

FORMATION OF EXHIBITION ART SPACE IN THE CONTEXT OF PROJECT CULTURE DEVELOPMENT

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Abstract

This article investigates the functioning and development of contemporary exhibition art space. Special attention is paid to the influence of design culture on its shaping, design as a factor in the formation of visual culture, the specificity of the creation of the exhibition, and near-exhibition space in the system of art and project activities and the features of navigation systems. It was explained that the tools of design in the contemporary exhibition art space had become the traditional elements of the composition – the object filling, the tools of the composition, the tools of space and volumetric organization, technical tools, and interactive technologies. It is shown that since the beginning of the XXI century, the experience of Ukrainian galleries and centers of contemporary art was significantly enriched by international projects, and the visual practices of Ukrainian artists entered a foreign context.

Keywords: Artspace, Exhibition, Project culture, Design, Navigation.

Introduction

Analyzing the questions of functioning and development of contemporary exhibition art space, we consider it necessary to pay special attention to the influence of project culture on its shaping, design as a factor in the formation of visual culture, the specificity of design of exposition and near-exhibition space in the system of art and project activities and the features of navigation systems.

The importance of the problems of exposition art and design at the beginning of the 21st century is caused, first of all, by improving the artistic and content level of expositions and contemporary art and design. This is a question of understanding the exposition as a piece of current, specific information and artistic system at the new stage of the development of cultural forms. The more profound is the synthesis of the content and creative aspects of expositions, the higher is the level of their capability to perform the whole range of functions inherent in the cultural forms.

Being at the intersection of the sciences such as cultural studies, art history, museology, and design, the problems of exhibition design of contemporary art space require professional orientation in these spheres. Accordingly, comprehending the dynamics of the formation of exposition and art design of cultural forms, taking into account the main types and directions of their development, requires a comprehensive study of these sciences.

The proposed study is based primarily on the essential aspects of the formation of the art exposition in the closed space, the basis of its functioning. Modern cultural forms exist within the framework of rapidly changing cultural and social trends. The specific nature of contemporary art forces them to change and search for new ways of display and interpretation [1].

Let us note that in our study, we interpret cultural forms as a generalized name of cultural institutions, galleries, exhibition halls and spaces, art museums, museums of contemporary art and design, and other institutions presenting works of art and design, and have a direct influence on the organization and form of art space exhibitions.

The proposed topic is important and relevant for the research not only of the cultural institutions themselves but also culture as a whole, as cultural institutions and institutions represent one of the forms of its revealing, subject being and can give the necessary material for the analysis of the ways of existence and algorithms of functioning and development of culture.

MATERIALS AND METHODS

The process of project culture in its genesis and theoretical understanding in the last third of the XX century is described in detail in the works of V. F. Sidorenko. Philosophical justification of a number of issues of project culture is reflected in the studies of M. Kagan, K. Kantor, etc. From the position of the system approach to artistic culture and design activities developed in the works of M. Kagan, D. Azrikan, E. Grigoriev, V. Sidorenko, O. Genisaretskyj, V. Glazichev, principles of interaction between architecture and design, integrated design of average objects were understood, and the dependence of the aesthetic value of design objects from the orientation on the value structures of a way of life was substantiated. The principles of interaction between architecture and design, the complex design of medium-sized objects, and the dependence of the aesthetic value of design objects on the orientation on the value structures of a way of life from the position of the system approach to artistic culture and design activities have been analyzed in the works of M. Kagan, D. Azrikan, E. Grigoryev, V. Sidorenko, O. Genisaretsky, V. Glazichev.

The concept of "project culture" has become one of the basic concepts of interdisciplinary scientific apparatus and has become widespread in modern science due to strengthening the worldview and technical side of some professions of sociocultural, social pedagogical, and cultural orientation. Used in the context of different sciences, this term is filled with this or that content, corresponding to the nature of research. However, the primary basis is comprehending the phenomenon of project culture as a universal category of modern thinking, as an idea of design as a universal type of activity. In the middle of the 1980s, this notion becomes one of the most important typological features of culture, the center of the new conceptualization in the design theory. Design culture "is the reality of the designed environment and the concept that determines the direction of design efforts, and the system of values, the ideal which feeds the self-

consciousness of the design community, its creative gesture concerning life" according to O. Genisaretsky [2].

System concepts such as design culture emerged in the context of the reality of design as the value and content of many activities and a special type of thinking of modern man, according to the statements of the leading world and domestic design theorists and practitioners. (V. Aronov, B. Archer, A. Bojchuk, A. Genisaresky, V. Danilenko, A. Efimov, J.C. Jones, A. Kross, G. Minervin, V. Sydorenko, V.F., Shymko, etc.) [3].

Nowadays, we can state the fact that every day and every hour of our lives, without noticing it, we set and solve different design tasks. Thus, designing becomes a natural property of our consciousness, extending to all spheres of human existence. Design as an activity has a goal: to initiate change in the human-built environment. Concretizing the definition of design, the English design theorist J.C. Jones notes that it covers the activities not only of designers, architects, and other professional designers but also of administrators, publicists, applied science specialists, economists, scientists, politicians, participants in protest movements, members of pressure groups. Those who seek to change the form and content of products, markets, public opinion, laws, urban welfare systems, etc. This reality, meaning projectivity as the value and content of many activities and as a special type and culture of thinking, is the project culture.

The peculiarity of the methodology for solving the scientific problems set in this study is its interdisciplinary nature due to the differentiation and integration of scientific knowledge. That is based on the analysis of culturological, art history, museology, design theories and approaches, leading directions and results of the development of the world, and domestic scientific knowledge. In turn, the mutual enrichment and use of the potential of different sciences are considered essential factors in their development, respectively.

RESULTS

Visual Studies have deserved special attention in the organization of contemporary galleries, art museums, exhibition centers and complexes, and art exhibition space in general in recent years. Visual Studies emerged as an independent research area approximately at the end of the 20th century. One of the leading theorists of visual studies was W.J.T. Mitchell, who noted that these very years in the field of the humanities are characterized by the appearance of numerous works devoted to visual culture.

Thus, representatives of different fields of scientific knowledge, such as culturologists, art historians, designers, philosophers, political scientists, anthropologists, psychologists, etc., work under the aegis of visual research. It can be said that at about the same time, such direction as scientific computer visualization, dealing mainly with the design of interactive visual environments for solving applied scientific tasks by means of a computer, begins to be intensively developed so that the interest in the subject of visibility turns out beyond the limits of humanities research only.

The recent emergence of a significant number of interdisciplinary fields of study, of which visual research is an example, prompts scientists to comprehend the situation, which in the sphere of the institutional structuring of science can be considered the third stage since the emergence of science in its modern sense. Without losing their belonging to a certain scientific community, representatives of individual scientific fields unite in interdisciplinary local communities on the principle of the need to unite for performing certain tasks or researching certain subject areas. They were formed as a result of certain social changes on the demand of time and which require the concentration of specialists from different fields of scientific knowledge. The study of globalization processes is a striking example of such subject research. It is quite natural that the community of specialists engaged in visual research can also be referred to this kind of association because certain sociocultural changes provoke the interest in visibility. It has put on the agenda the particular study of visual culture, visual perception, imagination, and thinking[4].

Manifestation of interest in visibility by representatives of various sciences prompted its more radical researchers to announce a paradigm shift in the field of social and humanitarian knowledge, the visual turn[5].

Thus, within the traditional discipline of art criticism, which deals with visual images, there has been a reversal of the attitude toward art as an autonomous sphere of artistic creation. Works of art were no longer perceived as an independent invention of genius since their forms of vision are caused by the twenty-four hours and context. In addition, art criticism faced a "paradigm crisis" in Kuhn's understanding of the term.

The formation of exhibition art space is directly linked with such a concept as exhibition design, which is becoming a very relevant phenomenon in the XXI century. It operates with space and object, occupying an intermediate position between architecture and art. The term "exposition design" was first used in 1989 in the article by M. Majstrovskaya, "An Outline of the Development of Contemporary Exposition Design"[6].

The determining significance of architecture, in particular its spatial means, for the compositional and artistic, and imaginative organization of the exposition is well known. The main principle of organizing the exposition of works of art and design is integrity. It is a harmonious unity of artistic and imaginative, functional, constructive, and technical-economic aspects, organizing the object content of the exposition according to their informative and attraction content features. The basis of integrity is the unity of functional, constructive-technical, artistic-imaginative, and economic aspects. For example, modern expositions of art museums are formed as a synthesis of scientific, technical, and artistic awareness of contemporary phenomena[7].

In exhibition design in recent decades, a modern approach to the integrity of expositions, particularly art expositions, has evolved. The whole is understood as a general exposition complex, and the parts are regarded as separate exposition groups. The new approach to integrity has given rise to several trends in exhibition design and has led to a significant variety of techniques for exhibiting works of art.

The first trend arose due to the awareness of the relationship between the spatial environment and the object content. This trend has had two characteristic directions of development. One explores the relationships between the individual objects filling the exposition, viewed as a hierarchy of these objects, organized meaningfully and compositionally. The second direction of this trend explores the relationship of these objects with the three-dimensional exhibition environment. The result of the development of this trend was a gradual reduction in the number of objects in the exhibition space and increased attention to the conditions of exposure.

The second trend, which also has two directions, is caused by improving technical support of art expositions. The first trend is characterized by the search for principally new types of expositions and methods of exposition design, which are based on the innovative possibilities of new types of technology. The second trend is using technical means in expositions: constructions and the latest materials and audio-visual, light, and cinema projection equipment. It should be noted that the use of technical means has significantly diversified the techniques of exhibiting works of contemporary art and design, but all of them cannot be described within the framework of the proposed study since the authors of each exposition seek new and original methods of its design. The third trend is related to the development of communication theory and the emergence of interactive art (in the form of augmented and virtual reality interfaces) due to the desire to show processes or phenomena through the appearance of interactive exhibits in the exhibition space. The new approach to integrity as a unity of science and technology entailed a qualitative change in the formation of the exhibition art space as a whole. Thus, the "whole" is understood as the exhibition space itself, and the "part of the whole" is understood as the means of forming a particular art space. Such traditional components of the environment as object filling, decoration, engineering, and technical equipment in the modern exhibition environment are treated as means of exposition design. Exposition design in the artistic exhibition environment of the 21st century has become identical with the design of the environment.

It can be stated that modern trends in the design of the exposition of works of art and design have led to the inclusion of space, functional processes, and technical equipment in the exposition. At present, the typical design tendencies of expositions are reduction of the number of items in it, the inclusion of space in the exposition, formation of three-dimensional expositions with the help of new and traditional technical means, taking into account the ergonomic and ecological components in designing the exhibition art space, modernization of interiors of the exhibition and exhibition space, which increases the emotional perception of the exhibition, forming the communication between the exponents through interactive technologies.

Let us note that a special place in the exposition belongs to texts, which in their content should be concise and accessible to all categories of visitors, unambiguous and clear. Usually, text information is divided into such components as title, leading text, explanation, etiquette, and indexes. Title texts help visitors navigate through the exposition and contain the names of the halls, if any, thematic sections, exposition complexes, and individual locations. The lead text, which is

similar in content to an epigraph in a literary work, expresses the main idea of the exposition as a whole or some of its individual blocks, sections, topics, halls, complexes, etc.

An annotation to a theme, hall, the complex or individual exhibit is an explanatory text, which contains information beyond the exhibits' visual perception. An indispensable and important element of any exposition is a label (the entirety of all existing labels of a particular exposition is called a label). A label is a text containing the name of an object, its attributive data, i.e., information about the author's affiliation, material, size, etc. However, one and the same object included in different expositions may have different labels in form and content.

Next, in continuation of the topic of formation and organization of exhibition art space, let's dwell on the specificity of the design of exposition and nearby exposition space in the system of art and design activity and peculiarities of navigation systems.

Among the factors contributing to the development of the global exhibition, the industry is the innovative nature of the modern economy (reduction in the life cycle of goods, increase in their nomenclature and complexity, etc.), reduction in the effectiveness of traditional marketing communication tools (due to the overload of communication channels to consumers, changes in the social structure and others), and certain socially psychological factors (increase in need for personal communication as electronic means of communication develop, etc.). At the same time, factors such as the spread of alternative personalized and interactive (dialogue) communication channels (Internet, direct marketing, etc.), as well as new global threats (terrorism, epidemics), restrain the development of the exhibition industry.

In modern conditions, exhibition activity has turned into an important branch of economic activity. This is a so-called sphere of professional occupation for millions of people worldwide, with its infrastructure in the form of specialized real estate, professional associations, and training systems. It unites enterprises engaged in the organization and holding of exhibitions, their service, etc. As a branch of the economy, exhibition activity contributes to creating the national product, new jobs, and it is also a source of taxes, etc.

Modern visitors to art events demand more services at their own expense, and sponsors need a compelling reason to invest money in museums, exhibitions, presentations, performances, etc. Consequently, there is the question of the interest of the audience through a more extensive program of visits to exhibition spaces. That is why lately, the exhibition areas of art and design have started to offer cafes or restaurants, stores, and other entertainment visual events. Thus, cultural institutions are practically experiencing a second birth and are gradually becoming part of complex cultural projects.

Experience shows that an important component of success in our time is creating the institution's image, particularly cultural, and ensuring the overall corporate culture, directly related to both the identity complex and the graphic design of the environment. Thus, graphic design has already developed an iconic array of orientations in a changing environment, depending on the goals pursued by a particular company. In addition, architects and designers consider the orientation in space through the schemes and planning of the environment. So, all of the above predetermines the relevance of the study of navigation as a system of orientation in the exhibition art space.

Note that with the professional use of navigation systems, the functionality and unification of certain areas of design activity reinforces the qualities of the navigation design object, such as the exposition and around the exposition space. Because even to design a signage design is not enough to create only a sign. It is necessary to integrate architecture, graphic, and landscape design. Only then a person's "search systems" can work most effectively.

In recent decades, orientation in space as a direction of graphic design has evolved rapidly, adopting the latest technologies for its own needs with considerable speed. In the context of the proposed research topic, namely, orientation in the exhibition (exposition) art space is finding the right direction of movement both in the exhibition space itself and outside of it, with the help of signs or signs. Accordingly, the design of orientation signs is an art that helps visitors to find the right direction, location, etc.

The general notion of "navigation" is a process of guiding and leading a person (client, visitor) through a logically constructed system of signs to a certain goal. The orientation system consists of the main apparent components: signs, maps, and secondary, sometimes subconscious, functional entrances-exits, pointers in the interior, key points in the space where one chooses the route. To avoid unpleasant situations of disorientation, such components as terminology,

preliminary information about the place that the visitor has previously received, advertising location policy should be taken into account.

Note that the nature and effectiveness of any orientation system depend significantly on the language that has been used to convey identification, orientation, and interpretation messages. The visual statements of the orientation system are displayed with characteristic 2D or 3D words and images. Words can be taken from different languages and shown in a large number of font variants. The images can be detailed, like photographs and illustrations, and simple, such as symbols or colors. [8]. Symbols can add personality, simplicity, and clarity to an orientation system. But finally, the main purpose of symbols is to be understandable and useful to the user because a design cannot be perfect if it cannot convey the necessary information to the user.

In places where the navigation system supports an existing corporate style, complex typographic compositions are also found. A striking example is the visual communications created for the Georges Pompidou Center in Paris. The entire system is transformed into a work of art by an artist-decorator, simulating an information explosion. One self-placed iconic installation or billboard graphically mixes a word written in different languages and different colors. [9].

An orientation system in an exhibition space is not only signs and pointers. It is a way of orienting oneself in a complex space and integrating all kinds of visual communications. In addition to signs, the orientation system involves architectural structures, sculptures, landmarks, wall colors, materials, landmarks or icons, lighting effects, modern technology, and video walls.

The entire area and space of the exhibition space should be interconnected, which will help visitors to navigate better. The connection is created with the help of the identification complex, printed materials, audio guide, and the website. Navigation helps to create an attractive, comfortable atmosphere in which people feel comfortable and tend to prolong their stay. The message system must necessarily consider the diversity of visitor groups, whether regular visitors or schoolchildren, high-ranking officials, course attendees, people with disabilities, or staff. In order for an exhibition or museum's visitor orientation system to remain relevant, it must be flexible; in other words, it must be mobile and consider visitors' time constraints.

Works of art created with the use of new media in public spaces deserve separate attention, and their analysis traditionally takes place in two parallel dimensions: formal (consistency with the surrounding area) and substantive (ideological, spiritual meaning, which is objectified in the form) [10].

Given the virtuality of new art, contemporary artists can both strive for harmony of art objects with the surrounding space and completely ignore this aspect or even aim to create a stylistic mismatch, which is quite acceptable for temporary works. The content component of such objects is usually subordinated to the symbolic or historical memory of the place, combines artistic and documentary aspects, or attracts the viewer with spectacular form and an exciting concept, emphasizing the process of artistic communication [11]. One of the examples of such immersion virtual exhibition space with stylistic inconsistency with the exposition can be "Virtual gallery of graphic works by Vladislav Khristenko", 2021, proposed by M. Izbash (performed under the guidance of the Ukrainian art historian, designer-practitioner M. Opalev) [12].

Analyzing the exhibition activities in Ukraine, we note that since the beginning of the XXI century experience of Ukrainian galleries and centers of contemporary art has been significantly enriched by international projects, and visual practices of Ukrainian artists have entered the foreign context. According to the research of the domestic art historian, the director of the Art Gallery "Lavra" (Kyiv) T. Mironov, leading art institutions to create exhibition projects for the presentation of artists and art associations, allow showing contemporary Ukrainian art to the world, the high potential of our artists and contribute to the recognition of our culture [13; 14].

Like the world cultural projects, Ukrainian festivals and art fairs are a certain type of artistic form of contemporary art actualization and its interaction with society. This type of art exhibitions organization combines different representative and conceptual types of works and objects demonstration in a single exhibition project. It includes a complex of presentational, visual, communicative, and media elements in a holistic art and communication spectacle. There is an interaction of all the elements of the cultural system - works, artists, and spectators. For example, Kyiv Art Week is a landmark event in the cultural space of Ukraine, bringing together influential artists, collectors, and representatives of many international and Ukrainian cultural institutions [11].

DISCUSSION

So, on the basis of the above, the role of project culture in shaping the exhibition art space, which is illuminated through the interaction of cultural institutions with the main types of design: graphic, industrial, environmental design, is revealed. Therefore, the scheme of complex interaction "exhibition space \longleftrightarrow design" was defined, where the channels are the basic types of design, graphic, industrial, and environmental design, and the forms of interaction are the system approach to solving various tasks, design in general, organizational and ergonomic components. Design, playing the role of the expression of the design culture of the postindustrial society, accentuates the process of changing the aesthetic criteria and improvement of form. Design with its content part is inscribed in the culture while expressing a certain worldview, with the features associated with it. Hence, it is natural that environmental design refers to the object world of material culture as a reflection of cultural traditions, ethnocultural originality. Design creativity contains information about the type and models of historical culture and ethnic and local culture. The cultural approach considers design activity a phenomenon of historical and cultural continuity, a product of integrating material and artistic culture. From the position of this approach, the basic basis of design culture is identifying the cultural identity of the modern object-spatial environment, the appeal of environmental design to the object world of material culture as a reflection of cultural traditions, ethnocultural originality.

It is determined that the navigation system harmoniously complements the environment in which it is applied, becoming its language, providing its users with the information necessary for orientation in the exhibition space. At the same time, an easy direction is an a priori task for graphic designers, which contributes to reducing stressful situations, saving visitors' time.

The navigation system should create for visitors of galleries, museums of modern art, art fairs, festivals, the feeling that they are in a modern, interesting, and most importantly, understandable, convenient world. This defines the ecological nature of modern navigation systems in the cultural and entertainment space.

It is required to comprehensively study the peculiarities of the object content, the functional aspect of orientation, prediction, and analysis of the behavior and movement of visitors' flows to developing the concept of navigation in the exhibition space. It is obligatory to consider the following components: terminology, preliminary information about the place that the visitor has previously received, advertising location policy, etc., which will help prevent unpleasant situations of disorientation.

Given the above, the main requirements for designing visual navigation systems in the exhibition environment should be a transparent system of messages (with mandatory consideration of its hierarchy), the target audience; provision for possible information changes; consideration of operational problems; expansion, and support of the brand and image of the organization, including through orientation systems. In addition, the message hierarchy must consider the ergonomic component (to provide visitors with a sufficient amount of information, but at the same time not to create visual pollution of the space).

It becomes evident that the modern trends of exposition design development conditioned the inclusion of space, technical equipment, and functional processes in the exposition. Current trends in the development of exposition design are: reducing the amount of object content; including space in the description; using technical means to form a three-dimensional exposition; taking into account the ergonomic and environmental components in the design of the exhibition space; modernizing the interiors of the rooms, which increases the emotional perception of the exposure; forming, through interactive technologies, the communication between visitors and the exposition, as well as the use of light, sound, color, smell, etc. Such traditional components of the environment as object filling, decoration, engineering, and technical equipment in the modern exhibition environment are treated as exposition design. Thus, exposition design in the exhibition art space of the 21st century has become identical to the environment's design.

CONCLUSION

As a result, the conceptual understanding of the idea of design culture and aesthetics of design creativity, in particular the form of the exhibition art space, has led to an understanding of design culture as a type of culture, which formed the basis of methodological research phenomenon of design and made it possible to include it in the overall scheme of the structure of culture.

Summarizing the above, we can say that visual culture or visual studies are a new interdisciplinary direction that emerged at the intersection of cultural theory, philosophy, design, sociology, and art history. The focus here is on those processes with the help of which meaning is created in a cultural context. The main problem of this interdisciplinary direction is the study of the cultural logic of postmodernist, mass media, and visual turn. Visual culture today is becoming dominant and defining.

Means of design in the modern exhibition art space have become the traditional elements of the exposition, such as object filling and the means of composition, the means of volumetric and spatial organization, technical means, and interactive technologies. Consequently, the integrity of modern exhibition space is interpreted as a synthesis of these form-creative means.

The exhibition of contemporary art and the organization of exhibition space are studied from the point of view of different fields of knowledge and represent a special kind of presentation of art, achievements of science, and technology. The range of influence and the universality of the presentation of art material creates problems in the study and analysis of the exhibition as a coherent system in contemporary art history and architecture.

Today, the exhibition of works of art is a complex contact environment formed by various means of presenting information. The result of the informational influence of an exhibition arises in the process of direct contact, i.e., communication between exhibitors and visitors. As a complex of artistic and business communications, art exhibitions are characterized by the complexity of scenario solutions, the presence of informational and business components, and the use of modern technical means. And as has already been mentioned, few exhibition locations do not currently make use of modern technologies. At the same time, they should correspond to the newest, most relevant, cost-effective, and updatable systems. Also, the effectiveness of multimedia is essential in the project as a whole and in the orienteering system in particular.

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