

Oksana BIELIAVSKA

ORCID: <https://orcid.org/0000-0003-2504-2103>

Volodymyr YAROVYI

ORCID: <https://orcid.org/0000-0001-8788-9700>

Redesign of the urban environment of Poltava (Ukraine) 1991–2025

DOI: <https://doi.org/10.52603/arta.2025.33-1.12>

Rezumat

Reproiectarea mediului urban din Poltava (Ucraina) 1991–2025

Prezentul studiu examinează transformarea exteriorului urban al Poltavei din 1991 până în 2025, concentrându-se pe monumentele sculpturale, care constituie un sistem integru, și pe influența lor asupra imaginii artistice a orașului. Se analizează contextul secolelor XIX și XX, atunci când monumentele erau o parte integrantă a conceptului ideologic al orașului imperial clasicist. Exteriorul urban înainte de 1991 este caracterizat ca o dihotomie între cultura militaristă imperială rusă și patrimoniul istoric și cultural național ucrainean. Studiul determină factorii care au influențat tematica și amplasarea monumentelor moderne, clasificându-le după tematică, localizare și calitate artistică. Sunt formulate schimbările contextului cultural parvenite în spațiul urban în ultimii 34 de ani, ca urmare a adăugării de monumente moderne și a eliminării celor istorice. Studiul subliniază eforturile de reproiectare, ce au corectat dezechilibrul ideologic și au echilibrat exteriorul urban. S-a tras concluzia că a avut loc o schimbare pozitivă a identității artistice a Poltavei în direcția culturii naționale a Ucrainei și a istoriei locale, eliberată de rămășițele trecutului dependent. Sunt definite viitoarele direcții de căutare a formelor și mijloacelor în artă publică pentru reproiectarea ulterioară a exteriorului orașului.

Cuvinte cheie: Poltava, monumente sculpturale, revizuirea peisajului urban, reproiectarea exteriorului urban.

Summary

Redesign of the urban environment of Poltava (Ukraine) 1991–2025

This study examines the transformation of Poltava's urban exterior from 1991 to 2025, focusing on the sculptural monuments and their impact on the city's artistic identity. It analyzes the 19th and 20th century's context, where monuments were integral to the imperial classicist city's ideological framework. The urban exterior on the eve of 1991 is characterized as a dichotomy between the Russian imperial militaristic culture and the Ukrainian national heritage. This study identifies the factors influencing on the thematic and placement of modern monuments, classifies them by the theme, location, and artistic quality, and explores the cultural shifts resulting from the addition of modern monuments and the removal of historical ones over the past 34 years. The research highlights the redesign efforts that corrected the ideological bias and balanced the urban exterior. It concludes that Poltava's artistic identity has shifted positively towards a Ukrainian-centered culture and local history, free from the remnants of its dependent past, and identifies future directions for public art in the city's ongoing redesign.

Keywords: Poltava, sculptural monuments, revision of the urban landscape, redesign of the urban exterior.

Relevance of the Issue: Poltava, recognized as a historical city of Ukraine, has preserved its layout, urban development, key compositional centers and axes, as well as a network of city-shaping objects of historical, cultural, and artistic heritage. The traditional character of the urban environment reflects classicist urban planning and architectural trends from the early 19th century, when the Baroque fortified city was reconstructed.

Throughout the 19th and 20th centuries, the city's ideological and artistic identity was shaped

by its connection to the empire and the Battle of Poltava in 1709. The immovable cultural heritage from earlier eras was frequently destroyed by political forces, losing its significance in Ukrainian history. Over two centuries, a network of compositionally important sculptural monuments was established in public spaces, becoming the essence of the city's ideological and artistic interpretation.

The period from 1991 to 2025 marks a significant shift in the city's artistic identity, driven by a revision of its urban landscape. New sculptural

monuments have been added, while some historical ones have been removed. Understanding how the urban environment has evolved through new artistic creations since 1991 is crucial to addressing contemporary challenges. Systematizing and generalizing data from Poltava will also contribute to research on other cities in Ukraine.

Review of Research on the Topic: Scholars have explored changes in the urban landscapes of Ukrainian cities, viewing figurative art objects as integral components of the public art scene. A. Yefimova points out that “monuments, memorials, and sculptures are the first forms of officially sanctioned public art” [4, p. 102], a concept clearly reflected in the figurative art objects of the 19th and 20th centuries in Poltava, and still evident in the “sanctioned” nature of modern monuments.

V. Praslova highlights the potential of public art to rethink the architectural and urban environment, formulating principles of public art [11], which are only marginally reflected in Poltava’s recent sculptural monuments.

N. Sergeieva emphasizes the cultural approach as a key factor in design, noting its value for analyzing urban environment modifications [13, p. 181]. The examples of Poltava and Odesa illustrate the effectiveness of a comprehensive contextual approach that considers historical, aesthetic, social, cultural, and environmental factors in urban redesigns.

The analysis of public memorial sites focuses on the marker function of monuments, which S. Nabok considers both relevant and fundamental. She classifies marker monuments – such as triumphal columns, gratitude pillars, votive crosses, and statues of prominent figures [10] – which are well represented in Poltava, both historically and in modern times.

A. Kyrydon notes that monuments serve as material signs that shape the perception of the past, functioning as means of communication that strengthen community bonds [7].

K. Kobchenko addresses the rethinking of cultural heritage, emphasizing a balanced approach that avoids the extremes of outright denial or the mechanical blending of memory traditions [8]. In Poltava, there is a dual perception of monumental objects: an aggressive stance advocating for the removal of monuments, and a respect for valuable artistic works that deters vandalism.

H. Denysenko and O. Denysenko have analyzed Ukraine’s memorial space, focusing on its

formation through monumental art. They categorized new monuments by theme and quantity, with those dedicated to the Holodomor of 1932–1933, victims of political repression, and figures of the Ukrainian Revolution of 1917–1921 ranking highest [3]. However, they did not include monuments to significant cultural figures or positive milestones in Ukrainian history.

O. Zorych, in studying the political identities of the Poltava community, highlights its heterogeneity and fluctuating pro-Ukrainian sentiments. He notes the coexistence of monuments to the Battle of Poltava of 1709 alongside new memorials that “rehabilitate national history and culture” [6, p. 28-35].

N. Zhurmii has previously remarked that Ukrainian society “demonstrates heterogeneity and diametric views” in its political identity [5, p. 163].

Main Part. As of 1991, when Ukraine became independent, Poltava had already developed a network of spatial figurative art objects – freestanding sculptural monuments. Given the classicist planning model, each monument was thoughtfully and logically placed within the urban structure. Monuments were tied to compositional focal points, serving as urban accents of varying significance and strength, seamlessly integrating into the city’s urban perspectives. Most sculptural monuments were situated in open public spaces, some of which are now publicly accessible. They defined the artistic image and ideological content of the urban environment. The network was complemented by monuments located in isolated areas of city institutions, though their aesthetic influence was limited and did not significantly impact public spaces. These monuments are not considered in this article.

Freestanding sculptural monuments and memorial plaques erected before 1991 and placed in the public urban exterior were categorized by theme as follows:

- Battle of Poltava 1709 – 4: the Monument of Glory (1811), monuments at the site where Peter I rested after the Battle of Poltava (1849), monuments to the defenders of Poltava and fortress commander O. Kelin (1909), left bas-relief on the Southern Railway Station building (1946);
- Ukrainian writers – 3: to I. P. Kotliarevskyi (1903), T.H. Shevchenko (1926), and M.V. Gogol (1934);

- Russian writers – 1: to A.S. Pushkin (1987);
- Gravestones – 3: graves of V. H. Korolenko (1962), I. P. Kotliarevskiy (1898), and Panas Myrny (1936);
- World War II and remembrance of fallen Poltava residents – 4: Soldier's Glory Memorial (1969), monuments to the Unconquered Poltava Residents (1967), Mourning Mother (1970), right bas-relief on the Southern Railway Station building (1946);
- Soviet political leaders and military commanders – 2: to the General-Lieutenant O. I. Zygin (1957) and V. I. Lenin (1960);
- Cossack history of the city – 1: to Cossack Colonel M. Pushkar (1987).

The dominance of militaristic monuments represents Poltava's history in the context of its shared imperial Russian and Soviet past, where the city played the imposed role of a propagandist for the idea of Russian political and cultural dominance. At the same time, the monuments to Ukrainian writers and those honoring the fallen of World War II provided a counterbalance to the Russian-centered context and partially mitigated the ideological imbalance.

The ideological imbalance was caused by the placement of monuments in the central historical and cultural part of the city. Six monuments with Russian imperial and Soviet militaristic or cultural content were located here, three of which indicated the city's ties to Ukrainian culture, and one commemorated the resistance of the Poltava residents against the German army in 1941–1943. The outskirts of the city contained three gravestones dedicated to Ukrainian and Russian writers, two monuments relating to the military history of 1939–1945, and one marking the Cossack era of Poltava. A parallel with the militaristic monuments can be seen in the paired bas-reliefs on the main facade of the Southern Railway Station building: the left one commemorates the Battle of Poltava in 1709, while the right one honors World War II.

In terms of artistic quality, these monuments can be divided into three categories:

- Unique objects of high artistic quality and aesthetic value;
- Objects of average artistic merit, created at a high professional level but lacking artistic exceptionalism;
- Ordinary objects without originality in their plastic design.

The majority of these works consist of compositions of varying complexity, featuring figurative realistic depictions of individuals (either specific personalities or generalized figures), which serve as the central idea of the monument. This created stable associative links between the historical image and the architectural environment of the monument.

The three monuments dedicated to the Battle of Poltava in 1709, along with the paired bas-relief on the Southern Railway Station building, are complex artistic compositions featuring sculptural depictions of symbolic animals, heraldry, military armor, state insignia, and more. This treatment encouraged viewers to reflect on their artistic image and idea, creating a space for varied interpretations of the monuments themselves and their architectural surroundings. Due to their high artistic quality and aesthetic value, these monuments dominated the urban environment. A synergistic interaction occurred between the monuments and their surroundings. The monuments altered the appearance and atmosphere of the surrounding environment, influenced by the architectural context, which enhanced their marker, symbolic, and historical-cultural significance.

The artistic character of the urban environment before 1991 was defined by the dichotomy between Russian-centered imperial militaristic culture and Ukrainian national historical and cultural heritage. It exhibited the following traits:

- Unique and valuable in historical-cultural terms due to the high concentration of rare sculptural monuments in the city's historical part;
- Militaristic, with temporal and territorial extension, due to the high-quality monuments dedicated to the Battle of Poltava in 1709, along with ordinary objects of military-political content;
- Notable, but not deeply rooted, traces of Ukrainian culture, achieved through unique monuments to Ukrainian writers;
- Deficient in reflecting Ukrainian historical and cultural heritage, due to the limited number of monuments commemorating national events and personalities.

By 1991, the design of Poltava's urban environment was marked by ambiguity and required greater clarity. The city faced a choice between Russian imperial-Soviet heritage and a nationally focused Ukrainian culture, one that embraced lo-

cal history free from the weight of a dependent past. This choice arose from the “contradictions and ambiguity of the political identities of Poltava residents” [6, p. 28].

As events unfolded, Poltava chose the right path, enriching its urban environment with monuments that promoted the independence and self-sufficiency of Ukrainian culture. These monuments fostered respect for local history and the notable individuals connected to the city. However, some Ukrainian scholars continue to criticize Poltava for not doing enough to dismantle the victorious narrative of the 1709 Battle of Poltava [15, p. 144]. This critique reflects the persistence of Russian imperial myths, generating resistance among some of Poltava’s residents, who prefer to preserve the city’s artistic legacy.

The shift toward reclaiming the city’s historical memory began in 1994 with the installation of a monument to the Ukrainian Cossacks. This monument marked the boundary between the 18th-century Cossack city and the 19th-century gubernatorial administrative center. These two areas, although distinct, are interconnected in the modern urban structure. To the east lies Sobornyi Square, the heart of the Cossack fortress, while to the west is Round Square, symbolizing the gubernatorial city. These areas are linked by Sobornosti Street, the city’s main compositional axis.

From 1991 to 2025, Sobornyi Square evolved into an eclectic urban space with both architectural and functional significance. It took on distinctly Ukrainian meanings in its design, with the monument to Hetman Ivan Mazepa becoming a key symbol of the city’s Cossack heritage. Alongside the reconstructed Assumption Cathedral and the estate of I. P. Kotliarevsky, it forms the center for spreading Ukrainian-centric narratives throughout the city. While the monument to Mazepa may be artistically simple, it is clear and expressive, evoking meaningful associations. The sculpture, depicting the Hetman seated on a conical granite pedestal, is easily recognizable.

Round Square, on the other hand, has preserved its classical architectural ensemble, with the Monument to Glory at its center. This monument, a triumphal column topped with an eagle sculpture and bas-reliefs of ancient Roman armor, is complex and demands historical, artistic, and architectural knowledge to fully appreciate its significance. It remains a counterpoint to the Ukrainian national narrative. In 2014, two flags –

the Ukrainian blue and yellow flag and the revolutionary red and black flag – were placed at the top of the column, symbolically overshadowing the Monument to Glory.

Both monuments function as markers of cultural spaces shaped by their creators and commissioners, contradicting S. Nabok’s view that such factors do not influence a monument’s signifying role [10, p. 209]. Instead, A. Kyrydon’s perspective holds true: “Memorial objects do not create themselves – they are born and created by those who want to introduce certain events and people into public consciousness...” [7, p. 11], which is evident in these monuments.

The influence of Russian imperialism in the city’s design has been neutralized by the introduction of new sculptural monuments with varying artistic and semantic values. These include the monuments to Marusia Churai, H. S. Skovoroda, and “Galushkas”.

The rise of Ukrainian-themed monuments has been accompanied by the renaming of places, reinforcing the distinctiveness of Ukrainian culture. However, the design of the surrounding areas remains largely unchanged.

Changes have also affected the monument marking the spot where Peter I rested after the Battle of Poltava. Since March 2022, this monument, seen as a symbol of Russian-centered militaristic culture, has been encased in a cover. The area has become a space for public art events organized by the volunteer community, shifting its role from a historical marker to an open public space, though without the artistic emphasis it once had. The monument to T. H. Shevchenko in Petrovsky Park led to the renaming of the area as Shevchenko Park. This name change, along with the nearby Ukrainian architectural modernist building of the Poltava Regional Museum named after Vasyl Krychevsky, completes the location’s transformation into a meaningful Ukrainian space. These manifestations of urban exterior redesign can be considered examples of commemoration that “serve not only as a means of transmission but also as a way of formatting collective memory” [7, p. 11].

A positive phenomenon is the significant reduction in ideological regulation and the expansion of local self-government opportunities in the memorialization of national and local history. In Poltava, new independent sculptural monuments and memorial signs have appeared, dedicated to:

- Important historical events – 2: memorial

- signs to the victims of the Chernobyl disaster (1996), victims of the Holodomor (2020);
- Outstanding personalities – 11: monuments to Hetman of Ukraine Ivan Mazepa (2016), H. S. Skovoroda (2024), the chief architect of Poltava L. S. Weingort (2021), the founder of the Olympic movement in Poltava region O. D. Butovskiy (2006), Yuri Kondratyuk (1997), academician M. V. Ostrohradskiy (2001), educator and political figure B. M. Martos (2007), singer R. P. Kyrychenko (2012), A. T. Kukoba (2012), memorial signs to Yaroslav the Wise (1999), M. V. Gogol and H. S. Skovoroda (2019/2023);
 - Ukrainian cultural heritage – 3: memorial signs “Galushkas” (1999), Marusia Churai (2001), the alley of Gogol’s heroes (8 separate sculptures) (2009);
 - Cossack history – 1: monument to Ukrainian Cossacks (1994);
 - Local events or communities – 4: monument to the fallen participants of the Afghan War (1997), memorial signs to the 1100th anniversary of Poltava (1999), defenders of law and order (Sorrowful Angel) (1999), workers of the water utility (2020);
 - Symbolic phenomena – 1: memorial sign “The Lovers Storks” (2008).

These examples of unregulated monumentalization can be observed not only in Poltava, but also in other cities in Ukraine, such as Odesa, Lviv [4, p. 110], Kharkiv [1].

In addition to independent sculptural monuments, the design of public spaces in the urban exterior has been complemented by memorial plaques with high-artistic portrait bas-reliefs of Poltava figures (to A. T. Kukoba, Y. Ts. Khmelivskiy, H. Ye. Kotelynikov, M. V. Yukhymenko) and bas-reliefs (to L. S. Weingort, S. V. Petliura, L. V. Pozen, A. Ye. Chornoshchokov, etc.).

New monuments are predominantly concentrated in the historical center, which is divided into conditional topographical areas: the old fortress, the new fortress, the provincial center, and the Soviet center. From 1991 to 2025, 18 monuments were added. Outside the historical center, four objects appeared.

Since 2014, the revision of the urban landscape has become more decisive. The strategy of rethinking and integrating new ideological and cultural values has been supplemented by actions to remove monuments associated with the propa-

ganda of imperial and Soviet ideologies. Monuments to V. I. Lenin, O. I. Zygin, A. S. Pushkin, and M. F. Vatutin were removed from the historical center.

Just as in Odesa or Kyiv, Poltava still has pedestals from demolished monuments, which are currently uninhabited and create a negative image of ruin. N. Kondel-Perminova is convinced that the meanings of the old pedestal are inappropriate for a new monument (sculpture) on it [12]. Therefore, a “reset” of the site is necessary, and the environment should be corrected with modern artistic objects.

In 2021, on the Heroes of Ukraine Square (formerly V. I. Lenin Square), freed from the monument, a 50-meter flagpole with the state flag of Ukraine was erected. The urban perspective of the ascent from the riverbank Podil to the plateau of the historical center received a new dominant feature, which marks the place of transition from the slope to the elevated part of the city. This engineering structure with a marker function as a memorial sign led to changes in the design of the square and surrounding toponyms. The location is completed with modern landscaping, preserving the park. The limiting street, Gagarin Street, was renamed to State Flag Street. The large flag and the small flags on the Monument to Glory formed a conceptual connection, which became dominant in the design of the urban exterior.

The sites of the demolished monuments to O. I. Zygin (at the northwestern entrance to the historic center) and A. S. Pushkin (in the round square in the historic center) remain bare and require both urban planning and artistic development.

In the near future, the monument at the site of Peter I’s resting place after the Battle of Poltava will be removed from the urban landscape. A spatial lacuna will remain for an extended period, which should be filled with a new work of high artistic quality that carries a different message. Initiatives from Odesa artists illustrate the potential to rethink and renew existing monuments, as well as integrate digital technologies into urban spaces as part of commemoration. The newly freed space could be transformed with an integrated artwork, utilizing sound, light, virtual imagery, and so on. This would serve as a public art piece and help to prompt a redesign of the space.

The physical destruction of historical monuments does not establish enduring connections

with modernity but is merely one element in a broader system of redesign measures based on the principles of public art mapping, as outlined by V. Praslova: interactivity, digitalization, creativity, and conceptuality [11]. Urban residents, the primary users of this environment, often remain indifferent to the demolition of monuments, particularly when there is no replacement or redesign to compensate for the resulting spatial and symbolic void.

Failing to consider these important factors leads to an illusory update of the urban environment. If only the figurative sculpture changes, the new monument remains a vehicle for marking and propaganda functions and does not bring significant changes to the exterior. In the context of examples from Poltava, N. Sergeieva's claim that changing a person's material surroundings is sufficient to sever their ties with a particular culture seems debatable [13, p. 181].

Conclusions. An analysis of the artistic representation of Poltava's urban environment has revealed the narratives created by existing sculptural monuments as of 2025. Based on their quantitative and qualitative characteristics, these monuments are categorized by significance and influence as follows (from maximum to minimum):

Interpretations of the 19th–20th centuries	Perspectives on history since 1991
I. Russian state militaristic, victorious II. Shared mourning III. Shared cultural achievements IV. Distinctiveness of Ukrainian history	I. Value of individuals II. Uniqueness of Ukrainian culture III. Uniqueness of mournful memory IV. Local mournful memory V. Positive symbolism

A review of the urban landscape highlights a clear shift in Poltava's cultural context, with public attention shifting from phenomena to individuals, from global events to local history, from Russian victories to Ukrainian mourning, and from shared cultural heritage to Ukrainian achievements.

This shift is a positive development, as the focus has moved from the general to the specific. In Poltava, the value of the individual is now emphasized, with realistic and publicly accessible sculptural representations recognizing this value. However, a weakness in the process lies in the average artistic quality of the new monuments, which leads to a sense of artistic monotony. The

environment lacks unique creations or complex compositions capable of competing with historical monuments. The new figurative art objects follow a formulaic integration into the city's architectural and spatial fabric, with little innovation or creativity. While the historical center's environmental approach is justified, it could benefit from diversifying beyond the static nature of classicism, introducing more dynamic public art.

The review of Poltava's urban landscape during the studied period allowed the city to reflect societal changes and generate a new artistic identity. Before the full-scale Russian invasion of Ukraine (February 24, 2022), the urban community maintained respect for the past by preserving unique 19th-century sculptural monuments. However, by 2025, this reverence has decreased significantly, giving way to a deep disdain and a desire to remove antiquated creations from the urban exterior. At the same time, new sculptural monuments have been organically integrated, reflecting contemporary views on Ukrainian history and society.

In general, the city's artistic identity has undergone a positive shift. Once the environment has been saturated with ideologically significant memorial artworks related to Ukrainian and local history, the next stage should focus on creative form-making, with artists transitioning to public art and exterior redesign.

To effectively renew the urban environment's form and content, a comprehensive contextual approach should be adopted, allowing the city to move beyond traditional and regulated processes. In Poltava, the search for public art forms should prioritize:

- Interactivity – engaging the community in creating an aesthetically pleasing, accessible, and meaningful environment through public discussions on artwork themes and competition proposals.
- Conceptualization of localization – expanding the artistic objects beyond the historical center to microdistricts and surrounding areas, balancing the aesthetic value of both central and peripheral districts.
- Artistic quality – avoiding uniformity in artistic works and ensuring high artistic standards across the city by organizing open creative competitions involving non-local artists.
- Innovation and accessibility – incorporating modern technologies to ensure artworks are

perceptible to a wide range of users, through collaboration with a team of authors developing a comprehensive approach.

The primary focus of future public art objects should be human-centricity – transforming city dwellers from passive observers into active participants interacting with the artwork within their environment.

Bibliography

1. Zaiets D. Contemporary public art in the city space of Kharkiv. *Anthropology of East Europe Review*. 2010. V. 28(2), p. 279–307.
2. Буряк Л. І. Соціокультурний та духовний часопростір національної пам'яті: проблема структурування. В: Вісник Академії праці і соціальних відносин Федерації профспілок України. 2013. Вип. 1, с. 101–105. / Buriak L. I. Sotsiokul'turnyi ta dukhovnyi chasoprostir natsional'noi pam'iaty: problema strukturuvannia. V: Visnyk Akademii pratsi i sotsial'nykh vidnosyn Federatsii profspilok Ukrainy. 2013. Vyr. 1, s. 101–105.
3. Денисенко Г., Денисенко О. Меморіальний простір України у формуванні історичної пам'яті. В: Україна ХХ століття: культура, ідеологія, політика. 2016. Вип. 21, с. 187–199. / Denysenko H., Denysenko O. The memorial space of Ukraine in the formation of historical memory. V: Ukraine in the 20th century: culture, ideology, politics. 2016. Vyr. 21, s. 187–199.
4. Єфімова А. Public art як феномен сучасного мистецтва: український досвід. В: Вісник Львівської національної академії мистецтв. 2011. Вип. 22, с. 100–112. / Yefimova A. Public art yak fenomen suchasnoho mystetstva: ukrains'kyu dosvid. V: Visnyk L'vivs'koi natsional'noi akademii mystetstv. 2011. Vyr. 22, s. 100–112.
5. Журмій Н. Пошуки політичної ідентичності українців на прикладі регіональних особливостей скульптурних пам'ятників. В: Наукові записки. Серія “Культурологія”. 2012. Вип. 9, с. 157–168 / Zhurmii N. Poshuky politychnoi identychnosti ukraintsev na prykladi rehional'nykh osoblyvostey skulpturnykh pam'iatnykiv. V: Naukovi zapysky. Seriiia “Kul'turolohiiia”. 2012. Vyr. 9, s. 157–168.
6. Зорич О. О. Політичні ідентичності в сучасній Україні: міська громада Полтави. К.: ІПіЕНД ім. І. Ф. Кураса НАН України, 2017, 104 с. / Zorych O. O. Politychni identychnosti v suchasniy Ukraini: mis'ka hromada Poltavy. K.: IPiEND im. I. F. Kurasa NAN Ukrainy, 2017, 104 s.
7. Киридон А. М. Потенціал комеморативних практик у конструюванні національної ідентичності: концептуалізація проблеми. В: Історична пам'ять. 2020. Вип. 42, с. 7–19. / Kyrydon A. M. Potentsial kome-moratyvnykh praktyk u konstruiuvanni natsional'noi identychnosti: kontseptualizatsiia problemy. V: Istorychna pam'iat'. 2020. Vyr. 42, s. 7–19.
8. Кобченко К. Декомунізація в Україні: постколоніальний контекст. В: Українознавчий альманах. 2016. Вип. 19, с. 66–70. / Kobchenko K. Dekomunizatsiia v Ukraini: postkolonial'nyu kontekst. V: Ukrainoznavchyyu al'manakh. 2016. Vyr. 19, s. 66–70.
9. Манукян, Ю. Комеморація через мистецьку оптику: Одеський кейс. В: Блог Юлії Манукян. 2024, 29 серпня. Available: https://lb.ua/blog/yuliya_manukyan/632000_komemoratsiya_cherez_mistetsku_optiku.html (відвідано 16.02.2025). / Manukian Yu. Komemoratsiia cherez mystets'ku optyku: Odes'kyu keys. V: Bloh Yulii Manukian. 2024, 29 serpnia. Available: https://lb.ua/blog/yuliya_manukyan/632000_komemoratsiya_cherez_mistetsku_optiku.html (vizited 16.02.2025).
10. Набок С. В. Пам'ятник як маркер: особливості функціонування в публічному просторі в контексті політики декомунізації в Україні. В: Наукові записки Інституту політичних і етнонаціональних досліджень ім. І. Ф. Кураса НАН України. 2018. Вип. 3-4, с. 193–214. / Nabok S. V. Pam'iatnyk iak marker: osoblyvosti funktsionuvannia v publichnomu prostori v konteksti polityky dekomunizatsii v Ukraini. V: Naukovi zapysky Instytutu politychnykh i etnonatsional'nykh doslidzhen' im. I. F. Kurasa NAN Ukrainy. 2018. Vyr. 3-4, s. 193–214.
11. Праслова В. Паблікарт як художній шлях розвитку архітектурно-міського середовища. В: Сучасні проблеми Архітектури та Містобудування. 2023. Вип. 67, с. 72–80. / Praslova V. Public art as an artistic way of development of the architectural and urban environment. V: Current Problems of Archi-

- ecture and Urban Planning. 2023. Vyp. 67, s. 72–80.
12. Приседська В. Привиди декомунізації. Що робити з порожніми постаментами. В: BBC News Україна. 2025, 19 січня. Available: <https://www.bbc.com/ukrainian/articles/c627j4v04v8o> (відвідано 08.02.2025). / Prysed's'ka V. Pryvydy dekomunizatsii. Shcho robyty z porozhnymy postamentamy. V: BBC News Ukraina. 2025, 19 sichnia. Available: <https://www.bbc.com/ukrainian/articles/c627j4v04v8o> (vized 08.02.2025).
 13. Сергеева Н. В. Культурологічний підхід в осмисленні дизайну. В: Cultural studies and art criticism: things in common and development prospects: International scientific and practical conference proceedings, Venice, november 27–28, 2020, p. 179–182. / Sergeieva N. V. Kul'turolohichnyu pidkhid v osmyslenni dyzaynu. V: Cultural studies and art criticism: things in common and development prospects: International scientific and practical conference proceedings, Venice, november 27–28, 2020, p. 179–182.
 14. Сердюк І. Місто в козацьких шароварах : Як формувалася ідентичність Полтави і полтавців. В: Zaxid.net. 2019, 4 січня. Available: https://zaxid.net/misto_v_kozatskih_sharovarah_n1473071 (відвідано 10.02.2025). / Serdiuk I. Misto v kozats'kykh sharovarakh : Yak formuvalasia identychnist' Poltavy i poltavtsiv. V: Zaxid.net. 2019, 4 sichnia). Available: https://zaxid.net/misto_v_kozatskih_sharovarah_n1473071 (vized 10.02.2025).
 15. Фесенко Г. Націєчутливість часопростору українських міст: реалії конфліктів ідентичності. В: Українознавчий альманах. 2019. Вип. 24, с. 142–146. / Fesenko H. The national sensitivity in space-and-time of Ukrainian cities: realities of identity conflicts. V: Almanac of Ukrainian Studies. 2019. Vyp. 24, s. 142–146.