

КУЛЬТУРА І СУЧАСНІСТЬ

ISSN 2226-0285

DOI: 10.63009/cac/2.2024

Рік заснування: 1999

*Рекомендовано до друку та поширення
через мережу інтернет Вченою радою
Національної академії керівних кадрів культури і мистецтв
(протокол № 6 від 25 листопада 2024 року)*

Свідоцтво про державну реєстрацію
друкованого засобу масової інформації:
Рішення № 781, протокол № 10 від 14.03.2024
Ідентифікатор медіа – R30-03466

**Альманах включено до категорії «Б»
переліку наукових фахових видань України,**
у яких можуть публікуватися результати дисертаційних робіт на здобуття наукових
ступенів доктора та кандидата наук зі спеціальностей: 022 – Дизайн; 023 – Образотворче
мистецтво; 028 – Менеджмент соціокультурної діяльності; 034 – Культурологія
(наказ МОН України від 02.07.2020 № 886)

**Альманах представлено у міжнародних наукометричних базах даних,
репозитаріях та пошукових системах:**
Google Scholar, Національна бібліотека України імені В.І. Вернадського, International Impact
Factor Services, BASE, Dimensions, German Union Catalogue of Serials,
University of Oslo Library, SOLO – Search Oxford Libraries Online, European University Institute,
Leipzig University Library, OUCI (Open Ukrainian Citation Index), WorldCat

Адреса редакції:
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
info@contculture.com.ua
<https://contculture.com.ua/uk>

CULTURE AND CONTEMPORANEITY

ISSN 2226-0285

DOI: 10.63009/cac/2.2024

Year of foundation: 1999

*Recommended for printing and distribution
via the Internet by the Academic Council
of National Academy of Culture and Arts Management
(Minutes No. 6 of November 25, 2024)*

Certificate of state registration of the print media:

Decision No. 781 Minutes No. 10 of 14.03.2024

Media identifier – R30-03466

The almanac is included in category “B” of the list of scientific specialised publications of Ukraine, in which can be published the results of dissertations for obtaining the scientific degrees of doctor and candidate of sciences in specialties: 0212 – Fashion, interior and industrial design, 0213 – Fine arts, 0413 – Management and administration, 0314 – Sociology and cultural studies (Order of the Ministry of Education and Science of Ukraine dated 02.07.2020 No. 886)

The almanac is presented international scientometric databases, repositories and scientific systems: Google Scholar, Vernadsky National Library of Ukraine, International Impact Factor Services, BASE, Dimensions, German Union Catalogue of Serials, University of Oslo Library, SOLO – Search Oxford Libraries Online, European University Institute, Leipzig University Library, OUCI (Open Ukrainian Citation Index), WorldCat

Editors office address:

National Academy of Culture and Arts Management

01015, 9 Lavrska Str., Kyiv, Ukraine

E-mail: info@contculture.com.ua

<https://contculture.com.ua/en>

РЕДАКЦІЙНА КОЛЕГІЯ

Головний редактор:

Сергій Литвин

Доктор історичних наук, професор, Національна академія керівних кадрів культури і мистецтв, Україна

Заступник головного редактора:

Жанна Денисюк

Доктор культурології, доцент, Національна академія керівних кадрів культури і мистецтв, Україна

Відповідальний секретар:

Ольга Овчарук

Доктор культурології, професор, Національна академія керівних кадрів культури і мистецтв, Україна

Національні члени редколегії:

Катерина Баннікова

Доктор філософії, Харківський гуманітарний університет «Народна українська академія», Україна

Сергій Волков

Доктор культурології, професор, Київський державний музичний ліцей імені Миколи Лисенка, Україна

Єлена Бортяна

Кандидат економічних наук, доцент, Національна академія керівних кадрів культури і мистецтв, Україна

Ольга Копієвська

Доктор культурології, професор, Національна академія керівних кадрів культури і мистецтв, Україна

Світлана Прищенко

Доктор мистецтвознавства, професор, Державний університет інфраструктури та технологій, Україна

Олександр Яковлев

Доктор культурології, доцент, Київська муніципальна академія естрадного та циркового мистецтв, Україна

Міжнародні члени редколегії:

Хельмут Льюс

Доктор наук, професор, Інститут музикознавства, Лейпцизький університет, Німеччина

Антоніо Езкуерро-Естебан

Доктор філософії, Інститут Milà i Fontanals, Іспанія

Джіанкарло Ростіролла

Доктор філософії, професор, Університет Д'Аннунціо К'еті, Італія

Роман Сапенько

Доктор габілітований, доктор естетичних наук, професор, Зеленогурський університет, Польща

Віргінія Юрієне

Доктор гуманітарних наук, професор, Інститут соціальних наук та прикладної інформатики, Вільнюський університет, Литва



EDITORIAL BOARD

Editor-in-Chief:

Serhiy Lytvyn	Doctor of Historical Sciences, Professor, National Academy of Culture and Arts Management, Ukraine
----------------------	--

Deputy Editor-in-Chief:

Zhanna Denysiuk	Doctor of Cultural Sciences, Associate Professor, National Academy of Culture and Arts Management, Ukraine
------------------------	--

Executive Secretary:

Olga Ovcharuk	Doctor of Cultural Sciences, Professor, National Academy of Culture and Arts Management, Ukraine
----------------------	--

National Members of the Editorial Board:

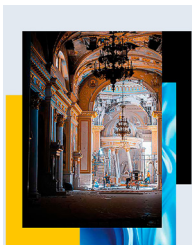
Kateryna Bannikova	PhD, Kharkiv University of Humanities “People’s Ukrainian Academy”, Ukraine
Serhiy Volkov	Doctor of Cultural Sciences, Professor, Kyiv Lysenko State Music Lyceum, Ukraine
Yelena Bortiana	PhD in Economic Sciences, Associate Professor, National Academy of Culture and Arts Management, Ukraine
Olga Kopyevska	Doctor of Cultural Sciences, National Academy of Culture and Arts Management, Ukraine
Svitlana Pryshchenko	Doctor of Art History, Associate Professor, State University of Infrastructure and Technology, Ukraine
Oleksandr Yakovlev	Doctor of Cultural Sciences, Associate Professor, Kyiv Municipal Academy of Circus and Variety Arts, Ukraine

International Members of the Editorial Board:

Helmut Loos	Doctor of Science, Professor, Institute of Musicology, University of Leipzig, Germany
Antonio Ezquerro-Esteban	PhD, Milà i Fontanals Institute, Spain
Giancarlo Rostirolla	PhD, Professor, G. D’Annunzio University of Chieti, Italy
Roman Sapeńko	Doctor Habilitated, Professor, University of Zielona Góra, Poland
Virginija Jurėnienė	Doctor of Humanities, Professor, Institute of Social Sciences and Applied Informatics, Vilnius University, Lithuania

ЗМІСТ / CONTENTS

А. Сліпич, П. Сліпич Формування біофільного дизайну за допомогою графічних засобів	6
A. Slipich, P. Slipich Formation of biophilic design using graphic means	6
О. Храмова-Баранова, В. Шкребтій, Т. Касьян Візуальна культура фотографії в мистецтві і дизайні	15
O. Khramova-Baranova, V. Shkrebtii, T. Kasian Visual culture of photography in art and design	15
А. Сошніков, С. Шман Музеалізація друкованих видань середини ХХ століття в контексті збереження культурної спадщини	22
A. Soshnikov, S. Shman Musealisation of printed editions of the mid-20 th century in the context of cultural heritage preservation	22
О. Стаднік Культурологічні та соціологічні студії: міждисциплінарні і трансдисциплінарні галузі	30
O. Stadnik Cultural and sociological studies: Interdisciplinary and transdisciplinary fields	30
О. Зайцев Сценічний костюм у культурному просторі Закарпаття у ХХ та першій чверті ХХІ століття	39
O. Zaitsev Stage costume in the cultural space of Transcarpathia in the 20 th and first quarter of the 21 st century	39
Л. Микулянинець Біографія художника: індивідуальний та персоналізований культурний маркер.....	48
L. Mykulanynets An artist's biography: Individual and personalised cultural marker	48
О. Мельник, В. Штець Типографіка як засіб посилення образу в патріотичній графіці воєнного часу в Україні (2022–2024)	55
O. Melnyk, V. Shtets Typography as a means of image enhancement in wartime patriotic graphic creations in Ukraine (2022–2024)	55
С. Садовенко, Г. Боришполь Колективна культурна ідентичність як джерело творення суспільного ідеалу України: архетипно-аксіологічний аспект	68
S. Sadovenko, H. Boryshpol The collective cultural identity as a source of creation of the public ideal of Ukraine: The archetypal and axiological aspect.....	68
Т. Шевчук Огляд тенденцій в дизайні спортивного одягу українських художніх гімнасток.....	77
T. Shevchuk Overview of trends in design of sportswear for Ukrainian rhythmic gymnasts	77
М. Швець Культурно-мистецькі практики України в контексті євроінтеграційних процесів: сучасний стан.....	89
M. Shvets Cultural and artistic practices of Ukraine in the context of European integration processes: Current state	89



UDC 7.012:712.4]:76:004.353

Anatoliy Slipich*

Honored Artist of Ukraine, Associate Professor
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
<https://orcid.org/0009-0002-6230-1768>

Pavlo Slipich

Honored Artist of Ukraine, Director
Design Lyceum
73005, 173A Perekopska Str., Kherson, Ukraine
<https://orcid.org/0009-0001-0989-8350>

Formation of biophilic design using graphic means

Abstract. The article's relevance lies in discussing the need for psycho-emotional ecological enhancement in the modern human living environment through biophilic design, which creates natural conditions familiar to humans through evolution using graphic means. This determination has led to the purpose of the study: to indicate the role of graphics in the formation of biophilic design to create a favourable emotional and psychological spatial environment. In the work process, general scientific research methods were employed: analysis and synthesis, semantic and comparative analysis, the analysis of scientific sources, the principle of determinism. The study's main results argue for the importance of applying biophilic design, as it has a positive effect on the physical and psychological well-being of individuals and their activities. The approaches to forming biophilic design have been outlined, which can be implemented with the help of graphic design. In urbanised society, graphics have various tools to harness the potential of nature's harmony for creating aesthetically and psychologically healthy architectural spaces. At the beginning of the 21st century, of intensive technological development, graphic techniques and methods rooted in drawing, painting, decorative and applied arts are being synthesised with digital technologies, leading to new contemporary developments in the graphic design field. Within the biophilic design realm, these contribute to the individual's psychological and physical comfort. The practical value of the work is that it highlights the synergy of various types of design to establish an optimal balance between the natural and artificial environments of human life, while also taking into account the level of development of information and visual technologies

Keywords: biophilia; graphic design; greening of the human environment; stylisation of natural forms; information and visual technologies

INTRODUCTION

Modern society in the era of political and economic cataclysms is experiencing constant stress that can be overcome which requires such an organisation of space that would contribute to the people's mental and physical

recovery. This, in particular, is helped by biophilic design. This is a direction of spatial design that, in arranging people's living environment, uses naturalness to level anthropogenic factors on people, tries to establish an optimal

Suggested Citation:

Slipich, A., & Slipich, P. (2024). Formation of biophilic design using graphic means. *Culture and Contemporaneity*, 26(2), 6-14. doi: 10.63009/cac/2.2024.06.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

balance between natural and artificial environments, and promotes their maximum effective interaction. Knowledge of the principles of biophilic design and the ability to apply them in space design is defined as the necessary professional competence of modern architects. At the beginning of the 21st century, biophilic design is gaining special importance: its principles can become fundamental in the system of assessment of buildings and their certification. This determines the relevance of biophilic design as a way of designing a space that helps preserve the mental health of the people in it by creating proper conditions for work, development, and recreation.

Abroad, biophilic design became the subject of study for scientists since the 1980s, when biologist E.O. Wilson (1984) introduced his concept of biophilia. Contemporary scientists, such as J. De Bourca (2023), emphasise the prospects of using biophilic design. In the Ukrainian scientific discourse, research on biophilic design became particularly active in the early 2020s. I. Isachenko (2021) asserts that modern design trends do not reject natural forms but rather actively integrate them into the environment. This highlights the need for architects to develop skills in biophilic design – a concept that creates evolutionarily familiar natural conditions for humans. A. Bhan (2022) explored biophilic design in the context of shaping space for children. She emphasised the importance of creating spaces in urban environments that mimic natural conditions for play and child development. She outlined the components of optimal integration of biophilia into the design of children's playgrounds. R. Osmolova & T. Malik (2023) emphasised the importance of implementing biophilic design in health and rehabilitation centres. The absence of biophilic design would not promote the recovery and restoration of patients' ability to work. T.I. Kryvomaz *et al.* (2022) pointed out that prolonged concentration of attention in modern humans leads to fatigue, aggression, and irritability, which biophilic design helps to level out. The researchers outlined promising directions for its development in synergy with the concept of green building.

A person themselves determines the space in which they want to be and thus influences it by filling it with items that make their stay comfortable. But it's not just the person who affects the surrounding environment, it also determines the psychosomatic state of the individual. Optimising living spaces, in particular, involves adding either real or simulated elements of nature to them. Graphic design can be one of the means for achieving this. As a special form of artistic-aesthetic existence of society, graphic design noticeably influences other types of design, including biophilic design, which seeks to ecologise the human environment, as well as the environment itself. In the research of M.O. Wizer (2022) emphasis is placed on the ecological aspect of graphic design, where "approaches to creating ecological graphic design are considered, and advice is given on reducing the negative impact on the environment". I. Cherkasova (2019) pointed out the role of graphic design as an informational navigator, that creates

symbolic forms in all forms of reality and determines the focus of people's attention, as a result, and the vector of their behaviour. The scientist emphasised that low-quality graphic design negatively affects human development, and their ability to perceive moderation and beauty. If since childhood a person has been exposed to "an environment of ugliness (visual forms, sounds, smells), as an adult, they are unable to engage in full-fledged creative activity and are inclined towards destructive actions in society and towards themselves". A.V. Budnyk & I.O. Hoshko (2023) view graphics as a tool of art therapy and believe that its use in environmental design can have a significant positive impact on the mental health of the population. According to the opinion of scientists, aesthetically appealing and emotionally rich images promote creativity, self-expression, and relaxation, which is particularly important for people suffering from constant stress due to wartime events. Bright colours and positive imagery have a favourable impact on the mental, emotional, and physiological state of individuals, which aligns with the goals of biophilic design.

The aim of the study was to indicate the role of graphics in shaping biophilic design as a means of creating a favourable emotional-psychological spatial environment. This determines the goal of the article – to trace the ways of applying graphic tools in shaping various directions of biophilic design.

The scientific novelty of the research lies in the fact that, for the first time, it examines the synergy between biophilic and graphic design to create aesthetically appealing and visually and psychologically adapted spaces for human perception; enhances the role of graphic design in shaping a biophilic environment capable of leveling out visual-informational noise caused by the high demand of contemporary market society for information, which aggressively impacts the social and psychological space of individuals, disrupting their internal ecology through the consumption not only of dirty, hazardous products and inhaling polluted air but also through the consumption of "polluted", negative information.

MATERIALS AND METHODS

In the course of the work, general scientific research methods were employed. Analysis and synthesis helped identify sources that describe biophilic design as a relevant approach for harmonising the human environment and outline its expressive features. Semantic and comparative analysis allowed for the generalisation of aspects of biophilic design, recognising its theoretical and practical significance. Additionally, an analysis of scientific sources on modern design highlighted researchers' approaches to applying biophilic design in various architectural spaces and noted the underestimation of graphic means as tools for its formation. The principle of determinism is applied in two key areas: substantiating the impact of humans on the environment and the environment's impact on humans. Understanding that humans are part of nature promotes a careful attitude towards it and a desire

not to cause harm. Conversely, human existence is shaped by the conditions in which people live. Therefore, biophilic design – especially through graphic means – can create favourable conditions for a person's psycho-emotional well-being, encouraging constructive behaviour and mitigating stimuli that lead to destructive behaviours. A review of scientific and popular literature on design reveals that biophilic design has been of interest to foreign scientists since the 1980s and remains a topic of ongoing research (Kellert & Calabrese, 2015; Mehta, 2020; Bourca, 2023). In contrast, it began to be actively researched in Ukrainian science only in the 2030s. The following directions of analysing biophilic design in domestic science and practice can be outlined: the ability to form biophilic design as a core skill of modern architects (Isachenko, 2021); biophilic design in shaping the space of educational institutions using live nature, natural colours, eco-friendly materials (Bhan, 2022); the feasibility of using plants within biophilic design in urbanised areas (Kryvomaz *et al.*, 2022); and biophilic design as a means of rehabilitation in the interiors of health and rehabilitation centers (Osmolova & Malik, 2023). Graphic design as a method of stylising natural forms was studied, for example, by V.Ye. Mykhaylenko & S.V. Pryshchenko (2012) and S.V. Kliuchko & O.V. Maznichenko (2016). The important role of graphic design as a determinant of human behaviour was emphasised by I. Cherkeseva (2019). Graphic design was considered as art therapy by A.V. Budnyk & I.O. Hoshko (2023). Therefore, the analysis of the sources reviewed shows that graphic design has not yet been considered by scientists as a means of forming biophilic design (specifically in this terminological interpretation), highlighting the relevance of research.

RESULTS AND DISCUSSION

The visual component plays a primary role in forming a person's impression of the place where they are. The perception of an individual about the environment is formed within the first few seconds of observation, and a properly crafted design through the visual receptors of the recipient stimulates positive feelings in them. This is particularly facilitated by biophilic design, the purpose of which is to integrate elements of nature into the artificially created human environment. Biophilia, from ancient Greek, literally means love (φιλία) for life (bios). The concept of "biophilia" was introduced by the American psychoanalyst of German descent, E. Fromm (1973), in his work "The anatomy of human destructiveness", understanding it as "a passionate love for life and all living things". The American biologist E.O. Wilson (1984) developed this concept in his work "Biophilia", proposing the concept of biophilia. It suggested that humans should not separate themselves from nature but, on the contrary, should integrate it as much as possible into their everyday environment, which corresponds to the genetic need of humans as biological beings in nature. This is in line with the approach to space formation advocated by Koichi Takada – the Japanese architect proposed modernising the Bauhaus concept that form follows func-

tion by stating – form follows nature (Mehta, 2020). Biophilic design includes the use of natural materials, plants, and natural elements to create a healthy and natural environment that helps increase work efficiency and reduce stress, and improves the overall aesthetics and functionality of the space. Biophilic design criteria include the creation of a space for contact with nature, in particular: the use of plants and natural elements, the use of natural lighting and ventilation, the maximum imitation of natural conditions in the room in their absence (Kellert & Calabrese, 2015). Biophilic design does not require a radical reconstruction of space: it is capable of adapting to it by adding necessary "green" elements that contribute to the aestheticisation of the premises, improvement of air quality, its chemical, physical, and biological characteristics, as well as reducing noise levels.

Supporter of biophilic design O. Heath (2021a) positions it as a design for the well-being of individuals and the planet as a whole. The designer advocates a balance between nature and technology. An expert in eco-design asserts that due to the intensive pace of life and work, people are constantly in a state of stress, and their sympathetic nervous system does not have time to recover; therefore, it is the task of designers to create conditions for people to have the opportunity to distract themselves from everyday worries and relax. Biophilic design as an approach to space organisation takes into account everything: from strategy, planning, materials, lighting, to sensory reactions to space, which depend on the means of creating visual effects within it. Visualising biophilic design is made possible by graphic design, which demonstrates how colours, furniture, textures and other interior elements come together and fill the space of the room. Such visualisation also helps avoid mistakes in space planning before the start of renovations (Fig. 1).



Figure 1. Biophilic design in Oliver Heath's concept
Source: based on O. Heath (2021b)

Artificial elements, such as furniture, technical equipment, and lighting, give the space modern accents and organisation, setting it up for the implementation of its various activities. To restore strength, a person needs natural space. Therefore, it is important to maintain the balance between artificial and natural elements in the design. The synergy with the environment in biophilic design lies in the close relationship between the design and the natural environment. Biophilic design improves the living environment by integrating natural elements into the environment. Natural elements, such as plants, stones, or wood, can give the room an ecological, soothing look, improve its emotional perception. Biophilic design involves an ecologically conscious choice of materials and spatial elements that are as natural and safe as possible, avoiding harm to both people and the environment (Lyovochkina, 2004). This actualises the issue of reusing objects to reduce the negative impact of anthropogenic factors on nature. Natural forms, colour and texture harmonise the interior. Graphic design makes it possible to fill the environment with images, that will be associated with flora and fauna, and cause associations that will activate the necessary emotions in a person (Mykhaylenko & Pryshchenko, 2012). After all, on the one hand, graphic images of nature can create harmony; on the other hand, cause feelings of sadness, nostalgia, longing for true nature. Effective space arrangement balances both elements' types, creating a harmonious and comfortable environment for living and working.

Plants play a key role in human mental recovery. They add a soft visual texture to the interior, making it lively and rich, creating an atmosphere of peace, comfort and harmony. In addition, plants (with the right selection) purify the air, improve its quality, adjust the temperature and humidity of the room, and therefore contribute to a person's physical health. Graphic depiction of nature indoors can enhance the feeling of closeness to it. These can be drawings on wall panels, photo wallpapers that visually imitate plants or animals, their abstract images, photomontages, series of drawings of various types of plants and animals, digital reproductions of them (Fig. 2). The choice depends on the style of the room and the atmosphere that needs to be created in it.



Figure 2. Stylisation of bioforms by means of graphics
Source: developed by the authors

The biophilic space, which creates a healthy environment for living and a productive atmosphere for work, is also designed not to harm the surrounding environment. This involves, in particular, the use of energy-efficient technologies, renewable energy systems, water conservation and eco-friendly materials in construction and interior design. The implementation of biophilic design in the short term can alter the environmental conditions of human habitats, while in the long term, it can contribute to environmental cleanliness. Graphic design as a visual means aimed at influencing the recipient's behaviour can direct their attention to these aspects through motivational images. As a visual guide, it communicates information, ideas, and emotions through visual elements that attract users' attention, prompting them to perceive the represented information. This could be a logo, poster, brochure, banner, where fonts, images, colours convey abstract information compactly, in the form of symbols that, synthesising various graphic elements, evoke associations with specific concepts or meanings, facilitating their quick understanding. For example, conscious use of natural resources, such as energy obtained from power outlets, is promoted by the mandatory labelling of the energy efficiency class of certified household appliances. Taking into account the specifics of colour perception – from those associated with harmony, growth (green colour), to dark ones that evoke feelings of anxiety, such as those experienced in a dark room. Thus, the four upper levels, marked with the letter A, are indicated in green. The letter B can be placed on either a lime green background or a light orange one, C – on lime green or orange, D – on yellow or red, E – on mustard or red. The letters F and G, which are practically unused, have burgundy and dark burgundy colours respectively (Fig. 3).

A+++	Highest level of energy efficiency
A++	Very high level of energy efficiency
A+	High level of energy efficiency
A	Low power consumption
B	Average consumption of electricity
C	Low energy saving
D	High power consumption
E	High electricity consumption
F	Extremely high electricity consumption
G	The highest level of energy consumption

Figure 3. Labelling of energy efficiency classes of household appliances using graphic means
Source: European Commission (2024)

Nature will always have a significant impact on human life, as humans are a part of it. Human beings have extended beyond nature, creating their own artificially constructed world, which can both enhance and degrade human life. The modern urbanised environment largely disregards natural factors, perceiving green spaces as obstacles to development, leading to a disconnect between

humans and nature, which has resulted in inefficient use of natural light, ventilation, natural materials, forms, and vegetation. Biophilic design serves as a mediator between humans and nature, allowing humans to mimic the evolutionarily natural environment for them. Biophilia in design is intended to simulate the feeling of being in nature. It can be direct, through the use of live plants and eco-friendly materials in the interior. Forms, textures, and colours of natural objects, such as leaves, flowers, water, and sky, can serve as sources of ideas for creating graphic compositions in environmental design, giving it a more organic and attractive appearance (Kliuchko & Maznichenko, 2016). To create spaces that mimic natural environments, positively impacting the physical and mental health of people, enhancing their productivity, intellectual and creative potential, indoor areas can incorporate plants (in the form of living walls), natural lighting, eco-friendly materials, and water features. Graphics as an important aspect of art utilise various materials and techniques to express the designer's ideas. In this form of art, the texture of materials, ornaments, and decorative motifs play a significant role, creating a system of graphic signs – an artistic language for communication with the viewer. Graphic design shapes the visual-plastic context of a biophilic environment. The

components of graphic design, such as shapes, colours, textures and typography, as well as their interaction, form a harmonious, visually appealing whole. Optimal graphic design relies on the skillful manipulation of visual elements that mimic nature to effectively convey a message and capture the viewer's attention.

The second aspect of biophilia lies in the human response to the designed space. Creating spaces with open access, natural lighting and natural materials can contribute to reducing stress and improving mood. Lighting plays a key role in design as it influences the atmosphere of a space. Properly positioned light sources, both natural and artificial, can accentuate architectural details, spatial zones, and interior colours, promoting comfortable and safe occupancy indoors while enhancing productivity (Heath, 2021b). Thoughtfully designed spaces evoke feelings of comfort and harmony with the surroundings. Graphic design tools can also be used to ensure acoustic comfort, which is one of the goals of biophilic design, through the incorporation of appropriate interior details. An example could be acoustic partitions or fixtures with biomorphic forms that absorb sound waves, reduce reverberation levels and simultaneously create a visually and psychologically comfortable environment for work or relaxation (Fig. 4).



Figure 4. Desk and floor acoustic partitions, acoustic lamps that mimic natural forms

Source: Acoustic partitions for zoning LIVING FENCE (2024)

The third approach consists in indirect biophilia by imitating nature in photos, pictures, patterns, and textures. One of the means of indirect biophilia is graphics, which rely on such basic means of expression as a line outlining the external shape of an object, forming its silhouette; a stroke that conveys chiaroscuro makes it possible to perceive the object as three-dimensional; a dot as the smallest spot and the spot itself, which create the outline of an object or figure. As the oldest form of visual art, examples of which date back several millennia (found on the walls of caves where early humans lived), graphic design conveys information for visual perception through colour, form, texture, and composition. A person perceives information encoded in visual images faster than verbal language. Graphic design can create a multi-level visual reality, reflecting different perspectives, this allows to effectively simulate natural elements through graphic means. Visual effects used in graphic design can create the impression of depth, shades

and interaction between various natural objects. Graphic design helps to transform artificial objects into complex and interesting visual images associated with a natural environment that is comfortable for humans. The formation of graphic works is based on the synthesis of art and science, on the creation of a visual impression using both emotional and logical approaches. This provides graphic design with a wide range of tools for interpreting the surrounding world through objective and subjective views, for programming a person's mood, their psycho-emotional state, which is facilitated by their approach to nature.

In biophilic design, it is important to maintain a balance in the choice of colours, because a large number of colours is tiring. In graphics, colour is applied judiciously; its purpose is to enhance the visual effect, directing the viewer's attention to specific components in the image. Thanks to its specific features such as conciseness, brevity and understatement, graphics can dose the informational

impact on the recipient, directing them in a way to achieve a certain goal, including relaxation through the imitation of natural forms. Graphics tend towards monochrome, combining two colours: white or toned as the base and black as the accent to create a contrasting or nuanced relationship. At the same time, it highlights the main, most characteristic and expressive aspects, allowing the viewer to infer everything else, thereby becoming a co-creator of the artistic graphic image. Thus, by turning to their inner sensations and relying on their already formed emotional experience, a person identifies new impressions. The individual gains a deeper understanding of themselves, activating their own creative potential, and generating resources to address life's challenges.

Colour harmony in the formation of the object-spatial environment is facilitated by the choice of colours, their nuanced or contrasting ratio. The use of natural colours can create a harmonious and balanced environment to create an emotionally favourable atmosphere. Colours such as green (representing nature and growth), brown (representing stability and groundedness), blue (representing calm and serenity) and earth tones (such as beige, terracotta and olive) are often used to create an outdoor feel indoors. Thus, the graphic design trend of 2024 is, in particular, the presentation of images and colours that actualise environmental awareness. Such graphics imitate environmental materials and textures of materials like metal, glass, and wood. To reinforce the environmental message, natural forms, and elements are added, such as images of plants or the effect of ripples on water, and combined with earthy shades of green, brown and blue (Fig. 5).

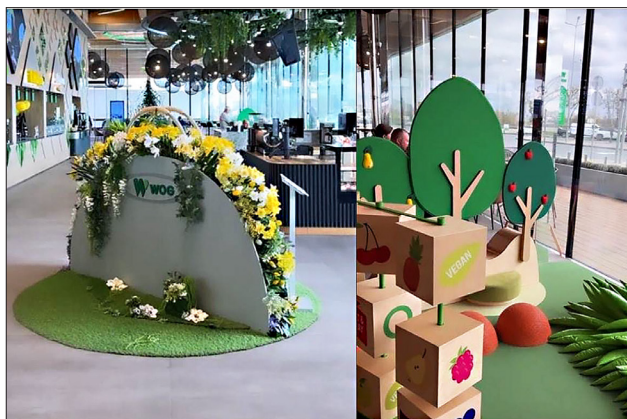


Figure 5. Arrangement of the WOG gas station in the style of biophilic design using graphics

Source: Where are the best gas stations? (2024)

The perception of colour, like lines and strokes, has an individual, subjective nature. However, there is a stereotypical, most common understanding of colour. For example, researchers N. Kalka *et al.* (2021) indicated that the colour red, if balanced and optimally dosed, embodies energy, life, passion, blood, instincts, self-confidence and concentration. If there is too much red colour, it activates

negative feelings: aggression, stress, anger, rebellion, excessive control. The blue colour is associated with calmness, depth, trust, authority, protection, nobility, space, infinity and order. The blue colour, mixed with a drop of red, that is, royal blue, signifies intuition and luxury. If the blue colour evokes negative feelings, they may include coldness, despotism, and anxiety. From a positive perspective, yellow is the colour of meditation; it is associated with the sun, joy, lightness, optimism, communication, self-esteem, self-confidence, thoughtfulness in decisions, and emotions. In imbalance, the yellow colour intensifies feelings of fear, disappointment, and anxiety. The orange colour is associated with energy, both physically (sun, fire) and psychologically (joy, expression, pleasure, optimism). The negative aspect of the orange colour lies in the fact that in excess, it embodies control, pressure, vulnerability to the influence of the environment. In balance, the green colour represents nature, freedom, development, novelty, harmony, and enjoyment of life. On the contrary, unbalanced green colour expresses coldness, and hidden negative emotions: disrespect, envy, anger, egocentrism. The violet colour in balance means balance, harmony, change, healing, mysticism, spirituality, service. From a negative point of view, purple colour is associated with indifference, loneliness, despair, unfulfilled desires. The blue colour evokes calmness, trust, measuredness, dreaminess. The golden colour emphasises feelings of respect, wisdom, as well as wealth and luxury. The crimson colour refreshes, restores strength, produces joy from the moment, care for others. The turquoise colour means self-expression and self-discovery through creativity, self-talk, and the ability to define personal boundaries. So colour can either balance feelings or sharpen them, nourish them.

The main tool in graphics is drawing, as, for example, in sculpture – plastic, in painting – colour, in music – melody. A graphic representation of nature in the interior is one of the elements of biophilic design. These could be narrative naturalistic paintings, individual images of plants or animals, executed in specific graphic techniques: linear, silhouette (depicting the outline of the form), tonal (expressive elements, such as stroke, dot, spot), chiaroscuro, or in their combination, conveying a certain mood – harmonious or disharmonious for the person in such an environment. The artistic images can evoke sorrow or joy, anxiety or calmness, heaviness or lightness. Thoughtful and purposeful use of animalistic, landscape or still-life graphic images in the interior will add natural features to such an anthropogenic environment, positively influencing the emotional state of individuals at a genetic level, allowing them to psychologically unwind.

To convey the natural world by graphic means, first of all, stylisation is used, which may involve a partial simplification of the real shape of the subject form while preserving the volume and subject colours, to formalisation – extreme abstraction based on geometric shapes or curvilinear spots. Such artistic images can be in colour or black and white, depicted on a plane using points, lines,

spots or their combinations, close to realistic or formalised. Graphic design makes it possible to transform a natural object into an artistic iconic form, adapted to human perception and filled with a certain meaning. Exact observance of proportions, anatomical, optical, physical and colour relationships are not mandatory in the design. The criteria of creative formation of the material world through the means of graphics are conventionality, conciseness, generalisation; revealing the essential content of a characteristic image being depicted; achieving expressiveness through line and spot. Stylised artistic forms emerge as artistic images, which are, on one hand, the result of the artist's creativity, and on the other hand, a distinctive symbol that should seamlessly integrate into the design concept and fulfill a functional, constructive, and aesthetic role in the planned environment. The creation of conventional forms based on nature imitation occurs through creatively processing natural analogues, simplifying their characteristics and preserving their fundamental features. The graphic representation reflects only the essential, typical traits of the natural prototype, acquiring a special meaning that should correlate with the overall spatial formation concept, avoiding artificiality or disharmony.

The following methods of stylising natural forms are distinguished: the method of analogies, involving the alteration of the silhouette of the overall form or individual details; the method of transformation, consisting of changing proportions, deformation, and imparting grotesque features; the method of associations, used to create graphic and colour forms imitating a natural analogue; the combination method, which entails partially incorporating bioform elements into the design development; the method of formalisation, enabling the reproduction of the natural environment in the form of geometric shapes and abstract spots.

In graphics, composition plays an important role, which involves arranging visual elements, such as shape and colour, to make it aesthetically appealing and convey the artist's intention. To create compositions, graphic designers use balance, contrast, alignment, proximity, repetition, rhythm, proportion. It is important to consider the layout, hierarchy and general arrangement of elements in graphic design to create a coherent and visually harmonious impression on the viewer.

A stylised image of living nature in the interior, which corresponds to the style and purpose of the room, harmonises and aestheticises it, creating a certain mood. For example, images in the style of romanticism and realism need a classic interior, a country or eclectic style is possible. If the space is decorated in a modern style (loft, minimalism), then modernist images, black and white work will be organic in it.

Graphic images of nature add natural charm to the interior. These can be landscape photos that balance the artificial space with a sense of nature. Graphic images of realistic plants can add natural greenery to the interior without the need to care for them. Abstract natural motifs: images of water, forests, mountains or the sky can create

a sense of blue harmony. Other art projects inspired by nature can add beauty and personality to a space. Any of these images can be used to create a natural feeling in the interior, depending on your preferences and style.

Graphic design is rapidly evolving, acquiring new possibilities for expression, including through innovative technologies (Lekarieva, 2020). Computer graphics allows for realistically depicting objects in three-dimensional space, creating dynamic visual effects, altering them using various tools, applying shades across all ranges as per user needs, interpreting natural objects and properties, and modelling natural phenomena using acoustic effects. Natural visual effects can be created using two-dimensional and three-dimensional graphics, combining various elements such as drawings, shapes, colours, and textures to enhance the visual language of graphics. Modern digital tools, in particular special programs for drawing on gadgets, provide ample opportunities to imitate any form of art, for example, to create digital replicas of paintings or sculptures of famous masters (Hula, 2020; Bozhko & Arefiev, 2023). Creative cultural industries actively use the digital graphic format to promote their projects. For example, it is becoming traditional to show paintings in museums using augmented virtual reality in the format of a multimedia show (Havryshova, 2020). This makes it possible, within the limits of biophilic design, to enliven images of nature, make them more realistic, creates the effect of complete immersion in the natural environment (Fig. 6).



Figure 6. Digital graphics in the practice of modern museums as a means of imitating the natural environment

Source: A large colour projected display of Van Gogh's art... (2023)

Various programs and artificial intelligence are used to create compositions using two-dimensional and three-dimensional graphics. They allow graphic designers to experiment with different techniques and styles to create unique and creative visual works. An example would be compositing, where two-dimensional graphic objects (such as pictures, text and shapes) interact with three-dimensional objects (models or animation) to create an interesting effect of depth and movement. This allows for dynamic and attractive visual stylised biological images that attract viewers' attention.

CONCLUSIONS

In the conditions of increasing informational pressure on modern man, there is a need for an environment where he can recover physically and emotionally. This actualises the need for biophilic design, which involves incorporating elements of the natural world into the human environment, resulting in positive effects on physical health: improvement in physical fitness, reduction in blood pressure; in psychological well-being: feelings of coziness, comfort, and safety help reduce stress, improve emotional state; in behaviour: individuals become more productive and efficient in their activities. There are three approaches to forming biophilic design: direct contact with nature (actual interaction with nature: natural light, air, plants, animals, water, landscapes); perception of space and place (spatial characteristics that allow individuals to feel comfortable in the environment: perspective, mobility within the space, orientation), and indirect, or mediated, contact with the environment (through materials, forms, textures, images that mimic nature).

As a special field of artistic and project activity, designed to visualise the information environment through the formation of graphic components for the environment, graphic design plays an important role in each of these directions. Adding natural elements and patterns

to architecture and interior design contributes to a person's sense of connection with nature formation, actualises the eco-approach to the physical and spatial environment. Graphics in the conditions of an urbanised society have various tools to use the potential of the harmony of nature to create an aesthetic and psychologically healthy architectural space. In the 20s of the 21st century, in the period of intensive development of technologies, graphic methods and techniques based on drawing, painting, decorative and applied arts are synthesised with digital technologies and cause new modern developments in the field of graphic design, which, within the limits of biophilic design, should contribute to the psychological and physical comfort of a person. The prospects for further research lie in exploring the integration of graphic and biophilic design to green the modern anthropogenic environment, taking into account the level of development of information and visual technologies.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] A large colour projected display of Van Gogh's art on the wall of the Van Gogh spectacular experience. (2023). Retrieved from <https://depositphotos.com/ua/editorial/singapore-may-2023-large-colorful-projected-display-van-gogh-arts-657719212.html>.
- [2] Acoustic partitions for zoning LIVING FENCE. (2024). Dizayner. Retrieved from <https://dizayner.com.ua/2426-1.html>.
- [3] Bhan, A.B. (2022). *Biophilic design in shaping children's playgrounds*. In *Art and design in the artistic language of changing times: Morphology, semiotics, visuality: International scientific and practical conference* (pp. 10–11). Kharkiv: KSADFA.
- [4] Bozhko, T., & Arefiev, V. (2023). Neural networks as a tool of graphic design. *Bulletin of KNUKIM. Serie "Art History"*, 48, 125–135. doi: 10.31866/2410-1176.48.2023.282475.
- [5] Budnyk, A.V., & Hoshko, I.O. (2023). Graphic design as a means of art therapy support during wartime. *Culture of Ukraine*, 82, 35–43. doi: 10.31516/2410-5325.082.04.
- [6] Cherkesova, I. (2019). Graphic design in the aspect of combining the incompatible. *Demiurge: Ideas, Technologies, Design Perspectives*, 2(2), 206–215. doi: 10.31866/2617-7951.2.2.2019.189726.
- [7] De Bourca, J. (2023). The role of biophilic design in increasing sustainability in building. *Constructive Voices*. Retrieved from <https://constructive-voices.com/uk/the-role-of-biophilic-design-in-enhancing-sustainability-in-construction/>.
- [8] European Commission. (2024). *Understanding the energy label. Overview of the energy label*. Retrieved from https://energy-efficient-products.ec.europa.eu/ecodesign-and-energy-label/understanding-energy-label_en.
- [9] Fromm, E. (1973). *The anatomy of human destructiveness*. New York, Chicago, San Francisco: Holt, Rinehart and Winston.
- [10] Havryshova, N.F. (2020). *Principles of graphic design as the basis of design culture*. In *Time of art education. Art education: Searches and discoveries: Collection of articles of the VIII all-Ukrainian scientific and practical conference* (pp. 45–50). Kharkiv: KNPu.
- [11] Heath, O. (2021a). Design a more productive workspace with a biophilic design expert. *Crestcom*. Retrieved from <https://crestcom.com/blog/2021/05/28/design-a-more-productive-workspace-with-biophilic-design-expert-oliver-heath/>.
- [12] Heath, O. (2021b). *Design a healthy home. 100 ways to transform your space for physical and mental wellbeing*. London: Dorling Kindersley.
- [13] Hula, Ye.P. (2020). Contemporary graphic design: The specificity of the integral nature of creativity. *Art and Design*, 3(11), 25–33. doi: 10.30857/2617-0272.2020.3.1.
- [14] Isachenko, I. (2021). Total biophilia. The end of competition between the city and nature? *Pragmatika*. Retrieved from <https://pragmatika.media/total-biophilia-kinec-konkurencii-mizh-mistom-i-prirodoju/>.

- [15] Kalka, N., Kovalchuk, Z., & Odyntsova, H. (2021). *Art therapy workshop* (Part 2). Lviv: Lviv State University of Internal Affairs.
- [16] Kellert, S.R., & Calabrese, E. (2015). *The practice of biophilic design*. London: Yale University Press.
- [17] Kliuchko, S.V., & Maznichenko, O.V. (2016). *Methods of stylising natural forms in graphic design*. *Technologies and Design*, 3.
- [18] Kryvomaz, T.I., Tyshchenko, O.V., & Suleymanov, I.E. (2022). Plants for biophilic design in green construction. *Theory and Practice of Design*, 25, 236–248. doi: 10.18372/2415-8151.25.16801.
- [19] Lekarieva, A.A. (2020). *Modern graphic design*. In *Time of art education. Art education: Searches and discoveries: Collection of articles VIII all-Ukrainian scientific-practical conference* (pp. 29–33). Kharkiv: KNPU.
- [20] Lyovochkina, A.M. (2004). *Fundamentals of ecological psychology*. Kyiv: MAUP.
- [21] Mehta, M. (2020). Koichi Takada architects showcase a future where form follows nature. *Stir World*. Retrieved from <https://www.stirworld.com/see-features-koichi-takada-architects-showcase-a-future-where-form-follows-nature>.
- [22] Mykhaylenko, V.Ye., & Pryshchenko, S.V. (2012). *Stylisation of natural forms in graphic design and advertising: Formative aspects*. *Technical Aesthetics and Design*, 11, 121–129.
- [23] Osmolova, R., & Malik, T. (2023). *Biophilic design in the interiors of health and rehabilitation centers*. In *Modern education using the latest technologies: The 2nd international scientific and practical conference* (pp. 19–24). Lisbon.
- [24] Where are the best gas stations? (2024). Retrieved from <https://www.tiktok.com/@yellow.blue83/video/7355520511297801505?r=1&t=8lO1aojSkr7>.
- [25] Wilson, E.O. (1984). *Biophilia*. Cambridge, Massachusetts and London: Harvard University Press.
- [26] Wizer, M.O. (2022). *Ecological graphic design*. In *Current problems of science: Abstracts of reports of the XXII International scientific-practical conference of higher education applicants and young scientists* (pp. 233–235). Kyiv: National Aviation University.

Анатолій Сліпич

Заслужений діяч мистецтв України, доцент
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0009-0002-6230-1768>

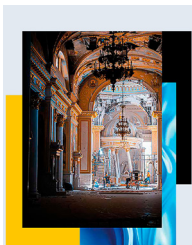
Павло Сліпич

Заслужений діяч мистецтв України, директор
«Дизайн-ліцей»
73005, вул. Перекопська, 173А, м. Херсон, Україна
<https://orcid.org/0009-0001-0989-8350>

Формування біофільного дизайну за допомогою графічних засобів

Анотація. Актуальність статті полягає в обговоренні необхідності психоемоційного екологічного покращення сучасного середовища проживання людини за допомогою біофільного дизайну, що створює природні умови, знайомі людині через еволюцію, використовуючи графічні засоби. Це визначення зумовило мету дослідження: окреслити роль графіки у формуванні біофільного дизайну для створення сприятливого емоційного та психологічного просторового середовища. У процесі роботи використано загальнонаукові методи дослідження: аналіз і синтез, семантичний та порівняльний аналіз, аналіз наукових джерел, принцип детермінізму. Основні результати дослідження аргументують важливість застосування біофільного дизайну, оскільки він позитивно впливає на фізичний і психологічний стан індивідів та їх діяльність. Визначено підходи до формування біофільного дизайну, які можуть бути реалізовані за допомогою графічного дизайну. В урбанізованому суспільстві графіка має різні інструменти для використання потенціалу гармонії природи з метою створення естетично та психологічно сприятливих архітектурних просторів. На початку XXI століття, ери інтенсивного технологічного розвитку, графічні прийоми та методи, які використовують у малюванні, живописі, декоративному та прикладному мистецтві, у своїй діяльності митці синтезують із цифровими технологіями, що призводить до нових сучасних досягнень у сфері графічного дизайну. У межах біофільного дизайну вони сприяють психологічному та фізичному комфорту особистості. Практична цінність роботи полягає в тому, що вона актуалізує потребу в синергії різних видів дизайну для встановлення оптимального балансу між природним і штучним середовищами побутування людини з урахуванням рівня розвитку інформаційних та візуальних технологій

Ключові слова: біофілія; графічний дизайн; екологізація середовища існування людини; стилізація природних форм; інформаційні та візуальні технології



UDC 77(091)

Olena Khramova-Baranova*

Doctor of Historical Sciences, Professor
Cherkasy State Technological University
18006, 460 Shevchenko Blvd., Cherkasy, Ukraine
<https://orcid.org/0000-0002-3811-7701>

Viktoriia Shkrebtii

Lecturer
Cherkasy State Technological University
18006, 460 Shevchenko Blvd., Cherkasy, Ukraine
<https://orcid.org/0000-0002-2244-7423>

Tatiana Kasian

Honored Artist of Ukraine
PhD in Pedagogical Sciences, Associate Professor
Cherkasy State Business College
18028, 243 V. Chornovol Str., Cherkasy, Ukraine
<https://orcid.org/0000-0002-6999-3333>

Visual culture of photography in art and design

Abstract. The relevance of the research lies in the systematic presentation of the historiography of photography, new innovative approaches in the stylistic and figurative depiction of reality in art and design. The purpose of the research was to investigate the historiography and perspectives of the visual culture of photography in art and design. The research methodology consisted in the application of the historical method, the method of comparative analysis and the historical and cultural approach. The article thoroughly reviewed and analysed the evolution of technical and creative techniques of photography and their use in design, and also drawn attention to the possibilities of digital photography. Also, the emergence of digital processing technologies enabled designers to have a new vision of artistic images. It was proved that the visual culture of photography provided new opportunities and technologies in art and design, and the necessity of rethinking the creation of a visual image in art and design thanks to the art of photography was determined. Photography as a form of art built on the principles of transforming a photo into a graphic artistic image was studied, it was determined that the main visual means in photography are high contrast, silhouette, colours, the ratio of light and shadow. It has been found that in art and design it is possible to apply such techniques of photography as soft focus, double exposure, solarisation, photomontage, which directly interacted with the historical development of artistic currents in photographic art. Therefore, using creative thinking and experimenting in graphic editors with different filters for photo images, you can contribute to the emergence of new design solutions

Keywords: photo images; photo design; photo; visualisation of culture; computer design

Suggested Citation:

Khramova-Baranova, O., Shkrebtii, V., & Kasian, T. (2024). Visual culture of photography in art and design. *Culture and Contemporaneity*, 26(2), 15-21. doi: 10.63009/cac/2.2024.15.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

INTRODUCTION

The issue of studying the perspectives of the visual culture of photography in its various manifestations has repeatedly become the subject of analysis by scientists. For example, T.V. Pavlova (2007) and I.E. Pavlov (2011) thoroughly researched the visual culture of photography in art and design and proved that the combination of realistic and abstract elements can create a more meaningful image and show in detail the texture of the figurative frame and in their works relied on a powerful theoretical base of European and American specialists. I.E. Pavlov (2011) studied the development of photography in the constructivist period of the 1920s and 1930s, the author analysed various publications, posters, where photography was used, as well as the work of individual designers and photographers whose activities influenced the development of photography. T.V. Pavlova (2007) studied the work of photo artists of Kharkiv at the end of the 20th century, noted the main stages of the formation of artistic photography, its interaction with painting.

I.B. Hrushytska (2014) researched and provided a consistent analysis of the evolution of the development of photography in Ukraine (1839 – the first half of the 20th century), where she identified the main stages and facts of development, and also showed the significant role of centers, photo studios, photo departments in Ukraine and identified prominent personalities in this direction. Studies on the potential of photography in various fields of activity were carried out by such a theoretician as I.H. Smith (2021). In the book, the author examines 50 key photographs, ranging from the first experiments with photography that began in the 19th century to digital photography.

Scientific explorations of photography were complemented by the works of L. Blanc-Benon (2019) and N.K. Mengi (2020). Scientist L. Blanc-Benon (2019) studied the history of colour photography, the features of the transition from black and white to colour photography. Author N.K. Mengi (2020) noted that in the modern world, photography has become a tool for conveying thoughts, states in which a person is. Photography has a significant impact on a person's daily life, so the goal of this researcher's work was to study the influence of photography on the evolution of mankind. In the 21st century, the prospects for the development of art and design are impossible without photography as a form of graphic art, where photomontage, collage and other technical means are used along with traditional techniques. This provides many opportunities for creating new interesting works in art and design. Researcher A. Bazin (1960) devoted his work to the study of photography in the system of cinematographic art, where he considered the differences between photography and film images as means of capturing the moment. Scientist X. Son (2015) in his work offered a discussion about the influence of digital photography on the development of art and design, determined that the peculiarity of photography is its ability to leave traces of real events, and digitisation can call into question this connection and photography will lose its cultural identity.

These studies do not give a full picture of the conceptual meaning of the influence of the visual culture of photography on the development of art and design. Despite the considerable amount of research conducted, many aspects remain understudied, which creates gaps in the understanding of this topic. For example, the impact of digital technologies on the transformation of photographic art and its integration into contemporary design requires a deeper analysis, as these technologies radically change the ways in which photography is perceived and used. In addition, the interaction between photography and traditional art forms such as painting, graphics, as well as new media art forms remains a topic that needs more attention.

The purpose of the article was to investigate the historiography of photography and conduct a thorough analysis of the features and possibilities of photography as a means of aesthetic expressiveness in art and design.

The article was based on the study of literature and its fundamental analysis, on the generalisation of information about visual images and the culture of photography, the disclosure of its unique possibilities and prospects as a modern means of art and design. The novelty of the topic was that for the first time the historiography of the formation and development of photography was systematically provided, it is shown how photography has become a powerful tool for the realisation of creative ideas and concepts in modern art and design, and provides new innovative approaches in the stylistic and figurative representation of reality.

MATERIALS AND METHODS

To achieve the goal of the research, an analysis of sources was performed and information about the evolution of photography was summarised, its unique opportunities and prospects were revealed. Photography aims to increase the persuasiveness and emotionality of the visual perception of information, thus influencing the aesthetic taste of society, as it contributes to the creation of an effective and innovative visual environment. The article, based on a fundamental study of literature, namely: scientific articles, dissertations, monographs and their careful analysis, emphasises the importance of the perspectives of photography in art and design. The research methodology was based on a comprehensive approach that included several key methods, each of which allowed for a deeper study of the evolution of photography and its role in contemporary art and design. The application of the historical method became fundamental for the analysis of the development of photography. This method made it possible to trace the stages of formation and development of photographic art, starting with its early forms and ending with modern trends. The historical method made it possible to trace how changes in technology, society and culture influenced the emergence of new approaches in the creation of art objects and methods of presenting photography in design. The application of the historical method made it possible to identify key stages in the development of photography

that contributed to the transformation of this art. In addition, the historical method helped to reveal the connections between the development of photography and other art forms, such as painting or graphic design, which made it possible to see the mutual influences and integration of different artistic trends. The method of comparative analysis made it possible to compare different periods of the development of photography, to identify common features and differences between them. Thanks to this, it is possible to identify patterns that determine the development of photography and its role in modern design. The comparative analysis made it possible to reveal how various cultural, social and technological factors influence photography, forming its unique features and directions of development. For example, comparing photography from different eras helps to understand how the aesthetics of visual art changed under the influence of socio-political events or technological progress. A historical-cultural approach made it possible to consider photography in the context of wider cultural and social changes. This approach made it possible to see photography not only as an artistic practice, but also as a socio-cultural phenomenon that reflects and influences society. The historical and cultural approach helped reveal how the change in cultural norms and values affected the development of photography and its role in the modern information space. This approach also shows how photography, being a part of visual culture, contributes to the formation of new aesthetic standards and affects the perception of information in society. In general, a comprehensive approach to the research methodology, combining the historical method, comparative analysis and historical-cultural approach, allows to investigate photography as a multifaceted phenomenon. This approach provides a deep understanding of how photography influenced the creation of new art objects, presentation methods in design, and its role in the modern information space. This approach allows to see photography as a dynamic and influential element of visual culture that continues to evolve and adapt to new challenges and opportunities.

RESULTS AND DISCUSSION

The history of photographic art begins only from the 19th century, when photography went through numerous technological, artistic and socio-cultural changes. It is known that the first photograph was taken by the French inventor Joseph Nicéphore Niépce in 1822 using heliography technology. At first, photography was called a heliograph because of the long period of exposure to the sun needed to produce an image (Bajas, 2001). In the history of photographic art, the first picture "View from the window at Le-Gras" taken by Joseph Nicéphore Niépce in 1826 is documented (Moskvich, 2016).

Contributing to the development of photographic art in Ukrainian lands, Joseph Berres, Austrian anatomist, professor, head of the anatomy department of Lviv University, conducted experiments with printing prints from daguerreotypes, using the etching method. In April 1840, he published his research and discoveries in the "Vienna

Gazette". In the same year, foreign photographers began to participate in international Kyiv fairs "Contracts", which led to the exchange of experience and the popularisation of photography in the Dnipro region. Among such photographers were Frenchmen Jacques and Charles-Paul Herbst, the latter initiated the opening of a daguerreotype studio in Kyiv. Subsequently, photo studios began to appear in Kharkiv in 1858, thanks to the merchant Vasyl Doseykin, and in 1868 – in Mykolaiv, where the first owners were the Austrian Friedrich Durnbeck and fellow registrar Mykola Koroyedov (Podsadnyuk, 2022).

While world experiments with photography were taking place, Ukrainian figures also contributed to its development. In 1888, a photographic department was established in Kyiv in Ukraine, where Volodymyr Bets, an outstanding teacher and public figure, became the head. He presented his anatomical research on the structure of the human brain in the book, thanks to the improvement of the lithophotographic method. From a scientific point of view, the photographic department provided the means for detailed research and documentation of various objects and phenomena. An equally important aspect of the department was the possibility of modernising photographic technologies. For example, the Ukrainian publisher Vasyl Kulzhenko was actively involved in the research of phototypical and photozincographic methods of reproduction of photographic images. To create phototypes, the printer used mirror glass, which was covered with a chrome gelatin film, onto which the negative was copied, and then the glass with the image was transferred to a lithographic press. Subsequently, photographer-artist Volodymyr Vysotskyi joined the research in the field of photo art, who began to create prints on platinum type paper and use enlarged photo images of documents to verify the identity of signatures and marks (Bajas, 2001).

The rapid pace of production of photographic equipment and the spread of photography opened an opportunity for Ukraine to join global processes. The greatest contribution to the development of Ukrainian photography was made by the factory of optical devices and optical-electronic systems "Arsenal", which began to mass-produce the first film SLR cameras, distinguished by the self-developed bayonet "Automat". This line of cameras featured such models as "Kyiv-10" (1965–1974), "Kyiv-15Tee" (1974–1980), "Kyiv-15TTL" (1980). "Kyiv-10" became the first single-lens automatic SLR camera in the world. This model had an automatic exposure mode based on a selenium photocell with shutter priority. The shutter of this camera was unique for its time due to its fan design and the ability to set shutter speeds from 1/25 to 1/10000. The body of the camera was strong and metal, with a hinged lid (Podsadnyuk, 2022).

Since the 1980s–1982s, due to the rapid development of computer technologies, photography began to be considered as an independent form of art that uses photomontage, photo materials, and graphic art. Postmodernism promoted experimentation and innovative approaches in

the development of photography, expanding the possibilities of photo processing and contributing to its evolution. The main means of expressiveness in photography include increased contrast, silhouette, non-standard colours, and the ratio of light and shadow. Modern digital technologies give graphic designers complete control over the transfer of colours and shapes, and also allow the use of computer special effects on photography. Pictorialism emerged as an aesthetic photographic trend in the late 19th and early 20th centuries, which aimed to elevate photography to the status of fine art (Bazin, 2001). The aesthetic trend spread thanks to the efforts of the American photographer Alfred Stieglitz, who, together with like-minded people such as E. Steichen, K. White, F. Eugene, G. Kezebir, E. Coburn, created a photographic movement called "Photo-Secession". The group of pictorialists distinguished themselves by their innovative approach to photography, paying considerable attention to composition, colour, tonality, and experimenting with photographic images using various technical and artistic techniques to achieve painterly effects. They tried to capture something that goes beyond ordinary reality and approaches dreams and fantasy (Khramova-Baranova *et al.*, 2023). Pictorialist photographers most often resorted to the use of soft focus. Unlike other photographers, who sought to make the image as realistic as possible through hard focusing, pictorialists preferred artistic blurring. English photographer Julia Cameron was one of the first to practice soft focus, giving her portraits a dreamy and poetic tone that evoked a unique artistry (Wolf, 1998). She deliberately used soft focus, long exposures, low lighting, combined with chemical stains to achieve a sense of the ghostly presence of people. Her fellow photographers thought such works were inept because they were blurry and dirty. They were convinced that a real photograph should be first of all technically perfect.

The emergence of constructivism and the Bauhaus style expanded the possibilities of photography, introducing the principles of functionality and innovation in design. The Hungarian photo artist Laszlo Mogy-Nagy practiced a constructivist approach to photography at the German Bauhaus school of construction and artistic design, as did Oleksandr Rodchenko, he used photomontage in his work. Thus, in 1929, Laszlo Mogy-Nagy created the cover of the magazine "Die Neue Linie" by combining several photographic images (Margolin, 1997). This cover design was considered modern due to the geometric lines, accent red colour and photo collage.

In 1971, the Kharkiv School of Photography was established in Ukraine, which initiated the beginning of the flourishing of Ukrainian photography. The school was founded by members of the creative group "Chas", among whom were: honorary member of the Krakow Photo Union Oleg Malyowany, recognised master of photo collage Oleksandr Suprun, laureate of the "Hasselblad" award Borys Mykhaylov, avant-garde photo artists Yuriy Rupin, Anatoly Makienko. The "shock theory" developed by them emphasised the need to experiment with new forms of reproduction

of everyday reality in order to stimulate public opinion about the Soviet system. The views of the "Chas" group corresponded to the ideas of the artistic movement – dadaism (Pavlova, 2007; Podsadnyuk, 2022). Representatives of the Kharkiv School of Photography most often resorted to such technical and creative techniques in their early works as overlaying shots, colouring and collage.

The rapid development of digital computer technologies has played an important role in qualitative transformations in fine arts and design. This dynamic trend has become a defining catalyst for radical change, allowing artists, photographers and designers to discover new possibilities and express their creative identity in the virtual space. Modern graphic tablets and software have made it possible to implement even the most complex design concepts, speeding up and facilitating the process of creating works of art. In the 2020s, there are already a significant number of alternative digital photo editing programs that vary in complexity and functionality. GIMP, Affinity Photo, Artweaver, Adobe Fireworks should be added to the list of professional editors (Bilenchuk *et al.*, 2009). In the 2020s, photography remains an important trend in modern graphic design, thanks to its compelling visuals that not only attract attention, but also convey certain emotions. The popularity of the illustrations did not lose the audience's trust in photography. Powerful in both the print and digital spaces, photography has the power to convey a message with a single image. When working with photography, designers actively use digital illustrations, collage, geometric and 3D forms to combine real and artificial dimensions. The development of a design solution for a project begins with the search for its concept (Son, 2015). This is the first step before proceeding to specifying the graphic style, choosing a colour scheme, placing individual elements of artistic design and identifying ideological and semantic content. For example, the development of a series of posters using photography by Oleksandra Savanchuk, master of design at the Cherkasy State University of Technology, showed the visual culture of photography in graphic design. The main goal of developing a series of theater posters for the Cherkasy Drama Theater named after Taras Shevchenko was the use of photography and taking into account modern trends in graphic design. Characteristic of this approach is the division of the general theme into separate components, each of which has its own thematic direction and independent compositional structure, but both in terms of content and artistic design are subordinate to the overall design decision of the series (Fig. 1). Photography remains the main trend in modern graphic design and this trend continues to shape people's perception and consumption of information. Linear sketches for posters were created using the graphic editor Adobe Photoshop. The program allowed for easy editing and experimentation during the creative process, such as cropping photos and combining them with vector elements, text, and logos (Khramova-Baranova & Savanchuk, 2023).



Figure 1. A series of theater posters (performed by O. Savanchuk, director O.L. Khranova-Baranova)

Source: developed by the authors

Photography plays a major role in the formation of an artistic image in the design of theater posters. With the help of photography, posters convey the atmosphere and plot of theater performances. Thus, it enriches the visual experience of the audience and contributes to the effective understanding of the idea of the play. Photography interacts with other design elements, such as vector graphics and text, to create unity and balance in the composition.

At the beginning of the 1900s, thorough theoretical research on photography appeared in the graphic design of artists L. Mogoi-Nagy, Y. Itten, and O. Rodchenko. The photography of 1929–1932 is understood in the context of modern culture in the work of V. Walter (2018) “A little history of photography”. A. Bazin (1960) devoted his work entitled “Ontology of the photographic image” to the study of photography in the system of cinematographic art. In this theoretical analysis, he considered the differences between photography and film images as means of capturing a moment. In 1974–1979, S. Sontag (2005) continues to develop the philosophical discourse on photography. In the book “On photography” attention was focused on the practical aspect of photography, on the relationship of a person to photographs. The author also noted that photography is used by humans as a means of saving information, as an opportunity to “keep the whole world in one’s head”. The aesthetic component of photography was explored by H. Cartier-Bresson (1996) in the book “Imaginary reality”. In turn, the researcher I. Hrushytska (2014) in her work considered the stages of formation and the main trends in the development of Ukrainian photography at the turn of the 19th and 20th centuries. A special place in the study of photography is occupied by the work of I.H. Smith (2021), in which the author describes the peculiarities of the historical development of genres, trends, and techniques of photography, names its key figures. In his work, the author relies on a powerful theoretical base of European and American specialists, such as B. Newhall, R. Barth, S. Sontag, J.-K. Lemanya, as well as Ukrainian art critics, in particular, V. Kosiv, V. Sydorenko, V. Danylenko. Authors O.L. Khranova-Baranova *et al.* (2023) explored the evolution of computer-aided design and its influence on the development of art and design. In the work, the authors

determined that computer design influences the creation of new innovative approaches in the stylistic and figurative representation of reality. The researchers also showed the trends in the formation and development of computer design and the prospects of this direction, it was determined that computer design has such features as the visualisation of information intended for mass distribution, as well as the creation of graphic elements. The authors proposed a periodisation of the development of photography, in particular, the periods from the first experiments with drawing on a computer and the first digital photographs, which began in the 1950s, to the determination of prospects for the development of computer-aided design, dating back to the year 2000, were determined. V.M. Kosiv (2003) noted that it was in the 19th century that the first attempts to use photography in the practical activities of a graphic designer were observed. The author also noted that cooperation with foreign designers, joining international organisations contributed to the imitation, in particular, of computer technologies, which influenced graphic design. In her research, O. Moskvich (2016) identified the main stages of the philosophical discourse of photography, in particular, when it was first interpreted as an independent visual and semantic structure. The author also determined how the virtual and the real correlate in a photo image, noted that photography acts as a technical image, a type of art and socio-cultural practice.

The history of photographic art began in the 19th century, when photography underwent significant technological and cultural changes. In Ukraine, the development of photography contributed to international exchanges and technological innovations, which made a significant contribution to the formation of Ukrainian photography. Modern digital technologies have opened up new opportunities for photographic art, allowing designers to experiment with shapes and styles.

CONCLUSIONS

The study examines the evolution of the technical and creative techniques of photography and their use in design and explores digital photography. The advent of digital processing technologies enabled designers to reinterpret

artistic images using photography. The article thoroughly analyses the formation and development of photo art, presents the main facts, events and personalities that influenced this process. Photography is considered as a form of art that changes a photo into a graphic artistic image thanks to computer programs, when the silhouette, colour range, ratio of light and shadow, are enhanced by visual means. It was found that photography techniques such as soft focus, double exposure, solarisation and photomontage can be used in art and design, which are closely related to the historical development of artistic trends in photographic art. The possibilities of working with digital photography in the Adobe Photoshop graphic editor are described, which allows you to experiment with various filters for deformation and stylisation of the photo image, overlay modes, colour correction. Using artistic, creative thinking and experimenting in graphic editors with various filters, effects, combinations of photo images, you can contribute to the emergence of new design solutions in the design of advertising, posters, printed products, animated

videos. The study of the visual culture of photography in art and design has prospects, because under the influence of technical and cultural changes, photography is constantly and dynamically changing, which means the emergence of new opportunities and perspectives in the creation of communicative ideas, develops the aesthetic spectrum of the visual language of advertising communication with the possibilities of transforming visual images. In the 2020s, traditional methods and modern technologies are combined in photography, which contributes to the creation of new visual images, communications, advertising, animation in the future. Gradually, new possibilities are opened and interactive photos are created, which include graphics, sound and video.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Bajac, Q.(2002). [History of photography. The emergence of image](#). London: Thames & Hudson.
- [2] Bazin, A. (1960). Ontology of the photographic image. *Film Quarterly*, 13(4), 4–9. [doi: 10.2307/1210183](#).
- [3] Bilenchuk, P.D., Kofanov, A.V., Kobylanskyi, O.L., & Tereshkevich, A.I. (2009). [Glossary of digital photography terms: Department of forensic techniques](#). Kyiv: Ukrainian Academy of Entrepreneurship.
- [4] Blanc-Benon, L. (2019). [How colour photography destabilizes the philosophy of photography](#). *Photoresearcher*, 2019, article number 31..
- [5] Cartier-Bresson, H. (1996). *Imaginary reality*. Montpellier: Fara Morgana.
- [6] Hrushytska, I.B. (2014). [The development of photography in Ukraine \(1839 – the first half of the 20th century\)](#). *Scientific Works of the Faculty of History of Zaporizhzhya National University*, 41, 285–291.
- [7] Khramova-Baranova, O.L., & Savanchuk, O.S. (2023). [Photography as a means of creating an artistic image in graphic design](#). In *Synergy of science and business in the post-war reconstruction of the Kherson region: Materials of the international scientific and practical conference* (pp. 36–39). Odesa: Oldi+.
- [8] Khramova-Baranova, O.L., Kudrevich, V.V., Baranov, H., & Zvonkova, H. (2023). Emergence and evolution of computer design in Ukraine and the world. In *IEEE international conference on information and telecommunication technologies and radio electronics* (pp. 364–368). Kyiv: IEEE. [doi: 10.1109/UkrMiCo61577.2023.10380346](#).
- [9] Kosiv, V.M. (2003). [National models and globalisation of graphic design of the second half of the 20th century](#). (Abstract, Kharkiv State Academy of Design and Arts, Kharkiv, Ukraine).
- [10] Podsadnyuk, T. (2022). [From the history of Ukrainian photography](#). In *III international scientific and practical conference of young scientists and students “Philosophical Dimensions of Technology” (PDT-2022)* (pp. 148–150). Ternopil: Ternopil National Technical University named after I. Puluj.
- [11] Margolin, V. (1997). [The struggle for utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917–1946](#). Chicago: University of Chicago Press.
- [12] Mengi, N.K. (2020). [Impact of mobile phones on camera: A review of new era of photographic outbreak on industry and mankind](#). *Palarch's Journal of Archeology of Egypt/Egyptology*, 17(6), 4049–4055.
- [13] Moskvich, O. (2016). [Formation of the philosophical discourse of photography](#). *Scientific Bulletin of the East European National University named after Lesya Ukrainka. Philosophical Sciences*, 9(334), 89–94.
- [14] Pavlov, I.E. (2011). [Photography in graphic design: Means of artistic expressiveness](#). (Abstract, Kharkiv State Academy of Design and Arts, Kharkiv, Ukraine).
- [15] Pavlova, T.V. (2007). [Photography in the artistic culture of Kharkiv in the last third of the 20th century \(based on the material of the landscape genre\)](#). (Abstract, Kharkiv State Academy of Design and Arts, Kharkiv, Ukraine).
- [16] Smith, I.H. (2021). [A brief history of photography. Key genres, works, themes and techniques](#). London: Laurence King Publishing.
- [17] Son, X. (2015). The application of computer post-processing technique in the abstract photography art expression. In *International conference on education technology, management and humanities science* (pp. 1340–1343). Amsterdam: Atlantis Press. [doi: 10.2991/etmhs-15.2015.296](#).

- [18] Sontag, S. (2005). *On photography*. New York: RosettaBooks LLC.
[19] Walter, B. (2018). *A little history of photography*. Koln: Walther & Franz König.
[20] Wolf, S. (1998). *Julia Margaret Cameron's women*. Chicago: Art Institute of Chicago; Yale University Press.
-

Олена Храмова-Баранова

Доктор історичних наук, професор
Черкаський державний технологічний університет
18006, бульвар Шевченка, 460, м. Черкаси, Україна
<https://orcid.org/0000-0002-3811-7701>

Вікторія Шкребтій

Викладач
Черкаський державний технологічний університет
18006, бульвар Шевченка, 460, м. Черкаси, Україна
<https://orcid.org/0000-0002-2244-7423>

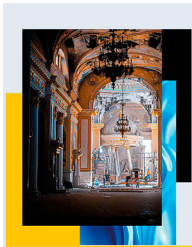
Тетяна Касьян

Заслужений художник України
Кандидат педагогічних наук, доцент
Черкаський державний бізнес-коледж
18028, вул. В. Чорновола, 243, м. Черкаси, Україна
<https://orcid.org/0000-0002-6999-3333>

Візуальна культура фотографіки в мистецтві і дизайні

Анотація. Актуальність дослідження полягає у системному поданні історіографії фотографіки, нових інноваційних підходів в стилевому і образному зображенні дійсності в мистецтві і дизайні. Мета дослідження – дослідити історіографію та перспективи візуальної культури фотографіки в мистецтві і дизайні. Методологія дослідження полягала в застосуванні історичного методу, методу порівняльного аналізу та історико-культурного підходу. В статті ґрунтовно розглянуто і проаналізовано еволюцію технічних і творчих прийомів фотографіки та їх використання в дизайні, а також звернуто увагу на можливості цифрової фотографіки. Поява технологій цифрової обробки надала дизайнерам змогу нового бачення художніх образів. Доведено, що візуальна культура фотографіки надає нові можливості і технології в мистецтві і дизайні та визначено необхідність переосмислити створення візуального образу в мистецтві і дизайні завдяки фотомистецтву. Досліджено фотографіку як вид мистецтва, побудованого на принципах перетворення фотозображення в графічний художній образ, означено, що головними візуальними засобами у фотографії є підвищений контраст, силует, кольори, співвідношення світла й тіні. З'ясовано, що в мистецтві і дизайні можливо застосовувати такі прийоми фотографіки, як м'який фокус, подвійну експозицію, соляризацію, фотомонтаж, які безпосередньо взаємодіяли з історичним розвитком художніх течій у фотографічному мистецтві. Експерименти в графічних редакторах із різними фільтрами можуть сприяти появі нових дизайнерських рішень

Ключові слова: фотозображення; фотодизайн; фотографія; візуалізація культури; комп'ютерний дизайн



UDC 94:008:159.953(477)

DOI: 10.63009/cac/2.2024.22

Andriy Soshnikov*

PhD, Associate Professor

Kharkiv State Academy of Culture

61057, 4 Bursatskyi Descent, Kharkiv, Ukraine

<https://orcid.org/0009-0003-1240-6091>

Svitlana Shman

PhD in Cultural Studies

Kyiv Municipal Academy Variety and Circus Arts

01032, 88 Zhylyanska Str., Kyiv, Ukraine

<https://orcid.org/0000-0002-6658-1288>

Musealisation of printed editions of the mid-20th century in the context of cultural heritage preservation

Abstract. Based on research by other authors, this paper examined printed editions from the mid-20th century, which constitute cultural value and are subject to preservation according to the current legislation of Ukraine. The material science aspect of printed editions is explored in bibliographic, material science, and restoration contexts, identifying the risks of their loss. This has prompted the search for modern preservation, popularisation, and promotion methods for cultural heritage within and beyond the country's borders. The article aimed to analyse the material component of mid-20th century printed editions and explore the potential for their musealisation using contemporary digital technologies. Research methods included analytical, historical, epistemological, axiological, and theoretical generalisation to establish the specifics of creating and preserving printed editions. Conclusions emphasised that preserving book collections became a global challenge at the end of the 20th century, addressed by civilised countries worldwide. Preserving book funds is vital as part of cultural heritage, possessing both spiritual and material value. The uniqueness of mid-20th century printed editions lies in their creation on acid paper, with a limited lifespan, requiring special preservation conditions, and only a small quantity remaining. Additionally, their value lies in being objective witnesses and information bearers about the history and period of Ukrainian society at the time, remaining essential informational resources. To properly store and utilise printed editions, a comprehensive security system must be established, and items should be thoroughly examined to provide storage recommendations. It was acknowledged that the use of digital technologies can be a primary tool for cultural institutions in preserving and utilising museum collections. The results of the conducted research can serve as a theoretical and methodological basis for the preparation of comprehensive works, educational programs, lecture courses, and seminars related to the preservation of cultural values and the formation of cultural capital in Ukraine, as well as the history of Ukrainian book publishing

Keywords: museum; material culture; printed editions; book; acid paper; signs of aging; digital technologies

INTRODUCTION

Musealisation is the process of selecting, preserving, and demonstrating evidence of the past. Objects collected in museums become carriers of memory and meanings. The term "musealisation" and the associated verb "musealise"

Suggested Citation:

Soshnikov, A., & Shman, S. (2024). Musealisation of printed editions of the mid-20th century in the context of cultural heritage preservation. *Culture and Contemporaneity*, 26(2), 22-29. doi: 10.63009/cac/2.2024.22.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

have their linguistic and conceptual roots in the word “museum”. The terms “museumification” and “musealisation” are used interchangeably. There is also the term “museality” as the result of the musealisation process. In the process of musealisation, objects become documents serving as carriers of individual or collective memory and tradition, bearing witness to specific qualitative information not inherent in the objects themselves. These documents and testimonies are referred to as musealia.

Humans have a distinct attitude toward material reality, shown through the acquisition and preservation of cultural artifacts, which helps preserve cultural memory. The book, as one of humanity’s greatest inventions, transformed social structures, cultural life, and historical processes by spreading knowledge and information. Amid military aggression, protecting printed publications is vital. These cultural assets are a key part of Ukraine’s heritage and must be preserved and passed on to future generations as significant achievements of human culture.

The problem of preserving cultural heritage has been explored in the scientific works of Ukrainian researchers such as H.O. Andres, V.V. Vecherskyi, V.O. Horbyk, H.H. Denysenko, S. Kot, L. Matlay, O. Titova. The current state of cultural heritage can be characterised as critical, evidenced by significant losses of many monuments and the continued threat of deterioration.

The theoretical basis of the research includes the works and publications of Ukrainian scientists that highlight the issues of preserving printed publications from the first half of the 20th century in their authentic form and the requirements for their use. Interesting is the practical experience of studying book culture by researchers from the Institute of Book Science of the Vernadsky National Library of Ukraine – N. Bondar, L.A. Dubrovina, H.I. Kovalchuk, K.V. Lobuzina, V. Ovchinnikova, N. Strishenets, who work with a rich source base of Ukrainian and foreign bibliography.

The problem of dating paper-based materials gained significant development in Ukrainian scientific thought at the end of the 20th and the beginning of the 21st century, as reflected in the publications of many Ukrainian scientists. A separate place is occupied by the article by O. Andrianova *et al.* (2016), which described about 200 paper samples using non-destructive methods and determines the composition of these samples. Also, the authors practically demonstrate the possibility of dating paper using modern non-destructive methods of analysis that do not harm the research objects. The researchers used the method of Fourier-transform infrared (FTIR) spectroscopy to examine paper. In their conclusions, they note that from the second third of the 20th century, to reduce the cost of paper, the amount of cellulose content decreased, while the content of cheaper inorganic fillers increased. This type of paper became known as “acidic”. V. Ivanova (2019) considered a number of actual and practical problems of preservation of printed publications. Scientist S. Kostyuk (2019) presented the collection of the museum’s stock collection and highlights the issue of restoration work. Consideration of

printed publications in the system of expert research, as a field of professional knowledge, which is characterised by the combination of bibliography, art history, and monument studies, allows for the formulation of objective expert conclusions (Shman, 2022).

The issue of digital technologies is reflected in a few works of Ukrainian researchers, such as the article O. Vengrynovska (2017) “Digital technologies in museology” regarding issues of digital transformation of museums and proposed solutions regarding digital passporting of stock collections. The author M.A. Kyrychenko (2017) in the article “Digital culture as a result of the development of the information society” noted that computer technologies make it possible to explore the surrounding world in a new way, to use fundamentally new scientific tools. M.B. Lelyk (2019) wrote that modern technologies occupy a key position in the life of a modern person, and also affect culture, because they digitise traditional culture, and along with classical values, we will get digital values.

A significant part of these works is based on the personal experience of the authors and presents the history of book publishing in a popular form. They explore not only the history of publishing but also the broader processes of book creation and its role in society, including technological changes, the evolution of book art, and design elements such as fonts. Studies have emerged that renew the exploration of book publishing history, particularly focusing on printed editions from the 1930s to the 1950s. Among such works are “Digital humanities and data bases of documentary cultural heritage in libraries of Ukraine” by L.A. Dubrovina *et al.* (2020); “Paper of early Ukrainian old printed publications and the culture of its use” by N. Bondar (2021); “Fund of documentary monuments in the scientific library: Traditional and innovative ways of formation” by I.Ye. Losievsky (2021).

However, the availability of works dedicated to the declared problem does not address several questions. Specifically, insufficiently researched are the issues related to the requirements and utilisation of printed publications created in the first half of the 20th century, specifically from the 1920s–1930s. Many unexplored questions concern the development of methodological recommendations for the conditions of preserving monuments of book culture. The problem of the impact of the environment on the preservation of printed publications requires a comprehensive approach. There are individual publications on the internet. Analysing these studies will contribute to a better understanding of the stated problem.

The aim of article lies in the comprehensive analysis of the state of preservation of mid-20th century printed editions, adapting them to new conditions for popularisation over time and space.

MATERIALS AND METHODS

The theoretical foundation of this work is based on scientific developments in the fields of art history, bibliography, museology, and restoration, as well as research by Ukrainian

specialists in the technical and technological study of works of art. Separate works highlighting the technology of paper production are also referenced. In this article, printed editions are considered as a comprehensive historical and bibliographic source that reflects Ukraine's development. These editions have a specific form of printing, material culture, and material production, as well as distinct characteristics of paper and the current deterioration in their preservation. Additionally, printed editions mirror the issues, events, and tastes of their time – from micro-historical, microthematic, and microhistorical aspects to macro-problematic ones. They also allow for the tracking of developmental trends in this type of cultural heritage. The research is conducted based on a wide source base with significant informational potential, characterised by representativeness and reliability. The main sources of this research are printed publications, specifically books and journals from the 1930s to 1950s, which were published on the territory of the Ukrainian SSR (USSR) during that period according to the then-administrative-territorial division and which have not been previously studied in specialised literature. The source base of the research can be further specified to include literary, scientific, political, encyclopedic, educational, and journalistic publications from the mid-20th century (1930–1950).

The research is based on the interdisciplinary integration of methods from modern philosophy, aesthetics, cultural studies, art history, and materials science. Solving the problem required the use of a methodology grounded in a systematic approach, principles of historicism, scientific objectivity, and complexity. During the study, source studies, bibliographic, and historiographical analysis techniques were employed, along with general scientific and specific scientific methods, including: analytical method: used to study historical, source-based, and bibliographical works on the relevant topics. Comparative-historical and problem-chronological methods: allowed for the structuring of a large amount of factual material chronologically, analysing the processes of the formation and development of the publishing industry in connection with and dependent on the historical and socio-political situation, and forming an understanding of the evolution of mid-20th century printed publications (1930–1950) as a phenomenon across various stages of development. Classification and systematisation methods: helped reveal the species and typological structure of the system of printed publications from this period, providing material for further analysis and synthesis of information. Cause-and-effect analysis: applied to study the object in the context of historical factors, areas of activity, conditions of creation and existence, and to identify the general and specific features in the development of different types of printed publications. Source studies and bibliographic methods: used to examine and utilise a body of documentary, narrative, and bibliographical sources, and to study printed publications based on external and factual data about them. Theoretical generalisation: employed to summarise the research

findings. This organised set of methods enabled the identification of the specific features of a comprehensive study of printed publications, means of reflecting historical reality, the potential for studying their informational value, and achieving objective results.

RESULTS AND DISCUSSION

The modern stage of cultural development is characterised by the merging of various cultural institutions. There is mutual penetration of such forms as museums, libraries, archives, publishing activities, and music in the organisation of cultural activities. For example, works of visual arts become an important component of library collections, and rare books are showcased with musical and visual accompaniment.

Illustrative, from the perspective of knowledge integration and the creation of a unified information space, is the interconnection of the museum and the book. The museum is a collection of objects called “historical and cultural monuments” or “monuments of material culture”. In turn, books fall under the definition of “monument of history and culture” as one of the most effective and sophisticated instruments of social memory.

Libraries, archives, and museums traditionally dedicate significant attention to working with book monuments. The task of preserving books as one of the primary carriers of information necessitates the creation of a unified fund of book monuments. Wide access to originals can only be ensured through a system of their exhibition. The creation of the widest network of book museums and showcasing books in museums of other profiles is one of the prerequisites for the effective use of a unified fund of book monuments. The cognitive, aesthetic, and ethical functions of the book manifest in the attitude towards it as an object of collecting. In this regard, books find their place not only in the collections of private and public libraries but also in museum exhibitions.

At the present stage of cultural development, the interpenetration and interaction of museums and libraries, as cultural phenomena existing in the same space, become a distinctive feature of the spiritual development of society at the end of the 20th and the beginning of the 21st centuries. Due to the development of library collections in museums and the publishing activities of museum staff, book culture has become more complex and diverse. In 2024, the scholarly community discusses book culture, considering books as its main phenomenon, museums and their role in society, and libraries as important socio-cultural institutions.

A museum within a library expands the scope of activities. Traditional library work is complemented by museum functions, including creating exhibitions, conducting tours, collecting memorial collections and archival documents, carrying out scientific research, and publishing books, collections, and scholarly works. The museum in the library is created for all potential readers and operates in line with the library's core idea. It can function independently or exist as a local history department.

On the other hand, a museum library serves the museum's goals and often acts as a scientific auxiliary apparatus for staff and selected readers. In museum settings, books function as research tools for collections, exhibits, objects of scientific research, and, ultimately, as means of disseminating museum culture. The similarity in functions and tasks faced by museums and libraries determines their interaction. Libraries and museums, developing in close connection with each other, have accumulated and preserved a vast layer of spiritual values of humanity for future generations.

The problems of studying book culture in society, the evolution of the main institutions of human society, and the transformation of culture occupy a significant place not only in specialised book studies but also in humanitarian knowledge in general. As noted H.I. Kovalchuk (2012) "today, the book is an absolutely essential attribute of life, without which a person has no history, no culture, and no vision of tomorrow". Thanks to the efforts of researchers from the Institute of Book Studies at the V.I. Vernadsky National Library of Ukraine, including N. Bondar, L.A. Dubrovina, H.I. Kovalchuk, K.V. Lobuzina, V. Ovchinnikova and N. Strishenets, there is an understanding of book culture as a unique phenomenon that serves as a product of general cultural processes and a crucial factor stimulating the civilisation development of society.

Ya. Zapasko (1971) noted that the book is a product of human creativity, an attribute of a certain era that combines the product of spiritual culture and spiritual production, material culture, and material production, fulfilling an enlightening function. In this context, it is

proposed to consider printed publications from the mid-20th century (1930–1950), focusing on the method of producing printed books and the characteristic features of the material base – paper.

Researchers V.O. Pedchenko & M.O. Borysenko (2018) categorised books (printed publications) according to their purpose as objects of printed graphics or mass-produced products. Furthermore, as an object of material culture from a specific historical period, a book has a set of physical characteristics (sheets of paper or other material, illustrations, assembled into a book block, bound with a spine, covered with an external cover, binding), and each element of the book and its design can have a certain historical or cultural value as an individual element. The paper base of the book has various properties, such as chalky paper, heat-reactive paper, copying paper, parchment, photo paper, packaging paper.

Restorer I.I. Rudenko (2018) emphasised that any organic material undergoes damage over time, loses its properties, and ages. Natural aging, combined with the negative impact of various environmental factors, can lead to the deterioration of paper. Researchers highlighted the worsening state of preservation of printed publications from the early 20th century when there was a sharp increase in demand for printed products.

The paper production process in the first half of the 20th century remained generally unchanged. It involved preparing fibrous raw materials, cleaning it, soaking or boiling, grinding; casting paper sheet from a diluted fibrous suspension, pressing, drying. Over time, various stages introduced bleaching, filling, gluing, colouring (Table 1).

Table 1. Stages of paper production in the first half of the 20th century

Stage of production	Description of the process
Preparation of raw materials	Preparation of fibrous materials (wood, rags) for further cleaning and processing
Cleaning	Removal of undesirable impurities from raw materials
Steeping/boiling	Steeping or boiling of raw materials to soften and prepare them for grinding
Grinding	Disintegration of raw materials into a uniform fibrous mass
Paper casting	Sheet formation from a diluted fibrous suspension
Pressing	Removal of excess moisture by pressing the sheet
Drying	Drying of paper sheets to achieve the desired strength and stiffness
Bleaching	Brightening of fibers to improve the colour of paper (introduced at later stages)
Filling	Addition of mineral or organic substances to enhance the quality and density of the paper
Bonding	Application of glue to strengthen and reduce the permeability of the paper
Colouring	Addition of colour pigments to produce paper in various shades

Source: developed by the authors

O. Andrianova *et al.* (2016), studying the chemical composition of paper, concluded that the cheapening of paper production occurred by introducing substances, so-called fillers, into the paper mass. Since ancient times, chalk or dry starch was added to the paper mass in Eastern countries.

To meet the demand for popular printed products in the early 20th century, it was necessary to find a way to cheapen production, and it was found. The cheapening of

mass-produced printed products occurred by replacing raw materials and reducing design requirements. At the beginning of the 20th century, a new method of producing paper pulp from wood was invented. The raw material became wood from coniferous and deciduous trees. In a very small amount, stem and bast fibers of annual plants, waste from cotton production, were also used. Later, researchers identified characteristic signs of aging of paper

made in the first half of the 20th century, including yellowing, porosity, and fragility. Based on the analysis of printed publications from the first half of the 20th century, it was established that paper yellows most quickly under the influence of light. Moreover, moisture and oxygen have a greater impact, affecting the strength of fibers, making them brittle and less flexible.

The reasons for the short lifespan of paper are diverse and can be conditionally divided into internal and exter-

nal factors. Internal factors are related to the technology of paper production, which is made from perishable raw materials. Moreover, this paper was used for printing books. External factors involve the influence of the surrounding environment (relative humidity and air temperature, microorganisms, gaseous impurities in the air environment – sulfur oxides, nitrogen, organic acids), as well as the processing and use of the book. External and internal factors can act simultaneously and have a synergistic effect (Table 2).

Table 2. External factors that affect the condition of books

Category of factors	Description of impact
Relative humidity of the air	Excessive or low humidity can lead to paper deformation, staining, or accelerated aging
Air temperature	High temperatures contribute to drying and brittleness of the paper, while low temperatures increase the risk of moisture condensation
Microorganisms	Mold and bacteria can damage paper and book covers, especially under high humidity conditions
Gas-phase pollutants	Sulfur oxides, nitrogen oxides, and organic acids accelerate the oxidation and degradation of paper
Book processing	Improper restoration or chemical treatment can worsen the condition of paper or alter its properties
Use of the book	Frequent opening, bending of pages, exposure to light, and physical wear lead to damage and aging

Source: developed by the authors

Therefore, a drawback of printed publications from the mid-20th century (1930–1950), as noted by O. Andrianova *et al.* (2016), is the extremely low strength of the paper. The majority of books from this period were printed on an unstable paper base.

The poor condition of book collections in museums and libraries, printed on perishable paper, has led to the search for modern technical possibilities to extend their “life”. In 2024, this has become one of the well-known trends. This process was initiated in the 1980s–90s with the goal of creating electronic catalogs of collections in leading museums, libraries. It’s worth emphasising that quickly this process gained the status of an independent and scholarly direction in the activities of cultural institutions, aimed not only at expanding access to information stored by museum institutions but also at the physical preservation of original items by creating their electronic copies. At the end of the 20th and the beginning of the 21st century, Ukrainian scholars defended a number of PhD and doctoral dissertations and published collective monographs dedicated to the preservation of cultural heritage. H.O. Andres (2009), in work “Protection of the cultural heritage of Ukraine in the context of world integration processes (second half of the 20th – beginning of the 21st century)”, highlighted the activities of international organisations such as UNESCO, ICOMOS, and the Council of Europe, and their influence on Ukraine’s heritage preservation system. V. Vecherskiy (2003), in his research “The heritage of urban planning of Ukraine: Theory and practice of historical and urban planning preservation studies of inhabited places”, studied the methods and forms of cultural heritage preservation in Ukraine. The authors V.O. Horbyk & H.H. Denysenko (2004), in the work

“Problems of research and preservation of monuments of history and culture in Ukraine”, examined institutional, legal, and organisational issues. L. Matlay (2014) understands and objectively evaluated the role of the cultural heritage of Ukraine in the processes of consolidation of the national and European community. O. Titova (2009), in her article “Preservation of immovable archaeological monuments in reserves and museums”, focused her research on the musealisation of archaeological objects. A special place in historiography belongs to the scholarly legacy of S. Kot (2020), who made a significant contribution to the development of restitution and the return of cultural values, as well as the protection of cultural heritage. His doctoral dissertation was titled “The return and restitution of cultural values in the political and cultural life of Ukraine (20th – early 21st centuries)”. H.I. Kovalchuk (2019) noted that a book, on the one hand, is an object of material culture, consisting of stitched or glued pages, and on the other hand, it is a text that holds its own historical and cultural value.

Digital technologies have provided researchers with colossal opportunities for studying cultural values – from digitisation and archiving to 3D scanning, modeling, and visualisation technologies. At the same time, researchers raise questions about the status of digital copies as surrogates of cultural values. Unfortunately, in this process, both users advocating for expanded access to cultural heritage objects in the form of digital copies and fund holders actively supporting digitisation projects overlook a significant aspect – the loss of a portion of the information inherent in the original historical source. For microfilm copies, this is the loss of colour and the physical essence of the original, while for electronic copies, it is

the loss (at first glance) “only” of the physical essence. However, it cannot be denied that digital copies provide researchers with many more possibilities – for example, viewing in very high quality and under conditions of maximum magnification. In addition, digital copies preserve historical artifacts from damage through physical contact, the likelihood of which is very high even with careful use.

There is a growing need for information and technological literacy among museum and library scientists, art historians, restorers, and experts in the field of culture. This relates to an understanding that humanity is changing, and practices should also change in accordance with new developments in book studies. For example, Ukrainian researchers have made significant progress in solving the related problem of dating paper and the peculiarities of its production in the first third of the 20th century. Massive changes associated with digital transformations in the information and communication sphere are impressive. The issue of applying digital technologies in 2024 essentially becomes an indicator of interactive exchanges and transformations, posing new challenges for cultural institutions.

In 2024, large-scale projects on comprehensive digitisation of collections are being conducted worldwide, including those of the Vatican Library and Archives, the Library of Congress, the Royal Library of the Netherlands, the British Library, the Japanese Center for Asian Historical Records. A noteworthy project is Europeana.eu, a web portal initiated by the European Union for digitising museum collections and historical documents from library collections. The project was launched in 2008, with over 3000 cultural institutions in Europe currently participating. Digital copies of over 50 million works of art and historical documents are available in open access on the Europeana platform (Europeana, 2024). It is important to highlight that, for this purpose, in February 2021, the Ministry of Culture and Information Policy of Ukraine presented projects for digital transformation in the field of culture (Official website of The Ministry of Culture and Strategic Communications of Ukraine, 2024). The developers focused primarily on using digital technologies to ensure citizens’ access to cultural values regardless of their place of residence, emphasising processes related to the preservation, dissemination, and consumption of cultural goods. This involves creating a unified knowledge space based on digitised book, archival, and museum collections, integrated into a single information system covering various fields of knowledge and creative activities. The idea that culture should not lag behind the challenges of time, and the promotion of cultural values through digital technologies is a contemporary necessity. Therefore, museums should maximally utilise digital

technology tools for the preservation and dissemination of their collections.

CONCLUSIONS

The experience of Ukrainian humanities science allows us to conclude the necessity of preserving printed publications as a product of human creativity, an attribute of a particular era, and a component of cultural heritage that accumulates approaches and methods from historical science, bibliology, cultural studies, art history, expert activities, and more.

Printed publications from different eras encompass many structural elements that can be characterised as “barometers of societal culture, its spirituality, a source of knowledge, and progress”. The quality of books from a technical perspective (paper quality) emphasises the specific features of mid-20th century printed publications as one of the elements of technical experiments of this era, representing a new wave of technological progress. Technical inventions and experiments in the mid-20th century have left their mark on the economic, cultural, and social history of humanity.

Interest in printed publications in the mid-20th century is associated with a pivotal moment in the socio-political life of the population, which led to changes in the technology of producing the material component of books, emphasising their uniqueness and specificity within the conditions of a particular historical period. In 2024, cultural institutions focus on and deepen knowledge regarding the preservation and use of printed publications, developing new directions for their comprehensive research. The issue of physically preserving originals through the creation of electronic copies can provide users access to multifaceted information contained in book treasures. In the activities of museums, there is an awareness that the successful implementation of information technologies brings positive changes in managing museum collections. However, it is crucial to emphasise the integration of digitisation into sustainable information production.

The study of printed publications of the middle of the 20th century has a perspective for studying the social, political and cultural contexts of that time. The study of such publications allows us to trace changes in public attitudes, propaganda, literary and artistic trends, as well as the development of journalism and publishing in the conditions of world conflicts and the Cold War.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Andres, H.O. (2009). *Protection of the cultural heritage of Ukraine in the context of world integration processes (second half of the 20th – beginning of the 21st century)*. (Dissertation, National Academy of Sciences of Ukraine, Ukrainian Society for the Protection of Historical and Cultural Monuments, Center for Monument Studies, Kyiv, Ukraine).

- [2] Andrianova, O., Biskulova, S., & Fesenko, O. (2016). [Investigation of paper by modern non-destructive methods of analysis and determination of paper manufacturing time](#). *Bulletin of Lviv University. Series: Chemistry*, 57, 212–218.
- [3] Bondar, N. (2021). [Paper of early Ukrainian old printed publications and the culture of its use](#). In *From the history of book culture of Ukraine: A study of retrospective book, graphic, musical publications and historical collections from the funds of the Vernadsky National Library of Ukraine* (pp. 97–121). Kyiv: Vernadsky National Library of Ukraine.
- [4] Dubrovina, L.A., Lobuzina, K.V., Onyshchenko, A.S., & Boryak, G.V. (2020). Digital humanities and data bases of documentary cultural heritage in libraries of Ukraine. *Manuscript and Book Heritage of Ukraine*, 25, 290–309. [doi: 10.15407/rksu.25.290](#).
- [5] Europeana. (2024). Retrieved from <https://www.europeana.eu>.
- [6] Horbyk, V.O., & Denysenko, H.H. (2004). [Problems of research and preservation of monuments of history and culture in Ukraine](#). *Ukrainian Historical Journal*, 2, 133–144.
- [7] Ivanova, V. (2019). [Handwritten Gospel service of the 17th century from the funds of the Sumy Regional Local History Museum: Study and attribution](#). In *Scientific attribution of works of art, examination and assessment of cultural values: Materials of scientific and practical conference* (pp. 48–53). Kyiv: NAKKKIM; Association of art critics, experts, appraisers and restorers.
- [8] Kostyuk, S. (2019). [Ternopil regional museum of local history: The tradition of restoration](#). In *Scientific attribution of works of art, examination and assessment of cultural values: Materials of scientific and practical conference* (pp. 77–80). Kyiv: NAKKKIM; Association of art critics, experts, appraisers and restorers.
- [9] Kot, S. (2020). [The return and restitution of cultural values in the political and cultural life of Ukraine \(20th – early 21st centuries\)](#). Kyiv: Institute of History of Ukraine; NAS of Ukraine.
- [10] Kovalchuk, H.I. (2012). [Examination of book monuments in libraries: Ukrainian studies aspect](#). *Ukraine: Cultural Heritage, National Consciousness, Statehood*, 21, 403–416.
- [11] Kovalchuk, H.I. (2019). [Specifics of attribution and examination of rare books](#). In *Scientific attribution of works of art, examination and assessment of cultural values: Materials of scientific and practical conference* (pp. 66–70). Kyiv: NAKKKIM; Association of art critics, experts, appraisers and restorers.
- [12] Kyrychenko, M.O. (2017). [Digital culture as the result of the development of the culture of information sustainment](#). *Gilea: Scientific Bulletin*, 124, 179–182.
- [13] Lelyk, M.B. (2019). [Development of digital culture and digitalisation of museums: Experience in the implementation and use of digital technologies museums of the world](#). *National Library of Ukraine named after Yaroslav the Wise*, 3/4. Kyiv: National Museum of the History of Ukraine in the Second World War. Memorial complex.
- [14] Losievsky, I.Ye. (2021). [Fund of documentary monuments in the scientific library: Traditional and innovative ways of formation](#). In *Korolenko readings 2019. "Libraries, archives, museums: Convergent digital communication, cross-media, client-oriented approach". Program of XXII all-Ukrainian scientific and practical conference*. Kharkiv: Kharkiv State Scientific Library named after V.G. Korolenko; Kharkiv State Academy of Culture; Kharkiv Regional Office (Branch) Vgo Ukrainian Library Association.
- [15] Matlay, L. (2014). [Historical and cultural heritage Ukraine in the civilisation dialogue](#). *Historical and Cultural Studies*, 1(1), 45–48.
- [16] Official website of The Ministry of Culture and Strategic Communications of Ukraine. (2024). Retrieved from <https://mcip.gov.ua/czyfrovij-rozvytok/derzhavnyi-reyestr-neruhomyh-pamyatok-ukrayiny/>.
- [17] Pedchenko, V.O., & Borisenko, M.O. (2018). [Problems of restoration of architectural graphics on paper basis on the example of restoration of projects of stations of the Kyiv metro](#). In *Scientific restoration. History, present, ways of modernisation: Materials of XI international scientific and practical conference*. Kyiv: National Museum of the History of Ukraine in the Second World War. Memorial complex.
- [18] Rudenko, I.I. (2018). [National Museum of the History of Ukraine in the Second World War. Memorial complex](#). In *Scientific restoration. History, present, ways of modernisation: Materials of XI international scientific and practical conference*. Kyiv: National Museum of the History of Ukraine in the Second World War. Memorial complex.
- [19] Shman, S.Yu. (2022). Printed publications in the system of expert studies of cultural values. *Bulletin of the National Academy of Management Personnel of Culture and Art*, 1, 41–46. [doi: 10.32461/2226-3209.1.2022.257443](#).
- [20] Titova, O. (2009). [Preservation of immovable monuments of archeology in nature reserves and museums](#). *Works of the Center for Monument Studies*, 15, 83–86.
- [21] Vecherskiy, V.V. (2003). [The heritage of urban planning of Ukraine: Theory and practice of historical and urban planning preservation studies of inhabited places](#). Kyiv: NDITIAM.
- [22] Vengrynovska, O. (2017). Digital technologies in museology. *The National Museum of Hutsulshchyna and Pokuttia Folk Art named after Yosafat Kobrynskyi*. Retrieved from https://hutsul.museum/events/news/seminar_muzey/.
- [23] Zapasko, Ya. (1971). [Book art in Ukraine in the 16th–18th centuries](#). Lviv: Lviv University Publishing House.

Андрій Сошніков

Доктор філософських наук, доцент
Харківська державна академія культури
61057, Бурсацький узвіз, 4, м. Харків, Україна
<https://orcid.org/0009-0003-1240-6091>

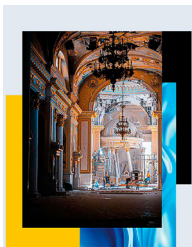
Світлана Шман

Кандидат культурології
Київська муніципальна академія естрадного та циркового мистецтва
01032, вул. Жилянська, 88, м. Київ, Україна
<https://orcid.org/0000-0002-6658-1288>

Музеалізація друкованих видань середини XX століття в контексті збереження культурної спадщини

Анотація. У статті розглянуто друковані видання середини XX століття, які становлять культурну цінність і підлягають збереженню згідно з чинним законодавством України. Матеріалознавчий аспект друкованих видань проаналізовано у бібліографічному, матеріалознавчому та реставраційному контекстах, визначено ризики їх втрати. Це спонукає до пошуку сучасних методів збереження, популяризації та просування культурної спадщини в межах країни та за кордоном. Мета статті – проаналізувати матеріальну складову друкованих видань середини XX століття та дослідити потенціал їхньої музеалізації з використанням сучасних цифрових технологій. Методи дослідження включали аналітичний, історичний, гносеологічний, аксіологічний аналіз та теоретичне узагальнення для встановлення специфіки створення та збереження друкованих видань. У висновках підкреслено, що збереження книжкових фондів наприкінці XX століття стало глобальною проблемою, над якою замислилися цивілізовані країни світу. Збереження книжкових фондів є життєво необхідним як частина культурної спадщини, що має як духовну, так і матеріальну цінність. Унікальність друкованих видань середини XX століття полягає в тому, що вони були створені на кислотному папері, мають обмежений термін служби, потребують особливих умов зберігання і залишилися в незначній кількості. Крім того, вони цінні тим, що є об'єктивними свідками та носіями інформації про історію та тогочасне українське суспільство, залишаючись важливим інформаційним ресурсом. Для належного зберігання та використання друкованих видань необхідно створити комплексну систему безпеки, а також ретельно дослідити їх, щоб надати рекомендації щодо зберігання. Визнано, що використання цифрових технологій може стати основним інструментом для закладів культури у збереженні та використанні музейних колекцій. Результати проведеного дослідження можуть слугувати теоретико-методологічним підґрунтям для підготовки комплексних праць, навчальних програм, лекційних курсів та семінарів, пов'язаних зі збереженням культурних цінностей та формуванням культурного капіталу в Україні, а також з історією українського книговидавництва.

Ключові слова: музей; матеріальна культура; друковані видання; книга; кислотний папір; ознаки старіння; цифрові технології



UDC 130.2:001.8

DOI: 10.63009/cac/2.2024.30

Oksana Stadnik*

Doctor of Sociological Sciences, Professor
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
<https://orcid.org/0000-0002-6121-7612>

Cultural and sociological studies: Interdisciplinary and transdisciplinary fields

Abstract. The relevance of the research topic stems from the necessity to define the boundaries and space of interdisciplinary interactions between cultural studies and sociology. The objective of this work was to identify the interdisciplinary connections and distinctions between these two fields. The study employed methods such as qualitative analysis, comparative analysis, and historical-logical reconstruction. The results demonstrated that the integration of cultural and sociological studies requires strong interdisciplinary connections to foster heuristic and innovative outcomes. It was established that interactions between cultural studies and sociology often take place within the “attraction-repulsion” dynamic, driven by long-standing debates over the conceptualisation of core categorical systems, such as art, ethnicity, religion, and ideologies. These disputes have shaped the interdisciplinary relationships, leading to both convergence and divergence in the approaches of each field. The research also found that the use of specific sociological methods for studying cultural forms is limited due to the interdisciplinary application of various research technologies, techniques, and methodologies. To develop the sociology of culture as an integral interdisciplinary field, emphasis should be placed on building connections with value-oriented knowledge, such as the philosophy of culture and ontology of culture. The practical significance of this study lies in its potential to inform the development of new research programs and enhance the teaching of cultural and sociological disciplines in higher education institutions. The findings provide a comprehensive understanding of the interdisciplinary dynamics at play and offer a basis for further research and educational advancement in these fields

Keywords: culturology; social subsystems; inter-studio relations; the structural-activity paradigm; cultural integration

INTRODUCTION

The research topic's relevance lies in the need to clarify boundaries between cultural studies and sociology for effective interdisciplinary interaction. Without clear limits, both fields risk stagnation and intellectual uncertainty. Cultural studies struggle with a lack of a unified theoretical paradigm, complicating its distinction from sociology. Despite shared interests in culture and society, each discipline has unique characteristics that complement each other. Interdisciplinary connections are essential to defining these specifics while ensuring productive collaboration between

the sciences. The global scientific community is re-evaluating transdisciplinary approaches in cultural studies and sociology, integrating knowledge to create new theoretical frameworks. This enhances understanding of complex social and cultural phenomena. The lack of a unified paradigm in cultural studies fosters interdisciplinary synthesis. Its multiparadigmatic nature helps distinguish cultural studies from sociology, despite their shared focus on culture and society. Their interaction clarifies each field's unique profile and emphasises the need for collaboration. Defining

Suggested Citation:

Stadnik, O. (2024). Cultural and sociological studies: Interdisciplinary and transdisciplinary fields. *Culture and Contemporaneity*, 26(2), 30-38. doi: 10.63009/cac/2.2024.30.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

boundaries is crucial to avoid intellectual uncertainty and ensure development. Transdisciplinarity allows for deeper analysis and effective responses to global challenges.

The author B. Vienni-Baptista (2022) noted that the cultural approach to interdisciplinary and transdisciplinary research focuses on how these modes of research can effectively address various issues, including scientific and social ones. The author argued that interdisciplinarity and transdisciplinarity are trapped in a pervasive contradiction between advertising rhetoric, on the one hand, and relatively inflexible institutional and financial reward systems, on the other. This contradiction needs to be fully explored in order to understand the political, social and economic values underpinning inter- and transdisciplinarity.

Researcher M.J. Schroeder (2022) analysed the intellectual fragmentation between sociology and cultural studies, using the metaphor of the Tower of Babel and C.P. Snow's concept of "Two cultures". He compared the fragmentation of knowledge to linguistic confusion in biblical history, arguing that it has led to divisions in understanding the issues. The author proposed to use the methodological tools of structurism to integrate knowledge across disciplines.

The author R.C. Miller (2017) believed that interdisciplinarity arose in response to the complexity of scientific and social problems. She explored the historical development of interdisciplinarity, from early examples of collaboration to modern integrated approaches. The researcher emphasised the importance of the interaction between sociology and cultural studies to solve complex problems.

B.C.K. Choi & A.W.P. Pak (2019) offered an overview of multidisciplinary, interdisciplinarity, and transdisciplinarity, looking at the main concepts, their application, and effectiveness in sociology and cultural studies. They emphasise the importance of each approach for solving complex social and cultural problems and provide examples of successful application of these approaches, demonstrating their effectiveness compared to traditional mono-disciplinary methods.

The scientists B. Vienni-Baptista *et al.* (2022) emphasised the importance of diverse approaches in interdisciplinary studies in sociology and cultural studies. They argued that pluralistic understandings contribute to a deeper study of social and cultural phenomena. The use of different theoretical frameworks, such as marxism, functionalism and symbolic interactionism, greatly enriches the study, allowing the analysis of phenomena from different angles.

The authors C. Mukerji & M. Schudson (2019) explored the role of the public sphere in cultural sociology by analysing how cultural processes shape public discourses and interactions. They emphasised the importance of analysing cultural artifacts and practices in understanding the public sphere and its impact on social change.

Ukrainian scholars Y. Bilchenko & T. Kalyta (2019) support the integration of cultural and sociological studies within the framework of social cultural studies. They emphasise the combination of universalism and particularism, historical approach and cultural regionalism, temporality

and spatiality in the analysis of culture. The methods of social culturology are systemic, structural, functional, mathematical, abstract-linguistic and formal. The authors note the importance of integrating different disciplines for the effective study of social and cultural processes.

The aim of the article was to develop a comprehensive descriptive and analytical characteristic of differentiation, integration, interdisciplinarity and transdisciplinarity in cultural and sociological studies.

The objectives of the article were: 1) to determine the boundaries and space of interdisciplinary interaction between cultural studies and sociology; 2) analyse the existing theoretical and methodological approaches to the integration of cultural studies and sociology; 3) to determine the role of interdisciplinary relations in the development of cultural and sociological studies.

The scientific novelty lies in analysis cultural and sociological studies through inter-paradigm competition, contrasting axiological and symbolic approaches with positivist and materialist ones. It also addresses asymmetric devaluation attempts in cultural studies by sociology, and reconceptualises interdisciplinarity, highlighting the influence of subject transitions between these fields on the integrity of knowledge.

MATERIALS AND METHODS

This study employed several general scientific methods, including qualitative analysis, comparative analysis, and historical-logical reconstruction, to comprehensively address the research questions. Each method contributed to different aspects of the investigation, facilitating a well-rounded, interdisciplinary approach to cultural and sociological research. Qualitative analysis serves as the foundational method for this research, enabling the semantic decomposition of complex cultural and sociological subjects into distinct elements. By breaking down these subjects into smaller, more manageable components, qualitative analysis allows for an in-depth examination of various aspects of both cultural studies and sociology. This method was particularly effective in exploring intangible phenomena such as cultural symbols, values, and norms, which are central to the study of cultural systems. As other researchers have pointed out, qualitative analysis was essential for understanding the intricate connections between society and culture (Baldwin, 2004). In this study, it serves as a key tool for identifying these connections and facilitating a clearer comparison between different cultural and sociological elements. Comparative analysis is applied to deepen the understanding of the subjects under investigation by examining their similarities and differences. This method was widely used in interdisciplinary research, as it allows for the comparison of cultural and sociological paradigms from different contexts. Through comparative analysis, this study evaluates how core concepts such as art, religion, ethnicity, and ideology are conceptualised within both cultural studies and sociology. Comparative analysis also helped to identify points of convergence and

divergence between the two fields, as seen in prior studies on interdisciplinary approaches in sociology. By applying this method, the research gains insight into the various ways that these disciplines interact and influence each other. Historical-logical reconstruction was employed to reproduce and interpret the ideas of key authors and theorists within the fields of cultural studies and sociology. This method involved reconstructing historical ideas in their original context while also reinterpreting them through modern perspectives. Historical-logical reconstruction was particularly valuable in interdisciplinary studies, where the historical evolution of theories often influences contemporary understandings. Researchers such as R.C. Miller (2017) have emphasised the importance of using historical methods to trace the development of interdisciplinary relationships. In this study, historical-logical reconstruction was used in conjunction with qualitative and comparative analysis to provide a more nuanced understanding of the evolution of interdisciplinary connections between cultural studies and sociology. Together, these methods form an integrated, multi-method approach that enhances the depth and breadth of the research. By combining qualitative, comparative, and historical-logical methodologies, the study not only highlighted the interdisciplinary dynamics between cultural studies and sociology but also demonstrated the importance of utilising a holistic approach in cultural-sociological investigations. This integrated methodology underscored the necessity of interdisciplinary connections to ensure the heuristic and innovative nature of the research findings.

RESULTS AND DISCUSSION

Until the 21st century, there was a strategy of differentiating the subject fields of sociology and cultural studies, where each of the disciplines was assigned its own unique research field. Sociology focused on the study of social structures, processes, and relationships, while cultural studies investigated cultural phenomena, symbols, and meanings. However, over the past 20 years, the scientific trend has changed in favour of knowledge integration, which contributes to the development of productive scientific discussions and ensuring the effective use of interdisciplinary approaches in modern scientific research. Sociology and cultural studies can be considered similar, if not identical,

in the subject area of their research, which is culture and society. However, each of the disciplines demonstrates its unique profile at the expense of the other. The relationship between them is in a constant state of attraction/repulsion due to their striking profound similarities. Their interscientific connection encourages them to express their own specifics while maintaining the need for interactions. Defining inter-studio relations, the authors were divided into “sociologists” and “culturologists”. “Sociologists” define cultural studies in a negative modality, arguing that “sociology is not something that studies culture”. The culturologists emphasise the various problems of cultural studies that contrast with the supposedly more monolithic nature of sociology.

Some authors, such as S. Seidman (1997), emphasised that the relationship between sociology and cultural studies is complex and unstable. They point out that the binary code “sociology/cultural studies” is unstable and can become unclear when examined in detail. B.S. Turner & C. Rojek (2001) added that cultural studies are heterogeneous and difficult to define, distinguishing them from more traditional scientific disciplines such as sociology. They also noted that cultural studies is a predominantly critical field without orthodoxy.

Other researchers, such as R. Johnson (1986–1987) and C. Barker & E.A. Jane (2000), pointed out that cultural studies is complex and eclectic, reflecting the complexity of culture itself. They emphasise that the term “cultural studies” is imprecise, but this imprecision contributes to the study of complex substantive phenomena. E. Baldwin (2004) pointed out that cultural studies allows the integration of disciplinary aspects of the study of culture, creating an interdiscursive space without fixed boundaries. This allows theoretical constructions and topics actualised through other sciences to be rethought in cultural studies and return to the areas of knowledge from which they were taken.

In cultural studies there are a series of epistemes and schools that are considered paradigmatic together with the authors who present them (Table 1). The cultural and sociological studies presented in these works are interdisciplinary and transdisciplinary at the same time. It can be difficult to distinguish between cultural studies and sociology, cultural studies and anthropology, cultural studies and historiography, cultural studies, literary criticism and various branches of philosophy.

Table 1. Main cultural studies schools

Cultural paradigms	Key thinkers	Field intersection
Marxist Paradigm	K. Marx, D. Lukács, T. Adorno, M. Horkheimer, V. Benjamin, G. Althusser, A. Gramsci, V. Bakhtin	Cultural Studies, Sociology, Philosophy
Culturalism	R. Hogarth, E.-P. Thompson	Cultural Studies, Sociology
Linguistic Structuralism and Semiotics	Saussure, Lévi-Strauss, Barthes	Cultural Studies, Linguistics, Semiotics
Literary and Philosophical Poststructuralism	M. Foucault, J. Derrida, E. de Certeau	Cultural Studies, Philosophy, Literature
Postmodern Philosophy of Culture	J.-F. Lyotard, J. Baudrillard	Cultural Studies, Philosophy
Interpretive Anthropology	K. Geertz	Anthropology, Cultural Studies

Table 1. Continued

Cultural paradigms	Key thinkers	Field intersection
Poststructuralist Psychoanalysis	J. Lacan, L. Irigarey, J. Kristeva	Psychoanalysis, Cultural Studies
Poststructuralist Literary Criticism and Cultural History	E. Said	Cultural History, Literary Criticism
Poststructuralist Feminism	D. Butler	Cultural Studies, Feminism
Postmodern Identity Theory	S. Hall	Cultural Studies, Identity Theory
Neo-Frankfurtianism	F. Jamison, Butler, De Certeau, Hall, Hoggart	Cultural Studies, Critical Theory

Source: developed by the author

Understanding culture is impossible without understanding its relationship to society. Establishing the correlation between them is the subject of theoretical analysis, the product of which becomes, on the one hand, the delimitation of the subject fields of cultural studies and sociology, and on the other hand, the identification of spaces of intersection and integration between them. In this context, three key paradigms of understanding culture and society are possible, and, consequently, the relationship between cultural studies and sociology.

In the first paradigm, society completely “absorbs” culture as its constituent subsystem, and culture becomes an element of the social system. In the second paradigm, culture subordinates the social system, playing the role of an “architectural project” in relation to it, in which all elements of the social system are presented in a convoluted and schematic vision. In the third paradigm, culture and society form a mutually integrated whole, the distinction between the components of which is inexpedient either from a theoretical or a practical point of view.

The structural-activity paradigm widespread in post-Soviet cultural studies and sociology, created in the theories of marxism, neo-marxism and hybrid theoretical approaches (structuralist neo-marxism), allows to interpret culture as an element of a social system. In the semantic context of this paradigm, society is analysed as a complex system of interrelated, but still independent subsystems (or spheres) of activity: economic (economic), social, spiritual and political. Each of the subsystems, as well as society as a whole, has its own elemental structure (mechanisms, structures, functions, institutions). The

economic system is designed to support the production, exchange, redistributive consumer life of society. The social subsystem forms the structure of relations between different social groups, layers, strata, social institutions and mediating processes. The political system consists of various institutions and population groups, mediating processes that establish mechanisms, procedures, and technologies for exercising power as a tool for mobilising, organising, and directing different actors. This includes the state with its branches – legislative, executive, and judicial – along with political parties and public organisations. The spiritual and cultural subsystem encompasses value, normative, informational, and communicative aspects of social functioning. The structural-activity paradigm frames theoretical thinking in cultural studies and sociology, positioning culture as a subsystem dependent on economic, political, or social factors. As a result, culture is conceptualised in a reductionist manner, being either derived from economics, politics, social stratification, or institutions, or reduced to them. In this view, culture is treated as one of the subordinate elements, with its specific significance considered less important. When culture is ascribed the role of a special system of value references, an environment for meaning-making, and an architectonic and constructive element of society, the theoretical reflection shifts to a second paradigm, which can be termed the culture-centric paradigm. A theory that exemplifies this approach is T. Parsons’ general theory of social action (Bourricaud, 1981). In this theory, the structure of activity distinguishes between the social actor and the social situation, between which three types of relationships can develop (Fig. 1):

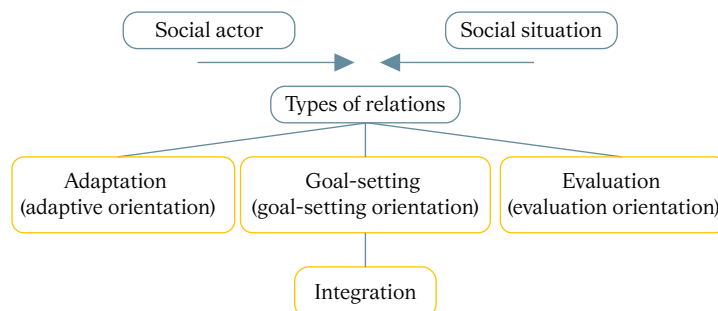


Figure 1. Types of relationships according to the general theory of social action

Source: developed by the author

Various subsystems formed in society (economy, state, family, education) provide the necessary functions in different spheres. In T. Parsons' logic, the economic subsystem corresponds to the functions of adaptation, the political subsystem corresponds to the functions of goal achievement, and culture corresponds to the function of maintaining a value pattern in the system. Thus, culture in the culture-centric paradigm cross-embraces other subsystems (economy, politics and social integration) and determines the guidelines for their further development.

A similar view was shared by N. Luhmann (1970). He proposed to classify societies into three main types: segmental society, which consists of "primitive" archaic peoples; a stratified society of "high" cultures; and a modern functionally differentiated society. The author pointed out that segmental society aggregated and subordinated the provision of vital needs to the smallest elements, the relationships between which were maintained sporadically. In a stratified society, the initial merging of all subsystems is replaced by the overdevelopment of one or another social subsystem, where the meaning-forming functions of culture are performed by political, economic or socio-integration institutions. In the modern functionally differentiated society, which arose in the late 18th and early 19th centuries, the forms of differentiation are not local units, but complex functional systems – economy, politics, art. Culture as a sphere of social life forms its own institutional cluster, which differs from others in specialised functions. His approach to the classification of societies and the defense of the subject field of sociology contributed to a deeper understanding of various aspects of social life, emphasising the importance of a clear distinction between sociology and other social sciences. For research, sociology uses various methods and approaches to study society, including surveys, observations, statistical analysis and interpretation of social data, cultural and institutional comparative studies to compare different societies and cultures to identify common patterns and differences. The purpose of sociology is to build descriptive and analytical schemes and models of social phenomena along with the development of technologies (recommendations and solutions) of transformation society. All this in order to increase social reflexivity and the quality of social and political decisions.

Cultural studies as a scientific discipline studies culture as the axiosphere of society, exploring the different subspheres of this axiosphere, including art, literature, music, religion, language, customs, traditions, among others. The intention of cultural studies is to understand the socio-creative and influential possibilities of culture in relation to society and society in relation to culture, the study of the processes of production, translation and transformation of cultural values, norms and symbols using various methods and approaches to the study of culture. For this purpose, culture is studied in cultural studies both retrospectively and in a modern aspect, through the prism of comparative studies of different cultures and with the involvement of knowledge from anthropology,

sociology, psychology and other sciences. Cultural studies, having divergent opportunities, helps to better understand and appreciate different cultures, contributes to the preservation and promotion of cultural heritage, and promotes intercultural dialogue and mutual understanding, integrating with art history, mediation, tourism, international relations, among others (During, 1993).

Thus, at the end of the 20th century, cultural studies and sociology, having similar subject areas of research, developed in conditions of strategic separation, where each of the disciplines focused on its own unique field of research. They were in a constant state of interaction, which prompted them to determine their own specifics while maintaining the need for interactions. The study of inter-studio relations reveals the presence of different approaches to integration, which is reflected in the works of numerous researchers. The main paradigms of understanding culture and society range from the absorption of culture by society to its subordination to the social system or mutual integration. The modern scientific trend that emerged at the beginning of the 21st century is aimed at overcoming these barriers through the development of interdisciplinary and transdisciplinary approaches that allow for a more flexible and comprehensive study of complex social and cultural phenomena. There are both similarities and differences between sociology and cultural studies. Sociology and cultural studies are two important human sciences that study society and culture. Similar between them are, firstly, the object of study. Both cultural studies and sociology have as their subjects of study social phenomena and processes, mechanisms of formation and interaction with each other of social groups, institutions, culture and society.

The focus of substantive research differs between sociology and cultural studies. Sociology examines social relations, structures, and processes within society. It approaches culture through the lens of its dependence on the environment of social groups (such as estates, classes, and strata), social institutions (including politics, economics, and religion), and social processes. In contrast, cultural studies concentrate on cultural phenomena, such as art, literature, religion, and language, as factors that shape the reproduction of social structures, institutions, and processes. Thus, sociology provides a socio-specific analysis of culture, while cultural studies offer a culturally specific analysis of society.

The author B. Vienni-Baptista (2022) proposed a framework that integrates anthropology, cultural studies, and science and technology studies (STS) to explore how interdisciplinary and transdisciplinary research practices intersect with societal issues. This cultural perspective demonstrates how disciplines collaborate to create effective partnerships while highlighting disparities in access to and production of knowledge. The research emphasised that interdisciplinarity and transdisciplinarity are not merely academic constructs but are closely linked to social, political, and institutional contexts.

J.C. Alexander's (2019) research examined the socialisation of social problems in the context of recent social crises, analysing the cultural dislocations that arise during the process of socialisation and their impact on social processes. The significance of this research lies in highlighting the importance of cultural sociology for understanding and addressing contemporary social problems. The analysis illustrates how the integration of cultural and sociological approaches can contribute to a deeper understanding of complex social phenomena and the effective resolution of current issues, which is a key aspect of the interdisciplinary interaction discussed in this work.

The differences relate to research methodology and methods. Sociology uses a wide range of quantitative and qualitative research methods, including surveys, observations, statistical analysis, and others. However, quantitative methods prevail over qualitative ones. In cultural studies, on the contrary, qualitative research methods are more often used, such as unstructured interviewing, discourse analysis of texts and symbols, included observation. Some contemporary authors emphasise the importance of diverse research methodologies and methods in sociology and cultural studies for a deeper understanding and solution of complex social and cultural issues.

A. Barry & G. Born (2013) analysed new approaches to integrating interdisciplinary research within the social, natural, and cultural studies. The focus is on how these disciplines can be combined in joint projects aimed at addressing current socio-cultural and technological issues. It is emphasised that interdisciplinarity not only expands opportunities for collaboration but also generates new configurations of knowledge and methodologies that can influence the transformation of both social sciences and cultural studies. One of the key aspects is how interdisciplinary projects blur traditional disciplinary boundaries and shape new approaches to the study of complex socio-cultural phenomena, such as identity, globalisation, and cultural transformations.

The article by T.W. Chan & J. Goldthorpe (2022) "Sociology of cultural consumption: A reassessment of the omnivore thesis" integrated approaches from cultural studies and sociology to reconsider the concept of the cultural omnivore within the context of contemporary cultural practices. Changes in cultural preferences are analysed through the lens of social stratification, examining the relationship between social classes and cultural diversity. A new interpretation of the role of the cultural omnivore is offered, focusing on its position within modern social structures and cultural practices, thereby merging the cultural studies approach to cultural preferences with the sociological analysis of social mobility. The article deepens the understanding of how cultural preferences reflect broader social and economic changes, uniting the disciplinary perspectives of cultural studies and sociology. From a cultural studies perspective, the mechanisms through which symbolic boundaries affect opportunities for social mobility and entrench inequality are analysed. A key point is the integration of

these two disciplines in exploring how cultural capital becomes a tool in the struggle for social status, as cultural practices not only reflect but also shape social structures.

A. Reckwitz & S. Black (2019) in the analysis of the phenomenon of creativity, interdisciplinary research methods are used, combining cultural, sociological, economic, and psychological approaches. These methods allow for a deeper exploration of creativity as a central concept of modern culture and its impact on social practices and professional standards. Specifically, tools from cultural anthropology are applied to investigate the symbolic significance of creativity, while the sociology of labour is used to identify its influence on the transformation of labour markets and professional relations.

The analysis also employed economic methods to study how innovation and creativity become drivers of economic development, while critical sociology helps uncover new forms of stratification that arise from creativity. Economic sociology methodologies are applied to examine how creativity affects the distribution of power and resources, thus reinforcing social inequality. Furthermore, the analysis incorporates interdisciplinary approaches, such as cultural economics and social theories of innovation, to demonstrate how the "new" culture shapes new hierarchies and symbolic capital, influencing social mobility and the structures of contemporary society.

T.R. Miller *et al.* (2020) in their article "Epistemological pluralism: Reorganizing interdisciplinary research" emphasised that a diversity of epistemological approaches is key to successful interdisciplinary collaboration. They point out that in order to succeed in interdisciplinary research, it is necessary to take into account different methods and approaches that allow the integration of different epistemological perspectives to achieve a more comprehensive understanding. C.S. Wagner *et al.* (2019) emphasised that in order to evaluate effectiveness interdisciplinary research needs to take into account the diverse approaches and methodologies used in different disciplines. They note that methodological challenges and advances are key to understanding the success of such research. F. Morillo *et al.* (2019) in their article "Interdisciplinarity in science: A tentative typology of disciplines and research areas" evaluated the impact of interdisciplinary collaboration on research outcomes in sociology, cultural studies, and anthropology. They noted that such cooperation contributes to improving the quality of publications and increasing citations, which emphasises the importance of integrating knowledge for successful research.

The differences relate to the subject perspectives of analytical research. Sociology focuses on the analysis of social groups, social structures (institutions) and social systems, their impact on human behaviour and social processes. In cultural studies, there is a focus on the symbolic reality of culture, analysing cultural meanings, symbols, and their impact on cultural processes and interactions. An interdisciplinary approach allows to overcome these boundaries and achieve a deeper understanding of the

complex processes taking place in society through theoretical integration and methodological synthesis. One of the ways to integrate the subject perspectives of sociology and cultural studies is to use a theoretical framework that combines both disciplines. For example, the theory of symbolic interactionism, developed by H. Blumer (1990), emphasised the meanings and symbols that are formed in social interactions. This approach allows to explore how social groups use cultural symbols to construct their identities and interact with other groups. Such theoretical integration contributes to a deeper understanding of how social structures and cultural meanings interact and influence each other. Another important aspect of the interdisciplinary approach is methodological synthesis, which includes a combination of quantitative and qualitative research methods. Sociologists have traditionally used surveys, interviews, and statistical analysis to study social groups and structures. At the same time, cultural studies apply ethnographic methods, semiotics, and discourse analysis to explore cultural meanings and symbols. The combination of these methods allows for a more complete picture of sociocultural phenomena, for example, by exploring how cultural symbols influence the formation of social groups and their interactions. G. McLennan (2006), in his work "Sociology, cultural studies and the cultural turn", examined different ways of conceptualising culture in sociology and cultural studies. This study analysed the historical development of cultural concepts and their application in contemporary research, emphasising the importance of cultural symbols and meanings in shaping social interactions and structures. The author emphasised the importance of an interdisciplinary approach for an in-depth understanding of cultural phenomena.

Thus, sociology and cultural studies form a space of interscientific interactions in the study of society and culture, offering different tools and approaches for the analysis and understanding of social and cultural phenomena, which helps to achieve an in-depth understanding of the reality of society and culture and to carry out their directed transformations. The modern scientific trend that emerged at the beginning of the 21st century is aimed at overcoming these barriers through the development of interdisciplinary and transdisciplinary approaches that allow for a more flexible and comprehensive study of complex social and cultural phenomena.

CONCLUSIONS

Culture and society are interdependent yet autonomous realities, interacting through social and cultural processes.

This interaction underscores the necessity of developing cultural sociology as an interdisciplinary field, combining methods and approaches from both sociology and cultural studies. The main goal of such synthesis is to gain a deeper understanding of sociocultural phenomena by exploring social structures and symbolic meanings.

Cultural studies, viewing culture as a system of programs aimed at societal development, include the analysis of archaic, modern, and future cultural forms. Cultural programs influence social actions and determine the future directions of societal development. On the other hand, sociology focuses on studying social structures and processes that interact with cultural forms, ensuring societal stability and the ability to adapt to changes. This interdisciplinary interaction is crucial for addressing complex issues of the modern world, such as identity, globalisation, and social stratification.

Interdisciplinary research allows for a deeper understanding of the interaction between culture and society, while also contributing to the development of new theoretical frameworks for analysing complex social and cultural phenomena. The use of approaches such as qualitative analysis, comparative analysis, and historical-logical reconstruction provides a systematic and comprehensive examination of the processes of interaction between culture and society. For instance, cultural sociology applies sociological methods to study cultural artifacts and practices, while cultural studies focus on the symbolic meanings that shape these social structures. However, there is a risk that excessive use of interdisciplinary methods may lead to eclecticism and the loss of a clear methodological foundation for each discipline. To avoid this, it is important to maintain a balance between disciplinary autonomy and interdisciplinary interaction. This will allow for a more complete and in-depth understanding of complex social phenomena and the development of new scientific approaches.

Overall, strengthening the connections between cultural studies and sociology will contribute to the further research on the development of cultural sociology, particularly through integration with the philosophy and ontology of culture, which will provide a comprehensive approach to analysing cultural processes in society.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Alexander, J.C. (2019). The societalization of social problems: Recent social crises and the cultural dislocations of societalization theory. *American Sociological Review*, 83(6), 1049–1078. doi: 10.1177/1368431019830980.
- [2] Baldwin, E. (2004). *Introducing cultural studies*. (revised 1st ed.). Harlow Essex: Pearson.
- [3] Barker, C., & Jane, E.A. (2000). *Cultural studies: Theory and practice*. (5th ed.). London: Sage.
- [4] Barry, A., & Born, G. (2013). *Interdisciplinarity: Reconfigurations of the social and natural sciences*. London: Routledge. doi: 10.4324/9780203584279.

- [5] Bilchenko, Y., & Kalyta, T. (2019). [Social and philosophical cultural studies: Paradoxes of scientific reflection on culture](#). *Scientific Bulletin of Lesya Ukrainka Eastern European National University. Series "Philosophical Sciences"*, 12, 3–9.
- [6] Blumer, H. (1990). [Industrialization as an agent of social change: A critical analysis](#). Abingdon: Taylor & Francis.
- [7] Bourricaud, F. (1981). [The sociology of Talcott Parsons](#). Chicago: University of Chicago Press.
- [8] Chan, T.W., & Goldthorpe, J.H. (2022). Social stratification and cultural consumption: The visual arts in England. *Poetics*, 35(2–3), 168–190. [doi: 10.1016/j.poetic.2007.05.002](#).
- [9] Choi, B.C.K., & Pak, A.W.P. (2019). [Multidisciplinarity, interdisciplinarity, and transdisciplinarity: Definitions, objectives, and evidence of effectiveness](#). *Clinical and Investigative Medicine*, 29(6), 351–364.
- [10] Daring, S. (1993). [The cultural studies reader](#). London: Routledge.
- [11] Johnson, R. (1986–1987). What is cultural studies anyway? *Social Text*, 16, 38–80. [doi: 10.2307/466285](#).
- [12] Luhmann, N. (1970). [Sociological Enlightenment 1. Essays on the theory of social systems](#). In *Sociological enlightenment 1*. Wiesbaden: Springer.
- [13] McLennan, G. (2006). Sociological cultural studies. Reflexivity and positivity in the human sciences. London: Palgrave Macmillan. [doi: 10.1057/9780230625587](#).
- [14] Miller, R.C. (2017). Interdisciplinarity: Its meaning and consequences. *Oxford Research Encyclopedia of International Studies*. [doi: 10.1093/acrefore/9780190846626.013.92](#).
- [15] Miller, T.R., Baird, T.D., Littlefield, C.M., Kofinas, G., Chapin III, F.S., & Redman, C.L. (2020). [Epistemological pluralism: Reorganizing interdisciplinary research](#). *Ecology and Society*, 13(2), article number 46.
- [16] Morillo, F., Bordons, M., & Gómez, I. (2019). Interdisciplinarity in science: A tentative typology of disciplines and research areas. *Journal of the American Society for Information Science and Technology*, 54(13), 1237–1249. [doi: 10.1002/asi.10326](#).
- [17] Mukerji, C., & Schudson, M. (Eds.) (2019). [Rethinking popular culture: Contemporary perspectives in cultural studies](#). Oakland: University of California Press.
- [18] Reckwitz, A., & Black, S. (2019). [The invention of creativity: Modern society and the culture of the new](#). Hoboken, New Jersey: Wiley.
- [19] Schroeder, M.J. (2022). Multidisciplinarity, interdisciplinarity, and transdisciplinarity: The Tower of Babel in the age of two cultures. *Philosophies*, 7(2), article number 26. [doi: 10.3390/philosophies7020026](#).
- [20] Seidman, S. (1997). Relativizing sociology: The challenge of cultural studies. In *Difference troubles: Queering social theory and sexual politics* (pp. 61–80). Cambridge: Cambridge University Press. [doi: 10.1017/CBO9780511557910.005](#).
- [21] Turner, B.S., & Rojek, C. (2001). *Society and culture: Principles of scarcity and solidarity*. Los Angeles: SAGE Publications Ltd. [doi: 10.4135/9781446220689](#).
- [22] Vienni-Baptista, B. (2022). Cultural studies of collaborative science and technology. In F. Darbelay (Ed.), *Elgar encyclopedia of interdisciplinarity and transdisciplinarity* (pp. 139–143). Cheltenham and Camberley: Edward Elgar Publishing. [doi: 10.4337/9781035317967.ch30](#).
- [23] Vienni-Baptista, B., Fletcher, I., Lyall, C., & Pohl, Ch. (2022). Embracing heterogeneity: Why plural understandings strengthen interdisciplinary research. *Science and Public Policy*, 49(6), 865–977. [doi: 10.1093/scipol/scaco34](#).
- [24] Wagner, C.S., Roessner, J.D., Bobb, K., Klein, J.T., Boyack, K.W., Keyton, J., Rafols, I., & Börner, K. (2019). Approaches to understanding and measuring interdisciplinary scientific research (IDR): A review of the literature. *Journal of Informetrics*, 5(1), 14–26. [doi: 10.1016/j.joi.2010.06.004](#).

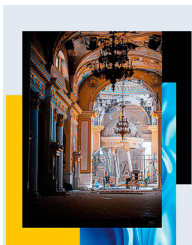
Оксана Стаднік

Доктор соціологічних наук, професор
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0000-0002-6121-7612>

**Культурологічні та соціологічні студії:
міждисциплінарні і трансдисциплінарні галузі**

Анотація. Актуальність теми дослідження зумовлена необхідністю визначення меж і простору міждисциплінарних взаємодій між культурологією та соціологією. Метою цієї роботи було виявлення міждисциплінарних зв'язків та відмінностей між цими двома галузями. У дослідженні використано такі методи, як якісний аналіз, порівняльний аналіз та історико-логічна реконструкція. Результати дослідження дають змогу стверджувати, що інтеграція культурологічних та соціологічних досліджень вимагає тісних міждисциплінарних зв'язків, які сприяють отриманню евристичних та інноваційних результатів. Встановлено, що взаємодія між культурологією та соціологією часто відбувається в межах динаміки «притягання-відштовхування», зумовленої тривалими дискусіями щодо концептуалізації основних категоріальних систем, таких як мистецтво, етнічність, релігія та ідеології. Ці суперечки сформували міждисциплінарні відносини, що призводять як до зближення, так і до розбіжностей у підходах кожної галузі. Дослідження також виявило, що використання специфічних соціологічних методів для вивчення культурних форм є обмеженим через міждисциплінарне застосування різних дослідницьких технологій, технік і методологій. Для розвитку соціології культури як цілісної міждисциплінарної галузі необхідно зробити акцент на побудові зв'язків з ціннісно орієнтованим знанням, таким як філософія культури та онтологія культури. Практичне значення дослідження полягає в тому, що його результати можуть бути використані для розробки нових дослідницьких програм та вдосконалення викладання культурологічних і соціологічних дисциплін у вищих навчальних закладах. Отримані результати дають комплексне розуміння міждисциплінарної динаміки та створюють основу для подальших досліджень і розвитку освіти в цих галузях

Ключові слова: культурологія; соціальні підсистеми; міждисциплінарні зв'язки; структурно-діяльнісна парадигма; культурна інтеграція



UDC 792.024.2: 687.16 (477.87) «20/21»

DOI: 10.63009/cac/2.2024.39

Oleg Zaitsev*

Postgraduate Student

Honored Worker of Culture of Ukraine

National Academy of Culture and Arts Management

01015, 9 Lavrska Str., Kyiv, Ukraine

<https://orcid.org/0000-0001-8571-2186>

Stage costume in the cultural space of Transcarpathia in the 20th and first quarter of the 21st century

Abstract. This study was devoted to the consideration of stage costume in the cultural space of Transcarpathia in the 20th and 21st centuries. Until 2024, scholars had not studied Transcarpathian stage costumes. This scientific topic remains poorly studied, and issues related to the art of theatrical costume are poorly developed, most publications only briefly touch on this topic. The purpose of the study was to investigate and systematise stage costume in the works of Transcarpathian artists, to consider the origins and dynamics of its development in the culture of Transcarpathia in the 20th – first quarter of the 21st century. The research methodology was based on the use of dialectical, analytical, cultural, historical, biographical and generalising methods. The influence of the Transcarpathian stage costume on the development of theatrical culture was analysed. After all, a costume in the theater is more than a costume. It is an integral element of the theatrical environment. Throughout its history, the stage costume, characterised by simplicity and utmost precision, has contributed to the disclosure of the stage image of characters, their inner world, past and future, and to the preservation and enrichment of the cultural experience of mankind. Each of the artists mentioned in the article wrote their names in golden letters in the history of Transcarpathian theater culture thanks to their hard work, talent, and education. Researchers working on the issue of Transcarpathian stage costumes could only rely on publications and other general sources as of September 2024. The results of research can be used to write generalised works on the history of culture and the history of Transcarpathian theatre, as well as to prepare scientific seminars, lectures and advanced training courses

Keywords: theatrical culture; national identity; theatrical and decorative art; performance; sketch; artist; museum collection

INTRODUCTION

The processes taking place in theatrical culture during the 21st century have aroused increased interest in the phenomenon of stage costume. “After all, costumes of every era are works of art, because a person always comprehends himself as a certain artistic image that corresponds to his aesthetics” (Jackson, 2001). However, the peculiarities of the national theatrical process and related attempts to theorise the phenomenon of Transcarpathian stage

costume have not yet been fully defined. In Ukrainian art history and cultural studies, the issue of stage costumes of the Transcarpathian region has never been specifically considered, although their role in shaping the image of a certain period and the overall artistic influence on the structure of the work has been noted to some extent. Numerous sources fragmentarily cover the historical and socio-cultural processes of the formation of theatrical and

Suggested Citation:

Zaitsev, O. (2024). Stage costume in the cultural space of Transcarpathia in the 20th and first quarter of the 21st century. *Culture and Contemporaneity*, 26(2), 39–47. doi: 10.63009/cac/2.2024.39

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

decorative art in Transcarpathia and consider various aspects of the genesis of theatrical costumes.

Theater artists Mykola Krychevskyi, Maria Tushytska-Ruda, Mykhailo Mykhalevych, Fedir Manaylo, Anton Kotska, Yurii Zholudiev, Mykola Mandzhulo, Ihor Paneiko, Viktoriia Hres, Vira Stepchuk, Emma Zaitseva and others opened a new and exciting world of stage costume. The peculiarity of the Transcarpathian stage costume is the artists' desire to preserve the artistic and aesthetic principles of the traditional Transcarpathian costume, its design, silhouette, composition, decor and colour. It was the sketches of stage costumes for performances of Transcarpathian theaters that became unique works of scenography and took their place in the historical and cultural heritage of Transcarpathia.

The analysis of publications showed that Ukrainian scholars paid attention to the study of trends in the typology of layers of artistic cultural studies and the identification of its ideological and artistic foundations. At the same time, scholars paid considerable attention to the history of theatrical costume, the creative individuality of theatre artists, and the interconnection of traditions and innovation in theatre, decoration, and scenography.

Thus, in the collective work "Ukrainian theatrical costume of the XX-XXI centuries. Sketches", researchers O. Kovalchuk *et al.* (2021) revealed the development of theatrical costume over the past 100 years on the example of sketches by Ukrainian theater artists. Theater artist B. Polishchuk noted that "theatrical costume sketches should be perceived not only as an element of the production process of a theatrical performance, but also as works of graphic art, quite self-sufficient in this sense". A study by I. Nesen (2021) focused on the style of authentic, historically accurate costume in the Theater of the Luminaries, its role in shaping the artistic image of the character. In her article "Theatrical costume on the stage of Ukrainian musical theater: Stylistic interpretations, prospects for research", researcher O. Kovalchuk (2022) revealed the functional and figurative aspects of theatrical costumes designed for musical theater by Ukrainian theater artists in the 20th century. She noted that "the plasticity of the stage costume, its colour and visual characteristic are the most important components of the figurative language of the theater artist. In the spaces of musical dramaturgical material, they are expressors of the figurative characteristics of the characters, significant elements of the colour score of the scenic solution".

The author M. Frankel's (2017) study revealed the role of scenography and its elements (scenery, light, props, makeup, costume) in staging theatrical performances. The author argued that "stage costume and makeup as elements of material culture and as a colour scheme are directly related to the overall scenic design".

S. Shutko (2022) noted in her research that "theatrical costume acts as a kind of mediator that combines different planes of stage art. The historical era depicted, the genre of the performance, the direction of the drama, the

director's interpretation, the artist's interpretation, and, in fact, the characterisation of the character – all this is reflected in various ways in the costume".

Other valuable materials in the study are visual sources (costume sketches, photographs from performances) stored in the archives of the Transcarpathian Academic Regional Ukrainian Music and Drama Theatre named after the Sherehiy brothers, the Mukachevo Drama Theatre, the Transcarpathian Regional Hungarian Drama Theatre, as well as in personal archives (E. Sherehiy, O. Zaitseva, O. Popova).

The aim of the research was to study the dynamics of the development of stage costume in the culture of Transcarpathia from the 20s of the 20th century to the first quarter of the 21st century.

Scientific novelty. For the first time, a study of the most characteristic expressive techniques of creating Transcarpathian stage costume in the national culture of the 20th and 21st centuries was carried out on the example of theatrical performances and concerts on the stages of Transcarpathia. The article reveals for the first time the genesis of Transcarpathian stage costumes and analyses the work of theater artists.

MATERIALS AND METHODS

The methodology of the study of the stage costume of Transcarpathia was developed using a set of methods: dialectical, analytical, cultural and historical, biographical, and generalisation. Central to the methodology was a dialectical approach that seeks to understand the development of stage costume in Transcarpathian culture through the prism of contradictions and transformations inherent in its historical context. This approach recognised the dynamic interaction of cultural forces, socio-economic conditions and artistic forms of expression over time.

The analytical method was used by the author to study specific aspects of stage costume, such as stylistics and regional peculiarities of influence in the theatrical costume of the 20th and 21st centuries. After all, it is the Transcarpathian stage costume that acquires a special meaningful function than the authentic national costume. At different stages of history, theatrical costume has retained stable features of traditional (Ukrainian, Transcarpathian) costume. Polychromy, ornamentation, and layering have always served to convey social, age, and ethnic characteristics.

The cultural-historical method allowed us to analyse the formation and development of stage costumes in the performances of the Rus' Theater of the Prosvita Society in Uzhhorod (1921), the New Stage Theater (1936), and the Ugro-Rus' Theater (1939), Transcarpathian Regional Ukrainian Music and Drama Theater (1946), Mukachevo Drama Theater (1947), Transcarpathian Puppet Theater (1980), Transcarpathian Hungarian Theater (1993) during the 20th and 21st centuries. The study of the museum collection of the Transcarpathian Regional Art Museum named after Y. Bokshai in Uzhhorod revealed the phenomenon of Ukrainian stage costume in the theatrical culture of Transcarpathia.

The biographical analysis contributed to the study of the creative activity of the creators of Transcarpathian theatrical costume (M. Krychevsky, M. Tushytska-Ruda, M. Mykhalevych, F. Manaylo, A. Kotska, Y. Zholudiev, M. Mandzhulo, I. Paneyko, T. Ulynets, V. Turytska, V. Hres, V. Stepchuk, E. Zaitseva) and their professional participation in the development of Transcarpathian stage costume.

The method of generalisation was used to systematise information about theatrical costume in the theatrical culture of Transcarpathia. On the basis of the method of generalisation, conclusions about the results of the study and further directions of research of stage costume in theatrical and decorative art were drawn.

RESULTS AND DISCUSSION

The stage costume is a mirror of theatrical culture, and at each stage of its development it reflects the image of the modern world – the main ideas, preferences, and even moods that exist among the people. The stage costume of Transcarpathia can be divided into the following areas: historical costume – demonstrates the era and reproduces the clothes of that period; modern costume – demonstrates everyday clothes with their national characteristics; fantasy costume – demonstrates the creative genre of the production designer (costume designer) of the performance, who does not abandon precise stylistic decisions.

The researcher P. Pavi (2006) argued that “clothing on stage is becoming more and more functional and integrated into the overall elaboration of stage signs. From the moment of its appearance on stage, it becomes a theatrical costume, serving to achieve the effects of amplification, simplification, abstraction, and readability”. Thus, having studied the available materials about the stage costume of Transcarpathia, could be distinguish three main stages of its development, because it developed simultaneously with theater art. The first stage is the 1920s–1940s; the second is the 1946s–1990s; the third is the 2000s–2024s. The proposed periodisation takes into account the following factors: the socio-political, socio-economic, and cultural development of Transcarpathia; and the opening of professional theaters in Uzhhorod, Khust, Mukachevo, and Berehove.

Until the first professional Rus' Theater of the Prosvita Society appeared in 1921, theater was presented in theatrical performances of the “Vertep” and “Betlehem” The costumes of the characters of the action complied with all theatrical laws: first, they were a means of playful transformation of amateur actors, and second, they conveyed the social, material, and social status of. For example, the “Angels” – were dressed in long white clothes draped over their shoulders and with long red ribbons in their waist, each of them had to wear a crown (large hats with crosses and white bows); “Shepherds” – wore white pants, a white shirt with a lybik, a black hat called a ‘krysanya’ on their heads, and shepherd’s sticks in their hands; “Grandfather” was dressed in a black Hunya, pants made of sheep’s wool, and a sheep’s hat on his head; “Jew” wore a black hat, a

black jacket, and a stick. The costume was complemented by a mask or wig (peyote, black beard); “Devil” – wore a chimney sweater, red shoes, a black hat with two horns, and a long tail; “Kings” – had long sticks with white or coloured paper. The costume was complemented by a mask. H. Ihnatovych (2008) stated that “all the scenery, costumes, props, makeup, everything that created the appearance of the performance and testified to the era, place of action, and age of the characters were made by the circle members themselves”.

In the summer of 1920, an amateur group performed “Natalka Poltavka” by I. Kotliarevskyi in Uzhhorod. M. Pilzer, a participant in the performance, recalled that “Natalka was dressed in our Verkhovyna embroidered shirt, a charming flowered skirt; she wore a shiny necklace around her neck and a wreath on her head. Other characters also played in their embroidered shirts...” (Ihnatovych, 2008). Thus, the play “Natalka Poltavka” represented the life of the Transcarpathians with its songs and folk costumes.

In 1921, at the invitation of M. Sadovskyi, the artist M. Krychevskyi (1898–1961) came to the theater in Uzhhorod and began to make the design of the theater’s performances more professional. The researcher I. Nesen (2021) noted that “at the origins of the formation of the theatrical costume traditions were famous directors who at the same time had considerable acting and writing experience and acquired encyclopedic knowledge. In addition to clothes, shoes, hats, and accessories, the complex of theatrical costume includes makeup, peculiarities of the actor’s posture, and the pattern of his movements”. However, the lack of Ukrainian folk costumes for the theater’s performances forced the theater’s management to allocate funds and purchase Ukrainian costumes from a former prisoner of war camp theater in Freistadt (Upper Austria).

The theater’s decorators (M. Konik, M. Krychevsky, M. Felik) painted picturesque sets for each new performance and used traditional folk costumes. The scenery was made according to the canon: painted backdrops and wings, the use of rigid set elements (stove, roof, fence), but the stage costumes in many performances were regional in nature, as the theater’s creative staff was represented by actors from different parts of Ukraine (Fig. 1).



Figure 1. Artists of the theater.

Uzhhorod. 1925. Photographer unknown

Source: based on O. Zaitsev (2019)

After the closure of the Rus' Theater of the Prosvita Society in Uzhhorod, theater life moved to the city of Khust. Thus, in 1936, the "Nova Scena" Theater was founded (directed by the Sherehiy's brothers). The art of the "Nova Scena" Theater can be called the art of "traveling" theater, because the theater did not have its own theater space and performed its performances at various venues. The theater's artists were Maria Tushytska-Ruda-Cherneкова and Mykhailo Mykhalevych.

In 1936, M. Tushytska (1897–1943) created the design for the play "Ben Hur" based on the novel by L. Wallace. The play is set in Palestine at the time of Jesus. The artist has carefully studied the life and clothing of the inhabitants of the region and focuses on props, props and stylisation of the stage costume. The reproduction of the national colour in the costumes, their solution in a historically accurate style, corresponding to the realistic aesthetics of the time and events, successfully complemented the stage images of the characters and ensured the artistic integrity of the performance. For example, the costumes of the Romans are more imaginative, using colour stylisation with elements of application, while the costumes of the Jews are simple in colour and cut (Fig. 2).



Figure 2. Decorator M. Tushytska. A scene from the play "Ben Hur". Khust. 1936. Photographer unknown
Source: based on O. Zaitsev (2019)

In 1940, an expert in traditional folk art, artist F. Manaylo (b. 1910–1978) created the design for the play "Shepherd" by M. Luhosh and V. Hrabar on the stage of the "Ugro-Rus' Theater" in Uzhhorod. Folk art will forever be the main theme in the artist's work. Studying the culture of his native land, the artist became the main expert on the folk culture of the region. Thus, in the design of the performance, the artist uses the colour and symbolism of folk costumes with picturesque Transcarpathian landscapes.

Thus, the period of 1920–1940 became the first stage in the development of Transcarpathian stage costumes. On the stage of the "Rus' Theater of the Prosvita Society" in Uzhhorod, the "Nova Scena" Theater in Khust, and the "Ugro-Rus' Theater" in Uzhhorod.

The genesis and evolution of stage costume in the space of theatrical culture in the period 1946–1999 is associated with the founding of professional theaters in the region:

the Transcarpathian Ukrainian Music and Drama Theater (1946), the Mukachevo Russian Drama Theater (1947), the Transcarpathian Regional Puppet Theater (1980), and the Transcarpathian Hungarian Drama Theater (1993).

Also, an important period in the history of the development of Transcarpathian stage costume was the creation of the Transcarpathian Song and Dance Ensemble in Uzhhorod (1945), and later the Transcarpathian Folk Choir (1947). The stage costume for the artists of the Transcarpathian Folk Choir becomes an important stage in the work of the Ukrainian SSR folk artists Fedir Manailo and Anton Kotska (Fig. 3). The artists create Transcarpathian stage costumes for choir and ballet dancers using fabrics of bright natural colours, and colourful jewelry and hats complement the costumes. The dancers' shoes were made of natural materials. Theater artist E. Zaitseva (2024) noted that "stage costume is becoming the main element of choreographic art along with music and dance, because it is an important means of expression in creating a choreographic image of a character, part of the scenography of a choreographic work. Historical truthfulness and fascination with naturalistic details are replaced by stylised imagery, hyperbolisation of shapes and colours".



Figure 3. Artist A. Kotska. Sketch of costumes for the Transcarpathian folk choir Uzhhorod. 1945.
Photographer unknown

Source: based on E. Zaitseva (2024)

Stage costume in Ukrainian drama theater in the period of 1946–1999 emphasises the most personal aspects of drama, because the clothes worn by actors in a performance add value to it in terms of colour, shape, and texture. For example, the costumes in the first performances of Ukrainian theater, due to a shortage of fabrics, resulted in gray and black clothes on stage. For many years, the image of the "Soviet" person became the main figure in the theater's performances: "Under the Chestnut Trees of Prague" by K. Simonov, "The Swallow" by L. Smelyansky, "The Way to Ukraine" by O. Levada (1946), "The Death of the Squadron" by O. Korniychuk, "Good People" by G. Pohaznikov (1947), "On the Other Side" by A. Baryanov (1949), and "Strong in Spirit" by D. Medvedev (1952).

Starting in the 1950s, light industry and the production of various fabrics revived. Theater artists O. Plaksii, M. Mandzhulo, V. Frankivska, M. Zelinskyi, H. Korbut, S. Usyk, and A. Penkovskiy created stage costumes for theatrical performances, using natural fabrics that could

withstand washing and ironing and looked good on stage. For example, in 1953, the chief artist of the Transcarpathian Ukrainian Theater Mykola Mandzhula (1910–1990) created the scenery and costumes for the play “No One Jokes with Love” by P. Calderon. The artist stylises historical stage costumes using natural fabrics (silk, velvet, satin), complementing them with props and decorations (Fig. 4). A.A. Kikot (2013) argued that “theatrical costume is a key tool in creating an artistic image, a visual indication of the inner content of the ‘grain of the role’, that is, a sign of its essence, reflecting the highest degree of unity with the character’s image, inseparability from it”.



Figure 4. Stage designer M. Mandzhula. A scene from the play “No Joke with Love”. Uzhhorod. 1953. Photographer unknown

Source: based on O. Zaitsev & E. Zaitseva (2021)

The artists of the Mukachevo Drama Theater (M. Anyshchenko, Y. Zholudiev, A. Kazaku, O. Levytska, T. Hlukhova) continue the traditions of realistic theater in the scenery and stage costumes of the characters. For example, the artist Yuriy Zholudev (b. 1934) continues to use historical costumes of various styles and eras in the theater’s productions. In the play “The House of Bernarda Alba” by G. Lorca (1973), the artist creates the atmosphere of the Spanish south. Yellow stone walls appear on the stage, and the Spanish heat is felt from them. The whole situation on the stage corresponds to the harsh character of the main character. Stage costumes complement the stage space of the performance. The black colour on the stage turns into the colour of the stage costumes (Fig. 5). The theater critic I. Davydova (1991) argued that “scenographer Y. Zholudev skillfully mastered all the dimensions of the stage. For him, scenography is not only a spatial solution, but also a lighting solution (open white light creates a feeling of a stuffy Spanish atmosphere). In close-ups, the artist uses black, red, and white, with black dominating (backstage, horizon, hollyhocks). The artist creates the emotional mood of a closed house. Everything is closed: the door, the house, the soul, the heart”. The development of stage costume is also carried out on the stage of the Transcarpathian Regional Puppet Theater “Bavka” in Uzhhorod. Thus, the theater’s artists O. Farber (b. 1961), T. Ulynets (b. 1979), and V. Turytska (b. 1954–2018) play an

important role in the development of costumes in puppet shows. Variants of theatrical interpretations of Transcarpathian folk costumes can be traced back to puppet shows in the 1980s and 1990s, which became classics of Transcarpathian puppetry. These are “The Jumping Princess” by L. Dvorsky (1989), “Stone Mountain” by Y. Chori (1995), “About Yanko the Fool, the Devil and Mariska the Orphan” by O. Zhyugzhda (1998), and “The Tale with the Suitcase” by V. Maslov (1999). In 1988, with the opening of the new premises of the Ukrainian Theater in Uzhhorod, the theater artists (S. Maslov and V. Gres) opened a new page in the development of stage costumes on the Ukrainian stage based on works of Ukrainian and world classics. Thus, in 1989, costume designer Victoria Hres (b. 1964) created the theatrical costumes of the early 20th century for the characters in the plays Hello, I am Your Aunt by B. Thomas and “The Abduction of the Sabine Women” Girls by D. Keller (Fig. 6). “The designer considers the use of antique lace to be one of her most important achievements, not in their direct reading, but in adapting and creating prints of paintings and drawings on their basis” (Vasiliev & Klekovkin, 2016).



Figure 5. Stage designer Yuri Zholudev. A scene from the play “The House of Bernarda Alba”. Mukachevo. 2004. Photographer unknown

Source: based on I. Davydova (1991)



Figure 6. Costume designer V. Gres. Sketch of the costumes for “The Abduction of the Sabine Women” Uzhhorod. 1989. Photographer O. Popov

Source: based on N. Lugova (1990)

The artists of the Transcarpathian Hungarian Drama Theater (I. Balla, O. Bohatyryova, K. Vidnianska-Cholti, O. Bilozub) put a great emphasis on theatrical costumes in the design of performances of 1993–1999. Due to the lack of funds for staging performances, stage designers stylised theatrical costumes. The stage costume in the theater's performances was distinguished by its simplicity and reveals the image of the characters, their inner world, demonstrates the past and talks about the future.

The stage costume of the 21st century is beginning to be considered by theater artists as an effective scenography and serve as a material for expressing author's ideas, the space for which is the theater stage. The researcher D. Barbieri (2017) believed that “costume as a mediator of stage action embodies the past, emotional states and options for the future that could not be imagined before in the time space of the performance. It can dictate movements, characterise the place of action, build relationships and, of course, reveal the image of the characters”.

Costumes in musical performances of the 21st century always depend on the musical material. Music and colour become close in terms of the power of emotional impact on the viewer. Therefore, in musical performances (opéra, opera, musical comedy), one of the most important tasks of a costume designer is the colour, silhouette and composition of the entire costume. After all, “modern materials provide a wide scope for imagination, and a harmonious selection of costumes of thoughtful forms made of certain materials will help create unique images of the characters in the performance” (Trikolenko, 2012). Costume designers always take into account, prioritise the rhythm and plasticity of the entire musical performance, each mise-en-scène, and dance pattern.

Thus, the artists of the Ukrainian Music and Drama Theater of 2000–2024 (L. Belaya, V. Stepchuk, O. Sydoruk, E. Zaitseva) continue the traditions of stage costumes in musical performances, creating a stage performance using modern materials and technologies. For example, in 2009, Vira Stepchuk (b. 1955) created the set and costumes for the musical comedy the “Hanuma's Tricks” by A. Tsagarelli and G. Cancelli. For the play, the artist stylises Georgian folk costumes. The men's costume of the nobility is made in black. The chokha (men's outerwear) is embroidered with silver and gold braid. The shirt is made of white fabric with a stand-up collar and a dagger on the belt. For the representatives of another male group, the artist created costumes in light colours (Fig. 7). The colour combination of the costumes, their organisation in the space of the stage according to the laws of music and rhythm create a unique stage space for the musical performance. In 2017, the chief artist of the Transcarpathian Ukrainian Theater, Honored Artist of Ukraine Emma Zaitseva (b. 1970) created the scenery and costumes for the musical performance “Sharika” by Yuri Barnych. The cultural critic V. Haborets (2015) argued that “when the curtain opens and when the stage is decorated by the artist in an original way, the audience applauds first of all to him,

the scenographer, and at the end of the performance – to the actor, director and, again, to him, the scenographer of the performance.” The artist compensates for the minimalism in the scenery by creating a large number of costumes, because they are not only a figurative visualisation of the play's characters, but are also perceived as an artistic form of the entire performance. The artist presents on the stage the city costume of the early 20th century, and it is the stylisation of theatrical costumes that created a unique picture of the life of a small Transcarpathian town in 1914–1915. The stage costume, using a variety of materials (coloured tapestry, white lace, ribbons of various shapes, decorative and classic buttons), hats, and the author's necklace, demonstrated the true Transcarpathian flavor on stage. For example, the colour scheme of the ballet dancers' costumes was typical for rural youth of the time (white, blue, red) (Fig. 8).



Figure 7. Stage designer V. Stepchuk. Sketch of the costumes for “Hanuma's Tricks”. Uzhhorod. 2017. Photographer O. Zaitsev

Source: based on O. Zaitsev & E. Zaitseva (2021)



Figure 8. Stage designer E. Zaitseva. A scene from the play “Sharika”. Uzhhorod. 2017. Photographer O. Popov

Source: based on O. Zaitsev & E. Zaitseva (2021)

A valuable element of the study of stage costume is the catalogs and booklets by theater artists Victoria Gres and Serhiy Maslov (Lugova, 1990), Emma Zaitseva: From sketch to performance (Zaitseva, 2005), and I. Paneyko (2020), which contain costume designs for performances of the Transcarpathian Ukrainian Music and Drama Theater (Fig. 9). After all, the images created by

theater artists often originate in the bosom of traditional culture, and at the same time reflect the realities of contemporary life in the region.



Figure 9. Stage designer I. Paneyko. Sketch of the costume “The Night Watchman and the Laundress”. Uzhhorod. 2001. Photographer unknown

Source: based on I. Paneyko (2020)

An important source for the study of the problem raised in this article is the museum collections of the state museums of Transcarpathia. The collections of stage costume sketches contain rather small material. The chronological framework of the collection covers the 40s–60s of the 20th century and 1998–2009.

For example, the Transcarpathian Regional Art Museum (Uzhhorod) houses sketches of stage costumes by A. Kotska and F. Manailo for the artists of the Transcarpathian Folk Choir (1945–1960). “The costume designs of Ukrainian theater artists” (P. Zlochevsky (1907–1988), A. Perepylytsia (1928–1996), F. Nirod (1907–1996), K. Medvid (b. 1956)) and stage designs for theater performers also require additional research) and sketches of stage costumes by the Belgian artist Jules Jean Georges Renard (Draner, 1833–1926) for Parisian opera productions of 1860–1870, which were kept in the funds of the Art Museum from 1998–2006” (Graphics. Transcarpathian Regional Art Museum named after Y. Bokshay, 2024).

In 2024, theater artist E. Zaitseva presented the Transcarpathian Regional Museum of Local Lore (Uzhhorod) with a model of the set and a sketch of costumes for the historical play “Judgment Time” by I. Kozak (2009).

In the 21st century, stage costume has expanded its stylistic and functional range, complemented by the everyday silhouettes of modern clothing. After all, costume has always been a mirror of culture and at every stage of its development it reflected the image of the modern world – the main ideas, preferences and even the mood of the audience in the hall. These circumstances are due to the changing role of stage costume in

theatrical performances on the stages of Transcarpathian theaters.

CONCLUSIONS

The article examines stage costume in the cultural space of Transcarpathia in the 20th century and the first quarter of the 21st century. The results of the study show that articles, monographs, catalogues of exhibitions of theater artists and exhibits of museum collections touch upon various aspects of the topic of stage costume, but it can be stated that as of September 2024, there are no articles or works that would cover the problem of the origins and evolution of stage costume in Transcarpathia.

It is established that the genesis of stage costume is influenced by the Transcarpathian folk costume and various forms of stylisation of stage costume in theatrical performances. During its history, the costume in the Transcarpathian theater has undergone many changes. For example, stage costumes were used repeatedly in different theater performances depending on the era they depicted. Costumes for new performances were not created, but selected from the theater’s wardrobe. This system of selection would become the main one in musical and dramatic performances.

Sketches of costumes, the choice of fabrics and decorative materials, the sense of colour and theatrical experience with a deep knowledge of the history of costume become the main thing in the work of costume designers. After all, theatrical interpretations of stage costumes have always been based on the artists’ understanding and awareness of the costume’s function as an artistic and aesthetic representation in theatrical performances.

Prospects for further research may include the study of costume in the art of scenography. After all, stage costume is a component of the stage design of a performance, and depending on emotions, it affects the viewer in different ways. Therefore, it is necessary to continue research to determine the greatest influence of stage costume on the stage design of theatrical performances and concerts. When studying Transcarpathian stage costumes in the theatrical culture of the region, it is necessary to examine the costumes in the museum collections of public and private museums in Ukraine. At the same time, one of the potential areas for future research could be stage makeup as a continuation of stage costume, as well as the study of the semiotics of theatrical costume, and the role of signs and symbols in the stage costume of Transcarpathia in the 21st century.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Barbieri, D. (2017). *Costume in performance: Materiality, culture and the body*. London: Bloomsbury Academic.
- [2] Davydova, I. (1991). *Theater on Latoritsa. History of the Mukachevo Russian Theater*. Uzhhorod: Carpathians.
- [3] Haborets, V. (2015). *Servants of the Melpomene: Articles, essays*. Uzhhorod: Grazhda.

- [4] Graphics. Transcarpathian Regional Art Museum named after Y. Bokshay. Collection of the Museum. (2024). Retrieved from <https://www.bokshaymuseum.com.ua/collection/?c=G&m=ABCD>.
- [5] Ihnatovych, H. (2008). *From fire extinguisher to ramp: Essays on the history of Ukrainian Theater in Transcarpathia*. Book 1. Uzhhorod: Lira.
- [6] Jackson, S. (2001). *Costume for the stage: A complete handbook for every kind of play*. (2nd ed.). Amsterdam: New Amsterdam Books.
- [7] Frankel, M. (2017). *Modern scenography*. Kyiv: Art.
- [8] Kikot, A.A. (2013). *The dramatisation of costume on stage and in life*. *Culture of Ukraine*, 44, 165–173.
- [9] Kovalchuk, O. (2022). *Theatrical costume on the stage of Ukrainian musical theater: Style interpretations, perspectives of searches*. In *International scientific and practical conference "Science. Education. Culture"* (pp. 526–528). Komrat: Komrat State University.
- [10] Kovalchuk, O., Voloshyna L., Rudenko T., & Polishchuk, B. (Eds.). (2021). *Ukrainian theatrical costume of the XX–XXI centuries. Sketches*. Kharkiv: Publisher O. Savchuk.
- [11] Lugova, N. (Ed.). (1990). *Scenography and theatrical costumes: Serhii Maslov and Victoria Gres exhibition catalog*. Uzhhorod.
- [12] Zaitseva, E. (2005). *From sketch to performance: Exhibition catalog*. Uzhhorod: Shark.
- [13] Nesen, I. (2021). The role of costume in the formation of the character's image in the Theater of Luminaries (1882–1914). *Bulletin of the National Academy of Culture and Arts Management*, 2, 154–158. doi: 10.32461/2226-3209.2.2021.239997.
- [14] Paneyko, I. (2020). *Painting. Graphics. Theater*. Uzhgorod: Publisher O. Harkusha.
- [15] Pavi, P. (2006). *Dictionary of theater*. Lviv: Publishing center LNU named after Ivan Franko.
- [16] Shutko, S. (2022). The role of theatrical costume in creating the artistic image of an opera performance. *Journal of the Tchaikovsky National Music Academy of Ukraine*, 3–4(56–57), 212–224. doi: 10.31318/2414-052X.3-4(56-57).2022.278246.
- [17] Trikolenko, S. (2012). *Ukrainian folk costume in the contemporary Ukrainian theater*. *Ukrainian Art: Materials, Research, Reviews*, 12, 202–208.
- [18] Vasiliev, S., & Klekovkin, O. (2016). *Costume on the scene and podium*. In *Vall-Ukrainian art project of theater artists of Ukraine "Theater without theater"* (p. 72). Kyiv: Ministry of Culture of Ukraine; Institute of Contemporary Art Problems of the National Academy of Sciences of Ukraine; Ukrainian Fashion Week.
- [19] Zaitsev, O. (2019). *Decorators of the theaters of the Subcarpathian movement 1919–1938*. Uzhhorod: PP Outdoor-Shark.
- [20] Zaitsev, O., & Zaitseva, E. (2021). *Theatrical and decorative art of the Transcarpathian Academic Regional Ukrainian Music and Drama Theater named after the brothers Yuriy-Augustyn and Yevhen Sheregiiv 1946–2021*. Uzhhorod: PP Outdoor-Shark.
- [21] Zaitseva, E. (2024). *Stage costume in the work of choreographer Klara Balog: Artistic and stylistic features*. *Tribune*, 3, 43–45.

Олег Зайцев

Аспірант

Заслужений працівник культури України

Національна академія керівних кадрів культури і мистецтв

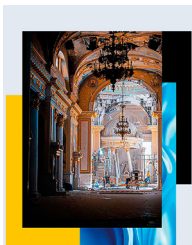
01015, вул. Лаврська, 9, м. Київ, Україна

<https://orcid.org/0000-0001-8571-2186>

Сценічний костюм у культурному просторі Закарпаття у XX та першій чверті XXI століття

Анотація. Дослідження присвячене розгляду сценічного костюма в культурному просторі Закарпаття у XX-XXI столітті. До 2024 року закарпатський сценічний костюм науковці не вивчали. Ця тема залишається маловивченою, а питання, пов'язані з мистецтвом театрального костюма, слабо розробленими, більшість публікацій лише побіжно торкаються цієї теми. Мета дослідження – дослідити та систематизувати сценічний костюм у творчості закарпатських митців, розглянути джерела та динаміку його розвитку в культурі Закарпаття XX – першої чверті XXI століття. Методологія дослідження ґрунтувалася на використанні діалектичного, аналітичного, культурологічного, історичного, біографічного та узагальнюючого методів. Проаналізовано вплив закарпатського сценічного костюма на розвиток театральної культури. Зрештою, костюм у театрі – це більше, ніж костюм. Це невід'ємний елемент театрального середовища. Протягом усієї своєї історії сценічний костюм, характеризуючись простотою і граничною точністю, сприяв розкриттю сценічного образу персонажів, їх внутрішнього світу, минулого і майбутнього, збереженню та збагаченню культурного досвіду людства. Кожен зі згаданих у статті митців вписав свої імена золотими літерами в історію закарпатської театральної культури завдяки наполегливій праці, таланту та освіченості. Дослідники, які працюють над питанням закарпатського сценічного костюма, можуть спиратися лише на публікації та інші загальні джерела станом на вересень 2024 року. Результати дослідження можуть бути використані для написання праць з історії культури та історії закарпатського театру, а також для підготовки наукових семінарів, лекцій та курсів підвищення кваліфікації

Ключові слова: театральна культура; національна ідентичність; театральнo-декораційне мистецтво; вистава; ескіз; художник; музейна збірка



UDC [929:7.072.2]:008(045)

DOI: 10.63009/cac/2.2024.48

Lesia Mykulanynets*

PhD in Art History, Associate Professor

Mukachevo School of Arts named after S. Marton

89600, 2 Stefan Augustin Str., Mukachevo, Ukraine

<https://orcid.org/0000-0002-6346-6532>

An artist's biography: Individual and personalised cultural marker

Abstract. In contemporary humanities, there is a pressing need for studies that would interpret civilisational achievements through the lens of the life and creativity of their creators. The purpose of this article was to highlight the specifics of an artist's biography from the perspective of reflecting key cultural concepts. The implementation of this study has become possible through the involvement of several general scientific methods, including analysis, synthesis, induction, deduction, and generalisation. It has been demonstrated that the master's biography is an anthropological phenomenon, a source of insight into the creator and their works, and a product of the scholar's (biographer's) activity. It represents a multidimensional content domain that encapsulates the spiritual achievements of an era. The master's chronicle reflects the fulfillment of their higher purpose, i.e., the creation of artistic artifacts that have become a phenomenon of homo sapiens. At the same time, it reproduces the microcosm of the character's epoch, records the leading principles of the era, serves as a means of perceiving and interpreting multifaceted achievements, and appears as one of the ways in which contemporary humanitarian knowledge develops. The master's chronicles are an ontological narrative where the unfolding plot, climax, declines, dynamic twists, and meaningful events illustrate the artistic time and space of a unique individual's life, marking the key cultural concepts of the epoch. The practical significance of the results lies in the fact that the proposed research can be used in the development of lecture courses on the theory and history of culture, personal studies, and biographistics. Certain aspects can be applied in educational activities, including lectures, masterclasses, and projects dedicated to the study of contemporary civilisational processes

Keywords: life-creation; cultural domain; artwork; cultural artifacts; historical epoch

INTRODUCTION

A relevant issue of contemporary humanitarian studies is the development of methodological approaches that could enable to decode valuable civilisational codes. Since culture is a consequence of a person's activity, understanding its essence requires studying the subject from a philosophical and anthropological perspective. The driving force of homo sapience spiritual processes is a creative personality. The latter transforms the world via lifelong creativity, makes it move towards mastering new ontological horizons. Art history requires studies that explore various aspects of the master's biography a genre demonstrating

the culture history being told through the existence of the direct author of artistic artifacts.

Within art-related personality studies, scientists have repeatedly reconsidered the correspondence, interaction between an individual (their inner "self") and the spiritual heritage of a certain country. The following questions were in particular demand: to what extent does civilisation affect the development does the demiurge's profile change due to cultural transformation; what is the master's role in structuring the worldview paradigm of the epoch? The scientists' conclusions are as follows: the master is the culture

Suggested Citation:

Mykulanynets, L. (2024). An artist's biography: Individual and personalised cultural marker. *Culture and Contemporaneity*, 26(2), 48-54. doi: 10.63009/cac/2.2024.48.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

creator who shapes the core of the artistic social life and produces daily senses by fixing them with their own opuses.

The multifaceted and universal character of a chronicle contributed to the emergence of a number of theses that consider various aspects, such as: the genre and stylistic features of European ancient autobiographical discourse were studied by H. Shevtsiv (2022). The research was based on the works of Plutarch, Octavian Augustus, Plato, Isocrates, and Marcus Aurelius. The scholar argued that the canons of European biographism originated in ancient times and served as a catalyst for the development of personology in subsequent eras. The epochal transformation of the biographical genre was examined by L. Mykulanynets *et al.* (2023). Scholars highlighted the specifics of personal chronicles in different historical epochs, pointing to the inheritance of cultural traditions and the genre's reflection of civilisational changes. V. Popyk (2020) analysed the significance of biographism in contemporary society, its connection to the traditions of previous centuries, and noted its substantial potential for the development of humanity. The biography of the artist was studied by O. Buhayeva (2020), who analysed various theoretical models and the scholarly experience of interpreting the life stories of musicians through the lens of the axiological foundations of humanitarian culture. The biographical traditions of humanitarian studies and their contemporary relevance were examined by I.H. Nemchynov (2019), who studied the specifics of interpreting the private history of an unknown individual through its integration into the macro-narrative. Ukrainian art studies are advancing in accordance with key European personality-focused tendencies and demonstrate significant interest in the aforementioned genre. Scholars analysed an artistic chronicle as both a cultural phenomenon and a means of cognition. Such is the work of S. Tyshko (2019), where the author outlined the paths of cultural studies in the creative biographies of musicians.

The significance of a creative personality's practice has increased the scientific interest to their chronicles. The latter are explicated with a comprehensive narrative based on the study of philosophical foundations of the era in which the subject of the narration lived; the analysis of political, social and family atmosphere; the awareness of private life events. Meanwhile, realising the multifaceted nature of the genre opens up an immense field of issues that require a systemic understanding, ways of implementing the era's concepts with the master's chronicles; the correspondence of the subjective and objective matters within the profile's private history; whether an opus is a part of the master's biography or an artistic sample separated from the author's personality, because of living autonomously after "birth". The problem of reflecting the core civilisational fundamentals of the era through a master's biography requires thorough study.

The purpose of the article was to reveal the specifics of an artist's biography from the perspective of its reflecting the individual and personalised background of its main

character, to define the mechanisms of marking the key concepts of culture via an iconic profile's being.

The scientific novelty lies in the following: for the first time ever in humanitarian study, it was confirmed that the master's chronicle rebroadcasts the cultural dominants of the epoch through the reflection of the artistic artifacts creator's ontology.

MATERIALS AND METHODS

During the course of the research, the following methods were employed: analysis played a key role, involving the study of scientific sources on the designated topic, assessing the degree of research on the subject, identifying gaps that require further detailed study, comparing various research strategies, and examining the achievements of modern personality studies. As a result of integrating this method, the research topic was formulated, the conceptual framework was clarified, and the logical presentation of the material was structured. Synthesis combined the leading postulates of European biographistics with national personality studies, adapting them to Ukrainian and Western European scientific requirements and applying their concepts to art history discourse. This method contributed to the integrity of the research and its integration into the established system of humanities knowledge. Generalisation involved summarising the work, drawing conclusions, and outlining prospects for further research. The study employed several leading approaches in the humanities. The biographical approach explored the construction of personal histories, identified the dominant principles of the genre, and examined its role in European cultural development, revealing that biography is one of the oldest genres, reflecting dominant moral and worldview orientations throughout various historical periods. The cultural approach focused on understanding the connections between civilisational processes and the maestro's life work, defining the maestro's mission in human existence. The historical-cultural approach analysed the evolution of biographistics during the transformation of the cultural and artistic space in the first quarter of the 21st century, demonstrating that personality studies reflect the core principles guiding humanity at different stages of its evolution. The hermeneutic approach interpreted the semantic field of the maestro's chronicles and explored his creative work. The historical approach traced the functions of chronicles over different eras and their transformation. The interdisciplinary approach studied biography as a leading anthropological genre, integrating art history and cultural studies into a synergistic whole. The analytical approach engaged with a significant body of literature on the topic, incorporating the most promising studies. Finally, the systemic approach allowed for a comprehensive study of the subject. By applying this complex set of methods and approaches, the author arrived at innovative conclusions. The artist's biography not only reflects the individual's creative experience but also mirrors the leading aesthetic principles and cultural codes of a specific historical

period. Through studying the maestro's chronicles, the reader decodes valuable information that provides insights into the social, historical, and political context of the time, broadening anthropological understanding and shaping a value-based appreciation of artistic artifacts.

RESULTS AND DISCUSSION

Is the first quarter of the 21st century humanitarian knowledge is experiencing significant transformations related to the civilisational challenges. Various theories of the society's functioning, the political system, turned out archaic. As a result, an increased scientific focus on the "human fulfilment" of the Universe is being observed. Under such circumstances, art study encountered the need to apply new methodologies to the awareness of past eras, in order to activate the humanity's background within the contemporary anthropological environment. The study of a master's biography, a genre aimed at analysing the mechanisms of reflecting a person's life path within historical and socio-cultural continuity, became productive.

The study of culture is closely connected with being aware of an outstanding personality's talent, since they mutually predetermine their existence. Culture is marked on the person's formation and evolution (through mastering the previous generations of demiurges' background

which is concentrated in their values field), whereas the master preserves and develops civilisational traditions through their own activity, modernises them, produces spiritual artifacts, and leads the humanity to new ontological heights. Meanwhile, culture is always personalised and is unable to function outside of society. The artists make it the content of their own creativity. If it resonates with the current requirements of the society, its axiological needs, expresses eternal philosophical issues being identical within different historical periods, then, having withstood the test of time, it becomes the homo sapiens property. Creative heritage contains the potential, a semantic seed that transforms the next generation of artists. Such epochal communication ensures the continuity of artistic practice and appears the driving force of contemporary processes.

The master is an active character, a kind of mediator between the local cultural and historical events of their country and large-scale processes embracing a certain civilisation. The significance of the role in homo sapiens progress activates the necessity of studying biography – an individual description of being that records the specifics of ontology unfolding, illuminates its multifaceted nature, considers the achievements, reveals opportunities for studying culture through the prism of mastering the essence of its creator (Fig. 1).

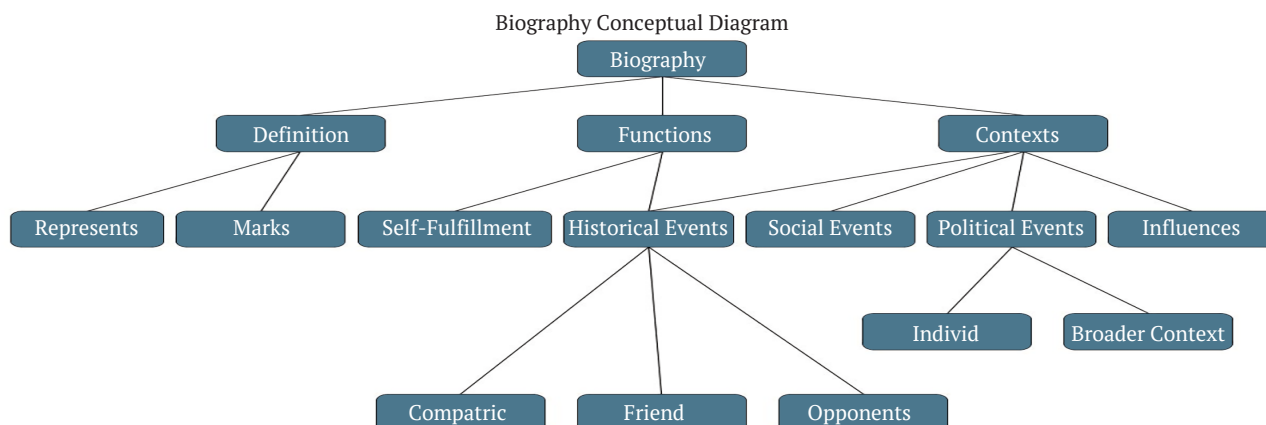


Figure 1. Conceptual diagram of biography

Source: developed by the author

The artist's biography also includes a creative style and achievements analysis; it masters the way the demiurge's success (failures) affected their fate; whether they struggled for public recognition; what was the way the master's moral core, the microcosm and "Self" concept were crystallised and shaped.

It might seem that the key factor in constructing an artist's biography is their personal life. However, this concept ought to be interpreted comprehensively within a psychological and cultural dimension, avoiding subjective judgments. Private life is a unity of mental, social, ethical and aesthetic components that marked the person's worldview and individuality. With this approach, various external events are explicated with internal factors moving

a person towards creative self-fulfillment via producing artistic artifacts. While recording the master's biography, it is crucial to reveal the spiritual atmosphere, social situation, and significant events of the epoch in which they were established. The chronicler's mission is to reproduce the artist's social context and to include the specifics of the person's consciousness and behaviour in it, and meanwhile to objectively evaluate their achievements. In order to accomplish this, it is worth analysing various spheres of the master's activity, but it is important to render their inner world (revealed through artistic samples) to the forefront. Special attention has to be focused on being aware of the individual strategy of creative practice that becomes the cause of spiritual changes.

From the kaleidoscope of artists' biographies, a cultural domain reflecting the microsocial context of a certain age is built. Their study enables to implement the genesis reconstruction, the development of separate social institutions and organisations (parties, public communities, science and creative groups, etc.); they are valuable due to the subjective viewpoint expressed by the master. Furthermore, this position is manifested continuously, through a linearly structured narrative (from the past to its end). Thus, a biography is a testimony of the subject's sociality; it provides an opportunity to see their "Self" within the social synthesis, to reveal the impact of practice on the transformation of cultural existence of a specific group of people.

Between the master's personal space (the biography center) and the world of art, there are unifying links and the dominant one is experiences. An event claiming the role of a biographical fact has to impress the artist and to be mastered a unique way. If this happens, then later, as a result, an artistic sample may occur reflecting the daily sinuosity. By having the value, they will be able to integrate into a complex system of civilisation achievements. Thus, the reinterpreted private factors shape a person's talent and creative strategy being implemented in opuses and developing culture, altering social values and social spiritual priorities.

Within each epoch, the individual's giftedness and potential are revealed differently, and the relationship with the surroundings is built. These constituents affect the crystallisation of an individual's consciousness, predetermine the nature of their behaviour, and define the key artistic issues and the manner of their expression. The master's biography demonstrates various forms of intellectual communication, represents a unified model of communication of a specific era. This is depicted through the methods of presenting the daily life material, accentuating focus on the important discourses of the era, creative heritage characteristics. The genre appears as a kind of portrait of the epoch, a philanthropic dimension of civilisation revealing the complexity and controversy of public existence and containing experience in solving anthropological issues.

A specific, extremely important component of the master's biography are opuses that most vividly illustrate the individual and personalised markers of culture, and after the author's death remain an evidence of their contribution to the homo sapiens progress. They reflect the surrounding reality (its multifaceted parameters) through the prism of the demiurge's subjective worldview. An artwork is a form of expressing an individual, unique vision

of the macrocosm, subjective ideas about ontological processes. By structuring an artistic model, sometimes against their own wishes, the artists indirectly reflect their ideology, daily life sinuosity and transform the knowledge and skills scope into a complex philosophical paradigm. The latter concentrates the core of civilisation, emotionally and practically reflects not only the master's existence, but also an entire generation of humanity and becomes the ultimate goal of implementing the master's creative potential.

Interpreting the cultural concepts embedded in the biography happens due to the theoretical and methodological basis that dominates while decoding biographical information. They (concepts) have a countless explication that depends on the worldview of the person who performs reading the content and the traditions of their epoch. Art artifacts reflect not the daily life and temporary issues but the unique ones due to which the creator paves the way to eternity. Therefore, for their decoding, it is appropriate to use universal anthropological fundamentals relevant throughout various eras.

There exist patterns of masters' lifelong creativity, and their daily life strategy does not correlate with generally accepted social norms. In this case, their chronicle demonstrates complex relationship with the community, era and culture. Their individual achievements appear as a set of knowledge, significant data, heritage and extension mechanisms that reflect the civilisational breach and offer alternative ways of homo sapiens evolvement. This is such profiles' ontology illustrating the search for innovations, productive controversy, and non-typical, sometimes paradoxical solutions. Largely, a prominent person's biography is a description of an unconventional daily life strategy that does not meet the established requirements of their era. The master is remarkable for the ability to escape from the typical matter, and thus to produce unique creative samples.

Studying an artist's biography involves entering their world and understanding various aspects, including the types of material and spiritual wealth that are significant and with which the individual relates themselves. It encompasses comprehending ideas, worldview, religious, moral, and intellectual values, as well as aesthetic preferences. The artistic traditions embraced by the creator are examined, along with the prospects for their development in the practice of the next generation of artists. The conceptual, figurative, and emotional content of their works is analysed, along with the circumstances of their private and public life, their ability to overcome challenges, experience success (Table 1).

Table 1. Study of the artist's biography

Aspects of the artist's biography	Details/Insights
Material achievements	Significant achievements related to the artist's work and impact
Spiritual achievements	Personal beliefs and values that the artist identifies with
Ideas and worldview	Exploration of the artist's ideological perspectives
Religious and moral values	The influence of religion and moral philosophy on the artist's life

Table 1. Continued

Aspects of the artist's biography	Details/Insights
Intellectual values	The importance placed on knowledge, thought, and creativity
Aesthetic preferences	The artist's individual taste and artistic influences
Artistic traditions	The traditions and styles the artist adheres to or innovates upon
Development prospects	Future directions and influences of the artist's work
Conceptual content	The underlying concepts and themes in the artist's opuses
Circumstances of life	Influences from both public and private life on the artist's work
Ability to overcome challenges	The artist's resilience and how it shaped their journey
Experiencing success	Reflections on the artist's accomplishments and their significance

Source: developed by the author

The mentioned factors are perceived by the recipients in the projection on civilisational achievements produced by the subject of the chronicle. Thus, a prominent person's biography reveals spiritual, social, activity-focused and other dimensions of the master's existence.

The chronicle appears as a form of culture, since its verbal embodiment is an artwork, a model of the literary (scientific) talent of the story's author. The text of an individual story reflects the life dynamics, interprets mental states and represents a tool due to which a personality fixes their ontology within the macrocosm. The genre enables you to manage historical time that has the following characteristics: it provides the perspective of the author's and the addressee's spiritual activity; brings the researcher, the main character and the recipient together; captures the biographer's and the addressee's phenomenological background; "paints" an artist's portrait for eternity.

The awareness of the importance of studying the master's biography as an individual and personalised cultural marker activated the issue of identifying the criteria a scholar should rely on when creating an individual's narrative. The most important for the realistic disclosure of the daily life pace of a personality is the objectivity of interpreting the information, the optimal use of a considerable system of research tools, an accessible, fascinating, logical way of presenting the biographical material. In order to accomplish this, the author needs to carry out generalisation, type identification of facts and events, which will ensure the genuineness, impartiality of the study; involve a significant number of archival documents, statements of the main character's contemporaries, integrate historical chronicles into the research. The scholar's personal views, opinions and values system should be minimised by giving preference to the character's outlook presentation. The reconstruction of the socio-cultural situation in which the person was creating is vital, as it leads to understanding the motives of the activity, to decode the content of creations. It is important to integrate the character into the framework of the first quarter of the 21st century socio-cultural domain, to make their worldview paradigm relevant within the current civilisational circumstances, and at the same time to transfer their practice into a timeless dimension.

Thus, the abovementioned issue provides an opportunity to manifest the following: the master's biography

is an anthropological phenomenon, the center of which is a chronological description of the demiurge's ontology. Alongside with revealing the significant person's existence, the author of the chronicle depicts the dynamics of civilisation's development, renders the specifics of various social institutions' activity, highlights their interaction and impact on diverse social groups; predicts, offers alternative ways, identifies prospects for the further homo sapiens progress. The artist's biography is an evidence of culture being created by a unique personality who produces significant artistic artifacts that are individual and personalised markers of culture.

The history of personology in Antiquity and the Renaissance was studied by Z.V. Svyashchenko (2010). She demonstrated that the biographical approach is fundamental and the most informative in scientific historiography. T.I. Vlasova & H.H. Kryvchyk (2018) examined the application of the biographical method in anthropological works, arguing that it imbues contemporary research with humanistic content. The transformation of the theory and methodology of biographical studies was explored by A. Kosheliev (2017), who showed the transition of the genre from popular entertainment literature to serious scientific research.

V.S. Bondar (2000) viewed biography as a method of sociological research, stating that this scientific strategy allows for the recognition of the unity of social and personal dominants and provides a holistic understanding of various sociocultural processes. Consonant views are also presented in the study by K.O. Sklyarenko (2019), who interpreted the biographical method as the foundation of sociological research. T.Yu. Nahaiko (2015) interpreted biographical works as a means of studying the creative and scientific legacy of prominent figures.

In the pedagogical context, biographistics was examined by I. Rozman (2017). The scholar saw significant potential in it for reconstructing a comprehensive picture of the development of the mentioned field, as well as an effective theoretical tool for analysing source materials. V.I. Menzhulin (2011) presented the historical-philosophical perspective of biographistics, highlighting specific methods of interaction between philosophy and biography. V. Levchenko (2016) proposed the use of the intellectual form of biography as a method for studying scholars.

O.V. Muratova (2020) examined biography as a means of understanding the personality of an artist, for which she explored various approaches that interpret the essential characteristics and functions of the genre. Researchers strive to find a diverse source base to thoroughly explore the biographies of prominent figures. O.I. Bon (2010) suggested studying archival documentary materials, which can reveal unknown aspects of a person's life. V.V. Bodina-Dyachok (2021) examined author dedications, which highlight the cultural and personal context of creativity.

Researcher O. Bystrova (2010) noted that to understand the specifics of a writer's biography, it is necessary to study their early life activities. O.V. Popovych (2011) discovered new perspectives on understanding biography as a cultural object and identified its components such as action, chance, event, and life path, which together form a subjective picture of a person's life activity.

Summarising the literature review, it worth to conclude: while implementing a retrospective of a creative person's being, involving a large-scale layer of interdisciplinary data, the scholars recognised the following: subjective and objective matters nonlinearly affect each other, and none of these parameters is primary or secondary. Within a specific period, one of them appears the leading one, indicating the conditions for the development of a certain master's talent, whereas the latter directs various historical processes via its practice.

CONCLUSIONS

The master's biography is an anthropological phenomenon, a source of awareness of the creator and their opuses, a product of the scholar's (biography author's) activity,

a multidimensional content domain that represents the spiritual achievements of the era. The genre appears as an intellectual personalised story that broadcasts significant civilisational fundamentals, expands the semantic field of culture and raises eternal ontological issues through a narration about a creative personality's being.

The master's chronicle demonstrates the fact of accomplishing their higher purpose, i.e. the creation of artistic artifacts that became a homo sapiens phenomenon. At the same time, it reproduces a microcosm of the character's epoch; it fixes the leading postulates of the era; it is a means of perception and interpretation of multifaceted achievements; it appears as one of the ways of the development of contemporary humanitarian knowledge. The lifelong creativity of an artistic person is in the swirl of various processes within the era, it is an active participant affecting the epochal transformations. The master's chronicles are an ontological narration where the unfolding of the plot, the climax, declines, dynamic and meaningful twists illustrate the artistic time and space of a unique personality's life and mark the key cultural concepts of the epoch.

Studies that would highlight the originality of implementing regional and civilisational archetypes, and topoi in a creative person's chronicle are in demand in contemporary humanitarian research.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Bodina-Dyachok, V.V. (2021). The author's dedication of a music piece: A new approach to learning a master's artistic biography. In *International scientific and practical conference* (pp. 7–10). Riga, Latvia. doi: 10.30525/978-9934-26-117-6-1.
- [2] Bon, O.I. (2010). [Peculiarities of archive resources of biographic research made by representatives of Ukrainian soviet humanities during 1920–1930](#). *Scientific Notes of Mykhailo Kotsiubynskyi Vinnytsia State Pedagogical University. Series: History*, 17, 101–105.
- [3] Bondar, V.S. (2000). [Biography studies – a method of sociological research](#). *Scientific Notes*, 18, 222–224.
- [4] Buhayeva, O. (2020). [Artist's biography in Ukrainian humanitarian studies: Modern musical and biographical paradigms](#). In *Proceedings of the international scientific conference "Library. Science. Communication". Development of library and information potential in the context of digitalisation* (pp. 442–445). Kyiv: National Academy of Sciences of Ukraine, Vernadsky National Library of Ukraine, Association of Libraries of Ukraine, Council of Directors of Scientific Libraries and Information Centres of Academies of Sciences – members of the IAAS.
- [5] Bystrova, O. (2010). [Writer's biography as part of a holistic text analysis](#). *Philology Seminars*, 13, 101–108.
- [6] Kosheliev, A. (2017). [Transformation of the theory and methodology of biographical studies in the American and Western European academic environment during 1980–2016](#). *American History and Politics*, 4, 169–175.
- [7] Levchenko, V. (2016). [Intellectual biography as the key model of history research by Odessa generation of history scholars](#). *Ukrainian Biography Studies*, 14, 157–176.
- [8] Menzhulin, V.I. (2011). [Historical and philosophical biography: Leading trends and milestones](#). *Scientific Notes of NaUKMA. Series: Philosophy and Religious Studies*, 115, 18–25.
- [9] Muratova, O.V. (2020). Biography as a form of the artist's personality cognition: The essence, aspects, interpretations. *Scientific Bulletin of the International Humanitarian University. Serie: Philology*, 3(46), 94–97. doi: 10.32841/2409-1154.2020.46-3.22.
- [10] Mykulanynets, L., Zhyshkovych, M., Bassa, O., & Ksondzyk, O. (2023). The artist's biography in the postmodernism epoch. *Amazonia Investiga*, 12(65), 10–19. doi: 10.34069/AI/2023.65.05.1.

- [11] Nahaiko, T.Yu. (2015). [Biographical research as part of study Ukrainian community movement of the late nineteenth century](#). *Ukrainian Biography Studies*, 12, 96–117.
- [12] Nemchynov, I.H. (2019). [Contemporary approaches to biographical research: Micronarrative vs metanarrative](#). In *Proceedings of the international scientific and practical conference "Third academic readings in memory of professor H.I. Volynka: "Philosophy, science and education"* (pp. 123–125). Kyiv: Dragomanov National Pedagogical University.
- [13] Popovych, O.V. (2011). [Biography as a phenomenon and cultural object](#). *Humanitarian Journal*, 2, 96–103.
- [14] Popyk, V. (2011). [Origins and early stages of the evolution of biographical information resources](#). *Library Bulletin*, 3, 33–41.
- [15] Rozman, I. (2017). [The experience of developing of the biographical approach in the various branches of science and the possibilities of its using in the historical and pedagogical research](#). *Youth and Market*, 11, 96–101.
- [16] Shevtsiv, H. (2022). Genre-style features of the European antique autobiographic discourse. *Current Issues in the Humanities: Linguistics. Literary Studies*, 4(47), 147–152. doi: 10.24919/2308-4863/47-4-24.
- [17] Sklyarenko, K.O. (2019). [Biographical methods as the focus of methodological perspectives of the future sociological research](#). In *Proceedings of the all-Ukrainian scientific and practical conference "Actual problems of social forecasting"* (pp. 96–97). Dnipro: Format A+ Publishing and Printing House.
- [18] Syvashchenko, Z.V. (2010). [The birth of historical biography during the Antiquity and the Renaissance](#). *Scientific Bulletin of Pavlo Tychyna Uman State Pedagogical University*, 1, 6–16.
- [19] Tyshko, S. (2019). The ways of culture studies research of the musicians' artistic biographies. *Kyiv Musicology. Culturology and Art Study*, 58, 79–90. doi: 10.33643/kmus.2019.58.07.
- [20] Vlasova, T.I., & Kryvchyk, H.H. (2018). The reception of biographic method in historical and anthropological studies. *Anthropological Dimensions of Philosophical Research*, 13, 156–165. doi: 10.15802/ampr.voi13.132592.

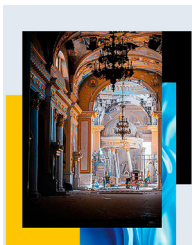
Леся Микунанинець

Кандидат мистецтвознавства, доцент
Мукачівська школа мистецтв ім. С. Мартона
89600, вул. Штефана Августина, 2, м. Мукачево, Україна
<https://orcid.org/0000-0002-6346-6532>

Біографія художника: індивідуальний та персоналізований культурний маркер

Анотація. У сучасних гуманітарних науках існує нагальна потреба у дослідженнях, які б інтерпретували цивілізаційні досягнення через призму життя та творчості їхніх творців. Метою цієї статті було висвітлення особливостей біографії митця з погляду відображення ключових культурних концептів. Реалізація цього дослідження стала можливою завдяки залученню низки загальнонаукових методів, зокрема аналізу, синтезу, індукції, дедукції та узагальнення. Було продемонстровано, що біографія майстра є антропологічним феноменом, джерелом розуміння особистості творця та його творів, а також продуктом діяльності дослідника (біографа). Вона представляє багатовимірний змістовий простір, що вміщує духовні досягнення епохи. Хроніка життя майстра відображає виконання його вищої мети, а саме створення мистецьких артефактів, які стали феноменом homo sapiens. Водночас вона відтворює мікрокосм епохи, фіксує провідні принципи часу, слугує засобом сприйняття та інтерпретації багатограних досягнень і виступає одним із способів розвитку сучасного гуманітарного знання. Хроніки майстра є онтологічним наративом, де розгортання сюжету, кульмінації, спади, динамічні повороти та значущі події ілюструють художній час і простір життя унікальної особистості, позначаючи ключові культурні концепти епохи. Практичне значення результатів полягає у тому, що запропоноване дослідження може бути використане при розробці лекційних курсів з теорії та історії культури, персоналістики та біографістики. Окремі аспекти можуть бути застосовані в освітній діяльності, включаючи лекції, майстер-класи та проекти, присвячені вивченню сучасних цивілізаційних процесів

Ключові слова: життєтворчість; культурний простір; мистецький твір; культурні артефакти; історична епоха



UDC 003.07: 659.1:323(477)

DOI: 10.63009/cac/2.2024.55

Oksana Melnyk*

PhD in Art History, Associate Professor
Lviv Polytechnic National University
79000, 12 Stepan Bandera Str., Lviv, Ukraine
<https://orcid.org/0000-0002-1579-6705>

Viktor Shtets

PhD in Art History, Professor
Lviv Polytechnic National University
79000, 12 Stepan Bandera Str., Lviv, Ukraine
<https://orcid.org/0000-0002-2436-762X>

Typography as a means of image enhancement in wartime patriotic graphic creations in Ukraine (2022-2024)

Abstract. The relevance of this study lies in the necessity of analysing the role of typography as a visual communication tool in the works of creative resistance in Ukraine under wartime conditions. The purpose of this research was to examine the compositional, artistic, and formal techniques in the typography of patriotic graphic works within Ukraine's visual information space during the period of Russian military aggression. These techniques aim to strengthen national identity, support patriotic sentiment, and foster social unity. The study revealed that, in wartime realities, the creation of direct and easily recognisable visual representations of a patriotic, manifestational, or descriptive nature becomes increasingly significant. Such representations are designed to draw public attention to the needs and activities of the armed forces, boost societal morale, and document important events. This niche in visual communication design has been dominated by informational and motivational graphics on military themes, created as swift responses to daily events. The artistic language of these works employs a diverse range of stylistic and compositional tools. Patriotic graphics convey messages rooted in both contemporary visual culture and historically established symbolic imagery. Typography plays a crucial role in these messages by delivering specific information, articulating slogans or calls to action, and complementing visual content. These typographic elements form an integral part of the composition, enhancing the impact of the visual creation through their formal, compositional, and artistic characteristics, such as typeface, size, placement, and colour. The practical significance of this research resides in its applicability to developing visual and communication strategies for creating effective patriotic, social, and promotional materials in crisis situations

Keywords: creative resistance; patriotism; typographic composition; font; visual narrative; idea; war

INTRODUCTION

As the Russian-Ukrainian war continues, the visual media coverage of events in various forms, particularly through creative works, has become increasingly prominent within the information space. A graphic creative refers to an

advertising or informational banner published on social networks and in the media, designed to attract the audience's attention to specific events, phenomena, or products. The main characteristics of graphic creatives include

Suggested Citation:

Melnyk, O., & Shtets, V. (2024). Typography as a means of image enhancement in wartime patriotic graphic creations in Ukraine (2022-2024). *Culture and Contemporaneity*, 26(2), 55-67. doi: 10.63009/cac/2.2024.55.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

emotional expressiveness, visual potency, and the ability to effectively convey essential information to the audience through illustration and typography. Patriotic graphic creatives represent a form of artistic expression that emphasises national identity, values, culture, and traditions. During wartime, patriotic-themed creatives respond to significant events on the front line in a concise and impactful manner. They address social issues, encourage support for the armed forces, and boost morale. Historically, major public events have resonated through visual messages. These forms have evolved from propaganda leaflets and posters during the First World War to contemporary internet memes, illustrated images, and creative works. This dynamic and swift response by artists and designers to current events highlights a range of works in the modern visual space, which can be interpreted based on specific features and substantive characteristics. These impactful graphic messages are increasingly recognised as a new form of mass art, engaging both renowned designers and other concerned creative individuals. A crucial element of such creatives is typographic composition, which enhances the visual message, complements the imagery, and inspires action.

Since the chronological boundaries of the phenomenon under study are set within the years 2022 to 2024, there is currently no comprehensive theoretical framework for the research topic. Some publications highlight symbolic and thematic explorations in the art and design of the wartime period. Researchers A. Budnyk & K. Hamaliya (2022) studied wartime posters and emphasised the use of artistic techniques to depict images of the enemy and the hero. T. Bozhko (2022) examined symbolic systems as cultural codes in war posters. O. Karpenko (2022) investigated the nature and trends of fine art during the wartime period in her research. The issue of fonts and typography in the context of visual resistance is an important art historical question; however, research in this area remains limited. O. Khramova-Baranova (2024) analysed the significance of new typography as a graphic font design element in creating a visual artistic image. M. Kostanda (2020) explored the typography of the 21st century within the context of the technological paradigm of recent decades. Creative aspects of designing display typefaces in advertising messages were discussed by A. Polishchuk (2020). Additionally, various online resources have published collections of visual creatives that showcase artistic responses by designers and artists to the daily events of the war (How illustrators can work with the theme of war, 2022).

These publications address individual aspects of visual message design in the context of wartime events. Nonetheless, the lack of a systematic research approach that comprehensively examines the role of typography in graphic creatives during the war underscores the need to establish a more profound theoretical foundation. This foundation should take into account both the aesthetic and functional aspects of font and typography usage in the context of wartime communication. Such an approach

would allow for an exploration not only of typography's impact on visual perception but also of its capacity to amplify patriotic messages, mobilise society, and shape national identity through design during crisis events.

The research aimed to identify the compositional, artistic, and formal techniques involved in designing typographic elements that enhance the visual imagery of Ukraine's visual information field during the period of Russian military aggression from 2022 to 2024.

MATERIALS AND METHODS

The research methodology employed a range of scientific and artistic analysis methods, including historical analysis, visual observation, and formal, semiotic, compositional, and content analysis. The scientific analysis method involved a systematic approach to the study, interpretation, and synthesis of collected data based on clear scientific principles. This method enabled the evaluation of the effectiveness of typography in creating emotional impact and its role in enhancing imagery and messages in wartime conditions. The historical analysis method facilitated an exploration of the broader historical context and traditions of typography usage, as well as their influence on contemporary design in Ukraine. The visual observation method enabled the examination of wartime graphics in Ukraine during the period from 2022 to 2024, identifying distinctive visual techniques and typographic solutions used to enhance images and messages. It assessed how typography contributed to the emotional impact on the audience and how the combination of fonts, colours, and composition shaped visual rhetoric relevant to the theme of wartime. This method highlighted the most effective compositional and visual solutions for reinforcing patriotic and emotional accents in wartime creatives. The formal analysis method involved evaluating the visual elements of typography based on their formal qualities, including fonts, size, line thickness, colour, and spatial arrangement. This approach helped explore how the technical aspects of typography influence the aesthetic appearance and communicative potential of graphic products. Semiotic analysis uncovered deeper meanings embedded in typographic images, revealing how these elements convey cultural or symbolic significance. The compositional analysis method examined the interaction between typography and other visual elements (such as images, colour, and graphics). It revealed how typography integrates within graphic creatives and works in harmony with other components to create cohesive and expressive compositions. The content analysis method identified the typographic elements and fonts most frequently used in Ukraine's wartime graphic creatives, highlighting the semantic and emotional accents they convey.

RESULTS AND DISCUSSION

In Ukrainian society, the themes of patriotism and the struggle for freedom have always been significant. These themes become particularly salient in complex political

and social circumstances, especially when the preservation of national interests or statehood is under threat. For Ukrainians, the fight for freedom and the sense of patriotism are integral aspects of their cultural and spiritual identity. Throughout history, during times of threats to the state's existence, Ukrainians have persevered and fought for their right to exist, often drawing upon patriotic sentiments. Artistic works have long served as visual manifestations of this struggle – from the underground graphics of the Ukrainian Insurgent Army to the wartime designs of 2024, marked by open military aggression from Russia. These tumultuous historical events have represented critical turning points for Ukrainian visual design, which seeks to address the challenges posed by war. Ukraine's visual culture is undergoing significant transformations, aimed at mobilising society, representing national unity, and countering external aggression. This period has become not only a test for designers but also a catalyst for the creation of new visual paradigms, where issues of national identity, patriotism, and the struggle for freedom take centre stage. The war has also given rise to new visual genres, including the design of wartime memes and graphic creatives, which reflect the dramatic events on both the front lines and the home front. Consequently, an important question arises: how do these new visual genres and graphic solutions shape the identity of contemporary Ukraine, influence public consciousness, and bolster the morale of society?

Art has always been a mirror of its time, reflecting the events that shape history. Utilitarian visual messages and artistic works have become crucial in supporting the national spirit of Ukrainians, offering reflections on complex historical events, and expressing the struggle for freedom, dignity, and independence. During the 1940s and 1960s, the patriotic spirit of Ukrainians was bolstered by underground graphics, including leaflets and *bofons* ("combat fund" monetary documents of a specific denomination bearing the symbols of the Ukrainian Insurgent Army). These items served as a form of manifesto, conveying messages of resistance. Created under challenging

conditions, these works not only informed the public about significant events but also inspired action and helped forge a collective identity. Originally produced clandestinely and, from the mid-20th century, in exile, these graphic messages established the aesthetic and formal parameters of patriotic art, forming a foundation for subsequent generations of artists. These later artists adapted the traditions to suit evolving realities. The works of prominent figures in patriotic graphics such as Nil Khasevych, Petro Obal, Robert Lisovskyi, and Myroslav Huk incorporated national symbolism and stylistics. This included ornamentation, colours, and motifs deeply embedded in Ukrainian culture (Klymenko, 2006; Yatsiv, 2021; Skorostetskyi, 2021). Typographic elements similarly reflected national specificity through ornamental and historical forms that evoked handwritten traditions or folk art. This typographic approach not only emphasised the patriotic character of graphic works but also strengthened national identity through visual language. An important aspect of these works was that typographic elements served both an informative function and an integral compositional role, interacting seamlessly with images and symbols. The use of stylised Cyrillic and traditional colour schemes (commonly blue–yellow or red–black combinations) created cohesive visual messages that were readily identified as Ukrainian. Typography complemented the visual aspects of these works by adding emphasis and reinforcing the narrative. This integration of national symbols and typographic solutions contributed to the creation of a distinctive visual language that reflected the cultural identity of Ukrainians. The graphics of Nil Khasevych, the chief artist of the Ukrainian Insurgent Army, have become enduring symbols of resilience, the fight for freedom, and loyalty to the Ukrainian state (Fig. 1). Nil Khasevych oversaw both the ideological-political and artistic-creative management of more than twenty partisan printing houses, producing impactful and artistically accomplished graphic works (Rudyachenko, 2023). Albums of Khasevych's woodcuts, such as *Volyn in Struggle* and *Graphics in UPA Bunkers* (1950–1952), have since become classics of Ukrainian patriotic graphics.



Figure 1. Ukrainian patriotic. Nil Khasevych. Woodcut, 1951

Source: based on O. Rudyachenko (2023)

The changes that occurred in the technical and communication spheres from the mid-20th century to the 2020s significantly influenced the form and style of patriotic

images. In the 2020s, these images convey entirely different visual messages, operate within distinct environments, and utilise advanced technical features. However, the core

remains consistent – calls to action, the documentation of events, support for the army, the promotion of national identity, and the consolidation of society. Graphic creatives have become tools of mass influence, and their study highlights the mechanisms by which typographic solutions interact with visual elements, demonstrating their effectiveness and their role in producing patriotic, motivational, and socially significant messages.

The creation of graphic creativity begins with an idea – a conceptual core that defines the direction and thematic focus of the future visual solution. This idea is encapsulated in a succinct and impactful verbal form, complemented by a visual image, which serves as the most immediate means of communication with the viewer. The visual image establishes the topic and content, while the font and verbal components enhance and strengthen the overall message, aiding comprehension.

Researcher T. Bozhko (2022), in an analysis of sign-symbolic systems in wartime propaganda graphics, identifies “traditional”, “innovative”, and “situational” sign forms, highlighting the contextual coding of information in images of hands, hearts, snakes, and birds, as well as the inclusion of modern symbolic elements such as the identities of prominent global brands. Researchers A. Budnyk & K. Hamaliya (2022) specifically examined two opposing thematic frameworks in wartime visual messages, analysing the use of metaphors and hyperbole to depict heroes and enemies. This study adopted a broader typology of images used in wartime graphic creatives, focusing on their semantic significance and their impact on audience perception in conjunction with typography. Through an examination of graphic creatives from social networks, media platforms, street art, and presentation spaces, an author’s methodology for analysis was developed, categorising creatives based on their visual elements that reflect the core idea of the message. The grouping includes various thematic orientations:

- **Group 1.** Symbol/symbolic compositions as markers for identifying war events (state symbols, national emblems, universally recognised anti-war symbols, abstract concepts, and ornaments).
- **Group 2.** Characters as visual carriers of the narrative (depictions of the enemy, warriors, citizens, Mother Ukraine, heroes, or prominent figures).
- **Group 3.** Plot compositions to convey the dynamics of events (depictions of significant events, political and military developments, their consequences, heroic acts, enemy atrocities, and reflections on occurrences).
- **Group 4.** Objects/attributes as visual symbols supporting the narrative (weapons, military paraphernalia, or objects that have gained iconic status in specific events).
- **Group 5.** Text as a primary means of communication (informational content, slogans, quotes, direct appeals, and captions for events).

An analysis of selections of patriotic creatives, accessible online, highlights examples where graphic images function as self-sufficient elements without verbal support.

In such instances, the power of the message lies in the symbolism of the graphics, which the viewer can easily interpret. These creatives often rely on well-known cultural or political symbols, colour associations, or specific historical contexts, allowing them to avoid unnecessary elements or textual explanations. The absence of verbal accompaniment underscores the universality of visual language, enabling the message to be conveyed through its standalone imagery. Such creatives are capable of communicating with diverse audiences, transcending language barriers, and fostering a profound emotional connection.

Creatives incorporating a typographic component use text as an additional means of enhancing the image, enabling more precise communication of content or a broader contextualisation of the message. Typography in these cases may serve as either a dominant feature or a supplementary element, reinforcing the central idea and introducing dynamism to the visual composition. Through the interplay of verbal and visual elements, typographic creatives facilitate a deeper exploration of the subject matter, while also eliciting specific associations and reflections in the viewer. In contrast, illustrative creatives are designed to evoke immediate emotional responses, facilitating the rapid assimilation of information. Although pictorial creatives are often regarded as mere illustrations, typographic creatives possess the potential to engage in a more profound dialogue with the audience, combining visual elements with meaningful messages that inspire thought, interpretation, and action. Researcher O. Hladun (2009) demonstrated that, while the imagery within graphic design conveys essential visual information to the recipient in an emotional and impactful manner, it is only through its integration with verbal elements that the message becomes structured and semantically complete.

An analysis of creatives was conducted based on groups of image-ideas identified as symbols, characters, plots, and objects/attributes. Important elements of visual creatives include images of the national flag, the trident, and widely recognisable symbols of Ukraine, such as a map, red viburnum, sunflowers, and traditional ornamentation. These images frequently serve as key markers for identifying wartime events within the geopolitical context, particularly for international audiences. The flag directly signifies the country in question; however, it is often depicted in figurative forms, such as the silhouettes of characters or objects. The trident is commonly represented as a weapon of defence or punishment – a pitchfork, a sword, or a drone. Additionally, these symbols often take on contrasting meanings when juxtaposed with elements of Russian symbolism. For instance, a trident impaling a two-headed chicken (a reference to the eagle in the Russian coat of arms) or a fist in the colours of the Ukrainian flag defeating a Russian tricolour fist. Objects or material symbols are sometimes rendered in yellow and blue hues, signifying allegiance to or support Ukraine. Such symbolic compositions frequently feature text as the dominant element. In one example, the word “Will” is stylised in the

shape of a trident and written in a font resembling elm wood. This design occupies a prominent compositional position, creating both textual and visual messaging. Additional slogans, presented in the aesthetic of Cyrillic semi-statutes, enhance the typographic compositions with a distinctly Ukrainian visual character (Fig. 2, a). The yellow and blue colour palette forms the central image in the creative “We know why and for what. The Russians don’t”. Two human heads in the centre are shaped to resemble a heart and contain the popular slogan “Everything will be Ukraine”, written in a dynamic, handwritten font. The font’s free-flowing lines emphasise the anatomical features of the human heads, adding emotional expressiveness and personalisation to the message. The handwritten

style underscores the human and living nature of communication, symbolising unity (Fig. 2, b). A review of online creatives reveals that well-known global symbols are also repurposed to acquire new (positive or negative) contexts. For example, in the “Red Cross” poster, the red cross symbol casts a black shadow resembling a grave, while the letters “SS” are replaced with the Nazi insignia. In this design, the font composition mirrors the concise and geometric nature of the image, occupying the upper section of the compositional space and adding an unexpected layer of meaning. This typographic addition shifts and complicates the focus of the image, which, when viewed independently, can evoke themes of failure or the organisation’s inability to respond adequately to critical situations (Fig. 2, c).

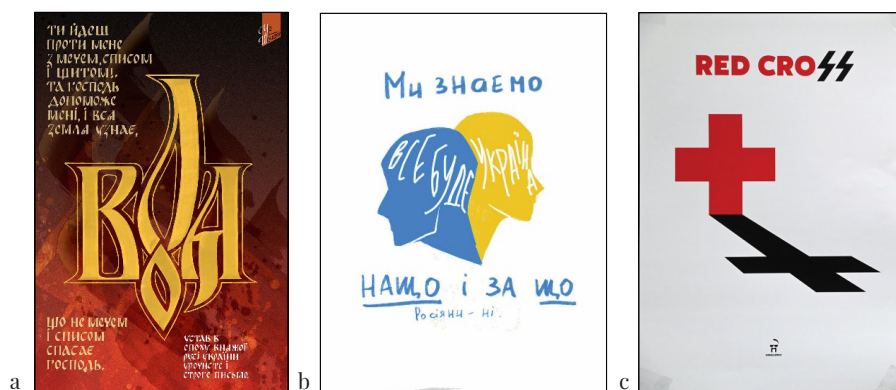


Figure 2. Symbol/symbolic composition as a marker for identifying wartime events

Note: a. – “Will”. State symbols integrated with typography inspired by elm wood; b. – “We know why and for what”. Handwritten font as an emotional element; c. – “Red cross”. Sans-serif font that introduces meaningful emphasis

Source: A series of calligraphic posters “Ukrainian handwritten script as an image of history” (2015), From all over the world: 15 illustrations about the war in Ukraine (2022), “Horde in bast shoes”. Anti-war posters from the exhibition in Odesa (2022)

Another group of creatives, where the character is the main visual image, often employs typography to reproduce their direct speech, serve as a dedication, or function as a “label” (particularly when depicting the enemy). In these cases, the font plays a pivotal role, as it clarifies the informational message. The characters depicted in patriotic illustrations and posters span a wide range of subjects: warriors, enemies, ordinary citizens of Ukraine, the image of the woman-mother of Ukraine, as well as both modern and historical heroes and prominent figures. Visual creatives featuring such images are easily perceived, evoke empathy, and often serve a motivational function. Slogans and direct speech, complement the image, help bolster morale, strengthen the fighting spirit, and exert a negative, oppressive effect on the enemy. The artistic response to the events of the Russian-Ukrainian war reveals that, alongside the universally recognised images of the Ukrainian hero – such as a Cossack, a UPA soldier, or a historical figure – heroes from contemporary times have emerged at the forefront. These include both combatants – soldiers controlling advanced weaponry, guarding against anti-missile defences, and defending heroes – as well as ordinary individuals, such as a grandmother who poisons

the enemy with tea, a man who halts a tank with his bare hands, and a woman who downed a drone with a can of tomatoes. Occasionally, such creatives may contain subtle obscene language, as the circumstances do not allow for the selection of more refined words. The font used in these creatives is often handwritten, deliberately uneven, and disproportionate, but its aesthetic quality contributes to forming the intended impression. For example, the Ukrainian Madonna – depicted as a mother holding a baby in her arms and a shoulder bag – symbolises the resilience and sacrifice of Ukrainian women during the war. Her image embodies not only maternal care but also the strength of spirit necessary for survival amidst constant threat. A font inspired by rhythmic brush writing is positioned above a symbolic nimbus at the centre, a compositional choice that evokes visual work adhering to certain canons, making the image both convincing and powerful (Fig. 3, a).

The creative featuring the warrior angel includes text that serves as an appeal to the character himself. The dynamic composition is built around two primary elements: a globe with a burning country depicted in the lower portion, and a warrior angel in the upper section. The text, positioned between these key elements, has low contrast

with the background and functions as a complement to the vibrant images, thereby completing the message's perception (Fig. 3, b). The creative featuring the Kherson tomato adopts a less solemn tone, presenting a striking, somewhat visceral central image accompanied by a direct textual message. In this instance, the slogan forms the ideological foundation of the creative. Although the brightly coloured, emotionally charged depiction of a tomato draws attention, it is the typography that anchors the viewer's focus and clarifies the meaning of the image. Through this approach, the viewer comes to understand that the tomato symbolises the heroic Kherson region, which endured occupation and fought courageously for liberation (Fig. 3, c). In all these examples, a handwritten, irregular font has been employed to create a sense of individuality and

authenticity. The irregularity of the font conveys spontaneity, evoking emotional sincerity and humanity. Furthermore, the use of a handwritten font fosters personal engagement with the viewer, highlighting the intimate nature of the message and lending it a more vivid and immediate quality. In the context of creativity, this stylistic choice helps construct a distinctive visual identity that stands out amidst more formal and standardised typographic solutions. For example, in the creative titled "Soon the rooster will go to the meat jelly", an ordinary Ukrainian woman is depicted holding a two-headed chicken, representing an element of the Russian coat of arms (Fig. 3, d). Here, a sans-serif font has been utilised to deliver a straightforward and unambiguous message, eschewing additional emotional embellishments in favour of clarity and directness.



Figure 3. A character as an image of visual creativity and a font that personifies the address (a–c), sans-serif font that conveys a clear message without additional emotional reinforcement

Note: a. – “Ukrainian Madonna”; b. – “You defended Ukraine with one wing”; c. – “Kherson tomato”; d. – “Soon the rooster will go to the meat jelly”

Source: Reaction of Ukrainian artists to the war started by the Russian Federation. Part 3 (2022), Funny pictures about Ukrainian borscht (2022), O. Hadzhiy (2022)

The active phases of the war have motivated the creative community to respond swiftly to daily events on the frontlines. Successes and setbacks have equally formed the basis of patriotic creative narratives. For example, during the early stages of the war, news of events such as the battles for Kyiv, the destruction of the Moscow flagship, the demolition of the Crimean Bridge, and the prolonged confrontations at Chornobayivka frequently dominated media coverage. Such portrayals, which glorify heroic deeds while intensifying the viewer's resentment towards the enemy, have become a significant part of the daily visual “media landscape”. Importantly, they contribute to the enduring memory of specific events. The rapid pace of military developments provides new inspirations for illustrative depictions daily. For instance, creatives such as the one illustrating an enemy drone being shot down with a can of tomatoes capture these occurrences. Typography in such works is often limited to a single striking word or slogan, frequently rendered in a hand-drawn font, symbolising a quick, responsive approach to unfolding events. A significant number of story-driven creatives focus on the daily lives of Ukrainians, illustrating nights spent in shelters, the constant anxiety of air raid sirens, enemy attacks, and the loss of loved ones or homes. These works emphasise the human tragedy and emotional

toll of war. The visuals are often infused with symbolic elements, while typography takes on an emotionally charged quality. For instance, the creative depiction of a man lying in bed, wide awake and overcome with horror about the surrounding chaos, delivers a powerful visual message. However, its full meaning becomes clear upon reading the accompanying text at the top: “I can't stop thinking that there is no safe place in my country”. The typography, rough and irregular, mimics handwriting on monumental surfaces. The stark black-and-white figure and text are juxtaposed with the red, dynamic flames of a burning city, enhancing the sense of urgency and anxiety (Fig. 4, a). In the creative “Stand with Ukraine”, the font composition adds considerable emotional intensity. The visually dense and tense illustration places a mother and child at the centre, surrounded by a protective ring of Ukrainian soldiers shielding them from a red mass of zombie-like enemies. The white typography echoes the pale faces of the mother and soldiers, while its geometric simplicity creates an immediate and impactful connection with the viewer (Fig. 4, b). The creative “We'll lay down soul and body for our freedom” portrays scenes from the early days of the war, where unarmed civilians confronted enemy tanks. Despite the painterly style of the illustration, the typography employs a clear sans-serif font. This

contrasts with the emotionally charged imagery of people risking everything for freedom. The font's lack of decorative elements highlights the simplicity and strength of the words, reinforcing the unyielding determination to defend freedom at all costs (Fig. 4, c). Thus, typography in narrative-driven creatives plays a critical role in conveying

emotions and enhancing the impact of visual imagery. In many cases, typography becomes an expressive tool for setting the tone and highlighting key messages. Handwritten or hand-drawn fonts signify a swift, personal response to events, while strict sans-serif fonts emphasise the gravity and resoluteness of the struggle.



Figure 4. Plot (fixation of an event) as an image of visual creativity: handwritten font and sans-serif typeface

Note: a. – “I can’t stop thinking that there is no safe place in my country”. Rough, irregular typography; b.- “Stand with Ukraine”; c. – “We’ll lay down soul and body for our freedom”

Source: Drawing the war in Ukraine (2022), From all over the world: 15 illustrations about the war in Ukraine (2022)

The fourth group of creatives is characterised by a central image – an object or attribute. Weapons, military paraphernalia, cultural objects, and other elements are defined as the primary visual focus. These are often synthesised into metaphors, creating more complex visual messages. For instance, the Bayraktar is perceived both as a weapon and as a symbol of the Ukrainian struggle, as well as an emblem of support from Western partners. Similarly, the tank is viewed as a weapon, a “machine of death”, and a trophy. The slogans in such creatives vary in tone and purpose; they are often threats directed at the enemy or contemptuous messages aimed to undermine them. For example, the creative titled “Ghost of Kyiv, Thank You!” features the central image of an almost mythical plane, symbolising the defence of Kyiv from enemy missiles. The childlike drawing style is further complemented by a hand-drawn font that resembles children’s handwriting. This combination effectively conveys gratitude and a sense of almost childlike admiration for the mythical plane (Fig. 5, a). Another example is a poster depicting a tank-foot sinking underwater. Here, the grotesque font not only complements the

composition but also reinforces its meaning, attaching the label “Horde in bast shoes” to the Russians, mirroring the perception held by many Ukrainians (Fig. 5, b). In the creative titled “Terrorussia”, the central object is a matryoshka doll adorned with aerial bombs and set against the backdrop of a destroyed city. The grotesque font holds a dominant compositional position, playing a primary role in shaping the viewer’s perception. The font’s red colour mirrors that of the nesting doll but operates in a more pronounced and assertive manner. In this creative, it could be argued that the matryoshka doll acts as a supporting element to the typographic composition. Together, they form a cohesive, conceptually refined message (Fig. 5, c). The matryoshka doll is also employed to represent the idea of “Russian peace”. In this iteration, the doll takes on a sinister appearance, characterised by a grotesquely exaggerated smile. The ornaments on its costume incorporate tanks, while the accompanying text block, “Russian peace”, is rendered in a distorted, figurative font. This visual arrangement further intensifies the eerie and symbolic impact of the creative (Fig. 5, d).



Figure 5. Object as an image of visual creativity

Note: a. – “Ghost of Kyiv, Thank You!”. Font imitates children’s handwriting; b. – “Horde in bast shoes”. Sans-serif font for the brevity of the image; c. – “Terrorussia”: grotesque font complements the central image; d. – “Russian peace”. A distorted figurative font highlights the concept of Russian aggression

Source: Illustrations from fallout shelters. How Ukrainian artists react to war (2022), The #terroRussia campaign is taking place in the world (2022), I’d rather not have dozens of illustration topics every day like I do now: Illustration war month (2022)

Between 2022 and 2024, significant changes occurred in the depiction of patriotic creatives. Notably, the representation of the enemy shifted from widely recognisable memes about Russia (brute force, bears, lapti, alcoholics, balalaikas, and the tricolour) to visuals depicting the consequences of war crimes, predictions of vengeance for these acts, and ongoing political processes. Correspondingly, slogans became less predictable, often highly original, and sharply responsive to daily events. Typographic compositions frequently defy established norms, taking on prominent roles in the design, adopting figurative characteristics, or even employing fonts that are intentionally difficult to read. These elements aim to evoke an emotional response and prompt immediate engagement from the

viewer. In creatives where typography takes precedence and constitutes an independent informational composition, legible and bold grotesque fonts are more commonly employed (Fig. 6). Overall, a wide variety of drawn and typographic styles can communicate either emotionally (using dynamic, hand-drawn fonts) or informational messages (employing concise, readable, and logically integrated fonts). Typography can function as the primary or supporting element of creatives. In the first scenario, it conveys the main message, while visual elements serve to reinforce it. When typography complements the primary image, its role is to enhance and contextualise the image, ensuring the message (such as a call to action or slogan) is effectively delivered and resonates with the viewer.



Figure 6. Emotional typographic compositions forming independent images (a, b) and informative typographic compositions in creatives (c, d)

Source: In Lisbon, a girl from Nova Kakhovka draws posters for rallies in support of Ukraine (2022); Anti-war minimalist posters (2022); T. Alekseyeva (2024); I. Yermak (2022), I'd rather not have dozens of illustration topics every day like I do now: Illustration war month (2022)

Slogans that serve an informational purpose require concise, legible, and logically integrated fonts within the compositional field. Conversely, slogans intended to amplify emotional impact often use author-drawn, accentuated, or deliberately less legible fonts. Hand-drawn typographic compositions create the impression of immediacy, capturing the urgency of current events. This style reso-

nates with the wartime aesthetic of air raid alerts, disrupted communications, and limited resources. Fonts inspired by ancient Ukrainian scripts, such as the Narbut font, convey a more formal and solemn tone. Sans-serif fonts constitute another critical group, associated with declarations and the aesthetics of protest. These fonts are easy to read and convey information objectively (Table 1).

Table 1. Effects of typographic elements based on font characteristics in wartime patriotic creatives

A visual idea of a creative message	Formal characteristics of the font		
	Cursive, hand-drawn font	Ukrainianised font with serifs	Sans-serif font
Group 1. Symbol/symbolic compositions as markers for identifying war events state symbols, national emblems, universally recognised anti-war symbols, abstract concepts, and ornaments	Adds emotional expressiveness	Serves as a tool for cultural identification and reinforces national identity	Functions as an effective tool for amplifying the main message, providing it clarity, directness, and emotional impact
Group 2. Characters as visual carriers of the narrative heroisation, human tragedies, depictions of the enemy, warriors, citizens, Mother Ukraine, heroes, or prominent figures	Highlights the character's personality, inner state, or direct speech	Emphasises Ukrainian heritage and traditions (e.g., Cossack imagery, historical figures)	Delivers a direct and clear message without additional emotional reinforcement, focusing on clarity and determination

Table 1. Continued

A visual idea of a creative message	Formal characteristics of the font		
	Cursive, hand-drawn font	Ukrainianised font with serifs	Sans-serif font
Group 3. Plot compositions to convey the dynamics of events depictions of significant events, political and military developments, their consequences, heroic acts, enemy atrocities, and reflections on occurrences	Acts as an emotional commentary on the visual context, helping the viewer better perceive the atmosphere	Underlines the significance of events for national consciousness	Stresses the seriousness of the topic and facilitates a clear perception of information
Group 4. Objects/attributes as visual symbols supporting the narrative weapons, military paraphernalia, or objects that have gained iconic status in specific events	Creates a sense of closeness and intimacy, attributing significance to even simple objects	Enhances the importance of objects and attributes that reflect Ukrainian cultural heritage	Ensures the meaning of objects/attributes is clear and unambiguous to the viewer
Group 5. Text as a primary means of communication informational content, slogans, quotes, direct appeals, and captions for events	Conveys a sense of urgency, representing the rapid capture of an actual event, aligning with the aesthetics of wartime	Establishes a formal and solemn tone, reinforcing national identity	Ensures readability and effectively communicates information, allowing for the expression of protest aesthetics and aligning with slogan declarations

Source: developed by the authors

Analysis of the formal characteristics of font compositions revealed that in creatives where the symbol is the main element, handwritten fonts add emotional expressiveness; Ukrainianised fonts function as powerful tools for cultural identification and the reinforcement of national identity; and sans-serif fonts serve as effective tools for reinforcing the main message, imparting clarity, directness, and emotional impact. In creatives where a character is the main element, handwritten fonts emphasise the personality of the character, their inner state, or direct speech. Ukrainianised fonts are particularly effective in contexts that highlight Ukrainian heritage and traditions, such as depictions of Cossack imagery or historical figures. Sans-serif fonts convey a direct and clear message, avoiding additional emotional embellishments while emphasising clarity and resoluteness. In creative works where plot composition reflects the dynamics of events, handwritten typography acts as an emotional commentary on the visual context, helping the viewer to better experience the atmosphere. Ukrainianised fonts highlight the significance of events for national consciousness, while sans-serif fonts underscore the seriousness of the topic and promote a clear understanding of the information. In creatives where objects/attributes serve as visual symbols to support the narrative, handwritten fonts create a sense of intimacy and closeness, lending importance to even simple items. Ukrainianised fonts enhance the significance of objects and attributes, reflecting Ukrainian cultural heritage. Sans-serif fonts clarify and unambiguously communicate the meaning of objects/attributes to the viewer. In creative works where text is the key means of communication, handwritten fonts create the impression of immediacy, capturing a quick response to an actual

event and aligning with the aesthetics of wartime. Ukrainianised fonts establish a formal and solemn tone, reinforcing national identity. Sans-serif fonts, being easy to read, objectively convey information, support the aesthetics of protest, and are associated with declarations and slogans.

In addition to formal characteristics that influence the effectiveness of visual creatives, compositional and artistic features also play a significant role. These include the balance between font and image elements, rhythm, proportions, and colour palette, as well as the symbolism and metaphorical qualities of the images. Composition is crucial for appropriate accentuation: an active font block in the centre of the composition becomes dominant, dictating the viewer's perception of the message (Group 5). Fonts positioned outside the centre of the composition often complement the image and are perceived as additional clarifications. In the analysed creatives, such fonts enhance the message (Groups 1–4). Occasionally, the font is so detached from the main image that it functions almost independently. This compositional approach serves to first engage with the primary emotional image, followed by a subsequent clarification of its content. Artistic features, including the style of execution, the use of light and shadow, or additional graphic elements, enhance the accuracy of the conveyed message and evoke appropriate associations in the audience. These methods are particularly characteristic of poster art. However, as the essence of creative work lies in providing a rapid response to events, most typographic compositions achieve consistency with the image through their compositional and formal characteristics.

In the 2020s, the subject of military graphics and posters has increasingly attracted researchers, leading to its

exploration in scientific publications. Several works have addressed the problem of visual image formation within artistic practices during wartime. Researcher O. Karpenko (2022) examined the main trends in modern Ukrainian painting from the standpoint of wartime, highlighting graphic and figurative features and drawing parallels with artistic phenomena of the 20th century. The article by V. Monsevykh (2023) analysed the influence of historical and military themes on modern Ukrainian painting, focusing on how artists interpret military events and national history through the prism of contemporary artistic practices. Researcher N. Averyanova (2021) investigated techniques and images of battle scenes in both foreign and Ukrainian art history. Similarly, V. Mykhalchuk (2022) explored war motifs and figurative interpretations of plots in the graphic work of the Ukrainian artist Olena Kulchytska. The issue of reproducing patriotic intentions in modern visual design has also been revisited. For instance, V. Osaula (2019) examined the role of visual design in fostering national identity and social cohesion during crises. While the author did not focus on semantic or formal-compositional connections within graphic compositions or advertisements, they emphasised communicative approaches, concluding that wartime fosters heightened patriotism and a return to fundamental values associated with national unity. In their article, researcher T. Bozhko (2022) articulated a more detailed analysis of visual design objects. The author examined how socio-historical events are encoded through iconic and symbolic images, summarising traditional symbols (such as state emblems, hands, and hearts) alongside innovative ones (such as transformations of the trident and logos of famous brands depicted as weapons). Researcher T. Shevchuk (2024) focused on the metaphorical and satirical language of political caricatures and posters during the Russian-Ukrainian war. Similarly, the research of A. Budnyk & K. Hamaliya (2022) examined the posters of the group “Creative Resistance of KNUKIM/KUK”, identifying artistic techniques and means used in visual messages to contrast opposing ideas. In particular, the authors addressed the problem of depicting enemies and heroes through hyperbole, associative methods, and metaphorical devices. In the publication “Modern Ukrainian poster as an artistic chronicle of resistance to Russian aggression”, authors O. Donets & A. Budnyk (2024) considered the modern Ukrainian poster as a chronicle of war events, analysing its subject matter, artistic and stylistic features, and graphic techniques. Several Ukrainian scholars have explored the subject of wartime posters. Researcher O. Hladun (2018) investigated the visual and plastic language of Ukrainian posters from the war of 1939–1945, examining their communicative and artistic aspects. O. Lukovska (2022) studied the creative activities of artists during wartime. L. Lehasova (2009) focused on the artistic language of posters from both world wars. Scientists A. Strus & O. Melnyk (2024)

analysed strategies of visual impact in political poster design during the First World War. Meanwhile, O. Zalevska (2023) examined the plastic language of the Ukrainian poster in the context of the development of the national graphic school. Foreign scholars have also contributed to this field. P. Paret (1992) traced the role of visual communication in war and revolutionary posters, while art historian J. Aulich (2014) emphasised the influence of military contexts, propaganda issues, and the formation of cultural memory in visual media.

While these studies have explored the figurative components of visual messages, typography and font elements have been addressed only briefly and require further in-depth study.

CONCLUSIONS

The study revealed that in Ukraine during 2022–2024, a significant niche in the design of visual communications was occupied by informative messages and motivational visual creatives on patriotic themes. These were aimed at drawing society’s attention to the needs and activities of the army, raising general morale, and recording important events. Such graphic design objects exhibit distinct features that visually differentiate them from other advertising messages. The realities of wartime have created a demand for direct, easily recognisable images and impactful slogans, often developed as quick responses to current events. The following factors influencing the formation of typographic elements in wartime creatives within Ukraine’s visual information field during the period of Russian military aggression were identified: the visual image itself (its content) and the slogan, which serves an informative or emotional function. It was found that typography plays a critical role in conveying information and enhancing the visual impact of patriotic creatives due to their formal, compositional, and artistic characteristics. For creatives with informational and instructional purposes, clear geometric typography – typically sans-serif, clean serif, or a modernised Ukrainian historical font – is employed. To enhance emotional impact in motivational creatives, handwritten and drawn graphic typography was found to be the most effective.

The prospects for further research include expanding the analysis of how typographic compositions of visual resistance influence diverse audiences, as well as studying changes in the perception of patriotic and social messages in response to the evolving dynamics of war and societal challenges.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] "Horde in bast shoes". Anti-war posters from the exhibition in Odesa. (2022). *Těty.org.ua*. Retrieved from <https://texty.org.ua/fragments/106249/laptnoha-orda-antyyvovenni-plakaty-z-vystavky-v-odesi/>.
- [2] A series of calligraphic posters "Ukrainian handwritten script as an image of history". (2015). *Behance*. Retrieved from <https://www.behance.net/gallery/23862631/Calligraphic-posters>.
- [3] Alekseyeva, T. (2024). Nikita Titov, poster artist: You can't lie with a poster, you have to say what you feel. *ArtHuss*. Retrieved from <https://www.arthuss.com.ua/books-blog/nikita-titov-plakatyst>.
- [4] Anti-war minimalist posters. (2022). *Metkere.com*. Retrieved from <https://metkere.com/2022/06/antiwarposters.html>.
- [5] Aulich, J. (2014). Graphic arts and advertising as war propaganda. *e-Space*. doi: 10.15463/ie1418.10463.
- [6] Averyanova, N. (2022). [Themes of conflicts and wars in Ukrainian art history](#). In *Proceedings of the MCND conference. Development of scientific thought of post-industrial society: Modern discourse* (pp. 240–245). Vinnytsia: MCND.
- [7] Bozhko, T. (2022). Sign-symbolic systems as cultural codes: Recognition and interaction of symbols. *Demiurge: Ideas, Technologies, Design Perspectives*, 5(2), 171–187. doi: 10.31866/2617-7951.5.2.2022.266900.
- [8] Budnyk, A., & Hamaliya, K. (2022). Images of "hero" and "enemy" in posters of the war period. *Demiurge: Ideas, Technologies, Design Perspectives*, 5(2), 188–200. doi: 10.31866/2617-7951.5.2.2022.266901.
- [9] Donets, O. & Budnyk, A. (2024). Modern Ukrainian poster as an artistic chronicle of resistance to Russian aggression (collection of posters of the design group "Creative resistance of KNUKiM/KUK"). *Manuscript and Book Heritage of Ukraine*, 1, 78–98. doi: 10.15407/rksu.32.078.
- [10] Drawing the war in Ukraine. (2022). *The Economist*. Retrieved from <https://www.economist.com/europe/2022/04/28/drawing-the-war-in-ukraine>.
- [11] From all over the world: 15 illustrations about the war in Ukraine. (2022). *Elle*. Retrieved from <https://elle.ua/ludi/novosty/z-ush-kutochkv-svtu-15-lyustracy-pro-vynu-v-ukran/>.
- [12] Funny pictures about Ukrainian borscht, which does not give rest to Russians. (2022). *Radio Lux*. Retrieved from https://lux.fm/smishni-kartinki-pro-ukrayinskij-borshch-yakij-ne-daye-spokoyu-rosiyanam_n120762.
- [13] Hadzhiy, O. (2022). In order not to cry, I laughed: A selection of war memes. *Chytomo*. Retrieved from <https://chytomo.com/shchob-ne-plakat-ia-smiialas-dobirka-memiv-vijnv/>.
- [14] Hladun, O. (2009). [To the problem of the visual language of graphic design of Ukraine](#). *Bulletin of the Kharkiv State Academy of Design and Arts*, 5, 42–46.
- [15] Hladun, O. (2018). Ukrainian poster of the Second World War: Content and form. *Art History of Ukraine*, 18, 39–45. doi: 10.31500/2309-8155.18.2018.152366.
- [16] How illustrators can work with the theme of war. (2022). *Skvot*. Retrieved from <https://skvot.io/uk/blog/illustration-war-theme>.
- [17] I'd rather not have dozens of illustration topics every day like I do now: Illustration war month. (2022). *Suspilne. Kultura*. Retrieved from <https://suspilne.media/culture/221281-a-bi-ne-hotiv-mati-desatki-tem-dla-ilustracij-kozen-den-ak-zaraz-misac-vijni-v-ilustracijah/>.
- [18] Illustrations from fallout shelters. How Ukrainian artists react on war. (2022). *Chytomo*. Retrieved from <https://chytomo.com/en/illustrations-from-fallout-shelters-how-ukrainian-artists-react-on-war/>.
- [19] In Lisbon, a girl from Nova Kakhovka draws posters for rallies in support of Ukraine. (2022). *Times.ŹT*. Retrieved from <https://times.zt.ua/u-lisaboni-divchyna-z-novoi-kakhovky-maliuie-plakaty-dlia-mitynhiv-na-pidtrymku-ukrainy/>.
- [20] Karpenko, O. (2022). [Analysis of the main tendencies of modern Ukrainian wartime painting and artistic parallels](#). *Bulletin of the National Academy of Managers of Culture and Arts*, 2, 127–134.
- [21] Khramova-Baranova, O. (2024). [Aesthetic aspects of typography: Font design](#). In *Proceedings of the XXII international youth scientific and practical conference "History of the development of science, technology and education"* (pp. 131–134). Kyiv, Ukraine.
- [22] Klymenko, O. (2006). [Underground printers in the Ternopil region in 1941–1952 and their participation in the production of bofons](#). In *Collection of works TB SSS* (Vol. 2, pp. 132–154). Ternopil: Merkiuri-Ternopil.
- [23] Kostanda, M. (2020). Classification of typography beginning 21st century: Technological paradigm. *Actual Issues of Humanitarian Sciences: Art History*, 1(33), 89–95. doi: 10.24919/2308-4863.1/33.215707.
- [24] Lehasova, L. (2009). [World wars in the language of the poster](#). *Bulletin of Book Chamber*, 9, 49–50.
- [25] Lukovska, O. (2022). Exhibition activity of Ukrainian artists during the war. *Ukrainian Culture: Past, Present, Ways of Development*, 42, 21–27. doi: 10.35619/ucpmk.vi42.553.
- [26] Monsevykh, V. (2023). [Historical and military themes in modern Ukrainian painting](#). In *Proceedings of the all-Ukrainian scientific and practical conference "Latest research in culture and art: Explorations, challenges, and prospects"* (pp. 85–86). Kyiv: NAKKKiM.

-
- [27] Mykhalchuk, V. (2022). The motif of war in the graphic work of Olena Kulchytska. *Art Platform*, 6(2), 168–200. doi: [10.51209/platform.2.6.2022.168-200](https://doi.org/10.51209/platform.2.6.2022.168-200).
- [28] Osaula, V. (2019). Patriotic advertising: Essence and role in modern Ukrainian society. *Visnyk of Kharkiv State Academy of Culture*, 55, 82–91. doi: [10.31516/2410-5333.055.07](https://doi.org/10.31516/2410-5333.055.07).
- [29] Paret, P. (1992). *Persuasive images: Posters of war and revolution*. Princeton, NJ: Princeton University Press.
- [30] Polishchuk, A. (2020). *Creative aspects of designing an accidental font in advertising design*. In *Actual problems of modern design: A collection of materials of the international scientific and practical conference* (Vol. 2, pp. 105–108). Kyiv: Kyiv National University of Technology and Design.
- [31] Reaction of Ukrainian artists to the war started by the Russian Federation. Part 3. (2022). *Ukrainer*. Retrieved from <https://www.ukrainer.net/ilustratory-pro-vyynu-3/>.
- [32] Rudyachenko, O. (2023). Nil Hasevych. Dürer of the rebels, or the image maker of the UPA. *Ukrinform*. Retrieved from <https://www.ukrinform.ua/rubric-society/3676867-nil-hasevich-povstanskij-durer-abo-imidzmejker-upa.html>.
- [33] Shevchuk, T. (2024). *Visions of war in modern Ukrainian political cartoons and posters*. In *Abstracts of the all-Ukrainian scientific and practical conference "Scientific and methodological organisation of the training process for specialists in the system of art and pedagogical education: Experience and prospects"* (pp. 109–116). Odesa: State Institution "South Ukrainian National Pedagogical University named after K.D. Ushynsky".
- [34] Skorostetskyi, V. (2021). Nil Hasevych – the creator of the world image of Ukrainian insurgents. *ArmyInform*. Retrieved from <https://armyinform.com.ua/2021/11/28/nil-hasevych-stvoryuvach-svitovogo-imidzhu-ukrayinskyh-povstancziv/>.
- [35] Strus, A., & Melnyk, O. (2023). Strategies of visual influence in the design of a political poster of the First World War period. *Ukrainian Art Discourse*, 6, 98–104. doi: [10.32782/uad.2023.6.12](https://doi.org/10.32782/uad.2023.6.12).
- [36] The #terroRussia campaign is taking place in the world. (2022). *Stozhary*. Retrieved from <https://svitua.org/2022/07/18/u-sviti-prohodyt-kampaniya-terrorussia-golovna-meta-yakoyi-vyznannya-rf-derzhavoyu-terorystom/>.
- [37] Yatsiv, R. (2021). Vision of the "Motherland" as an ideological vector of activity of the Ukrainian art circle "Spokiy" in Warsaw (1927–1939). *Ethnological Notebooks*, 5, 1096–1103. doi: [10.15407/nz2021.05.1096](https://doi.org/10.15407/nz2021.05.1096).
- [38] Yermak, I. (2022). Our bullets in the information war. Designer: "We will win". *Credo*. Retrieved from <https://credo.pro/2022/03/314102>.
- [39] Zalevska, O. (2016). *Visual and plastic language of the Ukrainian poster of the 20s-early 30s. Traditions and the Latest Technologies in the Development of Modern Art*, 3, 44–46.
-

Оксана Мельник

Кандидат мистецтвознавства, доцент
Національний університет «Львівська політехніка»
79000, вул. Степана Бандери, 12, м. Львів, Україна
<https://orcid.org/0000-0002-1579-6705>

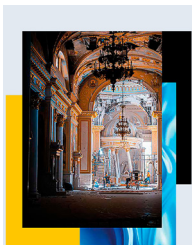
Віктор Штець

Кандидат мистецтвознавства, професор
Національний університет «Львівська політехніка»
79000, вул. Степана Бандери, 12, м. Львів, Україна
<https://orcid.org/0000-0002-2436-762X>

Типографіка як засіб посилення образу в патріотичній графіці воєнного часу в Україні (2022–2024)

Анотація. Актуальність цього дослідження полягає в необхідності аналізу ролі типографіки як інструмента візуальної комунікації у творчому спротиві в Україні в умовах війни. Метою цього дослідження було вивчення композиційних, художніх та формальних прийомів типографіки патріотичних графічних творів у візуальному інформаційному просторі України в період російської військової агресії. Ці прийоми спрямовані на зміцнення національної ідентичності, підтримку патріотичних настроїв і сприяння соціальній єдності. У дослідженні встановлено, що в умовах війни створення прямолінійних та легко впізнаваних візуальних представлень патріотичного, маніфестаційного чи описового характеру набуває особливої значущості. Такі представлення мають на меті привернути увагу громадськості до потреб і діяльності збройних сил, підвищити моральний дух суспільства та документувати важливі події. Ця ніша у дизайні візуальної комунікації була заповнена інформаційною та мотиваційною графікою на військову тематику, що створювалася як швидка реакція на щоденні події. Художня мова цих творів використовує різноманітні стилістичні та композиційні засоби. Патріотична графіка передає повідомлення, що ґрунтуються як на сучасній візуальній культурі, так і на історично встановленій символіці. Типографіка відіграє важливу роль у цих повідомленнях, надаючи конкретну інформацію, формулюючи гасла чи заклики до дії та доповнюючи візуальний контент. Ці типографічні елементи є невід'ємною частиною композиції, посилюючи вплив візуального твору завдяки своїм формальним, композиційним та художнім характеристикам, таким як шрифт, розмір, розміщення та колір. Практичне значення цього дослідження полягає в його застосуванні для розробки візуальних та комунікаційних стратегій створення ефективних патріотичних, соціальних та рекламних матеріалів у кризових ситуаціях

Ключові слова: творчий спротив; патріотизм; типографічна композиція; шрифт; візуальний наратив; ідея; війна



UDC [130.2/3::177+316.7]+392 (091)

DOI: 10.63009/cac/2.2024.68

Svitlana Sadovenko*

Doctor of Cultural Studies, Professor

Honored Artist of Ukraine

National Academy of Culture and Arts Management

01015, 9 Lavrska Str., Kyiv, Ukraine

<https://orcid.org/0000-0001-9166-5259>

Hanna Boryshpol

Postgraduate Student

National Academy of Culture and Arts Management

01015, 9 Lavrska Str., Kyiv, Ukraine

<https://orcid.org/0000-0002-9014-6657>

The collective cultural identity as a source of creation of the public ideal of Ukraine: The archetypal and axiological aspect

Abstract. The study explored the phenomenological value of understanding human and social existence within the modern socio-humanitarian paradigm, highlighting how digitalisation, cultural diversity, and socio-historical factors shape information access, social interaction, and the pursuit of a human-centered cultural ideal. The purpose of the article was to determine the role of cultural identity in the formation of a human environment that captures the experiences of all Others through the internalisation and externalisation of the extra-historical unconscious in the form of a “double coding” of associations of semantic dominants of the human-dimensional space of culture. The archetypal-axiological approach viewed collective identity, cultural code, and archetypes as key factors shaping Ukraine’s public ideal in its socio-cultural space. Cultural identification takes place in two stages: in the cultural and artistic communication of people within the framework of social solidarity; through shared historical experiences and archetypal values, the preservation of collective mental frameworks fosters integration, identity, and value-oriented actions for the common good. The article emphasised the existence of a dialectical unity of the processes of formation of collective cultural identity, the axiosphere of the public ideal and the formation of the public ideal of the socio-cultural space. The article analysed the archetypal construct “Home” – “Heart” – “Field” – “Temple” – “Hero” as an imaginary sphere of collective mentality in terms of its relationship with psychology, thinking and culture. These archetypes contain a strong emotional significance and the potential for associative creation of individual and collective mentality according to the ancient formula “future character of the early”. It is substantiated that the archetypal-axiological approach is innovative, since it has three vectors of application at the personal (subjective), transpersonal (objective) and interpersonal (intersubjective) levels. The results of the study can be put into practice through the introduction of independent cultural and artistic practices to form a system of moral and ethical responsibility and promote social integration of society, taking into account the performative nature of social reality

Keywords: axiosphere; archetype; creative personality; “double coding”; world design; socio-cultural space

Suggested Citation:

Sadovenko, S., & Boryshpol, H. (2024). The collective cultural identity as a source of creation of the public ideal of Ukraine: The archetypal and axiological aspect. *Culture and Contemporaneity*, 26(2), 68-76. doi: 10.63009/cac/2.2024.68.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

INTRODUCTION

In the context of the crisis situation in the world, which generates fundamental changes in the global “agenda” of the first quarter of the 21st century, the relevance of in-depth scientific research in the humanities is growing to identify the sources and coordinates of social unity. The problems of the phenomenon of the public ideal, collective cultural identity, cultural code in the archetypal-axiological aspect are not specifically represented both in the Ukrainian and foreign cultural discourse, although their role in influencing the formation of the socio-cultural space was noted to a certain extent.

In accordance with the purpose of research and middle-level theory (the theory of “middle-range” as a sociological theorising aimed at integrating theory and empirical research, according to R. Merton), it is advisable to pay attention to subsequent publications. The article R. Heersmink (2023) devoted to considering the way to conceptualise the connection between cultural identity, collective memory and artefacts. The author argued that cultural identity materialises in a socio-cultural environment through the manifestation and construction of collective memories by integrating information from individual memory with information contained in artifacts or/and embodied in the minds of Others. Scientist E. Brezovec (2019) analysed the phenomenological interdependence of national and cultural identities, the main problem of knowledge of which the author saw in the fact that a person constructs an individual identity based on his own knowledge and beliefs that dominate him throughout his life, which dispels national identity. A valuable contribution to modern cultural knowledge are articles by modern Ukrainian researchers, in particular, N. Kryvda (2019), N. Averianova & T. Voropaieva (2020), O. Hrudka (2020).

The formation of cultural identity, personal and collective, depends on the objective processes of the socio-cultural space as a certain view of the form of interethnic communication in the aspects of citizenship, the surrounding universe and national interests, as an identity with the cultural heritage of society. Cultural heritage, both material and intangible, along with collective cultural identity, is closely tied to historical knowledge, memory, and the formation of human sociality – key components in constructing a sociocultural space and shaping its value-oriented guidelines and ideals of consolidation. The culture of this space, as a dynamic “system of systems”, is regulated by internal or external forces and functions as a self-regulating framework for collective community life. The dependence of forms and methods of management of this “system of systems” indicates the presence of special levels of its development (convention and/or institutional regulators) (Gerchanivska, 2022). Refining the theory of collective memory of M. Halbwax and analysing the emancipatory movements of the late 20th and first quarter of the 21st century against the background of ongoing globalisation and universalisation, Ukrainian cultural theorist N. Kryvda (2019) concluded, that in the socio-cultural

situation of the first quarter of the 21st century, a new aspect of the influence of collective identity on the formation should be taken into account, formation and constancy of society, since its integrity and morality are determined by common memories. Memories are revealed as a symbols of collective identity and contain patterns of behaviour and moral and ethical guidelines for members of society. The researcher also noted that systemic socio-cultural destruction does not lead to the disappearance of social ties; instead, these ties weaken but continue to serve as a source and space for expressing authentic cultural symbolic meanings. They facilitate the development of “a sense of mutual care and loyalty” and foster public respect for diverse communities whose dynamic identities are shaped by varying cultural foundations within the context of the prevailing cultural background chronotope. Scientific studies of the modern Ukrainian cultural theorist O.V. Ovcharuk (2022) opened another an important direction for studying the processes of broadcasting common cultural information and rethinking traditions and rituals: the creative personality as a carrier of symbolic codes of national memory. It is the preservation of the processes of creative rethinking by the individual and society of cultural traditions of collective “loneliness” (according to V. Ageyeva) that testifies to their inevitability, and also creates additional opportunities for cultural research of the sources of the creation of the phenomenon of the public ideal.

Transformation of the socio-cultural space as a set of processes is an actual polyphenomen of the socio-cultural space. Researcher A.O. Makarova (2020) suggested considering some processes of sociocultural activity as a model of value behavioural choice “archetype – value – symbol”. According to the author, traditional approaches to the socio-philosophical analysis of activity, in particular praxeological, in the world of modernism have exhausted their effectiveness in the modern world of “fluid irrationality”. It is also worth noting, that Ukrainian researchers paid great attention to the study of the national component of identity, the processes of identification, blurring and understanding of the homogeneity of Ukrainian national identity, the issues of its formation in the context of the hybrid war and Russian aggression against Ukraine. They also studied the issue of communication practices as a determining factor in influencing a person’s choice of value orientations and the formation of socio-cultural values of society. The study of anthropological problems of balancing personal and social, ethical, religious motives is the task of theoretical substantiation of the concept of collective cultural identity as a source of creating one of the foundations of social unity – the phenomenon of the public ideal of socio-cultural space, as well as the identification of its axiosphere through the “double coding” of extra-historical figurative-symbolic cultural complexes (archetypes), which through their compositional unity of all components structure and formulate the socio-cultural interaction and indestructibility of the community.

The task of the search was to identify the research program of scientific periodicals by analysing conceptualisations in annotations by the authors of articles published in English in the period 2018–2024 on the platform PhilPapers (2024).

For the first time in the field of cultural studies, basic complexes of the collective extra-conscious (archetypes) and their interpretive comprehension through “double coding” in cultural and artistic practices, which are experimental aesthetic activities, communication of a high level of abstraction and an algorithm of conscious communication of people, are applied.

MATERIALS AND METHODS

As of the beginning of the 21st century, the agenda of topical issues was determined by the updated interdisciplinary status of socio-cultural activities, environment of individual and professional development in local communities, socio-cultural practices of the community. Why are we the way we are? How do we understand ourselves and the Alien? These are the essential questions about Ukrainian identity, the answers to which Ukrainian society is looking in real time, here and now. But cultural identity, its “immune system” is able to protect its creature core from the real or imaginary, existential, danger of the Alien (according to E. Bystrytsky). Historically, as descendants of numerous cultural ethnic groups that coexisted with the ancestors of Ukrainians on the territory of modern Ukraine, a vast cultural heritage potential was inherited, providing Ukrainians with ample grounds to consider themselves worthy of a cultural life at a civilisational level.

In the context of existentially threatening conditions for the integral existence of Ukrainian society in the circumstances of a non-conventional war against Ukraine, the problem arises of finding dimensions of the axiosphere of the public ideal, description of the processes of collective cultural identification, definition of “prototype” models of behavioural models and moral and ethical guidelines of members of society, ways of world view of the socio-cultural space of Ukraine in the first quarter of the 21st century. Therefore, the study of the sources of the phenomenon of the public ideal was based on a comprehensive methodological base that integrates a diverse toolkit and allows for a versatile cultural philosophical understanding and determine its role in the formation of the socio-cultural space of Ukraine in the first quarter of the 21st century. The collective cultural identity is considered as a source of creation of the phenomenon of “public ideal of socio-cultural space” from the point of view of archetypal-axiological, dialectic-analytical, structuralist, phenomenological, semiotic, psychological, anthropological activity approaches, the principle of system modelling is used, the methodology of online survey is applied (direct, individual, anonymous), conducted in 2022 and 2024, 74 responses were received. Application form questions: 1) choose the most important and close image: “Home”, “Field”, “Temple”, “Heart”, “Hero”; 2) express

associations with the images “Home”, “Field”, “Temple”, “Heart”, “Hero” and the concepts “Freedom” and “Will”. The leading methods have chosen archetypal-axiological approach as innovation and methodological combination of theses of archetypal, value and structuralist approaches. The study considered the phenomenon of the public ideal as a cultural concept of the socio-cultural chronotope of Ukraine of the late 20th – first quarter of the 21st century, the space of which is manifested and formed as a result of creative intentional interaction of carriers of knowledge, ideas and symbols, their general trivialisation through the “double coding” of meanings, values, norms in modern cultural and artistic practices.

RESULTS AND DISCUSSION

A critical rethinking of the Enlightenment project led to the establishment of cultural studies as a separate science, represented as cultural studies, the history of culture (French – *Nistoire culturelle*), and cultural studies (German – *Kulturwissenschaften*). A natural phenomenon in the development of social sciences was the emergence of a direction that gives priority to “cultural phenomena and cultural relations” (according to B. Terener), interprets collective values in the field of ethics, morality and emotions, and also studies the impact on the lives of individuals, groups and communities. If the world as a chronotope is based on a collective understanding, then its change includes a change in this understanding, an appeal to an interpretive actor who is a carrier of meanings, generates symbols, beliefs, ideals, and makes a choice as “homocognitas” (Tancher, 2019). The comprehension of such changes in the systemic vision of the socio-cultural space of the human world of the 20th – 21st centuries is found in the works of P. Bourdieu, I. Wallerstein, Yu. Gabermass, E. Giddens, S. Lash, M. Featherstone and others. Postmodern self-identity of the individual is an “unfinished project” (according to E. Giddens), which continues to develop and form. It is worth to imagine the triune cultural model “who we are”: “self-or personal identification – collective, local identification – collective, external identification”, within the framework of which the processes of creation of personality and society take place. “Identification with one group or another means the establishment of the boundaries by which the identities attributed to this group lose their properties... is the expression (le) of them – not in the sense that they really do not exist, but in the fact that the only real way of their existence is representation. Accordingly, they are... constructed, variable depending on the circumstances” (Hrytsak, 2006). It is logical to conclude, that there is also a definition of “who we are not”, and that people defend in comparison with others, having an idea of their own unique space of the public ideal, the inner layers of which are indicated by authentic cultural meanings and symbolic meanings, value beliefs, and their own public ideal of the socio-cultural space, embodied in cultural artefacts, in cultural and artistic practices. In these coordinates, a person perceives, experiences and develops

his identity in social relations created by people in the space of society or avoids their creation. The dynamic, flexible nature of the collective cultural identity determines the stability of the cultural tradition in society, determines its features and factors of the cultural definition of the individual. Thus, individual and collective cultural identities are interpenetrating and mutually influencing factors of the socio-cultural space. Considering the collective cultural identity of society as a resource for its development, which requires preservation, it is necessary to proceed from the optics of seeing ways to implement the conditions of valuable civilised coexistence of community members and a tolerant attitude to the culture of the Other, who is not chosen, because he chose, but pay attention to him, seek to understand the motivational and cultural significance of his action, as well as what the Other seeks and what should be expected from this type of people, taking into account their own guesses about the cultural norms that guide the Other (Shtompka, 2020). As noted by O.S. Afonina (2017), this creates an atmosphere of solidarity between the community and the culture of trust, contributes to the creative development of the individual, which decodes cultural codes and introduces them into the context of the sociocultural space through their own perception, understanding and interpretation of the semantics of sacred images by “code-language art”, that is, performs “double coding” of their own and collective socio-cultural space. It is believed that the cultural model of the post-modern “I am a person” contains various shades of subjective perception in the present and the idea of oneself in the future as incompatible world view discourses, therefore, in the social dimension it lacks common guidelines, public ideals, performative identities arise (Tancher, 2019). The application of the theory to the Ukrainian sociocultural context of the historical reality of Ukraine in the first quarter of the 21st century shows the opposite. Systemic sociocultural destruction, challenges and threats of an existential nature do not mean the complete disappearance of social ties; against the background of a decrease in their strength, creative resourcefulness is clearly preserved due to the ability of social space to self-organisation, spontaneity, soft traditionalism of cross-cultural identification practices, the actualisation of folk traditions in the post-modern parameters of the socio-cultural environment, socio-cultural rituals that make the “cultural unconscious explicit” (according to M. Foucault). Consequently, consideration of cultural identity issues both personal and collective, in the context of contrasting the sources of cultural meanings – mind and emotions, freedom and will, as well as conscious necessity, as well as the definition of public ideals through the prism of the dynamic unity of symbolic worlds, who have already lost their influence, and new ones that have not yet become dominant, but already also present in the space of the axiosphere of the subjects of the chronotope of culture contributes to the clarification as characteristics of the space of the public ideal of the “microhistory of the macroluman” (Hrytsak, 2006), as well

as the paradigmatic dimensions of the public ideal of the chronotope of community culture.

It is worth noting the topic of research in two aspects. First, mutual social expectations are a complex cultural phenomenon. However, the starting point for creating a public ideal is a person who feels the need for interaction and spiritual unity with other people, and this includes it in social relations and the common aspirations of ideal relations in a system of socio-cultural interaction that is relational. Relational sociocultural system is a complex of personal and social relations, only some of which can be formalised. Thus, it contains unstable expectations, changing ideas of people about each other and about the environment, caused by the variability of social cultural standards and based on the constant need for ideological guidelines that can ensure the certainty of a person in everyday life. In it, a person feels the need for a group association, which is perceived and lived directly through participation in sociocultural practices. Such practices reproduce a collective cultural identity, translate an established value system into the “cultural context” of a real socio-cultural space, which has a socio-structural nature (Warner, 1975). Each interpretation, practice as contact-interaction takes place in the field of “action system” (group, community, society, etc.), is a social component of the “cultural context”. There are also structural contexts that habituate people to each other (moral aspect), to the outside world (technical aspect) and produce a common vision that coincides with the features of the cultural code, the decoding of the structure and their figurative and symbolic embodiment in the “cultural context”. For example, W.L. Warner (1975) was the first to analyse the traditions and practices of burial and expressed the belief that the burial place as a collective representation reproduces and expresses the structure of the community of the living, being its symbolic copy, a cultural text. This cult plays an important role in the organisation, cultural identification and integration of people of different religious denominations, ethnic and class groups into a single space of sacred integrity. This cultural practice, according to this author, brings a person to another level of being, where there is cultural memory, cultural heritage and historical continuity of the cultural chronotope, which are not subject to decay. Also, it is necessary to take into account the arguments of W.L. Warner (1975), since Ukrainian society in the 20s of the 21st century is faced with the urgent need to live in a state of grief (as a joint experience and expression of sadness, heartache and grief over loss) and grief (as a process of individual emotional experience of states of denial, anger, depression, acceptance through traumatic experience), which involves a significant part of society (cultural philosophical understanding of the phenomenon of individual and collective experience of grief of losses of the present as an archaic ritual of mourning the dead by Ukrainian society is extremely important and requires a separate in-depth study). Thus, the stability of cultural codes, symbolic systems, as well as values and norms, the cultural

narrative of the social ideal as a conceptual framework of the cultural context, which arise (manifest and formalised) as a result of the experience of joint experience of reality as a subjective reality, are reproduced in the structure of the socio-cultural space and change it.

Secondly, public ideals are historically predetermined, and therefore relative. The situation of increasing bifurcation through the challenges and threats of the first quarter of the 21st century changed the latent nature of the development of collective cultural identification processes and led to the reordering of the ideological positions of Ukrainians, revealed the plasticity and dynamism of the characteristics of individual and collective identity, thereby anticipating the beginning of the formation of Ukrainian society as an integrity through the acceptance by people of their belonging and possession of significantly different semantic complexes, through the priority for the individual and society of their own way of creating and projecting the world of "time-space". Only the heritage of historical and discursive connotations and the state cultural policy of the past preserves the triggers of the "Stockholm syndrome" (according to N. Beyerut) and the negative "identification with the aggressor" (according to A. Freud), the romanticisation of the past, when devalued historical memory does not prevent a person from losing illusions of both the past and the future to feel comfortable in a changing present (Sadovenko, 2019). However, the critical cultural potential of the modern chronotope arises, where the gap between the past and the future acquires an absolute and self-sufficient semantic status as a response to the moment of bifurcation, and where historically deceptive ideals dissolve. Therefore, people in the community are not "thrown" into this world (according to J. Butler and J.-P. Sartre), they are present in it through a sense of need for self-realisation, in the sense of activity and individual existence, and the individual is necessarily looking for super-personal value orientations. After all, given the finiteness of a person's existence, it needs a sense of transcendence and a moral justification for his life (Muliarchuk, 2019), which are the defining intentional modes of his existence.

Therefore, it is advisable to explore the chronotope of the beginning of the 21st century, to consider and describe the phenomena of the socio-cultural space through the special optics of the "duality of encoding" its culture by a person (according to C. Jenks), the peculiarities of how people perceive the world, experience the world and form a representation of the mentality. Transgressive personal and collective understanding of the contexts of the actual socio-cultural space as the experience of the meaningful and the unspoken at the same time initiates the "double coding" of cultural information in the perspective, which "permeates the world, completing itself in the afterlife, where a person transfers himself to a certain absolute... in any case changing himself" (Blanchot, 2007). The findings also correlate with the approaches of C. Jenks in architecture, V. Isera in literature, the "siege of reality", and the

interpretative model of the culture of F. Jamison, according to which experience becomes alive and material.

Transgression bridges the gap between internal and external, bodily and discursive. This creates an opportunity to raise the collective mentality of society to a new level, when "cultural identity... is no longer considered as a free drift in variable cultural worlds" (Kryvda & Storozhuk, 2018), but is determined by the objective figurative-symbolic and value criteria of the public ideal as a conscious need for active inclusion, the action of collective mentality (from lat. *mens (mentis)* – a way of thinking, mindset, system of beliefs, representations and views of an individual or group) (Chornomaz, 2017). As noted by R.V. Demchuk (2018), the collective mentality and cultural identity in their phenomenal interdependence appear as acts of "cultural thinking" and "cultural creation". As a conclusion, the process of creating dominant cultural information, the new potential of collective value energy embedded in the axiosphere of the public ideal, as well as the unstable, creative nature of understanding the objectified reality with personal and collective consciousness are the leading cultural and thought acts. According to the stage of creative thinking, these acts use "psychological tools of labour" (according to L. Vygotsky), "the dominant of creativity is fueled", subjectivity is reprogrammed, an algorithm for the return of self and the implementation of a positive program of cultural liberation is introduced (Sadovenko, 2019). Thus, a new cultural narrative is created by a separate community of people, who create themselves as creatively thinking and acting individuals and society. In the optics of semiotic approach and narrative analysis, public ideal representations are perceived as dominant cultural narratives, determined by the existence of axio-complexes of collective mentality (act of self-awareness), self-actualised at the time of threats to collective cultural identity and reconstructed in collective mentality (act of self-expression) as an expression of national dignity and spiritual unity.

One of the methodological foundations of reconceptualisation of the concept of cultural semantic field is the category of archetype. According to the preliminary observations of M. Sobolevska (2010), the construction of the socio-cultural space of Ukraine in the first quarter of the 21st century is at the same time pre-modern traditionalism, modern, and postmodern actions of social theatre, which interpenetrate and influence the local spaces of Ukraine. It is difficult to translate into the language of "geography or nationalism" transcendental, non-historical for Ukrainian concept of identity. Having begun the movement towards a national homeland, Ukrainian had a non-local identity and "a sense of belonging to a larger community.... were marked not so much by the breadth of the represented space... as by the way of that representation: geographically weakly signified, it had transcendental significance" (Hrytsak, 2006). The application of the cultural structuralist approach allows to enrich the debating tradition of the "soul of culture" or the "lyrical principle" of O. Spengler

with a hierarchical synthesis of the concepts of K. Jung, K. Jaspers, M. Epstein: structure-archetype as Myth, Logos, Symbol, inherited through the real collective extracurricular, which has an acquired imaginary character and world view value (Sadovenko, 2019). Kenotope as a cognitive-creative structure that illuminates a new world view paradigm of socio-cultural space, constructed in the conditions of a certain type of historical experience and the experience of society of its own cultural chronotope. The universal generality of the archetype coexists in time with the specifics of the historical type of socio-cultural space and “sprouts” into the kenotope, universalises the axiological content of the new shared experience and embeds it in the context of the sociocultural space, creates a vision of the future.

The archetypal-axiological approach allows us to understand the figurative-symbolic practice of general thought activity, as such that *a priori* has no precedents in the collective unconscious, and the *a posteriori* in its value-symbolic meaning is assigned to the future. Thus, archetypal, typical and kenotopic “ideal” symbolic images “in the gap between the extra-historical constants of archetypes and historically labile forms of textual activity” (Sadovenko, 2019) form the content of the axiosphere of the phenomena of sociocultural space, the social ideal, construct a social world view and are modes of culture. Adapted from an online survey conducted in 2022 and 2024 (direct, individual, anonymous), the dominant archetypal complexes among the national archetypes “House” – “Heart” – “Field” – “Temple” – “Hero” were identified and the associations that cause these archetypes

in the respondents through the allegorical symbols of the holy environment, its special feeling (the archetype of the “House”). Also, through the symbols of individuality and sources of humanity (according to P. Yurkevich), the microcosm, the expression of the “inner person” as a symbol of God (according to H. Skovoroda), the path to the ideal and harmony with nature (according to T. Shevchenko), the sources of hope and intuition (according to P. Kulish) (the archetype of the “Heart”) were defined. Attention was also drawn to the symbol of the sources of existence and life’s topos (the archetype “Field”), the symbol of sanctuaries (the archetype “Temple”), the symbol of “double coding” – the courageous desire to save and improve the world and the constant search for the battlefield with the enemy, provoking a reaction that transforms the situation (the archetype “Hero”) (online survey questions: 1) the most important and closest image to you: “Home”, “Field”, “Temple”, “Heart”, “Hero”; 2) my associations: the image of “Home” is..., the image of “Hero” is...). The archetypes “Home” and “Heart” remained the actual dominant images in the structure of the space of collective unconscious experience in 2024: due to the increasing importance of security and stability, the value of the archetype “Home” increased (2022 – 51.8%, 2024 – 53.4%), the value indicator of the archetype “Heart” has a slight deviation (2022 – 35.5%, 2024 – 34.2%). Trends in the choice of archetypes “Field”, “Temple”, “Hero” are of interest, and require extensive research: “Field” 3.5% – 4.1%, “Temple” 5.4% – 4.1%, “Hero” 3.8% – 4.1% (Fig. 1). Added value of the experience: $\frac{1}{4}$ of the total 2022 respondents completed an online survey in 2024.

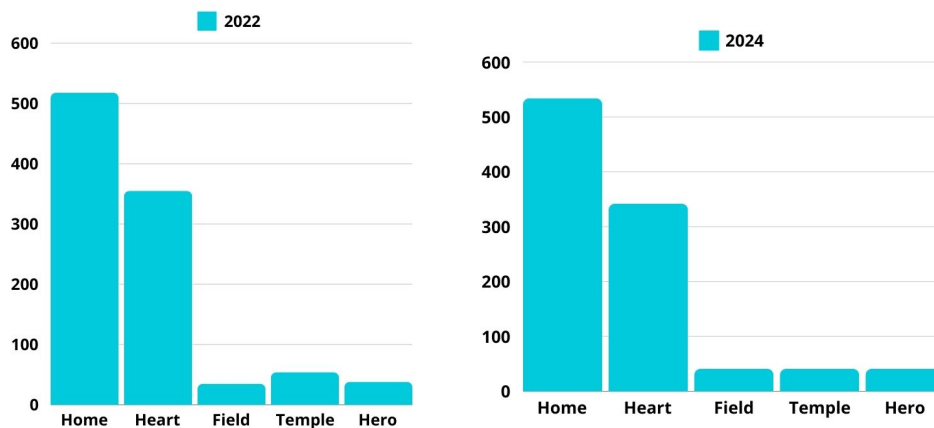


Figure 1. Relevance of national archetypes (2022 and 2024)

Source: created by the authors

In the optics of the archetypal-axiological approach, the collective mentality, which preserves the traditional spirituality of the ethnic group, its integrity and uniqueness, is the basis of cultural identification and the subject, and the individual becomes the object of the cultural and mental plan. And since this approach preserves the logic of the immutability of values, that is, there are no “good-bad” estimates, and illuminates the connection archetype – value – symbol, the proposed technique of “double coding”

proves the change of the role of the individual to the object, since the task of its activity is to observe its own mental “behaviour” and values, to associate them with acceptable or not acceptable to itself. Associations associated with national archetypes were expressed by survey participants in a direct way, anonymously. The responses demonstrated different levels of abstraction, degrees of personal inclusion (impersonal form and self-association) and leading types of respondents thinking (Table 1).

Table 1. Associative statements of respondents

Home	Family, love, children, safety, land, support, comfort, grandchildren, fortress, suitcase, slug shell, Ukraine, foundation, new breath, energy liberation, well-being
Heart	Love, life, spirituality, trust, intuition, acceptance, goodness, the driving force when you cannot refuse to help. Movement, fire, flame, emotions, level of educated soul, humanity, dream, love, kindness, sincerity, a wide range of pleasant experiences, emotions, provider
Field	Herbs, freedom and serenity, boundlessness, my society, city, spiritual moral rest, unity with nature, poppies, wheat field, infinite possibilities, work, harvest, space of life, battle, innovation, beauty, Motherland, society, purity
Temple	Strict rules, mystery, family home, faith, religion, dogma, state of mind, peace, tranquility, human body, architecture, cultural heritage, protection, energy, space of spiritual life, traditions, restoration of strength, happiness, service, spiritual man, higher power, moral values, goals, dispute, money. Personality, algorithm, purity, something immortalised, silence, peace, light, architecture, religion, place of prayer, acoustics, art, music, organ, singing; the temple is similar to a neural network in which lines-paths of random people intersect Strength, protection, victory, self-confidence, salvation, honesty, care, decency, consistency, invincibility, responsibility, Cossack, warrior, Ghost of Kyiv.
Hero	Sacrifice, responsibility, courageous personality with impulsive thinking, one who acts nobly and brings good to the world, action, initiation, awareness of purpose, courage, love, Action, Initiation, Awareness of purpose, Courage, Love. Psychologically mature person, full of wisdom, awareness and silence. Role model, can do what I can't, there is a desire to be equal. Every day is not without a good deed. A person who is able to lead a crowd has high spiritual qualities, for which the advantage is the life of society. A warrior helping to cross the destroyed Romanivsky bridge in Irpen to a woman with children
Victim	Suffering, tears, humiliation, cross, a person without history and self-identification, Ukraine to 24.02.2022 a small offended child, justification of his procrastination, not wanting to take responsibility, lack of will, that, fear, way of testing, hero, action. Dignity, Awareness of the meaning of life, Love for people. The need to be pitied, although you can fix everything, but you find explanations for yourself all the time so as not to do this; when you think for everyone, you do for everyone, you don't think about yourself. A person who consciously obeys circumstances makes a conscious choice of his own actions not in favour of himself
Will	Freedom of the soul and body, control of actions, desire and ability to act consciously, spirit, strength, self-organisation, manifestation of self-improvement, desire for action, self-control, provider, character and principles, meaning of life, ability to self-expression, self-control, independence, wings, air, sky, boundlessness, law, tranquility, free choice, Ukrainian spirit, Ukraine, true, sails, comfort, awareness of the goal, endurance, faith, great value, freedom of choice, courage, responsibility, striving and trying, movement to the goal, life
Freedom	Own choice, life, independence, dignity, loneliness, free, breath of life, Dignity, the ability to do what you want, within the framework of established norms of morality, the rules of society, the value that determines the possibilities and range of choice, creativity, the state, what Ukrainians strive for

Source: created by the authors

Studies of associations traced by respondents revealed separate directions of reasoning: firstly, the ability to consider archetypal images as communicative, social, since associative statements are expressions of the ancient way of human communication – emotions; secondly, the ability to consider archetypes as components of forms of social relations and phenomena of socio-cultural space – operational and motivational structures of cultural action in the community; thirdly, the ability to “enter” the “time-space” of the community, linking the spheres of the present, past and future according to the antique formula of the “future character of the early” and leaving the person with the opportunity in the moment of the present to be the creator of the meanings and symbols of one’s own and (su)common imaginary reality: “Home” – Relatives, “Field” – Remembrance poppy, “Temple” – Hope, “Heart” – Love, “Hero” – Symbol, “Victim” – Future, “Will” – Trust yourself, “Freedom” – Creative state.

Consequently, archetypes are able to activate the process of perception of socio-cultural reality by a person, influence the deep mechanisms of his psyche, take on the role of determinants as structured forms of experience, and algorithms of human mental activity. The archetype is a form that absorbs collective and individual experience and forms a single Image. Actualisation of national archetypes in the collective mental space through the appropriation of the symbolic experience of the past in the present as a “flexible traditional-innovative philosophical signature, not incorporated into the brain apparatus, but compiled as a result of a generalisation of socio-cultural experience” (Sadovenko, 2019). The actual cultural symbols that associate the material of conscious and non-conscious functioning of human values of Ukrainians as the broadest rubrics of nature, society, thinking, presupposition of the realisation of images and ideas and prototypes of their implementation, prove the

existence of actual grounds for the cultural archetypal-axiological identification of the chronotope and cultural comprehension of the phenomenon “public ideal of the socio-cultural space of Ukraine of the first quarter of the 21st century”.

CONCLUSIONS

The ambivalent relationship between the aspect of the public ideal, which promotes co-authorship among citizens of equal dignity and inclusion in the common cause of the social system for the realisation of the common good, and the archetypal and axiological nature of collective cultural identity highlights a complex dynamic. It exists between the unstable and evolving nature of collective identity and the stability of the fundamental forms of the collective subconscious, forming a cultural basis for conditions crucial to societal existence, bridging act and potency, reality and possibility. Cultural identity, its “immune system”, is able to protect its creative nucleus from the real or visions danger of the Other. Applying archetypal-axiological, phenomenological, and structuralist approaches reveals collective cultural identity as a key source of the public ideal, rooted in the collective unconscious and serving as a driver of social development. Its gabitulisation, institutionalisation and legitimisation are the morphogenesis of the world view universality of the Ukrainian cultural chronotope. Consequently, the formation of the public ideal of the socio-cultural space is the transition of the potentially existing (that is,

actually non-existent) into the truly existing for the mental space of society as a medium for the formation and functioning of the meanings, ideals, values, stereotypes of people whose transformations are associated with the existence and integrity of the development of society. “Double coding” in axiological and moral models within cultural practices supports the preservation of collective memory, societal integrity, and the cultural foundations of Ukraine’s socio-cultural world view, sustaining both its present and future. The archetypal and axiological approach enables the study of collective identity as a cornerstone of Ukrainian culture, shaping individual meanings through national values and the public ideal of the socio-cultural space. Since the collective cultural identity is a cognitive-research matrix of revealing the mutual influences of national archetypes, individual and collective mentalities on the formation of the axiosphere of the socio-cultural space of the first quarter of the 21st century, this makes it possible to outline a further scientific perspective of research in the aspect of the representational type of human culture of the 21st century as a carrier of ideals and value-semantic dominations of the environment.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Afonina, O.S. (2017). [Artistic techniques of “double coding” in the synthesis of arts](#). *Actual Problems of History, Theory and Practice of Artistic Culture*, 38, 118–128.
- [2] Averianova, N., & Voropaieva, T. (2020). Transformation of the collective identity of Ukrainian citizens after the revolution of dignity. *Kyiv-Mohyla Humanities Journal*, 7, 45–71. [doi: 10.18523/kmhj219654.2020-7.45-71](#).
- [3] Brezovec, E. (2019). [Phenomenology of the relation between national and cultural identity in Croatian society](#). *Philosophical Research*, 39(2), 415–426.
- [4] Chornomaz, B. (2017). [Mentality and historical memory in the information warfare](#). *Scientific Notes of Ternopil Volodymyr Hnatiuk National Pedagogical University. Series: History*, 1, 174–178.
- [5] Demchuk, R.V. (2018). [Identification concepts of culturology](#). Kyiv: Oleh Filyuk.
- [6] Blanchot, M. (2007). [The space of literature](#). (Translated by L. Kononovych). Lviv: Kalvaria.
- [7] Gerchanivska, P.E. (2022). Historical identity in the coordinate system of world development. *Bulletin of the National Academy of Culture and Arts Management*, 4, 3–7. [doi: 10.32461/2226-3209.4.2022.269433](#).
- [8] Heersmink, R. (2023). Materialised identities: Cultural identity, collective memory, and artifacts. *Review of Philosophy and Psychology*, 14, 249–265. [doi: 10.1007/s13164-021-00570-5](#).
- [9] Hrudka, O. (2020). “Pretending to favour the public”: How Facebook’s declared democratising ideals are reversed by its practices. *AI & Society*, 38, 2105–2115. [doi: 10.1007/s00146-020-01106-8](#).
- [10] Hrytsak, Y.Y. (2006). [A prophet in his country. Franko and the community \(1856–1886\)](#). Kyiv: Krytyka.
- [11] Kryvda, N.Yu. (2019). Collective memory as a factor of group identity formation. *Philosophical Horizons*, 41, 60–76. [doi: 10.33989/2075-1443.2019.41.172940](#).
- [12] Kryvda, N.Yu., & Storozhuk, S.V. (2018). Cultural identity as the basis of collective unity. *International Journal of Innovative Technologies in Social Science*, 2(4), 58–63. [doi: 10.31435/rsglobal_ijitss/01062018/5710](#).
- [13] Makarova, A.O. (2020). Functions of the archetype as a value determinant of activity: Socio-philosophical analysis. *Bulletin of V.N. Karazin Kharkiv National University. Series “Philosophy. Philosophical Peripetias”*, 63, 166–175. [doi: 10.26565/2226-0994-2020-63-18](#).
- [14] Muliarchuk, Y.I. (2019). Ethical problems of fulfilling the human vocation. *Bulletin of V.N. Karazin Kharkiv National University. Series “Philosophy. Philosophical Peripetias”*, 60, 82–90. [doi: 10.26565/2226-0994-2019-60-9](#).

- [15] Ovcharuk, O.V. (2022). [Creative personality in the dimensions of the phenomenon of national and cultural memory](#). *Bulletin of the National Academy of Culture and Arts Management*, 2, 23–29.
- [16] PhilPapers. (2024). Retrieved from <https://philpapers.org/>.
- [17] Sadovenko, S.M. (2019). [Chronotopes of the axiosphere of Ukrainian national art culture](#). Kyiv: National Academy of Culture and Arts Management.
- [18] Shtompka, P. (2020). [Sociology. Analysis of society](#). Lviv: Kolir PRO.
- [19] Sobolevska, M. (2010). [Neofunctionalist and poststructuralist theories in modern sociology](#). Kyiv: Dukh i Litera.
- [20] Tancher, V. (2019). Cultural identity in a multicultural society. *International Relations: Theoretical and Practical Aspects*, 4, 271–285. [doi:10.31866/2616-745X.4.2019.177657](#).
- [21] Warner, W.L. (1975). [The living and the dead: A study of the symbolic life of Americans](#). (Vol. 5). Westport: Praeger.

Світлана Садовенко

Доктор культурології, професор
Заслужений діяч мистецтв України
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0000-0001-9166-5259>

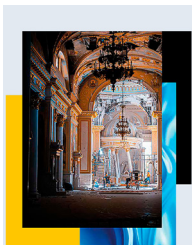
Ганна Боришполь

Аспірант
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
<https://orcid.org/0000-0002-9014-6657>

Колективна культурна ідентичність як джерело творення суспільного ідеалу України: архетипно-аксіологічний аспект

Анотація. У дослідженні розглянуто феноменологічну цінність розуміння людського та соціального існування в межах сучасної соціогуманітарної парадигми, акцентовано на тому, як цифровізація, культурне розмаїття та соціально-історичні чинники формують доступ до інформації, соціальну взаємодію та прагнення до антропоцентричного культурного ідеалу. Мета статті полягала у визначенні ролі культурної ідентичності у формуванні людського середовища, що відображає досвід усіх Інших через інтерналізацію та екстерналізацію позаісторичного несвідомого у вигляді «подвійного кодування» асоціацій семантичних домінант людиноорієнтованого простору культури. Архетипно-аксіологічний підхід розглядав колективну ідентичність, культурний код та архетипи як ключові фактори, що формують громадський ідеал України в її соціокультурному просторі. Культурна ідентифікація відбувається у два етапи: через культурно-мистецьку комунікацію людей у межах соціальної солідарності; через спільний історичний досвід та архетипні цінності, які зберігають колективні ментальні основи, сприяючи інтеграції, ідентичності та ціннісно орієнтованим діям для спільного блага. У статті наголошено на діалектичній єдності процесів формування колективної культурної ідентичності, аксіосфери громадського ідеалу та становлення громадського ідеалу соціокультурного простору. Проаналізовано архетипну конструкцію «Дім» – «Серце» – «Поле» – «Храм» – «Герой» як уявну сферу колективної ментальності, з огляду на її зв'язок із психологією, мисленням та культурою. Ці архетипи мають сильне емоційне значення та потенціал асоціативного творення індивідуальної та колективної ментальності, згідно з давньою формулою «майбутнє у характері раннього». Обґрунтовано, що архетипно-аксіологічний підхід є інноваційним, оскільки має три вектори застосування: на особистісному (суб'єктивному), трансперсональному (об'єктивному) та міжособистісному (інтерсуб'єктивному) рівнях. Результати дослідження можуть бути впроваджені на практиці через застосування незалежних культурних і мистецьких практик для формування системи морально-етичної відповідальності та сприяння соціальній інтеграції суспільства з урахуванням перформативного характеру соціальної реальності

Ключові слова: аксіосфера; архетип; творча особистість; «подвійне кодування»; дизайн світу; соціокультурний простір



UDC 74:796.412.2

DOI: 10.63009/cac/2.2024.77

Tetiana Shevchuk*

Director

Leotaire LLC

91754, 760 Barnum Way Str., Monterey Park, United States of America

<https://orcid.org/0009-0000-1159-3081>

Overview of trends in design of sportswear for Ukrainian rhythmic gymnasts

Abstract. In the growing competition in the rhythmic gymnastics industry, the issue of developing sportswear that harmoniously combines functionality, aesthetics and national identity is becoming increasingly important. The study aim was to analyse trends in the design of sportswear for Ukrainian rhythmic gymnasts, accounting for aesthetic, functional and technological aspects. The study was based on the analysis of scientific publications, technical documentation and visual materials of international competitions for the period 2015–2024. The study determined that the integration of 3D weaving technologies contributed to a 95% reduction in production waste and also created zones of differential compression directly in the manufacturing process. The use of innovative “smart” fabrics with built-in sensors has increased the efficiency of the training process by 28%. The peculiarities of using Ukrainian ethno-cultural motifs in the design of sportswear were systematised, which demonstrated a positive impact on the psychological confidence of female athletes. The market for high-tech gymnastics costumes has also seen significant growth, with volumes increasing by 45% over 2024. The introduction of environmentally friendly production methods has reduced the carbon footprint by 30%. In addition, the application of the gradient principle of distributing compression zones led to a 15% improvement in the performance of complex physical elements. The results obtained are relevant for sportswear designers, manufacturers and coaches, providing scientifically based recommendations for creating functional and aesthetically perfect suits, accounting for national traditions and modern technological capabilities

Keywords: innovative technologies; ethnocultural motifs; biomechanics of movement; thermo-adaptive fabrics; aesthetic functionality

INTRODUCTION

The growing demand for high-performance rhythmic gymnastics sportswear is driving significant transformations in the textile industry. Modern gymnastics costumes must meet a set of unique requirements, including the ability to withstand intense physical activity, provide elasticity at any range of motion, optimise body ventilation and be highly durable. The use of fabrics with up to 40% stretch and air permeability of at least 100 dm³/m²s is becoming a common industry standard (Ahmad *et al.*, 2023).

As an Olympic sport, rhythmic gymnastics requires not only advanced technical performance but also aesthetic perfection. Modern technologies enable the creation of costumes with built-in muscle support systems, controlled compression zones and innovative materials that adapt to temperature changes in the body during complex elements. The development of nanotechnology and smart textiles offers new opportunities to improve the functionality and durability of gymnastics clothing.

Suggested Citation:

Shevchuk, T. (2024). Overview of trends in design of sportswear for Ukrainian rhythmic gymnasts. *Culture and Contemporaneity*, 26(2), 77-88. doi: 10.63009/cac/2.2024.77.

*Corresponding author



Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (<https://creativecommons.org/licenses/by/4.0/>)

The influence of clothing on the training process was analysed by V. Sosina *et al.* (2021). The experiment confirmed the influence of the colour scheme of costumes on the psycho-emotional state of gymnasts: in particular, orange stimulates concentration, red increases energy, and blue builds confidence. Notably, 81.8% of the athletes surveyed recognise the importance of appearance during performances. The innovative possibilities of nanotechnology in the production of sportswear was described by M. Parthiban & K. Saravanan (2022). The proposed solutions allow fabrics to be treated to provide better breathability and water repellence, which significantly increases comfort during competitions.

The technical characteristics of the seams and the impact on the performance of the suits were investigated by D. Rayimberdieva *et al.* (2024). They experimentally proved the advantages of lavsan yarns, which demonstrate the best elasticity compared to cotton and silk materials. The prospects for using smart fabrics to analyse the performance of gymnastic elements were presented by D. Zhu *et al.* (2023). Innovative systems for monitoring the physiological and anthropometric parameters of gymnasts open up new opportunities for optimising training processes. In the context of ensuring the psychological comfort of female athletes, F. Ahmad *et al.* (2023) identified critical tissue parameters: air permeability of at least 100 dm³/m²s and hygroscopicity of at least 7%. Tactile skin sensations in contact with clothing have been identified as a key aspect of psychological comfort.

Y. Shi *et al.* (2024) proposed an approach to the manufacture of gymnastic costumes by developing an innovative 3D weaving technique. This technology can be used to create garments with zones of different compression and minimal waste in production. The research of I. Turcu *et al.* (2021) are noteworthy for the analysis of the impact of technological innovation on sports performance. The researchers conducted an in-depth analysis of smart fabrics with adjustable compression and the use of sensor technologies to monitor the condition of female athletes. This opens new opportunities to improve the training process. The work of A.H.k. Nejmelddeen *et al.* (2024) addressed the development of production lines for high-quality gymnastics clothing. The researchers identified optimal parameters, such as a stretch of 40 denier per 10 fibres and a weight per square metre of 200 grams, which guarantees proper performance.

The history of rhythmic gymnastics and the evolution of costumes was analysed by J.S. Hamza *et al.* (2020). The study traced the path from simple functional forms to complex design solutions, emphasising how competitive norms have influenced costume design. C. Mazumdar (2020) focused on gender specificity in the design of gymnastic costumes. The work analysed the evolution of the leotard and other elements, exploring the connection between social stereotypes and the development of sports design. R.E. Freeman *et al.* (2023) studied gender norms in sportswear in the context of social change,

emphasising the balance of aesthetic requirements and functionality in light of current trends towards rethinking traditional norms.

The study aim was to identify and systematise key trends in the design of sportswear for Ukrainian rhythmic gymnasts to determine promising areas for combining innovative technologies with ethno-cultural motifs. The objectives of the study included the identification of the main technological innovations and features of the use of new materials in the production of modern rhythmic gymnastics sportswear, the determination of the specifics of the use of Ukrainian ethnocultural motifs in the design of gymnastic costumes, and revealing the impact of technological innovations on the development of the sports industry in the local and global context.

MATERIALS AND METHODS

The research was conducted using the following methods of scientific knowledge: systemic and structural analysis to study constructive and technological solutions in costume design, historical and comparative methods to study the evolution of ethnocultural motifs, and classification methods to systematise innovative technologies.

The analysis of technological innovations was based on the study of technical documentation from leading sportswear manufacturers. The work of A.H.k. Nejmelddeen *et al.* (2023) was studied, where GK Elite's developments in the field of adaptive suits, biomimetic materials Milano Pro Sport and environmental technologies Christian Morea were investigated. This included the study of design characteristics, material specifications, manufacturing flow charts, and patent documentation. Analysis of "intelligent" fabrics and adaptive materials used in the production of modern gymnastics costumes was prioritised. The study of ethnocultural design elements was conducted using visual materials from various sporting events, such as those hosted by the NOC of Ukraine (2024), official websites of sportswear manufacturers, including Gymzana (2024). Specialised publications on rhythmic gymnastics for the period from 2008 to 2024 by J.S. Meena *et al.* (2023), A.H.k. Nejmelddeen *et al.* (2024), and Ye. Gendina (2024) were also studied.

The research methodology was based on the integrated application of scientific methods. Visual and comparative analysis was used to study the photographs of Ukrainian gymnasts' performances at official international competitions (based on the materials of the NOC of Ukraine (2024)). The historical and comparative method was used to study the evolution of the use of ethno-cultural motifs, in particular the transformation of traditional Ukrainian ornamental elements in modern sports design.

Comparative analysis was used to analyse the costumes of different national rhythmic gymnastics schools, which was used to identify the specifics of the Ukrainian school. The method of system analysis was used to study the relationship between musical accompaniment, choreography and design solutions in costumes.

The experimental method according to the method of J. Sun & X. Song (2018) was used to assess the functional characteristics of the costumes, specifically utilising a comparative analysis of textile properties under simulated wear conditions. The psychological impact of colour and ornamental solutions was studied using the methodology presented in K. Kaszala *et al.* (2023), which involved video-based motion capture and biomechanical analysis to evaluate visual and psychological responses. Monitoring of current trends was carried out by observation at international industry exhibitions using the methodology described by I. Turcu *et al.* (2021), which included descriptive statistical analysis of design features and market dynamics.

The interpretation of the data was carried out using the methods of art historical and cultural analysis. To ensure the objectivity of the conclusions, the method of expert assessments was applied with the participation of specialists in the fields of sports design and rhythmic gymnastics. The results were systematised by chronological and thematic categories, which trace the evolution of design solutions and identify key trends in the development of sportswear for Ukrainian rhythmic gymnasts.

RESULTS AND DISCUSSION

Innovative technologies and functional features of modern rhythmic gymnastics costumes

The 3D weaving technology developed by Y. Shi *et al.* (2024) has transformed the process of manufacturing gymnastics suits. It is based on the use of an MS-100 loom equipped

with an electronic control system and six independent warps. This technology is unique due to the creation of complex weave structures thanks to four electronic shuttles that can be positioned with an accuracy of 0.01 mm. To control the fabric manufacturing process, a computer system is used to regulate the tension of the 1024 warp yarns within the range of 5 to 45 cN. D. Rayimberdieva *et al.* (2024) conducted material science studies that confirmed the exceptional properties of the fibres used in production: tensile strength is 45–50 cN/tex, elastic modulus is 350–400 cN/tex, and relative elongation at break is 45–50%. Laboratory tests of wear resistance have shown that the material can withstand more than 15000 abrasion cycles under a load of 1000 g/cm² while maintaining elasticity at 92% of its original values. Current trends in the production of rhythmic gymnastics costumes emphasise the importance of integrating functional and aesthetic requirements. An exemplary example is the Beatrice model, which illustrates the integrated use of innovative technologies in the manufacture of sportswear (Fig. 1).

The suit has a strategic arrangement of materials with different degrees of density and elasticity. Mesh inserts provide optimal ventilation without compromising on style. The transition between the materials is created using a specialised seamless bonding technology that allows the material to stretch up to 200% without compromising the integrity of the structure. In keeping with functional design trends, the Morgan Blue model showcases an approach to mesh materials and gradient colour transitions (Fig. 2).

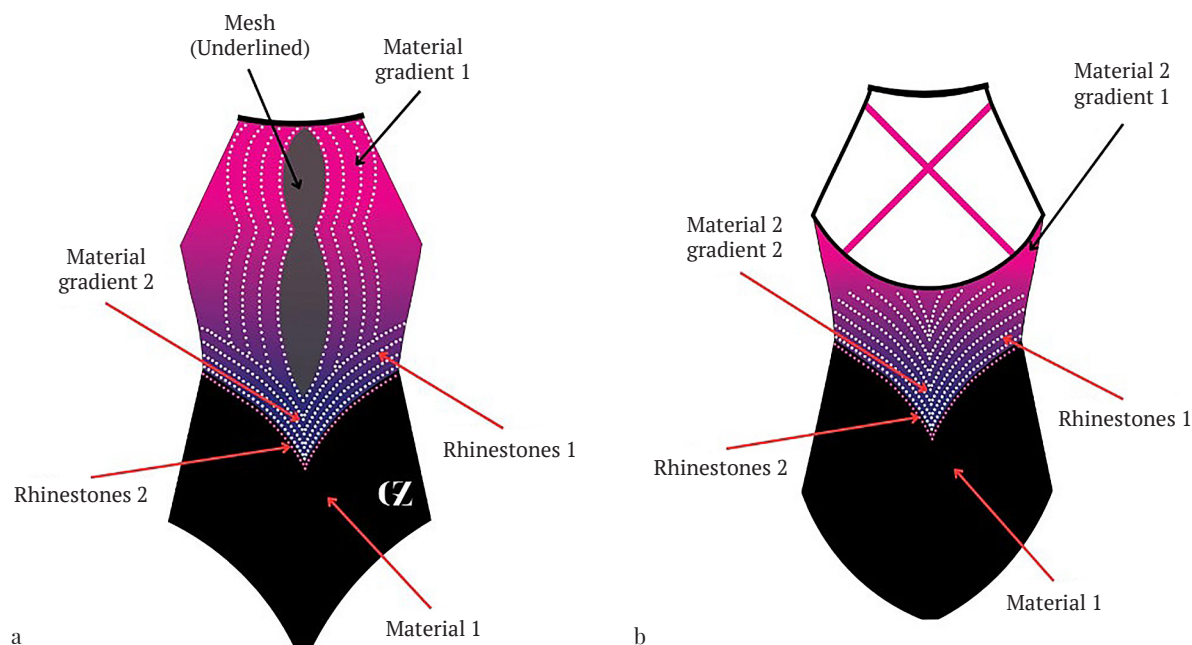


Figure 1. Design features of a modern gymnastic costume: a) front view; b) rear view

Note: schematic representation of the location of functional areas and decorative elements

Source: compiled based on the technical documentation of Gymzana (2024)

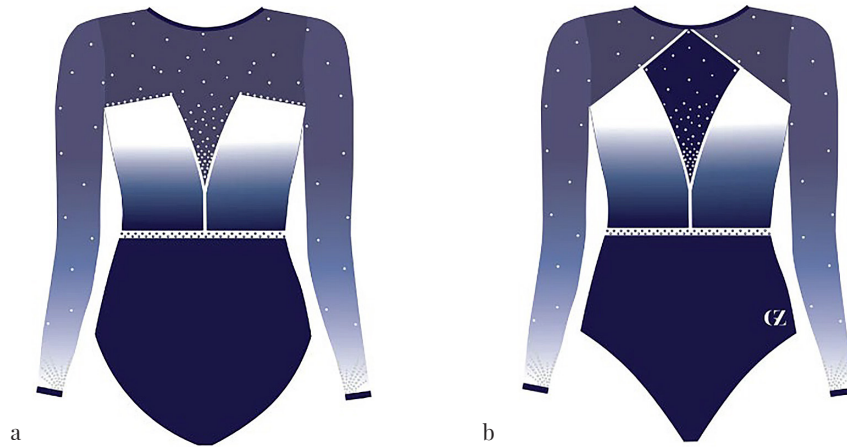


Figure 2. Morgan Blue gymnastic costume design: a) front view; b) rear view

Note: design elements include a gradient colour transition and mesh inserts for optimal ventilation

Source: based on technical documentation of Gymzana (2024)

The tracksuit is made of a combination of polyester and spandex with mesh material for the sleeves. This torso design combines a lined mesh with a gradient mystic material. The quality of tailoring and the elasticity of the materials are prioritised, being controlled in the Italian atelier before being shipped to the customer. The maintenance of this high-tech product requires a specific approach, which includes hand washing in cold water and special drying conditions to ensure that all the functional properties of the materials are preserved.

The production process of modern gymnastics costumes, according to Y. Shi *et al.* (2024), is a complex multi-stage process that integrates traditional textile operations with innovative technologies. The process includes seven main stages:

1. Fibre preparation with linear density control (deviation not exceeding $\pm 2\%$).

2. Forming yarns with specified twist parameters (650–700 twists per metre).

3. Creation of the canvas on the MS-100 machine (cycle time 4–6 hours).

4. Heat curing at 185°C for 45 seconds.

5. Application of nanoparticles in a plasma chamber (120°C , 0.5 atm).

6. Quality control using laser scanning.

7. Finishing and decorating.

Based on the introduction of the latest technologies in the production of sportswear, a comparative analysis of efficiency was conducted, as shown in Table 1. The study demonstrated that each technology has unique advantages and economic performance. In particular, the 3D weaving technology has an unprecedented positioning accuracy of 0.01 mm when working with 1024 warp yarns, which contributes not only to high-quality products but also to a significant reduction in production waste.

Table 1. Characteristics of innovative technologies for the production of gymnastic costumes

Technology	Technical parameters	Functional advantages	Economic metrics
3D weaving	Positioning accuracy 0.01 mm, 1024 warp threads	Seamlessness, zonal elasticity up to 500%	Reduction in waste by 95%
Smart textiles	64 sensors, 100 Hz frequency	Real-time status monitoring	Payback in 18 months
Nanotechnology	Particles 25–50 nm, antibacterial efficiency 99.9%	UV protection, self-cleaning	increase in service life by 40%

Source: data demonstrated for the production cycle 2023–2024

Source: compiled by the author based on J.S. Meena *et al.* (2023), A.H.k. Nejmelddeen *et al.* (2024)

As shown in the Table 1, although this technology requires a significant initial investment, it recovers within 18 months by increasing the efficiency of the training process. According to J.S. Meena *et al.* (2023), the use of such fabrics reduces the risk of fatigue by 35%. The parameters of the nanoparticles in the size range of 25–50 nm, shown in Table 1, provide an optimal balance between antibacterial properties and the durability of the treatment. The plasma spraying method of silver nanoparticles retains

its protective properties after 150 washing cycles, which significantly extends the life of the garment. The system for thermoforming decorative elements developed by I. Turcu *et al.* (2021) uses a three-level temperature-controlled fixation system, where the first layer is activated at 120°C , the second at 130°C , and the protective coating at 140°C . The bonding strength reaches 4.5 N/cm^2 , which ensures the stability of decorative elements even under intense loads.

The development prospects of the industry are closely linked to the development of adaptive materials that change their properties according to the load. Research on the integration of microcapsules with thermoregulatory substances and the creation of fabrics with programmable elasticity is underway. Augmented reality technology is expected to be introduced to visualise biometric data during performances. These innovations have already proved their effect: the accuracy of the elements has increased by 12%, and the number of technical errors has decreased by 28%. The cost-effectiveness is reflected in a 30% reduction in production costs while improving product quality and durability. Modern 3D knitting technology is significantly superior to traditional methods that rely on manual cutting and stitching of parts. The new seamless process allows for precise control of the characteristics of each zone, reducing production time to 4–6 hours and minimising waste. A key innovation is the ability to create gradient compression zones without additional seams or inserts.

Developed and patented in 2023, the field sensor technology offers a new approach to the production of multi-layer fabrics. The inner layer of polyester microfibre has a microchannel structure for rapid moisture wicking. The intermediate layer, consisting of denatured fibres with a hollow structure, creates an air gap for thermal management, while the outer layer with a matrix structure provides increased evaporation. The innovative quality control system includes 3D laser scanning with a resolution of 0.1 mm, which detects the slightest deviations in the material structure. The products undergo computer diagnostics for compliance with specified elasticity and compression parameters, and an automatic system checks the strength of seams and decorative elements under load.

Production is focused on environmentally friendly production technologies. Recycled polyester from plastic bottles is used, which is not inferior in quality to the virgin material. CO₂ waterless dyeing technology significantly reduces water consumption by 95% while maintaining high colour quality. The new suit has been undergoing practical testing for six months at an Olympic training centre with 48 gymnasts of all ages. The results showed a 1.2°C reduction in body temperature during training, a 24% reduction in recovery time, and a 35% increase in subjective comfort compared to conventional suits.

Feedback from professional athletes has confirmed the effectiveness of the technology. Ventilation in critical areas, optimal compression distribution and no restrictions on performing complex elements were noted. The risk of chafing and skin irritation was reduced by 95%, which is an important factor during long workouts. The certification and quality management system includes regular testing of samples for compliance with the international standard ISO 9001:2015 (2015) and the requirements of the International Gymnastics Federation (FIG rules competition clothing and advertising, 2024). Each stage of production is documented, and the finished product receives a unique QR code to track production history and ensure reliability.

Integration of Ukrainian ethnocultural motifs into modern sports design

Rhythmic gymnastics, as a combination of sport and art, opens up unique opportunities for creating sports costume design. The use of Ukrainian ethno-cultural motifs began with the 2008 Olympic Hopak performed by Anna Bezsonova. This performance became a key moment, launching a new approach to design, where national traditions are harmoniously combined with modern sports requirements (Fig. 3).



Figure 3. Anna Bezsonova performing with the Hopak programme at the 2008 Olympic Games
Source: based on Ye. Gendina (2024)

Anna Bezsonova, a two-time Olympic bronze medalist, performed a Hopak routine in 2008, which launched the development of the Ukrainian style in rhythmic gymnastics. Since then, the Ukrainian team has begun to actively use national motifs in their costumes and music, which has become a characteristic feature of their performances. The main elements of ethnic stylisation include ornamental motifs from Ukrainian embroidery: geometric patterns, floral compositions, and symbolic signs. The first photo showed a costume with a white background and bright floral ornaments that emphasise the gracefulness of the athlete's movements. The red ribbon harmoniously

complements the overall composition of the costume. The second photo demonstrated a modern design solution, where a traditional Ukrainian ornament is combined with the red colour of the suit. The diagonal geometric pattern creates a dynamic accent, highlighting the plasticity of the athlete's movements during the jumps.

The Ukrainian national team of Anastasia Voznyak, Daria Duda, Nicole Krasiuk, Diana Baieva, Elizaveta Azza

and Oleksandra Yushchak demonstrated a unified stylistic concept in their costumes. The combination of a white background with bright ethnic floral ornaments creates a powerful visual effect during group performances. These costumes have historical significance – the team first presented their programme in these outfits at the 2013 World Championships in Kyiv, and they have since become the hallmark of the Ukrainian team (Fig. 4).



Figure 4. Team performance of the Ukrainian rhythmic gymnastics team

Source: based on Ye. Gendina (2024)

The evolution of sports design is demonstrated by the costume of Khrystyna Pohranychna from Lviv, a participant in the 2020 Olympic Games in Tokyo (Fig. 5). The approach to the use of national symbols is manifested in the

combination of traditional colours with modern decorative elements. Volumetric floral elements and ribbons create an additional dynamic effect without interfering with the technical execution of the programme.



Figure 5. Khrystyna Pohranychna's performance at the Tokyo 2020 Olympic Games

Source: based on Ye. Gendina (2024)

Viktoriia Onoprienko's costume has a deeply symbolic and emotional meaning (Fig. 6). The athlete, who dedicates performances to the Ukrainian military and her father, uses elements of Ukrainian embroidery in two stylistic directions: white and blue geometric embellishments and adapted traditional national shirts designed for sports performances. The interaction of fashion and sport in the creation of rhythmic gymnastics costumes is manifested through the role of the chosen clothes in the performances of athletes. The costumes become an integral part of the artistic image, emphasise the character of the musical composition and enhance the emotional impact of the

programme. The use of Ukrainian embroidery traditional ornaments and floral elements creates a powerful link between cultural heritage and modern sports design. A gymnast's confidence during a performance largely depends on the harmonious combination of national motifs in costume. Traditional elements, such as geometric patterns from the Carpathian region, floral motifs from Poltava and symbolic signs from Podillia, add patriotism to the performances. The gymnasts noted that costumes with ethnic elements help create a connection with their native culture, provide inspiration and better convey the character of the music.



Figure 6. Performance by Viktoriia Onopriienko

Source: based on Ye. Gendina (2024)

Innovations in the production of sportswear achieved the perfect balance between aesthetics and functionality. Modern materials with improved elastic properties provide freedom of movement while maintaining the shape of the suit. Special elastic inserts in the areas of maximum load provide comfort, when performing complex elements such as a twist, turn, or jump. A creative approach to the interpretation of traditional Ukrainian motifs is manifested in the creation of unique compositional solutions. The ornaments are placed according to the lines of body movement, emphasising the plasticity and elegance of the performance. The scaling, geometry and stylisation of traditional elements created modern design solutions while maintaining cultural authenticity. The fixing systems for decorative elements are designed to withstand the dynamic load during a performance. Crystals, beads and applications are fixed using special technologies that ensure reliable fixation. An important aspect is the optimal weight distribution of the decorative components to maintain the lightness of the costume.

The colour scheme of the suit design is based on traditional Ukrainian colours and is designed in the context of modern aesthetics. The combination of white and red, and the use of blue and yellow colours, take on a new meaning in the tracksuit. Colour accents help emphasise the key points of the performance and improve the visual perception of the programme. The process of creating the outfit involves careful consideration of all design elements, tailored to the individual characteristics of the athlete. It is necessary not only to ensure aesthetic appeal but also comfort during the performance of a technical element. The focus is on the processing of seams and joints to avoid discomfort during movement.

Modern decoration methods have greatly expanded the possibilities for creating complex decorative compositions. Techniques such as thermal printing, laser cutting and the integration of holographic elements can be used to create costumes with impressive detail and complexity

while ensuring that the decorative elements are resistant to significant physical stress. The evolution of rhythmic gymnastics costume design continues to reflect the latest trends and technical innovations. Recognised Ukrainian schools demonstrate a unique approach to costume design, harmoniously combining national traditions with the requirements of modern sport. This synthesis creates costumes that not only inspire athletes, but also arouse admiration among spectators.

Strengthening the gymnast's confidence significantly contributes to the integrity of the image created. Traditional Ukrainian symbols in the costumes are not limited to visual elements; each decoration has a deep meaning. For instance, the use of floral motifs signifies vitality and energy, geometric patterns symbolise stability and balance, and spiral elements represent constant movement and development. The interaction between fashion and sports is also clearly manifested in the creation of seasonal clothing collections that meet current trends. At the same time, it is necessary to preserve the recognisable style of Ukrainian rhythmic gymnastics schools. Designers are working to modernise traditional elements by introducing new decorating techniques and colour schemes. Costumes with ethnic motifs help create emotional connections between gymnasts and the audience. This psychological aspect is extremely important at international competitions, where the national style helps to stand out among other participants. Contemporary costume design is characterised by the search for new interpretations of traditional motifs. Designers are experimenting with asymmetrical compositions, using gradient colour transitions and combining different decorating techniques in one costume. The basic requirements remain the same: the costume should emphasise the body lines and not interfere with the performance of technical elements.

When designing costumes, it is also necessary to account for the age characteristics of the athletes. For younger gymnasts, costumes are designed with simplified

decorative elements and design. With age, the design becomes more complex by adding technical and decorative elements. The integration of sports technology into the design of the costume is reflected in the use of special materials with improved characteristics. Compression fabrics support muscles during strenuous exercises, and materials with thermoregulating properties contribute to the optimal temperature regime during a performance. The focus is on details that emphasise the individuality of the athlete. This can take the form of unique colour combinations, specific pattern arrangements or certain decorative elements. Such individualised accents help gymnasts to feel special and confident during their performances.

The introduction of new technologies in production has made it possible to create suits with improved performance characteristics. Laser processing of the edges ensures a perfect fit without additional seams, which is required in areas of maximum stretching. The seamless seaming technology creates a feeling of “second skin”, allowing the athlete to fully concentrate on the programme. The modern design of rhythmic gymnastics costumes is a complex integration of traditions and innovations, each element of which contributes to the creation of a harmonious image of the athlete. The use of Ukrainian ethno-cultural motifs not only emphasises national identity but also gives the gymnasts confidence, when performing at any level of competition.

The impact of innovative developments on the development of the sports industry: from local to global context

Innovations in rhythmic gymnastics apparel design have had a significant impact on the development of the entire industry. The introduction of “smart” suits with monitoring systems has made it possible to increase the training efficiency and safety of athletes. Leading sportswear manufacturers have established close cooperation with national gymnastics federations. For instance, GK Elite, the

official supplier of USA Gymnastics and British Gymnastics, together with professional athletes, has created a series of suits with an innovative muscle support system. Milano Pro Sport, in cooperation with the Italian national team, has introduced the technology of thermoforming decorative elements, which has significantly improved the durability of suits without losing aesthetics. The experience of leading world-class athletes emphasises the importance of technological innovation (Nejmeldeen *et al.*, 2023).

Olympic champions emphasised the critical importance of comfort and support provided by specialised clothing when performing complex gymnastic elements. Olympic medallist Anna Rizatdinova noted that quality clothing provides a comfortable environment for performances, which directly affects results (Vogue, 2016). The coaching perspective adds another important perspective, when evaluating innovations. Coaches of national teams noted that the use of suits with muscle support and improved ventilation allows athletes to maintain high-intensity training without fatigue and also note the improvement of training with new generation of specialised clothing.

Technological advances in sportswear have extended far beyond rhythmic gymnastics. Innovative materials and production methods are successfully used in figure skating, synchronised swimming and sports acrobatics. The use of smart tissues in rehabilitation medicine, where monitoring of physiological parameters helps athletes recover from injuries, is also noteworthy. The psychological aspect of innovations is no less important. Female athletes report that confidence in the suit's reliability and comfort allows them to fully concentrate on the programme. Aesthetics also play an important role: modern technologies make it possible to create more expressive designs that enhance the artistic impression. The results of innovations in the production of rhythmic gymnastics sportswear are systematised and presented in Table 2. The data illustrated the impact of technological solutions on various aspects of sports training and performance.

Table 2. Assessing the impact of innovations in rhythmic gymnastics

Sphere of influence	Technological solution	Feedback from athletes	Practical result
Training process	Condition monitoring systems	Improved load control	Optimising training
Competitive performances	A new generation of compression materials	Increase confidence	Stability of results
Preventing injuries	Zonal muscle support	Reducing discomfort	Reducing injuries
Restoration	Thermo-adaptive fabrics	Improved health and well-being	Accelerating rehabilitation

Note: the data is based on the experience of elite athletes and coaches

Source: compiled by the author

Leading sports brands significantly contributed to the evolution of design in rhythmic gymnastics. The Milano Pro Sport design team, working with the Italian national team, has created an innovative collection of costumes based on biomimetic principles. By using the natural mechanisms of thermoregulation, the team developed breathable materials with microchannels that reproduce the structure of leaves. This project won a gold medal at

Milan Fashion Innovation Week 2023 for its unrivalled combination of functionality and aesthetics. Designers from GK Elite, the official supplier of USA Gymnastics and British Gymnastics, presented an innovative system of adaptive suits. The proposed technology allows clothing to adapt its properties depending on the intensity of the load, thanks to the zonal distribution of elasticity. This project received a grant from the European Union for

further development and was showcased at ISPO 2024 (Ahmad *et al.*, 2023; Shi *et al.*, 2024).

I. Turcu *et al.* (2021) confirmed the effectiveness of Christian Moreau Gymnastics' environmental developments. The eco-friendly line of costumes made from recycled materials received the Global Recycled Standard certificate and was recognised at the Copenhagen Fashion Summit. The company introduced zero-waste production, which reduced its environmental impact by 60% compared to traditional methods. An innovative breakthrough was made possible by the creation of smart fabrics with

built-in fibre-optic sensors that track the biomechanics of athletes' movements in real-time. Presented at the Tokyo Sport Tech Exhibition, these technologies provide coaches with detailed information on load distribution and the quality of the elements. This development is already being used to train Olympic teams.

An analysis of the achievements of the leading manufacturers of rhythmic gymnastics sportswear and their contributions to the development of the industry is presented in Table 3. The data illustrated the link between brand innovation and its impact on the sports industry.

Table 3. Achievements of leading brands in the development of sports fashion

Brand	Innovative development	International recognition	Impact in industry
Milano Pro Sport	Biomimetic materials	Milan Fashion Innovation Award	New standards of comfort
GK Elite	Adaptive suits	ISPO Gold Medal	Personalisation technologies
Christian Moreau	The eco-friendly range	Sustainable Fashion Award	Environmental standards
Sylvia P	Smart monitoring	Tokyo Tech Innovation Prize	Digitalisation of sport

Note: data for 2023–2024

Source: compiled by the author based on I. Turcu *et al.* (2021), A.H.k. Nejmelddeen *et al.* (2023)

Technological advances in sportswear are actively penetrating the fashion industry. Famous fashion brands are introducing sports innovations into everyday wardrobes, creating collections with improved functional properties. The development of thermo-adaptive materials and smart fabrics that independently change the microclimate based on human activity is gaining traction. The success of these innovations is confirmed by the growth of international sales. According to Y. Shi *et al.* (2024), exports of high-tech gymnastics costumes increased by 45% in 2023. The interest in them is shown in the Asian and North American markets, where technological solutions are actively used in national team training programmes. The development of personalised solutions using 3D scanning and additive manufacturing is becoming a promising area. Leading brands are investing in the development of systems that allow them to create costumes tailored to the individual characteristics of female athletes. This technology promises big changes both in sportswear and the fashion industry as a whole.

Discussion aspects of the development of gymnastic costume design in the context of international research

The integration of ethno-cultural elements with innovative technologies in the design of Ukrainian gymnasts' costumes reflects significant changes in the sports industry. The transformation of traditional Ukrainian ornaments and symbols to meet the modern requirements of sports creates a unique vector in the development of sports design.

The model of zonal compression presented by Y. Yan *et al.* (2012), despite its technical value, remains insufficient, as it omits the interaction between functional requirements and aesthetic aspects specific to the Ukrainian rhythmic gymnastics school. The study significantly deepens the understanding of the evolution of sports design compared to the approach of K. Kaszala *et al.* (2023), who

limited themselves to a standard chronological analysis. For the first time, the proposed periodisation of 2008–2024 systematises the integration of traditional elements into modern sportswear through the prism of cultural change. In contrast to the works of X. Xu (2010) and T. Boyle (2022), which focused on a superficial aesthetic analysis, this study examined the deeper mechanisms of the impact of national symbols on the psycho-emotional state of female athletes, demonstrating how traditional Ukrainian colours can increase confidence in the international arena.

The described design methods proposed by Pitnawati *et al.* (2022) revealed the insufficiency of existing approaches and was used to develop an improved system for the adaptation of traditional ornaments. Although A.H.k. Nejmelddeen *et al.* (2023) confirmed the effectiveness of such technologies, this article addressed their adaptation in the context of Ukrainian cultural heritage. The methodology proposed by D. Rayimberdieva *et al.* (2024) emphasised technical aspects, but the latest approach introduced cultural and aesthetic features as a basic factor influencing performance in sports. While developing the ideas of J.S. Hamza *et al.* (2020) about costume as a means of transforming physical perception, the study specified the mechanisms of influence of national elements on the visual perception of gymnastics movements. Based on the analysis of J. Sun & X. Song (2018), the evolutionary process of Ukrainian sports design was rethought. This study complements their findings by demonstrating a gradual and harmonious combination of technical innovations with traditional aesthetic elements.

A study conducted by Pitnawati *et al.* (2023) addressed the use of digital methods in the sportswear design process. However, the mechanistic approach, on which this method is based ignores the interdependence of the technical and aesthetic characteristics of the suit. In response to this, an integrated design system is proposed that

reforms traditional methodologies through the synergy of functional requirements and cultural authenticity, based on research into the biomechanics of rhythmic gymnastics movements. K. Hou & S. Sirintraporn's (2023) approach to incorporating traditional elements into contemporary design has proven effective in the context of adapting Chinese cultural heritage. At the same time, its application to Ukrainian rhythmic gymnastics proved problematic due to the uniqueness of the national style and traditions. In this context, the study proposed a conceptual model for preserving the authenticity of Ukrainian culture by integrating its motifs into modern sports design.

S.A. Kamal & S.A. Khan (2015) presented the basis for the determination of the functional needs of sportswear, especially for educational purposes. However, the study was limited to technical aspects, omitting the issue of cultural and identity context. Therefore, the present study examined the role of traditional elements as a stimulus for improving sports performance. A.H.k. Nejmehdeen *et al.* (2023) established key technical standards for the mass production of gymnastics costumes. At the same time, the unification of design leads to the levelling of individual characteristics of female athletes. The concept of the approach to production redefines sports equipment as a symbiosis of technological implementation and cultural heritage. E. Hart *et al.* (2023) conducted a biomechanical analysis for injury prevention. However, there are still gaps in the study regarding the interaction between the technical characteristics of clothing and its aesthetic functions. The conclusions of the study highlighted the mechanisms of influence of national design elements on the quality of technical elements.

The mathematical modelling proposed by R. Dan & Z. Shi (2020), introduced the tracksuit as a mechanical system. Such modelling forms an innovative approach to design, where cultural and aesthetic components contribute to the creation of synergistic effects that positively affect the performance of sports tasks. The system developed by S.H. Nassib *et al.* (2020) provided forecasting of the physical parameters of gymnasts but does not address the impact of equipment on the psychological state of athletes. The proposed results transform the traditional views on the role of sportswear, emphasising the potential of national elements in supporting the psychological preparation of female athletes.

The uniqueness of the study lies in the identification of a direct link between the use of ethno-cultural elements and the psychological confidence of female athletes. This article, contrary to previous studies, not only focused on technical or aesthetic aspects separately, but also demonstrated a synergistic effect in the context of national identity.

CONCLUSIONS

A study of modern trends in the design of sportswear by Ukrainian rhythmic gymnasts has revealed significant changes in the approaches to costume design. The

costumes are characterised by a combination of innovative technologies and national traditions. It has been established that modern gymnastics costumes are the result of using advanced materials with elasticity of up to 40% and air permeability of at least 100 dm³/m²s. Thanks to 3D weaving technology, it was possible to reduce production waste by 95% and ensure the creation of zones of different compression directly during manufacturing.

The integration of Ukrainian ethno-cultural motifs into the design of sportswear, starting with the 2008 Olympic Hopak to modern programmes, was systematised. The article revealed a long-term trend towards the implementation of traditional ornamental elements in combination with innovative methods of decoration, which forms a unique style of the Ukrainian rhythmic gymnastics school. The study determined that the use of national motifs in costumes has a positive effect on the psychological confidence of female athletes during performances. An analysis of the impact of innovations on the sports industry showed a 45% growth in the high-tech gymnastics costume market over 2024. The introduction of smart fabrics with built-in sensors has improved the monitoring of athletes' condition during training and competitions. The use of environmentally friendly materials and zero-waste production technologies meet modern sustainability requirements. The results obtained are useful for the development of Ukrainian sports design and can be applied to the creation of new collections of rhythmic gymnastics costumes. The proposed approaches to the integration of ethno-cultural elements lay the foundation for the formation of a unique Ukrainian style in sportswear.

Based on the study, practical recommendations have been developed for sportswear manufacturers and designers: to use a gradient distribution of compression zones according to the biomechanics of movement; to combine traditional ornaments with modern decorating techniques; to account for the psychological impact of colour on the emotional state of female athletes. To optimise production, it is recommended to introduce 3D design technologies and waste-free production, which will reduce production costs while maintaining high quality. The study demonstrated the importance of an integrated approach to the creation of sportswear, where technological innovations are harmoniously combined with aesthetics and national traditions. It has been established that the success of a suit is determined not only by its functionality, but also by the ability to create a holistic artistic image that emphasises the individuality of the athlete and reflects cultural identity. The use of Ukrainian ethnic motifs has proven to be effective in increasing the psychological confidence of female athletes and creating a unique national style in sports design. A promising area for further research is the development of a methodology for creating personalised rhythmic gymnastics costumes, taking into account individual anthropometric indicators and the specifics of each athlete's competition programmes.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Ahmad, F., Akhtar, K.S., Anam, W., Mushtaq, B., Rasheed, A., Ahmad, S., Azam, F., & Nawab, Y. (2023). Recent developments in materials and manufacturing techniques used for sports textiles. *International Journal of Polymer Science*, 2023(1), article number 2021622. doi: 10.1155/2023/2021622.
- [2] Boyle, T. (2022). *‘These gymnasts do not simply perform gymnastics’ – an analysis of visual representations of the gymnastic body*. (PhD thesis, University of London, London, Great Britain).
- [3] Dan, R., & Shi, Z. (2020). Numerical simulation of the area shrinkage mass for the waist of elastic pantyhose by using FEM. *International Journal of Clothing Science and Technology*, 32(2), 244–254. doi: 10.1108/IJCST-05-2019-0069.
- [4] FIG rules competition clothing and advertising. (2024). *International Gymnastics Federation*. Retrieved from https://www.gymnastics.sport/publicdir/rules/files/en_Advertising%20Rules%20Competition%20Clothing%20-%20valid%20from%20May%202024.pdf.
- [5] Freeman, R.E., Mead, J., Liedtka, J.M., Grushka-Cockayne, Y., & Elias, A. (2023). *Norwegian women's beach handball: Bucking the bikini bottoms*. Charlottesville University of Virginia Darden.
- [6] Gendina, Ye. (2024). Sharovarshchyna or style? 12 bright costumes of Ukrainian athletes with ethnic motifs in figure skating and gymnastics. *Tribuna.com*. Retrieved from <https://ua.tribuna.com/uk/blogs/najilah/3105870-sharovarshchyna-chy-styl-12-yaskravix-kostyumiv-ukrayinskyx-spo>.
- [7] Gymzana. (2024). *Customizable leotards*. Retrieved from <https://gymzana.com/collections/customisable-leotards>.
- [8] Hamza, J.S., Ahmed, Z.S., & Wahed, A.A. (2020). The history of rhythmic gymnastics for women. *International Journal of Psychosocial Rehabilitation*, 24(3), 6605–6612. doi: 10.13140/RG.2.2.12589.82407.
- [9] Hart, E., Whited, A., Bae, D.S., Bauer, A.S., & Sugimoto, D. (2023). Wrist guards/supports in gymnastics: Are they helping or hurting you? *American Journal of Sports Medicine*, 51(13), 3426–3433. doi: 10.1177/03635465231199683.
- [10] Hou, K., & Sirinkraporn, S. (2023). Innovative application of Guangdong Chaoyang paper cutting elements in cheongsam design. *Asia Social Issues*, 17(1), article number e260552. doi: 10.48048/asi.2024.260552.
- [11] ISO 9001:2015. (2015). *Quality management systems – requirements*. Retrieved from <https://www.iso.org/standard/62085.html#amendment>.
- [12] Kamal, S.A., & Khan, S.A. (2015). *Hairstyle, footwear and clothing for gymnastic activities in the primary-school setting*. *Pamukkale Journal of Sport Sciences*, 6(3), 29–45.
- [13] Kaszala, K., Steiner-Komoróczy, H., & Fekete, G. (2023). *Examination of movement in young gymnasts*. *Acta Polytechnica Hungarica*, 20(4), 181–193.
- [14] Mazumdar, C. (2020). *Skirting the ideal. Embodying hyperfemininity through rhythmic gymnastics' evolutionary leotard and other aesthetic sports' vested vestments*. In S.L. Walsh (Ed.), *Sporting performances: Politics in play* (pp. 113–129). London: Routledge.
- [15] Meena, J.S., Choi, S.B., Jung, S.-B., & Kim, J.-W. (2023). Electronic textiles: New age of wearable technology for healthcare and fitness solutions. *Materials Today Bio*, 19, article number 100565. doi: 10.1016/j.mtbio.2023.100565.
- [16] Nassib, S.H., Mkaouer, B., Riahi, S.H., Wali, S.M., & Nassib, S. (2020). Prediction of gymnastics physical profile through an international program evaluation in women artistic gymnastics. *Journal of Strength & Conditioning Research*, 34(2), 577–586. doi: 10.1519/JSC.0000000000001902.
- [17] Nejmeldeen, A.H.k., Hasona, A.M.G., & Saleh, M.M. (2023). Analytical vision for gymnastics wear in Egypt. *Journal of Architecture, Arts, and Humanistic Science*, 8(39), 186–214. doi: 10.21608/MJAF.2021.76771.2340.
- [18] Nejmeldeen, A.H.k., Hasona, A.M.G.E., & Saleh, M.M. (2024). A proposal for a production line for the design and implementation of quality clothing for gymnastics in ARE. *Journal of Architecture, Arts, and Humanistic Science*, 9(43). doi: 10.21608/MJAF.2022.114612.2612.
- [19] NOC of Ukraine. (2024). *Olympic games*. Retrieved from <https://noc-ukr.org/en/>.
- [20] Parthiban, M., & Saravanan, K. (2022). *Nanotechnology in sports clothing*. In P. Sharma, D. Singh & V. Dave (Eds.), *Fundamentals of nano-textile science* (pp. 189–206). New York: Apple Academic Press.
- [21] Pitnawati, Damrah, Handayani, S.G., Putra, A.N., Sasmita, W., Nelson, S., Wulandari, I., Ningsih, M.S., & Ockta, Y. (2023). Development of direct and indirect assistance approach using jigsaw method and android-based digital design method for gymnastic materials. *Journal of Physical Education and Sport*, 23(12), 3292–3298. doi: 10.7752/jpes.2023.12376.
- [22] Pitnawati, Erianti, Zulbahri, Astuti, Y., Damrah, & Rosmawati. (2022). Development of jigsaw methods and digital-based design methods in gymnastic learning. *Linguistics and Culture Review*, 6(3), 221–236. doi: 10.21744/lingcure.v6nS3.2141.

- [23] Rayimberdieva, D., Dadabayev, F., Turgunova, I., Yakubov, N., & Muminov, B. (2024). Research of the production of gymnastics clothes for environmental protection. In *XVI international scientific-practical conference "Actual problems of improving farming productivity and agroecology" (IPFA 2024)* (Vol. 538, article number 04024). Dnipro: EDP Sciences. doi: [10.1051/e3sconf/202453804024](https://doi.org/10.1051/e3sconf/202453804024).
- [24] Shi, Y., Taylor, L.W., Kulessa, A., Cheung, V., & Sayem, A.S.M. (2024). Re-engineer apparel manufacturing processes with 3D weaving technology for efficient single-step garment production. *iScience*, 27(8), article number 110315. doi: [10.1016/j.isci.2024.110315](https://doi.org/10.1016/j.isci.2024.110315).
- [25] Sosina, V., Dolbysheva, N., Kondratenko, V., & Dolbysheva, T. (2021). The influence of training uniforms on the effectiveness of the pedagogical process in gymnastics and modern dancesport. *Theory and Methods of Physical Education and Sports*, 2, 27–34. doi: [10.32652/tmfvs.2021.2.27-34](https://doi.org/10.32652/tmfvs.2021.2.27-34).
- [26] Sun, J., & Song, X. (2018). Effects of clothing pressure on blood circulation during gymnastics sport. In *9th international conference on information technology in medicine and education (ITME)* (pp. 780–784). Hangzhou: IEEE. doi: [10.1109/ITME.2018.00176](https://doi.org/10.1109/ITME.2018.00176).
- [27] Turcu, I., Burcea, G.B., Diaconescu, D.L., Shao, M., Barbu, M.C.R., Popescu, M.C., & Tohăneanu, A.A. (2021). The use of technological innovations in sport. *Bulletin of the Transilvania University of Braşov. Series IX: Sciences of Human Kinetics*, 14(1), 107–116. doi: [10.31926/but.shk.2021.14.63.1.14](https://doi.org/10.31926/but.shk.2021.14.63.1.14).
- [28] Ukrainian gymnast Anna Rizatdinova on creating Olympic costumes. (2016). *Vogue*. Retrieved from <https://vogue.ua/ru/article/culture/sport/ukrainskaya-gimnastka-anna-rizatdinova-o-sozdanii-olimpiyskih-kostyumov-11173.html>.
- [29] Xu, X. (2010). Notice of retraction: Rhythmic gymnastics suits and color beauty. In *IEEE 11th international conference on computer-aided industrial design & conceptual design 1* (pp. 1513–1515). Yiwu: IEEE. doi: [10.1109/CAIDCD.2010.5681920](https://doi.org/10.1109/CAIDCD.2010.5681920).
- [30] Yan, Y., Gao, J., He, W., Jin, Z., & Tao, J. (2012). Study on the pressure comfort of women's seamless gymnastics clothing. In *Fifth international symposium on computational intelligence and design* (pp. 502–505). Hangzhou: IEEE. doi: [10.1109/ISCID.2012.280](https://doi.org/10.1109/ISCID.2012.280).
- [31] Zhu, D., et al. (2023). A perspective on rhythmic gymnastics performance analysis powered by intelligent fabric. *Advanced Fiber Materials*, 5, 1–11. doi: [10.1007/s42765-022-00197-w](https://doi.org/10.1007/s42765-022-00197-w).

Тетяна Шевчук

Директор

ТОВ «Leotaire»

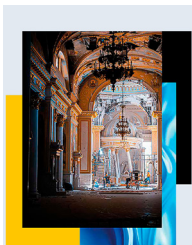
91754, вул. Барнум Вей, 760, м. Монтерей-Парк, Сполучені Штати Америки

<https://orcid.org/0009-0000-1159-3081>

Огляд тенденцій в дизайні спортивного одягу українських художніх гімнасток

Анотація. В умовах зростаючої конкуренції в галузі художньої гімнастики актуальним стає питання розробки спортивного одягу, який гармонійно поєднує функціональність, естетику та національну ідентичність. Метою дослідження був аналіз тенденцій у дизайні спортивного одягу для українських художніх гімнасток з урахуванням естетичних, функціональних та технологічних аспектів. Це дослідження ґрунтувалося на аналізі наукових публікацій, технічної документації та візуальних матеріалів міжнародних змагань за період 2015–2024 років. У результаті дослідження встановлено, що інтеграція технологій 3D-ткацтва сприяла зменшенню виробничих відходів на 95 %, а також дозволила створювати зони диференційованої компресії безпосередньо у процесі виготовлення продукції. Використання інноваційних "розумних" тканин із вбудованими сенсорними елементами забезпечило підвищення ефективності тренувального процесу на 28 %. Окреслено особливості використання українських етнокультурних мотивів у дизайні спортивного одягу, що позитивно вплинули на психологічну впевненість спортсменок. Визначено значне зростання ринку високотехнологічних гімнастичних костюмів, обсяги якого збільшилися на 45 % за 2024 рік. Впровадження екологічних виробничих методів дало змогу знизити вуглецевий слід на 30 %. Крім того, застосування градієнтного принципу розподілу зон компресії призвело до покращення виконання складних фізичних елементів на 15 %. Отримані результати мають практичне значення для дизайнерів спортивного одягу, виробників та тренерів, надаючи науково обґрунтовані рекомендації для створення функціональних і естетично довершених костюмів з урахуванням національних традицій та сучасних технологічних можливостей

Ключові слова: інноваційні технології; етнокультурні мотиви; біомеханіка рухів; термоадаптивні тканини; естетична функціональність



UDC 7.01:008

DOI: 10.63009/cac/2.2024.89

Mykhailo Shvets*

Lecturer

Kyiv National University of Culture and Arts

01601, 36 Yevhen Konovalets Str., Kyiv, Ukraine

<https://orcid.org/0000-0002-3562-1777>

Cultural and artistic practices of Ukraine in the context of European integration processes: Current state

Abstract. The purpose of this study was to examine, how integration into the European cultural space has affected the development of national identity and cultural cooperation. To fulfil this purpose, qualitative analysis methods were used, including content analysis of cultural programmes, including Culture Bridges and Culture of the Eastern Partnership. The analysis showed that integration into the European cultural space positively influenced the development of national identity and cultural cooperation. The study highlighted the transformation of cultural institutions that have received new opportunities for the development of contemporary art through cross-cultural interaction. Particular, attention was paid to the use of the latest technologies, such as digital platforms, to present Ukrainian art on the international stage. The findings demonstrated the significance of state and international support for Ukraine's cultural development and its integration into the global context, which increases the competitiveness of Ukrainian culture on the world stage. Specifically, it was noted that such programmes facilitated the implementation of projects that supported the mobility of artists and the exchange of knowledge, which led to the emergence of new artistic practices. As a result, the positive effects of European integration processes on national culture and international cultural exchanges were demonstrated, and the impact of European standards on the adaptation and internationalisation of the artistic space in Ukraine was highlighted

Keywords: virtual reality; grant programmes; innovative projects; institutional transformation; international cooperation; social media

INTRODUCTION

The relevance of the study was conditioned by the fundamental socio-economic and technological changes of modern times, which substantially affect the role of cultural and artistic spheres in social development. In the context of globalisation and digitalisation, national identity and cultural heritage are under threat due to the long-standing dependence on totalitarian regimes, as well as the rapid transformation processes that are taking place in Ukraine. National culture has become a key factor in social progress and state independence, which underlines the significance

of its preservation and development. In modern Ukraine, there is a need to integrate the latest technologies to preserve and develop cultural values. Despite the progressive development of virtual reality (VR), which opens new opportunities for creating and showcasing art projects, there are problems associated with limited funding and support for cultural initiatives. These limitations greatly complicate the implementation of creative projects and affect their quality.

The problem is centred around the need to harmonise traditional and modern approaches to culture, to ensure

Suggested Citation:

Shvets, M. (2024). Cultural and artistic practices of Ukraine in the context of European integration processes: Current state. *Culture and Contemporaneity*, 26(2), 89-98. doi: 10.63009/cac/2.2024.89.

*Corresponding author



the sustainable development of national identity in the context of globalisation and new technological challenges. The development of virtual art and its integration into conventional media spheres pose new demands on cultural projects and institutions. This requires the development of innovative approaches to their implementation and support at the national and international levels.

In the field under study, there are a series of problems related to the impact of European integration processes on culture in Ukraine. The authors A. Tyushka & T. Schumacher (2021) analysed the role of the European Union and its relations with the Eastern Partnership countries, focusing on the prospects for cultural dialogue between Ukraine and the EU. The researchers found that European integration can facilitate cultural exchange, but noted insufficient attention to the implementation of concrete cultural projects. Researchers L. Rjazancev & I. Sliesariev (2022) examined the effects of cinema and television on the development of rave culture in Ukraine. Their findings indicated, how media art contributes to cultural transformations and the popularisation of sub-cultures, but the study did not cover the impact of these processes on the state's broader cultural policy.

Scientist T.V. Panyok (2020) investigated the historical and cultural context of art education in Ukraine in the early 20th century, focusing on the development of artistic practices in the context of European integration trends. However, the gaps in this study were related to the insufficient analysis of contemporary artistic initiatives in the context of the latest technologies. Ye. Horyslavets (2021) studied the evolution of cinematic language in contemporary Ukrainian culture, emphasising the significance of visual arts in shaping cultural identity. However, insufficient attention was paid to the integration of the latest media technologies into this process.

V. Pylypiv *et al.* (2024) analysed the influence of globalisation on Ukrainian culture, emphasising, how integration into the European cultural space fosters cross-cultural interactions and enhances the competitiveness of Ukrainian art on the global stage. The authors highlighted the role of digital platforms in promoting contemporary Ukrainian art internationally, a finding that aligns with this study's focused on technological advancements in cultural presentation. R.S. Mokhnyuk (2021) examined the role of state cultural policy in the development of civil society within European integration processes. This work underscored the importance of aligning national cultural policies with European standards, noting that effective state support fosters cultural cooperation and strengthens national identity. These findings corroborate the current study's emphasis on the transformative effects of European integration on cultural institutions.

Y. Kravchenko & O. Nikolova (2022) explored the representation of Ukrainian cultural figures, such as Lesia Ukrainka, in the urban cultural space as a means of preserving national memory amidst European integration. Their work highlighted, how cultural narratives are

adapted to align with European values, while maintaining distinct national identities, which echoes the current study's discussion on balancing national identity with cross-cultural interactions. S. Rybchenko *et al.* (2024) investigated the impact of globalisation on constitutional and legislative adaptation in Ukraine. Although focusing on legal frameworks, their analysis demonstrated the social consequences of aligning national systems with European standards, which parallels the study's examination of the adaptation of Ukrainian cultural institutions to European norms.

The purpose of this study was to provide a comprehensive analysis of contemporary cultural and artistic practices in Ukraine in the context of European integration processes, with a focus on identifying key trends and areas of development of these practices.

To fulfil this purpose, cultural analysis was used to investigate changes in Ukrainian cultural practices under the influence of European integration processes. This helped to track the dynamics of cultural transformations and the effects of European standards on the development of Ukrainian art. The historical and analytical method helped to trace the historical evolution of artistic traditions in Ukraine in the context of European integration. This method was aimed at investigating past cultural and political influences on contemporary Ukrainian culture. This helped to assess the similarities and differences in cultural processes in Ukraine and Europe, including the impact of European integration on culture.

Content analysis was also employed for the study, including official documents, such as the Association Agreement between Ukraine, on the one hand, and the European Union, the European Atomic Energy Community and their Member States, on the other hand No. 984_011 (2024), which contains provisions on cultural cooperation, regulates the cultural rights of minorities, and cultural support programmes from the European Union (British Council, 2020). This helped to identify the key trends in cultural integration and their impact on artistic practices.

VR technologies in cultural and artistic practices in Ukraine

In the modern world, culture is becoming an increasingly vital element of social and human development. Culture enables members of society to represent their worldview through cultural interaction, to engage in artistic and cultural interregional interaction, and to preserve and enrich the historical and cultural heritage in all its diversity. Radical changes in culture and scientific and technological advances have led to a rethinking of the principles of human genesis. In the history of European culture between 2014 and 2024, the principle of cultural development is interpreted as synonymous with progress in the rationalist sense of the Enlightenment, i.e., intensive development of human and natural potential, economic growth, technological advancement, and rising welfare. Despite some critical phenomena, certain changes in cultural

development have occurred. Since independence, a new cultural reality has emerged in Ukraine. National culture has become one of the determining factors of social progress, the development of an independent state and the shaping of national identity.

Prolonged dependence on totalitarian regimes and global transformation processes can lead to a nation losing its cultural identity and mentality. Therefore, there is an urgent need to restore the cultural values that characterise the nation's unique identity. Preserving cultural memory is essential for the development of national culture.

Scientist J. Lanier (2017) popularised the term "virtual reality" in the first half of the 1980s. VR is a visual experience presented through computer screens or specialised three-dimensional technologies. Some simulations have on-screen information, such as sound effects reproduced through specialised sound equipment. 3D technology is a platform for artists, who want to add a new dimension to their work by illustrating a real-life painting through VR technology. The possibilities of VR technology are almost endless. It takes many forms, including street art, 3D sculptures, fashion week runways, and Broadway sets.

Since the 2020s, interest in incorporating VR into artistic practices has been growing rapidly. The variety of VR tools is increasing (virtual exhibitions – creating 3D models of exhibits that can be viewed in a virtual space. Multimedia interactive installations are a combination of VR with audio and video elements that create an immersive experience), and cultural institutions are opening all their exhibitions in VR (the National Art Museum of Ukraine – the museum offers virtual tours of its exhibitions, which allow visitors to get acquainted with the art collection without physical presence). This environment is a prime example of combining digital experience with conventional media worlds such as cinema, books, and illustrations. A unique feature of virtual exhibitions is that a gallery can showcase the work of several artists in parallel (Ao *et al.*, 2023).

In VR, the key purpose is to create a seamless exhibition, and a major advantage of the technology is its unlimited scope – absolute possibilities for representing an artist's work. Some of the works that already existed physically (museum exhibits) had to be scanned in 3D, rendered, and placed in a virtual environment. For artists, who want to develop concrete models and characters in greater detail, there is Adobe Dimension, a SketchUp application for visualising images in 3D. VR technology is in the focus of attention of most museums in Ukraine, including the Lviv Historical Museum Arsenal, the National Museum of Natural History and the Archaeological Museum (Berti, 2021). The Volume Park project was organised as follows: an AR tour of the Ukrainian National Art Museum was created. The application developed for the Volume Park programme identified the most valuable exhibits and individual rooms and presents a 3D plan of the premises. VR also enables people with visual and hearing impairments to see and hear the tours. With the onset of restrictions caused by the COVID-19 pandemic, art studios and

cultural projects have begun to promote online formats. This includes presentations on social media, interviews, and project demonstrations in VR reality. VR can also be used at classic offline exhibitions.

Considering the new virtuality of art, artists strive to harmonise the object with the surrounding space, sometimes completely ignoring this aspect, or seeking to create a formal dissonance, which is quite acceptable for a temporary work. The content base of such objects is subject to the symbolism of places, or reconstruction in interaction with historical memory, combining artistic and documentary components, often emphasising the artistic communication process, attracting the viewer's attention with bright forms and interesting ideas (Lanier, 2017).

The VR exhibition Volume Park, demonstrated, how Ukrainian artists have used digital technologies to overcome obstacles, lack of funding and lack of support. It also helped to strengthen ties with European cultural institutions that are increasingly focused on integrating digital art practices. Thanks to these technologies, Ukrainian artists could influence the development of new cultural trends and take part in international cultural processes. Furthermore, VR and augmented reality contribute to the development of inclusivity in the arts by providing access to cultural sites for people with disabilities, which is in line with European standards of cultural accessibility.

In summary, VR art has arguably become a part of the public art scene. Interactive digital technologies are a widespread means of communication in society. Global computerisation and digitalisation, as well as the emergence of a plethora of works with interactive features, have prompted people to reflect on the integration of the latest technologies into the artistic environment. Thus, the value of digital trends blurs the boundaries between the real and the virtual, helping to create the most realistic virtual worlds. In the 21st century, VR itself is becoming a new cultural phenomenon and a new reality for audiovisual art. Therefore, creators are expected to develop new adequate approaches to this effective mechanism of influencing the audience and its professional use. VR has opened new opportunities for Ukrainian artists and enabled them to take part in the global cultural space, using the latest technologies to create and showcase their works on the international stage.

Support and implementation of gender culture

From 2014 to 2024, the issue of implementing gender culture as a key to the further development of a democratic state in the modern cultural and artistic space is relevant for the development of Ukrainian society. This issue is especially urgent in the current context of solidarity between European countries, where, as a result of the war, European culture has become closer to the mentality of Ukrainians. Considering the above, identifying further areas for the development of gender culture in the artistic space is the crucial task of modern times. Since 2019, Ukraine has been a member of the Biarritz Partnership

(an international initiative launched at the G7 Summit in 2019 to promote gender equality and women's empowerment), which requires the ratification of all relevant gender equality standards in various fields. This meant that in the near future, the value system and established norms regarding gender roles would change in the arts as well. The Council of Europe (CoE) Gender Equality Strategy for 2017–2024 (Alonso Gallo & Gutiérrez López, 2023), which Ukraine is guided by, focuses on the following six strategic areas: prevention of gender stereotypes and sexism – collective perceptions of everyday male or female roles that exist in cultural activities could limit and consequently impede the self-fulfilment of women and men, and in the worst cases, cause violence.

The gender dimension in culture is also outlined in the Recommendation CM/Rec (2019)1 adopted by the Committee of Ministers of the Council of Europe. Preventing and Combating Sexism (2019), which focused on developing principles to combat gender stereotypes in the cultural sphere, including language, internet communication, media and advertising, the public sphere, the workplace, the judiciary, education, sports and the private sphere, among other areas. The above indicates further steps by Ukraine to unify the level of gender culture among European countries. For example, according to the 2021 Gender Gap Index, Ukraine ranked 74th out of 156 countries, which meant that it fell behind the most developed EU countries (Iceland, Sweden, and Switzerland topped the list) (Lesko, 2023). Therewith, the communicative function of art currently plays a secondary role in the development of a harmoniously developed personality from a gender perspective. This is especially true for classical theatre, museum presentations, exhibitions, and a unified national gender rhetoric. At the same time, for instance, the Istanbul Convention (2011), signed by Ukraine in 2011, states that “cultural characteristics, religion, traditions, and honour shall not be invoked as a justification for injustice against women”.

Women's parenthood and their involvement in “caring for others”, which is traditionally the responsibility of women, are portrayed in the art world as something normal, natural, and doable for men. In other words, the presence of men in this sphere of life is disproportionately emphasised compared to the need for women's presence in the public sphere. There is also a gender imbalance in the use of cultural and artistic services: women traditionally attend art events more often.

By raising the issue of increased attention and care for the cultural needs of men, current artistic events in the field of gender, in particular the well-known PinchukArt-Centre project “Why there are great women artists in Ukrainian art” in 2019, have made a great contribution to the task of restoring the presence of absent women in art (Yakovlenko, 2019). This context of highlighting the presence of women as equal artists was continued by the Lviv Municipal Art Centre with the exhibition “Why there are women artists in Lviv” in 2020. Another challenge related

to Europe's ambitious goals is to showcase women's experiences, especially war, which has been positioned throughout human history as a job uncharacteristic of women. In the context of Ukrainian realities, a lot of materials have been devoted to this topic since 2014, and it can be argued that there are changes in patriarchal stereotypes about the role of women in the army.

However, the most inclusive artistic event for understanding gender equality has been the United Nations HeForShe project, which was first organised in 2019. This annual art marathon focused on gender equality issues through the language of contemporary art, including theatre, performance, film, and painting, as well as on the active involvement of men in highlighting women's issues (Szalai & Ratz, 2023).

Another notable trend is the cooperation between the private sector and public art institutions; in 2020, the National Gallery of Art of Ukraine created a virtual gallery featuring works by Ukrainian women artists of the past and present. However, most of these initiatives focus on the “visibility” of women in the public sphere. This contrasts with the “visibility” of men in the private sphere. Firstly, to create a cultural and information environment and infrastructure that meets the requirements of the times, to develop modern models and types of gender relations and promote their implementation in selected regions, to engage the artistic community in the perception of gender cultivation, which indicates the advanced development of the European state, to ensure the lowest gender representation in the organisation of art events in regions with the lowest representation of men and women (Lačný *et al.*, 2022).

One of the key aspects of Ukraine's European integration is the implementation of gender equality standards that are in line with European values, especially in the cultural and artistic spheres. The development of a gender culture, equal rights and opportunities for both sexes is one of the fundamental elements of a democratic society, and Ukraine seeks to harmonise its internal practices with European standards, as reflected in a series of documents, including the Sustainable Development Strategy “Ukraine – 2020” (Decree of the..., 2020). Despite considerable achievements, as evidenced by the 2021 Gender Gap Index, Ukraine still lags behind EU countries in gender issues, particularly in the field of culture.

Cultural design as a feature of modern Ukrainian culture

Cultural design is a crucial typological feature of contemporary culture based on human creativity. In Ukraine, socio-cultural and cultural and artistic projects began to be implemented only in the 1990s. The Ukrainian Cultural Foundation (UCF) and other organisations are actively involved in the implementation of cultural projects, but it is the UCF that plays a leading role in providing grants to support and develop the country's culture. The UCF was established in 2017 with the primary goal of promoting the development of cultural and artistic practices in Ukraine. The core mission of the Foundation is stated on the UCF's

official website as follows: “The Ukrainian Cultural Foundation has introduced a new mechanism that will provide result-oriented and competitive state financial support to cultural and creative industries initiatives to promote the development of Ukraine’s cultural and creative ecosystem”

(Tyushka & Schumacher, 2021). The UCF organises competitive grant programmes on its official website (Table 1): “Culture without Barriers”, “Culture. Regions”, “Cultural Heritage”, “Restoration of Cultural and Artistic Activities” (Mosendz *et al.*, 2022).

Table 1. UCF grant programmes for 2024

Cultural programme	Applications received	Applications that passed the technical selection
Culture without Barriers	132	66
Culture. Regions	233	116
Cultural Heritage	327	199
Restoration of Cultural and Artistic Activities	662	305

Source: compiled by the author

The UCF also publishes announcements about the competition, project content, and terms of participation on its social media pages to popularise and promote the project: YouTube, Facebook, Instagram, Telegram. The beginning of the full-scale invasion of Ukraine by the Russian Federation has led to certain changes in the 2022 grant season. As a result of UCF’s negotiations with the Ministry of Finance and the Ministry of Culture and Information Policy, due to the priority of state funding for the defence sector and the lack of state funding for UCF, some grant programmes that were to be reviewed by experts by February 2022 were extended until 2023 (Olzacka, 2021).

The Culture of the Eastern Partnership programme was implemented by the European Commission from 2011 to 2015 to strengthen the role of culture in the region’s sustainable development (Higgins, 2023). The programme provided grant support to cultural projects in the region. Another example is the Bridges of Culture grant programme, which is being implemented in 2017–2020 and is part of a national cooperation project (Crombois, 2023). In the first call for proposals in 2018, over 40 grants totalling EUR 300000 were awarded to Ukrainian projects under this programme (British Council, 2020). Most project

applications were submitted in the areas of cultural heritage, visual arts, festivals, and creative industries. Another state cultural institution in Ukraine, the Ukrainian Institute, established in 2017, also plays a role in supporting and promoting cultural projects. The Institute’s mission is to strengthen Ukraine’s international and internal subjectivity through cultural diplomacy. The key programme areas of the Ukrainian Institute include artistic programmes, cross-sectoral activities, and the development of cultural diplomacy (Akaliyski & Reeskens, 2023).

The cultural projects supported by the UCF and the Ukrainian Institute influence Ukraine’s European integration by strengthening its presence in the international cultural arena and facilitating the exchange of ideas with European partners (Table 2). UCF programmes, such as Culture without Barriers and Bridges of Culture, allow Ukrainian artists and cultural organisations to integrate into European cultural networks through cooperation and joint projects. For example, participation in EU grant programmes provides access to resources and experience of European countries, which facilitates the exchange of creative ideas and increases the competitiveness of Ukrainian cultural initiatives (Panyok, 2020).

Table 2. Cooperation programmes in the field of culture between Ukraine and the European Union

Programme/initiative	Description	Goals	Participants
Creative Europe	Programme supporting the cultural and creative industries in the EU and partner countries	Strengthening cultural ties, supporting projects	Cultural organisations, artists
EU4Culture	An initiative that promotes the development of cultural heritage and contemporary art	Supporting cultural dialogue, preserving heritage	Museums, theatres, cultural centres
Erasmus+	Exchange programme for students, teachers, and youth in the field of education and culture	Strengthening educational and cultural ties	Higher education institutions, youth organisations
Cultural Heritage in Action	Programme supporting projects to restore cultural heritage	Preservation and promotion of cultural heritage	Local communities, cultural organisations
Horizon Europe	Research and innovation programme, including cultural projects	Support for innovation in the cultural and creative industries	Research institutions, business
EU Eastern Partnership Culture Programme	Programme of cooperation in the cultural sphere for the Eastern Partnership countries	Development of cultural cooperation	Eastern Partnership countries, cultural organisations

Source: based on M. Kobelia-Zvir (2023)

Supporting such projects helped not only to preserve national identity, but also to promote Ukrainian culture in the international arena, emphasising its uniqueness and, at the same time, its affiliation with common European values. These projects also contribute to the development of cultural diplomacy, which is an essential element in shaping Ukraine's international image as a modern European state (Chantadze, 2024). The organisation of joint cultural events, such as artistic residencies and festivals, strengthens cultural ties between Ukraine and Europe, promoting cultural dialogue and integration.

The role of transmedia storytelling in the cultural dimension of European integration processes

The term 'transmedia storytelling' was introduced by the American researcher G. Jenkins, who argued that its key characteristic is that media content should be presented on multiple media platforms. The scientist argued that transmedia is not a new phenomenon – it has long been practiced, for instance, in the religious world – but the opportunities offered by the Internet and digital technologies make this approach pertinent, as it enables audience participation and collective interaction on various media platforms. Transmedia storytelling is the process of systematically distributing elements of a work of fiction across targeted distribution channels to create a unified and coordinated entertainment experience (Perales García, 2023).

Ideally, each media carrier adds something new to the story, which researchers call transmedia synergy and emphasise the relevance of brand expansion and franchising across different media platforms (Lyu, 2024). A vivid example of transmedia is the adaptation of J.R.R. Tolkien's legendarium, an adaptation that encompasses TV series, films, and other media formats. Viewers were introduced to The Lord of the Rings through the original trilogy directed by Peter Jackson. Initially, it was the successful launch of The Lord of the Rings in 2001. It was followed by The Two Towers (2002) and The Return of the King (2003). Later, The Hobbit trilogy was released. Overall, the series' television programmes can be divided into three genres: canonical, legendary, and non-canonical. The novels and comic book series also complement the plot and tell complementary stories about the characters. The transmedia universe of the 'world of the Middle-earth' has been further expanded by writers and artists. Modern game developers have also not ignored The Lord of the Rings, as transmedia is closely related to entertainment. Some games tell new stories in familiar worlds, while others allow players to take part in real-life situations in events that preceded the Lord of the Rings trilogy. After The Lord of the Rings, games have emerged that not only recreate the events from the films, but also show what life is like for human elves and bounty hunters. Amusement parks around the world have attractions that immerse visitors in the Lord of the Rings universe, and there is also a separate VR room, where fans can fully immerse themselves in their favourite world.

Using social media as an alternative to conventional audiovisual media such as film and television can appeal to a variety of target groups. Some people, for whatever reason, cannot or do not want to see their favourite characters in the cinema, but enjoy them on their computer screen at home (Horyslavets, 2021). Some people prefer to watch a film that allows them to comment and communicate directly with fellow fans, which enables them to discuss details that were not emphasised in the film itself. The transmedia nature of social media has many functional features that are not initially evident. After the start of the first Lord of the Rings trilogy, the prequel trilogy was released 9 years after the first three episodes were released in 2012, 2013 and 2014. The series was released 10 years after the start of The Hobbit in 2022. In the meantime, interest in the film has not diminished, but rather increased. This was driven by the success of social media and especially the support of fans. The Tolkien Gateway website is a kind of encyclopaedia of this universe, created by fans in 2005.

Social media can also tell the stories of characters, providing both official information and additional, possibly subjective, interpretations from the audience. The life of the protagonist can become a "diary" created by many users. As a result, the ideas of the main author become inseparable from the free imagination of the second author. That is why transmedia is a communication between various audiences, which is important for the overall understanding of the story. Because of certain "holes" in the plot, one can "think" about continuing the story (Prasektorini & Suprajang, 2023).

The requirement of transmedia means that information is presented in such a way that the consumer always has the feeling that there is something unexplained, something to see, read, or hear. Producers reveal potential plot points that are not fully explained or an extra detail that points to something. Therefore, there is usually a desire to ask someone or discuss it with others. Thus, fans of a story are hunting for information, which is, admittedly, easiest to find on social media. As a result, social media again becomes a collective creative space, where they can find further details about the lives and adventures of their favourite characters. Cross-media production has actually emerged due to the widespread use of the Internet and computers, which means that users can easily copy, paste, move, modify, and correct content. Fanfiction can be considered as an unauthorised extension of a media franchise in new ways, expressing the reader's desire to "fill in the gaps" in commercial stories. Thus, secondary worlds are created on social media. The creation of fictional worlds should stimulate the development of media franchises. This is because detailed audience profiling enables not only a harmonious combination of multiple stories, but also their endless continuation.

The term "transmedia storytelling" and the role of social media in this context are very interestingly linked to European integration processes, especially in the cultural dimension. The use of transmedia in the Ukrainian

cultural space can contribute to Ukraine's more active integration into the European cultural discourse. Trans-media allows Ukrainian artists and cultural figures to create content that is distributed through various media platforms, attracting a wide international audience. This strengthens cultural ties between Ukraine and EU countries, as common themes can be presented in a variety of formats, including film, television, social media, and video games. Social media, as a part of a transmedia strategy, helps to maintain cultural identity and enrich it with international practices. In the context of European integration, this allows Ukrainian culture not only to maintain its unique voice, but also to adapt to the common European space, in which interaction between cultures is an essential part. It also opens opportunities to create new cultural franchises that can gain international recognition and help spread Ukrainian art and history around the world.

The findings of the study revealed a series of significant trends that reflect both local and global processes that shape the current state of Ukrainian culture. First of all, European integration promotes not only political and economic cooperation, but also significantly affects cultural and artistic processes in Ukraine. The findings of the study confirmed that the participation of Ukrainian artists in international cultural projects has increased substantially, which is in line with the findings of J.L. Perales García (2023), who investigated the impact of the European Union's cultural programmes on the development of cultural diplomacy. Specifically, it was found that the number of Ukrainian art projects supported by the EU increased by 40% from 2017 to 2022. This demonstrated the positive impact of European integration processes on the institutionalisation of culture in Ukraine.

This fact is also confirmed by S. Chantadze (2024), who noted that integration into the European cultural space creates new opportunities for the development of local cultural infrastructure. Support from the European Union provides Ukrainian cultural institutions with the opportunity to modernise their practices and adapt to international standards without losing their identity. However, not all researchers shared this assessment of the impact of European integration on Ukrainian culture. N. Alonso Gallo & I. Gutiérrez López (2023) argued that European integration can lead to a loss of national identity, as Ukrainian artists are forced to adapt their projects to the standards of European grant programmes. Although the study partially confirmed the risk of unification of cultural products, it also showed that artists can preserve their identity by using new tools to promote national narratives through international projects.

Another significant aspect is the impact of European cultural policy on the transformation of Ukrainian cultural institutions. The study showed that the process of reforming state cultural institutions, which is partially funded by the EU, allows for the creation of new institutional platforms for the development of contemporary art. Y. Ayeni (2024) also noted this fact. The researcher investigated the transformation processes in European countries and

emphasised that such changes stimulate creativity and promote social cohesion.

The transformation of Ukrainian culture through the lens of European integration is also reflected in the use of social media. These platforms are becoming a valuable tool for supporting cultural projects and dialogue between Ukraine and European countries, helping to engage a wide audience in discussions of common themes and cultural identities. Thus, the findings of this study confirmed the impact of European integration processes on the cultural and artistic environment of Ukraine, although there are certain challenges related to the need to preserve national identity in the face of global change.

Thus, the development of Ukrainian cultural projects in the context of European integration has contributed to the preservation of national identity, while integrating Ukrainian culture into the pan-European cultural space. Trans-media and social media strategies have enabled Ukraine not only to preserve its cultural voice, but also to adapt it to modern European requirements, ensuring long-term integration into the common European cultural space.

CONCLUSIONS

The cultural projects supported by the Ukrainian Cultural Foundation and the Ukrainian Institute play a key role in shaping Ukraine's cultural image in the international arena and actively engaging the country in European integration processes. The Culture without Barriers and Bridges of Culture programmes not only expanded the opportunities for Ukrainian artists to take part in European cultural projects, but also create a solid foundation for the mutual exchange of ideas and practices. This contributes to the expansion of cultural ties between Ukraine and Europe, which is essential for integration into the European cultural space.

Participation in international programmes helps Ukrainian culture to transcend national boundaries, emphasising its uniqueness and at the same time proving its ability to fit into the context of common European values and identities. Cultural diplomacy, implemented through such projects, is becoming an effective tool for strengthening international relations and positioning Ukraine as an active participant in the European cultural dialogue. This increases the competitiveness of Ukrainian cultural initiatives on the global stage, which contributes not only to the preservation of national identity, but also to the shaping of a new, modern image of Ukraine as a country open to cultural innovation. Thanks to cultural programmes, Ukrainian artists have access to European resources, which opens opportunities for developing their creative potential and creating joint projects with European partners. It also stimulates the development of cultural infrastructure in Ukraine, as international partnerships require high quality standards. Thus, the projects of the Ukrainian Cultural Foundation and the Ukrainian Institute are not only a means of integration into the European space, but also a crucial element in the development of Ukrainian culture in the context of globalisation.

The use of transmedia approaches allows Ukrainian artists to create content that resonates with various cultural audiences and is distributed through numerous media platforms. This not only strengthens the international influence of Ukrainian culture, but also contributes to its active integration into the pan-European cultural discourse. Transmedia projects, which include film, television, video games, social media, and other art forms, create an opportunity for a wider involvement of Ukrainian culture in the global cultural context. Social media have a dual function: they are not only a tool for distributing cultural products, but also create platforms for cultural dialogue and interaction between different audiences. This helps to create new forms of cultural diplomacy, where social media are becoming a crucial channel of communication between Ukraine and Europe. Thanks to this, Ukrainian artists can maintain the identity of their culture and at the same time adapt it to modern European requirements, promoting mutual understanding and cooperation.

This enables the country not only to demonstrate its cultural potential, but also to take an active part in shaping the pan-European cultural space, where interaction between cultures is a key condition for successful integration. Thus, the use of transmedia practices in the

cultural sphere of Ukraine contributes to active European integration, strengthening the role of Ukrainian culture in the modern European context. Social media ensure interactivity and multilayered cultural relations, creating new opportunities for creativity and cooperation with European partners, which strengthens Ukraine's international image.

Prospects for further research would include expanding the geographical context, which would allow comparing Ukraine's cultural practices with other countries that are also going through European integration processes. Research on the influence of modern technologies on cultural practices in Ukraine and their integration into the European context would be valuable areas for deeper exploration of this topic. The use of innovative methodologies, such as anthropological research, could provide a more detailed understanding of practices at the level of local communities.

ACKNOWLEDGEMENTS

None.

CONFLICT OF INTEREST

None.

REFERENCES

- [1] Akaliyski, P., & Reeskens, T. (2023). Ukrainian values: Between the Slavic-Orthodox legacy and Europe's allure. *European Societies*, 26(2), 522–551. doi: [10.1080/14616696.2023.2206901](https://doi.org/10.1080/14616696.2023.2206901).
- [2] Alonso Gallo, N., & Gutiérrez López, I. (2023). Gender and organizational culture in the European Union: Situation and prospects. *Frontiers in Psychology*, 14, article number 1164516. doi: [10.3389/fpsyg.2023.1164516](https://doi.org/10.3389/fpsyg.2023.1164516).
- [3] Ao, D., Wu, W., & Guo, X. (2023). Immersion and intersectionality – virtual reality in cross cultural art exhibition courses. In P.-L. Patrick Rau (Ed.), *Proceedings of the 15th international conference "Cross-cultural design"* (pp. 189–200). Cham: Springer. doi: [10.1007/978-3-031-35946-0_16](https://doi.org/10.1007/978-3-031-35946-0_16).
- [4] Association Agreement between Ukraine, on the one hand, and the European Union, the European Atomic Energy Community and their Member States, on the other hand No. 984_011. (2024, November). Retrieved from https://zakon.rada.gov.ua/go/984_011.
- [5] Ayeni, Y. (2024). Transmedia experientialism and social cohesion (a work in progress). In E. Finn, B. Beard, J. Eschrich & R. Wylie (Eds.), *Imagining transmedia* (pp. 111–129). London: MIT Press. doi: [10.7551/mitpress/14609.003.0009](https://doi.org/10.7551/mitpress/14609.003.0009).
- [6] Berti, M. (2021). The unexplored potential of virtual reality for cultural learning. *The EuroCall Review*, 29(1), 60–67. doi: [10.4995/eurocall.2021.12809](https://doi.org/10.4995/eurocall.2021.12809).
- [7] British Council. (2020). *Culture bridges*. Retrieved from <https://www.britishcouncil.org.ua/en/programmes/arts/culture-bridges>.
- [8] Chantadze, S. (2024). Exploring EU culture policy towards eastern partnership countries. *International Journal of Multidisciplinary Research and Analysis*, 7(5), 2107–2116. doi: [10.47191/ijmra/v7-i05-39](https://doi.org/10.47191/ijmra/v7-i05-39).
- [9] Crombois, J.F. (2023). The Ukraine war and the future of the Eastern Partnership. *European View*, 22(1), 103–110. doi: [10.1177/17816858231158238](https://doi.org/10.1177/17816858231158238).
- [10] Decree of the President of Ukraine No. 5/2015 "On the Strategy of Sustainable Development 'Ukraine – 2020'". (2015, January). Retrieved from <https://zakon.rada.gov.ua/laws/show/5/2015#Text>.
- [11] Higgins, P. (2023). EU's soft power illusion. Liberal value socialisation versus EU security priorities in the Eastern Partnership Initiative. doi: [10.13140/RG.2.2.32742.40004](https://doi.org/10.13140/RG.2.2.32742.40004).
- [12] Horyslavets, Ye. (2021). Cultural discourse of the cinematic language evolution. *Culture of Ukraine*, 73, 28–34. doi: [10.31516/2410-5325.073.03](https://doi.org/10.31516/2410-5325.073.03).
- [13] Istanbul Convention. (2011). Retrieved from <https://www.coe.int/en/web/istanbul-convention/text-of-the-convention>.
- [14] Kobelia-Zvir, M. (2023). Grants of the creative Europe program of the European commission for representatives of culture and creative industries. *Eastern Europe: Economy, Business and Management*, 4, 80–85. doi: [10.32782/easterneurope.41-12](https://doi.org/10.32782/easterneurope.41-12).

- [15] Kravchenko, Y., & Nikolova, O. (2022). The image of Lesia Ukrainka in the modern urban cultural space of Ukraine: On the issue of various forms of keeping the national memory on the way to European integration. *Acta Baltico-Slavica*, 46, 26–28. doi: [10.11649/abs.2628](https://doi.org/10.11649/abs.2628).
- [16] Lačný, M., Polačková, A., Cirner, M., & Székely, G. (2022). Impacts of cross-border interaction from the perspective of cross-border cooperation actors. *Politické Vedy*, 25(3), 127–159. doi: [10.24040/politickevedy.2022.25.3.127-159](https://doi.org/10.24040/politickevedy.2022.25.3.127-159).
- [17] Lanier, J. (2017). *Dawn of the new everything: Encounters with reality and virtual reality*. New York: Henry Holt and Co.
- [18] Lesko, N. (2023). Legal basis of the application of gender quotas in Ukraine. *Bulletin of Lviv Polytechnic National University. Series: Legal Sciences*, 10(4), 111–115. doi: [10.23939/law2023.40](https://doi.org/10.23939/law2023.40).
- [19] Lyu, S. (2024). Research on the dissemination and preservation of traditional culture in the era of new media. *Journal of Education, Humanities and Social Sciences*, 36, 140–145. doi: [10.54097/2fmgtv19](https://doi.org/10.54097/2fmgtv19).
- [20] Mokhnyuk, R.S. (2021). [State cultural policy as a factor of civil society development in the context of European integration processes](https://doi.org/10.24040/politickevedy.2022.25.3.127-159). *Bulletin of National Academy of Culture and Arts Management*, 3, 27–36.
- [21] Mosendz, O., Filimonova-Zlatohorska, Ye., Pankiv, H., Bannikova, K., & Vlasniuk, O. (2022). Problems and prospects of the development of Ukrainian art (realities of martial law). *Amazonia Investiga*, 11(58), 74–83. doi: [10.34069/AI/2022.58.10.8](https://doi.org/10.34069/AI/2022.58.10.8).
- [22] Olzacka, E. (2021). The role of museums in creating national community in wartime Ukraine. *Nationalities Papers*, 49(6), 1028–1044. doi: [10.1017/nps.2020.39](https://doi.org/10.1017/nps.2020.39).
- [23] Panyok, T.V. (2020). [Historical-cultural and lighting context of artistic education in Ukraine in the beginning of the 20th century](https://doi.org/10.24040/politickevedy.2022.25.3.127-159). *International Journal of Conservation Science*, 11(4), 945–952.
- [24] Perales García, J.L. (2023). Road to Ukraine's integration into the EU: The European cultural policy. *Cuadernos Europeos De Deusto*, 69, 57–94. doi: [10.18543/ced.2812](https://doi.org/10.18543/ced.2812).
- [25] Prasetyorini, E. & Suprajang, S. (2023). TikTok shop: Consumer culture transformation in the era of social media. *Diversity Logic Journal Multidisciplinary*, 1(2), 56–62. doi: [10.61543/div.v1i2.31](https://doi.org/10.61543/div.v1i2.31).
- [26] Pylypiv, V., Oliynyk, O., Kushnarov, V., Semykras, V., Kuzmenko, T., & Pylypiv, V. (2024). Ukrainian culture in the context of globalization: Challenges and opportunities. *Archives Des Sciences: A Multidisciplinary Journal*, 74(2), 29–36. doi: [10.62227/as/74205](https://doi.org/10.62227/as/74205).
- [27] Recommendation CM/Rec (2019)1 adopted by the Committee of Ministers of the Council of Europe. Preventing and Combating Sexism. (2019, March). Retrieved from <https://rm.coe.int/cm-rec-2019-1-on-preventing-and-combating-sexism/168094d894>.
- [28] Rjazancev, L., & Sliesariev, I. (2022). Cinema and television as factors of rave culture spreading in Ukraine. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 5(2), 158–165. doi: [10.31866/2617-2674.5.2.2022.269504](https://doi.org/10.31866/2617-2674.5.2.2022.269504).
- [29] Rybchenko, S., Kosytsia, O., Pluhatar, T., Chalchynskyi, V., & Medvid, F. (2024). The impact of globalization on constitutional processes in Ukraine: Social consequences of the adaptation of legislation of Ukraine to European standards. *Social and Legal Studies*, 7(3), 213–222. doi: [10.32518/sals3.2024.213](https://doi.org/10.32518/sals3.2024.213).
- [30] Szalai, K., & Ratz, T. (2023). *Cooperation in promoting cultural and heritage tourism destinations in Ukraine and V4 countries. Research report – regional part: The greater Budapest region*. Bratislava: International Visegrad Fund. doi: [10.13140/RG.2.2.15713.79201](https://doi.org/10.13140/RG.2.2.15713.79201).
- [31] Tyushka, A., & Schumacher, T. (Eds.). (2021). *The European Union and its eastern neighbourhood: Whither "Eastern Partnership"*. London: Routledge. doi: [10.4324/9781003083634](https://doi.org/10.4324/9781003083634).
- [32] Yakovlenko, K. (2019). *Why there are great female artists in Ukrainian art*. Kyiv: Publish Pro.

Михайло Швець

Викладач

Київський національний університет культури і мистецтв

01601, вул. Євгена Коновальця, 36, м. Київ, Україна

<https://orcid.org/0000-0002-3562-1777>

Культурно-мистецькі практики України в контексті євроінтеграційних процесів: сучасний стан

Анотація. Метою дослідження стало вивчення того, яким чином інтеграція в європейський культурний простір вплинула на розвиток національної ідентичності та культурної співпраці. Для досягнення цієї мети було застосовано методи якісного аналізу, зокрема контент-аналіз культурних програм Culture Bridges і «Культура Східного партнерства». Аналіз показав, що інтеграція в європейський культурний простір сприяла розвитку національної ідентичності та культурної співпраці. У дослідженні висвітлено процес трансформації культурних інституцій, які отримали нові можливості для розвитку сучасного мистецтва через кроскультурну взаємодію. Особлива увага була приділена використанню новітніх технологій, таких як цифрові платформи для представлення українського мистецтва на міжнародній арені. Результати засвідчили важливість державної та міжнародної підтримки для культурного розвитку України і її інтеграції в глобальний контекст, що підвищує конкурентоспроможність української культури на світовій сцені. Зокрема, зазначено, що такі програми сприяли реалізації проєктів, які підтримували мобільність митців та обмін знаннями, що призвело до формування нових художніх практик. Підсумовано про позитивний вплив євроінтеграційних процесів на національну культуру та міжнародні культурні обміни, акцентовано на впливі європейських стандартів на адаптацію та інтернаціоналізацію мистецького простору в Україні.

Ключові слова: віртуальна реальність; грантові програми; інноваційні проєкти; трансформація інституцій; міжнародна співпраця; соціальні медіа

КУЛЬТУРА І СУЧАСНІСТЬ

Альманах

**Том 26, № 2
2024**

Заснований у 1999 р.
Періодичність випуску: 2 випуски на рік

Відповідальний редактор:
О. Бугайова

Редагування англomовних текстів:
С. Воровський, К. Касьянов

Комп'ютерна верстка:
О. Глінченко

Підписано до друку 25 листопада 2024 р.
Формат 60*84/8
Умов. друк. арк. 11,6
Наклад 70 прим.

Видавець:
Національна академія керівних кадрів культури і мистецтв
01015, вул. Лаврська, 9, м. Київ, Україна
Тел.: (044) 280-2193
info@contculture.com.ua
<https://contculture.com.ua/uk>

CULTURE AND CONTEMPORANEITY

Almanac

Volume 26, No. 2
2024

Founded in 1999.
Frequency: 2 issues per year

Managing Editor:
O. Buhaiova

Editing English-language texts:
S. Vorovsky, K. Kasianov

Desktop Publishing:
O. Glinchenko

Signed for print of November 25, 2024.
Format 60*84/8
Conventional printed pages 11.6
Circulation 70 copies

Publisher:
National Academy of Culture and Arts Management
01015, 9 Lavrska Str., Kyiv, Ukraine
Tel.: (044) 280-2193
E-mail: info@contculture.com.ua
<https://contculture.com.ua/en>