

REFLECTIONS ON WAR IN CREATIVE CONTEXT OF DESIGN EDUCATION IN UKRAINE

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ABSTRACT

Aim. The aim of the research is focused on the analysis and determination of changes and priorities in the Ukrainian artistic and design discourse of education as inspired by the military actions in Ukraine in 2022–2023.

Concept. The research materials are inspired by the basic concept of practical application of motivational aspects in modern design education. The outlined areas of research are aimed at refuting the stereotype of negative intentions in the subconscious perception of full-scale military operations.

Results. The results of the dynamics of formal and conceptual priorities in the design of students in the conditions of the liberation war in Ukraine were obtained. Monitoring data is an essential basis for improving innovative, and most importantly, creative and variable pedagogical practice, which makes it possible to comprehensively implement it in the authoritative administrative state hierarchy.

Conclusion. The results of the monitoring demonstrated the experience of the creative potential of the students of the Department of Design and Architecture Fundamentals (DOA) in difficult social and political conditions, which is directed to the positive aspects of the future victory.

Practical application. The study will contribute to the improvement of the structural and logical schemes of educational and professional programs Environmental Design in the system of art and design education. A variable approach will contribute to the establishment of landmarks of cultural identity, the implementation of new creative ideas for the development of modern Ukrainian design for the purposes of state building.



Keywords: reflections on war, creativity, design education, pedagogical variability, creative motivation, topics and directions.

INTRODUCTION

The influence of war on culture, traditions, creativity, and personal reflections on these deadly challenges of the reality have been and still remain an object of inspiration for the creativity of Ukrainian artists, designers, and architects (Radomska & Dubova-Strashevskaya, 2022). The implementation of possibilities of fine arts and architectural and design experience of changes in social and political life of the state has been actively preferred by conscious and aware artists (Mudrak, 2008). The preference and development of graphic design during wartime, as an important segment of visual communication culture, is not left without attention in the educational process of Ukrainian institutions that have artistic and design direction. No wonder that the topics of protest, self-affirmation, and the informational field find their reflection in design works starting from packaging and to posters, memes, illustrations, street art, graffiti. Practically all forms of modern living culture are to some extent involved in and motivated by military events and reality. The new wave of establishing the contemporary identity is vividly reflected in this visual communication. Roman Yatsiv, Lviv art critic, specifies that the first creative reactions of artists to the reality of war are too emotional and situational since there is not enough time for diligent work on images and shape. A lot of amateurs have joined this to some extent therapeutic process and that is why an objective evaluation of these creative formats will be given later. These first figurative reactions, especially those of children and artists of the younger generation of Ukrainians, are the most existential and reflect on the events most accurately and acutely. Current events have fostered the artistic and design community to treat their profession more responsibly and put an emphasis not on secondary aesthetic and formal aspects, but on delineating civil and value coordinates (Shiyan, 2023).

The social changes have consequently provoked new approaches in the system of educational institutions that have artistic direction. Artistic institutions in Lviv, particularly Lviv National Academy of Arts, have accepted a substantial quantity of students from Kharkiv and other occupied territories. These students bring their stories, experiences, and artistic reflections, which become to some extent a form of living through their trauma, to a relatively calm Halychyna region. This reflection on encountered experience is important for preserving mental stability of the society in general and students in particular. Civil and value coordinates become dominant in creativity and design that directly influence the formation of new approaches in the educational work of universities.

RESEARCH METHODOLOGY

The aim and major conception of the research are achieved by means of the consistent accomplishment of outlined objectives with the help of certain methodological instruments, including general scientific methods of historical and artistic approach, which is based on the comprehensive usage of methodologies of art theory, comparative and historical, and statistical analyses. Historiographical analysis has been applied in order to determine the sample historiography in the context of reflections on the topic of war in Ukrainian visual and applied creativity. Historical experience of artistic personalities as the sub-disciplinary review of the development of graphic design in Ukraine is invaluablely significant for the philosophy of modern life, particularly for its applied segment. Despite shocking events, repressions, threats of self-identity destruction, which have been witnessed by Ukrainian art, graphic design has remained almost the only stronghold, the proclaimed representatives of which have managed to advocate its interests.

To reveal the changes in didactic methods in architectural and design education, particularly in the priority of topics in object spatial and graphic design during the full-scale military actions in 2022-2023, we have chosen the practical experience of educational process during spring and autumn semesters at the Department of Design and Architecture Fundamentals (DOA) of the Institute of Architecture and Design in Lviv Polytechnic National University (Lviv, Ukraine). This segment of research has been conducted using the methods of surveys and arrangement of statistical data. More than 200 subjects of research have participated in it. These have included administration staff of the Institute of Architecture and Design, heads of departments, some subdivisions, separate specialists of scientific and methodological council, scientific and pedagogical workers of the Department of Design and Architecture Fundamentals, students of the 4th year of bachelor's degree students of the 1st year of master's degree. To collect statistic data, we have used the method of processing descriptive statistics with the aim of determining the percentage of students who have changed the priority of topics as inspired by military actions in Ukraine. The method of comparison and juxtaposition has been applied to uncover creative motivation. This has been carried out via monitoring and outlining the average indices on the basis of submitted practical, course, and diploma projects in the field of *Object environment design* and *Graphic design*. To receive these results, we have also involved students in specialty *191 Architecture and urban planning* into completion of the practical task entitled *Interior design in ethnic stylization* in the discipline *Stylistic features in interior project design*. The research carried out in 2023 has been compared with the results of previous educational processes of 2019-2022, which also took place under complicated circumstances of remote online learning dictated by the quarantine measures of COVID-19 pandemic (Hrynychshyn, 2022; Klimanska et al., 2020; Kobylarek, 2021).

To monitor data regarding thematic and typological changes in design projects, we have selected separate disciplines from the list of educational and professional programs of 2021-2022 in specialty 022 *Design* meant for the bachelor's degree education and qualification level at the Department of Design and Architecture Fundamentals, which demonstrate most vividly the creative component and individual priorities of thematic directions. These disciplines include *Stylistic features in interior project design, Drawing, p.7 and p.8, Painting, p.7 and p.8, diploma project designs.*

RESULTS AND DISCUSSION

Artistic Discourse

Art, particularly its graphic and applied segment, architectural and design practice have a rather dynamic and relevant format that depicts events unfolding in historical reality of a society, including war disasters. To comprehend the contemporary state and significance of paradigm changes, particularly in design and artistic education, it is necessary to address at least formally the problem of interrupted genesis of culture creation in Ukraine (Mudrak, 2008). We can compile a large historiography of artistic and graphic reflections of Ukrainian artists during military events as implemented in graphic design, which is endowed with an expressive visual and applied function (Lahutenko, 2006). The thematic range of wartime is indirectly conditioned by the historical military literature with documented evidence, the abstract and metaphorical context, and the personal emotional and stylistic features. Being united by the same topic, plots, and evidence of historical reality, Ukrainian artists have managed to outline certain personified figurative and stylistic identifiers (Yatsiv, 1992). This certifies that the realistic and documented so-called literal plot does not constitute the fundamental component of figurative reflection in graphic creativity of Ukrainian artists. The generative search for complex interpenetration of original graphic stylistics and image creation can be traced (Mudrak, 2008). While reviewing this problem in the genesis of Ukrainian graphic design, we can single out the category of artists who include the topic of war and historical victory of Ukraine not only in plots, but also in stylistic individual contexts. The focus of attention is on real events and past centuries when hopes for building new and unprecedented nationhood have not been suppressed yet and the revolutionary gust has not been exchanged for mediocrity and platitude. In numerous information layouts, archive materials, and testimonies of eyewitnesses, we search for the truth, which is the story about creative longings of people fascinated by the vision of future. In the 19th century, during the complete destruction of the remnants of Ukrainian statehood and the absolute transformation of Ukraine into a colony in economic and cultural meanings, art became of paramount importance. Nonetheless, the renaissance came together with the national rise in the late 19th - early 20th centuries. In particular, graphic art of that

time as actively represented in the creativity of Modest Sosenko, Mykola Samokysh, Mykhailo Nechytailo-Andriienko, Heorhii Narbut, Vasyl Krychevskyi, Ivan Mozolevskyi, Mykhailo Zhuk and Olena Kulchytska, has initiated Ukrainian graphic proto design (Lahutenko, 2006). Unbelievable repressions in the 30s of the 20th century, when everything having even the slightest sign of Ukrainian national identity was eradicated, resulted in destruction of multiple pieces of Ukrainian national heritage (Mudrak, 2008). The significant quantity of prominent artists found themselves outside of the control of Soviet authorities. Lviv, Warsaw, Prague, Paris, and Vienna became the centers of Ukrainian free creativity. The creative work of Pavlo Kovzhun, Mykola Butovych, Petro Kholodnyi, Lev Hets, Robert Lisovskyi, Nil Khasevych, Mykhailo Osinchuk, Yaroslava Muzyka, Stefania Hebus-Baranetska, and others is connected with these European centres (Mudrak, 2008; Yatsiv, 1992). In the 20th century, modern art is represented by graphic works of Olena Kulchytska (Kost, 2013), Nil Khasevych (Liubiv, 2010), and later on Myron Yatsiv, Bohdan Soroka, prominent artists of Ukrainian modern graphic school of Halychyna region, who managed to partially restore the genesis of graphic process formation, particularly its functional and applied segment as displayed in bookplates, postcards, posters, banknotes, postage stamps, visual identity, design projects of closing, awards, etc.

From the viewpoint of historiographic development of contemporary Lviv graphics of the end of 90s of the 20th century, Andrii Tyrpych is an eminent representative of the group of graphic designers, who transformed tradition and idea of subjective reality analysis by means of symbolic identifiers and markers (Radomska & Dubova-Strashevskya, 2022). Intuitive *smoldering* of inner resistance and desire to convey to contemporaries the profound paradigms of Ukrainian culture, complex generative processes and principles of building democratic, independent, Ukraine-centric society got artists immersed into metaphorical symbols and inspiration. The recent series of Lviv artist Danylo Movchan, which conveys to contemporaries the *price of awakening* of Ukrainian society during Russian-Ukrainian war in 2022, displays reflections of a young creative personality on the reality of violence, devastation, destruction of monuments of culture. Humanistic ideas are violated and, therefore, the artist gets inspired by real events and creates plots through the modern iconographic canvas of *hagiography scenes* of the Last Judgment, which are identified with sacred works of ancient Ukrainian icon-painting traditions. These demonstrate scenes of hellish sufferings, sorrow, violence, and degradation of human dignity. Static conventionality renders associative figurative *images* of living through a certain real time event together with the artist, who witnessed it in the 21st century.

Military Realities in Design Education

New powerful institutional changes in the functioning of creative industries have taken place during active military actions in Ukraine (since February 24, 2022). Numerous challenges and new approaches have appeared for the sake of ensuring functioning and re-organisation of education, including the

artistic and design one (Kobylarek et al., 2022; Kondrla et al., 2022; Kushch, 2019). The educational process particularly in universities that have artistic and design direction in Lviv region has been partially resumed since March 2022. Educational process has continued in a combined format, which had been well-tested during the period of quarantine. The researched category of students has been forced to study solely online and this has set a considerable challenge for the methodology of teaching and methods of motivating students to complete ongoing creative tasks. Lecturers in Lviv region and territories of Western Ukraine have faced new challenges of working with internally displaced categories of students. In particular, Kharkiv State Academy of Design and Fine Arts and Kharkiv School of Architecture have found shelter and managed to resume learning process in Lviv. Classes have been conducted at the Department of Design and Architecture Fundamentals of the Institute of Architecture and Design in Lviv Polytechnic National University and their format has been based on the previous experience of using online platforms and corporate virtual educational system, elaborated during the challenges of the COVID-19 pandemic (Haletska et al., 2021). Along with the change of format and means of conducting learning classes, which to some extent have become a standard, the significant changes and priorities of philosophical and aesthetic origins and principles have emerged in a real time continuum. While analysing the process of organising educational process since the beginning of full-scale military actions that have had complex consequences for social and everyday life, we have, surprisingly, traced a certain tendency and the change of conceptual component. It is the conceptual component in combination with the variable completion of an individual task that has enabled the possibility of getting new experience which is important to be preserved and implemented in the future of Ukrainian creative industries (O'Connor, 2000; Hartley, 2004). Students have comprehended the fact that their creative thought that is based on profound identification of their cultural authenticity becomes the driving force which establishes the architectural and design field of the state and becomes an important applied transmitter of restoring the significantly neglected Ukrainian cultural identity (Cherkes, 2008). This intellectual victory has resulted in extremely positive and generative changes, which have been not easy to get implemented under the circumstances of the not fully reformed educational system in Ukraine. Certain informational and propaganda narratives, which during the thirty years of modern Ukrainian independence establishment have indirectly introduced some dissonance into comprehending the identity of Ukrainian cultural heritage as something superficial, uninteresting, not relevant, and deprived of modern competitiveness in the context of elaborated world designer trends, have restrained the process of an alternative project design development. The reality has demonstrated that it is the variability of creative disciplines for those obtaining the first and second level degrees of higher education in the specialty 022 *Design* that allows organisation of a constructive educational process during wartime (Radomska, 2022). For instance, we have reviewed

the variable boundaries for completion of tasks in the disciplines *Drawing*, p. 8 and *Painting*, p. 8 for the 4th year students obtaining the first level degree of higher education in the specialty 022 *Design* at the Department of Design and Architecture Fundamentals in Lviv Polytechnic National University. The tasks are based on creative comprehension of famous works, ethno cultures, historical heritage, experience of transformation and interpretation during creation of individual compositions for ready-made project designs (applied graphic design, wall panels, stained glass compositions, etc.).

While organising and resuming online classes for students of the 4th year of study despite such complicated social and everyday inconveniences as lack of connection, electricity, air alerts during which it is forbidden to conduct classes as per orders of regional military administrations, we have pointed out significant changes and priorities of project design that are aimed at revealing Ukrainian identity. As based on statistical analysis of the results of practical individual tasks completion in the discipline of choice *Stylistic features of interior project design* (autumn semester, 2022), we have revealed the following tendency. In previous years, students completing the graphic task *No 1 Interior design in ethno stylistics* usually opted for elements of ethno stylistics of other cultures or civilizations. In 2022, we carried out the summary monitoring of the priority of themes chosen by the selected group of students obtaining *bachelor's degree* in the specialties 022 *Design* and 191 *Architecture and urban planning* (namely 118 students) at the Institute of Architecture and Design. Among them, (a) 58% - chose Ukrainian local or ethno regional stylistics, which is characteristic for their areas of residence or origin; (b) 23% - chose cultural heritage of Great Britain and Poland; (c) 10% - chose culture of other European countries; and (d) 9% - chose cultures of Asia and the USA (Figure 1).

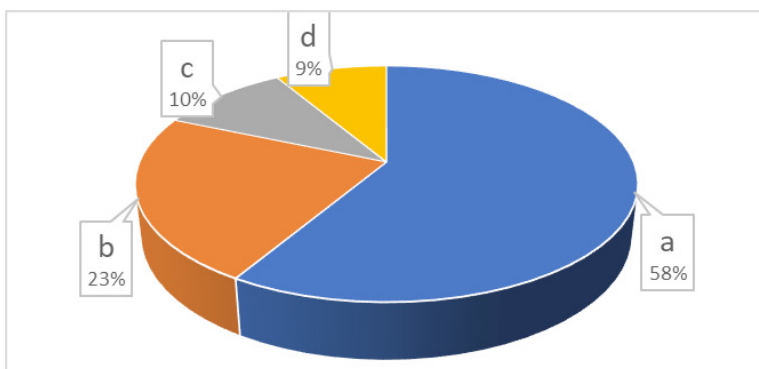


Figure 1.

Percentage distribution of priority of topics for practical task Interior design in ethno stylistics, 2022

Note. Percentage ratio of selected ethnocultures for the task: a) 58% - ethno-regional stylistics of Ukraine; b) 23% - cultural heritage of Great Britain and Poland; c) culture of other European countries; d) 9% - cultures of Asia and the USA.

Source. Own research.


The monitoring results have demonstrated considerable identity and awareness shift at philosophical and mental level, which has declared that despite the full-scale war the development of creative industries sphere in Ukraine is reaching the qualitatively new level (Kushch, 2019). In previous years, interest in own culture and ancient civilisation processes of Ukrainian national identity formation has not been the top theme for the majority of students. The priority topics included the established works of Scandinavian design, European continent, and the completely not analysed and mentally not comprehended East-Asian cultural cluster.

The same tendencies have been revealed as based on the example of task summary in the discipline *Drawing, p.7*. One of the tasks presupposes creation of an individual compositional and thematic work on the topic Hyperbole, metaphor. In previous years, as a rule, students opted for visual and symbolic narrative of eternal human values, ecological problems, etc. Under the conditions of Russian-Ukrainian war in 2022, a significant part of students have directed their intellectual and emotional striving towards reflections on symbolic and abstract meanings of each stage or separate event of real time war, which has emotionally touched them or become their horrifying reality.

These facts certify that the standard approach which has continuously been used in educational programmes and methodological recommendations in the specialty 022 *Design* has changed dynamically. The scientific and teaching staff members of the Department of Design and Architecture Fundamentals have created conditions necessary for the individual and differentiated approach to students, which in its turn has established the variable and flexible forms and motivation grounding for completion of requirements outlined in the educational programme without neglecting content and quality of completion (Radomska, 2022).

For instance, students who found themselves without artistic means (some of them under full occupation) have received the opportunity to choose and implement ongoing tasks in individual formats as changed by lecturers and by applying available graphic and digital means. For example, students of the Department of Design and Architecture Fundamentals have had a chance to implement philosophical and figurative intentions serving as the basis of four semester practical tasks in the disciplines *Painting, p. 8, Drawing, p.8* in the range of thematic graphic and figurative posters with their own themes and slogans: "We will rebuild since we are creative", "We will win since we are of Cossack origin" (Luisa Danelian), "Hands off from Ukraine" (Anastasiia Litvinova), "We will save since we can", "We are not indifferent! Let us protect domesticated animals" (Alina Kostiuk) (Table 1).

Table 1*Typology of posters: practical task Drawing, part 8, 2022*

Image: poster	Type, directions	Number of students (%): N = 125
	<ul style="list-style-type: none"> – Victory – Profit – The future – Positive – Faith 	55 %
	<ul style="list-style-type: none"> – Agitation – Factorage – Events – Call – Indignation 	25%
	<ul style="list-style-type: none"> – Social topics – Informational – Educational – Companions – Volunteering 	20%

Note. Image: poster / examples of author's designs of DOA students; Type, directions/ typological groups of poster plots; Number of students (%): determined percentages of priority topics in student posters, 125 people.

Source. Own research.

It is the monitoring of summary semester performance assessment of the selected group of students, namely students of the 4th year of study obtaining bachelor's degree in the specialty 022 Design at the Department of Design and Architecture Fundamentals, that has compelled us to apply comparative analytical methods and outline priority themes and directions exploited during the complicated educational process in the permanent military reality of the Ukrainian society. Leaving aside the emotional com-

ponent, we have presented are given statistical data in percentages that includes certain indices of dynamics and prioritisation of selected typological groups in terms of topics and objects of project design. For the convenience of monitoring, the obtained results of practical creative works were classified according to the main plot lines, which allowed to establish percentages (Table 1).

In the direction of object spatial design, the development of interior designs of cafes, restaurants, hotels, and beauty salons has been dominant. Meanwhile, the priority has been gained by locations of public shelters for temporarily displaced persons, architectural and project design developments of individual and multifamily housing with ergonomically viable warehouses and bomb shelters-transformers. In object design and equipment, particular attention has been paid to useful furniture-transformers and different equipment for the front in areas of active military actions, centres of volunteering, and hospitals. In clothes and shoes design, products for military sector have been the most widespread. A considerable part of design has been focused on military conception and project designs have been targeted at fulfilling functional needs under conditions of military reality.

Student projects and ongoing courseworks have finally gained specific professional and applied character. The common participation of students and lecturers in design and architecture competitions aimed at real project design developments of temporary shelters and stable building constructions for internally displaced persons, rehabilitation centres, re-organisation and adaptation of shelters and temporary residence points, mobile food consumption points, etc, has become more active (Kushch, 2019).

In object spatial design and organisation of interiors of all typological groups, which are directly connected with organisation of adjusted functional zones, an important role is played by elements of artistic decoration and placement of art objects (Wilhide, 2017; Bryzhachenko, 2019). Using this generative capability of a hand-made creative element, a considerable part of ongoing tasks in creative disciplines for designers in *Painting*, p. 7 and p. 8 have been adapted for the needs of figurative and aesthetic re-organisation of temporary shelters and hospitals of the city. Special therapeutic features of artistic works and art objects and their capability of improving mental health and generating positive energy have become an inseparable attribute and an effective instrument for visual identification of facilities' purpose and reflection of on architectural object specificity for the public (Boichuk, 2017; Bryzhachenko, 2019). The possibilities and wide typological range of techniques and technologies allows project designers to create a space in its metaphorical perception by means of introducing art objects. After all, figurative, aesthetic, and colour supplementation of interior enables the possibility of forming and delineating special zones, which intensify the aesthetic component of space and, simultaneously, distract attention from negativity and become a source of new impressions. Having

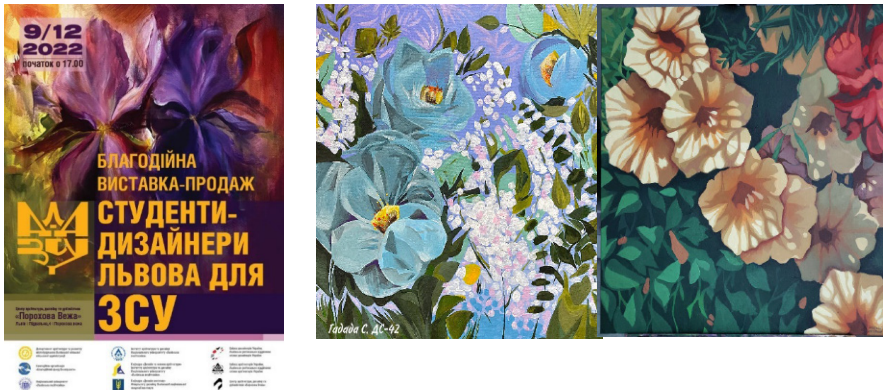
observed the behaviour of children and patients in rooms with works of art, we have noticed that initially, when a client comes with an undefined diagnosis, suffering, and pain, interior design is evaluated to a larger extent by the availability of high quality navigation, possibilities for convenient movement, verified and comfortable transit zones, etc. However, during the process of recovery and stabilisation of the psychological and emotional state, visual perception of a patient starts detailing space and art objects become an important therapeutic element that distracts from homogeneity of thoughts, encourages dreaming, making plans, and emergence of optimism. In the process of surveying and interviewing medical personnel or volunteer activists, patients of polyclinic departments, military hospitals, we have revealed the phenomenon that if a patient or resident of such temporary shelter pays attention to artistic elements of the interior (paintings, murals, installations, decorative plastic, elements of phytodesign, etc.) this clearly indicates positive dynamics of physical and mental recovery.

Taking into account observations and conclusions derived from interviewing visitors of the 4th Communal Hospital, the Department of Family Medicine (Lviv, Ukraine), we have carried out the range of experimental art projects the primary aim of which has been to create artistic and aesthetic decoration and organisation of interior space of a separate location by means of stylistically united art works, installations, and mural compositions. With this aim, the group of enthusiastic and motivated students of the Department of Design and Architecture Fundamentals in Lviv Polytechnic National University have set the task to try in practice this theoretical principle of implementing artistic decoration in interiors of medical establishments, rehabilitation centers, and temporary shelters in Lviv. As a result, more than ten artistic mini projects in the format of extracurricular workshops of students of the 4th year of study have been carried out. The projects have been conceptually united by one major idea, which is to create artistic and aesthetic decoration and organisation of interior space of a separate location of the hospital by uniting two such important constituent components of visual art as creating content identification of department and ensuring positive mood of patients, visitors, and hospital staff. The methodological programme of each project has been elaborated following the principle of using two major means of artistic interior decoration, which are (a) easel painting – i.e. creation of a series of single-format paintings within selected content and stylistic conception; and (b) monumental art – i.e. thematic wall paintings. The system of painting canvases of selected format, which are united by artistic and content stylistics, allows organising space more variably, as well as outlining and identifying location of the interior. Painting canvas having the size of 60 x 60 cm as placed within a certain composition can form a large-scale panel picture or a few vertical or horizontal dominants. If necessary, an artistic work as a separate element can perform an independent function of interior art object, which becomes an aesthetic segment capable of ensuring harmonious integrity and stylistic decoration of an interior. For psycho-

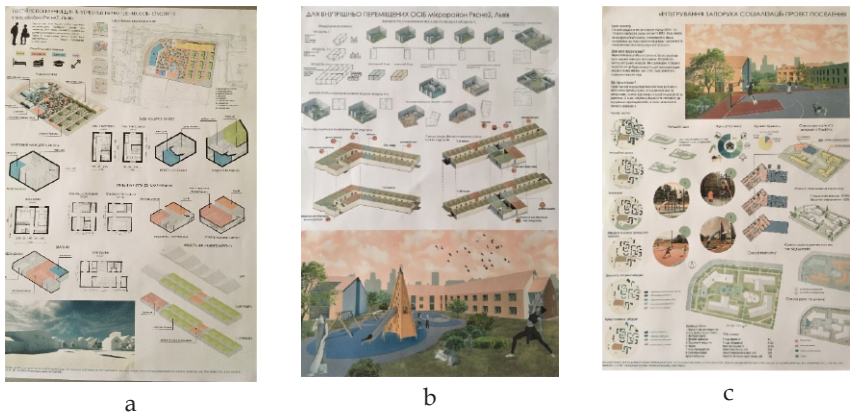
Table 2

Creative works of students of the Department of Design and Architecture Fundamentals, 2022

a) Image: Creative works for charity auction, interiors of rehabilitation centers, etc.



b) Quick-build civil protection shelters, buildings for internally displaced persons



Note. a) Image: Creative works for charity auction, interiors of rehabilitation centers, etc. (students of the DOA Institute of Architecture and Design, 2022-2023); b) Quick-build civil protection shelters, buildings for internally displaced persons : a, b - project permanent settlement for internally displaced persons-students (campus), Ryasne-2 district Lviv; c - a settlement project for internally displaced persons *Integration is the key to socialization*, in the center of Lviv (students of the Department of Architecture, Design and Engineering, 2023).

Source. Archive of the DOA department, 2022; Archive of the Department of Architecture, Design and Engineering, Institute of Architecture and Design, 2023.

logical state of patients and hospital staff, such “visual orderly arrangement” helps and improves the dynamics of positive communication and ensures generative synergy (Boichuk, 2017). It is important that creative applied segments can simultaneously contain deep context meanings, particularly those based on achievements of Ukrainian cultural product in modern and retrospective aspects (Idak et al., 2014; Mudrak, 2008). The wide mechanism and spectrum of creative interpretations perform the function of informational and enlightening visual material for the large circle of consumers, particularly children who, for instance, are not familiar with the canonical cultural identifiers. Such an efficient tool actualises its active application in modern object spatial design of public interiors (Table 2, section a). Concept development and arrangement of a new type of housing for temporarily resettled persons in Ukraine is a completely new experience. This challenge was accepted and integrated into the current course design of students of the 4th year of the Department of Architecture, Design and Engineering of the Institute of Architecture and Design. Students submitted project proposals for real locations, with landscape organization of the territory and economically justified cost and mobility of the implementation of the construction of these complexes (Table 2, section b).

A separate part of research has been dedicated to the priority of typological and thematic concepts during selection of subject and object of design as a part of field-specific course and diploma works (Figure 2).

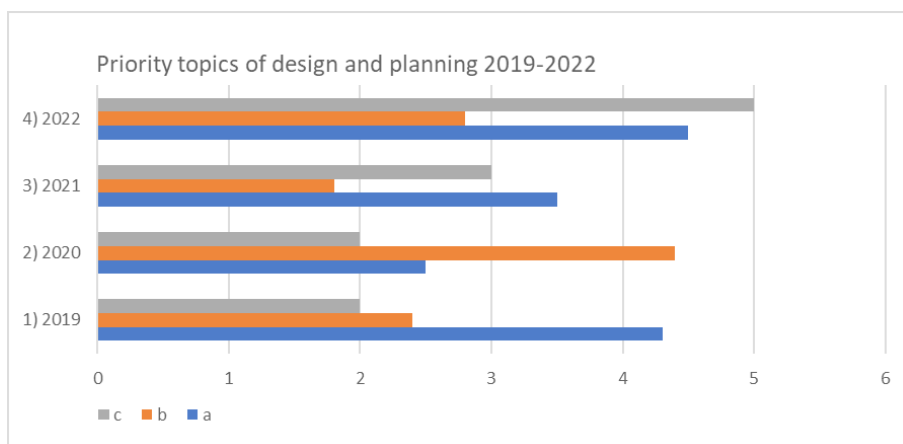


Figure 2

Diagram of priority areas and topics of coursework, diploma theses, specialty 022 Design, 2019-2022

Note. Diagram of changes in topics of course and diploma project design works at the Department of Design and Architecture Fundamentals, Lviv Polytechnic National university, specialty 022 Design, 2019-2022: (1) 2019; (2) 2020; (3) 2021; (4) 2022. *Object spatial design* → (a) industry of beauty, restaurants, cafes; (b) residential space; (3) ecological and ethno stylistics in interiors; *Graphical design* → (a) illustration; (b) visual identity, posters; (c) applied segment, ethno stylistics.

Source. Own research.

The monitoring group has singled out major typological groups and topics chosen by students in the direction of *Object spatial design* where in accordance with the task requirements project designs are completed for selected functional residential and public spaces, including interiors of (a) industry of beauty, restaurants, cafes; (b) residential space; and (c) ecological and ethno stylistics; and in the direction of *Graphical design*, these include (a) illustration; (b) visual identity, posters; and (c) applied segment, ethno stylistics (Fig. 2). The presented diagram of topics priority for practical tasks, course and diploma projects during selected period of time has certified the following changes: (1) 2019 - *Object spatial design*: (a) interiors for industry of beauty, restaurants, cafes; (b) residential space; (c) ecological and ethno stylistics; *Graphical design* (a) illustration; (b) visual identity, posters; and (c) applied segment, ethno stylistics; (2) 2020 - *Object spatial design*: (b) residential space; (a) interiors for industry of beauty, restaurants, cafes; (c) ecological and ethno stylistics; *Graphical design* → (b) visual identity, posters; (a) illustration; (c) applied segment, ethno stylistics; (3) 2021 - *Object spatial design*: (a) interiors for industry of beauty, restaurants, cafes; (c) ecological and ethno stylistics; (b) residential space; *Graphical design*: (a) illustration; (c) applied segment, ethno stylistics; (b) visual identity, posters; (4) 2022 - *Object spatial design*: (c) ecological and ethno stylistics; (b) residential space; (a) interiors for industry of beauty, restaurants, cafes; *Graphical design*: (c) applied segment, ethno stylistics; (b) visual identity, posters; (a) illustration.

Creativity as vividly coloured by Ukrainian identity and practical pragmatism that is dictated by social and cultural reality have become top priority markers in conceptual intentions of project design works during 2021-2022 academic year.

CONCLUSION

Based on the above outlined material, it can be concluded that formation and comprehension of professional thinking of creative personalities depends on the content and organisation of the educational process in educational institutions. The formation of professional culture is based on two important factors, such as development of professional individuality and professional socialisation, i.e., engagement of professional and creative activity into socio cultural experience of a state. It has been demonstrated that during February-December 2022, organisation of an integral educational process by lecturers of the Institute of Architecture and Design in Lviv Polytechnic National University and its orientation towards development of structural components of professional culture of designers has been ensured on the basis of the priority of productive creative learning. Complex social and everyday conditions, state of psychological stress on the part of students, who found themselves under complete occupation, with

the status of *internally displaced persons* (IDP), have demonstrated their considerable decisiveness regarding involvement into the educational process. The foregrounded monitoring analytics has confirmed that namely this group of students have enthusiastically participated in competitions, art projects, and project design works, which have acquired national identification meaning and applied character. The variability and flexibility of approaches of scientific and teaching staff of the Department of Design and Architecture Fundamentals to the implementation of requirements of teaching and professional programmes have allowed choosing and changing topics of coursework and ongoing projects, topics of diploma project works and master's theses. The phenomenal desire of students to strengthen the artisan handmade component of tasks by using graphical and artistic means and personal photographs has been reflected in active participation of students of the 4th year of study in the specialty *022 Design* in a charity auction for the needs of the Armed Forces of Ukraine (20 out of 24 students of the group DS-42 have participated in it); in organisation of an exhibition project in Cologne, Germany. It has been understood that there is an applied significance of project designs necessary for strengthening and restoring the sphere of cultural and creative industries in Ukraine, the functioning of which will allow future professionals to receive decent orders and financial and social stability. After all, these are cultural and creative industries that represent the types of economic activity based on creativity and produce creative and socially valuable products for further commercialisation.

The research results have revealed the unexpected perspective. Creative reflections on the topic of war have provoked certain qualitative changes in the priorities and themes of professional segment of design education since no theoretical studies can display an internal emotional and psychological content arising in the mind of an author in the extreme reality of large-scale war that is unfolding on the territory of his or her state.

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