by conducting scientific studies by certain scientists and groups of scientists (*Mystetstvo ne mozhe buty bez polityky*, 2022; Diachuk, 2023; Riabchuk, 2024; Komarnitska, 2023; Kuznetsova & Kushnarov, 2024).

The posts of event managers, art curators and cultural trackers in social networks do not escape our attention, as they reflect feelings, problems, painful and important issues related not only to Ukrainian life in total, but also to the event industry (Gulevych, 2022, 2023; Creative Practice, 2022; *Pamiataiu ochi kozhnoho*, 2024; Shaposhnikov, 2024; et al.).

However, even in the mentioned sources, attention is paid to general issues (such as decolonisation and derussification, thematic direction of social and cultural practices representing life and culture in the country under conditions of Russian aggression, peculiarities of the legislative regulation of events under the war conditions), or to the analysis of specific projects consisting of a set of interrelated events (Ukrainian Institute, Ukrainian Cultural Fund, Institute of Cultural Strategy, Charitable Foundation "Return Alive", etc.).

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Still, not enough attention is paid to the problems of organising the events themselves, which are considered not only as a universal means of realising the cultural potential of the public under the war conditions, but as a method of forming public opinion in the process of post-war reconstruction of Ukraine.

Aim of the article

The aim of the article is a thorough analysis of problematic aspects and features of organising events in Ukraine under martial law conditions.

Main research material

The Russian invasion of 2022 violated the unity of the Ukrainian cultural space, interrupted the stable, tried-and-tested connections and tendencies of the event industry. This led to a large number of various problems, from the loss of intellectual capital to the destruction of the material component of the entire cultural industry. It is obvious that the response to the destruction of Ukrainian culture by the enemy was a quick transformation of resources of event agencies in order to solve urgent problems. Therefore, in 2022, the vast majority of event agencies and cultural institutions of Ukraine work in the format "humanitarian headquarters — hospital — warehouse — temporary shelter" instead of "concert hall — artistic space — stage". The thematic direction of the events held in the first months of the war is concentrated around the issues of displaced people, volunteer help, heroisation of the struggle of Ukrainians, meanings and values of cultural narratives of Ukrainian identity under the military expansion conditions. Event formats are varied, but in the first year of the war the following ones prevail:

– charity evenings, social projects and charity tours (event projects "Music Saves UA", "Culture against War", "Father, Believe", "Courage", "My Brother in War Was Hit by an Enemy Bullet");

– cultural and patriotic exhibitions and memorial expositions ("Culture Fights Back", "Fortification", "Unconquered Mariupol", "My Home is My Fortress", "Bakhmut as a Face of Genocide 1942/2022");

– illuminant events (K. Taylor's lecture "Trends in Creative Industries and the Crisis as a Permanent Status", S. Horbach's webinar "Cultural Events before and during a Full-scale War on the Example of the VDNG", O. Kulikov's workshop "BroniEvents: What Events do during War", O. Varenytsia's workshop "Why Ukrainian Artists Need to Enter the International Market", O. Kopievska's report "Cultural Practices as a Strategy for Detraumatising the National Society in Conditions of the Russian-Ukrainian War", etc.);

– cultural and artistic events (choreographic show "Resistance Movement", exposition of the puppeteer O. Tsyupa "Turn to Irpin", theatrical performances "Cry of the Nation", "It's a War", "You (can't)Stay", "Memories of Men of War", "Notwithstanding", etc.).

As a result, the aim of these events is determined by the urgent necessity in specific social groups (military, displaced people, local population that survived the occupa-

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tion). Thus, charity literary tours and cultural evenings of Ukrainian writers P. Vyshe-baba, R. Koval or A. Chekh, musical performers O. Yarmak or A. Pyvovarov are aimed at raising funds for the purchase of military equipment, volley fire systems, medicine, clothing, food, etc. Of course, in addition to collecting funds, since the first months of the war, such events have served the functions of patriotic education and social unity. According to the sociological study "Ukrainian culture in conditions of Russian armed aggression", 72 % of events are characterised by a patriotic orientation, 51 % empha-sise their achievements from the aggressor country, 51 % change cultural tendencies (*Ukrainska kultura v umovakh*, 2022). Scholars recognise logistics (50%), financial (76%), information and communication (46 %) ones as factors that prevent the organisation and holding of events (*Ukrainska kultura v umovakh*, 2022). The vast majority of events acquire "unification and solidarity experiences", that was not inherent in this field be-fore the full-scale invasion (Manuliakn & Volchonok, 2023, p. 5).

Half a year after the full-scale invasion, there is a gradual "return" to the special-ised tasks of event agencies. Pre-war formats are added to innovative "war" events. The number of festive events, thematically diverse concerts, literary evenings, film pres-entations are increasing in number. Events that have already become traditional among Ukrainians reformate their activities according to the demands of nowadays. Thus, the "Bouquet Kyiv Stage" festival, which did not stop its activities either in 2022 or 2023, defines the aim of the event as "rethinking, living together the war challenges" (Lysy-chkina, 2023). As the "Bouquet Kyiv Stage" initiators mention, it is "a bouquet of artists, our cultural brothers, a bouquet of art projects created on our way to Victory, the unity of Ukrainians through art, living together the experience of war, filling with Faith in the victorious power of Light over darkness. Strong in spirit, united, without stopping for a moment, we will conquer our way to Freedom and Victory" (Lysychkina, 2023).

In the practical sphere, lively discussions and debates begin about the necessi-ty or the unimportance of events that have entertainment or recreational functions. Some event managers advocate the importance of events as "social glue" and "cultur-al wall" that strengthens society and makes it unified (Katsaieva, 2022; Yermolenko, 2022; Gulevych, 2022). Others refuse to practice events of a purely entertaining and recreational nature, arguing that they are "out of date", cite specific figures and facts (Yermolenko, 2022; Shaposhnikov, 2024).

While debates rage in mass media, event organisers analyse their effectiveness and audience perception. For example, A. Pyvovarov summarises concert and tour ac-tivities for the military as follows: "I come to them as to family or friends. I am not an artist there, but just a person who reminds people that they are waiting for them in civilian life…" (*Pamiataiu ochi kozhnoho*, 2024). This psychological and recreational component of the events is emphasised by many Ukrainian show business represent-atives (S. Andrieiev, O. Vysotskyi, O. Kushpitovska, P. Minieiev, Ye. Shaposhnikov), be-cause at least for a few hours such events allow to create an atmosphere of unreal "re-ality" for the public, life without war, nights without alarms. According to M. Mokryn-ska, a director of the All-Ukrainian Association of Musical Events, activities during the war became an "engine of quality" that solve a number of social problems, such as psychological, socially unifying and even material ones (Kyiv Music Days, 2022). And it is the events that determine the future of the Ukrainian cultural and creative industry, since the creative approach and the accumulation of spiritual forces of the

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stakeholders of the event industry became the fundamental organisational principles (Kyiv Music Days, 2022).

From the second half of 2022 to the beginning of 2023, educational events implemented in online, offline and hybrid formats, representing the social consciousness "shift" and "transformation" will be updated. For example, cultural and educational meetings of the Ukrainian intellectual elite on the "Kult" podcast highlight the problematic topics that led to Russian aggression in Ukraine: "Derussification of consciousness" (a meeting between a philosopher V. Kebuladze and a writer A. Bondar): "Culture at war" (discussion-reflections of philosophers V. Yermolenko and V. Kebuladze), "Philosophy of war", (thematic discourse of a literary critic T. Ogarkova and a philosopher V. Yermolenko), "Poetry in defense of humanity and life" (meeting with a poetess and translator K. Mikhalitsyna) etc. (Kult: Podcast, 2023).

Among cultural agents, the issues of organising and financing events, choosing means and techniques for the event agencies development, adjusting the results of activities due to force majeure, etc., are being updated. For example, within the framework of the "Statistics of the event market in Kharkiv" research, to the question "What events during the full-scale war in Ukraine did your company hold during the last year" the respondents answered as follows: 36 % of the events are virtual cultural events; 28 % went to volunteer assistance to the army and workshops on effective work in crisis conditions (Shaposhnikov, 2024). Still, in our opinion, the most obvious were the results of the answers to the question about the positive impact of events on a person. Almost half of the interviewees (48%) emphasised the positive results of holding events; 38 % of respondents supported the opinion that it is most appropriate to conduct virtual workshops, trainings and cultural events; 19% advocated the return of offline events "with the observance of all necessary security measures". The statement "We consider the events inappropriate" did not receive a single vote. Let's pay attention to the fact that it is about a research carried out in Kharkiv during 2023.

Both practitioners and theoreticians of these sphere mention the aspects that accompany the process of organising events "in war". It is about the constant presence of risks and unforeseen circumstances that affect the process of planning and conducting events. Adherence to security rules affects the event format, event location and time, which, accordingly, dynamises and limits (from a few months in pre-war times to a few days during the Russian aggression) the time frame for preparing the event. Obviously, the value orientations of the target audience have changed, even when it comes to a traditional family holiday.

Event managers repeatedly emphasise that an important component in the event organisation (both for the initiators of the event and for its participants) is a relative independence from government bodies, political institutions and the voluntariness of holding and participation. It does not mean that the event is completely freed or removed from political and ideological pressure. On the contrary, it is saturated with appropriate symbols, contents, markers that form and unite public consciousness, representing the "grassroots" link that connects the state and local communities. As a result, the events are characterised by "heterogeneity, diversity, different quality of connections … It is not necessary to try to imagine some kind of unity, but it is important, on the contrary, to see and support that these connections at various levels and different quality are as much as possible" (Manuliak & Volchonok, 2023, p. 6).

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The desire not to postpone for "later", to implement "today and now", without waiting for "better future" stimulates the emergence of new formats and methods of work during 2022–2024. This is how "art-volunteer events" and "art-volunteering", "armored events" and "military tours", "military weddings", etc. appear. In this context, it is worth talking about the event not just as a cultural phenomenon, but as a social marker. The events ensure the "otherness" of this experience, its "plot" and "spontaneity", and at the same time, a continuity of the present with the Ukrainian past, the deconstruction of the colonial past, strengthening collective memory and the ability to resist information propaganda as well as post-totalitarian manipulations.

Conclusions

Therefore, the conducted study allows to reach the following conclusions. Features of organising events in the martial law conditions are defined as: transformation and adjustment of the thematic and functional content (opposition to enemy informational propaganda, patriotic education, public condemnation and social rejection of the cultural achievements of the aggressor country); application of innovative formats of work according to the conditions of nowadays (mobile groups, "war tours", events for displaced people, concerts in the subway, on training grounds, in military units or in bomb shelters), unification of cultural, educational, artistic, managerial communities, due to which creative and previously unused types of cooperation emerged. During military aggression, it is appropriate to study the functioning of events in the context of three stages, such as: the first months after the Russian invasion in 2022; the second half of 2022 – the beginning of 2023; from the beginning of 2024 till nowadays.

Organising events in the first post-war years will be accompanied by a combination of few tendencies: global, all-Ukrainian and features of the functioning of the event industry. European and all-Ukrainian trends will be formed under the pressure of climatic, economic, racial and demographic problems. Shhere issues will be determined by the professional and creative abilities of event managers (personnel); will be conditioned by income instability, and an uncertain professional future, which will encourage the further search for alternative sources of funding, innovative event methods and formats, as well as types of partnerships among different sectors of the creative industry. During the event organising, the tendencies of taking into account public initiatives, folk cultural creativity and genre diversity of cultural services will prevail.

Scientific novelty. It is proved that the events held in Ukraine during the martial law experience several stages of functioning, as the following ones: the stage of stagnation and repurposing, which is characteristic of event agencies in the first war months; the stage of a kind of revival, starting from the summer of 2022 and continuing till the end of 2023; the stage of adaptation and recovery, which begins at the beginning of 2024 and continues to nowadays. These periods differ from each other in event formats, target audience and functional direction.

At the same time, the question of the activity of events using in wartime conditions and post-war reconstruction of the country, social and cultural vocation of events, peculiarities of their organisation, the difficulties of their functioning will require *further*

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thorough study from Ukrainian researchers, because it is not exhausted only by individual aspects of the analysis of the noted issues.

Acknowledgements

Conflict of interests

The author declares that there is no conflict of interests.

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Особливості організації івентів в умовах воєнного стану

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Анотація. *Мета статті* — проаналізувати суспільне призначення та обґрунтувати особливості організації івентів в умовах воєнного стану. *Результати дослідження.* Задля досягнення мети наукової розвідки було застосовано компаративний та системний методи, що дозволило виявити й обґрунтувати специфіку організації івентів в Україні після повномасштабного російського вторгнення, а також окреслити основні напрями функціонування та перспективи розвитку івентів у повоєнний період. Івенти розглянуто як символічний капітал культури, її соціальний маркер, універсальний засіб реалізації культуротворчого потенціалу громадськості, що стимулює до вивчення організаційних особливостей подій в умовах воєнного стану. У статті простежено взаємозв'язок між суспільними тенденціями та форматами івентів під час російської агресії; конкретизовано проблеми, що супроводжують процес організації івентів з початку повномасштабного вторгнення; обґрунтовано їхнє змістово-тематичне спрямування; окреслено напрями функціонування івентів у повоєнний період. *Наукова новизна.* Доведено, що івенти, які проводяться в Україні під час воєнного стану, мають декілька етапів функціонування: етап стагнації і перепрофілювання, що притаманний івент-агенціям у перші місяці війни; етап своєрідного відродження, що розпочинається з літа 2022 р. й триває до кінця 2023 р.; етап адаптації й відновлення, що бере свій відлік на початку 2024 р. й триває до сьогодні. Ці періоди відрізняються один від одного форматами івентів, цільовою аудиторією, функціональним спрямуванням. *Висновки.* Доведено, що специфікою організації івентів в умовах воєнного стану є відповідні цілі й завдання події; тематизація та структура заходу, інноваційні підходи до формату події та способу її проведення. Обґрунтовано думку, що у повоєнні роки українську івент-індустрію характеризуватиме симбіоз міжнародних, українських та локальних трендів розвитку івент-галузі з акцентуванням на культурну екосистему та громадську активність.

Ключові слова: івент; українська культура; івент-індустрія; російська агресія; війна; воєнний стан; соціально-культурні тенденції

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ISSN 2410-1915 (Print) · Culture and Arts in the Modern World. Issue 25 · ISSN 2616-423X (Online)

Bulbul Memorial Museum as a Center of Cultural and Historical Memory

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Abstract. *The aim of the article* is to study and introduce into scientific circulation information about the current activities of the Bulbul Memorial Museum regarding the preservation of the musical heritage of the founder of the professional vocal art of Azerbaijan. The material base of the study consists of the exposition of the Bulbul Memorial Museum and archival sources. *Results*. The article examines the history of creation and the current activities of the Bulbul Memorial Museum in Shusha after the occupation. The exposition of the museum is characterised, which presents Bulbul's personal belongings, materials reflecting his creative, scientific, educational and social activities. The article provides a brief overview of the artist's creative achievements, and also examines Bulbul's documents and works. In particular, the article begins a discussion about such a peak of Bulbul's work as the opera "Keroglu". The activities of the Research Music Cabinet, which plays an indispensable role in the history of the musical culture of Azerbaijan, are highlighted. Information is provided on the unique exhibits known as phonograph records, which are well preserved at the Bulbul Memorial Museum. *Scientific novelty*. For the first time, the role of information technologies in the presentation of the Bulbul Memorial Museum is studied through the prism of preserving the musical heritage of the founder of professional vocal art of Azerbaijan. *Conclusions*. The Bulbul Memorial Museum in Shusha contains a powerful display of personal things and documents highlighting Bulbul's musical legacy as the founder of professional vocal art in Azerbaijan. The use of information technologies for the presentation of the museum's exposition meets modern requirements of museum activity. The use of a modern technological tool in the Bulbul house-museum — a monitor with a touch screen — is an important feature that arouses interest in the museum.

Keywords: museum; fund; exhibit; piece; document; Bulbul; music; phonograph record

Introduction

In this article, the archive of Bulbul, the first vocalist in Azerbaijan, the founder of the Azerbaijani professional vocal art, the People's Artist of the USSR (the Union of Soviet Socialist Republics), and a professor, is explored. Before delving into the artist's archive, it is appropriate to take a brief journey through his life and creativity.

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Recent Research and Publication Analysis. The creative heritage of Azerbaijani professional vocal artist Bulbul has been studied by such scholars as Z. Safarova (2020), A. Mammadova (1964), B. Akbarov (2023), G. Shamilli and G. Akhundova (2022), F. Jabbarova (2022).

Aim of the article

The aim of the article is to study and introduce into scientific use the information about current activities of the Bulbul Memorial Museum in preserving the music heritage of the founder of the professional vocal art in Azerbaijan.

An exposition of the Bulbul Memorial Museum and archival sources form the material base of this research.

Main research material

Bulbul Mammadov — was born in 1897 in Shusha, the cradle of Azerbaijani music. During his childhood, he spent many years in this city, which was a homeland of numerous great poets, musicians, singers, and prominent personalities. After moving to Ganja, he started receiving invitations to gatherings held in Tiflis (Tbilisi), and he frequently began visiting Tiflis, where he listened to operas brought from Italy. These performances sparked in him the desire to receive education in the homeland of vocal art, Italy.

Between 1921 and 1927, Bulbul, as the first Azerbaijani student, began his vocal education at the Azerbaijan State Conservatory. After completing his studies successfully, the Azerbaijani government sent him to Milan, Italy, for four years to further improve his education. During this period, he received lessons from famous musicians such as Giuseppe Anselmi, Delli Ponti, and Raffaele Grani. Despite receiving job offers to stay and work in Italy, Bulbul decided to return to his homeland to share the knowledge and skills he had acquired with his own people.

Bulbul has scientifically proven the possibility of merging European professional vocal school with Azerbaijani vocal performance culture.

Bulbul was the initiator and organiser of the establishment of the Opera Studio, the voice-recording Cabinet, the Notes Publisher, the I Music Olympics in Azerbaijan to bring out bright talents, and a large conference of the most famous musicians of the USSR aimed at ensuring unity in music (Mammadova, 2011, p. 92).

In 1976, with the decision of the Council of Ministers, a museum was created to immortalise the rich heritage of Bulbul, who made invaluable contributions to the development of Azerbaijani music culture. The museum was established through the personal initiative of the National Leader Heydar Aliyev, and its grand opening took place on June 10, 1982.

When the museum was created, Bulbul's archive was donated to the museum by his family. The museum was located on the second floor of the building, which was allocated for culture and arts officials in 1937. The artist had been living in this house from 1937 to 1961. The museum preserves Bulbul's personal belongings, documents, and materials reflecting his creative, scientific, educational, and social activities.

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The museum's exposition is preserved as it was during the artist's lifetime. The exhibition displays materials reflecting the period from Bulbul's childhood to the end of his life. (Figure 1, 2)

A museum exposition refers to a display of museum items organised and arranged on scientific concepts and modern artistic-architectural principles, through which educational and cultural objectives can be achieved. The term "exposition" originates from the Latin word "exposito", which means "to explain", "to show", or "to exhibit" (Eyvazova, 2009, p. 9).

Figure 1. Bedroom, The Bulbul Memorial Museum. Photo by the author — F. Jabbarova

Figure 2. Sitting room, The Bulbul Memorial Museum. Photo by the author — F. Jabbarova

The exposition is the part of the museum that is always in front of everyone's eyes and accessible to everyone. The rich and unseen side of the museum is its collections (the fund).

Museum Fund refers to the collection of permanent, preserved museum artifacts and collections in museums that are under state ownership, municipal ownership, and private ownership within the territory of the Republic of Azerbaijan (Allahverdiyeva, 2010, p. 22).

The structure of the funds is based on the composition of the museum exhibits stored in the fund. Accordingly, the Bulbul Memorial Museum was divided into the Main Fund and the Scientific Assistant Fund. The Main Fund contains more than 9,000 items. The museum exhibits are categorised into 5 funds:

Written documents fund;

Photo negatives fund;

Descriptive documents fund;

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Remembrance memorabilia fund;

Audio recordings fund.

If we look at these funds separately, we will witness the rich musical treasure collected at the Bulbul Memorial Museum.

In the written documents fund documents, books, notes, presentations and articles, letters and telegrams, manuscripts, posters, newspapers, and journals are collected. These documents are evidence of Bulbul's contributions to the development of Azerbaijani music art.

Upon researching this fund, it is essential to consider Bulbul's creativity during the Italian period.

The documents related to this period are the materials that always attract attention and interest from visitors. Here, we should mention the article about Bulbul, published in the famous Italian music journal "Arte Nostra", official documents about him being sent to Italy, a tram ticket, letters from teachers, and books. (Figure 3–6).
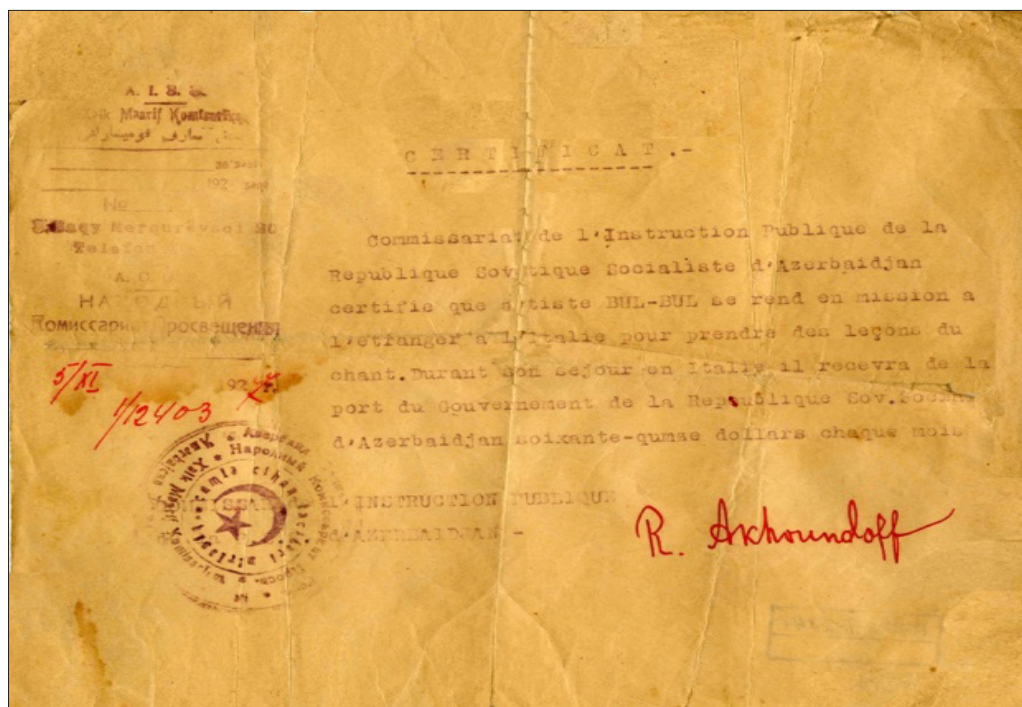
Figure 3. Document regarding the scholarship for Bulbul. Baku. 05.11.1927
(Narodnyi komissariat prosveshcheniya, 1927)

The document materials bearing the signature of Bulbul, who was the initiator of vocal conferences, consultations, and gatherings of troubadours, create significant opportunities for researchers exploring the legacy of Bulbul today.

In one of his articles, Bulbul noted: "The distinctive feature of Azerbaijani classical music artists lies in their profound knowledge and appreciation of the rich folk music treasury of Azerbaijan. They have embraced folk music with great affection, enriched

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it with a wide array of colors and ornaments, and elevated it to new heights. They have dedicated all their skills to refine the charm, beauty, and liveliness of folk songs, working with great mastery on the profound and sophisticated musical compositions. These works, filled with profound content, are interconnected with the creativity of folk music and songs" (Bulbul, n.d.-b).
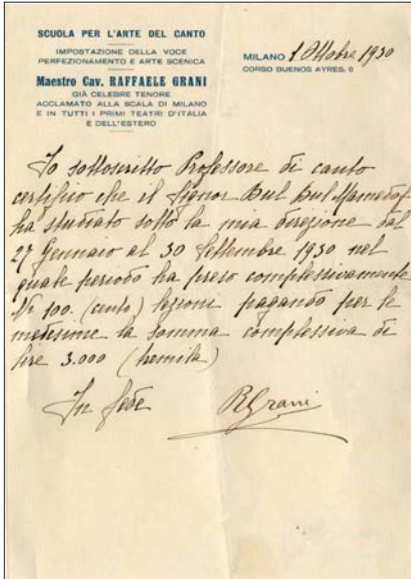
Figure 4. Letters from Raffaele Grani. Italy. Milan (Bul-Bul, 1930a)
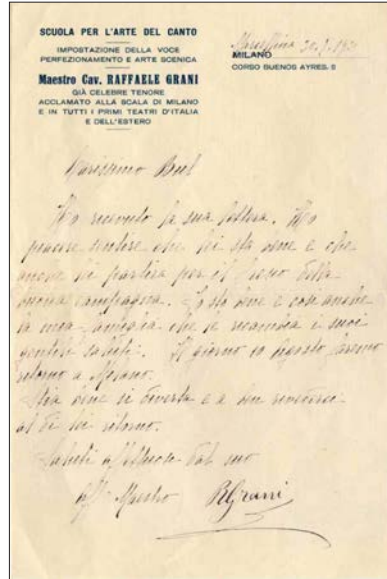
Figure 5. Letters from Raffaele Grani. Italy. Milan (Bul-Bul, 1930b)

Figure 6. Italian music journal "Arte Nostra" ("Bul-Bul dell'Azerbedgian", 1931)

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In the article, written with his own signature, Bulbul noted that the opera "Koroğ-lu" is considered as a milestone and a new era in the creative work of Uzeyir bey, in the history of Azerbaijani opera and in the beginning of opera art.

The character of Koroglu, as depicted by Bulbul, was not only role he loved, but the essence of his artistry. The opera "Koroglu" was created through the creative pursuit of exploring Azerbaijani mugham, ashiq creativity, and folk tunes over many years, shaped by Uzeyir bey's artistic endeavors and passing through the sieve of creativity. The opera is based on four main mugham modes: "Chahargah", "Shur", "Bayaty-Shiraz", and "Rast". The lament in the fourth act and Koroglu's song are excellent examples of ashiq creativity. Uzeyir bey grasped the dignity of the people, felt the essence of nature, and created an immortal opera through his artistry.

On the occasion of Bulbul's 100th anniversary, the National Leader Heydar Aliyev expressed his thoughts about the opera "Koroğlu" as follows: "The pinnacle of Bulbul's creativity lies in the character of Koroğlu in his opera "Koroğlu". The masterpiece and pinnacle of the brilliant Azerbaijani composer Uzeyir Hajibeyov's creativity is also the opera "Koroğlu". Bulbul's irreplaceable voice and performance played a significant role in the creation of this opera as much as the effort Uzeyir bey put in it. One might think that perhaps in the early 30s, had Bulbul not evolved as a professional vocal and national master, Uzeyir Hajibeyov would have faced difficulties in creating the immortal opera "Koroğlu" (Mammadova, 2011).

The personal library of Bulbul reflects his taste and deep interest in various books. Here, around 500 books are preserved. Hundreds of books are exhibited in the exposition. Among them, there are books with heartfelt words written by authors. Naturally, among the artist's books, a significant portion belongs to the vocal art and the school of recitation. As a result of research, we see that the works of our genius poet Nizami Ganjavi also make up a considerable part. This shows that Bulbul loved Nizami Ganjavi greatly. It is no coincidence that the romances "Sensiz" (Without You) and "Sevgili janan" (Beloved Darling) composed by Uzeyir bey, with Nizami's lyrics, have left their mark on the history of Azerbaijani music through Bulbul's performance.

The manuscripts of these ballads, as well as the printed versions, are preserved in the museum's written documents fund.

On April 3, 1941, Uzeyir Hajibeyli wrote his heartfelt words to Bulbul on his romance "Sensiz" in the following way: "To SSRİ People's Artist, a skillful performer of the Koroğlu character, a musician, the extraordinary Bulbul, to remember from the composer…" (Hajibeyov, 1941).

One of the selected exhibits with its uniqueness is the symphonic mugham "Kurd Ovshari". Our esteemed composer Fikrat Amirov's symphonic mugham compositions "Shur" and "Kurd Ovshari", were created thanks to the initiative and participation of Bulbul. Today, the manuscripts and printed versions of "Shur" and "Kurd Ovshari" symphonic mugham are shown in the museum.

In this fund, we can also get acquainted with the posters of the concerts of Bulbul, as well as opera posters. Some of the posters were displayed at the Bulbul House-Museum in Shusha between 1983 and 1992, but, during the occupation, all the museum's exhibits were destroyed, including the posters.

In the photo negatives fund photos covering the period from Bulbul's childhood to the museum creation are preserved. The oldest picture dates back to 1909, and was

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taken in Shusha. This picture retains its relevance even today. It is displayed not only in the Bulbul Memorial Museum located in Baku, but also in the Bulbul's House-Museum in Shusha.

In general, childhood and family photos of famous artists always attract the interest of the audience. Although, there are few pictures covering Bulbul's childhood in the Photo negatives collection, hundreds of photos are preserved from his youth onwards.

In the descriptive documents fund, Bulbul's portraits, busts, and paintings on tea stones, as well as depictions of Bulbul and his wife lady Adila are safeguarded. The portrait painted by Odtakin Agababayev of Bulbul in 1952 while he was alive, along with the works of Aslan Rustamov, Oqtay Sadıqzade, Shahpeleng Mammadov, Toqrul Narimanbeyov and Nadir Abdulrahmanov are included in this collection.

Remembrance memorabilia fund is the richest and most unique fund. It preserves personal belongings of Bulbul, which are of interest to everyone. The exhibition showcases the handmade furniture made of chestnut wood that Bulbul ordered from Germany. These items include bedroom furniture, guest room furniture, and a bookshelf.

The household items owned by Bulbul are also included in this context. Utensils made of silver, crystal glasses, the vase that Bulbul gifted to his wife on her birthday and other vases are among these belongings.

The clothing items preserved in the Remembrance memorabilia collection include tailcoat, suit, overcoat, coat, and hats, which are regularly conserved by museum staff in accordance with the "Instruction on the Conservation and Preservation of the Cultural Heritage and Museum Collections of the Republic of Azerbaijan"

The audio recordings fund can be called a treasure. It preserves phonograph records, cylinders, magnetic tape reels, cassettes, and CDs. Phonograph records are among the most valuable items in the museum.

When speaking about phonograph records, it is essential to highlight Bulbul's creation of the first Scientific Research Music Cabinet in Transcaucasia in 1932. The main purpose of the Cabinet was to collect and transcribe musical treasures in Azerbaijan's regions. SRMC organised scientific expeditions to various regions. For the first scientific expedition, Bulbul traveled to Karabakh with Asaf Zeynalli, the author of the first Azerbaijani ballads. The materials they collected formed the basis of the Cabinet (Bulbul, n.d.-c).

The idea of creating a Scientific Research Music Cabinet was born as early as 1926. In one of his articles, Bulbul writes: "In the autumn of 1926, taking a group of skilled musicians (tar, kemenche (lyra), balaban, zurna, etc.) with me, I went to the Moscow Institute of Music Sciences and organised a presentation there. The director of the institute's ethnomusicology department, the renowned music ethnomusicologist Paskhalov, warmly welcomed us, appreciated the initiative, and wholeheartedly supported our significant endeavor. Firstly, we began learning about the establishment of the music ethnomusicology department at that institute, the rules of collecting folk tunes, and the organisation of expeditions.

In that 26th year, we first released the song "Sandıqa girsem neylersen?" ("What Would You Do If I Got Into a Chest?") and also published and recorded several other melodies.

This should be the first musical publication in the history of Azerbaijani music." (Bulbul, n.d.-a).

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After becoming familiar with the Moscow Institute of Music Sciences, Bulbul established the Scientific Research Music Cabinet in 1932. Using an Edison phonograph he brought from Leningrad in the same year, he would travel from region to region, recording folk songs in their native languages onto phonograph cylinders. These phonograph records were then listened to in the Cabinet and transcribed into musical notation. Many of these songs, unheard and unperformed to this day, are carefully preserved on these phonograph records with great care (Figure 7, 8).

Figure 7. An Edison phonograph,
The Bulbul Memorial Museum.
Photo by the Author — F. Jabbarova

Figure 8. A phonograph record,
The Bulbul Memorial Museum.
Photo by the Author — F. Jabbarova

Approximately 140 phonograph records are in relatively good condition, and there are also some that are sufficient. It is possible that the broken phonograph records may have become useless while Bulbul was still alive.

Today, there are applications from musicologists to the museum regarding the phonograph records. There are even proposals to take initiatives for re-listening to the phonograph records, and work is underway on this.

Exactly the songs recorded from the phonograph records are now in the museum's written archives. As it appears, the museum's funds are interconnected like a chain.

We can get acquainted with the voice of Bulbul, recorded to phonograph records, magnetic tape reels, cassettes, and discs containing operas, folk songs, romances, mugham, and composed songs.

Today, the Bulbul Memorial Museum serves as a research institution for musicologists. In recent years, there have been applications for scientific research related to Bulbul's creative work and the Music Cabinet. Researchers have written research papers and earned academic titles based on the documents and materials preserved in Bulbul's archive.

The museum, which has been operating for many years, has been transformed into a center that promotes Azerbaijani music art and the creativity of Bulbul. It is worth noting that today, the Bulbul House-Museum in Shusha, which is a branch of the Bulbul Memorial Museum, has been active for 2 years.

The museum operated from 1983 until the occupation date on May 8, 1992, when it was attacked and destroyed by Armenian occupiers. During that period, all the exhibited

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items were destroyed. Among these items were Bulbul's daf, his khanende costume, tailcoat, grand piano, original posters and various documents (Salmanli, 2022).

In the last approximately 30 years, the historical territories of Azerbaijan, which were under occupation, were liberated by the Victorious Azerbaijani Army during the 44-day Patriotic War under the leadership of our Supreme Commander. On November 8, 2020, our cultural capital, Shusha, was liberated.

During his first visit to Shusha, the President of the Republic of Azerbaijan, Mr. Ilham Aliyev, presented the scattered bust of Bulbul as an example of vandalism to the whole world (Azertac, 2021).

The exposition of the museum is based on the materials preserved in the Bulbul Memorial Museum and features the vandalized bust of Bulbul during the occupation, which is kept to demonstrate Armenian aggression, while a new bust of Bulbul has been erected.

The courtyard of the house has been restored, preserving its original appearance, and a 250–300 person open-air concert hall has been created. Various festivals, events, and concerts have already taken place here.

In the Bulbul House-Museum in Shusha, modern technology, including sensor monitors, is used to meet the requirements of the era. On the monitor, information about Bulbul's life, creativity, from his childhood to the end of his life, written works, and quotes are presented in the Azerbaijani, Russian, English, Chinese and Arabic languages (Jabbarova, 2022, p. 244) (Figure 9–10).

Figure 9. The Bulbul house-museum in Shusha. Photo by the Author — F. Jabbarova

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Figure 10. The Bulbul house-museum in Shusha. Photo by the Author — F. Jabbarova

For many years, the Bulbul Memorial Museum, which has been active, has been transformed into a centre that promotes Azerbaijani music art and the creativity of Bulbul.

Museums, an integral part of Azerbaijani culture, play a crucial role in preserving cultural heritage. When mentioning museums, it is important to highlight home museums as well. The museum discussed in the article is the Memorial Museum of Bulbul, a place that safeguards his legacy and extensively reflects his activities. The museum plays an invaluable role in preserving and passing on Bulbul's legacy to future generations.

The museum's exhibition captivates visitors with its detailed arrangement. The establishment, with its unique architecture, attracts attention with its distinctiveness. The museum's exhibition is organised in a memorial style while also preserving the essence of a home.

When talking about the museum, it is impossible to forget its fund. The fund is quite rich, even contributing a significant archive of valuable materials. The structure of the fund is determined mainly by the composition of the museum exhibits preserved in the archive. This richness is a result of Bulbul's creativity.

From its inception to the present day, the museum has managed to retain its relevance. The museum, which attracts numerous visitors, is not just a place that reflects pleasant and lovely memories. It is also a valuable place for conducting independent

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research. The museum's fund, which has been preserved for years, supports this. There are numerous students, researchers, and musicians who apply to the museum. The main collection contains over 9000 items. The attention-grabbing phonograph records in the fund are still precious artifacts awaited by researchers today.

When we consider the creative activity of Bulbul, we can emphasise the significance of different cities and periods here. Each period in the cities where he performed is also a research object that requires further investigation. The period of his activity in Italy, followed by his subsequent work, attracts more attention from tourists visiting the museum. A young singer from the Muslim world, who has brilliantly synthesized national and secular music, creating a masterpiece of art.

Bulbul's creativity has been highly valued not only in his time but also in the subsequent periods by the ruling leaders. The great leader Heydar Aliyev highly appreciated Bulbul's creativity and took steps to immortalise his memory by initiating the opening of the museum in his honor in 1976. As a result of his efforts, the Bulbul Memorial Museum was opened in Baku in 1982, and Bulbul House-Museums were opened in Shusha in 1983. The great leader, who followed all of the artist's creations, particularly admired the character of Koroglu in the opera "Koroglu". Having known all the pieces of the opera, Heydar Aliyev as a person who valued music highly emphasised this in his public speeches.

When we look at the field of culture, in recent years, the use of information technologies has led to a series of innovations and changes. The creation of official websites for cultural institutions such as museums, theaters, libraries, cinemas, concert and exhibition halls, and the provision of electronic activities play a significant role in their promotion.

Bulbul Memorial Museum is a museum that effectively utilises the latest ICT (Information and Communication Technology) capabilities, much like other museums. The museum is active on all social networks. The official website of Bulbul Memorial Museum was launched in May 2014. On the official website of the museum, you can find academic and children-oriented information about the genius Bulbul, extensive information about the museum, videos, dedicated presentations to the artist, archives, online tours, photographs, and more. The museum also has pages on Facebook, Instagram, and YouTube, which are actively managed by designated staff. Information about the museum's exhibits, events, and innovations is shared with the users.

At the Bulbul Memorial Museum, despite the absence of AIS (Automated Information System) and CAMIS (Computer-Aided Museum Information System), tasks are carried out within the available facilities. Entry books and scientific description sheets are processed in electronic format, and electronic passports are prepared.

The preserved archival documents, photographs, and newspapers in the museum's fund are scanned and stored on information carriers. This research work provides an opportunity for researchers investigating the subject of Bulbul, directors preparing any production related to him, and journalists wishing to write articles to obtain quick and operative responses.

One of the other technologies used in the museum is audio-visual equipment. During events, short documentary films and videos related to the subject are showcased. Visitors to the museum also have the opportunity to listen to Bulbul's performances during guided tours.

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In the branch of the museum, the Bulbul House-Museum in Shusha, a touch screen monitor has been installed. On the monitor, various materials related to Bulbul's life and creativity are presented in electronic format. The availability of these materials in multiple languages makes them highly beneficial for tourism.

Conclusions

The preservation of the musical heritage of the founder of professional vocal art in Azerbaijan at the Bulbul Memorial Museum is based on the valuable exposition of memorial items and the powerful use of information technology for their presentation.

The museum's exhibits confirm the depth of Bulbul's artistic heritage and the significance of its role in the country's culture.

The museum that preserves Bulbul's heritage is a research institution. As a result of research, it was found that some folk songs recorded on phonographic records stored in the museum were not recorded in our time. Songs recorded on phonograph records from the regions of Azerbaijan at Bulbul's initiative in the 1930s are planned to be rewritten and performed by modern artists in the near future.

Scientific novelty. For the first time, the role of information technologies in the presentation of the Bulbul Memorial Museum is highlighted through the prism of preserving the musical heritage of the founder of professional vocal art of Azerbaijan.

In future, the Bulbul Memorial Museum plans to adapt its exhibits to create a unique space for young people to learn about Bulbul's heritage. Which will become the *topic of future research*.

Acknowledgements

Conflict of interests

The author declares that have no conflicts of interests.

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Меморіальний музей Бюльбюля як центр культурно-історичної пам'яті

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Анотація. *Мета статті* — вивчити та ввести в науковий обіг інформацію про діяльність Меморіального музею Бюльбюля щодо збереження музичної спадщини основоположника професійного вокального мистецтва Азербайджану. Джерельну базу дослідження формує експозиція Меморіального музею Бюльбюля та архівні джерела. *Результати дослідження.* У статті розглянуто історію створення та діяльність Меморіального музею Бюльбюля в Шуші після окупації. Схарактеризовано експозицію музею, в якій представлено особисті речі Бюльбюля, матеріали, що відображають його творчу, наукову, просвітницьку та громадську діяльність. У статті подано короткий огляд творчих здобутків митця, а також розглянуто документи та роботи Бюльбюля, зокрема його оперу «Кероглу». Висвітлено діяльність науково-дослідного музичного кабінету, який відіграє важливу роль в історії музичної культури Азербайджану. Надано інформацію про унікальні експонати, такі як фонографічні платівки, що добре збереглися в Меморіальному музеї Бюльбюля. *Наукова новизна.* Вперше роль інформаційних технологій у презентації Меморіального музею Бюльбюля досліджено крізь призму збереження музичної спадщини засновника професійного вокального мистецтва Азербайджану. *Висновки.* Меморіальний музей Бюльбюля в Шуші містить експозицію особистих речей і документів, що становлять музичну спадщину Бюльбюля — засновника професійного вокального мистецтва в Азербайджані. Використання інформаційних технологій для представлення експозиції музею відповідає сучасним вимогам музейної діяльності. Важливою особливістю, що викликає інтерес до музею, є використання в будинку-музеї Бюльбюля сучасного технологічного засобу — монітора з сенсорним екраном.

Ключові слова: музей; фонд; експонат; твір; документ; Бюльбюль; музика; фонографічний запис

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ISSN 2410-1915 (Print) · Culture and Arts in the Modern World. Issue 25 · ISSN 2616-423X (Online)

Cultural Practices as a Tool for the Tourist Destination Development

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Abstract. *The aim of the article* is to analyse the functional peculiarities of cultural practices under the conditions of transforming tourist destinations in Ukraine. *Results.* On the basis of the conducted analysis, it is proved that the preservation of the uniqueness and attractiveness of tourist destinations depend on effective management and strategic priorities. It allows preserving the integrity of the cultural and tourist space with qualitatively new and attractive cultural practices. It is revealed that the tourist destination formation is one of the main tasks in the system of cultural policy development of modern states. The study analyses the role of tourist destinations as custodians of cultural heritage at all levels, such as global, glocal and local. It is established that such destinations form a unique cultural space for the entire country. They act as cultural receptacles and centres of cultural life that attract both local residents and tourists from other countries. It is noted that the symbiosis of cultural and tourist practices allows to form a national image with its unique cultural potential. *The scientific novelty* of the study consists in the theoretical understanding and determining the practical role and significance of cultural practices in the process of transforming tourist destinations. *Conclusions.* Ukrainian reality and world practices testify to active cultural transformations of tourist destinations. As custodians of cultural heritage, tourist destinations form the cultural space of the entire country. They are a concentration of cultures, a centre of cultural life of the state's citizens, and a centre of tourism for representatives of other countries. An important tool for the qualitative transformation of the tourist destination functionality are cultural practices that are able to provide emotional recovery, establish rational communication and dialogue between all participants in the cultural process. As a cultural practice, intercultural dialogue is the most important value in solving the global problems of nowadays. The formation and development of a cultural landscape with unique cultural practices are the most important factors for preserving and restoring tourist destinations together with their values, which depend on national identity.

Keywords: cultural practice; tourist destination; cultural and tourist transformations; creativity; innovation

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Introduction

The problematic issue of preserving and developing tourist destinations in Ukraine is gaining theoretical and practical significance, taking into account both their actual destruction and functional cultural, socio-cultural and economic potential. The question of functional transformation of tourist destinations, which have a powerful restorative effect and are necessary for Ukrainians, is updated. Tourist destinations are becoming centres of recovery of mental health, physical and psychological rehabilitation for different social age categories.

The relevance of the offered study is due to the problems that arise as a result of negative processes that Ukraine is facing, and that cause the deformation of tourist destinations, as well as the destruction of cultural uniqueness.

Cultural practices are an important tool for the qualitative transforming the functionality of tourist destinations. As a specific type of human activity cultural practices have powerful levers in order to ensure emotional recovery, and to establish rational communication, dialogue between all participants in the cultural process. The modern understanding of the transformations of cultural practices is determined by the sphere of the meanings of the Ukrainians existence, their life in difficult conditions and the war challenges. Therefore, it is thought, represented and implemented within the limits of a personalised value-meaning horizon and needs.

The transformational emphasis of the tourist destination development activates the issue of active study and implementation of the restorative function of cultural practices, the creation of an appropriate cultural landscape with a set of qualitatively new services and offers. It should be mentioned that nowaday's cultural processes are a challenge for the effective tourist destination functioning. That is why, they require an active theoretical studying.

Recent Research and Publication Analysis. In domestic scientific space, a number of works are devoted to certain aspects of the given issue. Explorations related to the study of tourist destinations are carried out by T. Bozhuk (2012), H. Kucheryava, V. Makhovka, S. Udovytska (2024), T. Tkachenko, et al. Ukrainian scientists turn to the understanding of various strategies for the development of tourist destinations. Thus, scholars N. Korzh and D. Basyuk (2017) study the functionality of tourist destinations through the prism of management decisions. O. Kyfiak (2019) analyses the resource potential of the tourist destination development. I. Krupa and H. Vyshnevska (2021) emphasise the priority importance of using cultural practices in tourist destinations.

T. Luzhanska (2014) singles out a comprehensive approach to the effective development of destinations. P. Berest (2022) studies the formation of tourist destinations in Central Ukraine as a cultural factor in preserving the Ukrainians' self-identity.

A number of scientific works by Ukrainian scholars concern the development of individual tourist destinations. Thus, O. Radchenko (2021) studies Kyiv as a tourist destination; V. Brych and I. Prodan (2017) analyse the strategic vectors of the development of tourist destinations in the Ternopil region; the work of A. Bondar (2022) is devoted the Synevyr lake. The significance of the destination for the regional development of tourism is studied by L. I. Yurchyshyna (2017).

Among the foreign scientists' studies, a series of works by Mark Pachter and Charles Landry (2001) attracts attention. Particularly, in the study "Creative urban de-

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velopment: its power and possibilities" Ch. Landry (2020) emphasises the importance of creative solutions and innovations for the development of tourist destinations.

Aim of the article

The aim of the article is to analyse functional peculiarities of cultural practices under the conditions of the tourist destination transformation in Ukraine.

Main research material

One of the main tasks of the functioning of a tourist destination as a cultural unit is the quality provision of various human necessities and interests. That is why issues regarding the study of cultural needs of visitors and the implementation of relevant practices for them are becoming basic before the professional community.

Potentially and resourcefully, cultural practice is a tool for any institution functioning on the territory of a tourist destination, and at the same time appears as an important component in the system of its functioning.

Analysing the development strategies of regional tourist destinations, T. Luzhanska (2014) emphasises a comprehensive approach to their effective functioning, which allows a free choice of consumers, in cultural direction particularly.

Researching the space of culture as a resource of a tourist destination, scientists I. Krupa and H. Vyshnevska (2021) emphasise the importance of historically recorded cultural properties in spaces and images in the tourist practice sphere. They outline the priority of using cultural practices in tourist destinations, where people not only consume, but also create them. In this context, the destination acts as a daily interaction of the local residents' interest, local culture, nature and the tourists' likes. Scientists quite rightly define the criteria of tourist destinations, among which are "… the conformity of the territory with a set of cultural, physical and social characteristics that form a single, complex, unique, prominent and recognised regional identity by tourists, as well as a complex tourist product based on a wide range of resources, products and services" (p. 97).

Turning to the issue of methodological approaches to the cultural analysis of tourist destinations, P. Berest (2023) emphasises the perspectives of developing a basic methodology for collecting and processing theoretical material and practical experience. According to the researcher, scientific understanding of such phenomena is possible under the conditions of a comprehensive analysis of not only material, but also spiritual components due to a thoughtful understanding of historical facts and realities.

While investigating the genesis of tourist destinations in Central Ukraine as a cultural factor in preserving the self-identity of Ukrainians, P. Berest (2022) rightly mentions that "… an important prerequisite for the transformation of individual historical and cultural monuments, architectural structures, museums, monuments, settlements into tourist destinations are not only their material value, but also a spiritual component, the recognition of their importance for a group of people or the entire society, the

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ability to realise the idea and its influence that represents the corresponding object of cultural heritage" (p. 18).

Therefore, the scientists' unanimity regarding the perspective of the theoretical understanding of the role and significance of culture and cultural practices in the tourist destination development is undeniable.

The cultural format of the tourist destination development is still relevant today. In this sense, culture is considered as a factor in forming the national image in its global, glocal and local contexts. Cultural practices act as unique means of concentrating mental characteristics of the population, peculiar customs, traditions and values, which are directly related to the national identity, cultural landscape, as well as have a peculiar, unique cultural architecture.

Global negative processes have caused devastating consequences for tourist destinations. The middle of the 20th century is characterised by a number of civilisational processes (economic, technological, political) that led the country to a certain cultural collapse. Seeking to secure their political territory and economic borders, to expand the scope of their administrative institutions, states lost their own national identity, deformed the countrys' cultural space, violating human rights to a dignified life, and causing irreparable damage to citizens who continued to identify with their culture.

Cultural decay and its negative consequences have given rise to great fears in many states, related to the irreversible processes of spiritual impoverishment of both society as a whole and simple citizens. In the context of cultural degradation and in its global understanding, the geocultural issues of countries, regions, and cities, due to their glocal and local features, come to the fore. Each culture collects certain geographical images that become an important part of tourist destinations.

If to view the geocultural space in its local representation as a system of stable cultural realities and ideas that are formed in a certain territory as a result of coexistence, interweaving, interaction, collision of beliefs, cultural traditions and norms, value attitudes, deep psychological structures of perception and functioning of world pictures, then it is possible to distinguish the practice of creating a cultural landscape. The cultural landscape is a presentation tool of tourist destinations. In this context, culture, cultural practices in particular are a resource of local development and reflect various facets, from the historical retrospective of forming cultural space to modern tendencies that make it possible to create a unique cultural and tourist image.

Such an approach reveals a desire to combine cultural transformations with development policy in various human existence spheres, indicating the main principle of construction, and the general system of connections between separate parts of the cultural whole. Thus, the formation of the tourist potential of a specific local destination is influenced by the system of local cultural landscapes and cultural practices, including natural, cultural, historical monuments, modern national cultures, geographical images that form the historically determined cultural heritage of the territory.

Cultural imagery is used in many spheres of human existence, such as education, urban planning, economy, social and cultural policy, which are important parts of the development of local tourist destinations.

Representing the development of tourist destinations in such a scientific discourse, it is worth emphasising the interaction of culture and cultural space in understanding not so much the reflection of culture and the images created as a result, but the pe-

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culiarities of the psychological, value perception of the entire complex of the tourist destination.

In the context of the investigated issue, the content of cultural practice should be highlighted as a special form of being of a creative person who believes, values his activity and implements it in the cultural space. Human values are the cornerstone of the cultural structure of tourist destinations.

It is worth mentioning that cultural consumer effects from the perception of both individual objects and objects of culture, as well as from cultural services, customs and traditions, are important in developing cultural landscapes of tourist destinations. It is precisely because of the integrity of the external cultural image that the cultural landscape of tourist destinations expresses the depth of the cultural space, the cultural idea that permeates specific tourist zones. A correctly reproduced cultural landscape allows to form a high-quality cultural mission of the tourist destination and its value-oriented goals.

Analysing the European experience in the processes of qualitative transformation of tourist destinations, the positive practices of implementing the "European Capital of Culture" programme should be outlined. The post-war processes led some nations to a certain loss of traces of the existence of national culture. In future, as the single European space is formed, the aforementioned programme becomes a kind of experimental base for testing and expanding new views on the role and place of culture in the tourist destination development.

The recognition of one or another city as a centre of cultural life of the country's region in accordance with the mission and goals of the programme involved attracting the attention of both tourists and the world public to its cultural and historical heritage, modern tendencies of cultural development and existence of this territory. The European Capital of Culture programme is a great opportunity to show the richness and diversity of local culture with its certain characteristics and all that defines the European identity in its glocal context. There is a certain cultural competition between cities, as a result of which citizens feel a sense of pride and responsibility for their unique destinations. Considering cities as candidates for the status of "cultural capital", the following special components are distinguished: historical and cultural traditions, cultural space, cultural landscape, cultural architecture, cultural policy of the country, tourist potential, etc.

Practices of cultural transformation and attractiveness of tourist destinations attract the scientific community attention. Thus, a series of works by M. Pachter and Ch. Landry (2001), authoritative practitioners and researchers in the sphere of cultural space formation, was presented to the public. Their works reveal different views on the future of culture, the role of cultural institutions, the interaction of traditional cultural spaces with virtual space. Analysing the cultural transformation processes, the authors emphasise that the world of culture has not yet been able to adequately look at itself from the side, and understand what the consequences of these changes are for it. Culture is subject to the action of global forces, and they inevitably lead to its change and to the modificatoion in the activities of the institutions that support it. In addition, the scientists give an example of the influence of transformational processes on forming cultural landscapes of cities, in particular on grounding the cultural potential of tourist destinations. Thus, the English cities of Liverpool, Manchester and Sheffield,

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which at one time were considered a kind of "cradle of capitalism", at a certain stage of development lost the role of traditional industrial centres, passed through a period of economic crisis, found support in the development of "cultural" or "creative" industries. Former industrial zones are transformed in cities into cultural centres and creative workshops. They produce and offer to the world markets not raw materials, machines, and fabrics, but creative and informational products, such as works of art, design, fashion, audio, video, multimedia production, etc. According to the authors' view, such processes lead to the formation of original, distinctive cultural landscapes of tourist destinations.

Ch. Landry (2020) outlines an exceptional role and importance of creative solutions and innovations in building the cultural potential of tourist destinations. According to the scientist, cultural practices need creative transformation, which can make them more attractive to the consumer. Ch. Landry (2020) assigns an important role in these processes to public creativity, which he defines as "... the ability of officials and businessmen, large and small cities or public organisations to generate a flow of opportunities to improve city life" (p. 17). The scientist defines city life as an important tourist destination with a set of high-quality cultural practices.

Through the prism of creativity, cultural practices are a subject of active reflection in Ukraine. Ukrainian cultural realities are largely characterised by the words of S. Anholt (2002): "The importance of the representation of culture is quite often considered questionable: people recognise that definitely there is a certain necessity to present cultural achievements, but at the same time, the prevailing opinion is that they are 'not for sale', do not provide income from investments. Therefore, culture is gradually reduced to a 'non-profit activity', a type of charitable or philanthropic commitment".

Especially acute problems of the tourist destination formation are caused by the commercialisation of cultural services and goods, which in turn creates a distorted understanding of cultural necessities for different social, age and demographic groups. Mass commercialisation of cultural services is a negative manifestation of modernity, leading to irreversible global processes in society, particularly to the violation of equality rights; increasing social tension in society; decreasing in tolerant attitude towards each other; declining mutual understanding between representatives of different ethnic groups; violatinh democratic principles of intercultural dialogue.

Intercultural dialogue as a cultural practice is perceived as the most important value in solving the global problems of nowadays; as a tool for managing cultural diversity; as a mechanism that allows to achieve balance in self-identification in view of new opportunities, modern tendencies, positive experience of other countries. In addition, intercultural dialogue, its components and principles of conduct allow not only to preserve the cultural experience acquired over the centuries, but also to put it as a basis of certain cultural identity, supplementing and adapting it to modern living conditions. However, the the modern world challenges require the ability to conduct dialogue based on universal cultural values and principles defined by the world democratic community. They are formulated in many international documents.

In suchb a context, the "White Paper of the Council of Europe on Intercultural Dialogue", which emphasises the importance of conducting such a dialogue, deserves special attention. In the "White Book", intercultural dialogue is considered as a process of open and tolerant exchange of views between people with different ethnic, cultur-

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al, religious and linguistic characteristics. In addition, it creates conditions for political, economic, social and cultural integration, supports human dignity and a sense of common purpose. The main goal of intercultural dialogue as a cultural practice is the development of deep understanding of various views and practices, expansion of cooperation, freedom of choice, assistance in human development and transformation, support of tolerance and respect for others.

Nowaday's realities testify to the steady influence of mass culture and digitalisation on the destruction of traditional cultural landscapes in many states, which leads to the problem of free choice. In this new cultural environment, many countries simply follow the path of imposed "branded" ideas about cultural and tourism products and services, while forgetting about their own cultural values that define their national identity. Therefore, forming and developing a cultural landscape with its unique cultural practices are the most important factors for the preservation and restoration of tourist destinations along with their values, which depend on national identity.

Conclusions

Ukrainian reality and world practices testify to active cultural transformations of tourist destinations. Preservation of the uniqueness and attractiveness of tourist destinations depends on quality management and strategic priorities, which allows preserving the integrity of the cultural and tourist space characterized by fundamentally new and attractive cultural practices.

Forming strategically new tourist destinations is one of the main tasks in the system of cultural policy development of modern countries. If a country in the global context is not able to form an image of its culture as the basis of a powerful brand in the minds of the world audience, then it faces the problem of constantly confirming its identity. At the local level, the process can be accompanied by cultural, spiritual and moral degradation of citizens, the loss of their traditions and customs that their ancestors have accumulated for centuries.

As custodians of cultural heritage in its global, glocal or local contexts, tourist destinations form the cultural space of the entire country. They are a cultural container, a concentration of cultures, a centre of cultural life of citizens of this country, a basis of tourism for representatives of other countries.

An important tool for the qualitative transformation of the functionality of tourist destinations are cultural practices that are able to provide emotional recovery, to establish rational communication and a dialogue between all participants in the cultural process. Intercultural dialogue as a cultural practice is the most important value in solving the global problems of nowadays.

Forming and developing cultural landscape with unique cultural practices are the most important factors for the preservation and restoration of tourist destinations together with their values, which depend on national identity.

The scientific novelty of the study consists in the theoretical understanding and determining the practical role and significance of cultural practices in the process of the tourist destination transformation. *The practical significance* is that the main theoretical positions and conclusions of this research can be used in the processes of creation,

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organisation and application of cultural practices as an attractive tool in the functioning system of the tourist destination.

The perspective of further research is the study of examples of the effective functioning of tourist destinations, particularly due to the influence of quality cultural practices, on the basis of which it becomes possible to ground an original model of effective developing the tourist destination.

Acknowledgements

None.

Conflict of interests

The author declares that there is no conflict of interests.

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Культурні практики як інструмент розбудови туристичних дестинацій

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Анотація. *Мета статті* — проаналізувати функціональні особливості культурних практик за умов трансформації туристичних дестинацій в Україні. *Результати дослідження*. На основі здійсненого аналізу доведено, що збереження унікальності й привабливості туристичних дестинацій залежить від ефективного менеджменту й стратегічних пріоритетів, що дозволяє зберегти цілісність культурного, туристичного простору з якісно новими й привабливими культурними практиками. Виявлено, що формування туристичних дестинацій — одне з основних завдань у системі розвитку культурної політики сучасних держав. У дослідженні проаналізовано роль туристичних

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дестинацій як зберігачів культурної спадщини на всіх рівнях — глобальному, глокальному та локальному. Встановлено, що такі дестинації формують унікальний культурний простір для всієї країни. Вони виступають як культурні вмістилища й центри культурного життя, які приваблюють як місцевих жителів, так і туристів з інших країн. Зазначено, що симбіоз культурних і туристичних практик дозволяє сформувати національний імідж із його неповторним й унікальним культуротворчим потенціалом. *Наукова новизна* дослідження полягає в теоретичному осмисленні та визначенні практичної ролі та значення культурних практик в процесі трансформації туристичних дестинацій. Висновки. Українська реальність та світові практики свідчать про активні культурні трансформації туристичних дестинацій. Туристичні дестинації як зберігачі культурної спадщини формують культурний простір усієї країни; вони є зосередженням культур, центром культурного життя громадян країни й центром туризму для представників інших країн. Важливим інструментом якісної трансформації функціоналу туристичних дестинацій є культурні практики, які здатні забезпечити емоційне відновлення, встановити раціональну комунікацію, діалог між усіма учасниками культурного процесу. Міжкультурний діалог як культурна практика виступає найважливішою цінністю у вирішенні глобальних проблем сучасності. Формування та розвиток культурного ландшафту з унікальними культурними практиками є найважливішими чинниками для збереження та відновлення туристичних дестинацій разом з їхніми цінностями, які залежать від національної самобутності та ідентичності.

Ключові слова: культурна практика; туристична дестинація; культурні, туристичні трансформації; креативність; інновація

Importance of Investigating Linguacultural Variability in Learning Foreign Languages

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Abstract. *The aim of the article* is to investigate and prove the importance of linguocultural variability in the study of foreign languages. *Results*. In general, the question "Does language determine culture or culture determins language?" is still definitive as a fundamental question of new studies and investigations. Results show that these and other similar questions, as well as forms of interaction of language and culture, have recently become serious in a wider context, and have been a subject of discussion. As we know, language and culture both give distribution to the process of communication, and this interconnection helps foreign language learners to declare pragmatic, semantic and syntactic meanings in order to cooperate. *Scientific novelty*. This article is the author's contribution to the study of the interaction of language and culture as two interrelated social phenomena that develop under conditions of mutual influence. *Conclusions*. Anyone who prefers to intercommunicate with success through language and culture must be aware of the differences between various cultures. In this example, anyone who evolves such communication should consider sociolinguistic, discourse, grammatical and strategic skills. As a rule, certain concepts may be specific to one culture, and might not be found in other cultures. This case can be considered as one of the crucial reasons of investigating cultural variability of certain language, and this is primary to success in learning foreign languages. While borderlines between languages are very clearly observed and followed, cultural boundaries only originate as a consequence of speakers' cultural "collision". Observations give us a chance to make a conclusion that in most countries, multiculturalism exists as a form of equal coexistence of different cultures within the same country. As far as people are related to various cultures, their cultural values are quite different. One can consider that numbers of values exist simply because they "disagree" from each other.

Keywords: variability; language; culture; cultural values; linguacultural

Introduction

Culture can be characterised as a "social inheritance" transferred from one generation to another with the conglomeration of individual features differentiating people

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of one society from another one. Culture is not only a fact, but also a unity of social activities to be followed. It is an exceptional phenomenon of human society with variability and changing diversity. Culture forms minds and opinions, signifies ideas, and spreads knowledge on customs and values. All of these characteristics are communicated through language which is an inseparable part of culture (Ali et al., 2015).

The essence of culture for human society is possible because of the development and use of a common language among the people. It is the effect of culture on human intelligence that both effects human individuality and makes one to act as a member of society. As a consequence, people continue to follow predominating customs, traditions, and values inherited through a social arrangement. Therefore, hardly any human society can exist without developing language and culture. Culture as a social process deals with the use of language and communication experienced by people in given circumstances (Ali et al., 2015). The process of achieving success in communating in a foreign language both demands an individual to practice various linguistic forms and forces to become familiar with the culture of the intended language in order to interpret intercultural communication. Therefore, in learning foreign languages it is necessary to provide learners' cultural scope and perception so as to develop capability in intercultural communication of target language.

It is undeniable that both language and culture serve communication. Anyone who wants to communicate successfully through language and culture must be aware of the existing differences between cultures. In this case, any person can develop communicative abilities — that is, not only to learn grammatical rules, but also to know where, whom and when to convey these rules in the form of a correct sentence (Chia-lin, 2008).

As a rule, many problems might arise when transferring information from one language to another. The reason for such a language inconsistency is the lack of an exact equivalent in another language for the expression of a particular concept, or even the absence of the concept itself. Given that concepts or objects expressed by a particular word are unique to one culture and do not exist in other cultures, it is acceptable that there are no appropriate words to express them. Description of the world surrounding the language carriers is not only directly reflected in the language, but also determines the characteristics of the language's reflection in speech. That is the reason why knowing the cultural environment surrounding a language is the key to success in learning a foreign language. While boundaries between languages are very clearly traced, cultural boundaries only emerge as a result of the cultural "collision" of native and non-native speakers. There are two levels of influence on the process of language perception under the influence of culture, the first of which can be attributed to the formal features of language, and the second to the levels of reflection in words and sentences of each national and ethnic groups in the process of reflection (Mammadov, 2015).

Recent Research and Publication Analysis. In our country, the interaction of language and culture, the diversity created by national culture, the factors influencing formation of the cultural environment, and such kind of issues have been the subject of academic research. In the article on the relationship between language and culture, A. Gasimov (2011) noted that it is difficult to determine "*the culture of language or the language of culture*". Thus, in addition to the influence of language on the social and technological development of society, the "products" of culture also expand their influence on language.

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According to R. Aslanova (2004), there are areas in the dynamics of culture that undermine previous cultural values and achievements. Attempts to replace the existing culture with a "new culture" in the ongoing processes can promote tendencies that deny cultural heritage. N. Veliyeva (2013) noted in her book "Some Aspects and Peculiarities of Intercultural Communication in the Process of Globalization" that culture and communication are considered inseparable, because culture, in addition to managing communication, has a direct impact on the decoding of meanings expressed during this process and the submission of the situation that determines the process of communication.

Language and culture as two social phenomena are closely related to each other and develop in conditions of mutual influence. This relationship and interaction between language and culture was historically under investigation of many scientists and philosophers. This relationship and influence over the last century lead to the observation of more serious studies and theoretical analyzes on the basis of new researches. It shows how relevant and important the topic is.

Aim of the article

The aim of the article is to investigate and prove the importance of linguocultural variability in the study of foreign languages.

Our *approach* to this problem is that when discussing the importance of the linguacultural environment, it is undeniable to note two essential methods. Firstly, at the linguistic level, culture affects semantic, pragmatic, and discourse levels of any language. Secondly, the detailed examination of language material on cultural foundation is convicted to alter relevantly at all times. Here it is possible to mention some of the teaching devices related to culture since using them teachers can present varieties both on cultural and linguistic levels. Teachers should understand different racial and ethnic groups' cultural values, traditions, and contributions to society, and incorporate that knowledge into their instruction. Teachers should include multiple perspectives in their instruction and make sure the images displayed in classrooms — such as on bulletin boards — represent a wide range of diversity. Teachers should also contextualize issues within race, class, ethnicity and gender. Teachers should connect students' prior knowledge and cultural experiences with new knowledge.

Describing and Explaining Culture

One of the mostly-used methods of transferring the cultural information has been by explanation. For this method, teachers could prefer to talk about different subjects, scientific achievements and other small details of a foreign people. Furthermore, this information could be put forward by groups of students or by individual ones. While having a higher competence in foreign language, learners can present them in target language, both in and out-of-class activities. These methods can be accompanied by visual illustration in the form of charts, diagrams, maps, and pictures, with films and slides where it is necessary and available (Qu, 2010).

Experiencing Culture through the Language Use

While using the above-mentioned method, one may collide such a problem: Do not we waste time in our language class for the teaching culture in this way? There is an-

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other approach which doesn't take time from the essential work of language learning. It is fully combined with the process of assimilation of vocabulary and syntax. Since language is closely connected with every aspect of culture, this approach is useful, when a teacher is fully informed of cultural differences and his students absorb the meaning in many various ways. This knowledge should be part of each foreign language teaching classroom where the teacher should orient the thinking of the students so that they will feel curious about such linguacultural varieties and begin applying what they have attained in their active oral work.

Main research material

Learners of foreign languages may also use the skills in developing their own abilities. While being encouraged to reckon language learning as role playing, learners are inclined to carry this over into classroom acts with gestures, and reaction to simulate a situation in the second culture. Furthermore, students can invent their own situations based on their understanding of the daily life, or the imitation of a foreign movies, etc. Other Popular Activities Within Culture (songs, dances, etc.).

It is always recommended that a sense of reality should be brought into the classroom while students have the opportunity to enjoy these types of activities native speakers of the language enjoy. Some teachers invite celebrities of national sports, dancers, singers, or other native speakers. From time to time, it is advisable to invite native speakers to the language classroom. Learners can ask them questions interesting for them and thus get a clearer understanding of the cultural background. Regular communication may help to improve the mutual understanding and respect of different cultures which is one of the outmost goals of our language teaching and learning.

It is undeniable that foreign language teachers should be the members of any foreign culture, having the capability to experience and compare both the home and target cultures. And teachers of the culture of a linguistic community need informed insight into the culture to be taught and informed insight into the culture of the language learners (Qu, 2010). If possible, teachers should get into communication with native speakers, discussing all kinds of subjects with them while educating students to cultural interpretation. Finally, the teachers of another culture must encourage sensitivity toward the attitudes of the students toward their own and foreign culture, moving delicately toward attitude change. Above all, native teachers and foreign-language teachers should prevail the temptation to "show off" the superiority of one culture over another.

F. Mamedov (2015) first advised to study the national culture of people in order to study their behavior. By national culture, the author noted that it is determined by ethno-national characteristics. As can be seen from this approach, the formation of culture makes it necessary to realise it in unity with the language system. It is well known that in many multicultural countries there are different ethnic tribes and peoples who share and accept similar cultural values. At the end of the communication of individuals with these characteristics, difficulties can arise from the psychological aspect of cultural diversity. The deeper the gap created by this cultural variability between individuals, the more difficult it will be to organise the realization of mutual communication (Bochner, 2003). M. Y. Gaziyeva, V. E. Agabeyli and S. M. Mehdiyeva (2015) also touched upon the

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issue of cultural diversity and explained this process in the following way: "*Existence of minorities is inescapable as diversity is a direct way to differ one from many. Diversity includes many aspects — physical characteristics (race, gender, age, physical abilities, etc.), social status (education, income level, etc.), cultural characteristics (beliefs, values, preferences, etc.) and others*".

For centuries, many scholars have talked about the interaction of language and culture and have tried to prove that this influence should always be taken into account. Undoubtedly, since language is a social phenomenon, it is supposed to be in direct interaction with its creators and users; at the same time it develops and changes in parallel with the development of society. Language systems that are exposed to different conditions in different contexts differ from each other in their history of development (Abdullayev, 2017).

Everyone knows that culture and communication are inseparable. However, we are confronted with the fact that, like culture, it controls who we talk to and what we talk about, as well as the fact that it regulates the processes of communication. It is under the influence of culture that the process of how people perceive each others behavior takes place. S. K. Mammadova (2001) noted that "at different stages of the historical development of culture, as it is adapted to the needs of human thinking and communication, language develops and enriches adequately".

Our observations allow us to conclude that both immigrants and local ethnic minorities are currently struggling for greater "recognition". In many other countries, multiculturalism exists as a form of equal coexistence of different cultures within the same country and obligation to respect for the existence of each national minority.

First Vice-President of Azerbaijan, President of Heydar Aliyev Foundation M. Aliyeva noted in this regard: "People who respect their culture, their history, their traditions, their deeds, should respect different cultures and different histories in the same way" (Abdullayev, 2016, p. 12).

Our approach to this issue is that when talking about the relationship between language and culture, the importance of the linguacultural environment, it is necessary to note two main facts. First, at the linguistic level, culture affects the semantic, pragmatic, and discourse levels of language. Second, the analysis of language material from a cultural aspect or on cultural basis is doomed to change operatively at all times.

Teaching strategies for cultural variability include the comparison method, culture assimilators, drama, newspapers, mass media, observations through movies and other authentic materials, having students visit ethnic restaurants or sections of their hometown, presentations on the customs and traditions of L2 culture, and role-plays in which students demonstrate appropriate cultural behavior in a given situation, opportunities for students to communicate with L2 native speakers and the use of literature (Dema & Moeller, 2012).

Furthermore, a number of methods and approaches to teaching culture can be intensified through the combination of digital media. Foreign language instructors are beginning to integrate more films in the foreign language classroom as an accessible method. Media literacy promotes cross-cultural adequacy and conception focused on meanings rather than on forms.

Recent research in this field suggests, however, that anyone is supposed to be wary of simply assuming ultural universality without evidence. In carried experiments,

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a great amount of systematic differences have been determined between East Asians (EAs) and Westerners (Ws) on a number of basic cognitive processes including memory, attention, and perception. These groups also differ in the process they take part while marking out, estimating and motivating events, in the way they systemizing objects and in the way they alter beliefs in the face of new arguments and evidence. This on-going literature in cultural psychology suggests that culture plays an important and dramatic role in shaping human cognition the world around.

Conclusions

In the end, we can conclude that as all the people all over the world belong to various cultures, their cultural costs and values are quite different. But what might happen when people from different cultures encounter? Many values exist simply because they differ from each other. If the values of one group of people confront with the values of another group, then "miscommunication" can emerge. In this case, the value of the group with the largest management power will begin to dominate. Misunderstandings caused by intercultural differences are more acceptable, although, they are more serious than the mistakes made by language in speech.

To raise learners' interests and motivation in culture learning, material development should be estimated. Though strong opposition from investigators and language educators concerning the supremacy of target cultures and stereotypical submission of different cultures used in many English Language Teaching contexts, many teachers and learners prefer these sources because there are a variety of sociable activities, communicative orientations, and high value of images and illustrations. If linguistic and cultural diversity including local culture is actually added to English Language Teaching materials, it is obligatory to include reflective elements instead of informative and factual presentation. In this way, learners find it easy to study in lessons of culture relevant to real life communication. This is what is requested, namely a deep interaction between researching culture in schools and intercultural communication in real life situations. The effectiveness of culture teaching in English Language Teaching would be empowered considering main native language features. In other words, what students are taught in *Language 1* in subjects such as history, geography, literature and culture will promote or complicate their culture researching in to English as a Foreign Language Teaching classes. However, the English Language Teaching literature provides that attention has been paid to the influence of *Language 1* on the acquisition of *Language 2* skills rather than to culture learning. There is a great number of researches on learners' preservation of their cultural identity during the foreign language learning process.Whereas, little research has been carried on the positive impact of various linguacultural diversities presented within the community where native speakers are living.

In conclusion, it is suggested that linguacultural variability is created by users and is constantly changing by those very users. Since such cultural systems are not stable, it is obliged to emphasise that each linguacultural environment is formed in response to the existing conditions, and the interaction between different situations in this system is not determinative.

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Acknowledgements

Conflict of interests

The author declares that have no conflicts of interests.

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Важливість дослідження лінгвокультурної варіативності в процесі вивчення іноземних мов

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Анотація. *Мета статті* — дослідити та довести важливість лінгвокультурної варіативності в процесі вивчення іноземних мов. *Результати дослідження*. Загалом питання «Мова визначає культуру чи культура визначає мову?» все ще залишається фундаментальним у нових дослідженнях і наукових розвідках. Результати показують, що останнім часом ці та інші подібні питання, а також форми взаємодії мови та культури набувають вагомого значення та стають предметом дискусій. Як відомо, мова та культура збагачують процеси спілкування, і цей взаємозв'язок допомагає тим, хто вивчає іноземну мову, декларувати прагматичні, семантичні та синтаксичні значення з метою співпраці. *Наукова новизна*. Досліджено взаємодію мови та культури як двох взаємопов'язаних соціальних явищ, що розвиваються в умовах взаємовпливу. *Висновки*. Кожен, хто надає перевагу успішному спілкуванню за допомогою мови та культури, має знати про відмінності між різними культурами. З огляду на зазначене кожен, хто розвиває таке спілкування, має враховувати соціолінгвістичні, дискурсивні, граматичні та стратегічні навички. Зазвичай певні поняття можуть бути специфічними для однієї культури і не траплятися в інших. Цей випадок можна розглядати як одну з вирішальних причин дослідження культурної варіативності певної мови і основу для досягнення успіху в процесі вивчення іноземних мов. Хоча кордони між мовами дуже чітко простежуються і дотримуються, культурні кордони виникають лише внаслідок «зіткнення» носіїв мови. Спостереження дають змогу дійти висновку, що в більшості країн мультикультуралізм існує як форма рівноправного співіснування різних культур у межах однієї країни. Оскільки люди пов'язані з різними культурами, їхні культурні цінності також відрізняються. Можна вважати, що безліч цінностей існує тому, що вони «не узгоджені» між собою.

Ключові слова: варіативність; мова; культура; культурні цінності; лінгвокультурологія

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ISSN 2410-1915 (Print) · Culture and Arts in the Modern World. Issue 25 · ISSN 2616-423X (Online)

The Problem of Subjectivity in Algorithmic Creativity Organisation

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Abstract. *The aim of the article* is to study the issue of determining subjectivity, authorship and uniqueness of the results of producing the creative process, organised by the use of algorithmic calculations. *Results.* The article clarifies the possibility of organising the artistic and creative process using mathematical calculations, and automating the reproduction of certain manipulations, additionally, it reveals signs of the uniqueness of the corresponding generation results, and grounds the degree of automating the cultural process. *The scientific novelty* of the article is revealed in the process of highlighting technical assets of modern art, which, although slowly, nevertheless quite demonstratively show the potential of algorithmic computing as a stimulator of creative innovations. Among the methods used in the process of analysing the issues which are raised in the article, first of all, the analytical method has to be singled out, that is based on both historical and philosophical processes, as well as modern cultural activity. *Conclusions.* It is revealed that algorithmic creativity is actually a kind of mechanised production process, organised in accordance with the features of machine training, and the identified signs of stylistic imitation of traditional practices. Two types of practices for organising the corresponding creative process are established according to the degree of interaction of artists with robotic systems: practices where robotic mechanisms become "subjects of creativity", that is they are able to produce content for organizing artistic processes; practices involving the equal interaction of robotic mechanisms and artists (for instance, in theatrical performances). The cultural process automation leads to the decrease in the artist's participation, and weakening of his authorship, but he still has an absolute advantage in the thinking orientation. Interpretation of meaningful content is a critical problem in relevant practices. The usage of algorithms in creating art products challenges traditional methods of artistic cultural creation, as the artist's meaning and intentions are not always clear. Evaluating further prospects for the artistic culture development requires taking into account these aspects, and recognising potential consequences of forming algorithmic creativity for the further cultural development of humanity.

Keywords: algorithmic creativity; digital technology; cultural practice; subjectivity

Introduction

The problem of artistic culture rethinking is actualised in the context of modern cultural and anthropological studies, the function of which is the search and study in social changes space. In recent decades, the research space of modern cultural studies actualises appealing to the phenomenon of algorithmic creativity (Edmonds, 2018; Verostko, 1998), which, taking into account the theoretical interest of specialists in scientific and technological orientations of the humanities, actualises the problem of the culture-creating process automation, which requires a clear delineation of its own production specifics.

The problem of artistic culture rethinking is actualised in the context of modern cultural and anthropological studies, the function of which is the search and study in social changes space. In recent decades, the research space of modern cultural studies actualises appealing to the phenomenon of algorithmic creativity (Edmonds, 2018; Verostko, 1998), which, taking into account the theoretical interest of specialists in scientific and technological orientations of the humanities, actualises the problem of the culture-creating process automation, which requires a clear delineation of its own production specifics.

Rapid developing of natural sciences and technical progress led to significant changes in social production in social production in general, and in artistic one in particular. The fourth scientific and technical revolution, marked by significant development of algorithmic computing methods, swept the world, and had a notable impact on artistic culture and the definition of its subjectivity. In the process of mechanisation and automation of cultural practices, the generally accepted (mentioned above) creative mechanism, which was characterised by the fact that the artist was the only one creator, turned out to be unable to satisfy current aesthetic needs. It is not about talking about the disappearance of the noumenon of the creator of artistic work, but about the participation of the viewer in the direct automated process of production activity. These transformations actualise ethical and social issues regarding the role of technologies in artistic culture, the artist's freedom, and the interpretation of obtained results for the aesthetic aim of some definite creative activity organisation. The issues that are the subject of theoretical analysis in this article belong to different fields of humanitarian knowledge, such as philosophy of technique, cultural studies, art history, psychology, that prompts using interdisciplinary approach, which is a powerful factor in cultural analysis.

Recent Research and Publication Analysis. The most important contributions to studying the creative process automation in recent years were made in the aspect of the "constructivist" theory. A particular advantage of such contributions lies in the detailed description of how technological elaborations actually occur, emphasising the role of a person in specific contexts interacting with social forces, group interests, balance of power, etc. These issues are especially relevant in publications devoted to the analysis of implementing "artificial intelligence" technology in cultural and artistic practices. Recently, the active implementation of computational methods has led to the rapid growth of review publications of technological developments in the generative process organisation through the mathematical calculations usage, the introduction of "artificial intelligence" technology, scanning and stereolithography. Computational

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creativity becomes a subject of research in the works of K. Ames and M. Domino (1992, p. 186), M. Pearce, D. Meredith and J. Wiggins (2002). On the basis of their own technological elaborations, the authors offer to investigate the possibility of autonomous generation of a musical series through the computational models operation. M. Andujar, K. Crawford, A. Nijholt, F. Jackson and J. Gilbert (2015), offer the definition of artistic interfaces "brain – computer" according to four criteria: human-computer interaction, neurophysiology, art and computer technology.

One of the main debates causing the artistic culture created by applying algorithmic calculations is the issue of authorship and creative uniqueness. K. Luchiari, R. Folgieri, L. Dei Cas and F. Soave (2016) investigate the interaction of mechanised and human activity during the creative process organisation. A major limitation of these approaches is the usage of invasive brain computer interface in order to achieve device control. A research work by A. Wadeson, A. Nijholt and C. Nam (2015) reviews creative practices with introducing digital innovations, classifying four types of the user control: selective control, passive control, direct control and joint control. This principle of interaction between mechanised and human activity is partially followed in the further study. However, these works represent technological studies, instead, conceptualisation of the algorithmic creativity phenomenon and the problems that arise during organising the corresponding production process remain outside their attention. The identified problem of some insufficient level of analytics indicates the necessity to conduct this research.

Aim of the article

The aim of the article is to study the issue of possibility to organise the cultural process using mathematical calculations, and automating the reproduction of certain manipulations, determining subjectivity, authorship and uniqueness of the results of the creative process production, organised by the algorithmic calculations use, outlining the "problem field" of algorithmic creativity, and systematising directions of scientific process, which seem theoretically promising.

Main research material

The problem of this research is actualised by implementing innovative (mechanised and digital) technologies in the cultural process organisation, which causes forming a new artistic creativity aesthetic, and is expressed not only in the renewal of the technical and technological component of the production process, but also in the new forms emergence. Regarding the latter: it is worth noting the "drawing machine" (1962), offered by D. Henry for mechanised drawing of abstract but repetitive drawings (O'Hanrahan, 2001). Later, this mechanised device prototype was transformed into a device for creating awe-inspiring images (aesthetic purpose), because each created image was unique and unrepeatable. The marked variability of the image and the unpredictability of the drawing process were explained by the elaborator that the "mechanised hands" of the device worked on the principle of random interconnections in the

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location of mechanical components of each machine, and the slightest change of which could sharply affect the final result (Thompson, 1992, p. 49). This peculiarity formed favourable conditions for the creation of production results, unique in their specificity and unexpected for observers.

Similar attempts to mechanise creative activity took place in the music-making practice, which resulted in the appearance of a pianola (invented by E. S. Voti in 1896), which "plays" without the performer's participation (by means of a pneumatic or electromechanical mechanism) (Reblitz, 2001, p. 45). The latter controls the instrument using a programmed musical sequence, recorded on perforated paper or metal rolls. Thus, the mechanism does not require manual control (Roehl, 1973, p. 316).

Taking into account successful attempts to mechanise the process of cultural creation, the issue of the uniqueness of works in "factory" production became relevant (Penny, 2013). The fact that the performance process (making music or painting) is carried out by imitating a living traditional technique (as in the case of the musical pianola and the "painting machine") conclusively proves that a mechanically reproduced artistic work cannot be re-evaluated as an original creation from the original source (Ferrari et al., 2016). For example, in the building of "Ocean Plaza" (2023) a mechanised piano presents music by Ukrainian composers. Despite the originality of this mechanisation process, the material for audience consumption remains the music of outstanding Ukrainian composers. At the same time, the instrument, like a record player, only performs the function of the written score reproducing. So, by imitating human traditional technique, such an illusion is created that a musical sequence is performed by this instrument functioning. And on the contrary, as a result of traditional music-making techniques, well-known compositions dictate the algorithm of their reproduction to mechanised equipment.

A similar illusion of "live performance" is observed in events organised with the participation of mechanised devices, mechanical-musical rock group "Compressorhead" (*V Ukraini vystupyv rok-hurt*, 2019). In the mentioned "robot ensemble" there are only three "performers": a robot "drummer", who has four mechanised "arms", two mechanised "legs", and works on fourteen drum machines; a robot "guitarist" with two hands, seventy-eight fingers on each, and a robot "vocalist" who "can" change the tones and registers of his voice in a very wide range (Sovhyra, 2021, p. 299). Despite the fact that the presented works are able not only to imitate human activity, but also technically surpass human capabilities to a large extent. Still, they are not able to create musical parts and improvise like real musicians independently.

In cultural practices, implementing robotic mechanisms is carried out by conducting algorithmic data analysis. As a result, the devices can perform certain manipulations for the audience at some unexpected moment (complicit in the action). For example, the inclusion of the non-anthropomorphic robot "YOLO" in a children's performance allows the event to be interactive (Lubart et al., 2021). The robotic device can ask a child a series of questions; as a result of processing the received answers, feedback is formed regarding the creativity of the participants of the "mechanised game", and the likely success of further execution of certain programmed tasks. Afterwards, this robot can reproduce the heard sounds with some additional variations. As a result, it has an original sound of the reproduced composition. From this point of view, the robotic mechanism becomes an assistant for organising interactive artistic creativity.

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A similar interaction is observed at the presentation of the robotic mechanism A3-K3 functioning (robotic mechanism "Cook", festival "Ars Electronica", Linz, Austria, September 7–11, 2017), with the help of which it became possible to "write" a picture mechanically. It is about the robot creating an image that the user imagines and plans to draw, while he does not make any movements by himself (A3 K3 by Dragan Ilic at Ars Electronica Festival, 2017). This is done by monitoring the user's mental state (a 10-year-old boy in the video), in order to modify the robotic device functioning. Signals are received by electroencephalography (EEG) amplifier, and sent to a brain controller interface (BCI) (gtec medical engineering, 2018).

The brain controller module classifies the signals, and sends tasks through the network system to the "robotic arm", which transfers each task into commands for the robot. In such a way, the mechanism serves as a "neuroprosthesis" for the user with the help of non-invasive brain computer interface. On the example of the studied video material, it can be noted that the boy imagines the shape of a circle of certain considerable size. Accordingly, the machine performs the necessary movements to draw the desired image mechanically. So, the child does not perform any physical action. The creative process is carried out only at the expense of the mechanised hand (Tramonte et al., 2019). In this way, "human-robot" interaction is aimed at finding new mechanised ways of realising the author's vision. The offered robotic architecture is able to recognise the users' mental state according to the biological feedback factor, grounded on its focus of attention.

If in the first case (automated programming) the robot performs actions that are programmed exclusively by a human, and it serves only as a technical toolkit, then in the second case, the mechanism functions independently (although with the appropriate programming of actions), and without any human intervention. Accordingly, brain-computer creative activity is carried out due to a hybrid approach to implementing the production process (a combination of human activity, and the functioning of robotic equipment).

These significant changes in transforming the artistic creativity process lead to the reduction of invariance, improvisation, and the author's approach to the choice of techniques and technology for the artistic creativity organisation. Inherent in the individual artistic process, the author's style is transformed into a clearly planned method of calculating mechanised manipulations. At the same time, this fact proves an important peculiarity of mechanised mechanisms, in order to imitate the functions of a performer, actor, "participant of the team" by means of "machine training". Due to the functioning of robotic mechanisms, it becomes possible to scan the actions of the performers and the audience (Bostrom, 2014). This testifies to the uniqueness of the robotic mechanism functioning on the stage, which makes it possible to create the illusion of interaction between real and mechanical actors.

As a result, robotic machinery became capable not only to perform programmed movements, but creative manipulations as well. If the concept of "creativity" is studied as an ability to generate a new, original result (work, ideas, etc.), which has meaning and value in a certain context, then in the functioning of robots on stage platforms, a creative (creative) process is formed.

Nowadays, there are already several projects in which the illusion of direct communication between the actor and the robot is created. A Japanese director H. Ishiguro,

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in the experimental theatre project "Actors-robots" (2015), tried to show how people and mechanisms can think about social and cultural problems and easily communicate (Paré, 2015). The idea of H. Ishiguro was to show certain social and cultural problems that may arise in future in case of active improvement of robotic technologies. It is interesting that in this performance the robots had to "play" different roles (robot-"human", robot-"animal", etc.), and actively interact with partners and the environment in total (shaking hands, playing football, turning to the interlocutor, changing locations). Thus, on stage, the illusion was created that robots could have partial freedom of will and autonomy (improvisation). It is surprising that according to developers K. Ogawa, K. Taura and H. Ishiguro (2012), the audience liked the work of androids more than the performance of real actors.

According to researchers (Bruce et al., 2000), the dramatic plot develops not by certain manipulations reproducing, but by programming to perform long-term tasks. Actor robots are programmed to achieve a final goal, a result that they have to realise by overcoming certain obstacles. However, these obstacles are different every time, and therefore the robot does not repeat the same actions. Still, it works autonomously and unpredictably for the audience. This variability in the actions of the robotic mechanism imitates some improvisational play of real actors and creates the illusion of freedom.

So, digital technologies, including "artificial intelligence" using computer algorithms and sensors, can automatically capture the actions of the audience through the camera, and then send feedback signals through the output device in order to interact with it. This peculiarity of the cultural practice mechanisation provides an opportunity to create conditions for the audience participation in the creative process. As a result, practices of using a neural network and carrying out possible "machine training" provides an opportunity to mechanise the cultural process without the visible performer's participation. Ultimately, digital technologies can free a person from regularly repetitive and simple tasks, leading to a significant increase in work productivity (Chen et al., 2020).

In spite of the revealed possibilities of generating a product similar to the work of a certain artist, ideological, semantic and conceptual content is excluded in the practices of algorithmic creativity. Because of this, some conceptual errors can occur in the culture-creating process. So, in nowaday's algorithm, creativity is only a mechanical act of consolidating certain manipulations, which (as it turns out) mostly imitate human creative activity (Dautenhahn, 2007). Therefore, the result of the corresponding activity can lack the emotional depth inherent in human experience and self-expression; a critical approach to clarifying aesthetic, technical and social dimensions of algorithmic creativity remains important.

Summarizing the results of the review of the practices of the creative process organising with the involvement of mechanised practices, it is possible to distinguish three categories, which are characterised by different functional tasks in the process of the corresponding "interaction" (Burleigh et al., 2013).

Interpretation of the meaningful content is a critical issue in relevant practices as well. The use of algorithms in creating art products challenges traditional methods of artistic cultural formation, as the meaning and intentions of the artist are not always clear. Evaluating further prospects for the development of artistic culture requires tak-

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ing into account all these aspects, and recognising the potential consequences of this new technology for the further cultural development of mankind.

The technological changes consequences become intermediate results in view of the rapid renewal of cultural practices. Some corresponding situation is observed in forming the cultural reflection on the importance of technology in artistic creativity, which is interdependent with changing social circumstances. That is why it appears to be an important issue to outline the prospects for the technological progress of artistic culture.

Further prospects for technological transformations in artistic activity are promising: in future, the development of neural creativity, biological and artificial interaction will provide an opportunity to interactively co-generate what a person sees and uses.

Conclusions

Algorithmic creativity is actually a kind of mechanised production process, organised with taking into account the features of machine training, and the identified signs of stylistic imitation of traditional practices. According to the degree of interaction of artists with robotic systems, it is possible to distinguish two types of practices in organising some certain creative process:

The first type includes practices where robotic mechanisms become "subjects of creativity", i.e. capable of producing the content for the artistic process organisation. The second type involves the equal interaction of robotic mechanisms and artists, for example, in theatrical performances. Due to machine learning, robotic mechanisms can "adapt" to new circumstances, accordingly, in such a form of "complicity" of a human and a robot, the illusion of "improvisation" arises through the variable reproduction of actions in order to perform some programmed task. The usage of mechanised and robotic systems in the artistic and cultural process organisation actualises the question of the artist's role. The quality of the algorithms and the accuracy of the data used in the process of implementing machine training can have a significant impact on the final result. The cultural process automation leads to the decrease in the participation of the artist, as well as to the weakening of his authorship. But still, he has an absolute advantage in the orientation of thinking.

In relevant practices, interpretation of meaningful content is also a critical issue.

The use of algorithms in creating art products challenges traditional methods of artistic cultural creation, as the artist's meaning and intentions are not always clear. Evaluating further prospects for the artistic culture development requires taking into account all these aspects, and recognising the potential consequences of this new technology for the further human cultural development.

The scientific novelty of this research consists in the fact that for the first time the problem of subjectivity in organizing the culture-creating process, formed by the use of algorithmic calculations, is studied. Additionally, the phenomenon of algorithmic creativity is conceptually understood in the context of the review of automated practices of the cultural-creating process.

Prospects for further research. The technological changes consequences become intermediate results in view of the rapid renewal of cultural practices. The corresponding

situation is observed in the cultural reflection formation on the importance of technology in artistic creativity, which is interdependent with currently changing social circumstances. So, it is an important issue to outline the prospects for the technological progress of artistic culture.

Acknowledgements

None.

Conflict of interests

The author declares that there is no conflict of interests.

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Проблема суб'єктності в організації алгоритмічної творчості

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Анотація. *Мета статті* — дослідити питання визначення суб'єктності, авторства та унікальності результатів продукування творчого процесу, організованого через застосування алгоритмічних обчислень. *Результати дослідження*. У статті з'ясовано можливість організації художньо-творчого процесу з використанням математичних обчислень та автоматизації відтворення певних маніпуляцій, виявлено ознаки унікальності результатів відповідної генерації та обґрунтовано ступінь автоматизації культуротворчого процесу. *Наукова новизна* статті виявляється у процесі розкриття технічних надбань сучасного мистецтва, які, хоча і повільно, проте доволі показово розкривають потенціал алгоритмічного обчислення як стимулятора творчих інновацій. Серед методів, що використовувалися у процесі аналізу питань, порушених у статті, передусім виокремимо аналітичний метод, спираючись на який розглядалися як історико-філософські процеси, так і сучасна культуротворча діяльність. *Висновки*. Виявлено, що алгоритмічна творчість є фактично різновидом механізованого виробничого процесу, організованого з урахуванням особливостей машинного навчання та виявлених ознак стилістичного наслідування традиційних практик. За ступенем взаємодії митців із роботизованими системами встановлено два типи практик організації відповідного творчого процесу: практики, де роботизовані механізми стають «суб'єктами творчості», тобто здатні виготовляти контент для організації художнього процесу; практики, що передбачають рівноцінну взаємодію роботизованих механізмів і митців (наприклад, у театральних виставах). Автоматизація культуротворчого процесу призводить до зменшення участі митця та послаблення його авторства, однак він має абсолютну перевагу в орієнтації мислення. Інтерпретація змістового наповнення є критично важливою проблемою у відповідних практиках. Використання алгоритмів для створення продуктів мистецтва кидає виклик традиційним методам художнього культуротворення, оскільки значення та наміри митця не завжди зрозумілі. Оцінювання перспектив розвитку художньої культури потребує врахування зазначених аспектів і визнання потенційних наслідків формування алгоритмічної творчості для культурного розвитку людства.

Ключові слова: алгоритмічна творчість; цифрова технологія; культурна практика; суб'єктність
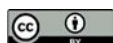
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Reception of War Trauma in Art:
Measures of Permissible Cruelty of Reflection

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Abstract. *The aim of the article* is to study the reflection of percepting the war trauma in art in the context of the cruelty problem. *Results*. Ways of reception of the war topic issue in art are viewed, as well as conflict, struggle and manifestation are indicated. After conducting interviews and questionnaires, two paradigms are determined in grounding the war reception: 1) "two paradigms, possible solutions aimed at overcoming this conflict are determined. *Scientific novelty*. The ways of reception of the war trauma in art through reflection and adaptation are separated and analysed. Art is a safe refuge", therefore, everything that can injure should be avoided, and during wartime, art should be exclusively entertaining (the leading directions are adaptation and allegorical escapist reflection without direct reference to traumatic topics), and 2) "Naturalistic art about war", according to which art should be as serious and tragic as possible, faithfully convey the war horrors, avoid entertaining content (the ways of reception are naturalistic reflection and actions of art activism in manifestation options (murals) and struggle (actions of artistic resistance)). *Conclusions*. The conducted research shows that despite the fierce competition, the paradigms are not controversial but complementary in nature. They reflect different stages of reception and, accordingly, the aspirations of various social segments that go through these stages of trauma perception. If only one of these paradigms is defined as a generally accepted cultural policy, this can significantly discriminate some part of population: entertainment content traumatises those social segments that have undergone adaptation and are now actively working to overcome it. Therefore, they feel guilty for not being serious and sympathetic to suffering. Naturalistic art can traumatise those who suffered from the war, have not yet passed the stage of adaptation, have not yet received psychological help, do not know the means of stabilization, and seek to replenish their resource of positive emotions through art. As well as denying the entertainment component, avoiding cruelty in art is not a solution of the problem, because in times of war people are in different life situations, and turn to art with various purposes. The practice of warning about somewhat sensitive content is quite effective, helping art to find a proper audience and helping to overcome trauma.

Keywords: entertainment art; the art of war; trauma; cruelty

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Introduction

Western scientists have a strong tradition of "Trauma Studies" — the research of the impact of collective trauma on culture, consciousness and world perception (by the collective trauma the mental trauma is meant, that is received by a group of people as a result of a social, artificial or ecological disaster, criminal actions of political or other social entities The most typical kind of collective trauma is the trauma of war). One of the most important tasks of these studies is an issue of how collective trauma was perceived and reflected in art, that is, the concept of trauma reception and the study of its features representation in art.

With the beginning of the full-scale invasion, the art of Ukraine has undergone significant transformations. As well as Ukrainians themselves, artists from many countries seek to support Ukraine in its fight against Russian full-scale military invasion. Art actions are constantly held: "To the anniversary of the start of the full-scale war of Russia against Ukraine, various protests against the policy of the aggressor country swept across Europe. In Serbia, a cake with a skull and bloody icing was brought to the gates of the Russian embassy; in Berlin, a broken Russian tank was placed in front of the embassy entrance; in Britain, a giant flag of Ukraine was created" (*Tort iz cherepom ta pidbytyi rosiiskyi tank*, 2023).

Art projects require documentation, storage and impact analysis. Few platforms, aggregates for storing and analysing the "art of war" (the biggest one "Ukraine War Art Collection" (https://war-art.uccs.org.ua/) is temporarily unavailable) have already been created. Still, in general, this topic issue needs a special attention and constant new studies. However, a large part of society does not accept art related to war and trauma, considering them inappropriate, wishing to leave difficult issues for better times. Particularly, the photographer Roman Bordun even ironically names his documentary photo exhibition dedicated to the war as "Let's leave it for better times" (Lviv Municipal Art Center, 2022).

Should wartime art be a reflection of the war trauma? A recent study "Puppet Theatre in the Time of War" conducted by specialists from the University of Portsmouth together with researchers from Odesa National Polytechnic University shows that most puppet theatres want to "leave the war behind" and create a safe space for the audience (Smith et al., 2023). Still, some theatres integrate the theme of war into performances (for example, "Sasha, take out the garbage" of Odesa Academic Ukrainian Music and Drama Theatre named after Vasyl Vasylko, "Cats are refugees" at Rivne Puppet Theatre). Numerous exhibitions of artists and photographers address the topic war and trauma. So, which of these ways of reception is more useful for overcoming trauma?

The Western school of "Trauma Studies" has many researches (a classic example is Caruth, 1995) that show the enormous influence of trauma on cultural memory. Trauma can not be forgotten, and it does not let a person move on. Events of collective trauma "threaten the very identity of collectives", and change "the nature of normative order that gives meaning to the human condition" (Alexander et al., 2004). Still, the peculiarity of Western research schools is that they work with "traumas remote in time" that have already been lived, reflected on and separated from certain problems, for example, the impact of the Holocaust, World War II, slavery in the United States, September, 11 in 2011, etc. The full-scale invasion trauma is characterised by the fact that it is still ongoing, and no terms of its end. Therefore, some scientists believe that

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it is not a proper time to talk about the reflection (image and analysis) of the trauma, if a researcher is inside the trauma. However, art is actively involved in the process and requires the constant attention of researchers. In addition to reflecting the trauma, it offers the transformation of memories, such as the feeling/perception of the trauma, that is the reception and transformation into cultural phenomena. Among the latest publications, the work of N. Kozak (2022) should be mentioned, in which the author reflects on the occupation simulation projects as an artistic response to Russia's denial of the war until 2022. S. Trykolenko and A. Yelisieiev (2023) consider the popularity phenomenon of some symbols of Ukrainian art during the war, such as Boris Johnson in the image of Kozak Mamai, "cotton" jewelry, etc.

An interesting aspect of the study is offered by M. Protas (2023), who not only analyses, but also tries to distinguish between real and fake wartime art. The researcher notes: "However, there are also those who do their own business and PR on the topic of war, particularly, traveling around the world either at the expense of Ukrainian cultural support programmes and funds, or as a traveling precariat participating in international sculptural symposia, while producing a banal contemporary product, which is absolutely indifferent to the human grief and Ukrainian pain, accordingly actually commodifying pain with visual benchmarking that is not adapted in any way to emotions and feelings (for example, the composition of welded iron 'Bucha' made in evacuation, where the puzzles of the victims' bodies were laid out in two versions according to the letters of English and Swedish languages, while having naturalistic holes, as if from enemy bullets). Therefore, according to Jorg Geiser, such works emanate 'fake catharsis'" (pp. 804–805).

According to O. Lukovska (2022), "artistic practice shows that the poster has become an extremely common art form, which is explained by the availability of expression and the possibility of mass replication" (p. 25).

The popularity of posterity is emphasised in the research of T. Prokopovych and T. Halkun (2022): "Photography and realism are not visible in the relevance of painting. Instead, there is a lot of symbolism, simplification, abstraction, posterity". But if to look at the platforms as aggregators of wartime art, one can not agree that photography and realism are not popular, because the photographic documentation of war crimes is one of the most important tasks nowadays.

In V. Datsenko (2022) notes that wartime art requires active practices: "Actionism is an active response". The scientist considers art activism as the most appropriate type of artistic reception (actions in which art draws attention to social problems, like in this case to a full-scale invasion).

Aim of the article

The aim of the article is to determine the ways of reception of war trauma in art.

Main research material

During the last two years of war, artists has been trying different ways of the war trauma reception (which included attempts of the usual reflection, adaptation, strug-

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gle and manifestation): charity concerts and exhibitions, participation in marches, demonstrations, murals in support of Ukraine, painting buildings in Ukrainian colours, petitions about renaming streets, etc. It has been very important to set a goal concerning creation of a safe space without war, and thus help in stabilisation and adaptation (allegorical reflection and adaptation to trauma in the form of charity concerts, plays, books and exhibitions where the issue of war is depicted without cruelty, with minimal naturalism or at all mentioned only allegorically), "talking about the trauma" in order to speed up its overcoming (ways of reception: manifestation and struggle; forms: art-activism actions, resistance marches, etc.).

Such discussions befall even non-verbal art forms like dance. In the project "Speak with the body" in Odesa, two dance performances were shown: "Danse Macabre. Immortal Dance" (author: Bohdan Polishchuk) and "Traces" (author: Tetiana Znamerovska). The first project chose the format of "talking about death", so viewers complained of very depressing feelings after watching it. The second one, "Traces", although mentioning the trauma through the metaphor of grain, but to a greater extent demonstrated a safe space and gave hope. Most viewers noted that while watching the second project, they felt somehow uplifted and were satisfied (*Let the body speak*, n.d.).

There are some projects that do not have to choose a format. Particularly, the projects of musicians who dedicate their concerts to the Ukrainian war and play familiar music are completely neutral (for example, in Iceland, the electronic music project "Make like a tree" dedicated its concert to a charity collection for Ukrainians and Independence Day; the Icelandic Symphony Orchestra played classical works at a special concert of solidarity with the Ukrainian nation) (*Ukrainian Independence Day*, 2022). In an interview before the concert, Serhii Onishchenko, the founder of "Make like a tree" noted that he had already given concerts in 14 countries, and deliberately chose the "indie folk" format with the absence of words in order to unite people through music and remind them of the necessity to help Ukrainians. People who have not experienced the war trauma are not always ready to hear about it and are afraid to be traumatised by the story of war through art. So, music without words is just the format that most appeals to Western audiences.

Still, even the use of music without words requires the organisers of cultural events, which are designed to reflect the war trauma, to solve a number of problems. For example, the question is to name the concert "Black necklace — a dedication to women soldiers who died during the war for the independence of Ukraine", as the Kyiv Chamber Orchestra did, or more neutrally — "Music of war", as Ye. Stankovych did.

In October, almost simultaneously, 2 events took place: an International Festival "Kyiv Music Fest 2023", which this year was named "Ukraine. Music of War", where the most disturbing and tragic works were collected, and a concert performed by Kyiv Chamber Music Orchestra, where Sylvestrov's music was played.

The announcement of the "Kyiv Music Fest 2023" festival emphasised that eloquent titles that remind of painful events had *a saving and therapeutic effect*: "The programme includes three world premieres by three Ukrainian composers of different generations. These are 'Anxieties of our Nights' for piano and orchestra by Ihor Shcherbakov (born in 1955), The Third Symphony ('Halyna') for violin and orchestra by Oleksiy Skrypnyk (born in 1955), 'Music of War' for symphony orchestra and choir of Yevhen Stankovych (born in 1942). The third mentioned work gave the title of the concert. The

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main ground theme of the declared works is the issue of war. The modern tragic reality can not help but resonate in the souls and hearts of artists who write 'war chronicles' in their own way, sometimes painful, but at the same time life-saving and therapeutic" (Bilash, 2023).

According to Victoria Poliova, the work "Bucha. Lacrimosa" became a reflection of how the composer saw the photos of the terrible atrocities committed in Bucha: "At that time I almost burned out of despair, impossibility of living on. This is a contemplation of how the souls of tortured, raped, shot Ukrainians rise to the sky like streams. This is an evidence of the loss of humanity's paradise. It will remain a terrible wound forever. And this work is the only possibility for me to survive" (Bilash, 2023).

As practice shows, not all viewers are ready to hear about Bucha in music. The audio dimension of wartime is generally perceived somewhat differently. All the sounds you hear are first of all evaluated as safe and dangerous (if it is time to hide in a bomb shelter or not). Even hints of dangerous sounds can cause serious retraumatisation. For example, children can be afraid not so much of the sound of explosions, but of siren-like sounds that indicate the possibility of an air alarm. Therefore, one has to be very careful with sound imitation.

If the topic of war is used in a work without onomatopoeia, then the saving and therapeutic effect claimed in the programme can occur only if this theme is approached very carefully. In order to talk about the trauma, in classical psychotherapy one must first learn stabilisation techniques, otherwise talking about the trauma can worsen the condition.

Does this ensure that the reception of trauma in art should completely bypass trauma? One can find many examples of the popularity of events that offer an alternative safe space where there is no place for war. For example, Sylvestrov's concert: "Nowadays, against the background of ruins, deaths and pain which this terrible war leaves behind, gentle, tender and light music of Sylvestrov acquires a new significance and a new meaning for us. His works, especially those written during the war, seem to have been created specifically to comfort and heal wounded souls" (Bilash, 2023).

The option "not to touch painful topics, to avoid them" seems to be a win-win one. Still, it provokes the silence of trauma, which can become a problem in future for dealing with the post-war trauma consequences. In this issue, it is worth separating cultural and psychological aspects. From the point of view of cultural studies, the tradition of speaking loudly and shockingly about traumatic events in art has been used for a long time. Art historians have separated the category "sharp action" in order to denote a similar means of artistic expression. The average statistical definition of "sharp action" was something like this: "The action is usually political or social in nature, so it is more radical than other forms of the action art. The aim is not just to draw attention to the problem, but to force the state or society to respond to it. Artists shock everyone in order to attract the attention of the media, and cause a heated debate around this issue. Unlike performance, this is a gesture which consequences cannot be controlled" (Babko, 2020).

It should be mentioned that the post-colonial complex imposed on Ukrainians during the Soviet era led to the fact that Ukrainian researchers used Russian cultural figures as examples, although they mostly copied Western artists. The burning of the Bank of France on Bastille Square in 2017 was a sharp action that definitely attracted

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attention. The author of the action Petro Pavlenskyi commented on it in such a way: "The Bank of France took the place of Bastille, as bankers took the place of monarchs. The Great French Revolution turned France into a symbol of freedom, due to which Russia rushed to freedom in 1917 as well. Still, in a hundred years, tyranny began to reign again. The revival of revolutionary France provoked a worldwide conflagration of revolutions. In this fire, Russia began its liberation" (Babko, 2020).

The Soviet stereotype, instilled to the fraternal nations of the Soviet republics, turned out to be very long-lasting, and showed that we should point to our "older Russian brothers" as a guide.

In projects devoted to war, any "sharpness" of reflection in art is only an echo and a Platonic shadow in the cave. Traumatic names, shocking images, sounds or other forms of exposure are all echoes of trauma that conveys encounters with cruelty, violence and injustice. So, our willingness to accept cruelty in art is not the same as tolerating cruelty in real life, but rather has to do with protesting cruelty, with trying to get society to respond in order to stop it.

In 2021–2022, a research on willingness to accept/tolerate cruelty was conducted. 53 students of Odesa Polytechnic University and 46 lecturers of different higher education institutions of Ukraine were its respondents. The aim of the study was to compare whether the tolerance of cruelty in art is correlated with the justification of cruelty in real life and the level of aggression on the Bass-Darki scale. The research revealed that critics of the use of cruelty in art and in solving real-life problems prevail among respondents (for example, criminals during interrogations and pedagogical punishments). Still, if the proportion of critics and supporters was 3 to 1 when using cruelty in art, then in the ratio criticism supporters of the cruelty use in real life ranges from 16 to 1 (permissibility of cruel treatment of criminals) to 53 to 0 (permissibility of cruel treatment of children).

Among the issues, cruelty in documentary art for the sake of reproducing horror and cruelty as a social protest, precisely as an artistic form of understanding without documentary repetition, were distinguished.

Question No. 3: "There are naturalistic scenes of "eating people" in the film "Cannibal Hell". Is it necessary for credibility in a cannibal film?". It demonstrates the following responses:

Supporters — 24
Neutral position — 35
Critics — 41

In question No. 5 regarding the permissibility of self-torture in artistic resistance actions, the results are somewhat different ("In his performance, Pavlensky sewed his mouth shut because he wanted to show the position of the artist in Russia and the ban on publicity. How appropriate was this act in the art project?"):

Supporters — 13
Neutral position — 21
Critics — 66

Thus, in case if cruelty in art is a reflection of real cruelty, respondents are more inclined to support it. Although, the majority consider naturalistic cruelty unnecessary and do not share the idea of its use: 24 % support in the first case against 13 % support in the second.

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The research did not reveal a correlation between high indicators in the aggression level of (Bass-Darki test), and a high level of cruelty tolerance. People with fairly high levels of aggressiveness noted in their comments that they knew the consequences of cruelty and tried to avoid it. As a result, we are dealing with social and cultural mechanisms of tolerance or denial of cruelty.

The study was conducted before the full-scale invasion start, and the respondents were people who had not yet experienced the war trauma. On average, up to 25% of people not traumatised by war tolerate the use of cruelty in art under definite conditions, as it is justified by the aim of art to show the problem and not to harm other people, and that doesn't make them tolerant of abuse in general.

The isurvey is now temporarily suspended because sensitive issues can retraumatise and take away the resources of resilience from war-affected Ukrainians. In general, it can be mentioned that there are fewer people who tolerate cruelty in art, and most people would like to avoid the use of cruelty and excessive naturalism.

13 interviews conducted with puppeteers as part of the grant project "Puppet Theatre in Wartime" (2023) revealed that people of art became more shunned of the theme of cruelty in art (Smith et al., 2023). So, most likely, indicators of tolerance for cruelty have decreased.

In case if there are fewer supporters of naturalistic brutality in artistic reception, is it possible to conclude that the issue of brutality should be avoided, and now only entertainment content is needed for people who have suffered from war?

No, because in such a situation, a significant negative reaction from the "conscious" part of society can be caused. These people have already passed the stage of adaptation to traumatic events and now are actively working on overcoming the trauma and overall victory of Ukraine in this war. For such people, anything entertaining causes rejection and emotions of inadequacy based on feelings of guilt. For example, the indignation of Odesa volunteer Kateryna Nozhevnikova that the city government of Odesa allocates UAH 30 million for the theatre repair, while the war is going on, and the army feels a sharp need in money. For more than six months, every Saturday in Odesa, large demonstrations were held demanding that all budget money be given to the army until victory. It is this part of society that regularly initiates controversies on online announcements devoted to entertainment art events with ac strong argument that "war is not the time to have fun and relax".

A cluster of society that has passed the stage of adaptation is waiting for the opportunity to talk about the trauma, to overcome it by all possible means. Therefore, the silencing of the trauma and the dominance of entertainment content can be perceived as betrayal. The analysis of social networks of Ukrainian volunteers shows that holidays and entertainment during the war are perceived by them as very painful.

Art should reflect both the tragic events of war (but with a warning about certain sensitive content), and create entertaining content. A viewer or a listener has to choose for himself which reception of the war in art he wants to receive now (which corresponds to the stage of working with trauma in his personal life circumstances). In such a case, it is very convenient to create "War Music" playlists on the YouTube platform, where inspirational, funny and sometimes tragic wartime songs are collected. Among the variety of such playlists, one can find exactly what resonates with him (Muzvar, 2022). It is a great pity that among such collections there is only popular music, but

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there are no analogues for classical music. The platform does not prohibit this, but the demand for classical music is less, so such playlists are not created. Although, sometimes it would be great to listen to Sylvestrov's music at home or in forced immigration, if the viewer does not have the opportunity to visit the National Philharmonic of Ukraine. It is important that the YouTube platform provides the ability to preview. It can be noted that this playlist was created for cheerfulness as "victory music", or YouTube itself puts the mark "sensitive content" if such type of photos, videos and conversations are used in the track.

This favorably distinguishes large platforms from spontaneous content of "self-made art", which can be very painful and inappropriate. The threat of injury can be increased because now every person can independently make a creative work from collections of photos or videos and post it on social networks or send it via messengers. For example, one can accidentally repost such a video and send a notification about the death of relatives to those who do not know about it yet, and in this way injure people, or transfer the location of military objects putting them in danger. So, if a repost on Facebook can still be censored by labeling it as "sensitive content" (and then the user decides for himself whether to watch it or not), then a self-made clip sent via Viber or Telegram is no longer a subject to censoring. Therefore, one should be very careful in creating or distributing popular war-themed works.

It is just an ethical component in the discourse of metamodernism that forces artists of the 21st century to be careful about people's feelings. It prevents excessive shocking naturalism (with the exception of documenting war crimes in photo and video art, which has the right to reproduce all the shocking details of traumatic events as its aim is to prevent their further distribution), but it does not lead to the silencing of trauma, as offered by supporters of the theory "art is a safe space".

Conclusions

Scientific novelty. The research demonstrates that the reception of trauma in art in the context of a full-scale invasion uses the means of reflection (allegorical avoidance and naturalistic display of the war horrors), adaptation (plots that give hope and consolation), manifestations (artistic intrusion into the everydayness of the peaceful life by reminding of the war with murals, flash mobs, etc.), struggle (actions of artistic resistance). The dilemma of using cruelty and naturalism in art creates two paradigms in grounding the war trauma reception:

1. "Art is a safe haven", so the use of cruelty is not acceptable. According to this paradigm, it is necessary to avoid everything that can traumatise and adhere to the reflection of supportive and entertaining content in art (dominant ways are adaptation and allegorical escapist reflection without direct instruction and traumatic issues).

2. "Naturalistic art about war", according to which art should be as serious and tragic as possible. It has to faithfully convey the horrors of war and avoid entertaining content (the ways of reception are naturalistic reflection and actions of art activism in the variants of manifestation (murals) and struggle (actions of "artistic resistance")).

A pre-war survey found out that about 25% of viewers considered the use of cruelty in art to be necessary if it represented brutality in real life. After a full-scale invasion,

the conflict of two artistic paradigms should not compete to determine the "correct view" of the reception of war trauma in art but complement each other, as they reflect different stages of reception and, accordingly, the aspirations of different social clusters that pass through the trauma perception stages. If only one of the paradigms is defined as a generally accepted cultural policy, then it can significantly discriminate some people. It is explained by the fact that entertainment content significantly traumatises those population segments who have undergone adaptation, are now actively working in order to overcome it, and therefore feel guilty for not being serious and sympathetic to suffering. Naturalistic art can significantly traumatise those who suffered from the war, have not yet passed the adaptation stage, have not yet received psychological help and means of stabilization, seek to replenish their resource of positive emotions from art.

The reception of the war trauma in art should give people a choice. For those who are ready to talk about this problem in order to solve it, works like "20 days in Mariupol" and other naturalistic depictions of trauma through art can be an unparalleled chance to experience this catharsis of the transition of suffering into purification. Still, art has to warn about intentions to "reveal trauma" (if art is up to mention traumatic events, then viewer have to be warned). A large number of injured people are not yet ready to talk about their war trauma, do not have stabilisation techniques and need professional help. Therefore, they first need psychotuition, which can help them adapt to traumatic events. Through the perception of art as a shelter, they can move on to the next step, such as accepting and overcoming the traumatic experience.

Prospects for further research are related to the further course of events of collective trauma, which create new reception forms in art.

Acknowledgements

None.

Conflict of interests

The author declares that there is no conflict of interests.

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ISSN 2410-1915 (Print) · Culture and Arts in the Modern World. Issue 25 · ISSN 2616-423X (Online)

Рецепція травми війни у мистецтві: міра припустимої жорстокості відображення

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Анотація. *Мета статті* — дослідити відображення сприйняття травми війни у мистецтві в контексті проблеми жорстокості. *Результати дослідження*. Розглянуто шляхи рецепції теми війни у мистецтві, зазначено конфлікт двох парадигм, визначено можливі рішення, спрямовані на подолання цього конфлікту. *Наукова новизна*. Відокремлено та проаналізовано шляхи рецепції травми війни в мистецтві через віддзеркалення, адаптацію, боротьбу та маніфестацію. Після проведених інтерв'ю та анкетувань визначено дві парадигми в побудові рецепції війни: 1) «Мистецтво — це безпечний притулок», тому треба уникати всього, що може травмувати, і робити мистецтво за часів війни виключно розважального характеру (провідними напрямами є адаптація та алегоричне ескапістське віддзеркалення без прямої вказівки на теми, що травмують) та 2) «Натуралістичне мистецтво про війну», згідно з яким мистецтво має бути якомога більш серйозним і трагічним, достовірно передавати жахи війни, уникати розважального контенту (шляхами рецепції є натуралістичне віддзеркалення та акції арт-активізму у варіантах маніфестації (мурали) та боротьби (акції мистецького спротиву)). *Висновки*. Проведене дослідження показало, що парадигми, попри гостру конкуренцію, мають не контроверсійний, а взаємодоповнюючий характер. Вони відображають різні стадії рецепції та, відповідно, прагнення різних верств населення, які проходять ці стадії сприйняття травми. Якщо визначити як загальноприйнятну культурну політику тільки одну з парадигм, це може суттєво дискримінувати частину населення: розважальний контент травмує ті верстви населення, які пройшли адаптацію і зараз активно працюють над подоланням, а отже, відчувають провину за недостатні серйозність і співчуття стражданням. Натуралістичне мистецтво може травмувати тих, хто постраждав від війни, ще не пройшов етап адаптації, ще не отримав психологічної допомоги, не знає засобів стабілізації і прагне завдяки мистецтву поповнити свій ресурс позитивних емоцій. Уникнення жорстокості в мистецтві, так само як і уникнення розважального складника, не є розв'язанням проблеми, тому що за часів війни люди знаходяться в різних життєвих ситуаціях і звертаються до мистецтва з різною метою. Досить ефективною є практика попередження про чутливий контент, яка допомагає мистецтву знайти відповідну аудиторію і сприяє подоланню травми.

Ключові слова: розважальне мистецтво; мистецтво війни; травма; жорстокість

Painting as Existential Experience:
the Work of the Painter Rimvidas Jankauskas-Kampas

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Abstract. *The aim of the article* is to study the life and creative work of the famous Lithuanian artist Rimvidas Jankauskas-Kampas in the context of socio-cultural phenomena of the late 20th century. *Results*. Paintings of Rimvidas Jankauskas-Kampas (1957–1993) give an impression of intriguing, temperamental, obscure and enigmatic creative work. The artist lived for a short time, as his life ended unexpectedly when he was only thirty-five years old. The painter is strongly etched in the memory of his contemporaries, and his personality, as well as creative work are intertwined with things that may not even exist. Nowadays, a lot of people talk about Rimvidas Jankauskas-Kampas and his paintings. This bright personality achieves more and more colourful tones, and is vividly portrayed. Art historians are interested in his artistic legacy. The artistic work of this painter remains a subject of interest and discussion among artists and art critics. It is fought over at public auctions, and in the shadow of the art market. After graduating from the Vilnius Art Institute (now the Vilnius Academy of Arts), the young artist was thrust into a period of political change. The liberation of Lithuania from the Soviet Union meant new opportunities and creative freedom for him and other artists. *Scientific novelty*. This article is the first attempt to analyse in detail the oeuvre of Rimvidas Jankauskas-Kampas, as during the period of political changes, his paintings became a symbol of creative freedom. *Conclusions*. In fact, this outstanding artist brought many innovations to Lithuanian painting. The painter intuitively found a new concept of abstract painting in Lithuania. His main idea was to improvise freely on a very large canvas, and to paint nature alla prima. Free colour improvisations in his work only appeared after long sessions in painting plein air workshops. Rimvidas Jankauskas-Kampas stood out because he did not care about subtle colour nuances, or even for the whole expressive colourist school of Lithuanian painting. His abstractions are like a short and precise message spoken aloud.

Keywords: Rimvidas Jankauskas-Kampas; Lithuanian painting; Kaunas S. Žukas Technical School of Applied Arts neo-expressionism; plein air painting; abstract painting; hippie subculture in Lithuania

The article was received by the editorial office: 27.05.2024

ADVANCED ISSUES IN ART CULTURE

ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Introduction

Formative years of Rimvidas Jankauskas-Kampas as an artist and personality were in the 1970s and 1980s, an era known as Stagnation. His first paintings appeared in that inert atmosphere, during the slow collapse of the Soviet Union, while his greatest works were created when Lithuania regained its independence (1990–1993). Lithuanian painting of that time entered a limbo state: a new generation of painters emerged, with different creative approaches and a desire to shed the academicism that had been instilled in the Art Institute. When Jankauskas's artworks appeared at the first exhibitions in Kaunas, they immediately caught the eye of those interested in art. They openly contradicted the then-prevailing manner of Lithuanian painting, including dark or muted colours, indistinct emotions, and speaking in generalities. In the 1990s, the witnesses of the artist's work were well aware, that it resonated with the vibes of change and rupture of that turbulent, unique time. Even those who never met Rimvidas Jankauskas-Kampas, felt the freedom, the spirit of protest, and even much more in his paintings.

The painter spared neither physical, nor spiritual efforts. He seemed to be brighter than others, both a favourite and a negative figure. Yet this man was never colourless, boring, or opportunistic, simply working on every piece of work with care and devotion, as if it was his last one. Just look at the photos of a 16-year-old Rimvidas at the technical school, scraping wood or painting in the open air. Total immersion was in the process. It seems that painting and drawing relaxed his thoughts and loosened the knots of some uneasy experiences.

Recent Research and Publication Analysis. There are no comprehensive scholarly texts in Lithuania, devoted to the work of Rimvidas Jankauskas-Kampas, so this article is the first attempt to summarise the knowledge and to understand the significance of his work in Lithuanian art. Kristina Budrytė Genevičė (2008) has included his work in the field of research on Lithuanian abstract painting, but has not analysed it further. At the time when the artist was still alive, the popular press did not spare him any attention. There were interviews, exhibition presentations, and interpretations of individual paintings, which were eagerly produced by inspired art critics. All this material is a significant source of information and facts. It is analysed below. Archival material is an important source for this essay. The Archive of Lithuanian Literature and Art holds the notebook of Rimvidas Jankauskas-Kampas. The artist's relatives and friends kept some of his letters, which were used for the writing of this article. An important source is the friends of Rimvidas Jankauskas-Kampas, with whom the author had correspondence.

The works of Rimvidas Jankauskas-Kampas were exhibited at Kaunas artists' exhibitions (1986, 1989, 1990), national exhibitions of young artists (1989), and the shows of the Angis painters' group in Vilnius and Kaunas (1991, 1993). In 1988, his first solo exhibition took place at the Kaunas Artists' House, but it did not seem to be covered by the press. In 1990–1992, the first presentations of independent Lithuanian art in the West took place, and the master's artworks were included in the first group exhibitions in Linz (Walzer, 1991–1992), Tallinn (Jurėnaitė, 1992), and Frankfurt am Main. Little information is available about the exhibition Contemporary avant-gardists (Zeitgenössiche Avangardisten), in Frankfurt am Main. The organisers and location remain unknown. It was probably a commercial event held on the grounds of the Sheraton Hotel. The artworks never returned and Jankauskas was aware of it.

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In the catalogue of the Forma Antropologica exhibition, the curator, Raminta Jurėnaitė (1992), described the mood of Kampas's paintings as a "prickly pleasure of anxiety" (p. 7). Perhaps because of the radiance of this emotion, early recognised and identified, the artist's name frequently appeared in critical texts, artists' discussions, and polemical essays on the state of Lithuanian art.

After the solo exhibitions at the Kaunas Picture Gallery (1991, 1993), around a dozen texts about Kampas and his work appeared in the city press. But more was written about his personality, lifestyle, the peculiarities of the creative process, and less about the essence of his paintings. The myth of the artist was already beginning to form, and he was described as an "asocial type" (sic!), visible both in public and in the "underground". It seems that the opposite was true — the painter was very sociable and active everywhere: in open-air workshops, at exhibitions, at noisy parties; and this was not the underground, but simply the life of young artists. According to Violeta Gustaitytė (1993), Kampas spoke of himself simply: "I am a painter, and that's all, painting is my way of living" (p. 4).

Painter Henrikas Čerapas (2010), a friend of the painter in his younger days, wrote that the artist's life completely corresponded to the spirit of the times, that a certain "asociality" was the norm of the "epoch of the turning point". After all, the 1990s marked a time of profound change in Lithuania. Rather, this "asociality" manifested itself as a resistance to the system, demonstrated by the entire generation that had then emerged — it was no longer the privilege of the marginalised alone" (p. 4).

The early loss of the already well-known artist sparked a wave of sentimental reminiscences and excessively improvisational texts in the popular press. Later, exhibition catalogues and books contained rather restrained and brief introductory texts. Today, they still testify to the positive and fairly correct view of this young painter that contemporaries had formed at the end of the 20th century, and this view has not changed substantially since then.

Notably, the artist's creative work did not sink into oblivion after his death, as is often the case. There have been several posthumous exhibitions (1994, 2004, 2006, 2018), and their reception in the popular press has been quite conventional, though, with no shortage of emotional comparisons that have been attributed to Kampas since the 1990s: painting is a trace of a weeping soul, a symbol of annihilation, etc. This narrative is still persistent and captivates art enthusiasts and professionals alike. However, it does not offer insight into the artist's influence on Lithuanian art or the value of his legacy.

In the following years, the paintings of Rimvidas Jankauskas-Kampas were viewed in a deeper and broader context by prominent foreign and Lithuanian art critics. The renowned British art historian Edward Lucie-Smith (2014) noted the affinity between the works of Kampas and Arūnas Vaitkūnas and linked both artists to late Lithuanian abstraction (p. 24). The Polish art critic Krzysztof Stanisławski (2014) regarded all expressive Lithuanian painting of the 1990s as part of the global trans-avant-garde, appreciated its "strength and originality", and considered Rimvidas Jankauskas-Kampas, Arūnas Vaitkūnas and the rest of the *Angis* group as its most serious representatives (p. 38). Milda Žvirblytė (2010), an art historian, agreed with her Polish colleague, noting that Kampas was a neo-expressionist artist (p. 11). Delving deeper into the changes in the Lithuanian conception of the landscape, Žvirblytė (2012) said that Kampas and

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other members of Angis painted landscapes in their studios in the early 1990s, trying to transform them into a landscape structure, as they sought to "reveal absolutely different things in terms of content" (p. 9). However, it remains unclear what kind of content is in question. It would probably be unfair to miss the differences between the individual *Angis's* group painters' concepts of landscape. Rimvidas Jankauskas-Kampas painted extensively en plein air, and the nature of Western Lithuania was a crucial part of his inner experiences.

A further section of the bibliography is the memories of contemporaries. Although very partial, they are useful in trying to grasp the atmosphere and mood of young artists in the unfavourable period of the 1970s and 1980s.

Written legacy of Rimvidas Jankauskas-Kampas must also be mentioned, as archived letters to sister VirginiaŠvirmickienė and a notebook from 1987–1988. The picture of a subtly feeling and deeply thinking young man emerges. Whomever he writes letters to, he seems to be a sincere and open person. The letters are atmospheric, sometimes melancholic, with one or two drawings. He would notice curious details and absurd situations in life, worrying about troubles at home and being separated from his people while serving in the Soviet army.

While living in Klaipėda and later serving in the Soviet army, the artist often wrote to his elder sister. In a letter from his school days, Rimvidas told her about his bleak home in Klaipėda, his school, and presents a poem of his own creation written in the style of Kristijonas Donelaitis. It looks like he found the Donelaitian hexameter quite easy to master, and the mood of the teenager was not so bad. In the same letter from 1971, we find out that a drawing of Rimvidas, a pupil of the Children's School of Art in Klaipėda, was well appreciated at an international children's art competition in Hungary. He writes to his sister: "I received a parcel from Debrecen. For some drawing. How remarkable, not that it's valuable, but to know that somebody wrote it there in Hungary. And my name is written in such a funny way, it's nice to read it, even though I don't understand Hungarian. They sent me very good books" (Jankauskas, 1971, p. 1). The letter concludes with a short question: does his sister still have his "wooden grampa"? Obviously, at that time, around 1971, Rimvidas was already doing some woodwork and discovering the wide realm of art.

The so-called diary of Rimas Jankauskas is a single notebook with brown calico covers. The entries are fragmentary, apparently written only occasionally, with long pauses. The notes begin with neatly written information important to a painter, such as standard frame sizes and descriptions of primers. The notes are divided into sections, which shows his seriousness about keeping notes. Section titles are: Planned Exhibitions, Material Costs, Programme, Income from Painting, Intended Projects, Landscapes, Still-Life Compositions, Repetition of Old Projects, Flaws, Methodology, Symbols.

The other part of the notebook contains coherent long texts about the Art Institute, the position of artists in the changing regime, and the Palanga plein-air workshops, which he enjoyed very much. Essays of Kampas about his recently completed studies at the Art Institute are very sarcastic and poignant. Caught in a sense of impending fundamental change, he thought in a visionary way about the future of Lithuania and the fate of its cultural heritage. He vividly discussed how Lithuania and its arts could develop, and he spared no criticism for artists in a hurry to make a quick buck.

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Having read all the published and available material, the conclusion is that Rimvidas Jankauskas has not been forgotten. His work has withstood the pressure of history and remained intriguing and relevant to those who have seen it in exhibitions or private collections. But as the world and the values of humanity change by leaps and bounds, there is still a danger of being lost, overlooked, forgotten. This book, therefore, endeavours to provide a coherent account of the life and work of a talented artist, without resorting to questionable assumptions.

Aim of the article

The aim of the article is to study the life and creative work of the famous Lithuanian artist Rimvidas Jankauskas-Kampas in the context of socio-cultural phenomena of the late 20th century. Additionally, to relate his work to its socio-cultural context, to reconstruct his creative path, and to present a holistic view of his creative activity. This is necessary, since the stories of his contemporaries, passed down by word of mouth, continue to grow the legend of this exceptional Kaunas artist, often nicknamed Kampas, Bekampis, Kamputis[1]. While realising the appeal and charm of legends and myths, we would still like an answer to the question: what is the place of this prominent painter in Lithuanian art? What determines its enduring popularity — the paintings, the fate of the author, the myth created by his contemporaries, or all of the above? It will be curious to find out, although probably difficult to explain, how this undoubtedly talented personality emerged in Lithuania at the end of the black Soviet era. Is his work still as influential as it seemed in the 1990s, the time of the fall of the Soviet Union and the Restoration of Independence? Apparently, the creative work of Rimvidas Jankauskas-Kampas radiated the power of a breakthrough, and marked that extraordinary time as a cultural beacon. Finally, is his mature oeuvre the end of some tradition of Lithuanian painting, the last expressive cry, or, perhaps, the foundation brick for other manifestations of modern art? This essay aims to look into the milestone works of Rimvidas Jankauskas-Kampas, as well as his environment, and to highlight his uniqueness without creating new legends.

Main research material

The beginning of the creative path. At the Technical School

In the summer of 1973, in the absence of any discussion with his family, Rimvidas Jankauskas, together with his classmate Vytautas Balsys (who would later become

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[1] R. Jankauskas did not call himself Kampas (Lithuanian for "corner"), although he signed his paintings under this nickname. It originated in his early youth while studying at the Kaunas S. Žukas Technical School of Applied Arts (1973–1976, 1980). It was partly related to Jankauskas's living conditions upon his arrival from Klaipėda. Additionally, the nickname stuck with him after a visit to the Kaunas Drama Theatre. One of the characters of the play was Bekampis (literally, "without a corner", or homeless) — confused, barely sober, lyrical. Jankauskas used to jokingly repeat Bekampis's line: "Where is my home?" All this resonated with his dire financial situation. At first, his friends began to call him Bekampis, then Kampas or Kamputis.

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a famous Klaipėda artist), came to Kaunas and enrolled at the Stepas Žukas Technical School of Applied Arts, majoring in woodworking. The profession suited him, as Rimvidas was industrious and meticulous, and had already been introduced to woodworking at the Klaipėda Children's School of Art.

The atmosphere in Kaunas at that time was exceptional. In 1973, one year after Romas Kalanta's self-immolation in the garden of the Musical Theatre, tension lingered in Kaunas, and memories remained very vivid, although it was only possible to share them privately, and certainly not with everyone. The Soviet authorities intensified their focus on artists, and restricted their freedoms, while Kaunas was stifled by ideological surveillance. A strange microclimate also prevailed at the Technical School. The sense of freedom and the quest for individualism of students, still in their teens, who came from various parts of Lithuania, was mixed with the strict control of the Technical School administration. Duplicity and flattery, intimidation and lies. Young people instinctively resisted restrictions and sought to stand out from the grey crowd by their appearances and unfettered lifestyles. The system was ready to repress and break their destinies.

The Stepas Žukas Technical School of Applied Arts preserved the pre-war spirit of the Kaunas School of Arts, which had operated originally at the same place from 1922 to 1940. Both 16-year-olds and secondary school graduates would come to learn crafts at this historically important art school, transformed into a technical school during the Soviet era. The age difference of four or five years seems minor, but it was nevertheless significant as they matured, especially for the younger ones. The Žaliakalnis (Green Hill neighbourhood), Pelėdų Kalnas (Owl Hill Park), and the classrooms contained the unique aura of the former Kaunas School of Arts.

In the 1970s, there was no longer any prohibition against taking an interest in the pre-war modernists, the Ars group, and the expressive colourist Lithuanian painting tradition. Some of the olden-days teachers and artists, who impressed the young with their appearance, manners, and way of speaking, were still working at the Technical School. There were also some harsh servants of Soviet ideology, furiously trying to educate, and that contrast in behaviour had a very strong effect on students. Moreover, in the mid-1970s, several young artists who had graduated from the Vilnius Art Institute, including the painter Alfonsas Vilpišauskas, started working at the Technical School.

The impact that Alfonsas Vilpišauskas had on his students, some of whom aspired towards an artist's career over a role as a mere producer, was enormous. One such student was Rimvidas Jankauskas (see Figure 1). Vilpišauskas encouraged him and other budding talents to paint from life in Žaliakalnis and draw inspiration from nature. Together with his teacher, Jankauskas and his fellows would visit the M. K. Čiurlionis Museum to analyse Lithuanian folk art, its colours, as well as the paintings of Justinas Vienožinskis, Vladas Eidukevičius, and the Ars group members. This was likely the place where both the students and their teacher, Alfonsas Vilpišauskas, felt a sense of community and the attraction of real painting. Many years later, when Kampas returned to Kaunas after his studies at the Art Institute, Vilpišauskas became a close colleague while remaining an authority, and his adult former students invited him to join the Angis group. "We believed in him. He was a great teacher. His efforts bore fruit" (Žalpys, 2010), recalls Jonas Gasiūnas, a fellow student of Kampas (p. 130).

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)
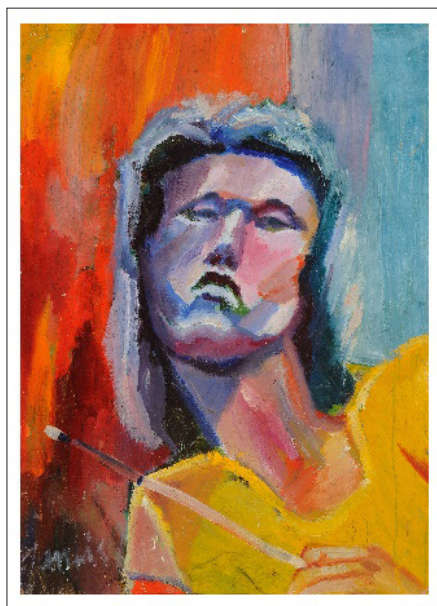
Figure 1. Rimvidas Jankauskas-Kampas.
Self-Portrait. 1981–1982. Oil on
cardboard, 53 x 38 cm. MO museum
(Jankauskas-Kampas, n.d.)

Like the rest of his company (now famous Lithuanian artists Vytautas Dubauskas, Jonas Gasiūnas, Vytautas Tamoliūnas, Jonas Arčikauskas et al.), Kampas admired hippies (Budrytė-Genevičė, 2022), but he and friends were mere "seasonals" since they'd bum around in the summer only (p. 176). This probably also played a role in shaping his worldview. The young man's life at that time was intense — studies, friendships, romances, parties, books, one or two commissions for woodwork. The master used to lathe wooden clock parts for a watchmaker and thus earn a little money. In the summer, he hitchhiked like a true hippie. In a letter from 1976, a fascinating description of the artist's wanderings could be viewed:

"As soon as my internship ended, I was awarded a scholarship. Well, of course, I made the most of it. The next day I was in Leningrad. As I left in a drunken state, I ended up in Leningrad with only a sweater and a folder for drawings. I had no addresses and no acquaintances. So, I pretended to be a drug addict (that's what I looked like at the time) and went to a café where all the bohemians of Leningrad gathered. That is to say, artists, writers, poets, business people, drug addicts, and so on. With trembling hands (because I was hungover) I drank coffee and looked for friends. I succeeded. I quickly got a place to stay. And I met many interesting citizens of Leningrad. I visited poets and artists (not officially recognised). [...] I wandered around the Hermitage and came to one disgusting, egoistic conclusion that the Hermitage should belong to me alone, and others may go shopping. Don't get me wrong, that was my impression. They are only happy to look at all the glitter. But the city of Peter is, in general, wow! Well, that's so much about it. I came back after a week. And I started wandering around Lithuania,

all the Student Construction Camps. Our Technical School students have been scattered there, decorating. I hitchhiked. Eventually, I stayed in Belvederis near Veliuona. There I worked on the restoration of the family chapel of the Burbos Manor. I stayed for 1 ½ weeks, earned 46 roubles, and left for Klaipėda. Halfway there I met a hippie. We celebrated a bit and left. And we went far away. Now I'll give you the list of the cities we visited hitchhiking. Without paying a single penny:

Kaunas–Vilnius–BSSR

Molodechno–Minsk–Bobruysk–USSR

Chernihiv–Gomel–Kyiv–Ternopil–Chernivtsi–MSSR[2]

Soli–Kishinev–USSR–Odesa

And then back. In Odessa, we had 4 kopecks left. With which we returned to Kaunas. The journey was fascinating, difficult, and exhausting. In total, we covered 4000 km. We saw things you never see on a sightseeing tour" (Jankauskas, 1976, p. 3).

There was enough time for reading. In the Soviet space, many desirable things might have been unavailable. Rimvidas Jankauskas was particularly interested in Ecclesiastes, Jack Kerouac, and read the classics of literature — Nikolai Gogol, Fyodor Dostoyevsky, — loved his Crime and Punishment. He was not only a reader, he was able to admire and criticise those he disliked, and he also seriously delved into 20th-century drama, since he dreamt of studying stage design. Probably looking for a place to study further, he went to Leningrad: "[...] I was at the Theatre Institute for the entrance exam. The situation is fierce, 23 for 1 position in the department of stage design" (Jankauskas, 1976), he lamented in a letter to his sister (p. 2). In the summer of 1976, he had no idea that he would be expelled from the Technical School for allegedly inappropriate behaviour. And the system rejected him.

There is very little information about how Rimvidas Jankauskas-Kampas drew and painted at the Technical School, as everything is scattered. But there was hardly anything more special than academic tasks well done. His fellow student Elena Balsiukaitė-Brazdžiūnienė remembers the graphic nature of his academic drawings, the theatrical and slightly surreal compositions of long-legged girls. Imaginary long-legged women, the benchmark of the beauty of the 1970s, became the main subject of his wooden sculptures, precisely and elaborately made. However, such works were already then clearly at odds with the aesthetic taste developed in the Technical School.

A few months of autumn 1977 were spent working as a handyman in Kaunas Musical Theatre. A sad prospect awaited — two miserable years in the Soviet army.

In the Soviet army, 1977–1979

Rimvidas Jankauskas, like many other young people with greater goals, considered the Soviet army "an infinitely stupid invention". In a letter to his sister, he comforted himself claiming that he was slowly getting used to it, "except, of course, not to the figures: 2 years, 24 months, 730 days. That's AWFUL for me" (Jankauskas, n.d.-a, p. 3). Taken to Kaliningrad (later to Riga), he consoled himself at least with this being the former land of the Prussians, which he perceived as a land filled with antiquity and legends. The letters show that he tried his best not to get overly upset but in fact, he was withering away without more engaging activities and the Lithuanian press. His friend Elena

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[2] BSSR, USSR, MSSR — former Belarussian, Ukrainian, Moldavian Soviet Socialist Republics.

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Balsiukaitė used to send him some culture magazines — Nemunas, Literatūra ir Menas, Kultūros Barai, Jaunimo Gretos. Rimvidas enjoyed them very much, he would read every last word and then forward them to his friend. "In the army, the mind has nothing to do. [...] I am tired of thinking the same thoughts day after day. And then I start writing the same to you. Perhaps I am out of my mind? According to doctors, 65 per cent of people leave the army crazy. I'm worried about that. You see, while socializing with the 'RUBES OF THE SOVIET UNION' one can start to unhinge after a while indeed" (Jankauskas, n.d.-b, p. 1).

In the army, Kampas served as a painter. He had to decorate the "Lenin's Room", make propaganda posters, and write slogans. The painter tried to find happier activities, like illustration. Yet he overthought it: "I'm trying to illustrate. Surely, I understand this is unhealthy, kind of stealing from someone else. It's like you're making a detail from someone else's blueprints. Maybe the upside is that you have to go deeper, to relate to the author. But it's all poor, and my only hope it's temporary" (Jankauskas, 1978, p. 4).

During his days in the Soviet army, a clearer vision of the artist's future life emerged — to return to Kaunas S. Žukas Technical College of Applied Arts, to present his diploma work (which happened in the summer of 1980), and to prepare for the Vilnius Art Institute, the threshold of which had already been crossed by some of the students of the Technical College.

Stage of theatres

A year was spent at Kaunas and Vilnius theatres, preparing for the entry exams to the Art Institute. Rimvidas Jankauskas-Kampas was officially hired as a set designer at Kaunas Musical Theatre and Vilnius Youth Theatre. He worked quite closely with directors, creating posters and set designs for theatre performances. His presence in the theatre environment left traces in his later work.

Surviving drawings from this period — portraits, simple still lifes, and room compositions in pencil, pastel, and charcoal. These are dry and considerably stiff linear and tonal drawings, that any aspiring student with some training could make. Later, at the institute, Kampas will grow into a very good draughtsman.

Some of his first surviving paintings related to the theatre are Dancers and The Pianist (both 1983–1987). The artist painted what he observed in the theatre environment and backstage. The composition with dancers still resembles the image of a slender girl that he favoured during the Technical School years, but now with a clearer narrative present — the ballerinas in his painting are relaxed and resting. The composition with a pianist is more bizarre. A tiny figure is bent over the piano, and a somewhat chaotic environment reminds us of a backstage area. Yet the most striking detail is the hair, which for some reason was painted using collage elements, like long dried herbs. One can notice the desire to experiment, to act differently.

At the Vilnius' Art Institute, 1981–1987

Upon his graduation from the Technical School in 1980, Kampas earnestly prepared for the entrance exams. He painted still lifes and consulted with a friend who was already studying at the Institute. Finally, the dream came true. In the autumn of 1981 Jankauskas-Kampas was admitted to the Painting Department. During the Soviet era, the State Art Institute in Vilnius was the only higher art school in Lithuania, hence numerous applicants and huge competitions for admission to the Faculty of Fine Arts. However, studies were often accompanied by disagreements with lecturers and

disappointment with the programme. During the six years of studies, the painter was taught by Šarūnas Milkevičius, Arvydas Šaltenis, Jonas Čeponis, and the true coryphaei of Soviet Lithuanian art, such as Sofija Veiverytė, Vladas Karatajus, Augustinas Savickas, Vincentas Gečas. In general, the relationship between students and teachers tended to be reserved, the atmosphere did not induce creativity but was instead rigid and ambiguous. In short, the 1980s at the Vilnius Art Institute were indeed a dull decade. As we now know, it ended with a "student revolution", when Rimvidas Jankauskas-Kampas had already graduated.

Notes of Kampas contain many bitter words for the Institute. He described the years he spent at the Institute as the darkest period of stagnation for his generation: "During six years of study, without a painting experience, we looked with trust at the living famous names of the USSR. And only with the passing of the years did that naivety vanish, when the 'taboo' began to exceed the artistic possibilities. [...]. But how can painting be limited not only in size but also in form?" (Jankauskas, 1987–1988, p. 31).

By "limitation in form", the artist probably referred to the insistence on painting realistically, keeping in the mindset of lifelike compositions and shapes. According to Rimvidas Jankauskas (1987–1988), the slightest unconventional idea in a student's composition was suppressed by the teachers' phrase "don't philosophise", which meant "don't try to be clever; only depict what remains inside the orbit of our thinking", or rather what does not violate the principles of the Socialist Realism. Those were the ill demands.

Works of Kampas from the period of his studies are compositions based on the motifs of reality. He remains truly "limited in form" — he paints in a realistic, direct way, relying on drawing. There are hints of a narrative in those works, yet not developed. The expressiveness of the figures and their relationship are more appealing (*Under the Umbrella*, 1983; *Wedding Musician with a Flute*, 1983). Kampas leans towards photorealism, carefully colouring his pronounced compositions, perhaps to counter the painterly language introduced by his teacher Vladas Karatajus. The student's drawings and compositions may now interest us in terms of structure and unexpected angles. The approach to objects and nature is attentive and quite conceptual (*Sledge,* 1981). However, his still lifes lack autonomy, as more of the student's contribution to his studies than a creative statement for the future.

Although, the spontaneous nature of the painter was suppressed at the institute, his academic works (still lifes, portraits, nudes) still showcased his talents vividly. He was an excellent draughtsman. The artist would go and draw with another group after completing the assignment in his course fairly quickly. His fellow students have noted that Kampas used to work with a serious, rigorous approach and strived for good academic preparation. His work from the institute period is sound in the context of the academic programme, and a number of his works have been included in the Institute's collection. Some are still preserved in the Museum of the Vilnius Academy of Arts.

It is a bit of a mystery as to which artists Kampas liked and admired at the time. His notes mention Fyodor Dostoyevsky, Arthur Schopenhauer, and a reproduction of one of Giorgio de Chirico's works, which he carried around for seven years. The notes contain a Polish article on the sculptor Alberto Giacometti with a photograph of his work (a female nude). These are only fragments, too scanty to give a clearer answer as to which of the world's cultural artefacts were of greater importance to the future artist. Edward

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Hopper, the painter of American Regionalism, was also greatly admired by the students of the Art Institute in the Soviet era. Rimvidas Jankauskas's paintings of the study years seem to echo this admiration. For example, *City at Night* (1987) depicts a fragment of Lenin Avenue (now Gediminas Avenue) in Vilnius.

The subject of the painter's diploma work, *Mechanisers*, is typical of the Soviet higher school of fine arts. Jankauskas-Kampas chose the painter and rector of the Art Institute, Professor Vincentas Gečas, as the supervisor of his graduation work. This was a deeply considered choice of the disobedient student, to achieve a smooth completion of his studies. There was a rumour among students that the rector protected his "own" from being expelled from the Institute, even if they were involved in what in those days was officially called incompatible with the name of a Soviet student.

The doctrine of Socialist Realism was still prevalent in academia, so the graduate had to depict two people working, to compare strong male bodies to complex machinery, thus poeticising and glorifying the process of work itself. At the same time, however, it was imperative to show the totality of the academic training, the drawing and painting techniques, the ability to compose, to "mould" bodies, and to convey the language of faces and figures. In search of a more expressive composition, one also looked at some art magazines from socialist countries (there were hardly any other sources), listened to the professor (how else) and followed the professor's early paintings (from the 1960s).

The graduate was not satisfied with the result, and spoke of the work with self-irony: "I depict hard-working, hungover mechanisers, I pity them, and I want to shout to everybody: "Oh, how hard they are working" (Jankauskas, 1987–1988, p. 18). The painting was a tribute to the system he hated, as confirmed by many entries in his diary. The 1987–1988 entries contain bitter reflections on the years of study and poignant words addressed to the supervisor of his diploma work. He regarded the Art Institute as a didactic institution with an outdated stagnation-era management structure that hindered rather than helped the students (p. 19), and he left the institute in deep disappointment: "I am one of those whose 'behaviour is often incompatible with the ethical standards of a student' (as noted during my diploma work presentation). I am not proud of it. A year has passed since I left the meat grinder (so to speak, the Institute) in the form of mince and I am picking myself up little by little from the pothouses and gateways of Vilnius. It was necessary. It took counter-arguments to endure, even in the form of a half-prepared meatball. And I don't know how many more years it will take. Surely, this was not an alternative, everyone was doing their best. By losing their self-respect, by covering their face so they can't see anything, or by lulling themselves into existentialism, according to Uždavinys" (Jankauskas, 1987–1988, p. 19). When writing in this way, the young painter had in mind his contemporary, the famous art critic at the time Algis Uždavinys.

The quote above is a testimony to how deeply disappointed Kampas parted ways with the Art Institute, and to how much he struggled for other supports afterwards. Life also offered no warm shelter, inspiring environment, or at least a humble studio to paint in. Like every "young professional" trained in the Soviet system, Rimvidas Jankauskas was waiting for a job "by appointment". The system gave the artist an incredible opportunity to work as a handyman in Kindergarten (1987) in the town of Kapsukas (now Marijampolė). After a few months staying there, he gave up that job and returned to Kaunas.

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Upon returning to Kaunas, 1987–1988

He was no stranger to the city, having previously studied at the Technical School of Applied Arts in the Žaliakalnis neighbourhood. Concrete owl sculptures, like a guarantee of stability, still rested on the fence of the school, just as they did when Kampas and his friends wandered around the streets and slopes of Žaliakalnis, looking for "Samuolian" motifs for their sketches. The legend of the Ars group, unveiled by the teacher Alfonsas Vilpišauskas, was kept alive in the memories of Kampas and his fellows who later formed the Angis group. Similarly, the exhibition of the Ars group at the M. K. Čiurlionis Art Museum was still an inspiring place. However, to readjust to life in Kaunas and enhance creativity, he required personal space and time.

On his return to Kaunas, Kampas, like many young artists, had no decent place to paint. In general, most young artists in Kaunas felt that the city's atmosphere was still restrictive and discouraging. Some of them left the city to live and paint in the countryside (Eglė Velaniškytė, Audronė Petrašiūnaitė), while others (Arūnas Vaitkūnas, Eugenijus Varkulevičius, Algė Stankutė) chose regular wanders around Samogitia — the region favoured by the Ars members in the prewar period.

The slightly younger company of Rimvidas Jankauskas-Kampas (Česlovas Lukenskas, Naglis Baltušnikas, Aleksas Andriuškevičius, Elena Balsiukaitė-Brazdžiūnienė, Rolandas Karalius) was not prone to melancholic introspection. On the contrary, they actively sought to change the atmosphere of the city, the Artists' Association, and even the very nature of art itself. The time had already come for the change of both Lithuania and its art. Rimvidas Jankauskas was an active participant in the discussions at the Kaunas Architects' House. When the Post Ars movement was being formed, Česlovas Lukenskas invited several young Kaunas artists to join him, including Rimvidas Jankauskas, who was fully aware of the ideas of rinsing the boundaries between art and life, and art in the expanded field. However, as Česlovas Lukenskas told the author of this article, Kampas later decided to stay with the painters after all. The young Kaunas painters would occasionally meet at the Single Artwork Exhibitions at the Kaunas Artists' House, and participate in national and young artists' exhibitions at the Kaunas Picture Gallery. At the end of the 1980s, like-minded painters and architects gathered for bohemian pastimes in the Antis café. At that time, no one's life was easy, especially the life of Kampas, who after a short stint as a lecturer at the Kaunas Art Institute (1989) firmly committed himself to being a freelance artist. It was a conscious choice of complete insecurity, poverty, and uncertain prospects.

Within the public eye, the painter quickly earned the label of a loud, bohemian character. Maybe it was because he had many friends in various social circles; while in the company of artists, he was the most visible and engaged in all activities. But this had nothing to do with the inner world of the young artist. Only his nearest friends knew him to be a learned and thoughtful man, with both the gene for intelligence and deep soul wounds.

The return of Rimvidas Jankauskas-Kampas to Kaunas, according to his fellow painter Henrikas Čerapas (2010), was "an inevitable confirmation of the historical regularity and the higher power guiding us" (p. 13). According to him, only in Kaunas, the city where they grew up while studying at the Technical School, "the city where the genesis and continuity of our Modernism lie, the city where you can see Vladas Eidukevičius's motifs, and where the spirit of Antanas Samuolis still lingers in the lilac bush

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of Žaliakalnis, and where the constructivist Mondrianesque logic of streets and the Great Workshop awaited him, Kampas could have painted the way he did, because, after all, there was no Baroque to weigh the spirit or to obstruct the scenery, and the workshop is what makes the painting" (Čerapas, 2010, p. 13).

From 1987 onwards, an intense phase of research began. His notes contain lists of "Intended Projects", "Repetition of Old Projects", and "Still Life Compositions" among others. Each entry is discussed and tagged with special graphic symbols. They mark whether an idea turns into a subject, a motif, or whether it is yet a mere emotion. Some of the ideas on the artist's lists were implemented. The works painted during this period show his extravagance, woven from pop art, exoticism, and a surreal view of reality. There is a slight relaxation compared to the landscapes and still lifes of the Institute years (*Landscape; Trolleybus Terminal*, both 1985–1987). And while art critics of the late 1980s reproached many young painters for their uniformity and anaemic "spirituality", the master's small compositions with cats, spectacles, faces, or gloves were distinctive, eye-catching, both for the surprising pairing of the chosen objects and for the sharp colour combinations (*Chinese Motif, 1984; Morning Still Life,* 1987; *Untitled,* 1987–1988). The ideas in these paintings are enigmatic and rather obscure. It is difficult to explain what a Chinese box, a cat, and glasses have in common… All we know is that the individual objects in these compositions had a symbolic meaning for Kampas. According to his notes (Jankauskas, 1987–1988), for example, a black dog stands for sadness, and green gloves for aggression (p. 15).

There are several variations of the painting *Greenhouse*. At that time, around 1987, the master collaborated with Kaunas Drama Theatre on the play Wolf Hunt by Vidmantė Jasukaitytė. Kampas created a poster with the image of a greenhouse and presumably painted three versions of the Greenhouse at that time. All of them are greyish in colour, and this restraint makes the paintings stand out in the context of other works of the time. What is behind this seemingly domestic motif? Apparently, the motif had an unexpectedly delicate meaning in his mind: "The greenhouse is beyond reach; the warmth and the good are not for me" (Jankauskas, 1987–1988, p. 15).

During this period, the artist's life and work were full of distractions, uncertainty, and reflections in writing. "To make something of high quality, one must have a strong conviction in it", Kampas wrote in his notebook (Jankauskas, 1987–1988). "I would like to start from complete ignorance. Free of all 'taboos'. I want to awaken my subconscious to gain clarity about my nature so that in the future, I no longer restrain myself or feel compelled to engage in actions that now cause me embarrassment" (Jankauskas, 1987–1988, p. 21).

The process of an artist turning inward to recreate the inner self is a slow and lengthy one. Observing nature and longer stays in open-air workshops helped the painter to "break free of all taboos" and "gain clarity about his own nature". The Art Institute had discouraged him from nature, thus he needed to readjust his relationship with it, just to be able to reject it again, in the direction of greater abstraction. In the period 1988–1990, concrete images and representation abandoned his paintings; he no longer sought to reproduce reality, changing the very paradigm of his perception of painting.

A creative breakthrough in nature. Plein-air Sessions and Bridges

In 1988, Kampas painted the artwork *I'm Black*. Most of the painting is a plane of nuanced greenish-brownish hues, quite difficult to identify: is it a human torso or an

exaggerated detail with a tiny house visible in the distance? Is the phrase, "I'm black", an expression of a temporary low mood or a more general feeling of detachment and loneliness? The enigmatic painting seems to mark the beginning of a new phase of his work, coinciding with, or perhaps partly determined by, heavy inner experiences.

Paintings of 1988–1989 contain dark, deep colour tones. It is worth noting that it was at this time that variations on one of his most prominent motifs, a bridge, appeared (*Untitled*, 1988–1989; *Bridge (Landscape),* 1988–1989; *Untitled,* 1988–1989). He started painting bridges while still at the Institute, during his internship in Užventis. At that time, he painted both a mundane concrete bridge and the surreally fragile *Lorca Bridge* (1983). The painting adopts a narrow vertical format and recalls the elongated sculptures of Alberto Giacometti or the forms and colours of Salvador Dali's early paintings.

In the late 1980s, the bridge motif attracted him again. The plein-air sessions in Palanga, Cape Ventė, and Rusnė were of particular significance (see Figure. 2). He was drawn to the motif, both as a dark silhouette against an almost always lighter sky, as a symbol linking two shores, two spaces, and, finally, as a reference to certain personal memories. Simply put, he found the bridge motif fascinating and mysterious. He calls this attitude "metaphysics" in his notes: "My relationship with reality is very disturbed, so I lean towards metaphysics." […] I need to go into nature. It's scary" (Jankauskas, 1987–1988, p. 41).

Figure 2. Rimvidas Jankauskas-Kampas. Footbridge. 1991. Oil on canvas, 49 x 59 cm, KMMF (Jankauskas (Kampas), n.d.)

In his notes (Jankauskas, 1987–1988) we find more of the criticisms of his own painting, which Kampas calls "flaws" — "ignorance of technology", "lack of colouristic

imagination", and a tendency to "colour the mood" (p. 14). Observing natural motifs and the changes in light and colour over time, the painter dives into contemplation and inner reflection. The environment of Lithuania Minor was of great significance to him, and he would return to it time and again during his plein-air sessions: "The beautiful stern land, the groves of oak trees, the hillforts. When you are in the woods, you find yourself in another world, it seems that a lone horseman is about to appear. Or you'll come across a sacred altar. [...] So far, this is the only source of "spiritual nourishment" (Jankauskas, n.d.-b, p. 2).

More than ten years later, Rimvidas Jankauskas again had the opportunity to observe the shores of the Curonian Lagoon, only this time in a completely different state of mind. Between 1989 and 1992, he took part on several occasions in plein-air painting workshops on the Lithuanian seaside, either officially organised by the Lithuanian Artists' Association or simply by a group of close friends. In Palanga, Kampas created some energetic, temperamental studies with a rich sense of colour (Dunes; Footbridge, both 1991). According to Gražina Kliaugienė, an art critic who was present at the time, the plein-air exhibition revealed that this young artist was different from the others, because "the energy bursts from within".

The 1990s was a turning point in Lithuania — the Soviet Union collapsed and a threshold of history was reached. Euphoria and beautiful hopes were mixed with a sense of uncertainty, both in the artistic communities and in society in general. Artists continued to gather for plein-air events, but their aims were already free of ideological charge. The freedom to create was exhilarating. Plein-air sessions offered artists the pleasant feeling of togetherness.

In the spring of 1990, Kampas painted various small studies at a plein-air workshop in Cape Ventė organised by photographer Gintaras Stulgaitis. He experimented with colour, the character of the brushstroke, the rhythmicity of gesture, and a completely new way of seeing the environment. New in the sense that he was no longer concerned with the precise capture of reality, but more interested in conveying the spirit of nature, the change of light and colour — in fact, quite common tasks of plein-air painting (Untitled, 1990). At the same time, the artist saw and already captured in his studies the important motifs and moods of his future large canvases (Footbridge, 1991; A Small Footbridge, 1991; Sketch for a Composition, 1992 [a boat with a man]).

Then something else happened in Cape Ventė. During a painting session, at the age of thirty-three, Kampas felt a glimpse of death. As the painter Elena Balsiukaitė-Brazdžiūnienė (2023) recalls, "there he must have been given a serious and fatal signal of the end — a heart attack. He kept to himself, disappeared on the pier for days, drew something, and painted some studies. [...] There we were, all of us, looking across the bay. Once we even tried to cross the Curonian Lagoon in a tin boat, but we failed. I remember when we came back, the four of us were rolling in the grass on the shore, laughing hysterically" (p. 2).

We now know that Rimvidas Jankauskas-Kampas had three years left before he "moved to the shores of the afterlife". The painter was unaware of it yet, but he must have felt something deep and special. He comprehended what his painting ought to convey, to find a form and a way of expression. All other matters were reduced to the level of the bare minimum, and that was sufficient. "He was able to ignore and re-

ject a lot of commitments. He only needed space and time to paint", said Elena Balsi-ukaitė-Brazdžiūnienė (2023, p. 2).

The Turning Point, 1989–1990

Kampas painted his first large-scale works in the village of Šalūgiškiai, Jonava District. He had yet to acquire a studio in Kaunas, the circumstances were far from desirable. Witnessing the artist's troubles, Česlovas Lukenskas offered him the opportunity to work in the countryside during the summer. In the village hut, the two of them prepared primers and canvases and discussed art and the prospects of painting. "Rimas revealed himself as a sensitive artist. In that homestead, he broke free and woke up as an artist, declaring one morning that he needed very large stretchers for painting", said Česlovas Lukenskas (2023, p. 1). He cut them out, put them together, and "it was as if Rimas came to life once more, I saw his thirst for painting, the thinning of the paint layer, the arriving at alla prima, when every stroke is successful on the initial attempt", Lukenskas recalled the moment of an important creative transformation (p. 1). In the autumn, Kampas returned to Kaunas and, thanks to the Lithuanian Artists' Association, set up a studio in the former synagogue at Šv. Gertrūdos Street.

Possibilities, Supports, Influences and Improvisations

Kampas admired the Ars artists yet failed to embrace their reserved expressiveness and the restrained muted colours of Lithuanian painting. He never intended to follow the traditions of Lithuanian painting alone. The artist liked Antanas Samuolis and made a copy of his Yellow Woman (1990), then ripped it, and later amended it. This is a good illustration of the constant drama that was going on in his life and work activity. The Drunkard (1989) is also linked to Samuolis; the manner of painting and the face of the portrayed man encapsulates everything that is known about modern painting, from Paul Gauguin to Karl Schmidt-Rottluff. Rimvidas Jankauskas's artistic interests since the Art Institute included Giorgio de Chirico, Alberto Giacometti, and the Japanese masters of ukiyo-e. Later, he was interested in the New York School, especially Franz Kline's hieroglyphic brushstrokes and Willem de Kooning's rough painterly gestures.

Around 1988, he developed a shallow, but nevertheless an interest in mythology and Egypt. In this sense, Kampas represented his generation. In the more liberal creative atmosphere of the late 1980s, Lithuanian painting and sculpture tended to dive into various exoticisms and use retro forms from the earliest periods of art history. In his notes, the artist refers several times to Egypt as an object of interest and mentions painting the "Egyptian series", about which no further information is available. Much later, Egyptian mirages would reappear in his imagery once again, e.g., abstraction The Nile Turning into Blood (1992).

Curiously, in his notes from Palanga (Jankauskas, 1987–1988), we find the artist's attempt to formulate his creative credo. His writing is complex and not entirely graceful, his thoughts are jumpy. The master speaks of a combination of harshness, wrath, and poetry, of the "expansion of the mind" through poetry and plasticity (p. 39). Then the thought wanders, the British rock band T. Rex is mentioned. Quite unexpectedly, the band's drummer, Paul Fenton, is addressed: "Sorry, Paul, but I'm not going to speculate on you" (p. 39). Perhaps Kampas was thinking about the parallels between painting and musical expression. Yet this only survives in fragments like the one just quoted. More often than not, Kampas's paintings are referred to for their proximity to jazz and

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colour improvisation, but the credo also hints at punk rock music. Knowledge of this music may have influenced the development of Kampas's tendency towards vital and spontaneous painting. However, the key element was his openness to the environment, the extraversion that in his more advanced years became a very lively, expressive sense of the world with a lining of melancholy and poetry.

For Lithuanian artists, the 1990s brought their first direct acquaintance with Western art. For several generations, it was common to learn about foreign art through the press, while eagerly turning the pages of the socialist countries' magazines and the art books brought from the West. Finally, in the 1990s, Europe's museums and galleries became accessible to many. First visits often amounted to a culture shock, and the original stories of those who saw them, just stories, were extremely important. In 1990, a friend who had returned from Germany told Kampas vividly about the German Neue Wilde — the painters A. R. Penck, Sigmar Polke, Anselm Kiefer, Gerhard Richter, the sculptor Günther Uecker — and the significance of the large format. Indeed, the artist was ready for a large-scale format. The size was determined almost simultaneously with the vision of a painting.

The experiences in Šalūgiškiai, authentic memories of nature, the wide spaces and waters of the Baltic Sea, and the dramatic sunsets at Cape Ventė had a significant impact. These impressions could have pushed the formats to expand more than the poor word-of-mouth messages about Neue Wilde. Naturally, Kampas was interested in contemporary painting and discussed it with his Angis group colleagues. Through the Western press, through travel, contacts and friendships with European artists, they were all somewhat familiar with the global trans-avant-garde movement in general and German Neo-expressionism in particular. The German Neue Wilde group seemed especially close, as the language of expressive art was well-known to Lithuanian artists. In addition, some of the artists in that group had biographies linked to the Eastern Bloc, so there was a certain affinity. However, it remains unknown what Rimvidas Jankauskas-Kampas (who had never been to museums abroad) admired in particular. His themes were very different from those of the German neo-expressionists. Parallels yet can be seen — the power of expression, the screaming colour combinations, the large sizes, and the bold decision to speak of a world without illusions.

Most of the artist's abstractions are remarkable for their painterly plasticity and colour combinations. Their making was pure improvisation from the first brushstroke. Kampas called such impulsively painted works by a word of his invention — "improveezes" — improvisations that emerge in the rapid, dynamic act of painting (see Figure 3). The free, non-committal improvisation with colours and brushstrokes gave him joy. According to Antanas Obcarskas' words in the album: "What a pleasure! I mixed bowls of paint, took a big brush, and loaded everything on the canvas" (Makselienė, 2009, p. 14). The brushstrokes, spread over a large area, are full of power and tension, and the stark colour contrasts are sometimes sudden and dissonant. The abstracts of 1990–1992 (*Black Cloud*, 1991; *Untitled*, 1991–1992) revealed the spontaneous side of Kampas's nature.

On the Verge, 1992–1993

Looking at the paintings of the final phase (1990–1993), one is struck first and foremost by their vividness, intensity, and vigour. These qualities are present in the colour combinations, the mood of the painting, and the rhythm of the brushstrokes.

From around 1990 onwards, the images became increasingly abstract. The expression of internal feelings in colours and rhythms came to the fore. In lively and boldly painted works, one can still find the elements of a nude, portrait, landscape, or still life, but all this is submerged in rich colours and broad, sweeping, chaotic strokes. More precisely, the picture plane is a projection of the artist's thought and open nerve, an unvarnished inner reality that is stated boldly, loudly, and vibrantly.

Figure 3. Rimvidas Jankauskas-Kampas. Triplet. 1991. Oil on canvas, 82,5 x 204 cm.
NČDM (Klusas, 2018b)

At the end of the 20th century, Kampas broke into the restrained and "spiritual" field of Lithuanian painting with his spectacular works. His impulsiveness, inner freedom, and boldness fascinated some and disturbed others, but these qualities brought him into the spotlight for years to come. The flatness of his work (the rejection of depth) bothered a few but the master merely laughed. "From the vantage of time, I can see certain benefits of this method — the first application is usually the most striking, and after that, it only gets worse. [...] Kampas deliberately pursued a different strategy, emphasising the primacy of emotional release, and the quality of his works therefore varies, but in general, his paintings, especially his earlier ones, are marked by decorativeness and automaticity that is somewhat similar to the abstraction of Gerhard Richter", said the painter Henrikas Čerapas (2010, p. 3).

Vitality and energy of this great personality carried him toward deeper, more complex themes and approaches. It is no longer just a cosmos of impressive abstractions. The work created between 1992 and 1993 is twofold: flashy abstracts pulsating with colour and rhythm, and polysemic metaphorical paintings with more explicit references to meaning. Around 1992, it seems that gloomy vibes, similar to those seen in the 1988 painting, *I'm Black*, once again crept into his life and work. Only now the artist is much more open, his expressiveness seems to be spilling over the edges (*The Headless Horseman*, 1992; *Confluence,* 1993; *She,* 1993).

Lithuania suffered an unpleasant political setback at the time. After the presidential elections of 1992, the country reverted to the rule of the former Lithuanian Communist Party. For Rimvidas Jankauskas-Kampas, who valued freedom and truth, as for many other Lithuanians, this must have been painful. The economic situation grew

worse, and hardships were faced by virtually everyone. It was becoming evident that the artist would have to leave his synagogue studio to its rightful owners — Jewish community. This was understandable but rather disheartening news, as he had no other accommodation. The creation of two large-scale works *Goodbye, Synagogue* (1991) and *Abandoned Synagogue* (1993) is directly related to this life experience and the overall atmosphere of the period.

The synagogue, where the master took shelter, meant home to him. One can imagine the rush of feelings at the loss of the roof and studio. The artist was at one with the place, it inspired his creative ideas and evoked special visions: "Once I was sitting in front of the synagogue, under a lime tree. And a whole bunch of rabbis gathered, laughing, cackling… The hall was full of Jewish ghosts… Although it was only a hallucination, it came as a great shock to me. Since then, my relationship with the synagogue has changed — I started to sweep, clean, and wash around it. I acquired a Talmud" (Makselienė, 2008, p. 105).

Goodbye, Synagogue is an abstract gestural composition, a sentimental farewell to the former Jewish house of prayer. The diagonal of the Žaliakalnis Hill and the yellowish morning light also play a role in the composition.

The artist returned to the subject of the synagogue almost two years later. He once mentioned that the synagogue was one of the key themes of his reflections and paintings, not just part of his personal troubles. In *Abandoned Synagogue* (1993), the interior of the temple was examined in coloured studies. In one of them, the columns were painted with the artist's fingers, the paper was softened by rubbing, which reveals an inner tension. In the painting, the tension is hidden, buried in a sublime dialogue between blue and white. This blue-white relationship is vital to him. Kampas regarded the synagogue, as well as the Cape Ventė, as "eternal" subjects in his work, that were constantly reflected upon. The pieces on these two subjects were his evident effort to express something of great significance to both himself and others.

Kampas referred to the painting, *Calm Evenings at Cape Ventė* (1993), as his most sentimental work, although it is far from sentimental, and rather full of wrath (see Figure 4).

Apparently, the artist was alluding to his personal relationship with the place. In a conversation with Kęstutis Marčiulynas (1994), he described his spring visit to Cape Ventė: "I slept on the dry grass, recharged my energy, spent the night with the fishermen. I should go there again… Or maybe not. It's all used up…" (p. 5). The painting explodes with colour contrasts, drama intertwines with expression, and the vigorous movement of the brushstrokes creates a tension that seems about to burst through the dark plane of the painting, like the stormy waters of the Curonian Lagoon. As the painter Elena Balsiukaitė-Brazdžiūnienė (2023) states, "[…] he was very close to that land, as he later put it, 'the edge of the world'. […]. The experiences and the space with the huge nets in which the trapped birds, destined to be ringed, are fluttering, the black shimmering water of the lagoon at night, and the distant moaning of the lighthouse" (p. 2).

Black Sun also relates to the artist's favourite Lithuanian seaside. Its impressions and colours have never left the painter's mind. However, Black Sun, along with his other painting, Crucified Apple Tree, appeals more strongly to cultural traditions, to the viewer's ability to read symbols and to understand the metaphorical language (see Figure 5).

Figure 4. Rimvidas Jankauskas-Kampas. (Calm) Evenings on the Cape Ventė. 1993.
Oil on canvas, 190 x 300 cm. NČDM (Klusas, 2018c)

Figure 5. Rimvidas Jankauskas-Kampas. Crucified Apple tree. 1993. Oil on canvas, 150 x 380 cm.
Private collection (Klusas, 2018a)

After all, symbols such as a figure in a boat, black or red sun, sunsets, river confluences, garden trees or horsemen are instantly recognisable and have been recurring in Western art for several centuries. Kampas used them to create canvases of epic ambition. They were easily grasped by a viewer who had grown up surrounded by the above-mentioned symbols. Perhaps this lies at the heart of the popularity of the master's paintings.

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Conclusions

As a young artist, Rimvidas Jankauskas-Kampas experienced first Brezhnev's Era of Stagnation of the 1980s, and then a period of multiple changes (political perestroika, Reform Movement, economic blockade, cultural breakdown) that were challenging for him and Lithuania as a whole. He was an artist with heightened sensitivity, responding to his surroundings on both a physical and emotional level. The painter was apprehensive about the arts, particularly picturing, as well as the emergence of kitsch and the fate of architectural landmarks. The painter was deemed entirely unacceptable to the official authorities because he ridiculed their global bluff, and wore the mask of an unkempt bohemian. In the art circles, he was largely avoided, though his work appealed even to those who failed to understand him, feeling lonely, despite being everywhere.

Kampas was an avant-gardist in the art world of his day, for he was ahead of everyone else with a very small group of Kaunas artists. His best works revolutionised painting at that time, and his significance in painting is similar to the role of the Post Ars group in Lithuanian art in the 1990s. Both cases are distinctive and exceptional.

The artistic growth of Rimvidas Jankauskas-Kampas was quite sudden, especially considering the sense of confusion after his studies. In the five years following his graduation from the Art Institute, he developed an individual and philosophical conception of painting, in which the most prominent elements are personally explored themes, improvisation, inner freedom, and painting alla prima. The chosen themes correlate seamlessly with the painterly forms. In his painting, a concrete landscape is reduced to a mere suggestion. The capacity for generalisation and a broad perspective has led the artist towards abstraction, a path not uncommon in Lithuanian painting. Kampas stood apart from other abstract painters due to his indifference to the nuanced aspects of meaning and colour. His abstract works resemble simple, concise sentences, lacking any lyrical quality.

Storyline is also a significant factor in determining the uniqueness of this artist. For quite obvious reasons (the stigma of Socialist Realism), most Lithuanian painters avoided narrative, which was the prerogative of ideologised art. If they "philosophised", it was only in terms of the relationship of forms, colours and shades, not in terms of content. Future painters were brought up in a similar way. Kampas, on the other hand, did not shy away from deeper content; he was attracted by fantastic mythical plots from cultural history. The hints of a storyline in an image or the title of a painting made his works more comprehensible to those unfamiliar with a specific painterly language, resulting in considerable popularity, enduring legacy and lasting mystique.

Scientific novelty. This article is the first attempt to analyse in detail the oeuvre of Rimvidas Jankauskas-Kampas, as during the period of political changes, his paintings became a symbol of creative freedom.

Rimvidas Jankauskas-Kampas is one of the most profound Lithuanian artists of the late 20th century. The painter exhibited great vigour and candour, unafraid to reveal his colourful emotions and complex existential thoughts. He was also renowned for his unwavering dedication to painting as his life's main objective and mission.

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ISSN 2410-1915 (Print) · Culture and Arts in the Modern World. Issue 25 · ISSN 2616-423X (Online)

Acknowledgements

Conflict of interests

The author declares that there is no conflict of interests.

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Живопис як екзистенційний досвід: творчість художника Римвідаса Янкаускаса-Кампаса

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Анотація. *Мета статті* — дослідити життя і творчість відомого литовського художника Римвідаса Янкаускаса-Кампаса (1957–1993) в контексті соціокультурних явищ кінця XX ст. *Результати*. Картини Римвідаса Янкаускаса-Кампаса справляють незабутнє враження, оскільки його творчість є таємничою, темпераментною, малозрозумілою та загадковою. Попри те, що художник прожив лише 35 років, він залишив глибокий слід у пам'яті сучасників, а його особистістю і мистецькою спадщиною цікавляться мистецтвознавці. Художня творчість Римвідаса Янкаускаса-Кампаса залишається предметом інтересу та дискусії серед художників і мистецтвознавців. За нього борються на публічних аукціонах і в тіні артринку.

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Закінчивши Вільнюський художній інститут (нині Вільнюська академія мистецтв), молодий художник потрапив у період політичних змін. Звільнення Литви від Радянського Союзу означало для нього та інших митців нові можливості та творчу свободу. *Наукова новизна*. У статті вперше детально проаналізовано творчість Римвідаса Янкаускаса-Кампаса, оскільки в період політичних змін його картини стали символом творчої свободи. *Висновки*. Видатний митець став новатором литовського живопису. Художник інтуїтивно знайшов у Литві нову концепцію абстрактного живопису, а його головною ідеєю було вільно імпровізувати на дуже великому полотні та малювати природу alla prima. Вільні кольорові імпровізації в його творчості з'явилися лише після тривалих занять у малярських пленерах. Римвідас Янкаускас-Кампас не дбав про тонкі колірні нюанси, зокрема про всю експресивну колористичну школу литовського живопису. Його абстракції схожі на коротке і чітке повідомлення, сказане вголос.

Ключові слова: Римвідас Янкаускас-Кампас; литовський живопис; неоекспресіонізм; пленерний живопис; абстрактний живопис; субкультура хіпі в Литві

Theoretical Dimension of Modern Designers' Conceptual Forms of Creativity

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Abstract. *The aim of the article* is to identify key characteristics of artistic and design practices interaction; to define directions of conceptual design development based on the results of analysing scientific and theoretical foundations of conceptualism as a special form of the artists' creativity in the 20th century. *Results.* It is demonstrated that the focus of modern designers on conceptual forms of creativity is explained by the fact that they contribute to forming unique authors' projects of aesthetic and value content, innovative searches in the context of cultural and civilisational shifts. A conceptual costume of the beginning of the 21st century is a kind of mediator between art practices of conceptual art and design practices in the sphere of project culture, synthesising social and psychological aspects of fashion, social and symbolic functions of clothing. A conceptual design narrativises philosophical, artistic and technological aspects of design, enriching design products with an expressive metaphoricity. It is revealed that in modern art history a clear definition of the term system of the conceptual direction in design has not been formed till now. The research of this complex phenomenon, synthesised by fashion and artistic clothing design, requires a complex interdisciplinary approach. The conceptual costume is studied as an art-design object from the standpoint of global and local tendencies in the society development, which declare certain worldview values in the form of a visual metaphor. *Scientific novelty.* For the first time, the theoretical understanding of the conceptual costume grounds on the interaction of design with culture and art as a special space of its direct functioning, which makes it possible to form project conceptualism as a special methodology. *Conclusions.* The authors' concepts in the costume are extrapolated in different ways: as visual quotations or metaphors; as a transformation of the art object idea into the form of the costume. Actually, they need in-depth and detailed studying.

Keywords: conceptualism; art practices; design practices; fashionable costume; eco-friendliness; innovativeness; aesthetic discourse

DESIGN

ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Introduction

Design of the beginning of the 21ˢᵗ century is marked by bright conceptualisation. It is not only about the influence of modern conceptual art practices on it, but about strengthening the representative component of project design practices, within which any design product or design idea becomes an element of performance. There is a shift of emphasis from the utilitarian and functional purpose of the designer's creativity product to its aesthetic and profound content. Due to this, design products are increasingly considered as art objects, as well as interpreted and evaluated in the categories of art history as art design objects. The indicated processes are brightly manifested in the conceptual design of clothing, since it embodies requests and value orientations of consumers, diversity of lifestyles and consumption, achievements in all spheres of human life — from social and cultural to technical and technological aspect, embodiment of various innovations. The mentioned processes are actively discussed, but still have not received sufficient grounding.

Recent Research and Publication Analysis. The discussion regarding the conceptualisation of modern design practices, particularly clothing, is related to the studying of art practices of the 20ᵗʰ century. The term "conceptualism" refers to a tendency that arose in the 1960s and 1970s, which was associated with the artists' desire to research new forms of art and a new role of the artist as a creator of ideas perceived as art works. Italian art historian Cinzia Franceschini (n.d.) mentions that the term "conceptual art" refers to a number of artistic practices in which the concept dominates over other formal or visual aspects of the art work. These practices are not a cohesive artistic movement or style. As a result, conceptualism should be studied as a series of disparate strategies proving that conceptualists see art as an idea rather than a process of creating a ready art object. It is primarily about the artists' rejection of the traditional art tools, and the problematisation of the notions of what is art and what is not.

C. Franceschini (n.d.) emphasises that the practices united under the term "conceptualism" were initially marked as "the art of the idea" or "the art of information". In 1961, Henry Flint, an artist and a philosopher of the Fluxus group, in the the essay "Conceptual Art" described his own performances, artistic and aesthetic experience as "a conceptual work" for the first time. Thanks to the theoretical works of the American artist Saul Levitt "Paragraphs about Conceptual Art", the term gained actual recognition, and finally took hold during the modern art exhibitions, in 1969.

Characterising the creativity work of famous conceptualist artists, C. Franceschini (n.d.) mentions Marcel Duchamp, who was not really a conceptualist artist. However, his ready-mades of 1917, in which everyday objects acquire the status of a art works and become signs of aesthetic experience, are considered prototypes of "conceptual form". Among the most important characteristics of this form are the following: creation by means of various creative processes and adoption of very different forms; performance as the most common of conceptual techniques, when the work is documented with photographs, texts, video recordings of some definite events or actions; use of written texts and ready-made objects demonstrated by the author as the most common technique (Franceschini, n.d.). If talking about the prerequisites for the emergence of conceptual art, the researcher points out "critical and socio-political motivations" and aesthetic experience. For example, Joseph Kosuth's works of the range "One and Three"

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study the relationship between image, word and reality. In his conceptual works, the material plan of the physical object and the conceptual one, visual representation and verbal meanings coexist. It is worth to note that the social context gains special role.

Lisa Wainwright (2018), an American scientist from Chicago Art Institute agrees with C. Franceschini (n.d.) in her vision. However, the definition of the term "conceptual art" (a work of conceptual art) is formulated somewhat differently. The researcher considers that it is a work of art, the medium of which is an idea (or concept), usually manipulated by means of language, and sometimes documented by photography. In the sense of "relevance", according to L. Wainwright (2018), "concern" of such a work is based more on ideas than on forms.

In turn, an American art historian, essayist, art critic and tutour Sylvia Walker (2022), who works as an assistant director of Contemporary Art Issue (CAI), makes a clear difference between the definitions of "conceptual art", "post-conceptual art" and "neo-conceptual art" in her works. In the opinion of the researcher, all these three forms have clearly defined boundaries, content and meaning. Thus, the historical era of conceptual art covers exclusively the 1960s and 1970s, when artists used ready-made sculptures, installations, texts, or created their works without media at all, as art became dematerialised. She classifies works created after 1970s as post-conceptual art. Accordingly, neo-conceptual art is a movement that encompasses conceptual works created in modern time or in the recent past, although neo-conceptualism originated in the 1980s and 1990s. S. Walker (2022) notes the difference between conceptual and neo-conceptual art in strengthening the visual component of the art work, and in transforming its content-analytical part towards an intellectually conceived one with an expressive manipulative element and a game feature. Thus, post-conceptual art encompasses all art that emerged after and under the influence of the historical movement of conceptual art. It includes neo-conceptual art that grounds on the conceptualism herritage. A vivid illustration of the highlighted processes is a work of Edward Lucie-Smith (2001), which collected and described the brightest conceptualists' artistic works from the 1960s to the beginning of the 21st century.

In the context of the above mentioned, theoretically significant are works of the Italian scientist Marco Pedroni and Paolo Volonté (2012), in which the problems of conceptualism are actualised through connections, influences and interaction of art and fashion. They outline a range of issues that, on the one hand, deepen the debate on whether fashion is art, and what position it really occupies among modern arts, crafts and professions. On the other hand, they contain an analysis of the contribution to the connections between the world of fashion and the world of art. Demarcating these two problem spheres, M. Pedroni and P. Volonté (2012) demonstrates their close connection in the context of social and cultural discourse.

In the publication "Dangerous Liaisons: Art, Fashion and Individualism", Robert Radford (1998) reacts quite acutely to the natural necessity of the artist for self-expression through his own creativity, especially in the fashion industry, and the conflict between the master's individualism and the understanding of the content of art. He emphasises that the practice of synthesis of art and fashion brings different results, and often even contradictory. Thus, it needs a conceptualisation that gives the creator of a fashionable costume the possibility of creative realisation as an experiment, self-expression and self-presentation.

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Agnes Rocamora (2015), a lecturer at London College of Fashion, highlights issues caused by sociological, historical and cultural influence on forming, functioning and spreading of fashion as a phenomenon. Her work is a reflection on fashion in order to study the noteworthiness of social and cultural theories for fashion and material culture in total, as well as conversely the significance of these spheres for the mentioned above theories. Each chapter of the book is dedicated to one of the researchers' thoughts on fashion, as well as assessments of its importance for their ideas. Perhaps unconsciously, in this way A. Rocamora (2015) tracks the path of conceptualising fashion manifestations in its aspiration to become an art and a cult.

In the conceptualism context, scientists of modern time also raise the following topics, such as the state and development of contemporary art as a new interdisciplinary aesthetic in art design collaborations (McCartney & Tynan, 2021); art, design and culture in the sustainability search (Pezzi et al., 2021). In various scientists' views, connections between fashion and art are based on the conceptual approach (Gregory, 2014; Lahoda, 2018a, 2018b; Kuznietsova, 2022). In particular, the conceptual approach in modern costume design is substantiated in this article (Lahoda, 2017), as well as the aesthetic discourse of design as a paramount one in modern design practices is emphasised (Lahoda, 2021). Other domestic scientists studied postmodern fashion practices in the aspect of the discourse of informal images transformations (Dykhnych & Kharchenko, 2021), and innovative technologies in the clothes design of the 21st century (Varyvonchyk et al., 2022).

Zenovia Tkanko (2012) studied conceptualism in modern fashion and noted the following: "Conceptualism is a tendency in avant-garde fashion of the beginning of the 21st century, which accumulates conceptual art tools and innovative clothing production technologies" (p. 26). In her opinion, the origins of this phenomenon in clothing design should be researched since the creative work of the Pre-Raphaelites, which in a certain way causes dissonance in understanding and interpretating conceptualism. In our opinion, the creativity of the Pre-Raphaelites, as well as definite couturiers, to whom Z. Tkanko (2012) appeals, is an example of the authors' experiments in art that did not become fashionable, or formative searches within the tailoring craft at the beginning of the 20th century. Only in the second half of the 20th century, when the practice of art design was formed, and the fashion activity of some designers went beyond the traditional artistic and project creativity "…the conceptual costume appears as a kind of mediator between modern art and clothing projecting" (p. 26). The conceptual costume appears as an art object — a work of avant-garde art, which determines its exclusivity, degree of demand and purpose in which representativeness is dominant.

In particular, Z. Tkanko (2012) distinguishes between "conceptual costume" and "pret-a-porte conceptual costume", devoid of excessive outrageousness, which can be replicated and used by the consumer in everyday life. The difference between them can be not only the use of non-traditional materials for clothing, but also textiles and innovative manufacturing technologies that can provide a special visual effect. Actually, it is the visual effect that is decisive for presenting the ideas and emotions of the conceptual costume, which indicates the role of modern visual culture.

In the monograph on visual culture, A. Boylan (2021) does not directly speak about conceptualism. However, the key issues to which she pays attention testify to its discursive presence. The researcher emphasises that "…visual culture is the lan-

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guage of institutional rebranding and audience diversification" (p. 45). No visual object exists by itself. Thus, a "visual environment" that indicates mutual influences and interactions is extremely important. "All current spectacles have past and future, and it all exists at the same time," the author notes (p. 46), outlining one of the characteristics of modern forms of conceptual creativity and its attraction to spectacle, total performativity.

In A. Boylan's work, special attention is payed to understanding on body practices and gender identity in the visual dimension. The scientist emphasises the increasing significance in visual culture of the human body and body practices, which "… are given meaning, they are controlled and known through the visual acceptance and the act of understanding and representing. We are imposed ideas about bodies that make them visually similar, generalised, ordinary symbols" (Boylan, 2021, p. 101). The outlined problem of the social and cultural content consists in the total depersonalisation of cevals, particularly, due to design, which leads to the loss of any identity. Certainly, the fashion industry itself plays a significant role in this. A. Boylan (2021) draws attention to innovative technologies as a tool for distorting reality, which, in her opinion, humanity has never learned to see, constantly transforming the visual component in the aspect of certain concepts.

Thus, a number of general regularities of conceptualism stand out. It is obvious that its key task is forming ideas and their reflection in artifacts, due to which artistic and philosophical notions become important material components of the object, as well as find their expression in accompanying textual and graphic materials. The issue of methods and means of implementing such a task still remains open.

Aim of the article

The aim of the article is to reveal key characteristics of the artistic and design practices interaction; to identify directions of conceptual design development based on the results of analysing scientific and theoretical foundations of conceptualism as a special form of the artists' creative work in the 20th century.

Main research material

The general base of research is formed by various slices of scientific knowledge. Within its measures, the main problematic issues for studying are formed. First of all, it is a necessity to outline the features and synthesis of art and design practices as such, which realize certain conceptual projects. The vestimentary context of such practices has its own "differences" that reveal the directions of development in modern conceptual costume design, its methods and means.

The term "art practice" is used to characterise non-traditional directions of aesthetic activity that arose in the postmodern era. By the middle of the 20th century the traditional perception of art works determined the understanding of art as an aesthetic reality separated from social one. It was considered that art was not actually a life itself, but was somewhat "like life", therefore it was characterised by imagery, conventionality,

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etc. In the postmodern era, phenomena that did not fit into the traditional framework were involved in the sphere of aesthetic activity, as artists began to work with reality itself, thereby depriving art of the ephemeral "ostensibility". Manipulations, promotions, actions as "artistic gestures" became viewed as "artistic events", and were positioned as such. As a result, there appeared a necessity to distinguish between art and art practices as an innovative form of aesthetic activity.

Art practices include ready-made, surreal objet trouvé, assemblage, installations, performance, happening, aleatorics, sonorics, etc. Artists-curators manipulate with objects and human physicality in both natural and urban environments. They change the contexts of exhibited items, level the measures between creators and viewers, create an aesthetic event as an art object. It is important to note that the question arises under what conditions and by what means art practices create an "event", since neither mastery, nor style and image guarantee the creation of the art work. Accordingly, the concept acquires significance as an idea that permeates all components of art practices in creating the art object.

The definition of the concept of "art object" remains rather vague until nowadays. Sometimes it not only replaces the concept of "work of modern art", but also designates objects that do not have aesthetic, cultural and spiritual value. Usually, an art object means a certain spatial and artistic structure (composition) on any topic, capable of evoking an expressive emotional reaction. Art objects can both fascinate and repulse. Their specificity consists in representativeness, emotionality and outrageousness which determine dialogicity as a key characteristic of interaction with the viewer.

The origins of the term "art object" can be found in two areas of artistic creativity: in monofunctional "pure" art; in applied architectural arts, which include design. In the first sphere, in a clearly expressed form of creativity, object art (objektkunst)[1] is distinguished. In the second one, art design is noted. Their development most fully illustrates the dominant idea of the art object of both scientists and artists.

The evolution of artistic and project activity was mostly influenced by the work of avant-garde artists of the beginning of the 20th century. The emergence of art design in the 1960s was a culmination of the significance of design aesthetics, aimed primarily at organising trhe artistic impression. A designer Ettore Sottsass and members of the groups "Alchemy" and "Memphis" demonstrated the "new aesthetics" of things through their fascination with pop art as a contrast to the concepts of their creative work with the established norms of functional design-projecting. Art design is focused on "projecting emotions". In this sense, its aim is as similar as possible to the tasks of art, which indicates detachment from the tasks of classical subject and artistic creative work. In both cases, similar artistic means and visual strategies are common. They are based on the narrativisation of the object and the process of its creation. Narratives define and justify the reality to which the author appeals. Discourse acquires the meaning as an opportunity to discuss and characterise an object in different situations. In such an aspect, narratives are both images of the world and models of creativity. They make the object a self-sufficient and unique artifact, filling it with meaning. If a ready-made

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[1] Considered as an independent genre in European-American culture and art, which was formed in the sphere of avant-garde artists' experimental practices at the beginning of the 20th century, in particular, the ready-made of M. Duchamp.

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object is used as a basis, then it is refined: details are added, and the necessary emotional background is created. This allows to perceive both the artist and the designer as an "artist" or "creator".

In the 20ᵗʰ century, assemblage became especially popular (Fr. *assemblage*, from *assembler* — 'to collect'). It is a special technique, thanks to which an art object is formed from real objects or their fragments, and placed on a plane or in some space. Combining items has different options related to the concept. In design, the assemblage echoes the method of combinatorics. Still, it is more complicated in terms of content and formal aesthetics. Sometimes this leads to a surreal effect, due to which the finished object, which loses its traditional function, acquires some unique metaphoricity. An accented idea-concept can turn almost any thing into a rare art object. Thanks to creative searches, the conceptual art reoriented itself to intellectual understanding and unraveling of certain ideas. The context gains a special significance, and brings such an element as a game into the forms of creativity.

The finished art work or design product is transformed into an emotional art object. In modern conditions, not only the game of contexts has become possible, but also their replacement due to complex intellectual interconnections of contents. It is important that the designer does not aim to endow the object with a specific and unambiguous meaning, as it arises in the process of contemplation or consumption, and therefore is subjective. Everyone seems to discover a personal meaning in the object as a connotation of an image, a theme and a metaphor within the limits of one or another narrative. So, the boundless variability of the contents of conceptual design, the multiplicity of its different interpretations are presented. In contrast to the meaning that art objects and design objects were endowed with in previous periods, the content has a vivid emotional sound in addition to a symbolic one.

It is necessary to understand that concept and idea are different things: the concept sets the general direction, while the idea is a component of the work itself. The ideas make it possible to realise the concept. They can be self-sufficient works, not presented in something material, but still they can take shape. For every work that has taken a physical form, there are countless options that have not been realised. Represented as conceptual works, art objects are often absurd and devoid of meaning. No less conceptual in art practices, empty spaces are perceived as forms that can be filled with any content in the process of some aimless play and randomness that confirms human existence, arises and exists as a product of life.

While talking about conceptual design, it is somewhat different and involves the development of a basic idea, the transforming of strategies and approaches used for designing, in particular, the principles of interaction of various participants in communication — the designer, the consumer, et al., as it always has definite accentuated social context. The comlex of design tools and forms based in the second half of the 20ᵗʰ century indicates that the main attention is focused on the conceptual expression of the problems in relations between the individual and society, which are expressed mainly in the media. Accordingly, they are created and highlighted with the help of modern information and communication technologies. However, traditional forms of creative work remain relevant (such as graphics — fashion illustration or fashion photo). The difference is the topic of conceptual design projects. It is formed mainly within the limits of certain global or local social and cultural problems.

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Nowadays, the complex of knowledge regarding conceptualism, art practices, art design and the specifics of art objects allows to form a special methodology aimed at creating conceptual design projects, called "project conceptualism". Its basis is the skill of formulating concepts. For a specific project, the concept should be based on general and global modernity concepts. One of these is a "concept of balanced development", which combines three components: ecological (preserving the integrity of biological and physical natural systems); social (aimed at people and preserving the stability of social and cultural systems); economic. The concept of "balanced development" is consistently implemented in the equally relevant concept of "smart consumption". This hierarchy of concepts highlights three important components of project conceptualism: formulation of project problems; formulation of project tasks; formulation of project requirements. Usually, a design concept is presented in the form of some paradoxical thesis or an unexpected metaphor, which most fully reflect the content of the conceptual design idea, and outlines the theme (problem), concept (idea), metaphor (association within the narrative), and image (complex synthesised formation from ideas about the owner of the costume and his outfit). And if the theme and concept remain unchanged, then the metaphor and image can constantly change. They transform in the imagination of the designer, and later they change in the material into an endless model range. In other words, the key idea of conceptual design is in a process of constant development.

The variety of formative solutions in designers' collections and the conceptual content of experiments with a form itself allow to talk about such a phenomenon as polyconceptualism — a simultaneous existence of different concepts and opposing views on extremely controversial issues. Project conceptualism is based on the fact that the concept is a general vision and an ideological component of the project, in which the understanding of the development vector is revealed. The concept is the next evolutionary stage of the concept, when the sketch turns into a system, and where every aspect has a general image, is based on metaphor and all pre-project information. The design concept is a comprehensive vision of how the concept can be be implemented at each stage of development and realisation of the design project. Metaphor serves a stylistic function by creating strong images and suggesting analogies. It makes the author's opinion more concrete, revealing his emotional attitude to the project; connects abstract concepts with concrete, material images; emotionally affects the consumer. A visual metaphor compares a thing to a visual image using associations and narratives. A conceptual metaphor usually involves one idea being conveyed and perceived through another, and through a relation to it. A creative metaphor determines the originality of some idea and the originality of a designer's creativity.

The transformation of a concept into a conception occurs step by step due to systematising and reasoning of decisions. All design conceptions are aimed at understanding and solving the problems of a human and society. Most of the conceptions are humanistic, which leads to the humanisation of the entire field of design and the ideas implemented by it, such as inclusive ones. Another issue is that within the framework of conceptual design, humanistic problems can be revealed thanks to completely unexpected and often far from humanism and high aesthetic quality objects. Such an inversion is aimed to encourage consumers to think about the essence of the problem itself, and provoking a sharp emotional reaction in them. The challenge and effect of innovative creative and professional principles lies in revising professional foundations, in

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the synthesis of opposite, and sometimes mutually exclusive individual and social values. In this way, the issue of creativity as a basis of professional activity is actualised. Creativity contributes to the development of the designer's artistic potential and his self-actualisation in the social sphere. It is as a kind of mechanism of adaptation of the designer's personality to social changes. The designer has to take a certain socially conscious position, to take into account the interests and demands of various social groups, to coordinate his own creative ambitions with the real social order, to predict and calculate its possible changes. This is facilitated by "social design" as one of the concepts of modern design development.

For a designer, creativity consists not only in changes and consistent transformation of a costume as an object of creativity, but also a person as a subject of creativity (and this is the main point). In such a context, clothing design organically fits into the methodology of social projecting. Its system of methods is based on the psychology of image formation, ability to free associations, development of subjective ideas, logical arrangement of information, development of value relationships. Social design allows to view a costume as a social object.

It is important to mention that the traditional organisation of artistic and project creativity has its own systematic methodology, in which the creative approach is implemented as "objective" or "reproductive". In the conceptual approach, it is "functional". In the first case, the method and way of solving are mostly standard, and in the second one, the designer actively uses heuristic strategies and tools to find special ways of solving certain problems. Thanks to this difference, the ways of solving the project task are ambiguous, forming both new knowledge and experience. A creative and functional approach, as well as the use of different levels of abstraction allow overcoming numerous psychological barriers of thinking. Heuristic strategies help to look from a new point of view, which ensures the search for high-quality alternatives in implementing the concept. Problem-targeted setting of problems, selection and development of solution methods, etc., all this process acquires a personalised and individualistic character, reflects the subjective outlook of the designer as an original creative personality.

The main aim of social design is to create clothing models united by an artistic idea, organised by variants of the form-symbol, which reveal the expressiveness of the image, creating emotionally rich associations. "Heroes" of project elaborations are social phenomena, such as revolutions, wars, eco-problems, charismatic personalities of different epochues and times, their lifestyle, manner of behavior, individual creativity, character traits, deeds, etc. Research results provide an opportunity to identify a certain problem — social and cultural, social and economic, social and ecological, social and psychological as a basis for project development. The search for the idea and means of its implementation acquire specifics in the conception of the future project.

Each conception has not only content, but also volume as an important characteristic that shows the multiplicity of ideas. Additionally, each conceptual design idea opens up many other ideas, and each one is a result of creative efforts because it has its own author. In the practice of conceptual design, the author's mark is much more visible and important than in other forms of creative work. In the conceptual design, the cognitive intention is read as the author's personal, socially conscious position in this or that issue. With the help of such a position it is possible to delineate the boundaries of those worlds that were formed as a result of the designer's conceptual thinking.

Therefore, a sign of conceptual design is personally-aware nature of intellectual work. The brightly expressed personal beginning of creativity allows to distinguish collections of John Galliano, Alexander McQueen, Martin Margiela, Viktor & Rolf, Comme des Garcons and others.

A conceptual designer creates a kind of reality exegesis, which he observes and transforms into the subject of his own creativity. Primarily, this happens through the understanding of a specific cognitive situation, through the awareness of one's own research intention, through the establishment of a view of the understood object. The designer always expresses the idea in a conceptually sustained (pure) form, in the form of concepts and connections between them. In order to understand conceptual design, it is necessary to correctly "read" the specific cognitive situation within which the designer placed himself. For this to happen, designers usually resort to various formats of representation of their own creativity, the vast majority of which are performative and spectacular.

In the context of all mentioned above, it is important to understand how the fashion industry, cutting techniques and sewing technologies developed, and how textile materials changed. For example, 1965–1975 were marked by significant changes under the influence of postmodernist aesthetics. Many new fashion brands emerged, a caste of freelance stylists was formed, new fashion clothing stores were opened, the trends of democratisation and accessibility of fashion were intensified. As a result of the growing demand for "ready-to-wear clothes" in 1973, the prêt-à-porter fashion syndicate was created. This industry vector was based on innovative technologies of clothing production in order to ensure a large number of consumers. Accordingly, conceptual design expanded its sphere of influence on mass-produced clothing. Definite samples became symbolic, and their informational interpretation revealed the metaphorical content of designers' creativity as a special form of conceptual art. Symbolic and aesthetic functions of clothes were dominant. Even at that time it became obvious to fashion analysts that a conceptual suit is not self-sufficient, because it is an indication of a certain context — cultural, mental and social.

The attention of conceptual designers seems to shift from the plastic form of the costume to the process of its creation, giving a special meaning to the costume and its connections with contexts. In this way, the directions of creating a conceptual costume, which were noted above, were distinguished: a conceptual haute couture costume and a conceptual prêt-à-porter costume. The first one focused on the representation in a performative form of the creative abilities of the couturier as a creator, moving towards art design practices, preservation, development and transmission of unique tailoring and craft traditions to new generations, demonstration of innovative costume creation technologies and the use of non-traditional materials. This is what Paco Rabanne created in the 1960s, using metal plates, paper, glass and plastic.

Such a specific and unique way of creating clothes as recycling became especially popular for the conceptual costume in the end of the 20th and beginning of the 21st centuries. For example, creating a suit from old wardrobe items as it was practiced by Parisian designer Lucy Horta in "Identity + Refuge" (1995), making clothes for the underprivileged people in order to give them back a sense of confidence and a sense of individuality. The concept of recognising individuality was symbolically connected with the transformation of old clothes into new forms.

The Belgian Martin Margiela clearly showed the idea that after aging clothing items should continue to exist in new forms. Since 2005, the designer has developed a separate line of "Artisanal" costumes from vintage clothing. The American designer Miguel Adrover sewed the suits of the fashion brands Louis Vuitton and Burberry in the collections of the 1990s, creating statement costumes-declarations, certain antitheses of the idea of the designer brand, which manifested resistance to its "sacredness".

Conceptual costumes are also made as experimental samples for researching the properties of innovative materials. For example, in the collection "Digital Modern Lighting for the Future" (2001), the Japanese Junya Watanabe demonstrated white costumes that began to glow with bright colours as the light in the hall dimmed during the show. She achieved this effect due to the fact that a powder (made of natural luminous minerals) was applied to the surface of the clothes.

The uniqueness of such designs makes conceptual costumes a priority for collectors. However, many of the recent decades developments seem to hide the concepts of innovation, so that the clothes do not differ from the usual ones in any way. But such unique conceptual works as Iris van Herpen's models remain, showing that conceptual design as a form of creativity continues to develop.

Conclusions

Conceptual design was formed under the influence of art. It is based on diverse strategies that determine such directions of its development as art design, social design, eco- and innovative design.

During the 20th and early 21st centuries, art practices, as well as design practices, have undergone transformations that consist in strengthening the visual component, in shifting the emphasis towards the intellectual understanding of complex discursive practices of communication, in which a playful nature and a manipulative element are dominant. The performativity of manifestations and the significance of the representative component of design activity have increased. The "conceptual form" content of the design product began to determine the concept accumulated in visual practices. The foundation of the concept consists of social and cultural processes, aesthetic experience, scientific and technical achievements of humanity.

In the postmodern epochue, the following forms of conceptual creativity were highlighted: art design practices, conceptual haute couture costume and conceptual prêt-à-porter costume as an understanding of fashionable clothes not only from a philosophical, but also from a technological and innovative points of view. The conceptual costume as an object of project culture takes into account social and psychological aspects of fashion, social and symbolic functions of clothing. It masters social and philosophical attitudes of society and takes into account its innovative progress. As an object of conceptualism, it is correlated with cultural and civilisational contexts, practically losing its own significance. Its valuable and content base is aimed at active interaction with social and cultural environment, as well as its demonstration is transformed into a representation as an action or spectacle.

Scientific novelty. For the first time, the theoretical understanding of the conceptual costume shifts attention to the interaction of design with culture and art as a special

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space of its direct functioning. It allows to form the project conceptualism as a special methodology.

The methods and tools that conceptual designers rely on form the project conceptualism as a projecting methodology, which grounds on the designers' understanding of a certain problem, and is a continuous process of the concept development. For consumers, this is a continuous process of conceptual design identification in various cognitive situations, and one of the ways to actualise temporality. Actually, this point needs *further* in-depth studying.

Acknowledgements

None.

Conflict of interests

The author declares that there is no conflict of interests.

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Теоретичний вимір концептуальних форм творчості сучасних дизайнерів

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Анотація. *Мета статті* — виявити ключові характеристики взаємодії мистецьких і дизайнерських практик; за результатами аналізу науково-теоретичних обґрунтувань

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

концептуалізму як особливої форми творчості митців у XX ст. виокремити напрями розвитку концептуального дизайну. *Результати дослідження*. Показано, що орієнтованість сучасних дизайнерів на концептуальні форми творчості пояснюється тим, що вони сприяють створенню унікальних авторських проєктів естетичного та ціннісного змісту, інноваційним пошукам у контексті культурно-цивілізаційних зрушень. Концептуальний костюм початку XXI ст. є своєрідним посередником між артпрактиками концептуального мистецтва і дизайн-практиками в царині проєктної культури, синтезуючи соціально-психологічні аспекти моди та соціально-знакові функції одягу. Концептуальний дизайн наративізує філософсько-художні та технологічні аспекти проєктування, надаючи дизайн-продуктам виразної метафоричності. Виявлено, що в сучасному мистецтвознавстві досі не сформовано чіткого визначення системи понять концептуального напряму в дизайні. Вивчення цього складного феномену, синтезованого модою і художнім проєктуванням одягу, потребує комплексного міждисциплінарного підходу. Концептуальний костюм розглянуто як арт-дизайн-об'єкт з позиції глобальних і локальних тенденцій розвитку суспільства, що декларують певні світоглядні цінності у формі візуальної метафори. *Наукова новизна*. Вперше теоретичне осмислення концептуального костюма зосереджено на взаємодії дизайну з культурою та мистецтвом як особливим простором його безпосереднього функціонування, що дає змогу формувати проєктну концептуалістику як спеціальну методологію. *Висновки*. Авторські концепти в костюмі екстраполюються по-різному: як візуальні цитати або метафори, як трансформація ідеї артоб'єкта у форми костюма. І, власне, вони потребують поглибленого і детального розгляду.

Ключові слова: концептуалізм; артпрактики; дизайн-практики; модний костюм; екологічність; інноваційність; естетичний дискурс

Transformation of Methods of Art Objects Using in Interior Design

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Abstract. *The aim of the article* is to identify and systematise the methods of using art objects in interior design, to analyse their transformation (from traditional to modern methods) with a focus on various aspects of the relationship between the spatial environment and fine art objects. *Results.* The research has shown that the transformation of the methods of using art objects (from traditional to modern innovative ones) provides endless opportunities for new methods and technologies of interior design with the use of art objects, which creates a harmonious object-spatial environment taking into account modern design trends. The analysis of art objects and the object-spatial environment revealed their interconnection in the following aspects: functional purpose, location conditions, types of fine art, spatial perception, reflection of the interior theme, integration with technology, and compliance with the principles and goals of sustainable development. *The scientific novelty* lies in the study, systematisation and analysis of the transformation of methods (from traditional to modern) of using art objects in interior design. *Conclusions. T*he use of art objects in the interior is a complex multifunctional process that reflects a modern approach to the use of art works in the object-spatial environment to achieve a high artistic level in interior design. It has been found that art objects in the interior perform various functions, have certain visual forms of embodiment and create a harmonious aesthetic and meaningful space for living and working. In view of the development of the scientific and technological revolution, we see the *prospects* for further research in the analysis, systematisation and identification of modern methods transformation, including the identification of new aspects of the relationship between art objects and the subject-spatial environment based on the transformation of methods of using art works.

Keywords: art object; fine art; transformation; methods of using art objects; interior design

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Introduction

The relevance of the study is determined by the need to improve the artist's creative capabilities in contemporary visual art and design, taking into account the evolution and transformation of methods of using (in various aspects of the relationship between art and the object-spatial environment) art objects, which the artist uses to solve certain artistic and compositional tasks and embodies his or her creative ideas. Such a transformation can occur under the influence of various factors, such as technological innovations, socio-cultural changes, historical context, artist personal development, cultural background, etc.

Since ancient times, art has played a crucial role in decorating spaces, with artists and craftsmen creating murals, sculptures, paintings and other artistic elements, reflecting cultural and religious motifs in the object-spatial environment (Campbell, 2013). The artistic value of fine art in interior design has always been manifested through the visual aesthetics, originality, expressiveness and individuality of artworks (McCorquodale, 1983). Over time, the technological development and globalisation of the world have changed the interior design idea. Nowadays, art objects can not only harmoniously complement or emphasise an interior, a certain style, so their use requires reasonable, functional and utilitarian solutions. Fine art in interior design is no longer limited to traditional types, it involves innovation and technology, and is turning into a modern art object (Wollheim, 2015). Nowadays, art objects are valuable unique elements of the object-spatial environment, serve as a means of identifying space and bring contemporary art features into the information and visual context. Art objects increasingly reflect modern trends in the pursuit of uniqueness, the formation of a new style, directions of development and improvement of the modern concept of art in the object-spatial environment (Hassanein, 2020). As in the past, fine art in interior design serves for aesthetic perception, but is gradually transforming under the influence of changing society, taking into account functionality and utilitarianism. With the change in attitudes towards fine art, there is a need to identify methods of using contemporary art objects in interior design with the possibility of their transformation. Accordingly, taking into account various aspects of the analysis, it is necessary to systematise and identify transformations in the methods of using art objects in interior design, which are involved in the design of architectural space as a means of creating a harmonious modern object-spatial environment.

Recent Research and Publication Analysis. Fine art and methods of its use in the interior space have always been in a constant transformation process. The evolution and role of different artworks types in the context of socio-cultural changes and the transformation of art in general (from antiquity to the present) can be traced in fundamental studies on the world history of fine art (Bertolino, 2015; Campbell, 2013; McCorquodale, 1983). Accordingly, the historical experience of using fine art objects has deep origins that lead from past eras, with their traditional understanding of the role of art in society, various aspects of culture and religion of that time, to the present — the use of the latest technologies and materials to create modern installations and art objects with associative, symbolic, metaphorical or conceptual representations. Today's artistic and design practice shows that the existence of art objects in the contemporary interior space has changed. Modern research provides a valuable analysis

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

of current trends in artistic movements' creation and use (Afatara, 2018). Increasingly, the use of computers and digital art is being analysed, which is gaining relevance and challenging traditional notions of fine art (Nd, 2021). Thus, fine art works are no longer just artistic and decorative content — they are multifunctional art objects that encourage researchers to consider aspects of this problem in various interdisciplinary fields of science.

Contemporary authors pay much attention to the issue of defining different artistic and compositional methods, which are considered from the point of view of the purpose, placement, spatial perception and use of art objects in their relationship with the search for an artistic design concept. For example, the aesthetic commonality of contemporary art and interior design is considered from the perspective of using abstract art as interior decoration (Jin, 2016); the use of original illustrations in the interior is considered, which corresponds to the overall concept of the room space and is key to the design, especially in children's rooms (Yavuz Öden, 2021); an analysis of interior design and visual artistic effects is provided (Wang, 2018). Considering that art has always inspired interior and architectural design, which is manifested in the involvement of artistic practices, new trends in contemporary art are analysed, which play an important role in developing innovative ideas for cultural spaces and choosing materials for interior design (Hassanein, 2020).

In recent years, researchers have identified changes in approaches to the use of visual art objects at different stages of their creation, including integration with technological innovations, in particular: assessing contemporary art in terms of conceptuality, interpretation in terms of using futuristic approaches (Suzen, 2021); using an interdisciplinary approach where the synthesis of fine art, science and technology forms a model of digital transformation: human — visual art — activity — environment (Nd, 2021); propose modern approaches designed to create an ethnic image of the room in interior design by revealing the artistic expression of national types of fine arts, based on the modernisation of traditional methods (Shen, 2020), as well as the use of new mathematical models (Zhao & Bao, 2022; Zhu, 2023); define methods of harmonising interior space design with the help of fine arts based on the use of modern trends in fine arts in project design practice (Pylypchuk et al., 2020); create practical innovative tools for artists and designers — algorithms and instrumental models (Pylypchuk & Polubok, 2022; Pylypchuk, 2023).

The problem of fulfilling the goals of the "Sustainable Development" programme is becoming more relevant, taking into account the general functionality of art objects, safety and the absence of materials harmful to health, as well as the desire of artists to reflect and respond to the complexities of the modern world, in particular, to solve problems through artistic expression. The authors analyse the potential of art in ensuring sustainable development based on transdisciplinary approaches, they focus on the transformation of art/science, and the potential of sustainability research based on artistic practices (Heras et al., 2021).

In this context, fine art is considered as a means of creating an environmentally friendly architectural space: the methods of using works of art to create and enhance the overall aesthetics, environmental friendliness of architectural space with the help of colour and light, from the point of view of "video ecology" are determined (Pilipchuk & Kolomiiets, 2019; Pylypchuk et al., 2020); design technologies using art objects in

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different types of urban spaces, including interior spaces, are considered in terms of environmental friendliness, diversity, utilitarianism, humanity, attractiveness, etc.

An analytical review of the main scientific and theoretical works on the use of art objects in interior design has shown that today there are no scientific and analytical works devoted to the systematisation of methods based on the definition of their transformation from traditional to modern. Accordingly, there is a need to study and address this issue, which is motivated by the new conditions of human life — globalisation of world processes, urbanisation of the environment, rapid technical and technological progress, and a sharp increase in interest, in particular in the field of art and design practice, in new technological opportunities.

Aim of the article

The aim of the article is to identify and systematise the methods of using art objects in interior design, to analyse their transformation (from traditional to modern methods) with a focus on various aspects of the relationship between the spatial environment and objects of fine art.

Main research material

In the field of contemporary interior design, art objects go beyond mere artistic decoration; as part of the arts synthesis, they are transformed into visual forms — art objects that turn into powerful means of ideological and figurative expression of any place. The art objects usage is a fascinating and dynamic tool in interior design to create a special visual atmosphere of a place and express its individuality. A variety and/or successful combination, a differentiated approach in choosing from the entire spectrum of artistic means (from traditional paintings, sculptures and graphics to abstract images, installations and other various contemporary art forms) achieves artistic and imaginative feature, the exclusivity of the interior.

Art objects play an important role in the interior, bringing functional and aesthetic value and creating a harmonious visual atmosphere. They can have different visual forms and be created using a variety of materials, organically blending in or contrasting with other elements in the interior design (Pylypchuk & Polubok, 2022). The artistic value of art objects depends on the use of certain means of expression and the idea behind a particular art form, but in interior design, their value is also reflected through different but key aspects of the relationship with the interior environment — the spatial perception of the art object, the way it is placed in the interior, the relevance of the subject matter of the artwork to the functional purpose of the interior, the use of technology, the ideological and figurative solution of the artwork, a certain type of artwork used in a specific spatial situation. Art objects can be decorative and functional as full-fledged, self-sufficient and/or main elements created from various materials, providing originality and uniqueness to the interior space. In the contemporary object-spatial environment, art objects are quite diverse, but they have some common features that are reflected in the concepts of figurative solutions through the main aspects of the relationship with the spatial environment.

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As a result of the analysis, taking into account the main aspects of the relationship, the transformation of methods (from traditional to modern) of using art objects in the design of the interior environment was identified and systematised (Table 1):

Table 1

**Traditional and modern methods
of using art objects in interior design**

№	Interconnection aspects	Transformation of methods			
		Traditional method	**Traditional method examples**	**Modern method**	**Innovative method examples**
1	Purpose	Artistic and decorative	Shinola Hotel. Design: GACHOT Studios. Detroit, USA (Keller, 2019)	Functional and utilitarian	Spring City. Design: Percept Design. Ji Nan, China (*Meeting Future Sales*, 2020)
2	Placement	Limited to local sites as an addition to the interior space	House In Three Boxes. An abstract painting by B. Narduzzi (Garibay, 2022)	Full integration into the interior as an independent and/or main element	Design & Wine Hotel. Architect: P. L. M. L. Lopes Guimarães. Caminha, Portugal (*Architecture as a canvas*, 2015)

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Continuation of table 1

| 3 | Types of fine art | Traditional art forms (painting, sculpture, graphics) | Contemporary residence. Design: Fava Design Group (Photos: Courtesy of Fava Design Group). Upiter, Florida, USA (*Sexy and sleek contemporary*, 2016) | Modern art forms — art objects (installations, video, digital art) | Kips Bay Boys & Girls Club Show House. Design: A. Hampton, Carrier and Company, T. Ingrao, V. Wolf (Photos: T Bell). New York, USA (Owens, 2014) |
| 4 | Spatial perception | Passive viewing of traditional artworks as part of a wall, ceiling or space | Modern Kitchen. Design: N. Kirkman (Photos: Gary Lee Partners, Houzz). Chicago, USA (Lees, 2017) | Active perception of contemporary art objects as complete and/or main elements of space, a sense of virtual reality | Zaha Hadid's Moonsoon. Architects: Z. Hadid. Sapporo, Japan. (Shaikh, 2023) |

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Continuation of table 1

5	Reflection of the interior theme	Direct disclosure of the topic by traditional styles and trends of art (realistic, object art)	Fish & Co 2 restaurant by Metaphor. Design: Metaphor Interior Architecture (Photo: R. Kristianto). Jakarta, Indonesia ("Fish & Co 2 restaurant", 2016)	Disclosure of the topic by associative non-traditional styles and trends of art (abstract, non-objective art)	Tunateca Balfegó restaurant. Architects: El Equipo Creativo. (Photo: A. Goula). Avda, Spain (*Tunateca Balfegó restaurant*, n.d.)
6	Integration with technology	Use of traditional and modern technologies	"Flying above the Ground", painting. Residential apartment. Artist: O. Pilipchuk. (author's photo) Kyiv, Ukraine (*Gallery*, n.d.)	Integration of modern and digital technologies, interactive elements	Meitu Digital Showroom. Designer: OUTPUT. Xiamen, China (Khan, 2023)
7	Sustainable Development Programme	Limited attention to programme objectives	Pharmacy. Artist O.Pilipchuk (author's photo). Kyiv, Ukraine (*Gallery*, n.d.)	Focused pursuit of programme concepts	"Droppings and the dam" is the sculpture. Artist: A. Kumar. Arhus, Denmark (*Art and Environment*, 2020)

*Developed by the authors

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1. Art object's purpose. The transformation of the methods of using art objects (in terms of "purpose") from artistic and decorative to functional and utilitarian is primarily caused by the strengthening of the relationship between art objects and space in terms of functionality and practicality. Historically, different types and genres of art have often been merely decorative in nature, satisfying the aesthetic needs of society (McCorquodale, 1983). However, with the development of modern technologies and the change in society's views on art object, the transition from a passive observation to active interaction with art objects has expanded the range of functions, purpose and use of art objects (Keller, 2019; *Meeting Future Sales*, 2020). Modern views on art and society's needs open up new possibilities for the methods of using art objects: they acquire a functional and utilitarian purpose for a qualitatively new interaction between a person, an art object and space, which creates new transformations in the methods of using art objects in a certain ("Purpose of the Art Object") aspect of the relationship and creates, in addition to the aesthetics of space, comfort and practicality in everyday life.

2. *Art object placement.* The traditional method of placing different types of art was limited to local areas as a complement to the interior space. This method was mainly based on the identification of local places and directions, zones or local points of perception of artworks in the object-spatial environment (Garibay, 2022; Pidlisna et al., 2023). However, with the emergence of modern interior design technologies, innovative ways of creating art objects, and changes in the ways and means of planning premises, the method of placing art objects has undergone significant changes. They can be placed in the centre of the room as a dominant feature, against the background of neutral walls, specially created platforms, form a symbiosis or integrate into the space, dissolving into it. Thus, contemporary art objects turn from static decor into a dominant, active accent, conquer the space or even visually destroy the interior (*Architecture as a canvas*, 2015). The transformation of this method encompasses a flexible, experimental and interactive concept that leads to the full integration of an art object into the interior as an independent, complete and/or basic element. Instead of the traditional arrangement of artworks in the interior space, art objects are often placed in unusual places, using new methods, but based on and in the system of certain artistic and compositional methods, such as dominance, integration, symbiosis, and destruction. The transformation of the method of placing art objects from traditional to modern opens up endless possibilities for artists and viewers, allows for flexible and efficient use of interior spaces, as well as forming (zoning, uniting, dividing space) the environment with the help of art objects, creating interactive and large-scale works, demonstrating the possibilities of new methods of using art objects in a qualitatively new and unexpected context.

3. *Types of fine art.* In the historical context, different types and genres of artworks were often decorative in nature, satisfying mostly purely aesthetic needs in the subject-spatial environment, which were performed according to classical artistic and compositional principles (McCorquodale, 1983). Gradually, traditional art forms (painting, sculpture, graphics) were modified under the influence of historical styles and genres, as well as new artistic and compositional principles (from artistic and decorative to functional and utilitarian), under the influence of qualitative changes in the relationship between art objects and space in terms of functionality and practicality. Under the

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influence of such changes, there was a gradual transformation of classical artistic and compositional methods of creating art objects, which in turn were transformed into two main visual forms — plastic and colouristic, which are generally combined into the concept of "art objects". The differentiation of various art forms and genres by such visual forms provides new insights and flexible possibilities within the fine arts and exclusive works of design, designing and applying art objects of different shapes, colours and materials, regardless of the traditional means of a particular art form expression (Owens, 2014). Thus, in the aspect ("Types of Fine Art") of the relationship between art and the object-spatial environment, there has been a gradual transformation of traditional methods of using classical works of art (painting, sculpture, graphics, etc.) into modern methods of implementing art objects (installations, video, digital art, etc.) in interior design.

4. *Spatial perception of an art object.* Another important aspect of the modern transformation of the methods of using art objects is the variability in the ways of spatial perception of art objects. In the process of developing interior design and contemporary art, there is a consistent evolution of the spatial perception of art objects, which is directly related to new ways of placing works of art, changing methods and means of planning premises, developing and changing artistic approaches, and technologies for creating art objects (Hassanein, 2020). Traditional art forms, such as painting, sculpture and graphics, have always been the primary means of expression and have had familiar methods of perception for many centuries (Campbell, 2013). These methods required the viewer to passively participate in the process of perceiving traditional artworks, as their purpose was decorative and consisted mainly of passively viewing traditional artworks as part of a wall, ceiling or space (Lees, 2017). However, with the development of technology and the emergence of new art forms, such as installations, video, digital art and others, the methods of spatial perception of an art object have transformed. New trends in art allow artists to explore and use new possibilities of spatial perception and interaction between the art object and the environment. Contemporary artists mostly work with different materials and media, which allows them to create unusual and innovative works with new possibilities of spatial perception (Afatara, 2018; Heras et al., 2021; Jadzinska & Parzuchowski, 2014). Thanks to this, art objects can become part of virtual spaces, be involved in installations or combined with other art forms (Shaikh, 2023). Installations, for example, make it possible to create art objects that penetrate the viewer's space, creating new sensory and emotional experiences. The viewer is no longer a passive observer, but becomes an active participant in the work of art. Such art objects fill the space, changing it and evoking a new way of interactive perception. Video and digital art also offer new methods of using the art object in the context of spatial perception. Projections and interactive features allow the viewer to immerse themselves in virtual worlds and experiment with space and time. The transformation of methods of using an art object from traditional to modern in the context of spatial perception is part of the evolution of art. The ability to transform the process of perception and interaction with an art object opens up new horizons and allows us to create deep and emotional connections between art objects and the object-spatial environment.

5. *Reflection of the interior theme.* In the context of art objects' reflection of the interior theme, one can observe a transition from traditional approaches to modern

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methods, taking into account the transformation of all means of expression and artistic and compositional elements. The main characteristics of this transformation are the transformation of traditional methods of using artworks — from the direct disclosure of the theme by traditional styles, trends, techniques in a realistic manner (realistic, subjective art) to the modern method of introducing art objects — disclosure of the theme associatively, using non-traditional styles, techniques and trends of art (abstract, non-objective art) ("Fish & Co 2 restaurant", 2016; *Tunateca Balfegó restaurant*, n.d.). Traditional artworks, such as paintings, prints, statues and textile decorations, have long been used in interiors exclusively to directly reflect the theme of the interior (in a realistic manner) and add aesthetic value to the room. They were placed on walls, ceilings, niches or shelves and were mostly seen as individual objects that reflected, revealed and emphasised the theme of the interior (McCorquodale, 1983). However, with the development of contemporary art, this traditional expression of the theme of the room through artworks has undergone significant changes. The use of art objects in contemporary space manifests itself in completely different qualities and methods of reflecting the interior theme. The innovative approach to the use of art objects in the interior focuses on their active perception through associative images, non-traditional styles and trends of art, which are characterised as abstract or non-objective. Modern art objects, created using new methods and materials, emphasise the individuality and unconventional nature of the display of any interior theme. They can be unique, abstract sculptures, paintings, wall paintings or supergraphics, original interior equipment — furniture, lamps or even interactive installations that can reveal the theme of the interior on an associative level and are designed to engage the viewer in the conceptual perception of space and interaction with the art object on an intellectual subconscious level (*Tunateca Balfegó restaurant*, n.d.). Thus, the transformation of the methods of using modern art objects in the interior allows you to create a unique visual atmosphere, reflecting the theme of the room at the conceptual and associative level.

6. *Integration with technology.* The transformation of the methods of using classical works of art in the context of integration with technology is moving from the use of conventional traditional means, techniques and methods of creating art objects to the use of modern methods of implementing technologies for creating art objects and ways of using new modern materials and technologies for their production. The traditional method of creating artworks usually involved handcrafted, artificial, author's original work and the use of traditional materials, tools, technologies and techniques, the artist was guided mainly by his or her skills, own skill, ability, imagination and limited resources (*Gallery*, n.d.). With the development of modern society and the scientific and technological revolution, the role of art objects in interior design and their integration with technology has increased, and the methods of producing and creating art objects have changed with the use of technical devices, robotics, 3D printers, modern digital technologies, interactive elements and photography (Jadzinska & Parzuchowski, 2014). Today, designers and artists are able to create and replicate artworks with the help of many modern technologies and technical devices, which affects the overall visual atmosphere and the nature of the style of interior spaces. Innovative technologies also play an important role in transforming the way artworks are placed in the interior, with many projects incorporating video, sound, and

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interactive elements to create an immersive experience (Khan, 2023). This allows the viewer to feel part of the overall composition of the space and interact with it, opening up new levels of perception. Modern technological breakthroughs have led to the development of new materials and their combinations, which have significantly expanded the possibilities of artists, and integration with technology has become a key factor in the development of new opportunities and methods for creating art objects (Pylypchuk & Polubok, 2022). With the advent of computer graphics and digital technologies, artists have gained new tools for creativity and new opportunities — creating three-dimensional models, animations and visualisations using software and computer systems (Nd, 2021). Technologies also make it possible to make changes easily and quickly, experiment with different options, and create large-scale projects. Thus, the transformation of the methods of using modern art objects in the interior in the context of integration with technology makes it possible to quickly design and create art and design objects in the object-spatial environment at a high technological level with the help of technical means.

7. *Sustainable Development Programme.* Traditional art has never been aimed at solving global problems, it has been focused on a private, personified and subjective outlook on the environment, on social, cultural and national problems of a narrow circle of society with its own customs and traditions. By its very purpose, traditional fine art reflected the aesthetic pleasure needs of a small group of people, embodying in its images and subjects important social, religious and cultural values of socio-cultural groups within a national region or country (Heras et al., 2021). However, the modern era, in particular within the framework of the Sustainable Development Programme and the purposeful inheritance of the concepts of this programme, has changed the approach to understanding the meaning of art, which has also undergone transformation and significant changes. Contemporary art is increasingly intertwined with the principles and goals of the sustainable development programme. Art objects are no longer just objects of visual perception for the enjoyment of a limited number of selected people and have become a means of raising public awareness and creating a platform for discussing current issues (*Art and Environment*, 2020). In the context of sustainable development, art objects play an important role in promoting the idea of rational consumption, social awareness, and creating a sustainable environmental environment in the future (Heras et al., 2021). Contemporary artists and designers have introduced new methods and technologies into their works to create not only aesthetic objects, but also to highlight current issues and raise public awareness to discuss and solve them. As part of the concept of reusing and repurposing materials, the artists use recyclable and reusable materials to highlight the importance of sustainable consumption and zero waste production. They create art objects from waste, old objects or "environmentally friendly" materials. In addition, the use of art objects in the modern context of sustainable development is associated with interaction with society and active participation of the audience. Artists organise exhibitions, participate in social projects, and create interactive artworks that engage viewers and can spark dialogue and qualitative changes in society. Thus, contemporary art, in particular art objects, seeks to reflect and respond to the complexities of the modern world, to solve them through artistic expression. It can serve as a platform for exploring alternative visions of the future and proposing innovative solutions to sustainable devel-

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opment problems. Thus, the relationship between art objects and the contemporary object-spatial environment is characterised by the promotion of a just, inclusive and environmentally sustainable world.

As a result of the analysis and comparison of traditional and modern methods, taking into account the main aspects of the relationship, a structural diagram of the process of transformation of methods (from traditional to modern) of using art objects in the design of the interior environment was built (Fig. 1).

TRANSFORMATION PROCESS
1. Strengthening the relationship between art objects and space in terms of functionality and practicality
2. Changing the methods and means of locating art objects, planning the premises
3. Influence of historical styles, genres, and new artistic and compositional principles
4. New ways of perceiving art objects, changing the ways and means of planning premises
5. Change of all means of expression and artistic and compositional techniques
6. Modern materials and technologies for creating art objects
7. Alternative visions of the future, offering innovative solutions to the problems of sustainable development

traditional methods

modern methods

Figure 1. The process of transforming traditional methods into modern ones
(See Table 1), (developed by the authors)

In general, the transformation of traditional methods of using classical artworks in the interior space transforms and integrates art objects into the modern object-spatial environment, creating innovative means of expression and visual forms. This transformation provides new opportunities for creativity, allowing us to create a unique, spatial and multifaceted environment based on traditional methods and approaches. Thus, art objects in contemporary interior design are becoming a catalyst for innovation and new principles and ways of organising, planning and shaping the object-spatial environment. Modern methods of using art objects reflect the transformation in various spheres of society, its cultural values and rapid development. This transformation is not only a reflection of the times, but also an inspiration for future creators, combining traditional methods of using art objects with modern ones, creating unique, functional and harmonious interiors.

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The methods of using fine art in interior design continue to evolve, reflecting modern trends based on traditional approaches. The functions of contemporary art objects are not only to decorate the interior, but also to assign to art objects a part of the responsibility in the field of planning and shaping the character of space, which contributes not only to aesthetics, but also to the comfort and functionality of the object-spatial environment. This transformation from traditional methods to modern innovations in the use of art objects provides endless opportunities for new ways of designing interior design and creating a true harmony of function and beauty in space.

Conclusions

Thus, the use of art objects in the interior is a complex multifunctional process that reflects a modern approach to the introduction of art objects and the arrangement of the object-spatial environment to achieve a high artistic and figurative level of the interior space. Art objects in the interior perform various functions, have certain visual forms of embodiment, but their main goal is to create a full-fledged, harmoniously aesthetic and meaningful space for living, working or entertaining. This phenomenon is a union or a true synthesis of art, design and architecture, taking into account the current trend in design — the involvement of art objects in the spatial concept of the modern interior environment. The transformation from traditional to modern innovative methods provides endless possibilities for new ways and technologies of interior design using art objects and creates a truly harmonious object-spatial environment.

Scientific novelty. The research and systematisation revealed the transformation of methods of using art objects in interior design in the main aspects of the relationship between space and art objects. The study analyses the transformation of traditional methods of using works of art into modern methods of introducing art objects in interior design, which can occur in different aspects and under the influence of various factors. For an objective analysis and systematisation, the main aspects of the relationship between art objects and interior space, which characterise the relationship between art objects and the object-spatial environment, were identified.

Prospects for further research are to analyse, systematise and identify transformations of contemporary methods, including the identification of new aspects of the relationship between art objects and the object-spatial environment based on the transformation of methods of using works of art.

Acknowledgements

Conflict of interests

The author declares that there is no conflict of interests.

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ISSN 2410-1915 (Print) · Culture and Arts in the Modern World. Issue 25 · ISSN 2616-423X (Online)

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Трансформація методів використання арт-об'єктів у дизайні інтер'єрів

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Анотація. *Мета статті* — виявити та систематизувати методи використання арт-об'єктів у дизайні інтер'єрів, проаналізувати їх трансформацію (від традиційних до сучасних методів) з акцентом на різні аспекти взаємозв'язку просторового середовища та предметів образотворчого мистецтва. *Результати дослідження*. У процесі дослідження окреслено, що трансформація методів використання арт-об'єктів (від традиційних до сучасних інноваційних) надає безмежні можливості для нових способів і технологій проєктування дизайну інтер'єру з використанням арт-об'єктів, що створює гармонійне предметно-просторове середовище з урахуванням сучасних тенденцій у дизайні. Аналіз об'єктів мистецтва та предметно-просторового середовища виявив їх взаємозв'язок у таких аспектах — функціональне призначення, умови розміщення, види образотворчого мистецтва, просторове сприйняття, відображення теми інтер'єру, інтеграція з технологією, відповідність принципам і цілям сталого розвитку. *Наукова новизна* полягає в дослідженні, систематизації та аналізі трансформації методів (від традиційних до сучасних) використання арт-об'єктів у дизайні інтер'єру. *Висновки*. Застосування арт-об'єктів в інтер'єрі є складним поліфункціональним процесом, що відображає сучасний підхід до використання творів мистецтва в предметно-просторовому середовищі для отримання високого художнього рівня в дизайні інтер'єру. З'ясовано, що арт-об'єкти в інтер'єрі виконують різноманітні функції, мають певні візуальні форми втілення та створюють гармонійний естетичний і змістовний простір для проживання та життєдіяльності. З огляду на розвиток науково-

технічної революції *перспективи* подальших досліджень убачаємо в аналізі, систематизації та виявленні трансформації сучасних методів, враховуючи визначення нових аспектів взаємозв'язку арт-об'єктів і предметно-просторового середовища на основі перетворення методів застосування творів мистецтва.

Ключові слова: арт-об'єкт; образотворче мистецтво; трансформація; методи використання арт-об'єктів; дизайн інтер'єру
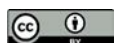
The Concept of the Restoration Project of the Hryhorii Skovoroda Museum in the Context of Preserving Ukrainian Cultural Heritage Objects

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Abstract. *The aim of the article* is to present the concept of the project decision regarding the restoration of the Hryhorii Skovoroda Museum taking into account the preservation of objects of Ukrainian cultural heritage. *Results.* The foreign and domestic experience of preserving cultural heritage in the context of the world culture, which forms the basis of the elaborated project, is analysed. The development strategy and the main reconstruction goals of the Hryhorii Skovoroda Museum are determined. In the architectural and planning decision, it is aimed to use such compositional techniques as symmetry and geometry. It is mentioned that the forming elements of design are created on the basis of images associated with the life of H. S. Skovoroda or heroes of his creative works. Measures for restoring garden and park ensemble and the restoration project of H. S. Skovoroda's museum as an object of cultural heritage of national significance are offered. *Scientific novelty.* The concept of the mentioned project offers directions for restoring the Hryhorii Skovoroda Museum that meet modern requirements for creating museum exhibits with mandatory consideration of universal design (inclusive design), aimed at meeting such requirements as accessibility, safety, informativeness, convenience, environment comfort for all people, particularly with various health disabilities (physical, psychological, etc.), and of different age category. *Conclusions.* The museum's development strategy involves spreading knowledge about Hryhorii Skovoroda, attracting a wide range of the museum visitors, ensuring the full functioning of the museum as a scientific, cultural and educational institution, its further development as a centre of cultural and artistic life. Involvement of architectors and environment designers can allow to create a project offer for the new building and museum interiors, taking into account the preserved exhibition objects. Functionality and ergonomics of this museum areas are planned in such a way that people with disabilities can have an opportunity to visit the exhibition without any obstacles. An important element in the development of interior design is lighting and usage of elements with the modern technologies. Therefore, the creation of a museum exposition is a complex task, which can be realised due to the synthesis of the designer's creative ideas, the system of images, objects, events, phenomena and innovative interactive technologies, which create a complete picture, such as an exhibition image.

Keywords: cultural heritage; place of memory; Slobozhanshchyna; design of museum expositions; architecture and landscape design; the Hryhorii Skovoroda Museum

For citation

Introduction

Nowadays, the world cultural space undergoes noticeable changes caused by the post-industrial stage of development. These changes also are visible in Ukraine. As it can be seen, one of the conditions for Ukraine's integration into the European and world community is to ensure the preservation of cultural heritage as a part of the world culture. Cultural processes in different countries acquire special importance in the context of the country's image, the growth of cultural identity of regions, competitiveness and investment attractiveness. Researchers consider cultural resources to be a material for creating the city's basic values. In particular, according to Charles Landry's words, "a raw material that replaces coal, steel and gold" (Balaniuk, 2022). Cultural heritage has universal value, it preserves history, becomes a factor of identity, and influences the personality's formation.

Ukraine is one of the countries with an extremely rich cultural heritage in the number and variety of cultural monuments. Comprehensive study, preservation and usage of natural, historical and cultural resources is a humanistic, scientific and practical task of state importance. This issue becomes especially relevant today in war conditions, when the cities, "in which the oldest examples of artistic culture of the 12th–18th centuries are preserved, are subjected to massive shelling by the Russian army, and face the threat of destruction" (Kara-Vasylieva, 2022, p. 42). The Ukrainian state and people care about national cultural values and their preservation for future generations. Executive power bodies and structures of local self-government ensure "preservation of cultural values on the territory of Ukraine, protection of cultural heritage, protection of the historical environment. <...> Unique cultural values determine the contribution of the Ukrainian nation to the world cultural heritage, are recognised as objects of national cultural heritage, are included in the State Register of the National Cultural Heritage" (*Pro kulturu*, n.d.).

"The main aspect in preserving the cultural heritage of certain country is following the guidelines of UNESCO" (*Proekt stratehichni napriamy diialnosti*, n.d.). The Ukrainian rich cultural heritage is a significant part of the world's cultural heritage. Its proper preservation and usage is not only one of the key directions of state policy, but also an indicator by which our country is evaluated at the European leval and the world one. Therefore, despite the realities of the war, the task of Ukrainians is the preservation and reconstruction of monuments and objects of cultural heritage, historical areas and historical settlements that have value, and/or were destroyed by the war, among which the Hryhorii Skovoroda Museum. According to UNESCO, Hryhorii Skovoroda is included in the top five sages of the world, along with Socrates, Confucius, Spinoza and Mahatma Gandhi. Prominent personalities are united by the principle — *he lived as he taught* (Osmyr, 2020). "For some reason, the best sons of the nation stubbornly turned to H. S. Skovoroda in times of great pain and choice, at some

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

turning points in history". According to O. Yaroshenko (2022), the philosopher was approached due to the fact that his legacy is a "powerful weapon and armor".

The analysis of previous studies shows that the mentioned issue has become a subject of scientific research by a number of domestic and foreign authors. The importance of this topic can be explained by the fact that at the end of the 20th century the social status of heritage increased in connection with the adoption of the concept of balanced development as a global civilisational imperative (Polyvach, 2019, p. 16). Scientists highlight the important role in preserving cultural heritage of the trend of preventive conservation aimed at avoiding undesirable events and negative consequences. It helps to prevent or slow down the processes of destruction of cultural heritage objects, ensuring the saving of resources for their restoration, combines ethical principles with economic benefits. Reducing the danger of exposure to harmful substances and mechanical vibrations has become a necessary requirement for the preservation of historical objects, original surfaces of architecture and sculptural decorations of Italy (Balaniuk, 2022).

The European choice of Ukraine strengthens the responsibility of the state for preserving original historical relics of different times and nations located on its territory. They are an integral part of the world's cultural heritage (Herus, 2020). In agreement with the nowadays, researchers point out that preserving cultural heritage objects during war or armed conflict is very important, since there is a great threat of their damage, destruction or abduction by the enemy. They debunk cultural genocide as a component of the Russian policy of destroying the identity of the Ukrainian nation (Varha, 2023). V. Yatsenko, H. Osychenko, I. Dreval and O. Tyshkevych (2024) emphasise an importance of preserving the objects of the historical landscape of the city. They view it as a response to the war challenges. The authors analyse the stages of the architectural and landscape formation of the cities of Poltava and Kharkiv, identify factors and regularities affecting the peculiarities of forming these cities. Also known are studies of historical and cultural heritage and its conservation with the aim of preservation and use in the tourist service infrastructure (Krupa, 2021). Contrary to Russia's efforts to destroy Ukrainian identity, we are trying to preserve our culture (Herus, 2022).

A. Markovskyi and O. Lagutenko (2024) study the issues of restoration/revitalisation/reconstruction or liquidation of cultural heritage, which were highly actualised as a result of the military invasion of Russia on the territory of Ukraine with the aim of destroying the country and self-identification of Ukrainians as a separate independent nation. The authors indicate that military conflicts show the absence of real mechanisms for protecting the cultural heritage. Researchers also mention various approaches to the "preservation/restoration" of monuments of architecture and fine arts: methods of conservation, restoration and museification aimed at creating aesthetic values are effective for art; methods are aimed at creating material and practical values of utilitarian purpose for architecture.

Regarding the restoration of the exposition of the Hryhorii Skovoroda Museum, the study of I. Bondarenko, V. Tarasov, V. Severyn and T. Yermakova (2023) deserves special attention. The exhibition semantics of the pre-war exposition of H. S. Skovoroda's museum is analysed, and the most typical features of the exhibition representation arre determined. The semantics of the museum exposition is determined

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by the importance of the symbolism of "the place of memory", which is connected with H. Skovoroda's life and creative work. The landscape park and garden pavilion, built in the 18th century, which was the only part of the manor complex and contained the room where the philosopher died in 1794, was defined as a museum space. So, the memorial essence of "the place of memory" acquired historical and biographical certainty (p. 5).

The work in 5 volumes of Yu. Titinyuk (2020), the main artist of Mykola Sumtsov Historical Museum of Kharkiv, can be valuable for exhibition artists when developing the project of the post-war exposition of H. S. Skovoroda's museum. Based on the study of the experience of European museums, and the design and partial implementation of almost 80 museums of Ukraine, the author claims that the main thing in constructing the exposition is the formation of the scenario and the direction of the space. He offers a step-by-step method of artistic formation of a museum exposition, in which a scientific and creative approach is implemented, the main ideas and accents are emphasised, the perception of the exposition is generalised. This work reveals the ways of presenting the exposition, which increase the level of display of the exposition.

Nowadays, the necessity to preserve cultural heritage is particularly acute in Ukraine. So, researchers consider modern digitisation technologies to be successful in preserving heritage. Methods of digitising cultural heritage and storing digital data in the form of 3D models of monuments and buildings can contribute to the preservation of this data for restoring monuments in future (Andriichuk, 2022).

Yu. Ivashko et al. (2024) focus their attention on the destruction of architectural heritage as a result of war, give examples of the destruction of objects in Chernihiv and the region in total, recommend conservation and logistical aspects as reconstruction experience, study the issue of reconstruction and restoration of the destroyed. As an example, they cite the experience of reconstruction of the Old Town in Warsaw after the Second World War. There restitution was officially introduced as a new direction in monument protection and restoration activities. The scientists believe that tools for the reconstruction of Warsaw historical monuments can be used in the development of measures for reconstructing objects that belong to the national heritage of Ukraine.

Tendencies of Norwegian museum policy are determined by O. Som-Serdiukova (2021), indicating that over the past twenty years, trends in founding new museums, active construction of museum spaces, re-functioning of old premises, and creation of museum associations have become noticeable. The leading trend is the presentation of historical material through the modern aesthetics of minimalism. The scientist defines the development vector of museums as those ones that promote national culture in a broad global context. The design of the exhibition space creates stories of entering and communicating with cultural objects. The achievements of technical and technological development are introduced into the museum business in order to ensure the preservation of exhibits, and to make the museum collections open to all who even wish in a digital format. The use of light, sound, colour, and smell provide opportunities for expositional freedom produced by the creative thinking of professionals.

N. Martins et al. (2020) explore ways of transferring specialised knowledge from older generations of art and design practitioners to students studying design and art in the field of traditional Portuguese production with the aim to preserve the continuity of local industrial and cultural heritage, as well as ensure effective access to rele-

vant skills, methods and empirical wisdom. The authors call infographics one of these ways as synthesis and disclosure of complex information systems about the creative and academic heritage of experienced specialists in design and art fields. Appropriate interfaces are also used in order to demonstrate the importance of digital media in preserving artistic and creative heritage.

Therefore, in the world practice, considerable attention is paid to the preservation of cultural heritage. Recognising the universal value of cultural heritage, the European Union declared 2018 as the Year of Cultural Heritage. Ukrainian and foreign scientists highlight different vectors of the outlined problem. However, the topic mentioned in the article needs a new look and project development regarding the restoration of destroyed objects of Ukrainian cultural heritage. This work focuses attention on the problem of restoration of the museum of H. S. Skovoroda as an object of cultural heritage of the east of Ukraine, the region of Slobozhanshchyna.

Aim of the article

The aim of the article is to present the concept of the project decision regarding the restoration of the Hryhorii Skovoroda Museum, taking into account preserving of objects of Ukrainian cultural heritage.

Main research material

An object of cultural heritage is a significant place, building, complex, territory or water resource, other natural, natural-anthropogenic or human-made objects that have brought to nowadays value from archaeological, aesthetic, ethnological, historical, architectural, artistic, scientific or artistic point of view, and have preserved their authenticity (Verkhovna Rada of Ukraine, 2000).

It is known that "the first attempt to protect cultural heritage at the international level was made at Hague Conferences of 1899 and 1907. Thirteen conventions were adopted, which initiated the formation of principles and norms of international law, provided for special measures in order to protect historical and cultural objects, such as art, history, archeology, ancient manuscripts and books, buildings, centres of concentration of cultural values" (Lelyk, 2017).

Before events related to Russian aggression and the temporary occupation of some part of the territory of Ukraine, our country had a good geographical location, rich natural resources and an interesting historical and cultural heritage. It possessed all the prerequisites for successful sustainable development. However, the destruction of significant monuments of culture, architecture and history, the change of external and internal conditions for the development of the state, the appearance of additional risk factors. All this prompts scientific research aimed at preserving and developing places associated with the unique Ukrainian culture. Therefore, the vector of research attention can be directed to the restoration of the object of cultural heritage of Slobozhanshchyna, the landscape of the place of memory and the design of the modern museum space.

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In creating the design of cultural heritage objects in Ukraine, it is worth to follow general tendencies: preservation of national, historical and cultural experience, which contains the object of heritage; preservation of unique regional authenticity; creation of unique museum expositions in terms of content or number of exhibits; advantage of ecological technologies and materials in creation and operation of the design object; accent on the usage of modern technologies and materials in equipping and using facilities; creation of spaces for cultural events accordangly to museum spaces, in case if their location is possible.

The concept of the restoration project of the Hryhorii Skovoroda Museum

In this article, the main focus is on the problem of restoration of the destroyed museum of H. S. Skovoroda. The museum was founded in 1972, for the 250th anniversary of the H. S. Skovoroda's birth. In 2012, it became the Hryhorii Skovoroda Museum. The world knows about its barbaric destruction due to the explosion of a Russian rocket on May 6, 2022 (Fig. 1).

Figure 1. The ruined museum of H. S. Skovoroda.
Source: (Carr, 2024)

The museum was located on the territory of the estate of the Kovalynskii family, which patronised the Ukrainian philosopher's literary and educational activities. Mykhailo, the son of the Kovalinskii family, was a favorite student and a friend of H. S. Skovoroda. The museum space included a landscape park and a separate trajectory of exposition points, and directly a garden pavilion built in the 18th century. The museum was the only part of the estate complex that existed until May 6, 2022. It contained the room where the philosopher lived in the last years and died in 1794. Therefore, the memorial essence of the "place of memory" has a historical and biographical determination (Bondarenko et al., 2023).

The Hryhorii Skovoroda Museum consisted of a vestibule, three halls, a small corridor and a memorial room. Before the war, it presented an exhibition created in 2006 by Yurii Titinyuk. Nowadays, the creation of a concept for a museum restoration pro-

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ject using modern interactive technologies, taking into account the requirements of universal (inclusive) design and preserved exhibition items, is especially relevant. The museum's development strategy involves spreading knowledge about H. Skovoroda, attracting a wide range of visitors to the museum; ensuring the full functioning of the museum as a scientific and cultural and educational institution, further development as a centre of cultural and artistic life.

The reconstruction of the museum has strategic goals, such as: conducting a marketing audit and rebranding the museum; forming a visitor-oriented museum in order to offer a variety of educational experiences for different target audiences, including the following:

– capital renovation of the museum premises, renewal of the permanent museum exposition;

– expanding the scope of activity by developing new additional services (entertainment, informational, educational, etc.);

– creation of a special museum product, formation of a brand line, creation of original souvenir products;

– modernisation of the main museum foundations: from preservation of collections to presentation of information and educational activities, from passive contemplation to direct participation;

– implementation into practice of the latest museum service developments;

– integration of marketing programmes with related organisations and institutions (travel agencies, companies providing transportation services, etc.);

– replenishment of the museum collection, and creation of access conditions for researchers;

– infrastructure improvement;

– ensuring the status of the museum as a centre for the study of H. S. Skovoroda's life and creative work, cooperation with scientific institutions, establishments of higher education;

– incorporation of the museum as a collective member in UNESCO international museum structures, particularly in the International Council of Museums (ICOM). The Hryhorii Skovoroda Museum can be a partner of literary and literary and memorial museums of Ukraine, Hungary, Slovakia, and Austria, which Hryhorii Skovoroda visited;

– introduction of electronic accounting of museum funds can provide a solution to one of the priority tasks, such as online access to information about the museum's collection. All the listed activities can contribute to increasing the number of visitors and expanding the audience of this museum.

As it is mentioned, "Creating an exhibition design for personalised memory locations is not an easy task. This is due to the fact that the biography, the cultural and historical contexts of its consumption, have a constant impact on all aspects of museum representation. The phenomenon of 'biographical pressure' has a separate history in Ukrainian museum design, within which the exhibition of Hryhorii Skovoroda's biography is certainly one of the central topics. Thus, it is necessary to identify the most typical peculiarities of the exhibition representation" (Bondarenko et al., 2023, p. 6).

In order to create a project offer for a new museum building, it is necessary to involve architectors. After this, involving environmental designers, it is urgent to create a project offer for the museum interiors, taking into account the preserved exhibition

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objects. In order to implement this task of national importance, the management and employees of the museum resorted to the search for sponsors. This has proven to be a difficult task at present times, as Ukraine is in dire financial straits due to the war circumstances. At last, in 2023, the museum staff turned to the administration of Kharkiv State Academy of Design and Arts (KSADA) in search of help in developing a conceptual solution for the project of the interiors of the museum exposition. To solve this problem, an online meeting was held between the museum directorate and the team of teachers of the "Environmental Design" department of the KSADA, at which the issues of developing the future museum exposition were discussed. In order to develop this project offer for the interiors of the Hryhorii Skovoroda Museum, a creative team was created, headed by the author of several museum expositions in Kharkiv, PhD in Art History, Associate Professor Viktor Severyn. In order to combine the science of the museum and the accessibility of the perception of its exposition, an approach to the creation of a new museum exposition was elaborated, taking into account the expansion of the exhibition area from 257.1 sq. meters to 658.5 sq. meters with a ceiling height of 4 meters, with load-bearing walls 510 mm thick, forming a rectangular solution of the museum.

In the architectural and planning decision, it is grounded to use such compositional techniques as symmetry and geometry. The museum will consist of two buildings connected by a wide rectangular corridor. In the first and second buildings, six functional rooms of different sizes are planned. A peculiarity of the architectural and planning solution of the new building is the closeness of the shape to a square. An equilateral room inside, which compositionally unites four halls located around the perimeter, becomes an accent element.

Here is an offer project for a museum exhibition plan (Fig. 2).

Forming elements of the design are grounded on the basis of images related to the life of H.S. Skovoroda, as well as found in his own works. The plasticity of forms, sometimes enclosed in circles, semicircles and cylinders, embody the images used by the the philosopher in his thoughts. The theory of the Bible as a world of symbols and the concept of three worlds are realised in the treatises of this personality. Love for the Bible is a symbolic reproduction of the macro- and microcosm. The world of symbols, as H.S. Skovoroda himself calls them, is incredibly deep and wide. But the main idea is formulated as follows: there is one big circle (macrocosm), the universe, which is constantly moving along its trajectory. A small circle is thrown into it, as a person, who must also move, without stopping, together with the universe. If one circle stops even for a moment, it will be the end of all existence, the end of being (Skovoroda, 1988).

The functionality and ergonomics of the zones are planned in such a way that people with disabilities will have an opportunity to visit the exhibition without obstacles. An important element in the development of interior design will be lighting and the use of elements with the latest technologies: an interactive floor, a projection screen and a showcase projection. The accent element will be the ceiling structure, decorated with modular wooden elements, which creates a path for the main directions of passages. The color solution is grounded on the basis of associative images related to the life of H.S. Skovoroda. Since the philosopher was close to nature, it is planned to use such colours as light gray, the colour of wood, green. For interior decoration, it is offered to use artificial and natural materials, such as wood, metal, plastic and glass.

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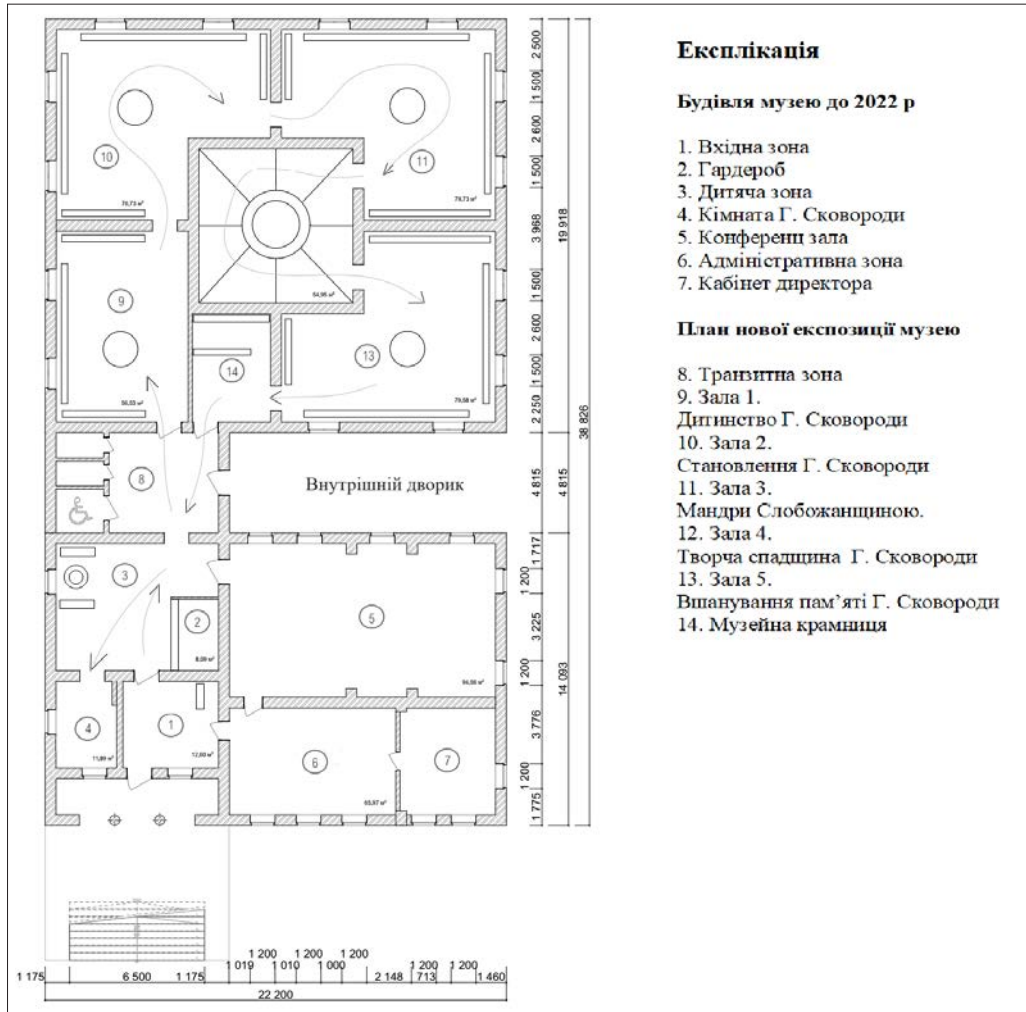
Figure 2. Museum exhibition plan. Developed by V. Severyn

The thematic exhibition plan divides the exposition into two parts, as in the old and new buildings. A memorial room for H.S. Skovoroda and a conference hall are planned in the old building. In the new building, it is offered to place the exposition in five rooms according to the functional aim. In the first hall, it is planned to focus attention on youth, studying at Kyiv-Mohyla Academy, information about singing in the royal court choir, the interpretation of the trinitarian image: nature, man, the Bible, etc. The second hall is devoted to revealing the philosopher's adult life — his development as a writer, philosopher, foreign traveller, teaching activities at the Pereyaslav Collegium, Kharkiv Collegium, private teaching in Kavrai, revealing the composition "Evangelical Crossroads" and the three paths, such as saving, destructive, hypocritical. The third hall depicts the wanderings of Slobozhanshchyna: Panasivka, Danylivka, Babai, Husyntsi, Dovzhik, Kuryazhsky Monastery, Okhtyrsky Monastery, Sviatohirsky Monastery, Velykii

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Burluk, Valky, Kupyansk, Osnovu, Staritsa. It is planned to place here a composition "Source of pure water", or the fountain, in relation to which H. S. Skovoroda advised to dig "a well of that water inside yourself". It is also planned to place his literary heritage: songs, fables, parables, catechisms, translations, letters. The fourth hall, located in the centre of the planning solution, is an audiovisual room. It is dedicated to audio and video learning of H. S. Skovoroda's works and philosophical thoughts (video using an LCD projector), depicting the image of a tree and a mirror, placing exhibits from the philosopher's life, which allows not only to see, but also to listen to his works and quotes, as well as music and videos dedicated to his life. The fifth hall, the last one, completes the presented exhibition route and is dedicated to honoring the memory of the philosopher and studying his work in the 19th–20th centuries: researching the life and work of H. S. Skovoroda, celebrating the 300th anniversary of his birth, Ukrainian and foreign editions of the philosopher's works, staying with the Kovalinskii family, institutions and establishments bearing his name. It should be a space for the presentation of creative works of the philosopher, commemoration, as well as the modern H. S. Skovoroda.

The technical equipment must meet modern requirements. It is offered to introduce innovations, such as an interactive floor in the children's area in the old building, information places in the cashier area for viewing traffic routes and in the hall commemorating the memory of the outstanding philosopher. It is planned to use LCD projectors in the first and fourth halls to show video series and broadcast images related to H. S. Skovoroda's life. The information stand will have interactive internal video walls to broadcast quotes from the eminent personality.

The interactive floor is an integrated system of projectors and sensors that allow small visitors to interact with projected images. This modern tool is designed for developing and restoring various spheres, such as motor and intellectual, emotional and volitional ones.

Touch floor terminals are widely used in order to create interactive systems. Together with the application software, it is possible to create complexes of any aime: information places, Internet terminals, Internet places, self-service terminals, advertising places.

In the first hall, it is planned to place information stands that will work according to the principle of reverse projection on the screen.

Lighting also plays an important role in modern museum expositions. In order to develop a visual solution for the Hryhorii Skovoroda Museum, it is necessary to take into account various types of lighting. To support the concept of the exhibition, which is based on the the philosopher's simple life, the main type of lighting will be diffused. It can allow to create an atmosphere of casualness in the hall. In the fourth hall, where video and audio will be broadcast, diffuse type of lighting can be used. Each stand will have local lighting, which is directed and diffused. Lamps will meet a lot f technical characteristics that are required specifically for such exhibitions. The most important indicator will be a sufficient resource for long-term and stable work, which completely eliminates flickering and stroboscopic effect. Designs will allow light bulbs to be easily changed. Factors, such as high gloss, excessive amount of reflective and mirror surfaces and excessive contrast, will be excluded. The main attention should be paid to the use of LED lamps that will allow the smoke mode use. The advantage of LED technology

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is energy efficiency. It is important for saving money. The higher the energy efficiency is, the greater the chance to save on electricity bills will be. The lighting system in the exhibition will be designed in such a way that indirect hidden lighting will be used around the perimeter of each hall, as well as built-in point lighting located behind the designed system.

Thus, the creation of a museum exposition is a complex task, which is realised due to the synthesis of the creative idea of the designer, the system of images, objects, events, phenomena and modern interactive technologies, which together create a complete picture, such as an exhibition image. The last one will create a sense of belonging in the museum visitor. It is such a primal feeling, when the image and reality combine, and the events of history presented in the exposition penetrate into the inner world of a person. Since there is a reference, albeit to the past, but to reality, the museum does not so much create its own image. It seeks its own level of generalisation. So, from many images it creates a single generalised one. In this case, it is the image of a traveling Ukrainian philosopher. As a result, the authors of the exhibition will be able to create a visual narrative on behalf of the main personality of the exhibition, and at the same time on behalf of his acquired historical memory. "Such a perspective gives the authors grounds to "talk" to the audience primarily in the language of symbolism, because both the designer and museum curators are aware of how the historicity of H. Skovoroda's personality dialogues with the artistic strategy of his story within the exhibition space and available exhibition opportunities" (Bondarenko et al., 2023).

A similar design offer for the interiors of the Hryhorii Skovoroda Museum will meet current requirements for creating museum exhibits with mandatory consideration of universal design (inclusive design) aimed at meeting the requirements, such as: accessibility, safety, informativeness, convenience, comfort of the environment for all people, including those ones with various health disabilities (physical, psychological, etc.), and also of different age categories. This is manifested in the calculation of certain features, as the following ones: the height and location of structural elements and equipment; providing sufficient space for maneuver; sufficient height of doorways and ceiling; absence of obstacles on the floor; threshold height no more than 2.5 cm; availability of information boards/icons; presence of sound duplication of visual information (for visually impaired people); presence of visual duplication of sound information (for people with hearing impairments); availability of special places in the recreation area (for people in wheelchairs); availability of specially equipped toilet cubicles for people with limited mobility, etc. Universal design makes space, services, things, interaction between people accessible, safe and convenient. The offered design solution for the interiors of the Hryhorii Skovoroda Museum is not unchanged, additions and changes are possible in the process of its implementation and in accordance with the requirements of the time.

According to the fact that this museum as a memorial complex occupies a certain territory, it is necessary to carry out the restoration of the garden and park ensemble of this monument of national importance, such as: the creation of the improvement of the museum territory (including the design project of the architectural and landscape environment of the park as a monument of garden and park art); preservation of a 700-year-old oak, under which H. S. Skovoroda liked to work and rest; overhaul of the lighting system of the park; cleaning works at the museum pond; restoration

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of the gazebo on the reservoir; improvement of the territory adjacent to the monument of history and culture (the grave of H. S. Skovoroda); design and construction of a boiler room; design and installation of the water supply network. In order to ensure a comfortable rest for travelers, it is necessary to arrange and create comfortable conditions for different categories of visitors, as the following: planning of the museum cafe; places for camping; parking lots/bicycle parking lots; playground; hotel (hostel) near the museum. It is also worth considering the organisation of the relaxation zone; creation of a comfortable zone for conducting trainings and interactive open-air programs; creation of a therapeutic and preventive aromatherapy zone; increasing the aesthetic appeal of the territory. The development of the literary and memorial complex of this museum can naturally contribute to the development of the infrastructure of the settlement and the region in total. Reconstruction of the museum of H. S. Skovoroda in the context of preservation of cultural monuments in Ukraine is our response to the cruel realities of war.

Conclusions

The museum's development strategy involves spreading knowledge about H. S. Skovoroda, attracting a wide range of visitors to the museum; ensuring the full functioning of this museum as a scientific and cultural and educational institution, its further development as a centre of cultural and artistic life. Involvement of architectors and environment designers will allow to create a project offer for the new building and museum interiors, taking into account the preserved exhibition items.

The functionality and ergonomics of this museum areas are planned in such a way that people with disabilities will have an opportunity to visit the exhibition without any obstacles. An important element in the development of interior design is lighting and the use of elements with innovative technologies.

Creating a museum exhibition is a complex task, which can be realised due to the synthesis of the designer's creative idea, a system of images, objects, events, phenomena and latest interactive technologies that create an exhibition image.

Scientific novelty. The concept of the restoration project of the Hryhorii Skovoroda Museum offers directions that meet current requirements for creating museum exhibits, with the mandatory consideration of universal design requirements.

The conducted research will contribute to urgent attention to the problem of preservation of cultural heritage objects in Ukraine and their restoration after this war.

The prospect of further research is to find out the degree of destruction of the objects of cultural heritage of Slobozhanshchyna, in the villages of Sharivka, Natalivka, Horodne of the Krasnokutskyi region, as well as to develop offers for organizing the architectural and landscape environment of these cultural monuments.

Acknowledgements

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Conflict of interests

The authors declare that there is no conflict of interests.

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ISSN 2410-1915 (Print) · Culture and Arts in the Modern World. Issue 25 · ISSN 2616-423X (Online)

Концепція проєкту відновлення Національного літературно-меморіального музею Г. С. Сковороди в контексті збереження об'єктів культурної спадщини України

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Анотація. *Мета статті* — представити концепцію проєктного рішення щодо відновлення Національного літературно-меморіального музею Г. С. Сковороди з урахуванням особливостей збереження об'єктів культурної спадщини України. *Результати дослідження.* Проаналізовано зарубіжний і вітчизняний досвід збереження культурної спадщини в контексті світової культури, що становить основу розробленого проєкту. Визначено стратегію розвитку музею Григорія Сковороди та основні цілі його відбудови. В архітектурно-планувальному рішенні заплановано використати такі композиційні засоби, як симетрія та геометричність. Зазначено, що формоутворювальні елементи дизайну створені на основі образів, які пов'язані з життям Г. С. Сковороди чи героями його творів. Запропоновано заходи з відновлення садово-паркового ансамблю та проєкт відновлення музею Г. С. Сковороди як об'єкта культурної спадщини національного значення. *Наукова новизна.* Концепція зазначеного проєкту пропонує напрями відновлення Національного літературно-меморіального музею Г. С. Сковороди, які відповідають сучасним вимогам до створення музейних експозицій з обов'язковим урахуванням універсального (інклюзивного) дизайну, спрямованого на дотримання таких вимог, як доступність, безпека, інформативність, зручність, комфортність середовища для всіх людей, зокрема з різними вадами здоров'я (фізичними, психологічними тощо), та різної вікової категорії. *Висновки.* Стратегія розвитку музею передбачає поширення знань про Григорія Сковороду, залучення до музею широкого загалу відвідувачів, забезпечення повноцінного функціонування музею як наукового та культурно-просвітницького закладу, подальший його розвиток як осередку культурно-мистецького життя. Залучення архітекторів і дизайнерів середовища дозволить створити проєктну пропозицію щодо нової будівлі та інтер'єрів музею з урахуванням збережених експозиційних предметів. Функціональність та ергономічність музейних зон планується так, щоб люди з обмеженими можливостями могли безперешкодно відвідувати експозицію. Важливим елементом дизайну інтер'єру є освітлення та застосування елементів з новітніми технологіями. Отже, створення музейної експозиції — це складне завдання, яке реалізується завдяки синтезу творчого задуму дизайнера, системи образів, предметів, подій, явищ і сучасних інтерактивних технологій, які разом створюють цілісну картину — експозиційний образ.

Ключові слова: культурна спадщина; місце пам'яті; Слобожанщина; дизайн музейних експозицій; архітектурно-ландшафтний дизайн; Національний літературно-меморіальний музей Г. С. Сковороди

Porte-chaises and Gazebos in the Traditions of European Horse-Drawn Transport of the Baroque Era

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Abstract. *The aim of the article* is to determine the constructive, compositional and artistic features of porte-chaises and gazebos in the European proto-design of the Baroque era. *Results*. It has been found that among the horse-drawn transport of the Baroque period in European proto-design, a special place was occupied by carriage carriers, which were carried by special porters, following the example of ancient oriental prototypes. The author reveals that this tradition was initiated under the influence of interaction with the Indian Raj and other representatives of the Eastern establishment and developed among the high society circles of nobility in England, Spain, Italy, and France as a reflection on colonial ambitions in society. *The scientific novelty* of the study is related to the analysis of constructive, compositional and artistic features of gazebos and porte-chaises in the European tradition of horse-drawn transport of the seventeenth and eighteenth centuries on the example of monuments that have been preserved or recorded by artists. *Conclusions*. It has been proved that the production of baroque portable carriages such as porte-chaises and gazebos was carried out by individual specialists-woodcarvers. They knew how to combine metal and wooden structures of the product's frame, as well as how to design the "salon-cabin" using different types of leather and drapery fabrics. The ways of external decoration of such objects with a representative heraldic coat of arms compositions, bouquets of flowers, and plot motifs are outlined. The article illustrates the varieties of porte-chaises, gazebos, sedan chairs, palanquins, and sigettes (sigetter, "vastasi di cinga") typical of the seventeenth and eighteenth centuries in the works of European painters.

Keywords: lectica; basterna; palanquin; sedan chair; sigetta; sigettera; "vastasi di cinga"; 17th-18th centuries; prototype design; wood

For citations

Shkolna, O., & Kovalchuk, O. (2024). Porte-chaises and Gazebos in the Traditions of European Horse-Drawn Transport of the Baroque Era. *Culture and Arts in the Modern World*, *25*, 140–161. https://doi.org/10.31866/2410-1915.25.2024.312663.

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Introduction

The origins of the Europeans' ancient transport date back to the time of Ancient Mesopotamia, when the wheel was invented around 3500 BC. Since antiquity, chariots have given rise to the development of various types of horse-drawn transport (i.e., driven by people or animals). In particular, carts used for household needs, elegant carriages (arabas, fiacres, phaetons, landos, etc.) and even wind-wheeled vehicles, entire horse-drawn trains and public horse-drawn buses. The latter run in Paris according to the idea of the French physicist Blaise Pascal in 1662 under the name "omnibus" as regular transport with certain intervals and stops.

And even though in 1681 the Flemish Ferdinand Verbist, who lived in China for a long time, developed the first steam-powered car in his manuscript "Astronomia Europaea", porte chaises and gazebos were among the most fashionable forms of transport in Europe throughout the Baroque period. These were open- or closed-cab stretchers with or without poles for manual carrying, which were driven by the mechanical power of human pageboys who served as porters for hire.

Moreover, such services were used by representatives of the nobility of the most civilised European countries of that time — England, Spain, Italy, and France. Mostly for "passage" on the narrow streets of medieval cities, passage through "traboules" (galleries that connected neighbouring streets through the lower part of houses), on water canals, where there is still no urban transport on wheels, and off-road in the mountains.

Recent Research and Publication Analysis. The topic of palanquins, sigettas, porte-chaises, gazebos, sedan chairs, etc., in the art and design of European countries (primarily Italy, France, England, Spain, Croatia, etc.) is not yet a well-studied issue in the world scientific literature. If we talk about the origins of the portable stretchers phenomenon, associated with the transfer of the infirm, sick, weak people and inclusion as such, then traces of low-art utilitarian works are lost in the hoary antiquity.

For example, in ancient China, where the ceremonial culture of marriage relations developed on the one hand, and the other hand, an extensive system of differentiation of different types of stretchers for officials with their own names guanjiao, mianjiao xiujiao ("flower palanquins"), huajiao ("happiness palanquins"), the culture of "gazebo kibitoks" or various pavilions gradually developed, as Yuliia Ivashko wrote in her article "History of origin and development, compositional and morphological features of park pavilions in Ancient China" (Ivashko et al., 2019).

As for the types of horse-drawn transport associated with the regions of Ancient India, Sri Lanka (present-day Ceylon), Indo-Persian miniature, and war elephants with "superstructures", three works should be mentioned. First of all, researcher Wickramasighe (2020) with his book "Slave in a Palanquin: Colonial Servitude and Resistance in Sri Lanka", which studied aspects of the use of slaves in the specified region during the East India Campaign. Also significant in this regard is the research of Yasarathna (2017), who mentioned different types and names of palanquins in the ancient kingdom of Kandy, which depended on the social status of their owner, as well as the ways of decorating them.

But the most important article in the context of the issue under study, about the origin, varieties, design and artistic features, is Chakrabarti's (2017) article "Palanquin — the wheel-less luxury cart". In it, the author notes several types of such items

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used in India and Ceylon. In particular, hanging, easy for women, especially given the requirements of purdah, the moral and ethical code of seclusion from the prying eyes of upper-caste Rajput Hindus, as well as marriage hanging, in which girls were hidden from the groom before the wedding. There are also closed for travel (intended for eating, sleeping, writing, etc.) for officials and government representatives, the number of carriers of which is determined by the owner status.

Chakrabarti (2017) notes: "We can find depictions of palanquins in Indian art in various forms, such as on the Gopuram at the Amritaghatheswarar-Abirami temple in Thirukkadaiyur, Tamil Nadu". He continues: "in paintings such as Mughal paintings, Garhwal paintings, Kompani paintings, engravings, aquatints, Mysore paintings, Marwar paintings, etc. In addition, there are royal palanquins in the museums-forts of Rajasthan". Inside, these pieces were decorated with pillows made of fine silk, and outside, they were luxuriously decorated with gold and silver (p. 8).

The Livorno sailor Francesco Montemerli wrote about the colonial culture of using local (flattened, horizontally elongated) and imported (vertical "cabins") forms of palanquins-sedans in seventeenth-century India. He sketched both types of these items. These notes and drawings are currently kept in Florence (Calcagni, 2023). Kamat (2002) also recorded several subtypes of local palanquins in his own sketches published in 2002. This artist relied on ancient manuscripts and tried to schematically recreate the authentic ancient forms of such lightweight portable transport.

Instead, stationary forms close to Chinese ones, similar to lacquered boxes mentioned as early as 250 BC in the Ramayana, are published in the publication "Palki. Palanquin" by the Eastern Zonal Cultural Centre under the auspices of the Ministry of Culture, Government of India (*Palki. Palanquin*, n.d.). All these and other varieties of authentic palanquins, locally known as "Palki", are collected in the eponymous Heritage Transport Museum in Bilaspur, India.

Also significant is the work by Erzini and Vernoit (2022), which examines the history and iconography of the Moroccan palanquin throne in relation to oriental and European fashion trends in this segment of cultures in the Post-Roman territory during the colonisation of the East India Campaign. The medieval origins of interaction between East and West in a broad interpretation of medical care and assistance to the wounded and sick were the subject of a study by Sorochan (2020). In the article "Clinical Medicine in Byzantium", the author outlined important aspects of the development of palanquins, which at that time, by analogy with the Hellenistic period, were called lectica.

In the same regard, important in the context of the topic under study are the aspects of honouring the dead on palanquins in the context of funeral "outings" of processions, which were studied by Shkolna et al. (2022).

The milestones in the development of medieval thrones (savardzelo) and polytrons of Georgia in the context of the Byzantine tradition are discussed in the article by Shkolna (2022).

The issue of medieval fashion for special transport such as basternas, which could accommodate one or even several people, is discussed in the monograph by Bork and Kann (2008). The authors of this book were interested in the aspects of the wealthy Europeans' transportation during their travels, as well as the logistics of these issues.

Several publications have been devoted to the "golden age" of Spain in the sixteenth and first half of the seventeenth centuries, where palanquins called "sedans"

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were mentioned. The fundamental work of Defourneaux (1971) mentions portable "cabins" with ladies' and men's reactions to them (taking into account the consequences of the Reformation and the demands of the Inquisition). Instead, the evolution of transport in seventeenth-century Spain was the focus of Alvarez's (2006) article.

The Italian traditions of the gallant age, which continued to spread across Europe during the seventeenth and eighteenth centuries and were associated with the culture of courtship, flirting, intimate space, open love with the so-called "cicisbeos", and reached the Rzeczpospolita and Western Ukraine at the end of the Baroque-Rococo period, were discussed by Shkolna and Tymoshenko (2023) in their publication. They are important for understanding the intersex culture of communication among representatives of the establishment, who in this era actively moved between countries, studying their lives, habits, mores, and exchanging mutual experiences.

Italian influences on the fashion of horse-drawn transport in Austria-Hungary, which from the Early Modern period owned the territory of Croatia, some of whose lands had long been in close relations with the Venetians, Sicilians, Genoese, etc., were partially discussed in the work of Tarr (1970), which examines the typology of European horse-drawn transport.

Reflections on Italian Renaissance fashion, the French Baroque-Rococo period, and English Classicism imbued with the ideas of Palladianism, are also reflected in the works of Wackernagel (1966, 1986).

The context of the era, in which European artistic and proto-design traditions in various spheres of life were developing, and the everyday life of aristocrats, was the subject of a fundamental work by Lacroix (1882), in which the author developed a detailed typology of forms of horse-drawn transport in a country that gradually became a new trendsetter in Europe in the post-Renaissance Mannerism era of Louis XIV (the Sun King).

The same scientist continued his comprehensive work and revealed the problem of palanquins and porte-chaises, which differed somewhat in style, design varieties and types of decoration with carvings and oil paints from Italian lecticas and sigettas in an edition published in Paris several times in the nineteenth century (Lacroix, 1878).

French customs in the field of various fashion accessories related to the plastic elements of sculpture, accessories, bronze and decoration of fashionable whims of elite consumers against the background of the daily activities of the nobility became the subject of interest of Guiffrey (1993) in his book.

The paradigm of the development of horse-drawn transport under Louis XIV, Louis XV and his favourite Marquise de Pompadour; Louis XVI and his wife Marie Antoinette of the Habsburg family and until the beginning of the Napoleonic period is considered in the publication by Uzanne (1900).

The peculiarities of the development of English gazebos, which gradually turned into central recreation facilities on estates within the concept of the development of English landscape proto-design, were studied in the publication by Foster (2000).

Three significant publications were devoted to sedan chairs, the name of which was more firmly established in the territory of Foggy Albion, and later took root in Spain and many other European countries, on an equal footing with the French porte-chaises. First of all, the article by Kennedy (2004), which raised the issue of studying this problem based on preserved samples.

Garry (2016) noted that "The sedan chair variant was first described in Europe in 1594 by Fynes Moryson during his trip to Italy, where he saw seggiolas, chairs for public hire, held by six and carried on the shoulders of two porters". The author continued: "This concept was new to him, although in Asia and Africa the transport of people by human-powered vehicles had emerged several years before Christ and continued to operate until the nineteenth century".

However, according to other sources, in particular Har (1962), the first sedan chair was used after the funeral of Elizabeth I in 1581, when its design still resembled an improved stretcher. For example, a similar chair was presented to Prince Charles in 1623 when he visited Spain to ask for the hand of an infanta. That is, this type of vehicle came to England from the Spanish-Moorish region. At the same time, rudimentary forms of a sedan called the "Papal sedia gestatoria" from Western Europe were mentioned before. In Paris, however, such a horse-drawn transport began to appear in 1617, where, according to the author, it came from England.

Although based on sketches ("Jean Fouquet, Arrival of Emperor Charles IV", 2020), this type of transport existed in Italy in the fifteenth century, from where it could have spread to neighbouring countries.

Extremely valuable visual materials and comments that complemented the developments of predecessors were published by designer-Farmer (2022) in her blog dedicated to English portable horse-drawn transport of the old, pre-carriage era, where the author noted different approaches to shaping, decorating, functional use of sedan chairs, basternas and other types of portable horse-drawn transport, which were originally driven by people, and from the late eighteenth century were converted to wheeled transport.

Aim of the article

The aim of the article is to determine the specifics of the use of porte-chaises and gazebos in the traditional culture of everyday life of the nobility of England, Spain, Italy, France in the seventeenth and eighteenth centuries, as well as the design, compositional, and artistic features of this horse-drawn transport in these countries.

Main research material

A variety of richly decorated representative stretchers in the form of a palanquin (an open lounger, often covered with a sunshade), moved by the muscles of young men who also carried the gauze fans to their owners, have been extremely popular in the East since ancient times. This was primarily due to the hot climate, in which noble men tried to protect themselves from heat and sunstroke, and the fairer sex also tried to preserve the white skin of the face, hands, and neckline, which correlated with aristocratic origin.

In this sense, palanquins were especially valued in China. Here, among other things, red ritual stretchers called huajiao ("flower palanquins") or xi jiao ("happiness palanquins"), richly decorated with various symbols of happiness, were used during the marriage ceremony. They were decorated with bright silk ribbons, precious stones, and

elegant gilding. The palanquin itself, the clothes of the newlyweds, and the clothes of the accompanying porters for this ceremony were all red (Fig. 1).

On the wedding day, the groom sent a cortege with a palanquin to pick up his bride. One of the future wife's relatives, usually the husband of her elder sister, carried the bride to the stretcher in his arms on a chair. The idea behind this ritual was that on the day of initiation, the girl should not walk on the ground to the groom's house in order not to bring dirt there. In order to protect the bride from the evil eye, sometimes a smaller palanquin with the bride was placed inside a larger one, and thus she remained unnoticed.

Figure 1. A traditional indigenous wedding palanquin in China.
Source: (*Palanquins*, n.d.)

In general, there was an extensive classification of palanquins in China. The poorest people were satisfied with covered stretchers called "jiaozi" (the previous name of "jianyu" from "jiang", meaning "shoulder"). The same type was used for hunting. In the Middle Ages, there were already two main categories of palanquins with a chair. The first of them was called "guanjiao" (for officials), the second "minjiao" (for private individuals). The appearance of such products was regulated in accordance with the position held by its owner in the social hierarchy. Items of this type were divided into insulated winter and lightened summer ones.

Instead, the emperor had a whole taxi fleet of such vehicles. In particular, the ceremonial initiation items, which are known for being exhibited in the Hall of Supreme Harmony of the Forbidden City of Gugong, stood out. The emperor was carried by 16 porters at once. The entry of high-ranking officials into the city was accompanied by drumming. Representatives of the less affluent strata of the population had to step aside and make way for a more respected citizen. Depending on their rank, officials had to be carried by two (lowest rank) or more (up to eight people) porters. Private palan-

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quins were made of bamboo or wood, carved, gilded, varnished, inlaid, and painted with paints to suit the owner's taste and budget.

Similar traditions were also very much respected in India. Here, a stretcher with a chair (often with a drapery and leather top) has long been an elite form of transport. They were carried not only by people, but also placed on elephants that carried Indian and Lankan Raj-princes, etc. (Wickramasighe, 2020). There is also a separate concept of "Indian war elephants" of antiquity and the Middle Ages, which involves a stretcher or a whole structure like a gazebos cab mounted on an animal. Later, the Persians planned to use similar structures on elephants in the battle against Alexander the Great, but the latter's army captured this combat "infantry".

There is even a separate term for the various constructions of superstructures over the saddle of an elephant trained to work in battle, "elephantry". That is, there are countless examples of various armour and specific equipment for this animal, as a whole wardrobe of chainmail was developed for them as for valuable warriors, as well as additional stretchers that were attached either on top of the animal or on its sides (Fig. 2: a, b). Over time, such structures also appeared in Europe. In ancient Greece (from the time of Alexander the Great, when this tradition was adopted in Asia) and Ancient Rome, they were called lecticas (Latin: lectica).

In Greece, this type of stretcher-hammock was originally used only for carrying women and infirm sick people. Such comfortable palanquins were made of a wooden base of two oblong poles (asseres), on which crossbeams were attached, on which a mattress and a pillow were laid out. Over time, wealthy people realised how convenient this mode of transport was and began to use it, arranging drapery curtains to protect them from the sun and wind (vela) and ordering lavish decorations for such "cabins" of proto carriages, as if they were luxury items.
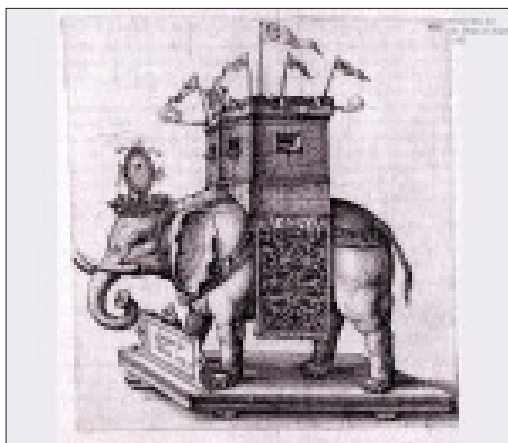

Figure 2. Superstructure construction
on an elephant.
a) A war elephant with an artillery
battery imagined by the Dutch engraver
Abraham de Bruyn. 1582.
Source: (*Elefantasia 1*, 2012)

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Figure 2. Superstructure construction on an elephant.
b) Design of the Maharaja's throne on an elephant. Indian miniature. The wedding procession (caravan) of the maharaja. Around the middle of the twentieth century.
Source: (Vibestash, 2015)

Gradually, a separate profession of carriers, called lectiarii or calones in antiquity, even emerged. In slave times, they were chosen from among the strong athletes-slaves, who were dressed in red uniforms during the empire. If they were dark-skinned mulattoes, Arabs or negroes, in contrast to the white and golden clothes of their owner and his "kibitka", the act of transfer looked almost like a sacred act of honouring the gods and contained a touch of mystery. Depending on the rank in the social ladder of the person to be carried, the number of these pages ranged from two to eight. In a wealthy house in ancient Rome, there were usually several lecticas.

With time, this type of transport was rented out to less affluent citizens for individual "outings". For this purpose, even the carriers started their own exchanges in Rome called castra lectiariorum. In view of the introduction of certain rituals for funerals, a distinction was made between lecticas for the dead and funerals. They were called lectica (lectus) funebris. Instead, for civilian use, such transport was gradually differentiated: in addition to hammocks and lodges, a chair (throne) or a cabin was used. The latter was eventually glazed, allowing for comfortable travel in the cold season and bad weather.

Subsequently, this luxury item practically disappeared from everyday life in Europe for a long time. In the late Middle Ages, it remained only in the oriental culture of the Byzantine Empire, the Second Rome. Here it acquired a greater religious colouring, as it was popular, first of all, among the highest canons of the Christian Church. Indeed, Byzantium has long maintained a high elite culture of curule chairs, thrones, and polytrons decorated with chrismos, a symbolic abbreviation of the name of Jesus Christ (Shkolna, 2022).

According to Sorochan (2020), sanitary units were created among the Roma in the early Byzantine period under the Emperor of Mauritius (582–602). More often, in mili-

tary field conditions, the evacuation of the wounded took place on stretchers that were "suspended between a pair of horses, or, much better, between calm, submissive, hardy mules" (p. 130).

Later, such palanquins, which were attached between two horses, mules or oxen, received a separate name — basterna. But this term has been used in Western Europe since the sixteenth century. The word was of Latin origin. It was mainly used by women as a very convenient, springless vehicle. Basteras were often painted gold. Wealthy men rented them to their wives to prevent them from being seduced by other men. For example, in Sicily, basternas were used until the early 1900s. The reason was that the trails in this region turned into marshland in winter and became dusty in summer, which made travellers dirty when the wind gusted.

In France, the name "palanquin" was gradually adopted for animal-pulled stretchers. In contrast, a similar item carried by humans was called a "porte-chaise". Its equivalent in England has long been known as a "sedan" (a term still used to describe the comfortable body type of elongated cars with a trunk separated from the interior in modern car design).

At the same time, the predominance of Arab-Egyptian and Persian influence was observed simultaneously in late Byzantium with regard to stretchers associated with the movement of patients (mainly of the open hammock or lodge type) (Fig. 3).

Figure 3. Image of a lectica. Unknown author of the thirteenth century.
The widow Danielis goes to Constantinople to talk to Emperor Basil.
Source: ("The widow Danielis goes", 2012)

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At the same time, the departure of Byzantine doctors to study in the Muslim East and Italy was recorded. This was another way of spreading the use of palanquin lecticas over wide areas. After the Early Middle Ages, Byzantine doctors practised medicine in the best medical centres of the time: "Italian Salerno, Bologna, Padua, French Montpellier, Paris" (Sorochan, 2020, pp. 126–127).

Gradually, in the countries that branched off from the once united lands of Ancient Rome in the Middle Ages, namely the territories of modern England, Spain, Italy, Croatia, etc., a kind of taxi with lecticas and palanquins developed. At the same time, they had regional, local constructive, compositional and artistic features of decoration in the form of carvings by carvers. This separate profession of proto-designers in the field of furniture and iconostases, otherwise known as a wheelwright, specialised in the production of carts and sleds, work with leather, tapestries, fabrics, and gilding.

According to some sources (in particular, according to Cassius Dio (1914), a Roman historian of the Greek origin of the second and third-century AD), the origin of the name "basterna" is associated with the territory of the South of modern Ukraine in the medieval era, when this region was called Sarmatia (until the 400s AD). In some sources, the basterna, which was lifted and carried by people, is described as a "Bussola chair" or "sedan", which was perceived as synonymous. The interior of such a vehicle was commonly referred to as a "cavea" (i.e. cage), apparently by analogy with the cages used to transport gladiators in ancient Rome. An armchair, chair, or benches were placed inside.

Since the Roman era, it has been recorded that the spread of basternas began in Italy. Later, similar products began to be used in Gaul (the lands of modern Northern Italy, France, Belgium, partly Germany, and Switzerland) (Tarr, 1970). At the same time, the gradual expansion of roads led to a certain evolution of stretchers. From the fifteenth century, such products on the market (a typical example is a painting by Jean Fouquet around 1456–1460) (Fig. 4) began to be replaced by more comfortable carriages on wheels and driven by horsepower (Uzanne, 1900). Although for army purposes, the horse palanquin was used even in the early twentieth century (Wackernagel, 1966). Mules, when harnessed with such a stretcher, could withstand up to eight – nine hours a day on the road.

For example, it is known that lecticas were rented as taxis in seventeenth-century England. Here they were called sedans or gazebos. One trip on this wood and leather vehicle cost 6 pence, and 4 shillings for the whole day. And this is despite the fact that a person inside such a vehicle was rocked back and forth, left and right, shaken, and swayed. For example, some Sicilian travellers used to confess, leave a will, and announce it before setting off on such a journey. Because wet roads, storms, rains, and bad weather in this area could lead to injury, maiming, and even death on such transport. Therefore, the design features of this transport were gradually improved for the comfort of the riders.

Nevertheless, later in the Baroque era, the era of dressing up, role-playing and masquerades (Guiffrey, 1993), a fashion for such an exclusive, personal mode of transport (Wackernagel, 1986), called gazebos, spread in many European countries.

Its main idea was the ability to get to a certain place quickly and unnoticed (because the windows of the cab were often curtained). For example, a theatre or a ballroom. At the same time, as in the harem culture of the East, the faces of the ladies could not be seen. The term originated from the English Gazebo, which meant an observation deck, a belvedere (a great place to relax and contemplate art), which is made in the form

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of a dome or a garden house (Ivashko et al., 2019). In the time free from walking excursions, mini-gazebos could be installed in the courtyard of the estate as a kind of outdoor compositional centre, where believers copied passages of scripture, and secular ladies wrote courtly letters, etc. (Foster, 2000).

Figure 4. An image of a lectica. Jean Fouquet. Arrival of Emperor Charles IV at the Basilica of Saint-Denis. 1455–1460 ("Jean Fouquet, Arrival of Emperor Charles IV", 2020)

Up to and including the eighteenth century, porte-chaises and gazebos for two people were especially valued, reminiscent of the tete-a-tete furniture of the time, only in the intimate space of travel (Lacroix, 1882). At the same time, even when pack animals were used at the beginning and end of such a procession, travellers had to be accompanied by at least two guides. At the same time, the speed of such transport in the conditions of animal movement reached no more than four miles per hour (in the modern equivalent — less than six kilometres).

Given the fashion in seventeenth and eighteenth-century Italy for noble ladies to have male lovers and escorts called chichisbeo, the desire for privacy within the intimate space of the cabin at this time by representatives of the nobility circles becomes understandable (Shkolna & Tymoshenko, 2023).

It is worth noting that in different Italian lands, which developed as independent city-polises, each region had its own name for gazebos, unlike England and France. In some areas, the old name palanquin remained for portable cabins, while in others, in addition to the horse-drawn basterna, regional names "Sigetta" were used, and accordingly, the carriers of these chairs were called "Sigettere", "Vastasa di Cinga".

There were two types of such vehicles: more expensive and representative for wealthy circles of the nobility and clergy, and affordable for rent to city employees. The second subtype looked like modern elevator cabins or telephone booths — a rectangular wooden box with side doors and windows, completely painted in a solid dark colour on the outside, or covered with papier-mâché leather (without any patterned cutouts in the structure), with rows of buttons at the attachment points.

Works of this kind are kept in the Sicilian Ethnographic Museum Giuseppe Pitre, the Diocesan Museum in Montreal (Canada), and the Palazzo Tarallo (a more elegant version of the basterna design (Fig. 5), which resembles a half-opened tulip bud-bell with perforated wooden sashes) in Palermo. The body of such wooden products was often painted solid black. Often it looked like a different pulpit from a church, which was carried on the oval-shaped carriers perpendicularly to the facade rings.

Figure 5. Basterna for several people. It could serve as furniture in the room.
Baroque style (with rolling side walls). Source: (*La basterna*, n.d.)

Italian sigettes were sometimes decorated with various images of the Madonna. Funeral processions were arranged here with the help of the so-called palache (a kind of palanquin hearse for Pompa Funebris) (Shkolna et al., 2022). This kind of sigetta, especially with a deceased person who died of the plague, was accompanied at night by specially hired porters-monatti (a term borrowed from the Lombard language, common in Milan) wearing cylinders on their heads and lighted torches in their hands. Additionally, some constructions had a lantern in the upper part of the roof of the object. This was due to the need to light their way at dusk and at night.

The design of the chair inside English sedans and gazebos (Kennedy, 2004) was modelled on the construction of an ornate Roman throne called the "Gestatorium" (Garry, 2016). The French forms of porte chaises and palanquins, a number of which are preserved in Versailles (Farmer, 2022), demonstrate the perfect expression of the style of individual historical eras of the country. Accordingly, Louis XIV (the Sun King, godfather of King John III Sobieski and his wife Marie Casimire Louise de La Grange d'Arquien); Louis XV and his favourites, in particular, the Marquise de Pompadour; Louis XVI and his wife Marie Antoinette, daughter of Maria Theresa and the Holy Roman Emperor of the Habsburgs, Franz I, with a smooth transition to the beginning of the Empire (Fig. 6).

Figure 6. An Empire porte chaise
decorated with relief and protomes
of sphinxes with wings, carvings,
and gilding. Source: (Farmer, 2022)

In France, Rococo palanquins-porte chaises were sometimes made with embroi-dered upholstery in gold, silver, and carmazine, with coat of arms compositions, as in Italy, and with minted bronze ornaments (Carriage Museum in Trianon) (Fig. 7), in Spain, in accordance with the Spanish-Moorish tradition (Erzini & Vernoit, 2022), dec-orated with embossed and painted with coloured paints on embossed leather, which in this country is called Kurdiban.

Even at that time, leather wallpapers were made of this material. Kurdibans were fashionable in the late sixteenth and seventeenth centuries in many European coun-tries — the Netherlands, Flanders, Holland, France, Poland, and even in Ukraine, in the Museum of Furniture, a branch of the Lviv Historical Museum, there are examples of chairs with backs covered with Kurdiban leather.

To a certain extent, this decorative element resembled sapian in the Ukrainian tra-dition of decorated coloured leather, or Ukrainian and Hungarian decorated sur (leather with coloured embroidery), but a more elegant version of a representative character for the needs of high society. In Spain, after the Golden Age of the sixteenth and first half of the seventeenth centuries, Baroque-Rococo porte chaises were more often called sedán, sedán de, sedan, el sedán in English (Alvarez, 2006; Bork & Kann, 2008; Defour-neaux, 1971). A typical example of Spanish sedans was the Maria Luisa sedan.

Another expensive element of the porte chaises and gazebos' decor was marque-try — inlaying the cabin with precious wood, decorating it with protoms of animals, chi-meras (sphinxes, etc.), and later in the Classicist era with panels and meanders. Some cab constructions were modified to reflect the Rococo fashion for high hairstyles with

a cabriolet-style convertible top. Although contemporaries ridiculed such know-how in caricatures. A typical example is the inscription "Redicule" (i.e. a handbag-pouch) under the example of a porte chaise of this type (Fig. 8).

Figure 7. Rococo style palanquin of Queen Marie Leczinska, wife of King Louis XV, with chased bronze ornaments on the exterior and interior decorated with red carmazine. France. Early eighteenth century. Collection of the Carriage Museum in Trianon.
Source: (*Furniture from the era of Louis XVI*, 2020)

Figure 8. A 1772 caricature depicting sedans-cabriolets called "Ladies' Redicule". Source: (Farmer, 2022)

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The interior of various sigettes in the seventeenth and eighteenth centuries was often decorated with exquisite brocade, taffeta, damask velvet (Fig. 9), coloured velvets, silk, satin fabrics with patterns a la chinoiserie (Fig. 10), turquerie, japoneri, etc., especially under the influence of the development of the so-called "colonial style" in England (Wickramasighe, 2020). The exteriors could be decorated with paintings of candelabra, grotesques, and even marinas with views of ships in a stormy sea.

Figure 9. Italian-made sigetta from the mid-eighteenth century. Collection of the Museum of Modern Art, Dubrovnik. Croatia. Wood, carving, oil painting depicting Hephaestus, allegories of painting and music, azure lacquer, silver, leather, velvet. The coat of arms of the Getaldych family. Photo by Shkolna, 2023.

Figure 10. A porte chaise in the Chinoiserie style, typical of the Baroque and Rococo eras, around the end of the eighteenth century. Source: (Farmer, 2022)

Taking into account the Baroque, Rococo and Classicist eras (Fig. 11: a, b, c) in European art, the proto-design of the structural elements and edges of the "cabin" of porte chaises and gazebos often demonstrated slotted carvings with rocailles, scrolls, acanthus, anthropomorphic mascarons, as well as paintings in the reserves. Heraldic coat-of-arms compositions in this period were sometimes elaborated in a filigree graphic manner, complemented by the motifs of bows, butterflies, birds, and flambos (hearts pierced with arrows) typical of this period decor (Lacroix, 1878).

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a)   b)   c)

Figure 11. Proto-design of the structural elements and edges
of porte chaises and gazebos "cabin".
a) A view of the upholstery in the inner part of the cabin of one of the wooden porte chaises
of a moulded construction of the seventeenth century from the Versailles collection,
decorated with carvings, cupids sculptures, gilding and ornate oil paintings.
Rococo style. Source: (Farmer, 2022)
b) Louis XVI porte chaise, made in the classicist style. Wooden frame, painting, gilding.
Versailles collection. Source: (Farmer, 2022)
c) A porte chaise from the Valguarnera family that was used for ceremonial events until
the end of the seventeenth century. The composition is similar to the Empire ensembles.
Source: (*La basterna*, n.d.)

At the end of the seventeenth century, the French began to decorate porte chaises in the tradition of typical horse-drawn transport with wheels, which turned these products of carveners and designers into modernised versions of chariots.

Conclusions

Thus, the varieties of porte chaises and gazebos in European proto-design evolved from the oriental first open and then covered stretchers made of two poles on which fabric and leather were stretched, cross-bars were nailed, etc. Such portable types of "transport" were most often equipped with a mattress and a pillow, sometimes a canopy, and depending on weather and climatic conditions, they could be supplemented with curtains. They had Eastern sources of inspiration (borrowed from India, China, Iran, Mesopotamia, and Egypt) and originally took the form of a hammock, a lodge, a palanquin (sometimes with an additional chair), and were carried on the shoulders of slave porters.

In the Ancient world, the function was initially associated with the transfer of the weak, sick, and later women, and certain initiations. In Ancient Greece and Ancient

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Rome, such palanquins were called "lecticas" and eventually became the prerogative of the wealthy. Such works of carving were especially commissioned by the wealthy to protect their wives from disgrace and shame in the absence of their husbands, who could be away on military campaigns for a long time.

Wealthy families often had several lecticas, they were elegantly decorated and draped with expensive fabrics. Palanquins of this kind were moved by the muscles of slaves, often negroes, mulattoes, Arabs, dressed in red clothes, which gave the action of the "procession" a sacred mystery. Gradually, men of the nobility began to use leticas for special needs, especially for triumphant "outings" after various military victories and achievements. The fashion for lectica in the Middle Ages remained in Byzantium, and only around the fifteenth century did it begin to revive in its former province of Italy, in particular in Genoa, then in Sicily, the territory of modern Croatia, etc.

When these stretchers were placed on the halters that were mounted on horses, mules (a hybrid of a female horse and a male donkey), and oxen, and turned into a palanquin "cabin" with benches inside, a covered top, and doors with glass on both sides, these examples of horse-drawn transport were called "basterna". According to one version of the origin of the term interpretation, according to Cassius Dion, the basternas should be associated with the same-named people who lived in southern Ukraine during the European Sarmatia period (Middle Ages).

The fashion for this mode of transport spread from Italy to Gaul (the territory of modern Northern Italy, France, Luxembourg, Belgium, and Germany), which was connected, among other things, with medieval logistics, construction, and travel routes. During the "Golden Age of Spain" (the sixteenth and first half of the seventeenth centuries), the development of trade routes by land and sea led to significant transfers and joint trade and economic projects between the peoples of the East and the West. In this regard, it is worth mentioning at least the East India Campaign with the participation of the British, Spanish, Portuguese, Dutch and Chinese.

The interior of the cabin was called a cavea (cage). The regional name for the basterna in Sicily, Italy, was sigetta, and, accordingly, its carriers were called sigettera, or vastasi di cinga. They were made of two types: luxurious ones for the wealthy nobility and representatives of the clergy. Basternas (a more expensive type) often had a construction of a bell flattened on both sides, similar to a tulip bud, which was covered with a semicircular top). The body of this type of horse-drawn vehicle was mostly painted black. If the product resembled an ornate pulpit for a church with three windows on each side and a backrest carried by four footmen on transverse rather than longitudinal poles, it could also be called a bastarna. Sometimes the roof of such products had a lantern on top to illuminate the road at night and in the dark.

The first works were decorated with bizarre whimsical shapes "with rolling", including allegories, images of the Madonna, and were also decorated with various shells, acanthus, and anthropomorphic mascarons. The second type resembled modern elevator cabins or rectangular telephone booths without any decor, painted in one tone on the outside with dark paint, or covered with papier-mâché or leather of the same colour (also mostly dark, non-staining, partially pinned with buttons around the perimeter). A separate type of sigetta was used for the funeral service (especially in Palermo), called the palache (a type of palanquin for the Pompa Funebris). It was accompanied at night, especially during plague epidemics in the seventeenth

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and eighteenth centuries, by four monatte bearers in cylinders with torches in their hands.

Instead, in France, a human-driven version of the cabin with ornate decoration from the seventeenth century was called a porte chaise, and animals (horses, mules, oxen) were called palanquins. Here, when designing the carriages, people tried to adhere to the purity of the monarchs' style and their favourites and wives: the style of Louis XIV (the Sun King, godfather of King John III Sobieski and Marie Casimire d'Arquien), Louis XV and the Marquise de Pompadour, Louis XVI and Marie Antoinette. The decoration of this type of horse-drawn transport used typical French art motifs of a flamboyant heart pierced with arrows, a horn of plenty, and French (bourbon) lilies.

In Spain, the term sedan was more commonly used (sedán, sedán de, sedan, el sedán). A typical example is Marie Louise's sedan.

In England, in addition to "sedan" or "sedan chair" (1600s – 1700s), the term gazebos appeared. This type of furniture was designed to meet the needs of ladies and protect them from the scorching sun, cold wind, rain and thunderstorms, hail, snow, day and night. The cabins of Spanish sedans could be decorated with painted embossed leather called kurdyban, including wallpapers made of it.

Typical for the Baroque, Rococo and Classicist eras was the use of crystals in the decoration, inlaying the wood of the cabin frame with precious wood (marquetry), and in Classicism, slotted panels and meanders were used. According to the fashion of the time, the interior could be decorated with expensive fabrics made of satin, silk, brocade, velvet, including oriental patterns such as Damascus monogram, a pomegranate, Chinese cherry, meihua plum blossom, etc.

The gazebos differed from the porte chaise only in that in their free time they were perceived as the compositional centre of the estate, a gazebo for outdoor recreation, close to the concept of a "belvedere" (a beautiful corner for contemplating nature, art, rewriting religious texts, etc.) It was used by both sexes. In its second meaning as a garden pavilion, gazebos remain better known in culture to this day.

It should also be noted that in the seventeenth century, some porte chaises had a hinged top, like a cabriolet, for the convenience of wearing high hairstyles and hats. It should also be noted that at the end of the same century, instead of the madonnas and cupids used in the Baroque and Rococo periods in the painting and sculpture of porte chaises, sedans, gazebos, etc., more rational classicist motifs began to appear in the painting of mobile (portable) horse-drawn transport, and later elements of Empire compositions in carvings and general composition. At the end of the eighteenth century, the French began to add wheels to porte chaises, thus turning this type of horse-drawn transport into a modernised chariot, which was already driven by horses.

The scientific novelty of the study lies in the systematisation and introduction into scientific circulation of scattered material on vintage horse-drawn transport of the seventeenth and eighteenth centuries European countries, its comprehensive art historical analysis in terms of constructive, functional, compositional, artistic and figurative features, the specifics of the carvener's work in carved (such as palmettes, scrolls, rocaille, anthropomorphic mascarons, garlands, angel sculptures, relief elements of animals and chimeras - in particular, sphinxes) and inlaid (marquetry) decorative elements, including those with gilding, bronzing, and azure coating; the use of papier-

mâché upholstery, leather, the introduction of kurdy ban elements, painting with al-
legorical scenes, images of Madonnas, heraldic coat of arms, grotesques, candelabra,
floral ornaments, flamboyant motifs, horns of plenty, Bourbon lilies, meanders, Chi-
noiserie landscapes, etc; drapery with fabrics made of satin, silk, velvet, brocade, cam-
ouflage, taffeta, including motifs of Damascus pattern, flowers and pomegranate fruits,
with floral embroidery on fabric in gold and silver (France), the use of regional names
in some European countries of the Baroque and Rococo eras — for France (porte chaise,
palanquin) and partly Spain (sedan), for England (sedan, gazebos), for Italy (and Croa-
tia) — lectica, palanquin, palache, basterna, sigitta.

The prospect for further research is associated with the study of palanquins, bas-
tarnas, gazebos, porte chaises, sedans in everyday life in Poland, the Czech Republic,
Denmark, Sweden, Turkey, Morocco, Portugal, Canada, and the United States (colonial
habits, Benjamin Franklin's sedans, etc.); as well as clarifying information about the
use of these products in Europe in the nineteenth century, and the connection of these
works with the types of toy horse-drawn transport that existed at that time.

Acknowledgements

Conflict of interests

The author declares that there is no conflict of interests.

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Портшези та газебо в традиціях гужового транспорту Європи епохи Бароко

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Анотація. *Мета статті* — визначити конструктивні, композиційні та художні особливості портшезів і газебо в європейському протодизайні епохи Бароко. *Результати дослідження*. Виявлено, що серед гужового транспорту епохи Бароко в європейському протодизайні особливе місце займали карети-носилки, які переносилися за прикладом

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ISSN 2410-1915 (Print) ・ Culture and Arts in the Modern World. Issue 25 ・ ISSN 2616-423X (Online)

давніх східних прообразів спеціальними вантажниками. Розкрито, що подібна традиція була започаткована під впливом взаємодії з індійськими раджами та іншими представниками істеблішменту Сходу та розвинулася з-поміж великосвітських кіл нобілітету Англії, Іспанії, Італії, Франції як рефлексія на колоніальні амбіції в суспільстві. *Наукова новизна дослідження* пов'язана з аналізом конструктивних, композиційних і художніх особливостей газебо та портшезів у європейській традиції гужового транспорту XVII–XVIII ст. на прикладі пам'яток, що збереглися або були зафіксовані художниками. *Висновки*. Доведено, що виготовленням барокових переносних карет, зокрема портшезів і газебо, займалися окремі фахівці-снидарі. Вони розумілися на поєднанні металевих, дерев'яних конструкцій каркаса виробу, а також на протодизайні «салону-кабіни» з використанням різних видів шкіри та драпірування з тканин. Окреслено способи зовнішнього декорування подібних предметів репрезентативними геральдичними гербовими композиціями, букетами квітів, сюжетними мотивами. Уаочнено типові для епохи XVII–XVIII ст. різновиди портшезів, газебо, крісел-седанів, паланкінів, сігетт (сігеттер, «вастасі ді цинга») у творах європейських художників-живописців.

Ключові слова: лектика; бастерна; паланкін; крісло-седан; сігетта; сігеттера; «вастасі ді цинга»; XVII–XVIII ст.; протодизайн; дерево

Localisation as Sociocultural Adaptation of Modern Design of Visual Communications

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Abstract. *The aim of the article* is to ground and formulate the definition of the term "localisation" in design using the example of visual communications. *Results.* A review of definitions and interpretations of localisation in different scientific and industrial spheres highlights that the term has different semantic meanings. In the sphere of visual communications, the concept appeared in web design, programming interfaces of programmes and games in the context of language, as well as technical, normative (State Standards) and legal parameters. Nowadays, the use of the term has expanded to the majority of graphic design, branding and marketing product. Its content is associated with sociocultural characteristics of the target groups. Interviews conducted with experts in the re-publishing and redesign of English-language books in the Ukrainian language, advertising communications, curatorship in mural placement and social poster display confirm the relevance of the content and design adчaptation to the specifics of target groups. Localisation in design is defined as a strategy in increasing the functional and communicative efficiency of the project through the adaptation of the content and design to the specifics of sociocultural, legislative, technological, geographical and historical conditions of its use within the country, region, etc. *Scientific novelty*. For the first time in the theory of design, the term "localisation" is grounded and introduced (using the example of visual communications); the specifics of using the concept of "local" in the context of consideration of these phenomena are clarified; the results of interviews of Ukrainian experts with experience in the localisation of visual communications are presented; the necessity in sociocultural adaptation of the content and design of visual communications to the requests of target groups is emphasised. *Conclusions.* In conditions of globalisation, the significance of localisation of visual communication projects is increasing. Its implementation requires immersion in the local culture and/or close contact with their representatives during the design process. However, the most effective localisation can be carried out directly by a representative of the target group as a carrier of its local culture.

Keywords: visual communications; graphic design; sociocultural adaptation; localisation; target group

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Introduction

In the practice of world design, the integration of global brands into local cultures has been growing in recent years. This is evidenced by the increase in publications on the successful implementation of adaptations of visual communication projects according to sociocultural characteristics of target groups and unsuccessful communication due to their neglect. Against the background of globalisation, orientation to the so-called regional context is increasingly becoming a communicative concept. European universities are increasingly paying attention to the formation of designers' skills in order to adapt a product to the needs, perceptions and reactions of target groups of different territories and regions.

In the analytical and recommendatory articles of practitioners and experts, the concepts of "localisation", less often — "regionalisation", "adaptation" are used to indicate such a correction of the content and design of visual communications. As an established term, the concept of "localisation" is found in the exact sciences and covers other semantic loads. However, given the prevalence of the term "localisation" in interface design, its increased presence in articles on branding, book design and infographics, as well as subject design and environment design, it is appropriate to normalise this concept in the scientific thesaurus of research in the design sphere.

This research is devoted to the introduction and substantiation of the concept of "localisation" in the scientific thesaurus of visual communication design, the definition of localisation levels, as well as the illustration of this phenomenon in Ukrainian design practice.

Recent Research and Publication Analysis shows that the issue of adapting the content of visual communication projects is developed mostly in the works of designers who totally understand the orientation to regional sociocultural features, and conceptualise this trend into a programme for the development of design as an industry.

Awareness of the necessity to take into account the sociocultural characteristics of the target group, which are manifested within certain territorial locations (for example, a country, region, city), has been made public in the publications and speeches of designers since the end of the 20th century. The rhetoric of the French designer Pierre Bernard is full of criticism of the influence of transnational corporations, whose specific functioning has standardised many aspects, including design as well. P. Bernard insists that the development of visual communication in the world is possible due to the variety that is formed as a result of the direct contact of design (or a designer) with specific social structures (Bernard, 1991–1997). The analyst repeatedly emphasizes the necessity to work with the specific dynamics of certain social situations that are correlated with human dimensions. An individual approach to creating a project is necessary, even if it contradicts the "values of triumphant marketing" (Bernard, 1997).

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In 2001, a group of graphic designers led by Noah Scalin, who united in the DAM (Designers Against Monoculture) community, stated their point of view rather radically. Ideologues voiced to their foreign counterparts the dilemma of choosing to be hired guns for the world's multinational corporations, whose interests lie solely in profits and power, or even to be agents of change by amplifying the voices of communities. It was also suggested to join and spread the following concepts: 1) we dedicate ourselves to supporting the unique culture of communities in which we live and work; 2) we refuse to create design that contributes to the creation of a global corporate monoculture (Scalin, 2001).

The issue of the relevance of the local in the design activity was conceptually revealed in the studies of the American designer and teacher Viktor Papanek (2020). He reflected on the needs of developing countries and the place of design as a sociocultural system in meeting those necessities. Also, the author formulates four possible options for the development of design in the mentioned countries in cooperation with the world professional society, and more precisely four levels of effectiveness of design functioning at the local level. Among them, he characterises as the most effective the last, the fourth level. When the designer moves to another country, then he immerses himself in the local culture, designs according to local needs, and trains young local designers: "Then for at most one generation, and at least five years, they will be able to create a group of designers strongly connected to their cultural heritage, lifestyle and needs" (p. 115).

The current state of discussion of the globalisation issue in design is characterised by the increasing orientation of designers to the satisfaction of territorial sociocultural requests, as well as taking into account local characteristics during the broadcast or distribution of global products. For example, an appeal to local cultures is present in modern manifesto of designer-architector Yasmeen Lari (2021). Using her own example, she calls on her colleagues to develop and implement socially and ecologically oriented housing for vulnerable segments of the population. Among the programme items she notes the use of sustainable materials of local origin and the use of attributes taken from traditions and heritage. Designer-analyst Ruben Pater (2021) highlights the need for cooperation between designers of the country of the communicator and authentic carriers of the culture into which the project is planned to be integrated. His book generally denies the neutrality of communication. It illustrates various situational aspects of differences between cultures and, by extension, between people. He gives an example of the operation of the Butterfly Works design studio, which, in working with visual programmes for different countries and continents, never rushes to complete the project without consulting with "local" studios and, most importantly, testing on representatives of the local ethnic group (p. 103).

Authors of the Pedagogical Experiment in Design Education Post, Ashley Hall and Shuxin Cheng (2018), highlight a research project that aims to challenge "easy" globalised communication that requires no effort in project interpretation, and to improve cultural exchange through encouragement to "read" the design. In this experiment, graduate students were asked to use the knowledge gained to develop or redesign a product/artifact that would "localize a global design, globalise a local design, comment on or criticise the global-local aspect of the chosen design" (p. 3).

The word "localisation" appears more and more often to indicate the consideration of the peculiarities of local culture in design in expert publications on design (sub-

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ject, visual communications). Among such authors, in addition to those mentioned, are U. Athavankar (2007), M. Nordhoff, T. August, N. A. Oliveria and K. Reinecke (2018), A. E. Syarif Agustin (2023). Other authors use the term "regionalisation" synonymously. For example, A. Gattupalli (2023) points out that in a globalised world, "regionalism" is emerging as a vital strategy for building trust, promoting belonging and maintaining a lasting impression. In the context of brand marketing, "regionalised" design is a force which added value is to create a sense of authenticity. Embracing the diversity and cultural richness of different regions with brands opens up the potential for meaningful connections that enhance the interaction of communities around the whole world.

Close to the topic is the usage of the term "cross-cultural". For example, J. C. Diehl and H. Christiaans (2006) emphasises that culture affects the behaviour and interpretations of human behaviour. Accordingly, various manifestations of culture affect the productivity of the designer because the macrocontext affects the design models, which affect the results of the planned works.

As a result of the analysis of the publications, there appears a conclusion that the topic of orientation of designers to the requests and sociocultural features of the target groups is becoming more and more relevant, in particular in the practical plane. In the theoretical plane, that is, in scientific publications, this topic is covered, but there is a diversity in the use of terminology. Considering the fact that the term "localisation" is quite common among practicing designers, there is a necessity to introduce it into the scientific and categorical apparatus of the design research.

Aim of the article

The aim of the article is to ground and formulate the definition of the term localisation in design (using the example of visual communications), and offer hierarchical levels of its implementation in design, based on the study of published studies and conducting interviews with industry experts.

Main research material

The basic formulation of the term on which the majority of scientific versions in various thematic branches are based was grounded back in 2007 by a team of scientists and practitioners of the LISA organisation (Localization International Standards Association): "Localization is the process of modifying products or services to account for differences in distinct markets" (Lommel, 2007, p. 49). The authors mention: "Localization involves the adaptation of any aspect of a product or service that is needed for a product to be sold or used in another market. This process significantly impacts both technical and business functions within organizations. This includes how sales are made; how products and services are designed, built and supported; how *financial* reporting systems are implemented; and so on" (Lommel, 2007, p. 11).

Also, in this work, localisation is presented as a component of social responsibility of business companies: "Companies doing business around the world have a responsibility to respect the nations and cultures with which they do business. Localization

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

provides the means by which companies can enter multiple markets with sensitivity and respect" (Lommel, 2007, p. 54).

A simplified definition of the term "localisation" can be found in the Cambridge dictionary: "the process of organising a business or industry so that its main activities take place locally, rather than nationally or internationally", and "the process of creating a product or service that is more suitable for a particular country, region" ("Localisation", n.d.).

The legislation of Ukraine contains the concept of localisation in the context of production (this is an indicator of the local component in the specific weight of the cost of raw materials, materials, units, aggregates, parts, components and components of products, works, services and other components of domestic production in the cost price of the goods that are the subject of procurement) (Localisation in public procurement). In turn, the Great Ukrainian Encyclopedia contains the definition of localisation in geography (assigning any geographical object to a certain place ("Localisation (geography)", n.d.), and in mathematics ("Localisation (mathematics)", n.d.). Comparison of data from the open encyclopedia Wikipedia, not as a scientific source of information but as an indicator of the studiedness and relevance of the issue in society, notes the following: the English-language version contains 5 main spheres (biology, engineering and technology, language adaptation, mathematics, physics) and 3 additional ones, in which localisation is used as an introduced term, and the Ukrainian-language version contains only 2 variants of definitions in the sense of spatial limitation of certain phenomena or processes.

The greatest attention to localisation on the part of scientists is observed in the sphere of translation studies. M. Jimenez-Crespo (2022) studies localisation in such a way: "Localization is now a complex technological, textual, communicative and cognitive process by which these digital texts are processed inorder to be used in linguistic and socio-cultural contexts other than those of production" (p. 3).

A significant amount of scientist's work is mostly related to the language localisation of web resources. However, he accumulates various statements and cites, particularly the interpretation of "local standards" as "a set of information related to certain geographical regions and languages, such as elements related to culture, law, ethics, ideologies, politics or technologies" ("information linked to specific geographic regions and languages, such as elements related to culture, law, ethics, ideology, politics or technology") (Jimenez-Crespo, 2022, p. 4)

In a thorough analysis of studies on localisation in the game industry, Carme Mangiron (2017) formulates the definition of localisation based on the views of Heather Chandler, Minako O'Hagan, Miguel Bernal Merino as a "process of adapting a game technically, linguistically and culturally in order to market it in different territories".

Christophe Declercq (2012) notes that localisation is a practical area of multilingual projects that contain complex files or software applications, and occurs at the linguistic, technical and cultural levels (p. 3, p. 10). Additionally, the scientist singles out the aspect of localisation in marketing and claims that " localization is also a business model, aiming at selling a product customized to a target locale") (p. 10). Although the degree of localisation of marketing and advertising depends on the general approach of the brand to its promotion in the markets, the advertising success of the product depends also on the cultural characteristics of certain target groups.

In scientific publications of Ukrainian researchers, the following definitions are available: "software localisation (I10n) is the process of adapting a programme to a specific linguistic and cultural audience, including translation from Ukrainian to English" (Shvets, 2024, p. 136); "full adaptation of the translation product to the local conditions of its use in a specific environment" (Ivanytskyi & Statkevych, 2022, p. 231); "adaptation of product names to national linguistic features, as well as their accompaniment with slogans in the advertising business", and "language localisation as a type of translation activity in the form of cultural and linguistic adaptation of a product, particularly in the computer science sphere, cybernetics and related sciences, for the localisation of games" (cited by: Volkov, 2021, p. 74); "the process of translation and adaptation of its elements to regional, cultural, technical and legal features of the target region" (Osypchuk & Vasyltsova, 2024, p. 105). Localisation of mobile applications "covers a wide range of aspects, including linguistic, cultural, technical and social dimensions" (Savchuk & Levchenko, 2024, p. 65).

The authors of the scientific work on the localisation of foreign board games do not set out to define the term, so they use its interpretation as "translation of game content" (Deineko & Slediuk, 2024, p. 54). They note that the language localisation has always been a relevant issue for the sale of products in another country. The scientists also distinguish the concept of "full localisation" (when the rules, packaging, cards and other components of the game are to be translated), and "small localisation" (only the rules of the game or a few of its most important components are translated). "All these decisions are made by the regional publisher, who chooses what the game will look like for their market. This may be influenced by the volume of the game itself, the publisher's budget, the agreement with the rights holder or other factors" (Deineko & Slediuk, 2024, p. 55).

In general, among the aspects of localisation, scientists identify the following:

– language issues; physical issues; business and cultural issues; technical issues (Lommel, 2007, p. 11);

– interface and content translation; adaptation to cultural differences; date, time and currency formatting; graphic design and visual style; testing the localised version (Shvets, 2024, pp. 136–137);

– adaptation of the names of the heroes of board games, change for a better understanding of the gameplay of untranslatable jokes and the terminology of components (Deineko & Slediuk, 2024, p. 55);

– "sociocultural context, political and legal context, moral norms and customs of a specific region" (Ivanytskyi & Statkevych, 2022, p. 231).

Thus, in general, localisation as a term has been actively spread in the sphere of programming interfaces of computer programmes and games, as well as in web design. First of all, it concerned the language issue, as well as technical, regulatory (State Standards) and legal parameters. For example, this applies to telephone number formats, postal addresses and postcodes, currency codes, measurement systems, battery sizes, plug types, voltage and current ratings, broadcast television systems (digital technology has 4 models). Restrictions also exist in the legal system, which also affects the project in such a way: compliance with the addressee's rights to privacy, additional warnings on the website or packaging, compliance with censorship of verbal or visual information, requirements for consumer labeling, requirements for universality of design (i.e. accessibility to all social groups). A state's sensitivity to various political

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issues, such as disputes over geographical names or disputed borders, annexed or temporarily occupied territories, is important. These and other factors are important and need to be clarified at the start of the development of any project for which export to other countries is planned.

It is worth to note that in scientific articles, localisation is considered mostly in the field of linguistics and translation studies, to a lesser extent in the sphere of programming. Materials related to the design of visual communications and, in particular, graphic design, belong mainly to experts and practicing designers and are much smaller in number. Although the majority of studies still concerns interfaces, the term has also begun to be used in the context of graphic design, branding and marketing and is associated with the sociocultural characteristics of target groups. The authors of the basic thesaurus of the LISA organisation were among the first to point out the need for localisation: "Local business and cultural characteristics can affect all aspects of product design and localization... These issues are often not taken into account by product designers simply because they do not know about them. Other areas of adaptation include colors and graphics that must be adapted to local cultural norms. In addition, product designers must be aware of political and business issues, as well as local cultural expectations" ("Local business and cultural issues can affect all aspects of product design and localization... These sorts of issues are often missed by product designers, simply because they are not aware of them... Other areas of adaptation include colors and graphics that must be adapted to meet local cultural norms. In addition, product designers must be aware of political and business issues and local cultural expectations") (Lommel, 2007, p. 14). Additionally, in this programme document, there are recommendations for predicting the possibility of localisation of the following components of graphic design: graphic images (compliance with the target market, planned replacement of images with specific ones for a specific country); colors (correspondence of semantics and use of usual and common colour combinations in a specific country); icons (based on culturally and linguistically specific images of a specific culture for intuitive understanding by the target group); abbreviations (taking into account different interpretations and coincidences of abbreviated inscriptions); marking (provision by design of a place for any specific markings installed in a specific country); forms and other data entered by users in interactive products; compression and expansion of the text (taking into account the different lengths of inscriptions in different languages) (Lommel, 2007, pp. 21–23).

Modern experts define localisation as "a process of product and content adaptation in order to ensure its local perception by the addressee based on a deep understanding of local culture, user behavior and market nuances" (Krimme et al., 2022); "a process of adapting and customising a product to the neccessities of a particular market, defined by its language, culture, expectations, local standards and legal requirements. Localization can be applied to any type of product or service that targets multiple audiences from different cultural backgrounds" (Sheldon, 2023).

In order to find out the tendencies of such an adaptation in various graphic design products, an analysis of projects and a series of interviews with Ukrainian designers and industry experts were conducted.

A bright example of localisation based on the principle of reading and writing is the website of the Ukrainian company Brand Ukraine, which is engaged in strategic com-

munication with the world about the war in Ukraine. The page information is translated into 8 languages. Peculiarities of the perception of information by addressees using the Arabic language, in particular, reading from right to left, imply a change in the design of the page. As compared to pages in English, French and other 5 languages, its equivalent in Arabic has a compositionally mirror layout (Figure 1). It is important that the authors of the project did not use a pure translation of the text, which only duplicates the text in another language, but used a systematic approach. They completely changed the placement of the text and images. Such attention to the recipient has a positive effect on interaction with him, and the approach emphasises attention to design. If, according to the design concept, the reader must first see the illustration, and then the textual comment, then this principle is also preserved in the Arabic page. That is, the goal has been achieved, albeit with significantly greater resources (time-consuming work of a web designer) than a simple translation of text blocks.
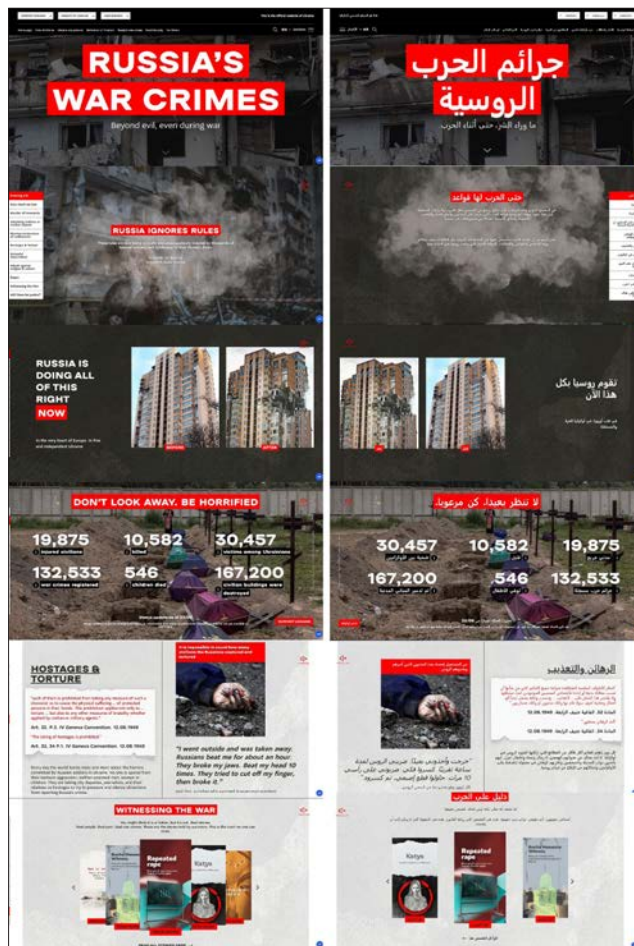

Figure 1. Comparison of English and Arabic web page layout
Source: (*Russia's war crimes of Ukraine*, n.d.)

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During a conversation with Kostiantyn Kozhemiaka, a director of ArtHuss Publishing House, it was revealed that the adaptation of book products is one of the main approaches of the publishing house, as it specializes in publishing foreign books on design and art in Ukrainian translation. In terms of localization, the publishing house works in two aspects, such as translation and design. Since the segment of literature chosen by the publishing house is "non-fiction", translations must take into account the adaptation of not only numerous professional terminology, but also everyday expressions used by authors to be close to their readers. It is quite clear that within this study the accent was put on the design of translated books. In this situation, it should be understood that contracts with publishers-right holders for reprinting provide for various options, including, for example, complete reproduction of the original, or the possibility of adding elements of localisation while preserving the general content of the book. During the public presentation of the work of Kostiantyn Kozhemiaka's ublishing house, organised by the co-author of this article as part of KyivBookFest (September 2023), a very interesting experience was revealed. First, it concerns book covers. In many cases, with the consent of the publishing house, the owner of the main rights, book covers have been created that are closer and more attractive to the Ukrainian consumer in terms of certain elements. The publishing house conducts constant surveys of its subscribers regarding their preferences and requests, and based on this, offers original cover designs. For example, a new design was developed for books "What is it anyway? 150 years of modern art in one pill". So, the typographic solution that dominates the original has been replaced in the Ukrainian product by a variant with graphic content (by Mykyta Kravtsov). In a similar way, the visual component of the books "100 Ideas That Changed Art" and "100 Ideas That Changed Photography" was emphasised by the Ukrainian versions of the book covers of Kristina Zolotarova (Figure 2).

According to the views of the director of the publishing house and the chief marketer, this option finds a greater response among potential buyers, as it immediately reveals the essence of the content. Additionally, this approach provides a possibility for Ukrainian designers to show themselves. For example, Oksana Hadzhii got the opportunity to design the covers for the series "What you should know…". In the series of books about photography and photo art, the publishing house fulfills the mission of popularizing Ukrainian photographers. In contrast to small-scale typographical foreign originals, the editorial office places photos of Ukrainian authors on the covers (with subsequent involvement of photographers in the events of book presentations and discussions). In one of the last cases, namely the reprint of the book "Fundamentals of Graphic Design", the terms of which were the complete reproduction of both the cover and the content of the entire book, a discussion arose regarding the offered Ukrainian version. Considering the fact that the Ukrainian translation of the English adjective "graphic" has a much longer spelling (in the case of this name — "graphic"), the composition required rethinking and caused doubts. In response, the publishing house offered its readers-subscribers an interactive session on design offers for adapting the general composition to the specifics of the language translation. The winner was chosen, although the edition was implemented in the publishing house version (Figure 3).

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Figure *2*. Comparison of book covers of English and Ukrainian versions of books.
The ArtHuss Publishing House design localisation. The authors' collage.
Source: (*What are you looking at?*, n.d.; *Read this if you want*, n.d.; *100 ideas that
changed art*, n.d.; *Shcho tse vzahali take?* , n.d.; *Yak znimaty neimovirni portrety*,
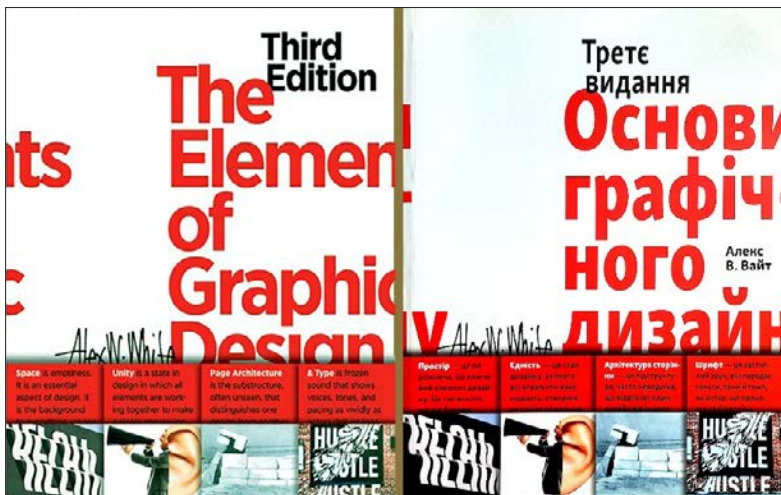n.d.; *100 idei, shcho zminyly mystetstvo*, n.d.)

Figure 3. Localisation of book cover design. ArtHuss Publishing House.
Source: (*The elements of graphic*, n.d.). The authors' pictures

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Thus, the localisation of cover design requires the designers to be able to variably adapt the composition (taking into account the different length of words), to choose the illustrative material well, as well as knowledge of the iconic culture system of the community for which the localisation is taking place.

Whenever possible, the publishing house fills the publication with illustrations by Ukrainian artists. This became the already noted book "What is it anyway?", which included about 30 illustrations by M. Kravtsov about the behavior of people in museums and "Critical thinking" with drawings by Viktor Kudin. We also consider the position of the publishing house in the direction of Ukrainization of the context to be very honorable. For example, on the cover of the book "The Creativity Code" is the work of the Ukrainian painter and sculptor Mykoly Zhuravlia "The Horseman" (Figure 4); the Ukrainian edition of the book "Banksy" includes the works of the artist, which he made in the Kyiv region after the full-scale invasion; the names of the shops on the cover of "Soft City" are in Ukrainian, and the inscription on the bus is "victory".

Figure 4. Localisation of the book cover design of "The Creativity Code".
ArtHuss publishing house.
On the cover: the work of M. Zhuravlia "The Horseman". The author's collage.
Source: (*The Creativity Code*, n.d.; Zhuravel, 2020; *Kod tvorchosti*, n.d.)

All the mentioned areas of localisation of foreign publications for the Ukrainian market not only contribute to the growth of the success of the publishing house as a business, but also play an important role in the cultural development of the country and the positioning of Ukraine (in the person of the Ukrainian publishing house) in front of foreign partners as a confident player with creative and well-founded offers.

In an interview with Port Agency partner Yuliia P'ianykh, regarding the management of projects of placing murals of Ukrainian artists on the walls of buildings in large European cities (Figure 5), she mentioned a few important conclusions. Firstly, when developing the idea of painting the wall of the building, it should be taken into account that the implemented mural has been in the lives of European residents for a long time, so its contemplation must be harmonious with their information field. That is why the conversation about Ukraine and the war in such projects, according to Yu. P'ianykh, cannot be straightforward and sharp-tongued. The content of Ukrainian

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murals must fit into the context of European viewers. That is why the emphasis in them shifted from the issue of the tragic violence by the Russian aggressor to the uniqueness, multidimensionality and "Europeanness" of Ukraine. Additionally, this type of public space design requires personal coordination with all residents of the area. In one of the projects, due to the disapproval of only one resident out of all those who lived in two adjacent houses, the location of the mural had to be moved to another region/district/neighbourhood.

Figure 5. Murals in Vienna and Berlin from the project of Port Agency "The Wall".
Source: (*The Wall*, n.d.)

Olena Donets, art critic, researcher of the Department of Fine Arts of National University of Ukraine, curator and co-curator of poster exhibitions of the Ukrainian graphic designers community "Creative Resistance KNUKiM/KUK" in Poland (Krakow) revealed the differences in the perception of visual content in an interview. For example, she mentioned that the audience at the exhibitions reacted the most to the posters that violated the topic of violence against women and children, the destruction of families. This is expected, since these topics and their visualisation in an accessible visual language appeal to universal human values, evoke empathy, emotions of sympathy, pity. If talking about the style, authentic naive graphics with an appeal to emotional children's drawings are easy to understand. Also successful in communication are posters that reveal the terrible aspects of war, but without frank "bloodthirstiness and tragedy." Complicating the perception of the posters by foreign addressees is the use of metaphors that are understandable to the Ukrainian designer and the viewer due to their local prevalence in other media, for example, trained combat geese or sprouted sunflower seeds, which were spread in the first months of the Russian invasion.

Although O. Donets does not agree with the generalisation of "the West" and "Western mentality" due to the level of heterogeneity of societies and their dissimilarity among themselves (even within the European Union), which has been growing rapidly over the past 10 years, she supports the existence of differences in the inter-

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pretation of the concept "patriotism". This topic is partially discussed in a publication about Ukrainian design during the war (Udris-Borodavko, 2024). According to the views of O. Donets, in the countries of the European Union, patriotism means taking care of the interests of one's own country first (and not of the whole association), but with a fairly measured behavior and is often mentioned immediately before the threat of war. In Ukraine, patriotism as a phenomenon crystallises and acquires deep meanings, and through pain and trials it becomes synonymous with the willingness to sacrifice one's own interests for the sake of the country and Ukrainian society. Different interpretations of concepts, as well as the perception of visual signs by representatives of different cultures, must be taken into account by designers when creating content intended for distribution abroad.

The results of the processing of theoretical and empirical materials, as well as the conducted interviews, convincingly show that the relevance of the adaptation of visual communication products for representatives of various sociocultural groups is increasing today; secondly, they provide an opportunity to formulate a definition of the term "localisation" specifically for the sphere of design. The following definition of localisation in the design of visual communications is proposed: *it is a strategy of increasing the functional and communicative efficiency of the project by adapting the content and design to the specifics of the sociocultural, legislative, technological, geographical and historical conditions of its use within the country, region, etc.* Associated concepts that arise in the process of analysing examples of localisation, for example, *local culture, local target group, local designers, local requests*, etc., are interpreted as *"local"*. It means they are those that are within a certain territory (location), in which widespread and the most similar or identical sociocultural, legislative, technological, geographical and historical conditions function. This strategy refers to the distribution of design objects in an international space that is becoming increasingly segmented and heterogeneous today. In addition, for further research, we consider it necessary to introduce the related concept of *"localised design"*. Localised design is a design adapted to sociocultural, legislative, technological, geographical and historical conditions of the area where it will be deployed.

An important addition to the concept of localisation in design is the definition of its levels. In the practice of visual communication designers, localisation is mostly carried out with a focus on the features of the country, i.e. "the territory that constitutes unity from the point of view of history, natural conditions, population, etc." (dictionary) and has defined borders. However, a division into lower levels is provided for, which are related to the territorial-administrative system legalized in one or another country. For example, the structure of such administrative-territorial units as region has been introduced in Ukraine; area; community; city; district in the city; village; village. It can be used to divide the territories that have formed historically — Slobozhanshchyna, Podillia, Halychyna, Transcarpathia, etc. The choice of localization hierarchy option depends on the goals of project development and the parameters of the defined target group.

Presented in the article by Academician V. Abyzov (2018), an analogy with the hierarchical levels of the organisation of the subject environment, together with the localisation parameters of visual communications projects allows o structure the process of localisation of visual communications (Table 1):

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Table 1

**Localisation of visual communication projects
according to hierarchical levels of organising
a subject and informational environment**

Levels of environment organisation (subject and information)	The essence of the level of localisation of visual communication projects
Social (sociocultural)	Features of the worldview of the target group, priority values, culture in a broad sense
Functional	Language; date, time and currency parameters
Compositional and spatial	Formal and meaningful dominants that attract the local addressee's attention
Artistically figurative	Stylistics, colour scheme with taking into account semantics, balance between concrete and rational content, abstract and figurative
Content (the level of subject content of the environment)	Visual and verbal signs of various types (icons, indexes, symbols) that carry identification with the territory and events within its borders; fonts associated with historical and ethnic protoforms
Level of art synthesis, including the use of decorative and applied, landscape art and symbolic elements	Stylisation of the entire composition and elements according to common techniques, particularly with national identity, citing artifacts known in a specific territory and recognisable by addressees
Use of appropriate building materials and products	Usage of materials common in a specific area and their processing techniques, or imitation on the plane of a printed or electronic project

Source: elaborated on the basis of the scientific work (Abyzov, 2018) and the authors' practical experience.

On the basis of the given analogy, it is expedient to structure the localisation process of visual communication projects at the following levels:

Table 2

Levels of localisation of visual communication design

Levels	Localisation essence
1. Functionality	Language translation, adaptation of parameters of date, time, currency, regulatory markings

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Continuation of table 2

2.	Artistic imagery	Stylisation of the entire composition and elements according to techniques that approach the national identity; citing artefacts known in a specific area and recognisable by addressees; usage of common variants of colour combinations; balancing between concrete and rational content, abstract and figurative content; usage of fonts related to historical and ethnic protoforms; usage of materials common in a specific area and their processing techniques, or imitation on the plane of a printed or electronic project
3.	Semantics	A selection of visual and verbal signs of various types (icons, indexes, symbols) that bear identification with the territory and culture, events within it; colour scheme with taking into account semantics
4.	Sociocultural identity	Taking into account and reflecting features of the worldview of the target group, priority values and culture in a broad sense

Source: elaborated on the basis of the authors' practical experience.

Table 2 presents localisation complexity levels from 1 to 4, where each previous level forms the ground of the next one. Due to this, the effectiveness of localisation and communication with the target group increases. The feasibility of using one or another level depends on many factors: the scale of the project; the preparation period; the budget and social responsibility of the brand; the desire to communicate as effectively as possible with representatives of new markets.

Conclusions

As a result of the review of the publications of design theorists and practitioners, conducted interviews, as well as given examples of implemented visual communications projects, it is formulated that localisation in the visual communication design is a strategy for increasing the functional and communicative effectiveness of the project by adapting the design to the specifics of sociocultural, legislative, technological, geographical and historical conditions of its using within the country, region, district etc.

In this study, the localisation levels of visual communication design are offered: the level of functionality, artistic imagery, semantics, sociocultural identity. Each subsequent level contains the previous ones.

As it follows from the conducted study:

– firstly, the process of localisation is an important dominant in the practice of modern design of visual communications. Such a reference point is the antithesis of globalization in its "pure" form with the initial spread of international cultural and subject forms without exception in all countries;

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– secondly, it is impossible to effectively design local or localised developments without long-term immersion in the culture and lifestyle of the local population, or at least without close contact with local experts. Otherwise, the result is a surrogate of superficial imaginary templates about this or that cultural heritage and an example of a primitive version of mass culture;

– thirdly, the localisation of the design can be done best by a representative of the local culture, who knows all its intricacies, and can also predict the peculiarities of perception and response by the local addressee.

All these aspects are important in the professional training of practicing designers. Theoretical study of the principles of localisation of design products of various types and their implementation in project tasks should be full-fledged modules of educational components in design education institutions/establishments.

Further development of the topic can be carried out in the direction of studying the relevance of the concepts of "localisation" and "national identity" in the sphere of visual communication design; study of the peculiarities of the perception of the semantics of Ukrainian visual communication projects by representatives of other countries, in particular those projects related to informing about the full-scale invasion of the rf in Ukraine; finding out the experience of Ukrainian designers in localising Ukrainian products to the markets of other countries and vice versa, adapting international brands for Ukrainian locality.

Acknowledgements

Conflict of interests

The author declares that there is no conflict of interests.

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Локалізація як соціокультурна адаптація сучасного дизайну візуальних комунікацій

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Анотація. *Мета статті* — обґрунтувати та сформулювати визначення терміна «локалізація» в дизайні на прикладі візуальних комунікацій. *Результати дослідження.* Огляд визначень і трактувань локалізації у різних наукових і виробничих галузях показав, що термін має різні семантичні значення. У сфері візуальних комунікацій поняття з'явилося у вебдизайні, програмуванні інтерфейсів програм та ігор у контексті мови, технічних, нормативних (Держстандарти) і правових параметрів. Сьогодні застосування терміна розширилося на більшість продукції графічного дизайну, брендингу та маркетингу, а його змістовне наповнення пов'язується із соціокультурними особливостями цільових груп.

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Проведені інтерв'ю з експертами в перевиданні та редизайні англомовних книг українською мовою, рекламних комунікацій, кураторства з розміщення муралів та експонування соціальних плакатів підтверджують актуальність адаптації контенту і дизайну до специфіки цільових груп. Локалізацію в дизайні визначено як стратегію підвищення функціональної та комунікативної ефективності проєкту через адаптацію контенту і дизайну до специфіки соціокультурних, законодавчих, технологічних, географічних та історичних умов його використання в межах країни, регіону тощо. *Наукова новизна*. Вперше в теорії дизайну обґрунтовано та введено термін «локалізація» (на прикладі візуальних комунікацій), уточнено специфіку використання поняття «локальний» у контексті розгляду цих явищ; представлено результати інтерв'ю українських експертів з досвідом локалізації візуальних комунікацій; наголошено на потребі соціокультурної адаптації контенту та дизайну візуальних комунікацій до запитів цільових груп. *Висновки*. В умовах глобалізації зростає значущість локалізації проєктів візуальних комунікацій. Її здійснення потребує занурення в локальну культуру та/або щільного контакту з їх представниками в процесі проєктування, втім найефективніше локалізацію може здійснити безпосередньо представник цільової групи як носій її локальної культури.

Ключові слова: візуальні комунікації; графічний дизайн; соціокультурна адаптація; локалізація; цільова група
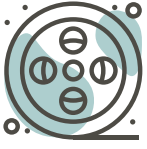
Conceptualism of Sculpture Films of the 1970s–1980s in the Experimental Field of "Expanded Cinema"

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Abstract. *The aim of the article* is to analyse conceptual foundations of sculpture films in the 1970s–1980s in the context of experiments with "cinema expansion". *Results.* Sculpture films of the 1970s–1980s show signs of a tendency toward conceptualism inherent in postmodern art. In innovative experiments on the audiovisual art and sculpture synthesis, not only the updated artistic toolkit became basic, but the process of meaning creation with a mandatory appeal to the audience's perception as well. All this was organically integrated into the general search of avant-garde directors, aimed at developing the technological and artistic possibilities of cinematography, which received a generalised name "expanded cinema" (G. Youngblood). W. Turnbull, A. Forbes, D. Ashton, R. Horn, V. Pye, G. Matta-Clark, L. Lijn, B. Flanagan, R. Smithson, G. Stevens, P. Dockley, D. Hall, D. Dye, E. McCall, L. Lye, J. Hilliard, T. Hill, and many others, can be considered the figures in this direction. *Scientific novelty*. For the first time, the conceptual foundations of sculpture films of the 1970s–1980s are systematically analysed in the context of avant-garde searches by masters in creating interdisciplinary arts, and in extended cinema as well. *Conclusions.* The analysis of projects significant for sculpture cinema in the 1970s–1980s reveals a few conceptual creative approaches: video documentation of the process of creating a sculpture, and presenting an audiovisual work as an independent art object; filming the transformation and destruction of sculpture works for the purpose of provocative statements on current topics; use of cinematographic equipment as a material for creating sculptures; expanded interpretation of the concept of "sculpture" as a form, the construction of which is not limited to solid materials or inanimate objects; fixation on film of kinetic sculptures, the contemplation of which is inseparable from the surrounding environment. A general conclusion is made that experiments with sculpture films contributed to the video art formation, and influenced the further development of media art.

Keywords: media art; video art; conceptualism; expanded cinema; interdisciplinary arts; sculpture films; kinetic sculptures; land art

For citation

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Introduction

In the 1960s, the Western cinematographic industry, having an appropriate technological arsenal in the creation of colour sound screen works, concentrated on the making commercially successful products. In spite of the fact that, for example, in the USA, the traditional studio production system was broken, and the director-author's figure came to the fore, New Hollywood creators focused on audience demand, and made appropriate entertainment content. Therefore, experiments with new forms and technologies became the main activity of the avant-garde independent cinema creators. The development of telecommunications and video technologies contributed to the formation of a new screen art concept, which was not limited by previous standards, particularly, by space dimensions.

Views on the cinema secession from the usual artistic and technological standards of many audiovisual avant-garde representatives were recorded by the American theorist of media art Gene Youngblood (1942–2021) in the concept of "expanded cinema". In the cognominal monograph, which was published in 1970, he argued that the understanding of cinema should be expanded, as well as include new media and technologies (such as videotronics, informatics, cybernetics, holography, video spheres, etc.). According to G. Youngblood (1970), the creation of expanded cinema involved a change in perspective, and "the end of the era of cinema as we've known it, the beginning of an era of image-exchange between man and man" (p. 49).

Among artistic experiments aimed at transforming audiovisual arts, the phenomenon of "sculpture cinema" takes a special place. This conception arose on the wave of a general shift in the spatial art understanding, because the technological development of the 1950s–1960s stimulated a new attitude to the categories of time and space. It is not about the presence of sculpture objects on the screen as significant for the meaning-making of film text elements, but about how the cinema "changes the landscape" of the sculpture art (Wood & Christie, 2019), how the forms and means of artistic expression of the two types of art interpenetrate, which developed in parallel until the postmodern era. At the same time, despite the obviousness of the conceptual dominance of ideas over forms in the artistic pursuits of the sculpture cinema creators, this aspect of their work remains insufficiently highlighted. Regarding the fact that in many cases modern video art borrows the ideas of the postwar era postmodernists, the study of the conceptual ground of the sculpture cinema is an important issue, because the experimental artists' innovations in 1950s–1970s formed the cultural space for the modern polyform eclectic art.

Recent Research and Publication Analysis. The study of the "sculpture cinema" phenomenon is currently one of the interesting, and at the same time promising topics in the scientific and academic sphere. First of all, the publication of the collection of specialised scientific works edited by J. Wood and I. Christie (2019) "Sculpture and Film" should be mentioned. The book contains an analysis of definite phenomena related to sculpture films, particularly: reevaluation of surreal objects on the screen (S. Lecky), sculpture in experimental cinema (K. Lund), artistic significance of the sound and music in the sculpture cinema (N. Alter), description of films and sculptures by New Zealand artist Len Lye (D. Curtis), American sculptor-minimalist Robert Morris (L. le Fevre), etc. (Wood & Christie, 2019). The section "Sculpture cinema"

is a part of a study by David Curtis "A History of Artists' Film and Video in Britain" (2007), carried out within the framework of the the British Film Institute activity. D. Curtis analyses some experiments on the combination of film technologies and sculpture techniques by artists of the United Kingdom of Great Britain and Northern Ireland (Curtis, 2007).

In Ukraine, the phenomenon of "sculpture cinema" is less known, and has not received separate systematic studies. For the most part, the facts of using sculpture compositions are analysed as a component of video art. For example, V. Golovei and O. Rud (2019), investigating social and cultural prerequisites for the grounding video art in the context of the development of media technologies, turn to the work of one of the founders of video art, N. D. Paik. They describe compositions from television monitors, which the "grandfather of video art" began to create since 1962, and conclude that "sculptures and installations from television screens have become a kind of a calling card of the artist" (p. 50). I. Pecheranskyi (2023, p. 66), analysing the origins of video art with taking into account the socio-cultural and technological aspects of its transformation into a popular audiovisual art direction, analysed some demonstrative experiments of artists in the screen presentation of sculptures. Particularly, the researcher cites an example of the interaction between the viewer and the video installation by N. J. Pike "TV-Budda" (1974), where the video camera displays the Buddha sculpture on the monitor, and the recipient has an opportunity to take an active part in its meditative contemplation, and to be a participant in the action. It is worth mentioning that the vast majority of foreign and domestic scientists point to the existence of a unique common artistic and paradigmatic space in which video art, television, experimental (author's) cinema, including sculpture films, developed.

Aim of the article

The aim of the article is to analyse the conceptual foundations of sculpture films of the 1970s–1980s as a reflection the expanded cinema idea.

Main research material

On the one hand, grounding the idea of "expanded cinema" required artists to increase their capabilities (avant-garde directors), and on the other hand, to try to overcome the static, i.e. timeless nature of image creation (representatives of spatial arts). The main goal of such projects was to change the interpretation of the static art of sculpture with the help of screen visualisation of the process of viewing three-dimensional and stationary works. This led to the emergence of the so-called "sculpture cinema", which subsequently caused a variety of media art forms (Jacobs et al., 2017). Characteristic features of a new type of artistic creativity were various experiments on combining artistic and technical means of sculpture and cinema art, mostly aimed at interactive relations with the viewer. The researcher of this phenomenon Nora Alter (2012) defines sculpture films as such ones where "the camera animates the objects and expands their physical spaces beyond the visible" (p. 34).

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

Although sculpture cinema as a separate artistic phenomenon was known in the 1960s, its appearance became a logical continuation of the avant-garde artists' searches in the first half of the 20th century. The prototype of sculpture films is considered to be the Dadaist short films of the French-American director and photographer Man Ray, particularly, his "Le Retour à la Raison" (1923), "Emak Bakia" (1926), "Les Mystères du château de Dé" (1929) (Lund, 2019, p. 33). The camera actively worked with three-dimensional geometric shapes, and their demonstration was mixed with animated textures, radiographs, with the addition of rotations, highlights, shimmers, and reflections. According to Cornelia Lund, the experimental silent short film "Ritual in Transfigured Time" (1946) by the American director Maya Deren (Lund, 2019, p. 37) has the sculpture film characteristics as well. In this film, the author studied the statuary of human figures and sculptures through the prism of metamorphosis and anthropomorphism. The film is marked by non-linearity, usage of slow motion and stop shots, convergence of the temporal art of choreography and the spatial nature of sculpture: the dancers' bodies sometimes freeze like marble, instead, the garden statues acquire dynamics, begin to come to life, which ultimately leads to the understanding of the identity of the human body as a model for the sculptor, and a creation inspired by the artist, capable of becoming a lively organism.

Close to the aesthetics of sculpture cinema is the film "Visual Variations on Noguchi" (1945) by the American Marie Menken. It was filmed using a hand-held camera. In one of the episodes, she slowly revolved around an abstract sculpture in order to create an impromptu dance in the film space. Thanks to this, the screen image was freed from the aspect typicality inherent to the human eye (Rees et al., 2011, p. 61).

At the beginning of the 1950s, experiments on the combining artistic means of screen arts and sculpture were revived. For example, the film "83B" (1951), created by sculptor William Turnbull and director Allan Forbes, showed shadows cast by W. Turnbull's sculptures on the walls and ceiling of his studio, caused by a moving light source. Due to the movements of the camera, fast montage, and sound design (noises, rhythmic beats), the sculpture "came to life", and acquired signs of kinetics. It is noteworthy that, according to the authors' plan, the video sequence together with the sound were made to be played both in forward and reverse order. The film of the British artist Dudley Ashton "Figures in a Landscape" (1953) contained specific, almost choreographic camera trajectories, which explored a sculptural group in the open landscape, simulating the spatial experience of its admiration by the viewer (Reynolds, 2021).

Some sculptors used the camera in order to record the stages of their own creative work. As a result, such American and British sculpture films as "Einghorn" (1970) by Rebecca Horn, videos of sculpture and ecological interventions "Open House" (1972) and "Split" (1974) by Gordon Matta-Clark, "From Scrap to Sculpture" (1971) by William Pye, "Creations" (1970) by Barry Flanagan, "What is the Sound of Clapping Hands" (1973) by Liliane Leane Lijn, etc. (Curtis, 2007, p. 128). For example, the colour film "Spiral Jetty" (1970) by the American artist Robert Smithson (Robert Smithson) documented the construction of the sculptor's eponymous land art project, as a huge embankment dam, built on the shore of a lake near Roselle Point in the state of Utah. The video series was united by an off-screen narration of the legend of a great lake maelstrom leading to underground channels, to the Pacific Ocean. According to the author's idea, the spiral shape of the sculpture appears as a metaphor for the transition to the underworld. The

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

director-sculptor gives the viewer an opportunity to see dump trucks, graders, bulldozers that change the landscape. A huge part of the film is shot from the air: helicopters turn and circle around the finished spiral, trying to catch the imprint of the Sun in the centre of the sculpture, and the small figure of R. Smithson himself, who "doomed" runs along the pier, as if he is being captured as well, and pulled towards the underground vortex (Alter, 2012, p. 34).

Filming of the sculptors' creative experiments gradually accustomed the viewers to the idea of optional static material forms of fine art. Films of Graham Stevens "Atmosfields" (1971) and "Desert Cloud" (1975) captured the interaction of air, water, earth and thin polyethylene tubes, squares and cylinders that floated, bounced and flew. The camera documented the public's reaction to experiments in the "dematerialisation" (i.e. destruction) of geometric shapes. The process of changing sculpture materials was explored in Peter Dockley's film "Cast" (1971): the author filmed the heating and melting of wax figures depicting a family dining as a grotesque metaphor of human vulnerability (Curtis, 2007, p. 130).

Sculpture films gave rise to a special approach in the interaction of cinematography and sculpture, an interpretation that seems to reconstruct the process of understanding the art work by the recipient. A representative of such an approach was the British artist David Hall. His sculpture of the 1960s reflected angles and perspectives, a specific perception of space through constructions and interventions. It was created for interaction, that is, it focused on direct relations with the viewer. This approach was embodied by David Hall in the experimental film "Vertical" (1970). It was a powerful experiment in framing the perception, a deliberate focus of the viewer's attention on certain natural or artificial phenomena, snatched from the usual environment, and limited by clear frames. At the same time, such works symbolised the transition from the concept of "sculptors' films" as a separate case of expanded cinema to the full-fledged video art groumding (Rees et al., 2011, p. 87).

In the early 1970s, against the background of the general fascination with creative searches in art, young British sculptors began to spread their experience of working with sculptures modeled in space for the screen and video projection usage. It is significant that most of them, including David Dye, Eaterly, David Hall and others, avoided direct contact with professional cinematographers. Thus, they embodied the "expansion" of the planar reality of film art through the understanding of the world as a multidimensional moving space (Curtis, 2007, p. 213).

Some artists of the 1970s reinterpreted the standard apparatus of the main cinema: its cameras, projectors, and lenses. For example, the film "Film onto Film" (1970) by David Dye projected the image of a moving slide diafilm onto the film tape. That is, before the main image, one could see additional projections that were thrown by the slide film tape in the form of a ringed loop. Similarly, David Dye's creative work "Projection / Introjection" (1971) directed the image of the projector back at itself through mirrors. Understanding the film tape as a three-dimensional material that can form a kinetic sculpture prompted David Dye to create the project "Unsigning for 8 Projectors" (1972). The artist's declared "anti-ego-journey" showed a close-up of the master's hand, which painted the letters of his name. This action was shown asynchronously by eight projectors loaded with continuous, ringed film tape. The repeated image was collected on one screen, which was not static as well. It rotated slowly, and this led to

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additional image fragmentation, and the appearance of animated effects on the walls of the room (*Projects*, n.d.).

Anglo-American artist Anthony McCall gained fame thanks to his innovative creative works in illusory film projections, particularly, solid-light installations that emphasised the sculptural qualities of light rays. E. McCall's early works "Landscape for White Squares" (1972), "Landscape of Fire" (1973) filmed his serial action performances. The work "Line Describing a Cone" (1973) became indicative for that period. It set the tone for the subsequent stylistic creativity of E. McCall's work. Based on simple but moving (animated) linear pictures, the master offered the viewer serial repetitions of light projections. In darkened and specially filled with gaseous fog (haze) rooms, projections create an illusion of three-dimensional shapes, ellipses, waves and planes. All of them do not look static, as they gradually oscillate, change size and shape.

By reducing the audiovisual artistic work to the basic components of time and light, and completely removing the screen as a given surface for projecting, the master attempted to deconstruct the cinema in total. His works also changed the audience's attitude towards the film, as they became complicit: streams of light cross their bodies, distorting familiar contours and forms. In "Long Film for Four Projectors" (1974), E. McCall used the film tape in order to explore ideas of space and time by creating light walls. Four projectors were installed along the walls of the room. Their beams created intersecting and intercrossing planes of interrupted light, forming a changing three-dimensional sculpture through which the audience had to pass. After a twenty-year break, the artist returned to sculptural experiments with "solid light". This time he used not 16 mm film, but computer animation and digital projections. For example, the installation "Doubling Back" (2003) used slow cinematographic fading for combining and separating two opposite forms in one voluminous object. New works also explored the extended cyclical installation structure which the master first developed in films of the 1970s. Among the new projects, the following are noticable: "You and I, Horizontal" (2006), "Leaving, with Two-Minute Silence" (2009), "Face to Face" (2013) (*About*, n.d.).

New Zealand master Len Lye (1901–1980) is known both for his avant-garde film works and kinetic sculptures. He became famous not only because of his work in "direct" (using no camera) film production, the essence of which is the play-by-play processing of epy film tape in order to create a screen image. His moving sculptures and installations of the 1970s were often accompanied by a video sequence, which increased a dynamic impact effect on the audience (Horrocks, 2015).

The film works of the British conceptualist John Hilliard (born in 1951) demonstrated the systematic exploration of space inherent in his artistic pictures, particularly, reflexive games with the camera that fixed its own image through the consecutive change of the diaphragm. For the film "From and To" (1971), J. Gilliard gave conceptual instructions to his two cameramen: one of them had to stand in the middle of a circle and slowly rotate the camera, while the other one had to point the camera at the centre of the circle (Curtis, 2007, p. 218).

British sculptor and architect Tony Hill (born in 1946) also combines various art practices in his experimental films. The director's short film "100 Heads" (1971) offered the viewer to look at a person as a living statue. Instead of marble pedestals, the screen demonstrates a quick change of the heads of people of different sex, age and

appearance, which is fixed on a white background. According to the author's state-ment, "Water Work" (1987) is a sculpture film that explores visual, sound, kinesthet-ic effects caused by immersion in water. T. Hill plays with verticals and horizontals, "weightlessness" of the body in the underwater world, statuary of human figures sep-arated by the elements of air and water. He reinterprets the surface of water, which turns into a kind of boundary between worlds. It is both a window and a mirror, ac-quires signs of visible and invisible (*Home*, n.d.). So, although T. Hill's films are far from direct filming of sculptures, the conceptual approach emphasised by the author and, most importantly, the direct implementation of sculptural thinking in the visual images present on the screen, make him one of the most significant representatives of sculpture cinema.

Conclusions

Sculpture films of the 1960s–1980s show signs of a tendency toward conceptual-ism inherent in postmodern art. In innovative experiments on the synthesis of audio-visual art and sculpture, not only the renovated artistic tools, but the process of mean-ing-making with a definite appeal to the audience's perception became basic.

In experiments with filming creativity acts, attempts to rethink the camera or liv-ing bodies as sculptures, a change of emphasis from the formal demonstration of ar-tistic images to the retelling of the principles and motives that drove the author was observed. The master became a guide, opening the world of ideas to the viewers, clear-ing the mind of illusions and patterns. The analysis of projects significant for sculpture cinema in the 1960s–1980s revealed the authors' several leading conceptual positions, the main of which are the following:

– Video documentation of the process of creating a sculpture, which turns into an independent art object at once. The direction of such films is least aimed at offering the viewers to trace the chronology of the sculpture construction. The act of creation serves as a script for the film, which loses its status as a documentary one, acquires the meaning of an alternative view of sculpture, supplemented by the entire arsenal of artistic expression means of screen arts, from non-linear narrative and montage to acoustic effects. Thus, the creative process and its fixation on the film tape becomes no less significant than a sculptural art object.

– Filming the processes of transformation and destruction of sculptural crea-tive works. Fixation of performative presenting works of art, accompanied by their further deconstruction, is observed mostly in the case of active authors' provocative statements, development of social and political, environmental, gender and other top-ical issues. The secondary audiovisual art work is used to inform about the realised individual performance to a wide range of viewers who could not be present during the transformations of the authors' sculptures. In this way, the message grounded both in the destroyed sculpture and in the captured sculpture film becomes a tool of propagan-da and agitation, as well as a slogan expressed by the conceptualist.

– Using cinematographic equipment (camera equipment, film tape, screens, pro-jectors, etc.) as a material for creating sculpture groups, searching and demonstrating the aesthetic appeal of the filming process, recoding three-dimensional sculpture ob-

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

jects into a planar image and vice versa, intension to make such voluminous installations, which would be read as a full-fledged artistic image only from one angle with the help of a camera. In most cases, the authors aim to destroy the stereotypes of the viewers' perception, to play with their imagination, to shake up the stable worldview, to impress them, to immerse them in a special artistic space.

– Expanded interpretation of the concept "sculpture" as a form, the construction of which is not limited to solid materials or non-spiritual objects. Light streams, projection walls, pillars, fog, gas, shadows, flickering – all these also appear as factors of form grounding, just as the human body belonging to the performer or the viewer. That is why masters strive for all the artistic and instrumental achievements of cinematography to be used for realising the idea of "ephemeral" sculptures.

– Fixation of kinetic sculptures on a film tape, the observing of which is inseparable from the perception of the surrounding natural or urban environment. These are cases when it is impossible to present the art object in another place, and when the functioning of the moving sculpture depends on its immediate environment (ebbs and flows, wind rose, soil, relief or background historical monuments, iconic buildings in the urban landscape).

Therefore, developing as a separate direction of "expanded cinema", "sculpture cinema" sought to overcome the static nature of creating spatial images. On the other hand, the authors of interdisciplinary "cinematic" projects aimed to go beyond the flatness of the screen, to add three-dimensionality to the standard models of audiovisual creative works. However, later their experiments led to the full-fledged formation and development of video art, became an organic component of sculpture interventions and installations, which took a strong position in modern art.

The scientific novelty of the article grounds in the fact that for the first time the conceptual foundations of sculpture films of the 1970s–1980s are systematically analysed in the context of the artists' avant-garde searches in creating interspecies arts, particularly, expanded cinema.

Prospects for further research. Turning to the topic of sculpture cinema as a representative component of the avant-garde film of the 1970s–1980s is promising not only from the point of view of researching the idea of "expanded cinema", which, due to technological progress, continues to be embodied nowadays. Further study of similar processes seems important both at the level of the media art theory, interspecies interaction of arts, history of audiovisual culture, and at the level of direct analysis of those outstanding artists' creativity work in the 20th century, whose sculpture films have not been studied until now.

Acknowledgements

Conflict of interests

The author declares that there is no conflict of interests.

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

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Концептуалізм скульптурних фільмів 1970–1980-х років в експериментальному полі «розширеного кіно»

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Анотація. *Мета статті* – проаналізувати концептуальні основи скульптурних фільмів 1970–1980-х рр. у контексті експериментів з «розширенням кіно». *Результати дослідження.* Скульптурні фільми 1970–1980-х рр. мають ознаки тяжіння до концептуалізму, що притаманне постмодерному мистецтву. В новаторських дослідах з синтезу аудіовізуальних мистецтв і скульптури базовим став не лише оновлений мистецький інструментарій, а процес смислотворення з обов'язковою апеляцією до глядацького сприйняття. Все це органічно інтегрувалося в загальні пошуки режисерів-авангардистів, спрямовані на розвиток технологічних і художніх можливостей кінематографа, що отримали узагальнену назву «розширене кіно» (Дж. Янгблад). Діячами цього напряму можна вважати В. Тернбулла, А. Форбса, Д. Ештона, Р. Горн, В. Пая, Г. Матта-Кларка, Л. Лійн, Б. Фланагана, Р. Смітсона, Г. Стівенса, П. Доклі, Д. Холла, Д. Дая, Е. Маккола, Л. Лая, Дж. Гілліарда, Т. Хілл та багатьох інших. *Наукова новизна.* Вперше системно проаналізовані концептуальні основи скульптурних фільмів 1970–1980-х рр. у контексті авангардних пошуків митців зі створення міжвидових мистецтв, зокрема розширеного кіно. *Висновки.* Аналіз значущих для скульптурного кіно проєктів 1970-1980-х рр. виявив кілька концептуальних творчих підходів: відеодокументація процесу створення скульптури та презентація аудіовізуального твору як самостійного артоб'єкта; фільмування трансформації та знищення скульптурних витворів з метою провокативного висловлювання на актуальну тематику; використання кінематографічного обладнання як матеріалу для створення скульптур; розширене тлумачення поняття «скульптура» як форми, конструювання якої не обмежується твердими матеріалами чи неживими предметами; фіксація на плівці кінетичних скульптур, споглядання за якими невіддільне від навколишнього середовища. Зроблено висновок, що експерименти зі скульптурними фільмами сприяли становленню відеоарту та вплинули на подальший розвиток медіамистецтва.

Ключові слова: медіамистецтво; відеоарт; концептуалізм; розширене кіно; міжвидові мистецтва; скульптурні фільми; кінетичні скульптури; ленд-арт

State Policy in the Tourism Field of Ukraine: Socio-Humanitarian Priorities of Development and Post-War Recovery

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Abstract. In the reviewed monograph "State policy in the tourism field of Ukraine: socio-humanitarian dimension", the author Alla Havryliuk offers to use the marketing paradigm of promoting domestic tourism as a national ideology, as well as a tool of management and territory development. New directions of state policy implementation in conditions of decentralisation, focused on promoting key tourist identifiers of the locality are presented, such as types of tourism, image, brand, reputation, souvenir branding and intangible cultural heritage.

For citation

The publication of the monograph "State policy in the tourism field of Ukraine: socio-humanitarian dimension" by Alla Havryliuk coincided with the beginning of the full-scale invasion of Ukraine by the Russian Federation in 2022.

The preparation and republishing of this scientific work became a kind of a challenge for the author, able to accumulate creative energy in a research way within extremely difficult survival conditions, and opportunities to do here and now what you can do best.

The focus of this research is a complex socio-humanitarian approach to the formation of state policy in the tourism field of Ukraine at the national, regional and local levels, which grounds on the principles of tourism human-centeredness, humanism, sustainable development, inclusion, social cohesion, multiculturalism, etc. In the monograph, the author offers to use the marketing paradigm of promoting domestic tourism as a national ideology, as well as a tool of management and territory development. New directions of state policy implementation in conditions of decentralisation, focused on promoting key tourist identifiers of the locality are presented, such as types of tourism, image, brand, reputation, souvenir branding and intangible cultural heritage.

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

The offered author's approach initiated forming a new research vector in the field of science "Public Administration", which focused on the study of the role of tourism as a phenomenon that affects the personality's spiritual development, who changes in value under the travelling influence, and requires innovative approaches to the development and implementation of the industry state policy .

The author of the reviewed monograph pays tribute to her predecessors, whose works are carefully analysed in the study, and claims that the social and humanitarian influences in the field of tourism are so interdependent that it is quite difficult to draw a line between them and determine the primacy of the social or humanitarian aspects.

At the same time, based on thorough factual material, it is proved that the social properties of tourism correspond to the signs of a social phenomenon being, and are a tool capable of developing the country's economy, stimulating regional development, ensuring progress in relevant spheres of social life, meeting needs of the person-traveller with a wide range of tourist services.

It is researched and substantiated that the humanistic component of the national sphere of tourism develops through activities that are focused on meeting the needs of a traveller as a spiritual, conscious, patriotic, active biosocial being who is aware of his own existence, a set goal and means for its achievement.

In view of this, the main quintessence of the peer-reviewed scientific work is the grounding of a radically new scientific and practical approach to the formation and implementation of the state policy in the tourism field of Ukraine through the prism of the socio-humanitarian dimension, the focus of which is Homo viator, a person who travels (Marsel, 1999).

This is the image of a new type of tourist service consumer, who enriches his inner world while travelling, expands horizons of the surrounding reality perception, forms and deepens the interethnic culture of social tourist reciprocity, acquires the experience of establishing local and national identities, patriotism and other qualities. Aiming to learn about interethnic and intercultural features of his own and other countries through tourism, such a traveler primarily emphasises the socio-humanitarian dimension. As a result, this motivational component builds a chain of personal influence of the tourist service consumer on the economic development of visited tourist destinations in Ukraine and abroad, and on the economy of the visited country and the world community in general.

The basis of grounding the offered socio-humanitarian paradigm is the humanistic values and beliefs of a travelling person, such as human-centeredness, humanism, spirituality, patriotism, collective identity, national unity, enlightenment, sustainable development, etc. Among the defining social principles that form this component of tourism, the researcher singles out the following: the right to work, rest, health care, free movement, tourist education, social protection, clean environment, social responsibility, inclusion, social cohesion, etc.

Thus, the author notes that the influence of social and humanitarian components in the sphere of tourism is impossible without an economic background, and proves the necessity to develop and implement state policy in the field of tourism of Ukraine based on a multi-paradigmatic socio-humanitarian approach.

It is worth mentioning that the reviewed monograph was published twice during rather stormy times in the development of the modern Ukrainian state. Its first edition

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

was published in 2020, when humanity was gripped by the COVID-19 pandemic. At that time, the scientific work became a kind of tourist compass pointing to unique Ukrainian places and locations, visiting of which gave a Homo viator (a travelling person) an opportunity to fill his life with new meanings and contents, as well as escape from the lack of active social communications. At the same time, strict anti-epidemiological restrictive rules became a new impetus for the domestic tourism development in Ukraine, and discovering new tourist destinations for many compatriots.

For state and local self-government authorities, it was time of new challenges, which should be reoriented in the sphere of providing tourist movement participants with effective forms of multiage, multidisciplinary social ties and contacts, which contributed to giving the processes and phenomena, which had their influence on the traveller, a real situational value.

The key principle of the socio-humanitarian dimension of forming and implementing the state policy in the tourism field of Ukraine A. Havryliuk defines *tourist human-centrism*. This principle grounds on the formation of a new person's worldview in the process of tourist practices; filling it with a humanistic content by all social institutions, personalities and other subjects related to the provision of tourist services, and ultimately "getting" a new type of consumers and producers of tourist services with their needs, views, ideas, beliefs, knowledge, values, experience, etc.

The idea of forming modern state policy in the field of tourism on the basis of *socio-humanitarian development* is highlighted within the entire study. It combines normative-legal, functional-organisational, programme-targeted, financial-economic and social-psychological mechanisms of state management, as well as tools, methods, principles and means that take into account social, humanitarian, economic, geographical, political and other factors of the territory development.

Offered by the author, the synergistic toolkit for the use of the mentioned mechanisms involves the application of a comprehensive approach to the development and implementation of policy in changes regarding domestic and inbound tourism of Ukraine on a multilevel basis, using the principles of decentralisation, sustainable development, social, sectoral and territorial inclusion, civic cohesion, preservation of the national memory and collective identity; improvement of marketing means of tourism promotion in Ukraine, particularly, national, regional, local tourist and souvenir branding of the territory, etc.

It is emphasised that the state policy in the tourism field of Ukraine should be formed and implemented in the format of rapid response to public requests regarding crisis phenomena and innovative processes; should be reflected in goals, tasks, principles, methods, priorities, tools, mechanisms of understanding economic, political, social, humanitarian and other transformations in society.

It is worth noting that the second edition of the reviewed monograph was published in 2022, when the Ukrainian state faced a new challenge, such as a full-scale invasion of Ukraine by the Russian Federation. Therefore, each of the six sections of this scientific publication is especially valuable. They present a structured vision of the socio-humanitarian dimension of the state policy in the tourism sphere at the national, regional and local levels, embodied by the state and local self-government authorities, as well as offered by the author, like a recorded historical fact to the beginning of the martial law state.

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ISSN 2410-1915 (Print) • Culture and Arts in the Modern World. Issue 25 • ISSN 2616-423X (Online)

The thorough approach of A. Havryliuk in implementing the tourism discourse of the socio-humanitarian dimension of tourism in *the first chapter* of the monograph is worth special attention. The scientist grounds the essence of tourism as a socio-humanitarian phenomenon, which at all stages of the human civilisation development evolves as a social institution and social practice, acquired features of a multifunctional global phenomenon in modern realities. The researcher also notes that the socio-humanitarian space of tourism has developed as an environment for the formation and use of national tourism resources, and has all the prerequisites for studying as a separate area of the "economy of impressions", and a component of the spiritual life of society.

Properly evaluating analysed sources which are devoted to the problems of tourism development in Ukraine, the author points to the insufficient level of highlighting problematic aspects of the formation and implementation of state policy in the domestic tourism field with an emphasis on the socio-humanitarian dimension. The search for available resources of this vector is a background of *the second chapter.* It is reflected in the analysis of modern models of state policy; implementation of a complex of state management mechanisms (normative-legal, functional-organisational, programme-target, financial-economic, social-psychological, etc.), and for the purposes of state regional policy in the national tourism industry.

On the pages of *the third chapter*, the results of the author's research on the current state and main tendencies of the state policy development in the field of domestic tourism in conditions of decentralisation are studied; the key factors affecting the capacity of territorial communities, which receive such opportunities, particularly, due to the socio-humanitarian advantages of tourism development, and which take place for the purposes of socio-humanitarian development of territories, are identified.

The fourth chapter of this monograph deserves special attention. It is devoted to identifying the peculiarities of the elaboration and implementation of the state policy in support and development of organisational forms and types of tourism in Ukraine through the multilevel dimension prism. The author studies its formation in accordance with the available national, regional and local tourist resources. She points to significant legal gaps in the current national legislation. It is manifested in the specifics of zoning the types of domestic tourism as tools for the development of territories; affects the emergence and development of innovative types of tourism and is reflected in the socio-humanitarian directions of the state policy implementation at all management levels. Even in conditions of the martial law, these priorities are developing in some regions of Ukraine, and have the prospects of being drivers of the economic development of the territories.

In view of significant destruction of Ukrainian territories as a result of active hostilities under the martial law and the occupation of definite administrative and territorial units, the analysis of various organisational forms and types of tourism presented in the monograph in accordance with the existing regulatory and legal ground serves as fundamental analytical material, which in the future can be used as a baseline for characterising features of the national tourism development before the beginning of the full-scale phase of the Russian-Ukrainian war and its recovery after Ukraine's victory over the Russian Federation.

The fifth chapter recognises state (non-commercial) marketing as a fundamental theoretical and practical tool for implementing the state policy in the field of domestic

tourism as a grounded modern paradigm for elaborating socio-humanitarian princi-ples of the state policy in the tourism field of Ukraine, aimed at establishing a modern vision of forming a positive tourist image, image, brand, reputation of the territory at the local, regional and national levels, as well as a means of its ethno-tourism promo-tion.

The sixth chapter of the monograph seems innovative. It is devoted to the coverage of questions regarding the use of intangible cultural heritage as a valuable resource for the territory development, a factor in forming the spiritual and cultural identity, multiethnic identity of the Ukrainian people, a resource for tourism promotion of the territory, and the direction of the state policy implementation in the field of tourism in Ukraine at the community and region levels, and the country in total.

This issue becomes especially relevant in the martial law conditions in Ukraine, when every community is fighting for the preservation of its local identity, which is em-bodied in intangible cultural heritage, and is manifested through its bearers. Therefore, offered by the author creative approach to the development and use at the community level of the tourism portfolio of the intangible cultural heritage element is a reflection of some innovative practically oriented aspect in preservation, protection and popular-isation of local culture in nowaday's conditions.

Summarising the review of A. Havryliuk's monograph, it can be concluded that this publication is characterised by scientific novelty, thoroughness and persuasiveness of its presentation, practical elaborations and meaningful scientific conclusions.

Despite the fact that currently tourism in Ukraine on a national scale is "paused", at the same time, its powerful development is observed in certain regions of the coun-try. It ensures the performance of important functions of psychological and social re-habilitation, restoration of spiritual and physical strength of military personnel and members of their families, internally displaced persons and other citizens of the coun-try, children and teenagers, adults, and everyone who sees in tourism a great power of salvation from extremely difficult conditions of survival and a promising direction for foreigners to know Ukraine as a country of courageous, strong and free people.
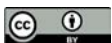
I consider the presented scientific and practical research work of implementing socio-humanitarian priorities of the state policy in the tourism field for now and during the post-war reconstruction of Ukraine to be useful to a wide range of both Ukrainian and foreign citizens within the country and abroad.

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Анотація. У рецензованій монографії «Державна політика в туристичній сфері України: соціогуманітарний вимір» автор Алла Гаврилюк пропонує використовувати маркетингову парадигму просування внутрішнього туризму як національної ідеології, а також інструменту управління та розвитку території. Представлено нові напрями

реалізації державної політики в умовах децентралізації, спрямовані на популяризацію ключових туристичних ідентифікаторів місцевості, таких як види туризму, імідж, бренд, репутація, сувенірне брендування та нематеріальна культурна спадщина.