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STRATEGIES FOR INNOVATIVE SOCIOCULTURAL PROJECTION IN UKRAINE OF THE XXI CENTURY

The purpose of the article is to study the strategy of artistic socio-cultural design in post-modern Ukraine and to analyze innovative models of the art exhibition projects on the example of the activity of the National Arts and Culture Complex «Mystetskyi Arsenal». **The research methodology** is based on the interdisciplinary integration of modern philosophy, aesthetics, cultural and art studies. The dominant of the polymethodological approach is the theory of temporal spatial paradigm of Ukrainian culture in its cultural interpretation. Scientific novelty of the obtained results is determined by the attempt to develop a paradigm of the strategy of actualization of art in the cultural space of modern Ukraine and the creation of presentation innovative models of artistic designs of the 21st century model. **Conclusions.** It is revealed that contemporary presentation of art in the cultural space as a kind of artistic and communicative spectacle is a complex branch of synthetic art in which different types and genres of inaccurate, musical, dramatic, literary, choreographic and fine arts appear and combine in new semantic and artistic quality. The peculiarity of the modern cultural situation is also the significant development of multimedia arts, which synthetically affect all feelings of the viewer. The modern presentation of art is an example of a spectacle, where artistic space is organized, synthetic in essence, is born through the inextricable interrelation of the represented artistic forms.

Keywords: project, socio-cultural project, artistic project, model, exhibition, «Mystetskyi Arsenal», media art.

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Стратегії інноваційного соціокультурного проектування в Україні XXI століття.

Метою статті є дослідження стратегії мистецького соціокультурного проектування у постмодерній Україні та аналіз інноваційних моделей мистецького виставкового проекту на прикладі діяльності Національного культурно-мистецького комплексу «Мистецький арсенал». **Методологія** дослідження побудована на міждисциплінарному інтегруванні методів сучасної філософії, естетики, культурології та мистецтвознавства. Домінантою поліметодологічного підходу виступає теорія часопросторової парадигми культури України в її мистецтвознавчій інтерпретації. **Наукова новизна** одержаних результатів визначається спробою розробки парадигми стратегії актуалізації мистецтва в культурному просторі сучасної України та створення презентаційних інноваційних моделей мистецьких проектів зразка XXI століття. **Висновки.** Виявлено, що сучасна презентація мистецтва у культурному просторі як вид художньо-комунікаційного видовища являє собою складну галузь синтетичного мистецтва, в якій постають і поєднуються у новій смисловій і художній якості різні види й жанри медійного, музичного, драматичного, літературного, хореографічного та образотворчого мистецтва. Особливістю сучасної культурної ситуації також є значний розвиток мультимедійних мистецтв, які синестетично впливають на всі почуття глядача. Сучасна презентація мистецтва є прикладом видовища, де організований художній простір, синтетичний по суті, народжується через нерозривний взаємозв'язок представлених художніх форм.

Ключові слова: проект, соціокультурний проект, мистецький проект, модель, виставка, «Мистецький арсенал», медіа-арт.

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Стратегии инновационного социокультурного проектирования в Украине XXI века.

Целью статьи является исследование стратегии художественного социокультурного проектирования в постмодернистской Украине и анализ инновационных моделей художественного выставочного проектирования на примере Национального культурно-художественного комплекса «Мистецький арсенал». **Методология исследования** построена на междисциплинарном интегрировании методов современной философии, эстетики, культурологии и искусствоведения. Доминантой полиметодологического подхода выступает теория пространственной парадигмы культуры Украины в ее культурологической интерпретации. Научная новизна исследования определяется попыткой разработки парадигмы стратегии актуализации искусства в культурном пространстве современной Украины и создания презентационных инновационных моделей художественных проектов образца XXI века. **Выводы.** Виявлено, что современная презентация искусства в культурном пространстве как вид художественно-коммуникационного зрелища представляет собой сложную отрасль синтетического искусства, в которой возникают и сочетаются в новом смысловом и художественном качествах различные виды и жанры музыкального, драматического, литературного, хореографического и изобразительного искусства. Особенностью современной культурной ситуации является также значительное развитие

мультимедийных искусств, которые синестетически влияют на все чувства зрителя. Современная презентация искусства является примером зрелища, где организованное художественное пространство, синтетическое по сути, рождается через неразрывную взаимосвязь представленных художественных форм.

Ключевые слова: проект, социокультурный проект, художественный проект, модель, выставка, «Мистецький арсенал», медиа-арт.

Relevancy of the topic. Currently, artistic social project is the most mobile and dynamic form of art actualization in the age of post-modern. Within the context of modern epoch, it is social cultural project that started complying with the new requirements of our time and undertook special responsibility in representing and promoting art not only as a “consumption” product within the terms of total market, but also as a spiritual component of nowadays. The concept of the project is built upon uniting and creation of general structure of the “world of art the activity of which it first of all aimed at preservation and development of aesthetical and humane values of culture as whole.

A project in the industry of art, while having a wide range of artistic material presentation, active international cooperation and inter-influence, assists to the general process of globalization and communication while creating unite cultural space. Such project forms found and create certain institutes while serving as a kind of instrument for more successful implementation of projects in the industry of art. For example, related institution “Art Arsenal” as a state organization not only coordinates the project but also analyses its disadvantages and also plans its further development. In such case, art project becomes an independent system created for support of artistic culture and formation of new value criteria in the area of art and cultural life. Scientific consideration of the phenomenon of designing in modern science of art is only beginning at the moment and, therefore, requires constant attention of academic community.

The purpose of the articles is research the strategies of artistic social cultural designing in post-modern Ukraine and to analyze the innovative project model on the example of National Cultural Artistic Complex “Art Arsenal”.

Research methods. The research has been based on the inter-discipline integration of modern methods of philosophy, culturology and science of art. The theory of space and time paradigm of the culture of Ukraine is the dominant of the poly-methodological approach in its construing through the science of art.

References. The research is based both on theoretical analysis of scientific works on the history and theory of Ukrainian culture and art and bases of social cultural designing, and also on practical experience of work over the project “Art Arsenal” and its implementation

into Ukrainian regions and also in cooperation with respective institutions of Poland, Italy and USA in preparation for and holding presentations of modern art on the basis of National Cultural Artistic Complex “Art Arsenal”.

Scientific novelty of the gained results distinguishes itself by an attempt to develop a paradigm for the strategy of art actualization in the cultural space of contemporary Ukraine and creation of presentational innovative models of XXI century artistic projects.

During functioning of cultural project as informational fund a translation of knowledge of nature, society and human from one language into another takes place. Modelling cultural processes is a conscious values-oriented process scientifically conditioned by the character of relation to consumption and production of spiritual-cultural and artistic products on the basis of conceptual approach.

Modelling projects in the area of culture and art is synthesized by philosophical, cultural and social factors supplementing each other, and their proportion is comprehensive and dynamic. That is why positive effect is achieved when the aggregate of components of the created model includes the aims, needs, motives, interests, mental sets of the consumer audience and values of participants.

Modelling process starting in the cultural project includes images, symbols, schemes, definitions, laws and other ways of intellectual-emotional expressiveness with the help of which each human comprehends the world in its various dimensions and projections, demands for conceptual way of thinking. In other words, this is human’s tendency for and ability to thinking (reflection) over partial facts from the point of view of general rules (principles, laws). In the modelling technology, a certain development of our visions of interrelation of functions with structures of cultural project that may be considered without referring to the specified certain structural mechanism [9].

Nowadays “Art Arsenal” is the artistic and cultural complex of new generation with modern technical infrastructure responding to the requirements of dynamic exhibit center and simultaneously performing a wide educational function. Exhibit activity of “Art Arsenal” in general and holding pompous and bright presentations of modern art including those aimed in creation of respective need in the consciousness and habits of people, raising in them culture of aesthetic communication with art. Strategic purpose of the “Art Arsenal”: creation of special favourable environment stimulating occurrence and development of new

artistic initiations, art projects, social-cultural events. Architectural and spatial concept of the complex enables to hold large-scale art-projects, exhibits, presentations, etc. in it [9].

We understand the modelling of cultural projects (on the example of activity of the complex “Art Arsenal”) as a such form of researched phenomena and processes conceptualization, the result of which is the functioning of pilot version of the sought result of cultural project, its theoretical model [9]. The basic ground for construction of similar theory is a scientific consideration of the essence and parameters of cultural projects with the help of which socialization and enculturation of personality takes place.

Technological process of modelling cultural projects takes the following stages: conceptualization (definition of the problem, selection of project name); aiming (creation of ideal image of the result, setting aims, tasks); resource supply (definition of the required funds, resources, opportunities); planning (creational of step-by-step plan for project implementation); implementation (taking actions and operations to implement it); reflection (making conclusions, implementation progress, positive and negative aspects fixation).

In March 2018 in the complex “Art Arsenal” the exhibit **“FLASHBACK. Ukrainian Media-Art of 1990-s”** took place. The purpose of the exhibit project was to form with the help of exhibit space a certain visual-art anthology of media-arts in historical-artistic dimensions of Ukrainian culture. Ukrainian “media-art” has occurred at the very beginning of 90-s of the XX century, using a wide variety of technical techniques and means of art: “short film”, “morphing” (special effect creating smooth shift between objects), “reformatted films”, “clipping”, “3-D animation”, “on-line mode”, “interactive”, “media-installation”. Materials from various exhibit and creative events in retrospective found their reflection in relevant exhibit social cultural project of artistic complex “Art Arsenal”. Exhibit space of **“FLASHBACK. Ukrainian Media-Art of 1990-s”** was formed from several sense typological block-spaces and conceptual artistic-historical aggregates, such as: “social time”, “visual anthropology” (embodiment, sexuality, psychedelic), “about films”, “video-document”, “media-installation”.

An example of implementation of the specified artistic exhibit project clearly shows that the most important point in modern art is the change of the spectator’s role – from passive spectators they are transformed into direct participants of artistic process – the most of artistic projects include elements of interaction and various forms of art recipient’s participation in the space of event. Spectator as a participant of artistic process becomes the

artist's co-author by way of entering a kind of creative dialogue with him. New forms of contemporary entertainment dissolve boundaries between spectators and performers or event, time creators by way of purposefully dissolving the boundary separating them, therefore involving the first one into action. The effect of participation, involvement and co-creativity of the spectator is one of the most important characteristics of modern entertainment.

The post-modern culture concepts of space and time and arts synthesis served as the theoretical basis for development of the content and forms of implementation of many projects of "Art Arsenal". Spatial and time categories, vision of space and time become the key to understanding the special features of cultural epoch [9].

The term "presentation" or demonstration in its current meaning has a wide range of presentation of various kinds of human activity. Art presentation is one of modern, dynamic and permanently renewed forms of presentation and art actualization including integral system of elements assisting "promotion" of art and fulfillment of functions: research, communicative, public image, commercial and representative one also.

Depending on mutual relations of presentation forms of art and recipients of cultural-artistic events, models and approaches to artistic and educational activities, formed under the influence of social and cultural conditions, vary.

Conclusions. It has been discovered that contemporary presentation of art in cultural space as a type of artistic-communicative environment constitutes a complicated industry of synthetic art in which various types and genres of non-action, musical, dramatic, literature-related, choreographic and fine art arise and unite in new sense and artistic quality. The special feature of modern cultural situation is also a significant development of multimedia arts influencing all of spectator's feelings. Nowadays, art presentation is an example of environment where the organized artistic space being synthetic by its essence is born through non-separable mutual dependencies of the presented artistic forms. Various kind of need in synthesis of arts resulted into also various synthetic structures developed in modern art.

While continuously evolving, arts presentation institutions transform into the models of culture and art development, demonstrate the ways to overcome the distance between the inherited historical space and the idea of latest cultural institution.

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