Street art in the context of urban tourism development

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Abstract. Today there is a significant demand for unique tourist resources, new interesting routes that meet the cognitive interests and daily tourist practices of the urban population. The objects of street art are distinguished by the fact that due to their strong artistic content, they are able to arouse interest and inspire reflection on socially important issues and problems of today and meet the demand of tourists both within organized tours and amateur tourism. The object of research is conceptual tourist resources or street art objects of Kyiv. The main focus is on such types of resources as murals and minimalist sculptures, which are cultural symbols of the capital. The purpose of this research is to carry out a spatial analysis of street art objects and to develop excursion art routes on the basis of the obtained results of the distribution of street art resources by administrative territorial formations of the city. The main problem was to find the possibility of breeding tourist flows to ensure the rational use of available resources of street art and reduce the tourist load on the open public spaces of the capital, which are traditionally areas of greatest concentration of vacationers. A sociological survey of three age categories (18–25 years, 26–35 years, over 36 years) showed that 76.7% of respondents consider murals to be the decoration of the capital, and 88% of the total number noted the importance of the external design of murals. Under the conditions of choosing the subject of wall painting for wall decoration in the area of residence, 51% of respondents preferred social subjects, 20% – environmental and 17% portraits of famous people. Almost 84% of respondents expressed interest in receiving extended information about modern art objects, with subsequent participation in the tour, of which the greatest interest was formed in the age group of 18–25 years. As a result of the spatial analysis of the street art resources of the Kyiv districts, it was established that as of July 2021, more than 200 street art objects have been created in Kyiv. The largest number of them locates in Shevchenkivskyi district – 64, and the smallest number – 4 in Desianskyi district. Tourist interest, in the context of the tourist potential of street art, is formed by mini-sculptures created within the project “Search”, reflecting the cultural symbols of the capital. For pedestrian routes, based on the results of spatial analysis, Podilskyi and Darnytskyi districts were chosen as representative areas, which allows to diversify tourist flows within the city. The proposed study was not limited to the size of the murals, which allowed to include in the analysis murals created both on residential buildings and on high concrete fences, on the walls of educational institutions, if they had a certain cognitive component. This allowed to expand the possibilities of involving street art objects in excursion routes in certain districts of Kyiv. The route in Podilskyi district includes 13 street art objects, including 9 murals and 4 mini sculptures. The route through the Darnytskyi district of the capital includes 15 murals, which are considered to be the most monumental murals in the city of Kyiv. The developed routes allow to get acquainted with the monumental street art executed in various techniques and devoted to various subjects.

Keywords: urban tourism, conceptual tourist resources, street-art, mural, art excursion

Стріт-арт в контексті розвитку міського туризму

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Анотація. Інтенсивний розвиток туризму протягом останнього десятиліття спонукає до розмаїття видів туризму та залучення все нових та нових різновидів ресурсів, що дозволяють задовольнити попит туристів як в межах організованих турів, так і самодіяльного туризму. Пандемія COVID 2019–2021 років негативно вплинула на всі сфери життя та особливо відчутно обмежила можливість повноцінного відпочинку та задоволення культурних і пізнавальних потреб місля. Об’єктом дослідження є концептуальні туристичні ресурси, до яких належать об’єкти вуличного мистецтва столиці. Основна увага в статті спрямована на виявлення особливостей розміщення концептуальних ресурсів міського туризму, зокрема, муралів та міні скульптур, що виступають атракторами міського туристичного середовища. Часткові зі статті стосуються використання результатів просторового аналізу концептуальних ресурсів міста при розробках та реалізації тематичних екскурсійних маршрутів, що дозволяє урізноманітнити рекреаційні практики жителів та відвідувачів столиці. Основне завдання полягало в пошуку можливості розведення туристичних потоків для забезпечення раціонального використання наявних ресурсів стріт-арту та зменшення туристичного навантаження на відкриті публічні простори столиці, що традиційно є районами найбільшої концентрації відпочинюючих. Результати просторового аналізу забезпечення районів Києва концептуальними ресурсами вуличного мистецтва показали, що найбільше скучення муралів та інших арт об’єктів знаходиться у Шевченківському та Емільяновському районах.
Introduction

The tourism sector is one of the key components of the economy. Over the last decade, the attention was paid to the development of tourism in Ukrainian cities as one of the key elements of urban development strategy. 2021 was declared the year of urban tourism by the National Tourist Organization of Ukraine. According to the UNWTO, urban tourism is a type of tourism activity that is carried out in urban areas, which is characterized by a non-agricultural economy, developed industry, trade, services and transport. Cities have a variety of tourist and recreational resources and are able to meet a wide variety of needs for relaxation and recreation. Modern cities recognize tourism as one of the priority spheres of development. Urban tourism is quite multifaceted and covers such areas as business, education, events, shopping tourism and others. Visiting cultural events, galleries, art festivals and historical and cultural monuments is a separate component.

The tourist offer of urban tourism is based on the perception of the city environment and the formation of its attractive image. The introduction of conceptual tourist resources, which include various festivals and street art, contributes to the formation of a positive tourist image of the city. Travel offers of urban tourism create conditions for gaining a new experience of immersion in the history and modernity of cities, introduction to the culture of the citizens and so on.

Nowadays tourism as a cultural practice is in a state of acute transformation processes and is the most sensitive area to the restrictions caused by the COVID-19 pandemic. Considering realities of 2020–2021 about travel restrictions not only abroad but also across Ukraine and some populated areas, the attention to the touristic resources of the cities, in order to organize a safe holiday, encourage the search for alternative solutions for the development of sightseeing in cities. Extensive involvement of conceptual tourist resources in the organization of recreation of citizens, including murals and other art objects, will diversify the excursion proposals of the capital and is one of the promising areas of development of both organized and amateur tourism. Also, in the realities of the pandemic, the problem of «excessive concentration» in popular tourist destinations of the capital has long been a concern, and therefore an important issue is to develop proposals for alternative routes for tourist practices of citizens and guests of the capital.

Contemporary street art is an effective tool for shaping the tourist attractions of the cities, and during the severe restrictions on social contacts during the second half of 2019 and early 2021 and the ban on visiting historical and cultural sites and various events is a way to meet cognitive interests during hiking or cycling or electric scooter rides. Urban tourism has high consumer demand for services.

Kyiv has traditionally been one of the leaders in the number of visitors over the last decade. The diversity of architectural resources, multicultural heritage, active festival activities, the unique atmosphere of the historic center, the rich gastronomic component makes the capital a leader in tourist flows. Despite the previous positive trend of organizing various festivals, sport and cultural events, unfortunately, in the near future its full and large-scale holding is almost impossible. Therefore, this study is aimed at organizing short-term city tours with the involvement of conceptual resources, in particular, objects of street art, which are available in all areas of Kyiv and allow to diversify the flow of vacationers.

The proposed study is aimed at determining the essence of street art objects, their territorial distribution within the districts of Kyiv in order to involve in the sightseeing activities of the capital. The general purpose of the article is the spatial analysis of street art objects and the development of art tour routes based on the use of conceptual tourist resources, including murals and other art objects, which will diversify the tourist practices of residents and visitors of the capital. This is one of the promising ways to renew sightseeing activities, restore and stabilize urban tourism in the capital with the possibility of complying with the requirements of the Ministry of Health of Ukraine and safe stay on the open-air. The main task of the study is to make an inventory of street art objects, including murals and minimalist sculptures created in Kyiv and to involve them in art tours of certain city areas. A separate stage of the study was the analysis of existing approaches to the assessment of street art from the standpoint of tourism and sightseeing.

Thus, the objects of this study are some forms of street art, namely – murals, as a form of street wall painting and minimalist sculpture of symbols of urban
Kyiv culture. Street art objects come in a variety of forms and manifestations. In particular, in the form of tags and graffiti, street painting is perceived by society very negatively and is understandable only to those who involved in its creation, so we took into account only those works of street art that are represented by murals that are different in size from small images on the district heating substations to huge murals on the walls of multi-dwelling units. Street art has gone from accusations of vandalism to presentations by its brightest representatives in the world’s best museums. One of the most popular and well-known manifestations of street art are the works of Banksy. Murals as tourist resources have such properties as informativeness, uniqueness, social orientation, accessibility, attractiveness and brightness, in some cases cognitive value. Redko V., Gerasko M. (2019) in their work «The place of graffiti in the system of international tourism» note as one of the key characteristics of graffiti and murals, eventfulness, uniqueness and brevity, which is the basis for the formation of demand for art tours acquaintance with works of street art.

Contemporary street art has influenced the open spaces of many cities around the world. The active flowering of graffiti and muralism was observed in the 70–80s of the twentieth century. It first appeared on the streets of the United States, later became widespread in European cities. In Ukraine, street art began to develop in the 2000s. At the same time, there is a rapid transformation of street art, there are new varieties, such as installation, performance, flashmob, light show and others. In addition, techniques of graffiti and murals are being updated, which dynamically fill the urban space of Ukrainian cities.

In general, the issue of studying tourism in cities also began to be actively discussed in the 80s of last century. The issue of tourism development in the cities of Ukraine was considered by many experts in the field of tourism organization, in particular (Malska, 2010) considered in detail the theoretical and methodological principles of urban tourism, components of tourist resources of cities. Gladky and Sklyarov (2017) analyzed the peculiarities of the perceptual acceptance of Ukrainian cities by tourists and offered the following types of urban tourist sites: natural, UNESCO World Heritage Site, historical and cultural, sacred. Lyubitseva O., Pankova E., Stafiychuk V. (2007), Malska M. (2012), Smal’ I. (2010) and others in their works dedicated to the analysis of tourist resources adhere to the traditional for the Ukrainian scientific community division of tourist resources into natural, historical, cultural and socio-economic. Smirnov (2016) considers cultural-cognitive, event and business resources as a resource base of city tourism. In the work «The concept of the recreational environment of the region and its conceptual and terminological structuring» (Topchiev, Sych, Yavorska, 2020) it is noted that the recreational environment combines the characteristics of all sectoral environments such as (natural, man-made, social, economic) with integrated environmental assessment for human life. The recreational potential of the territory is considered as a set of all conditions and resources that provide recreational and tourist activities. Attention to the consideration of street art objects as tourist resources was not the focus of these studies. Dutysyk I., Terebukh A. (2015) conclude that each city has an individual structure of urban tourism resources—a stock of attractions that appeal to visitors. The issue of involving works of street art in the formation of urban tourism is considered in the works of (Redko, Herasko, 2016, 2019; Romaniv, Rybachok, Savelyeva, 2019; Andron 2018; Park, Kavacs, 2020). Astafiev S., Gusak A. Considering the street art and mural art as effective means of increasing the tourist attractiveness of the city. The distinction between the works of street art and mural art is based on the large size of the murals. Andron S. views walking art tours as a way to support the city’s cultural product and legitimize street art. Street art are considered in the works of (Guinard, Margier, 2018 and Molnar, 2018) from the standpoint of sustainable tourism development in cities. Molnar V. marks a new stage in the development of street art, which is widely commercialized and promotes the development of alternative tours and branding of cities. However, despite the significant number of works, there is a significant shortage of scientific research on the development of street art in Ukraine and its impact on the field of excursion of large cities and the capital in particular.

Materials and methods

The study used methods of content analysis of information resources and open data sources, scientific publications and interactive cartographic materials (interactive map of murals in Kiev, in particular), which made it possible to determine the provision of certain areas of the capital with conceptual tourist resources. The introduction of new forms of digital documentation, information resources and the development of social networks make street art accessible to millions and contribute to the increased interest of society. Modern media technologies are one of the main information resources for the promotion of street art as a tourist resource in Ukraine.

The methodological basis of the study is the analysis of street art as a cultural phenomenon (Gastman, Neelon, 2011; Havrylash, 2018, Miro, 2018, etc.), the study of the development of street art and murals in some settlements and states (Chang, 2020; Guinard, Margier, 2018; Astafiev, Gusak, Sargsian, 2017; Andron 2018;
Park, Kavacs 2020; Rarely, Herasko 2016; Romaniv, Rybachok, Savelyeva, 2019; Molnar 2018). This study was also based on previous research (Olishevska, 2020) and the study of the implementation of conceptual resources of the urban environment in tourism practices (Hakeem, Khan 2018, Malska, Hatalyak, 2018; Hladkyi, Skliarov, 2017, Smyrov 2016, 2017).

The study uses the sociological method of questionnaire survey (interactive online survey) and methods of geodata spatial analysis. The survey was conducted in September 2020 and covered more than 200 people. As a result of the questionnaire survey, the respondents’ interest in art tours using wall-art objects as display objects was determined, which became the basis for further development of such art tours.

The use of methods of spatial analysis of geodata resources of street art allowed to determine the areas of concentration and distribution of street art objects in some areas of Kyiv, which, in turn, provided an opportunity to develop excursion art routes. The information base for the spatial analysis of street art of Kyiv is the formed database (DB) of street art objects. The street art database currently covers only wall paintings (murals) and minimalist street sculptures (within the «Search» (“Shukai”) project) and is 206 objects. Spatial analysis of conceptual resources of Kyiv was carried out using standard GIS technologies of the ESRI ArcGIS product software, in particular, methods for visual analysis of geodata by thematic mapping and methods for spatial distribution of the phenomenon by density tools module ArcGIS Spatial Analyst.

**Results and analysis**

The phenomenon of tourism is that tourism requires resources for the organization of customer service, because the formation of a tourist product requires a certain amount and variety of resources. Expanding the range of tourist services requires the search for qualitatively new and interesting tourist offers. Tourist resources of street art are quantitatively limited and qualitatively differentiated, which determines the demand for their creation in different parts of cities and involvement in the field of excursion. As the experience of many countries and certain cities shows, murals are increasingly becoming a resource for tourism (London, New York, Chicago, Seoul, etc.), which should be introduced in Ukrainian cities. Given the realities of 2020–2021 and the significant restrictions on visiting historical and cultural sites, museums, festivals and other tourist resources of cities, we paid attention to the use of available conceptual resources of the capital, such as murals and minimalist sculptures-symbols of Kyiv. The development of street art, in particular muralism, has been rapid for several decades in America, Europe, and is actively spreading in the Asian region and Africa.

Today, murals and other forms of street art are an integral part of the urban environment and have filled the open spaces not only in the capital, but also in many Ukrainian cities. The lack of attention of a scientific community to the development of urban tourism with the involvement of murals and other art objects is a significant incentive to explore the possibilities of cities in the use of street art for short-term recreation of citizens and guests.

The survey method was used during the study. Respondents were interviewed using an interactive online survey with a standard questionnaire developed and processed by Google Form tools. The questionnaire provided answers to the main 10 questions presented in the Table 1. The survey was conducted during September 2020 and covered 210 people.

The results of the online survey revealed the interest of respondents in such a tourist product as an art tour and, for the most part, a positive perception of wall painting as a resource in excursion offers.

Conducting an expert questionnaire survey of different age groups of the city (18–25 years, 26–35 years, over 36 years) allowed to conclude that the most active supporters of modern street art are young people who use street art to diversify their tourism practices and satisfy their need to find interesting places for photos and selfies. In general, a questionnaire survey of respondents of three age categories showed that 76.7% consider murals to be the decoration of the capital, and 88% of the total number noted the importance of the exterior design of murals. Thus, street art is essentially a way to improve the visual image of cities, increase the comfort of the urban environment. Paying attention to the choice of murals for wall decoration in the area of residence, 51% of respondents preferred social themes, 20% – environmental and 17% portraits of famous people. Almost 84% of respondents were interested in receiving extended information about modern art objects, with subsequent participation in art tours, the greatest interest of which was formed in the age group of 18–25 years.

The mobile way of life influences the formation of various forms of identity and objective and subjective factors of tourist motivation, which encourages the formation of new tourist needs. Knowledge of the famous urban spaces from a new perspective, the diversification of traditional walks on weekends and the formation of new tourist practices of citizens is a topical issue today. Therefore, one of the tasks of the study is to develop excursion routes within individual areas.

The quantitative and spatial analysis of street art objects of Kyiv was conducted at the initial stage of the study, the areas of concentration (density of objects) and the number of street art objects in certain districts of Kyiv were determined. Quantitative analysis of
the distribution of conceptual tourist resources, such as murals and minimalist sculptures, showed the following results: the most street art objects (murals, sculptures—symbols) were created in Shevchenkivskyi district (64 objects), and the least—in Desnyanskyi (4 objects), Dnirovskyi (8 objects), Holosiivskyi (10 objects). In Solomyanskyi, Obolonskyi, Podilskyi and Sviatoshynskyi districts, the number of street art objects is 11, 17, 19 and 16, respectively, 32 objects—in Pecherskyi and 26 wall paintings—in Darnytskyi district.

For pedestrian routes, we chose Podilskyi and Darnytskyi districts as representative sections. Podilskyi district has a relatively small number of objects and a low level of density, and Darnytskyi is the second largest mural district in the capital, but also has a low density of street art objects, as the wall paintings are scattered. The tourist route, which covered mainly the territory of Shevchenkivskyi district, were presented in our previous study (Olishevska, 2020).

One of the factors of the muralism development is the organization of art festivals. Each art festival plays an important role in the development of a region or a city, forming a positive and understandable image of the territory and determining its tourist attraction. In the tourist sense, festivals provide an opportunity to promote and create a certain image of the city, being a so-called «business card». Art festivals, in addition, are aimed at improving social attitudes in society, and often the purpose of their organization, in addition to the presentation of cultural and tourist qualities, is to draw attention to important social issues, social challenges, global or regional issues and others. An important effect of art festivals is the unification of society, the education of cultural tastes and at the same time the education of the population. In addition, art festivals increase tourist flows and attract not only locals but also foreign tourists who love this kind of action.

Street art objects should be considered as conceptual tourist resources, which best reflects their essential significance (Olishevska, 2020). By conceptual tourist resources we mean objects and/or events specially created in the direction of public art (conceptualism, monumentalism, minimalism, etc.) to embody the artistic ideas (representations) of the author. Conceptual works of monumental/minimalist art, which include various forms of street art, are always subject to special laws of understanding color, pictorial forms and symbols, light and shadow. Contemplation of such objects creates a feeling of immersion in the so-called «game of ideas» of conceptual artists. This interactivity of conceptual resources is focused on the formation of tourist motivation and demand. The group of conceptual tourist resources includes certain types of street art, such as murals, performances, installations, minimalist sculptures and street festivals.

Each work of street art is a way of conducting a dialogue between the artist and society. The creation of

<table>
<thead>
<tr>
<th>Survey questions</th>
<th>Response opinions</th>
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<tbody>
<tr>
<td>1. Do you think that murals adorn the cities of Ukraine?</td>
<td>A) yes</td>
</tr>
<tr>
<td></td>
<td>B) no</td>
</tr>
<tr>
<td></td>
<td>C) rather yes</td>
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<tr>
<td>2. In your opinion, is street art belongs to an art?</td>
<td>A) yes</td>
</tr>
<tr>
<td></td>
<td>B) no</td>
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<tr>
<td>3. Do you personally like the murals of Kyiv?</td>
<td>A) yes</td>
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<tr>
<td></td>
<td>B) no</td>
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<tr>
<td>4. If you could choose an image for the wall of a multi-storey building in the area of your residence, what topic would you choose?</td>
<td>A) social</td>
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<tr>
<td></td>
<td>B) ecological</td>
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<td></td>
<td>C) famous people portraits</td>
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<td></td>
<td>D) surrealistic</td>
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<td></td>
<td>E) your option</td>
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<tr>
<td>5. What is more important for you the design of the mural (appearance) or the main idea?</td>
<td>A) appearance</td>
</tr>
<tr>
<td></td>
<td>B) the main idea</td>
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<tr>
<td>6. Would you like to visit a tour dedicated to the murals of Kiev?</td>
<td>A) yes</td>
</tr>
<tr>
<td></td>
<td>B) no</td>
</tr>
<tr>
<td>7. In your opinion, should new murals be created in Kyiv?</td>
<td>A) yes</td>
</tr>
<tr>
<td></td>
<td>B) no</td>
</tr>
<tr>
<td>8. Where is it more appropriate to create murals: in the central areas of the capital or in more remote (suburb) areas?</td>
<td>A) central areas</td>
</tr>
<tr>
<td></td>
<td>B) suburbs</td>
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<tr>
<td></td>
<td>C) your option</td>
</tr>
<tr>
<td>9. Have you inspected the mini sculptures of the &quot;Search&quot; (&quot;Shukai&quot;) project in Kyiv?</td>
<td>A) yes</td>
</tr>
<tr>
<td></td>
<td>B) no</td>
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<tr>
<td>10. Would you like to learn more about the modern street art of the capital?</td>
<td>A) yes</td>
</tr>
<tr>
<td></td>
<td>B) no</td>
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</table>
street art objects always has a concept of realization and a clear or veiled social orientation and almost always promotes interest (tourist motivation) to visit it. There is a separate category of people who hunt for street art objects for the purpose of their photo display, which laid the foundation for their popularization and formation of demand for visiting these objects.

Urban tourism correlates with global trends, particularly among young people. Today we can observe the transformation of urban tourism, which is inherent in postmodern culture, which is increasingly influenced by network technologies of the virtual world. Authentic cultural experiences gained through the website change the functional content of tourism practices, which indicates the emergence of new needs for a significant number of people. For the most part, these needs cannot be met within the framework of classic tourist travel. People seek innovation and vivid impressions almost without leaving the territory of their residence. This tendency is especially active among young people. According to the survey, almost 96% of respondents aged 18 to 25 are interested in modern street art, including murals. The COVID-19 pandemic, antiepidemic restrictions, long periods of severe lockdown, the travel and traditional leisure ban have significantly deepened the anxiety of citizens. All this led to increased interest in walking around the city, the search for new experiences from everyday practices.

One of the features of the information society in the 2000s was the development of postmodern culture. Postmodernism in tourism itself has formed a new vision of tourism, the so-called tourism of the postmodern period, which can serve as an indicator of the postmodern situation in terms of consumption and rapid spread of images and signs presented as spectacles (Bozhko, 2018). One of the most significant manifestations of post-tourism is virtual tourism. Creating interactive tourist maps, as well as maps of modern street art allows anyone to travel to the desired country, region or city. In some large cities of Ukraine today, maps of murals are quite vividious, which greatly simplifies the search for works of street art, but there are a number of difficulties that should be considered in more details. In Kyiv, for example, there are a huge number of works on the map of murals, but there is almost no background information, which complicates the formation of tourist motivation, but on the other hand a bright image in itself is often a stimulus to visit an art object.

The city authorities of Kyiv and many others large cities of Ukraine have long been away from street art as a means of renewing the open public spaces of cities and forming its tourist attractiveness. However, since 2009 in Ukraine there is a support for street artists, which manifested itself in the organization of many art festivals (Muralissimo, French Spring, City Art, Dynamic Urban Culture Kyiv, Mural Social Club, Art United Us, Mural Social Club Back to school! Ukraine, etc.) In addition, during the last 10 years, murals have been actively used to transform the urban space of the capital. Today there is a certain problem of demarcation of street art and fulfillment of a commercial order, as the number of works commissioned by public authorities and individual institutions, establishments and enterprises is growing. On the one hand, this causes the transformation of open public spaces, and on the other hand, increasingly leads to the disappearance of the creative component of the works of street art. This causes certain contradictions in art circles and complicates the identification of the main forms of street art, their further identification as tourist resources. A new trend in Ukraine is a certain competition of large cities for the creation of the largest mural in Ukraine, which is actively supported by domestic media resources, which are the main informational sources on the development of street art in the capital and other Ukrainian cities. The complexity of the object of study is due to both the form of expression and the volume (size) of the murals themselves. The ambiguous attitude of society to street art and quite opposite views on the meaning and role of murals, their aesthetic and cognitive value also complicate the research process and require further scientific research. Based on the analysis of many informational sources, it was determined that Kyiv has created the largest number of murals and objects of street art (over 200) in Ukraine and their intensive development by both Ukrainian and world artists is observed. Quantitative distribution of street art objects by the territory of administrative territorial formations of Kyiv is presented in the Fig.1.

The use of wall street painting and minimalist sculpture for the development of art tours of the city allows to implement the principles of innovation, accessibility and diversify tourism proposals. «The phenomenon of cultural tourism is a new stage in the development of tourism in general: due to the needs of society at the present stage and changes in the priorities of human values, which requires thorough research in modern tourism» as noted by L. D. Bozhko in his work «Tourism in the context of globalizational processes: historical and culturological aspect” (Bozhko, 2018).

Today the demand for unique tourist resources, new interesting routes that allow to satisfy cognitive interests and daily tourist practices of the population of cities is actual. Objects of street art are distinguished by the fact that due to their strong artistic content, able to arouse interest and inspire reflection, certain interpretations of socially important issues, modern problems, etc. Bright works with attractive images, positively affect
Fig. 1. The number of street art objects in the administrative territorial formations of Kyiv.

Source: based on our own open source research

As tourism resources, murals, graffiti and mini-sculptures form a tourist interest primarily through the brightness of the image, the technique of execution, the conceptual basis implemented by the author. Availability and short life cycle (wall painting) are the factors that stimulate the formation of tourist demand. These important features of street art objects should be taken into account when creating and organizing tourist art routes.

The minimalist sculptural symbols of the capital, which are represented by the sculptures of the «Search» (“Shukai”) project, are becoming more and more popular. Within the framework of this project, from January 2018 to July 2021, 30 mini sculptures – symbols of Kyiv were created. For residents and guests of the capital, mini sculptures are means of learning about the history of the city and at the same time a way to diversify walks around the city.
Four mini-sculptures (shown in the Fig. 3) are included in the development of art routes through Podil, in particular, one of the gastronomic symbols of the capital «dry jam», «Brulon’s clock», which is considered one of the oldest sundials in the capital, and a symbol of authentic building material, which was used in the Kyivan Rus’ temple architecture of Kyiv – «Kyiv plinth» and the sculpture of a writer «Mykhailo Bulgakov».

The art route «Meeting of Cultures» is laid within the Podilskyi district of the capital (presented in Figure 4). The length of the route is 5.4 km. The route is pedestrian, but if desired, it can be carried out using electric scooters. The group gathers near Taras Shevchenko metro station. Excursion time is 2 hours. The tour includes 13 street art objects.
Track of the art route «Meeting of Cultures»

Source: Developed by the authors using the capabilities of the web service Google Maps.

Short description of display points:

Point 1. Mural «Harmony with nature». Konstantynivska street, 56a. The work was created in 2016 within the Art United Us project. The author of the work is Ukrainian artist Anastasia Belous.

Point 2. Kinomural. Konstantynivska street, 22/17. Created in 2016 by the team of Ukrainian artists UpTwn. The mural consists of eight portraits of prominent figures of Ukrainian and world cinema. The portraits are created in black and white basing on the real photos.

Point 3. Mural «Mind, Body and Soul». Verkhniy Val street, 44. The work was created during the Art United Us project in 2017. The author of the mural is the Spanish artist Kraser. The topic of the work is the importance and beauty of the inner world of a human. The mural was included in the list of the best works of street art – Best Street Art 2017, presented on the website I Support Street.

Point 4. Mural «Crossing». Volos’ka street 19/22 was created in 2015. The author of the work is Fintan Magee (Australia). The topic of the mural is the preservation of the environment.

Point 5. Mural «Kozak». Spaska street, 6A. Author is Francisco Rodrigues da Silva «Nunca». The work was performed within the City Art project in 2015.

Point 6. Mural «Without science – death». Illinska street, 4A. Created in 2013 as part of the French Spring Festival, with the support of the French Embassy in Ukraine and the French Institute in Ukraine. The mural was done by Julien Malland «Seth» (France) and Volodymyr Manjos (Waone).

Point 7. Mini sculpture. «Brulen’s clock », Bratska street, 17 / 19. The sculpture was installed as part of the «Search» (“Shukai”) project and is dedicated to Pierre Brulon, a mathematics teacher at the Kyiv-Mohyla Academy, who designed the sundial, which still stands in the courtyard of the academy and is a science monument of the late eighteenth century.

Point 8 Mural «Ukrayinka» (“Ukrainian girl”). Borisogilbska street, 10A. The work was created during the Art United Us project in 2016. The author of the mural is an American artist with Ukrainian roots – Olya Rondiak.

Point 9 Mini sculpture «Dry jam». One of the oldest gastronomic monuments of Kyiv. The recipe for making «dry jam» (candied fruit has spread in the city since the mid-seventeenth century). The sculpture is installed at Andriyivskyi Uzviz, 2D.

Point 10. Mural «Renaissance». Borychiv Tik street, 33/6A. The authors of the work are Julien Malland «Seth» (France) and Oleksiy Kyslov (Ukraine). The mural was made in 2014.

Point 11. Mini sculpture «Kyiv plinth». The sculpture is dedicated to ancient bricks, from which buildings were built during the times of Kyivan Rus’. The work is installed on the tower of the residential complex, Dehtiarna street, 6.
Point 12. Mini sculpture «Mykhailo Bulgakov». There is a sculpture at the address of Dehtiarma street, 29 near the Vozdvyzhenka district, where the famous writer Mykhailo Bulgakov spent his childhood.

Point 13. The mural «People go home» was created on the wall of a small building at Nyzhniy val street, 15. The author of the work – Dima Fatum. The mural is made in the style of surrealism.

Another art route was developed within the territory of Darnytskyi district of Kyiv. It includes some of the most monumental murals in the capital (see Fig. 5).

The length of the art route «Street Art of Darnytskyi district» – 5.9 km. The route is pedestrian, but if desired, it can be carried out using electric scooters. Excursion time is 2 hours. During the tour there is an overview of 15 street art objects (see the Fig. 6).

Fig. 5. The main murals are presented for inspection on the route “Street Art of Darnytskyi district” (photo by Yu. Olishevska)

Fig. 6. Track of the art route «Street Art of Darnytskyi district».
Source: Developed by the authors using the capabilities of the web service Google Maps.
Short description of display points:
Point 1. Mural «Zemlia I Nebo» on Anna Akhmatova street. The work was created in 2016 within the Moscow Social Club project. The author of the mural is Fikos Antonios (Greece).

Point 2. The mural «Girl and Sunflowers» was created on the other side of the house, on Anna Akhmatova street. The work was created in 2016 by a company of Ukrainian street artists Wall street.

Point 3. Mural «Love Runs the World» on Architect Verbytsky street 8. The mural was made by Italian artist Francesco Giorgino (Milo) in 2016 as part of the Mural Social Club art festival.

Point 4. Mural «Dialogue» on the walls of the gymnasium No 267. The author of the mural is the Argentine artist Franco Fasoli (JAZ). Mural «Dialogue» was created in 2017 as part of the Mural Social Club project. The work was included in the list of the most attractive murals in the capital.

Point 5. Mural «Imagination of a Girl», made on the walls of the gymnasium No 274. The authors are Mono Gonzalez and Seth. The mural was created in 2017 as part of the Mural Social Club project.

Point 6. Mural «Now» on Kharkiv Highway, 158. Author is Innerfields (Germany). The work was created during the Art United Us project in 2016.

Point 7. Mural «Kharkiv Massyv», created on the walls of the same building with the previous mural on Kharkiv Highway, 158. The work was created as part of the art project Art United Us in 2017. The author of the mural is Ukrainian artist Dima Fatum. The mural is made in the style of surrealism.

Point 8. Mural «Shelter», Kharkiv highway, 170. The work was included in the list of the most attractive murals in the capital during the Art United Us project in 2016. The author of the mural is Paola Delfin (Mexico).

Point 9. Mural «Brotherhood», Kharkiv highway, 180/21. The work was created during the Art United Us project in 2016. The authors of the mural are a team of artists Dourone (Spain).

Point 10. Mural «Mother and Daughter», on Mykola Bazhan Avenue, 9z, created during the Art United Us project in 2016. Author of the work James Reka (RekaOne) (Australia).

Point 11. Mural «St Michael and the Dragon» on Mykola Bazhan Avenue, 9. The work was created during the Art United Us project in 2016. Author of the mural Gaia (USA).

Point 12. Mural «Instability», on Mykola Bazhan Avenue, 7. The work was created during the Art United Us project in 2016. Author – INO (Greece).

Point 13 Mural «Dance for Prosperety» on Mykola Bazhan Avenue, 5E. Author of the mural Ernesto Maranje (USA). The work was created during the Art United Us project in 2016.

Point 14 Mural «Treasury» on Mykola Bazhan Avenue, 5. The work was created during the Art United Us project in 2016. The author of the mural is Oleksandr Britsev (Ukraine).

Point 15. Mural «Motherhood» on the Revutskoho street, 40. One of the newest murals in the capital (November 2020), which claims the title of the highest mural in Ukraine. The work was created on the wall of a 25-storey building, its height is 78 m and the total area is 1155 m².

We agree with the opinion developed by S. Andron (2018) on the positive effect of walking tours to get acquainted with works of street art, which is aimed not only at satisfying tourist preferences, but also at supporting art as a cultural product of the creative city and its subsequent branding. Due to the variety of street art objects and their accessibility within all districts of the capital, there are all the prerequisites for the formation of tours of the city, taking into account the tourist motives of visitors, their age and cognitive interests.

To promote street art in Kyiv and many cities in Ukraine, mobile applications, interactive maps and guides are widely used as places to visit, which shows interest in this art form. With effective marketing positioning and active promotion on various resources, there is a prospect of demand for educational tours and tours of the city in order to get acquainted with the objects of street art, such as murlas, mini sculptures, etc. Today, it is extremely important to use alternative tourist attractions of cities, which are able to form a tourist motivation and increase the positive perception of urban space, to leave a more vivid impression on visitors.

Conclusions

Many large cities have long used mural art to enhance the tourist attractiveness of the area. In London, New York, Chicago, Berlin, Seoul and other cities offer bright works to see when visited by tourists.

The results of the study showed that street art objects are one of the most dynamic tourist resources in urban tourism. Modern objects of wall painting are performed in many techniques (mosaic, embossing the image on the plaster of buildings, drawing, etc.) using a variety of materials: acrylic paint, spray cans, brushes and rollers. Typical features of wall painting – murals are the plot of the composition, the complexity of the technique, uniqueness, cognitive value, brightness, accessibility and size. It is often not known who is the author of a street art, as it is important for street art artists to communicate their ideas to society without intermediaries. As of July 2021, more than 200 street art objects have been created in the capital of Ukraine, Kyiv. The largest number of them is in Shevchenkivskyi district – 64, and the smallest – 4 in Desniyskyi.
Creating walking art routes allows to diversify tourist flows within the city, which is important for pandemic restrictions.

The latest media technologies contribute to the promotion of street art and are one of the main information resources for the development of street art in Ukraine and the world. Previously, street art was characterized by limited existence (short period of existence) and territorial localization, which was practically eliminated during 2010–2020 due to the development of the latest information resources and social networks. Tourism is both the result and the factor of unification of the world space, thanks to the Internet it promotes the emergence of new tourist magnets and forms of leisure. Increasingly, art artists, street hunters, and bloggers are creating content that directly forms new patterns of behavior, thinking, travel needs, and new opportunities to explore urban urban space.

The results of the study showed that there is an increased consumer demand for conceptual tourism resources, especially among young people aged 18–25. Street art objects, such as murals and mini-sculptures, satisfy the cognitive interests and daily tourist practices. The objects of street art are distinguished by the fact that due to their strong artistic content, they are able to arouse interest in socially important issues, contemporary problems, historical features of the territory, etc. The works of street art have a positive effect on the mood of passers-by and contribute to the formation of an emotionally attractive perception of urban space, as well as allow a slightly different look at the long-familiar streets, squares and parts of the city.

References


The murals of Kyiv. [Interactive map.] Retrieved from: //kyivmural.com/uk/index
