

Fundamental research

DOI: 10.53681/c1514225187514391s.33.238

PROBLEMS OF THE CRISIS OF SPATIAL DESIGN OF ART EVENTS IN CONDITIONS OF MILITARY AGGRESSION (UKRAINIAN EXPERIENCE)

Problemas da crise de design espacial de eventos de arte em condições de agressão militar (experiência ucraniana)

ABSTRACT

During wartime, rethinking spatial design with a holistic approach can drive innovation. In this regard, the study of the spatial design of art events is an urgent issue that requires thorough research. The purpose of the scientific work is to study the phenomenon of “spatial design”, as well as to study the problems of the crisis, in particular, the Ukrainian design of the space of the events of the artistic direction in the realities of martial law. To study this issue, the analysis method, descriptive research method and survey were used. As a result of the scientific research, the real state of the crisis of spatial design of artistic activities in Ukraine was studied and analysed, as well as the focus of the vision and trends introduced in the field of spatial design in the conditions of war were studied and described. The development of digital technologies and their use in the field of design has greatly reduced the material and time costs associated with the mobility of planning and creating a project of artistic space. That is why the comfort of the atmosphere, where people will feel safe and comfortable, is one of the main requirements for the space of artistic events that take place during military operations. The needs of visitors to art events in Ukraine were also investigated through a survey. Based on the answers and the wartime context, the main requirements for the spatial design of artistic events in Ukraine under the conditions of military aggression from Russia were formed.

RESUMO

Em tempo de guerra, repensar a concepção espacial com uma abordagem holística pode impulsionar a inovação. A este respeito, o estudo da concepção espacial de eventos artísticos é uma questão urgente que requer uma investigação aprofundada. O objetivo do trabalho científico é estudar o fenômeno do “design espacial”, bem como estudar os problemas da crise, em particular, o design ucraniano do espaço dos eventos da direção artística nas realidades da lei marcial. Para estudar esta questão, foram utilizados o método de análise, o método de investigação descritiva e o inquérito. Como resultado da investigação científica, foi estudada e analisada a situação real da crise da concepção espacial das actividades artísticas na Ucrânia, bem como foi estudado e descrito o foco da visão e das tendências introduzidas no domínio da concepção espacial em condições de guerra. O desenvolvimento das tecnologias digitais e a sua utilização no domínio do design reduziram consideravelmente os custos materiais e de tempo associados à mobilidade do planeamento e da criação de um projeto de espaço artístico. É por isso que o conforto do ambiente, onde as pessoas se sentirão seguras e confortáveis, é um dos principais requisitos para o espaço dos eventos artísticos que se realizam durante as operações militares. As necessidades dos visitantes de eventos artísticos na Ucrânia também foram investigadas através de um inquérito. Com base nas respostas e no contexto do tempo de guerra, foram definidos os principais requisitos para a concepção espacial de eventos artísticos na Ucrânia em condições de agressão militar por parte da Rússia.



ROSTYSLAV KUCHER¹

Conceptualization, Writing - Original Draft,
ORCID: [0003-4359-5326](https://orcid.org/0003-4359-5326)



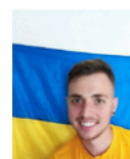
DARYNA VAKULENKO¹

Project administration,
ORCID: [0000-0001-8107-6020](https://orcid.org/0000-0001-8107-6020)



VALERIIA BOIKO¹

Resources
ORCID: [0000-0002-3439-7590](https://orcid.org/0000-0002-3439-7590)



ROMAN PRATSKOV¹

Editing
ORCID: [0000-0002-0052-9479](https://orcid.org/0000-0002-0052-9479)



ALONA DOKOLOVA¹

Methodology
ORCID: [0000-0003-3795-6789](https://orcid.org/0000-0003-3795-6789)

¹Department of Variety and Show Directing, Kyiv National University of Culture and Arts, Kyiv, Ukraine

Correspondent Author:

Rostyslav Kucher,
01133, 36 Yevhen Konovalets Str., Kyiv, Ukraine,
kucher_rostyslav@ukr.net

Submission date:
27/09/2023

Acceptance date:
14/11/2023

KEYWORDS

active space; compositional idea; three-dimensional composition; functional and spatial organization; interior.

PALAVRAS-CHAVE

espaço ativo; ideia composicional; composição tridimensional; organização funcional e espacial; interior.

1. INTRODUCTION

In 2022, Ukrainian culture, in particular its architectural branch, suffered significant losses, which is connected with Russian aggression on the territory of the Ukrainian state. However, in the scientific space, there is an increase in interest in the study of Ukrainian culture as a phenomenon through the prism of modern events and great attention to the Ukrainian issue in the world mass media. It is important to understand that the need to study the spatial design of artistic events that take place during martial law on the territory of Ukraine is, to a large extent, a necessity, because the study and analysis of the creation of a safe and, at the same time, modern creative space for Ukrainian society is a necessary component for healthy functioning a nation that has a request for cultural development, despite the war. Numerous American and Ukrainian scientists were engaged in the study of the development of spatial design. So, for example, K. Halskov et al. (2021) [1] studied the construction of the design space and drew attention to the fact that the previous experience of the designer allows him to create new projects in the framework of design work. In addition to their own experience, designers should gather insights from their colleagues, customer feedback, and visitor impressions. The results of the author's research include the development of a descriptive language for characterising the design space and the use of filtering and combinations of aspect parameter sets to explore connections and gaps in existing examples.

O. Heath et al. (2021) [2] studied the creation of positive spaces and noted that the sense of community among visitors to the space of art events is an important aspect in creating the design of the space. It is worth noting that in order to improve the space, it is important to take into account the requests of visitors and their needs. Highlighting visitor needs and requests reflects user-centred design principles and participatory design approaches. A creative approach to the creation of a venue for artistic events in Ukraine in 2022, where the war continues, is an important task for specialists in the design industry. The Ukraine example surfaces important practical considerations about flexible design, safety, representing local culture/values, and addressing trauma. It connects to research on design activism and social impact. In the study of G. Richards (2020) [3] on the design of creative places, the creative component and strategies for taking into account the context of the venue and general design strategies are studied. However, in the realities of war, it is important to consider not only the chosen place where the events take place but also the context of the security of visitors and artists. Key findings are that engaging stakeholders, giving meaning to resources, applying creativity, and linking local to global is important in harnessing tourism for community benefit.

Ukrainian researcher Y.S. Lazareva (2022) [4] studied the interior design of the exhibition space, focusing on environmental friendliness and creating harmony not only with the internal but also with the external environment. In view of the author's research, it is worth noting the relevance of taking into account not only harmony with nature and taking into account the development of ecological strategies for the creation of design projects but also taking into account security issues, which is an important aspect in the territory of Ukraine today. The author draws attention to the shift away from outdated Soviet-era design towards a more environmentally conscious aesthetic that is linked to culture. Creating a spatial layout that provides multifunctionality and psychological comfort. In turn, researcher K.O. Chverkalyuk (2021) [5] in its own work studying the design

of art spaces draws attention to the issue of free self-expression of design specialists who create a multifunctional space. The study provides important insights into transforming public spaces into vibrant hubs for creative engagement and community building. However, it is worth noting that in addition to the fact that designers have to create a project of a universal place, it is important to study the views of visitors to art space events in order to create a complete picture of the anamnesis of the spatial design of art events. The discovery of uniqueness and reflection of identity modifies the Ukrainian artistic environment, which creates a connection between the audience and the artist, which entails a change in cultural codes.

The purpose of the research work is to study the real state of spatial design of art events in Ukraine for 2022. It is also important to analyse the needs of visitors to such events and develop alternative approaches to creating design projects that meet modern conditions and challenges.

2. MATERIALS AND METHODS

The following methods of scientific knowledge were used in the study of the crisis state of the spatial design of Ukrainian art events: the method of analysis, the descriptive method, as well as the survey. Using the analysis method in the study of spatial design, the general theoretical principles were studied, which is an important part of the scientific work, and, in turn, the collection and analysis of the thematic literature on the research topic was performed. Using the descriptive method of scientific research, the basic characteristics of the Ukrainian spatial design of art events, which were relevant during the war in Ukraine, were depicted. The survey method, in research work, was used to collect responses from visitors to art events, to take into account respondents' requests in planning the spatial design of Ukrainian art events during martial law on the territory of the state.

The study of the crisis state of spatial design of artistic events during the war in Ukraine was carried out successively in several stages. At the first stage of the scientific research, the results of previous research by international and Ukrainian experts in the field of spatial design were analysed. In the second stage of the study of the crisis of spatial design during the war, a survey of respondents who attended art events in the city of Vinnytsia was carried out. At the third stage of the research, the results of the research work were summarized and the results of the survey were analysed, followed by a description of the optimal space for artistic events in Ukrainian cities during military operations.

Studying the spatial design, a survey was conducted, and its results were analysed, which contributed to the formation of the results of the study of the spatial design of the art project on the territory of Ukraine during the war. The group of respondents included 60 people aged between 20 and 55 who attended art events of various natures and directions that took place in the "Blue Cactus" art space in the Vinnytsia region. Each of the three events included the presentation of visual arts (painting exhibition), poetry (meetings of the poetry club), and a themed art event-lecture.

The first art event was held on October 8, 2022 and had the nature of a poetic event "Birthday of the Literary Club "Osiaianina" 20 visitors-listeners who agreed to take the survey were interviewed. According to the agreed survey, the respondents answered several questions about the level of comfortable light, sounds, location, smells, and other nuances of a general nature. At the second event on October 22, 2022, where Svebara's painting exhibition "Mii Izium" was held with a charity sale of the artist's presented paintings in "Blue Cactus", respondents were re-surveyed on the same questions. The third event took place 6 days later at the base of the "Blue Cactus" space in Vinnytsia on October 28, 2022, where a coffee event called "Lectorium. Calibration. Tasting", a part of the received funds from which was transferred to the Armed Forces of Ukraine. At the coffee event, a survey of 20 respondents was conducted for the third time. At the end of three surveys of the scientific research, an evaluation of the results was carried out and the general results of

the survey were analysed, followed by a description of the practical and actual space for conducting artistic events in Ukraine during the war. Vinnytsia was chosen for the study as a typical Ukrainian city where artistic life took place during the war, which made it possible to study the actual issues of adapting spatial design to the needs of society. This city has a sufficient number of artistic institutions and an active audience, which allows conducting surveys among a representative sample of visitors to various events.

3. RESULTS

The understanding of space and the development of a person's spatial imagination is a unique phenomenon of an individual's inner world, which is connected with locomotion in the environment. The space and its structure, in turn, are the stimulus of this environment and its primary basis, which gives rise to the sense of aesthetics of the one who is in it. The structure of the space consists of the following elements: spatial, artistic compositional and visual (Meryc, 2019) [6].

It is important to remember that in the process of creating the necessary creative atmosphere by a specialist in the interior design of an artistic event, a number of physical aspects must be taken into account (Tab 1).

Tab 1. Aspects that need to be taken into account when creating a spatial design of artistic events.
Source: (Prykhodko, 2020) [7].

Aspect	Explanation of reception	Application example
Balance or kin-aesthetics	The reaction and feeling of the body of the visitor of the art event to the movement in the space of the hall or room, namely the actions he/she performs by changing his/her own body position.	Moving from carpet to marble floor surface.
Scent	By secreting smells, the human body receives a certain amount of information that passes through the brain and enters the bloodstream, which creates special impressions of the surrounding atmosphere. Such specificity is a feature of people who get a general impression of the event, because the smell conveys a specific atmosphere that cannot be reproduced visually or with sound.	The smell of coffee conveys cosiness. The aroma of flowers immerses a person in the atmosphere of a romantic spring walk.
Tactile sensations	The faithful decoration of the walls and ceiling, its texture, furniture decoration creates an impression and combines the tactile sensations of the visitors of the event with their ideas that will remain after the attended event.	Embossed wall decoration adds pretentiousness to the event. Sleek chairs add a futuristic feel to the event.

Hearing	Sound signals for humans perform important functions, as they form a specific sense of context, time, and place.	The access of street noises to the ear of the event visitor gives the event urbanity. Sound insulation adds atmosphere.
Vision	A visual survey of space gives a person the information he needs to understand and feel the atmosphere. Lighting, colours greatly affect her perception and reactions to it.	A small space can put pressure on a person's perception of an event. Bright lighting adds to the mood of the guests.

Tab1(Continuation). Aspects that need to be taken into account when creating a spatial design of artistic events. Source: (Prykhodko, 2020) [7].

When considering the volume-spatial structure of art centres, it is important to pay attention to the organization of space, where the idea and ideological-artistic concept of the author play an important role. A common idea in the organization of spatial design is the creation of the so-called “universal space”, which is a mobile option for solving the issue of the functionality of the room, and, in accordance with the set tasks of the exposition, is able to change and transform over time. Thus, a multifunctional object can meet the requirements of various concepts, while leaving a reflection on internal structures and groups of premises (Fig 1).

Spatial design is perceived as an ontological structure, however, it is worth understanding that design is only one element of a whole series of spatial design structures. In view of this, it is important to pay attention to the requests of users of the space, which involve communications in the field of design, in order to create a successful project. The experience of involving space users in the joint creation of its design in global practice shows positive results. The process of creating ideas and their further implementation into reality captivate participants and stimulates visitors to actively contribute to the future project. Given the experience of colleagues from the scientific community, the following survey was conducted, which involved visitors to art events in Ukraine to create a spatial design of an art event based on their answers to the questions.

In accordance with the topic of the scientific work, a survey was conducted on the basis of Vinnytsia institutions, in which artistic events aimed at raising funds for the support of the Armed Forces took place. Thus, in one of Vinnytsia's institutions, “Blue Cactus”, located in the city centre, a number of artistic events took place, at which visitors were surveyed. 20 event visitors aged 20 to 55 took part in each survey. The first poll was held on October 8, 2022, at 5:00 p.m. on the poetic event “Birthday of the Literary Club “Osiaianina”. Visitors answered questions about comfortable light, sound level, location of the event, and smells within the art space (Tab 2).

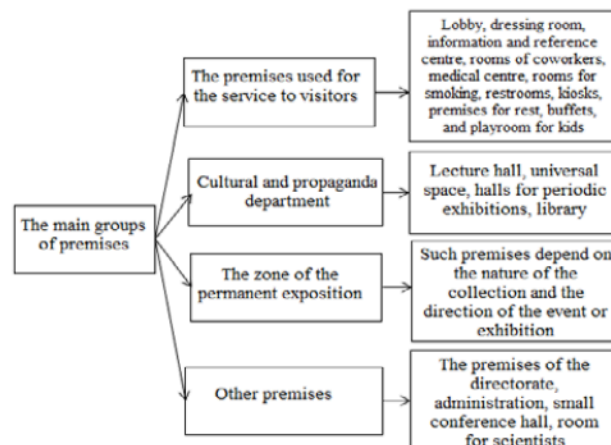


Fig.1 Structure of the premises. Source: (Bulhakova et al. 2017) [8].

Tab2. Results of the conducted survey among visitors of the Literary Club “Osiainnia”.
Source: compiled by the authors.

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		70%	30%
2	Balance or kinaesthetics	Availability of carpets	The presence of a marble floor
		80%	20%
3	Scent	The smell of coffee	The aroma of flowers
		72%	28%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		50%	50%
5	Hearing	Access to street noise	Sound insulation
		75%	25%
6	Vision	Bright light	Dim light
		15%	85%

For the visitors of the Literary Club “Osiainnia”, the most important aspect was the location of the venue, because the basement provided them with protection and peace during air raids, which was chosen by 70% of the visitors and only 30% were ready to join the event in the ground room as well. Scents and lighting were also important, prompting the majority of listeners to choose 85% dim light and 72% coffee aroma, which added atmosphere and cosiness. The presence of a carpeted floor added cosiness, so 80% of respondents were not against such a design decision and only 20% were in favour of a marble floor. Access to street noise was not critical, so 75% were not against hearing street sounds and only 25% were against extra noise. The decoration of the walls was not important, so here the opinions were divided equally by 50% for the relief and smooth walls of the art event premises. The second survey took place on October 22, 2022, at 5:00 p.m. at the exhibition of paintings by the artist Svebara “Mii Izium” with a charity sale of the author's paintings (Table 3).

Tab3. Results of a survey among visitors to the painting exhibition “Mii Izium”.
Source: compiled by the authors.

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		64%	36%
2	Balance or kinaesthetics	Availability of carpets	The presence of a marble floor
		50%	50%

3	Scent	The smell of coffee	The aroma of flowers
		32%	68%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		20%	80%
5	Hearing	Access to street noise	Sound insulation
		35%	65%
6	vision	Bright light	Dim light
		65%	35%

Tab3 (Continuation). Results of a survey among visitors to the painting exhibition “Mii Izium”.
Source: compiled by the authors.

For the visitors of the painting exhibition “Mii Izium”, as well as the Literary Club “Osiainia”, safety remained a more important factor, therefore, 64% of visitors chose the location of the event in the basement, and only 36% preferred the location on the ground. The issue of lighting was essential, which prompted us to choose 65% bright light and only 35% dim light because light was decisive for viewing pictures. The aroma of flowers was more appropriate for the audience in 68%, and the aroma of coffee was completely satisfactory in only 32%. 65% of visitors did not like street sounds, but 35% of respondents did not pay attention to them. The decoration of the walls was important, so in 80% of cases, the walls had to be without relief decoration so as not to distract attention from the paintings. The presence or absence of carpets did not concern visitors, so their opinions were divided 50% by 50%. The third poll took place on October 28, 2022, at 5:00 p.m. at a coffee event called “Lectorium. Calibration. Tasting”, where part of the funds received was transferred to the Armed Forces (Table 4).

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		78%	22%
2	Balance or kinesthetics	Availability of carpets	The presence of a marble floor
		60%	40%
3	Scent	The smell of coffee	The aroma of flowers
		95%	5%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		90%	10%
5	Hearing	Access to street noise	Sound insulation
		50%	50%

Tab 4. Results of the conducted survey among the visitors of the art event “Lectorium. Calibration. Tasting”.
Source: compiled by the authors

Tab 4 (Continuation).

Results of the conducted survey among the visitors of the art event "Lectorium. Calibration. Tasting".

Source: compiled by the authors

6	vision	Bright light	Dim light
		5%	95%

Safety for visitors to the art event "Lectorium. Calibration. Tasting" was also important, as well as for the Literary Club "Osiaiannia" and the painting exhibition "Mii Izium", so 78% chose the basement as opposed to 30%. 95% of respondents chose the aroma of coffee, and only 5% agreed with the aroma of fresh flowers. Wall decoration and lighting were also important, so the majority of respondents chose embossed wall decoration in 90% and dim light in 95%, which created a cosy atmosphere. 60% of the event attendees chose the carpet floor covering, and only 40% of the listeners chose the marble floor. Access to street noise was chosen 50% by 50%. As a result of surveys for three art events, the following results were obtained, which reproduce the vision of comfort and safety of visitors to art events in the city of Vinnytsia in 2022 (Table 5).

Tab5. Results of surveys

conducted among visitors to three art events.

Source: compiled by the authors

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		70.6%	29.4%
2	Balance or kinaesthetics	Availability of carpets	The presence of a marble floor
		63.3%	36.7%
3	Scent	The smell of coffee	The aroma of flowers
		66.3%	33.7%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		53.3%	46.7%
5	Hearing	Access to street noise	Sound insulation
		53.3%	46.7%
6	vision	Bright light	Dim light
		28.3%	71.7%

Thus, it can be concluded that 70.6% of visitors prefer basements, which allow them to stay there during an air raid, without worrying about their safety, and only 29.4% of visitors to art events expressed a desire to attend ground events. In turn, surveys on balance and kinaesthetics showed that the presence of carpets adds cosiness in 63.3% of cases, and in 36.7% it is not important and visitors wanted a marble floor surface. As for smells, 66.3% of event visitors believe that the aroma of coffee adds to the atmosphere of the event, and only 33.7% preferred the aroma of fresh flowers.

Tactile sensations for viewers and listeners are of great importance, but opinions are divided, so 53.3% of visitors like embossed wall decorations, and 46.7% voted for smooth walls. Sound insulation from street noise for guests of art events is important in 46.7% of

cases, and in 53.3% it is not so important. An interesting picture emerged in the issue of light design during art events. Taking into account the fact that in the cases of the literary club and the coffee event – the light did not carry significant importance, it was endowed with importance at the exhibition of paintings. However, in general, in 28.3% of cases, visitors preferred bright room lighting, and in 71.7%, dim lighting. This dim lighting likely falls more on the warm end of the colour spectrum, with hues like yellow, orange and red. Warm lighting can evoke comfort and intimacy. The brighter lighting preferred by some may sit on the cooler end of the spectrum, with shades of blue and green. Cool lighting can promote focus and energy. Overall, the variations in light preferences and event types speak to the nuances of designing lighting to match both functional needs and desired atmospherics. Consideration of the light spectrum adds another layer of complexity and control to crafting the visitor experience.

The survey results reveal important insights into attendee priorities for art event spaces during wartime. Safety is the top concern, with 70.6% of respondents preferring basement locations that protect air raids. Atmospheric elements like lighting, smells, textures, and sounds are secondary to physical security. In summary, the survey indicates safety is paramount for art event attendees during wartime, while atmospheric details are important for providing comfort once security needs are addressed. Understanding these priorities allows designers to create spaces that meet visitor needs for protection and refuge, while also providing welcoming, inspiring environments conducive to artistic experiences. The results offer insights to inform spatial design decisions that align with attendee preferences under the unique constraints of war.

4.DISCUSSION

The organization and design of a functional space require a specific structure, with the help of which the space acquires the desired shape. Based on research by M. Bhatt et al. (2014) [9], the concept of the structural form of space requires the use of means of spatial abstraction and, in turn, their calculation, which provides expanded thinking of spatial design specialists who are engaged in its creation. However, given the events of the war unfolding on the territory of Ukraine, masters of spatial design must take into account all key aspects, which produces the active use of digital programs by specialists. The means and principles of space transformation are means of co-creation with the digital world, which is an architectural phenomenon of the modern world.

According to A.M. Salama (2016) [10], future specialists in the field of design should receive a modern design education, which will become a cornerstone in their chosen profession. This important and correct statement finds support in the group of researchers Y. Li et al. (2020) [11], who claim that with the help of 3D technologies, students who only acquire knowledge, skills, and design skills of spatial design contribute to the understanding of the geometric structure and characteristics of space by future specialists. However, both for students of art majors and for specialists in the field of design, it is important to find the uniqueness of each art space, its identification, and the idea that it carries to the masses of visitors.

In turn, N.B. Latif et al. (2020) [12] emphasize teaching students 3D design using the specific program Cabri 3D, which contributes to the improvement of the spatial abilities of students in the mentioned field. However, it is worth remembering that the training of future specialists in the field of spatial design depends on the development of many spheres of society at the same time, therefore, even after graduating from higher educational institutions, designers must continue to follow the latest developments and achievements of both the scientific field of design and related fields, which will allow the specialist to continue learning and developing. It is important to pay attention to the study of P. Visconti et al. (2010) [13], who refer to the planning process as a fundamental stage in the formation of new projects. It is important to remember that planning is one of the basic parts of the

structure of creating a design space for artistic events. However, K. Son and K. H. Hyun (2022) [14] claim the effectiveness of using digital technologies at the design stage, as well as D.P.H. Claessens et al. (2020) [15], who note the possibility of using three-dimensional spatial zoning for the structural creation of projects.

Understanding the importance of the planning stage, researchers J. Feng et al. (2022) [16] note that, in addition to other nuances, an important role in the creation of space is played by the temperature balance of the air in the room, which should be designed even at the above-mentioned stage. It is worth agreeing that when planning, spatial design specialists should take into account all the key elements that collectively form the overall picture of the space for artistic events. Also, when planning the subject-spatial environment of an art event, it is worth paying attention to the volumes of internal objects and their volumes to find a harmonious combination of them both among themselves and with people (Dubinchyk et al., 2020; Khomyakov and Bessimbayev, 2017) [17; 18].

M. Carmona (2019) [19] claims that it is important to take into account the location of the space where the artistic event is to be held. According to the researcher, realism in the assessment of the place is one of the main features of the designer, because it is impossible to create a quiet vibe in the middle of a metropolis, or a noisy atmosphere in a sleeping area, therefore the expediency and relevance of the place must meet the requests of customers. It is worth noting that regardless of requests, specialists in the field of spatial design need to take into account nuances that cannot be noticed by a non-professional eye, therefore it is necessary to inform customers of the perspectives and limitations dictated by time and circumstances. However, it should be noted that with the help of technologies and techniques of graphics, sculpture, film, and fine arts, design solutions for the design of artistic space lead to the formation of actual architectural and spatial compositions that combine functionality with expressiveness (Smailov et al., 2023; Kabdoldina et al., 2022) [20; 21]. Among other things, it is important to pay attention to how the chosen place shapes the very process of creating an artistic event and influences design decisions. In the study of D. Lynch and B. Quinn (2022) [22] emphasis is on artistic production, in the context of creating events and activities that are saturated with social, cultural and physical aspects of the chosen place of the event, thus the relationship between the event and the place of its implementation appears as the embodiment of the common idea of artists and designers. However, it is worth noting that in the realities of the 2022 war in Ukraine, several structural units that provide the basic needs of visitors to the art event and its creators come to the fore in the choice of venue, which is not always a reflection of ideological initiatives (Lavrukhina et al., 2023) [23].

According to I.S. Artemyeva and T.V. Nikitina (2021) [24], Ukraine's integration into the global economic space requires rapid development of the design industry, and, in particular, specialists who possess the necessary knowledge, skills, and abilities that allow them to perform their professional activities at a high level. However, it is important that design skills should be formed from school age, so the harmonious development of schoolchildren who develop spatial imagination will be further reinforced in the process of obtaining higher education, where the formation of spatial thinking is carried out based on its initial level of development and provides an opportunity for future designers to become qualified specialists in the chosen field (Gilmanshina et al., 2020; Kornilova et al., 2023) [25; 26].

We will also pay attention to the active popularization of reconstruction and the involvement of traditional elements of Ukrainian life, clothing, and customs in various spheres of life and, in particular, artistic events that continue to take place during the war in Ukraine with Russian aggression. Thus, the traditional elements of the rural life of the Ukrainian people in the form of towels, embroidery, tableware, folk paintings, and dishes in the *petrykivka* style began to be actively used in authentic spaces that encouraged their visitors to touch their historical memory (Ostapenko et al., 2023; Shults et al., 2016; Shults et al., 2023) [27-29]. In this regard, N. Studenets (2020) [30] draws attention to the museum and archival exhibits that embody the regional artistic features of Ukrainian artists, because textiles, wall

paintings, and elements of the life of the people of Ukraine, according to the researcher, are a complete ornamental form of the space of the Ukrainian home, which again acquires value in the conscious Ukrainian people and world community. However, regardless of the value and relevance of folk motifs in the design of artistic events, it is necessary to take into account the expediency of using this or that element of Ukrainian culture. The study of the spatial design of art events in Ukraine is extremely relevant, as the full-scale war has dramatically changed the context of their organisation, putting forward new requirements for creating a safe space. Access to art is important for maintaining the cultural identity and psychological health of Ukrainians in times of war. Therefore, exploring ways to adapt the design to the extraordinary conditions of war is extremely timely and can help to better meet the current cultural needs of Ukrainians.

5. CONCLUSIONS

In Ukraine, as of 2022, the issue of the crisis situation of the spatial design of art events is open and requires clear solutions, taking into account all the features of wartime. Due to security issues, most Ukrainian artists work and hold art events in bomb shelters, however, due to the lack of adequate facilities, art events are organized in the basements of museums, theatres, and metro stations, which serve as a safe places, shelter, and creative platform. During the war in Ukraine, artists, actors, and other artistic figures also became active in terms of helping the military (organizing the sale of their works for donations) and supporting the morale of the Ukrainian people. However, it is worth noting that the creation of safe spaces for the submission of creative material still requires significant implementation, taking into account all aspects of war.

Therefore, in the study of spatial design as a phenomenon and a structural component of creating a safe and convenient creative environment for art events in Ukraine, direct familiarization with them during the study is a necessary aspect for both future specialists in the design industry and for current professionals. The originality and value of this research lies in the comprehensive study of the current and under-researched issues of adaptation of spatial design to the conditions of war in Ukraine.

The use of a combination of literature analysis, descriptive methods, and surveys has revealed unique data on the priorities and needs of visitors to art events. On their basis, specific recommendations for design that are of practical importance were formulated.

As a result of the scientific research, the phenomenon of spatial design of artistic events was studied and analysed, taking into account the state of war in Ukraine, which is a crisis period in all spheres of the country's activity, and also the focus of the movement in the design of spatial design was created with the help of a survey of respondents, regarding requests for actual space for artistic events in the realities of war. The construction of a three-dimensional composition, taking into account the individual wishes of the users of the artistic space, is one of the variable functional possibilities as of late, which creates additional ways of creating a comfortable, cosy and, most importantly, safe environment for Ukrainians. The study of the crisis of spatial design of art events during the martial law in Ukraine is the basis for further study of the issue.

This research has important practical implications for spatial designers and arts organizations in Ukraine. The data and recommendations provided can directly inform decisions about creating safe, comfortable, and inspiring spaces for art events under the unique constraints imposed by war. Understanding user priorities and adapting design strategies accordingly is key to meeting the current cultural and psychological needs of Ukrainian society. The specific guidelines formulated based on the survey results offer actionable steps event planners can take to align their spaces with attendee preferences. Moreover, the focus on security and refuge addresses a pressing real-world challenge facing the arts community amidst military aggression.

BIBLIOGRAPHIC REFERENCES

- [1] Halskov, K., Dove, G., & Fischel, A. (2021). Constructing a Design space from a collection of design examples. *She Ji: The Journal of Design, Economics, and Innovation*, 7(3), 462-484.
- [2] Heath, O., Jackson, V., Goode, E., & Inc, I. (2021). Design guide summary: Creating positive spaces by designing for community. *Cities & Health*, 1, 1-9.
- [3] Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, article number: 102922.
- [4] Lazareva, Y. S. (2022). Exhibition space interior design. National Aviation University.
- [5] Chverkalyuk, K. O. (2021). Design project of an art space based on a non-functioning public space. Kyiv National University of Technologies and Design.
- [6] Merye, O. V. (2019). Experimental studies of environmental space in the theory of environmental psychology. *Architecture*, 1(2), 70-89.
- [7] Prykhodko, K. O. (2020). The specifics of the interior environment of modern co-working centers. *Bulletin of Kyiv National University of Culture and Arts*, 43, 197-203.
- [8] Bulhakova, T. V., Ostrovska, I. O., Chebykina, M. V., & Donets, K. V. (2017). Functional and spatial organization of the interior of a modern art center. *Technologies and Design*, 2(23), 1-9.
- [9] Bhatt, M., Schultz, C., & Freksa, C. (2014). The 'Space' in spatial assistance systems: Conception, formalisation and computation. Oxford University Press.
- [10] Salama, A. M. (2016). Spatial design education: New directions for pedagogy in architecture and beyond. Routledge.
- [11] Li, Y., Yang, Y., Yao, Zh., & Xu, G. (2020). Virtual 3D environment for exploring the spatial ability of students. *Virtual Reality & Intelligent Hardware*, 2(6), 556-568.
- [12] Latif, N. B., Yuliardi, R., & Tamurd, M. (2020). Computer-assisted learning using the Cabri 3D for improving spatial ability and self-regulated learning. *Heliyon*, 6(11), 1-7.
- [13] Visconti, P., Pressey, R. L., Segan, D. B., & Wintle, B. A. (2010). Conservation planning with dynamic threats: The role of spatial design and priority setting for species' persistence. *Biological Conservation*, 143(3), 756-767.
- [14] Son, K., & Hyun, K. H. (2022). Designer-centric spatial design support. *Automation in Construction*, 137, 1-17.
- [15] Claessens, D. P. H., Boonstra, S., & Hofmeyer, H. (2020). Spatial zoning for better structural topology design and performance. *Advanced Engineering Informatics*, 46, 1-16.
- [16] Feng, J., Zhou, Z., & Li, W. (2022). Associating indoor air temperature with building spatial design and occupancy features: A statistical analysis on university classrooms. *Building and Environment*, 216, 1-16.

- [17] Dubinchyk, O., Bannikov, D., Kildiciev, V., & Kharchenko, V. (2020). Geotechnical analysis of optimal parameters for foundations interacting with loess area. *E3S Web of Conferences*, 168, 00024.
- [18] Khomyakov, V., & Bessimbayev, E. (2017). Some modern methods of strengthening of soft soil in the bases of constructions. *ICSMGE 2017 - 19th International Conference on Soil Mechanics and Geotechnical Engineering*, 2017-September, 2555-2558.
- [19] Carmona, M. (2019). Principles for public space design, planning to do better. *Urban Design International*, 24(1), 47-59.
- [20] Smailov, N., Dosbayev, Z., Omarov, N., Sadykova, B., Zhekambayeva, M., Zhaman-garin, D., & Ayapbergenova, A. (2023). A novel deep CNN-RNN approach for real-time impulsive sound detection to detect dangerous events. *International Journal of Advanced Computer Science and Applications*, 14(4), 271-280.
- [21] Kabdoldina, A., Ualiyev, Z., Smailov, N., Malikova, F., Oralkanova, K., Baktybayev, M., Arinova, D., Khikmetov, A., Shaikulova, A., & Bazarbay, L. (2022). Development of the design and technology for manufacturing a combined fiber-optic sensor used for extreme operating conditions. *Eastern-European Journal of Enterprise Technologies*, 5(5-119), 34-43.
- [22] Lynch, D., & Quinn, B. (2022). Understanding the influence of place on festival making and artistic production in the local urban festival context. *Journal of Policy Research in Tourism, Leisure and Events*, 14(3), 242-261.
- [23] Lavrukhina, K., Tytok, V., Shpakova, H., Ivanova, T., Shevchuk, O., & Biloshchytskyi, A. (2023). Innovative communication technologies as a factor in the development of the post-war economy of Ukraine. In *SIST 2023 - 2023 IEEE International Conference on Smart Information Systems and Technologies*, Proceedings (pp. 149–157). Institute of Electrical and Electronics Engineers.
- [24] Artemyeva, I. S., & Nikitina, T. V. (2021). Features of the development of spatial thinking. In *Proceedings of conference "Pedagogy and psychology in the modern world: interaction vectors"* (pp. 19-23). Baltija Publishing.
- [25] Gilmanshina, S. I., Minnakhmetova, V. A., Gilmanshin, I. R., Galeeva, A. I., & Abyzbekova, G. M. (2020). Digital educational environment: Training future teachers to design additional education. *IOP Conference Series: Materials Science and Engineering*, 915(1), 012017.
- [26] Kornilova, A. A., Mamedov, S. E. O., Karabayev, G. A., Khorovetskaya, Y. M., & Shlyakhtich, Y. V. (2023). Organization of an architectural environment based on spatial and constructive modules in a severely continental climate. *Civil Engineering and Architecture*, 11(2), 733-740.
- [27] Ostapenko, I., Kozbagarova, N., & Bryantsev, A. (2023). Potentials of using container buildings for producing facilities for the agro-ecological tourism complexes in Kazakhstan. *ISVS e-journal*, 10(6), 351-364.
- [28] Schults, R., Annenkov, A., Bilous, M., & Kovtun, V. (2016). Interpretation of geodetic observations of the high-rise buildings displacements. *Geodesy and Cartography*, 42(2), 39-46.

[29] Shults, R., Ormambekova, A., Medvedskij, Y., & Annenkov, A. (2023). GNSS-assisted low-cost vision-based observation system for deformation monitoring. *Applied Sciences (Switzerland)*, 13(5), 2813.

[30] Studenets, N. (2020). Painted towels in museum and archival collections of Ukraine: Regional artistic features. *Demiurge: Ideas, Technologies, Design Perspectives*, 3(2), 299-311.

BIOGRAPHY

ROSTYSLAV KUCHER

Rostyslav Kucher – is an Assistant at the Department of Variety and Show Directing, Kyiv National University of Culture and Arts, 01133, 36 Yevhen Konovalets Str., Kyiv, Ukraine. His ORCID: 0000-0003-4359-5326. He teaches courses such as "Directing and Acting Skills (specialization)" and "Screenwriting". Rostyslav Kucher is an actor at the Kyiv Stage Art Theater "Plays Stations" and the producer center "LikePRO". He has participated in television and concert programs, served as an assistant director for the humor show "Varyaty", "Music Platform", and as an assistant director and director for anniversary shows, solo concerts, theatrical concerts, and thematic festivals. He is a laureate of international theater festivals. Rostyslav Kucher has published 17 research papers, including in international scientific journals. His recent published work was entitled "The Role Of Spatial Design in Implementing the Immersive Experience of Gaming Quest Rooms".

DARYNA VAKULENKO

Daryna Vakulenko – is an Assistant at the Department of Variety and Show Directing, Kyiv National University of Culture and Arts, 01133, 36 Yevhen Konovalets Str., Kyiv, Ukraine. Her ORCID: 0000-0001-8107-6020. She teaches courses such as "Directing and Acting Skills (specialization)" and "Screenwriting". Actress of the Kyiv Theatre of Performing Arts "Plays Stations", music editor of the show "OLYA", assistant director of the humour shows "Varyaty" and "Musical Platform", assistant director and director of anniversary shows, recitals, theatrical concerts and thematic festivals. Daryna Vakulenko has 16 published scientific works. In particular, her study "Ukrainian Symbolism in the Design of Stage Projects of the War Period" was recently published in the journal "Demiurge: ideas, technologies, perspectives of design".

VALERIIA BOIKO

Valeriia Boiko – is an Assistant at the Department of Variety and Show Directing, Kyiv National University of Culture and Arts, 01133, 36 Yevhen Konovalets Str., Kyiv, Ukraine. Her ORCID: 0000-0002-3439-7590. She teaches the following subjects: "Audiovisual Systems and Scenography in the Performing Arts", "Stage Management", "Directing Pop and Mass Events". Valeriia Boiko is a spoken word artist, presenter, scriptwriter, director of entertainment and concert programmes. Laureate and Grand Prix winner of international and national theatre competitions and festivals. Member of the Association of Variety Artists of Ukraine and the Educators and Scholars International Foundation. Director and organiser of the Young Scientist of the Year 2022 award ceremony, the Santa House New Year's art space, a number of solo concerts, charity events, and entertaining game programmes for the whole family. He directed the stage of the Roud concert (TVORCHI band) and the MRS. Ukraine International beauty contest. Assistant director of international music festivals "Astana Dausy" and "Nur-Sultan music awards" (Kazakhstan), "Super star" show. Owner of the "Pink Milk" event agency. Valeriia Boiko has 12 written and published articles in the following areas of research: creative technologies in the performing arts, technological scenography.

ROMAN PRATSKOV

Roman Pratskov – is an Assistant at the Department of Variety and Show Directing, Kyiv National University of Culture and Arts, 01133, 36 Yevhen Konovalets Str., Kyiv, Ukraine. His ORCID: 0000-0002-0052-9479. He teaches discipline: "Directing pop and mass events". Actor of the Kyiv Theatre of Performing Arts "Plays Stations", moderator of the audience of television shows, assistant director of theatrical shows and solo concerts. Laureate of Ukrainian and international theatre and art festivals. Roman Pratskov has participated in conferences and has 4 published scientific papers. His area of interest lies in the application of innovative methods in the performing arts, particularly in children's theater and event production. His research encompasses the use of contactless innovative means, like drone shows, in the event industry, the development of acting skills in children's theater participants, and the artistic and playful specificity of children's theater.

ALONA DOKOLOVA

Alona Dokolova – is a Full Doctor of Philosophy and a Senior Lecturer at the Department of Variety and Show Directing, Kyiv National University of Culture and Arts, 01133, 36 Yevhen Konovalets Str., Kyiv, Ukraine. Her ORCID: 0000-0003-3795-6789. She teaches disciplines: "Directing Variety and Show", "Mastery of the Variety Artist". Artist of the eccentricity and buffoonery theatre Buffet, TriCo trio. Winner of national and international competitions and festivals. Member of the Association of Variety Artists of Ukraine. Alona Dokolova is the author of about 20 scientific works in the field of multimedia technologies. Her dissertation was entitled "3D-mapping as a modern technology of multimedia art in Ukraine". Her area of interest centers on the intersection of technology and art, she investigates the innovative practices of virtual implementation in stage choreography of the 21st century and how 3D mapping contributes to creating associative aspects of artistic images.

Reference According to APA Style, 7th edition:

Kucher, R., Vakulenko, D., Boiko, V., Roman, R., & Dokolova, A. Problems of the crisis of spatial design of art events in conditions of military aggression (Ukrainian experience). *Convergências - Revista De Investigação E Ensino Das Artes*, 173- 17(33) 185-200. <https://doi.org/10.53681/c1514225187514391s.33.238>

