

DOI: 10.31866/2410-1176.44.2021.235420

UDC 76:655.3.066.24]:7.079

**BORN TO THE CARPATHIANS POSTER
PROJECT AS A PLATFORM FOR YOUNG
DESIGNERS EDUCATION**

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The purpose of the article is to describe the process of formation and functioning of the Born in the Carpathians Poster Project (2016–2019) within the framework of the Carpathian Space International Arts Festival; to highlight current trends in its development and share the futures for the communication processes evolution of content visualization. The article applies the research methodology due to the specifics of its subject, based on the principles of the modern methodology of social and humanitarian knowledge, in particular, analysis and synthesis, generalization, descriptive method, historical and chronological, comparative, and art studies. Scientific novelty. For the first time, we have highlighted the functioning aspects of the Born to the Carpathians Poster Project (2016–2019) as a platform for young designers; clarified its importance to the learning content design for academic subject areas at the profession-oriented higher education institutions and within the activities of national artistic associations; outlined possible online formats for the Poster Project. Conclusions. The article provides the study of the functioning features of the Born to the Carpathians International Poster Project. The author has clarified the role of posters as a means of effective visual communication and determined the aesthetic principles of their creation. There is the course of exhibition events, including the list of locations. The article gives to the public the profile of the participants' fields of expertise. The style classification of the exhibited works following is carried out. The article highlights the publishing that accompanied the festival project and establishes the fundamental principles of its formation. The influence of the Born to the Carpathians Poster Project on similar projects within the framework of poster art varieties was under study. The prospects for future development in the form of mutual integration of the latest satellite projects and established exhibition projects are determined.

Keywords: poster project; Born to the Carpathians Poster Project; international festival; Carpathian Space; design education

Introduction

Social changes and the foreign policy situation in the country form new issues and tasks for graphic design in modern society, which requires appropriate changes in the curricula of professional training of students. Time dictates new challenges, previously unpredictable tasks arise, and society puts forward appropriate requirements for the content of art education, its methods and forms of collaborating with productive youth.

Almost all institutions of higher education that offer design programmes teach the art of creating a poster as part of a particular subject area. However, despite the large volume of tasks performed, the final products of this important work are not sufficiently popularised among the general public and do not form their aesthetic preferences.

Modernization of the educational process requires new creative methods of attracting students to public life, accepting their professional specialization and using it. The geopolitical situation, the new reality on the political map of the world and a clear European direction of Ukraine's development require an appropriate response to all changes in social conditions and need the invention of the latest forms of communication between the designer and society, and, as a basis for this, new forms of passing educational material in a higher profession-oriented school. Such forms are the Born to the Carpathians Poster Projects within the framework of the Carpathian Space International Arts Festival of the Carpathian region.

Recent research and publications analysis. The Poster Project is not left behind mass media attention both print (Polishchuk, 2017; Skachenko, 2018C) and digital (Kyiv National University of Culture and Arts, 2018; Skachenko, 2018A, 2018B). Big public and private media companies gave wide coverage of the event also: Promin Radio, ICTV TV channel (Facts Programme, May 5, 2016), Chernomorska TV and Radio Company (August 15, 2016), Kultura TV channel (August 8, 2017). Project catalogues specially issued for dissemination

during festivals (Budnyk, 2016, 2017, 2018) can also be a specific source for studying the creative work of event participants. However, academic scientific publications paid no regard to the progress of these exhibitions, apparently considering this phenomenon as a mass culture variation, which is nowhere near authoritative study trends. However, Kharkiv scientists, for example, are quite willing to pay attention to poster projects created at the Kharkiv State Academy of Design and Arts and devoted to environmental topics, based on the 4th block poster triennial, or such as the Born to Ukraine Poster Project. We are talking, in particular, about the research by V. Holoborodko and V. Lesniak (2019) on sociological aspects of graphic design and the dissertation on the formation and development of an ecological poster, which was defended by O. Severina (2010). This gives us the right to change the situation for the better via making public the existence of the Project, which lasted four straight years (2016–2019) and only in 2020 it was cancelled due to the COVID-19 pandemic.

Scientific novelty. For the first time, a scientific article highlights aspects of the functioning of a specific long-term socially significant project, which is related in nature and stages of creation with academic disciplines in the training of specialists within the design programme.

Purpose of the article

The purpose of the article is to digest the process of formation and functioning of the Born to the Carpathians Poster Project (2016–2019) within the framework of the Carpathian Space International Arts Festival; to highlight current trends in its development and reveal the prospects for the evolution of communication processes of content visualization; to introduce into scientific use initial information on the four-year history of the Born to the Carpathians Poster Project.

Main research material

The festival movement in Ukraine is gaining momentum. Cultural initiatives, and especially festivals, need a special spirit of community, which consists not only in common interests and tastes but also in the collective expression of artists and the public consumption of these creative results. The enjoyment of art ceases to be an individual experience, but becomes social and even political, especially when it gets to large areas with the appropriate number of viewers. Thus, the cultural space in the form of festival locations and the energy of creative studios of artists form new tastes by communicating with society. Graphic design, and especially poster art, is designed to communicate with a wide audience, should meet its current needs, reflect the moods and feelings that are time-specific. Therefore, there is every reason to say that the arts festival (especially the international one) is the best place for an artist to communicate with the audience.

Launched in 2016 as part of the Carpathian Space International Arts Festival, the Born to the Carpathians Poster Project is dedicated to famous personalities from Ukraine and the Carpathian countries. According to the terms of the Poster Project (the author of the idea is Andrii Budnyk), personalities for posters' models must be connected in a certain way with the Carpathian region, be born in it, or for certain reasons be involved in it, and be able to be realized professionally. Physical birth in the region and the influence of the workplace on personality formation or on the creation of something significant both are acceptable. For example, Tbilisi-born Armenian Sergei Parajanov created a large film "Shadows of Forgotten Ancestors" in the Carpathians and succeeded as a director. Not only personalities are considered to be imaged, but also events, phenomena, artistic trends, social groups or movements. The geography of the Poster Project is dictated by the entry list of the Carpathian Space Festival. There were the Carpathian countries as Austria, Moldova, Poland, Romania, Slovakia, Hungary, Ukraine, and the Czech Republic. Delegations from Azerbaijan, Georgia and Estonia were the festival dignitaries.

The Poster Project was launched and went out by graphic designers (members of the graphic design poster section of the Kyiv Organization of the National Union of Artists of Ukraine, the Designers Union of Ukraine) who already have professional experience and students of productive universities who have chosen the profession of graphic designer and are just breaking new ground. The specific feature of the Poster Project is the joint exhibition of works by teachers and students in open areas with a large number of visitors.

The locating for poster expositions' replenishment is the Kyiv National University of Culture and Arts, namely the Faculty of Design and Advertising (acting faculty dean is Ihor Bondar). The insights take place within the framework of the university's subject areas "Designing" and "Printing Publication Design". There is no enforced task-sharing among students, on the contrary, a conscious independent choice is welcome, so students can listen to audio materials (Kvitka Cisyk, Marichka Veres, Nazarii Yaremchuk, Liubov Kolessa),

view art albums (Johann Georg Pinsel, Olena Kulchitska, Mykola Butovych, Gregor Kruk), and watch films (Oleksa Dovbush, Ivan Mykolaichuk). Such a task statement encourages the future designer to hard and balanced work with the material and self-management develops the ability to work to deadlines, forms the ability to self-analysis and selection of information, and it allows realising your own aesthetic preferences in the context of a social request.

The first exhibition was held on May 6–8, 2016 at the Art Museum of Prykarpattia in Ivano-Frankivsk. In the museum gallery, there were 30 colour printed sheets of 90 and 60 cm with captions (Fig. 1). Once there was the media's positive feedback, the local community, the choragus (chairman of the committee was People's Artist of Ukraine Bohdan Strutynskyi and curator of art locations was art critic Nataliia Sukholit) decided to hold the next year's exhibition in the heart of the city on Mytropolyyta Andreia Sheptytskoho Maidan, where local authorities set up the appropriate structures for displaying printed works of 140 and 93 cm. Therefore, in 2017 (May 5–7), some of the posters were displayed on the Maidan, the rest — in the Ivano-Frankivsk Local History Museum (Fig. 2). In the same year, the collection was shown in Kyiv (Fig. 3). In 2018 (May 4–6) the exhibition was on the Maidan solely (Fig. 4).



Figure 1. Exhibition at the Art Museum of Prykarpattia, Ivano-Frankivsk, May 6–8, 2016

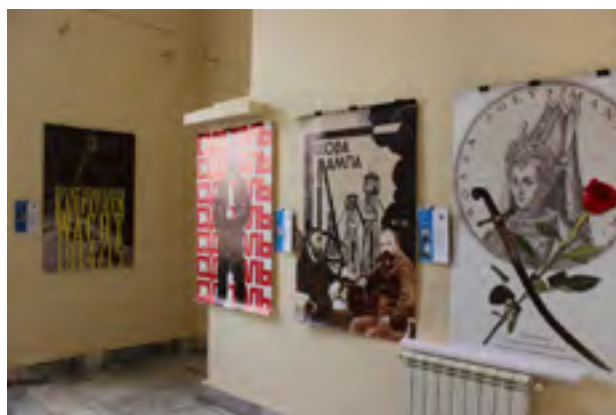


Figure 2. Exhibition at the Art Museum of Prykarpattia, Ivano-Frankivsk, May 6–8, 2017

Holding the event in this way reached a wide audience significantly and carried on the tradition of positive perception of the project by local viewers and festival guests. Thus, the poster was returned to its original essence. Now it should live in an urban environment, be seen from a long distance, get mass views (which a priori guarantee an international-class festival), and carry certain figurative and factual information to society.



Figure 3. Exhibition at the Mytets ART Gallery, Kyiv Organization of the National Union of Artists of Ukraine, Kyiv, August 11–21, 2017



Figure 4. Exhibition on Mytropolyyta Andreia Sheptytskoho Maidan, Ivano-Frankivsk, May 4–6, 2018

During the first festival of the Poster Project, the names to be modelled in the new posters was taken from the local community right at the site (viewers wrote a name on the board during the exhibition), they were the local cultural elite and foreign guests of the festival, interested representatives from the Carpathian countries. Thus, the director of the National Museum of Fine Arts (Chisinau) Tudor Zbârnea, as well as the artist, painter and graphic artist, Associate Professor, Honoured Artist of the Republic of Moldova Simion Zamşa joined the

creation of the list from Moldova. The Polish list was proposed by the teaching fellows from the Eugeniusz Geppert Academy of Fine Arts. The owner of a private gallery (Galéria Andrej Smolák) from Slovakia, Andrej Smolák, the Romanian embassy employees, and Austrian artists expressed their proposals.

Statistics show that every year professional designers and students created about 100 posters and there is an upward trend. Of these, about 60 are included in the catalogue every year (of those 20 are large page-oriented images and 48 are small images on the inside front and back cover pages). During the 4 years the festival was running, there were 3 issues (Fig. 5, 6, 7). The result of a careful selection was 10–20 large-size posters printed on moisture-resistant material and for which wooden structures were made for open-air exhibiting. The information about a poster person, event, or phenomenon was on an information display rack.



Figure 5. Catalogue 2016



Figure 6. Catalogue 2017



Figure 7. Catalogue 2018

The technique of creating posters is not limited to specific requirements, but works must correspond in size and genre features to the poster style. Works created in professional image editing software dominate; a certain share belongs to hand-crafted posters; there are also posters created using applications, carvings (plastic art), etc. A free drawing can be next to a photo poster, collage, or font composition. The main requirements are a creative artistic interpretation of the image, compliance of the graphic solution with the chosen topic, desired information content, advertising attractiveness of the visual medium, and justified compositional construction of the image and colour representation.

Consequently, it argues against the widespread opinion that knowledge supposed to slow down the free creative process of the artist. Since information regarding the person is the basis for creating a poster, and the task of the creator is to show an attractive image that will catch the viewer's eye for a moment. An obstacle to creating a poster and, accordingly, the development of a creative personality can be precisely a lack of knowledge or their incorrect interpretation. In the process of creating a poster, the author (student or professional poster designer) must at least choose a stylistic solution that corresponds to the era or event, which is impossible without knowledge of the history of society, art history, and geog-

raphy. In case of possible difficulty in founding the right solution, direct communication between the tutor and the student comes to the rescue, during which the artist-tutor transfers their professional knowledge and skills. When it comes to a professional designer, the problem of testing a work of art is solved by asking for advice from colleagues, professional institutions (museums, libraries) or the curator of art locations, choragus.

Several tasks are solved in this way.

First, there are pieces of poster training: plastic solutions are performed by the conventions of the poster genre, the development of the general design culture continues, a sense of aesthetics and graphic language culture is fostered, spatial and compositional thinking is formed, responsible knowledge of the basics of visual literacy, taking on certain social responsibilities. In the process of poster creating, the proficiency of computer graphics software is improved, there is a sense of the format of the sheet, the distance required for its perception by the viewer, and skills in choosing printing technology are acquired. These achievements subsequently allow the designer to fully realise their creative abilities and achieve professional success.

Second, there is visual communication with society, which brings mutual benefits. When preparing an essay, the designer requires to look through the history, study the material culture of the time, focus to identify the essentials, look for the right imaginative solution, and get involved in writing and formatting the covering about a certain person. Members of the society, in turn, attending an entertainment event (which is essentially a festival), receive useful information about people, phenomena, and events related to the region of the event in an attractive graphic visualization and interactive display form.

Third, in the process of creating posters, students from eastern Ukraine make works about western Ukrainian figures, and thus there is not an ostentatious and formal, but a real, mutually beneficial integration of one part of society into another. The unity of the country takes on clear physical dimensions in the form of posters for a mass audience. According to the results of the exhibition in 2018, two posters of a student from the occupied territory (Donetsk), dedicated to Osyp Zinkevych, were purchased by Smoloskyp Publishing House for advertising (Fig. 8).



Figure 8. Yuliia Yefremova (Donetsk).
Osyp Zinkevych Poster, 2018



Figure 9. Anastasiia Shevchuk (Alchevsk).
Kvitka Cisyk Poster, 2016

As a result of four projects' implementation, a collection of prints was formed, which is regularly exhibited as part of other events at various venues in Ukraine (Born to the Carpathians Poster Project in Kyiv, the Mytets ART Gallery, 2017; Ukrainian Design Days in Cherkasy, Exhibition Hall of the Union of Folk Art Masters, 2018; "Listen to Ukrainian!" at the Mytets ART Gallery, 2020). A large reporting catalogue for all the years of the project's existence is to be published. Several posters were accepted into the collections of local museums, in particular, the Oleksa Dovbush Historical and Memorial Museum and the Ivano-Frankivsk Local History Museum. The editorial office of Den has requested the entire collection of the project for future publications, where is the majority of students' works. For example, a poster by Anastasiia Shevchuk, a student from Alchevsk, illustrated an article about Kvitka Cisyk (Fig. 9).

Born to the Carpathians Poster Project gave an impetus to the creation of satellite or subsidiary exhibitions, such as “Sounds of Music” (a project about the people of music) as part of the O-FEST International Music Festival, which was exhibited on the Spivoche Pole open-space exhibition in Kyiv on July 9, 2018 (40 posters). In the creative studios, there are materials accumulated for the implementation of the sister projects “Jews in the History of Ukraine” and “Ukrainians Who Changed the World”. Regional analogues are also maturing and being worked out as Born to the Dnieper region, Born to Chernihiv region, Outstanding Kyivans poster projects, etc. The Poster Project looks into the option to move online that meets the requirements of the time.

Conclusions

Poster art, which is one of the professional basic components of a designer's education, can form the artistic taste of both the author and the public, develop practical skills and the ability to compositional thinking, and improve professional skills through graphic stylization. As a result of complex research and creative activities, posters worthy of demonstration to Ukrainian and international audiences are created within the framework of professional design education. The society receives a design product that is suitable for distribution, attractive in its form, which carries a certain message, performing not only entertainment but also cognitive and ideological functions. Through the poster, artists from different regions of Ukraine interact with each other, and Ukrainian contemporary art is integrated into the European cultural space.

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The article was received by the editorial office: 04.12.2020

**ПЛАКАТНИЙ ПРОЕКТ
«НАРОДЖЕНІ КАРПАТАМИ»
ЯК ПЛАТФОРМА ДЛЯ ВИХОВАННЯ
МОЛОДИХ ДИЗАЙНЕРІВ**

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Мета статті — охарактеризувати процес становлення та особливості функціонування плакатного проекту «Народжені Карпатами» (2016–2019) в рамках Міжнародного фестивалю мистецтв «Карпатський простір»; висвітлити актуальні тенденції його розвитку та розкрити перспективи еволюції комунікативних процесів візуалізації контенту. У статті застосовано комплекс дослідницьких методів, зумовлених специфікою її предмета, що ґрунтуються на засадах сучасної методології соціально-гуманітарного знання, зокрема, аналізу й синтезу, узагальнення, описового методу, історико-хронологічного, компаративного, мистецтвознавчого. Наукова новизна. Уперше висвітлюються аспекти функціонування плакатного проекту «Народжені Карпатами» (2016–2019) як платформи для молодих дизайнерів, з'ясовано його значення у формуванні освітнього контенту навчальних дисциплін профільних ЗВО та діяльності національних творчих спілок; окреслено можливі онлайн формати проведення проекту «Народжені Карпатами». Висновки. Досліджено особливості функціонування міжнародного плакатного проекту «Народжені Карпатами». З'ясовано роль плакатів як засобу ефективної візуальної комунікації та визначено художні принципи їх створення. Зафіксовано хронологію виставкової діяльності, включно із переліком локацій. Оприлюднено статистику щодо фахового спрямування його учасників. Проведено класифікацію експонованих творів відповідно до стилістики їх виконання. Висвітлено видавничу діяльність, яка супроводжувала фестивальний проект і встановлено засадничі принципи її формування. Досліджено вплив проекту «Народжені Карпатами» на аналогічні проекти в межах різновидів плакатного мистецтва. Визначено перспективи майбутнього розвитку у вигляді взаємоінтеграції новітніх сателітних проєктів та усталених виставкових.

Ключові слова: плакатний проєкт; «Народжені Карпатами»; міжнародний фестиваль; «Карпатський простір»; дизайн-освіта

**ПЛАКАТНИЙ ПРОЕКТ
«РОЖДЕННЫЕ КАРПАТАМИ»
КАК ПЛАТФОРМА ДЛЯ ВОСПИТАНИЯ
МОЛОДЫХ ДИЗАЙНЕРОВ**

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Цель статьи — охарактеризовать процесс становления и особенности функционирования плакатного проекта «Рожденные Карпатами» (2016–2019) в рамках Международного фестиваля искусств «Карпатское пространство»; осветить актуальные тенденции его развития и раскрыть перспективы эволюции коммуникативных процессов визуализации контента. В статье применен комплекс исследовательских методов, обусловленных спецификой ее предмета, которые основываются на принципах современной методологии социально-гуманитарного знания, в частности, анализа и синтеза, обобщения, описательного метода, историко-хронологического, сравнительного и искусствоведческого. Научная новизна. Впервые освещаются аспекты функционирования плакатного проекта «Рожденные Карпатами» (2016–2019) как платформы для молодых дизайнеров, выяснено его значение в формировании образовательного контента учебных дисциплин профильных ЗВО и деятельности национальных творческих союзов; указаны возможные онлайн форматы проведения проекта «Рожденные Карпатами». Выводы. Исследованы особенности функционирования международного плакатного проекта «Рожденные Карпатами». Выяснена роль плакатов как средства эффективной визуальной коммуникации и определенные художественные принципы их создания. Зафиксирована хронология выставочной деятельности, включая перечень локаций. Обнародована статистика касательно профессионального направления его участников. Проведена классификация представляемых произведений в соответствии со стилистикой их выполнения. Освещена издательская деятельность, которая сопровождала фестивальный проект и установлены основополагающие принципы ее формирования. Исследовано влияние проекта «Рожденные Карпатами» на аналогичные проекты в пределах разновидностей плакатного искусства. Определены перспективы будущего развития в виде взаимоинтеграции новейших сателлитных проектов и устоявшихся выставочных.

Ключевые слова: плакатный проект; «Рожденные Карпатами»; международный фестиваль; «Карпатское пространство»; дизайн-образование