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Lviv Interactive and Exploring Artists' Spaces on a Digital Map

Abstract

The paper discusses the utilization of digital maps and an encyclopedia platform, hosted by the Center for Urban History in Lviv, to delve into the history of artistic milieus and practices within the spatial context of Lviv during the late 1980s. The digital project's objective was to present the lives and artistic practices of alternative artists in Lviv through various mediums such as video walks, stories, digitized collections, analytical texts, and a digital map. By combining visual anthropology, art history, urban studies, and oral history through the Lviv Interactive platform and digital storytelling tools like ArcGIS and Storymaps, the project addressed the question: How did the city shape contemporary art in Lviv? The authors argue that integrating digital tools, web interfaces, and established academic concepts in our daily lives represents the emergence of digital history, a convergence that scholars employ to interpret our surroundings. However, the concept of a purely digital history may only

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materialize when our cognitive abilities are digitized, potentially merging with the domain of artificial intelligence rather than traditional analog historians. The experiences and uncertainties encountered during the *City and Art on the Edge* project further reinforced the notion of digital hermeneutics as an intermediary state, emphasizing the inherent tensions between the tangible analog world and the digital realm.

Keywords: studio, digital mapping, ArcGIS, urban encyclopedia, digital history, digital hermeneutics.

Contemporary art in Ukraine, like new Ukrainian literature, began after 1986, following the Chernobyl nuclear disaster (Hundorova, 2013; Skliarenko, 2009, p. 18). Of course, this would not have been possible without the reforms implemented by Mikhail Gorbachev in the Soviet Union, especially the so-called Glasnost¹ and Perestroika.² Two significant trends, i.e. post-disaster trauma and the Soviet political reforms, influenced the new Ukrainian art practices of the late 1980s, which often took the form of Mikhail Bakhtin's carnivalesque. Post-traumatic and post-colonial situations influenced the practices of Ukrainian artists, many of whom relied heavily on irony and *stiob* (Yurchak, 2013). To determine if such contemporary art had its place in Lviv (Ukraine), *City and Art on the Edge* developed a model that combined a human (artist), an urban environment, and narratives about art and late Soviet history (Shumylovych, 2020).

The Center for Urban History (Lviv, Ukraine) initiated this hybrid online and offline project. One of its primary objectives was to document the daily routines and creations of alternative artists³ using video tours and narratives presented in the format of visual anthropology. These were complemented by digital media, analytical writings, and a map. We sought not just to display how the urban environments of Lviv influenced various artistic perspectives but also to delve into how artists positioned themselves within the urban scenery and understood their role in shaping the city's mythology. As a result,

¹ See the exhibition in Moscow in 2018 that discussed the issue of Glasnost, and the famous art auction that took place in the Soviet Union in 1988 (Dushkina & Misiano, 2018).

² See a review of an exhibition held in Kyiv in 2015 (PinchukArtCentre), which tried to argue that "new art" in Soviet Ukraine was born in the context of Perestroika (Lozhkina, 2015).

³ More than 10 artists were selected for this experiment, based on their active involvement in the aesthetic debates of the late 1980s, their reflections on urban life, and their desire to reflect on the role of the city in their creativity. All of the selected artists began their careers in the late Soviet period and remain active today, often presenting their works at the discretion of the city's community.

we imagined the “human – city – stories” heuristic construction: This model had to shape a narrative of how the new Lviv art of the 1980s developed. Visual anthropology, art history, urban studies, and oral history, integrated over the digital interface of the Lviv Interactive platform (Nazaruk, n.d.) and digital stories (ArcGIS and Storymaps), had to help find answers to general questions: To what extent was the city an agent in forming contemporary art in Lviv? How did places, non-places, and various urban spaces matter in the creation of art? Can digital tools help to solve this riddle? With these questions in mind, the paper offers hands-on reflections on experimental digital mapping of artistic practices in the urban context.

The City and Its Map: Zooming In or Out and Non-Linear Narratives Within the *Lviv Interactive* Project

The *City and Art on the Edge* project anticipated looking at the topography of artistic practices of the late Soviet period through a city’s perspective, but constantly faced the question of how to provide an urban context. How does one outline the intertwining of this particular narrative layer of artistic places and non-places with a city’s broader physical and social structure? Is it possible to thoroughly study this intertwining between artistic practices and a city while still being able to consider the overall complexity of the social-cultural phenomenon of a modern city and its implications? In this sense, practicing the idea of hypertext as a thinking tool and digital means of achieving scalability became useful.

City and Art on the Edge was envisaged as part of the *Lviv Interactive* project. In cooperation with invited scholars and authors,⁴ we adapt and represent existing studies on the city in the 19th-20th centuries through a digital map. We produce publications on architectural history and urban developments, map communities and networks, explore the local dimension of global events like wars and revolutions, study routine everyday practices, trace urban experiences from the perspective of communities or individuals of various nationalities, religions, gender or social status, elaborate on urban infrastructure, and document soundscapes.

At the same time, the purpose of the digital nature of the project is not simply to reproduce already published research. It gives us an opportunity

⁴ The platform’s scholarly content is developed by an international team of academics from established universities and research institutes as well as independent scholars.

to challenge the linear way of exploring historical narratives about the city and experimenting with scales and interconnections between narratives, to make a rhizomatic mapping, so to speak, and not a tracing. The Lviv Interactive platform considers the city of Lviv through hypertext; it is a somewhat non-linear way of connecting various contexts in space and time. Thus, the narrative is created not by linear consequence but by amplifying the possibility of reconfiguring connections. So, it is up to the user to decide what hyperlink should go next. Each time they open the map, they can start from a new place. In this sense, hypertext is a thinking tool for navigating the diversity and multiplicity of narratives. This means that our map is never finished, and meanings are never definitive or fixed.⁵

In its origin, while not directly following the concept of Bruno Latour, *Lviv Interactive* as a project⁶ could be perceived as creating a *digital oligopticon* to explore the city's past. In his work *Paris: Invisible City* (Latour & Hermant, 1998; Tureli, 2012), Latour emphasizes how impossible it is to grasp or comprehend the essence of urbanity in its totality. Most urban processes and mechanisms are not visible from a panopticon window. It is possible to observe most of the city of Paris from Montmartre Heights or even higher – from satellite imagery. However, one still cannot observe the complexity of the processes that enable the city to function. At the same time, an observer can stay in a small room with a view of the opposite building and watch the city through graphs and schemes to learn what is happening and where.

Latour suggests taking into consideration the *invisibility* of totality. Thus, he tries to look at the city through constant zooming in and out, gaining the opportunity to explore an assortment of *oligopticons*, as opposed to a panopticon window, combined into something we call a city. By combining the *oligopticon* scales, one is practicing the exploration of social ties forming the city. What was also prominent in what Latour called *sociological opera* was the digital technology used to articulate and represent the idea.

⁵ “A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the rhizome is alliance, uniquely alliance. The tree imposes the verb ‘to be’ but the fabric of the rhizome is the conjunction, ‘and ... and ... and...’ This conjunction carries enough force to shake and uproot the verb ‘to be,’” see: Guattari and Deleuze (1987, p. 25).

⁶ For more on the project of the Center for Urban History in Lviv, see *About Lviv Interactive* (n.d.).

The project was published as an interactive webpage, interlinking zooming ins and outs to “wander through the city, in texts and images, exploring some of the reasons why it cannot be captured at a glance” (Tureli, 2012).

The *Lviv Interactive* project maps the history of Lviv (Lwów or Lemberg in the past) by drawing the intertwining between physical structures and social, cultural, or political phenomena, exploring how they overlap and interconnect with one another in this city. Due to its complex past of being a place of contested national and imperial narratives, Lviv has gone through various social and political transformations with comparatively fewer extreme changes in its urban tissue. That is why Lviv as a place is often explained through the metaphor of the *palimpsest*,⁷ i.e. writing material that is reused several times, each new layer being written on top of the previous one. Discovering previous layers is possible by uncovering recent ones. This is a hierarchical linear way of exploring the context of the place, where each new layer is in no way connected to the previous one except by sharing the same surface.

The city's history in our project is not a fixed linear narrative but a range of narratives presented on a map. It serves as an open-ended platform for connecting different historical contexts of a place and setting tensions between texts, maps, and images as modes of representation of the city's past. Starting in 2007, around 1,400 publications on various complexities of buildings, people, activities, and institutions with multiple connections between one another were created. This forms a body of rhizomatic historical knowledge about Lviv for practicing zoom ins and outs in our attempt to understand why it cannot be captured at a glance. In terms of topics and formats, the project profile ranges from architectural case studies (Zarechnyuk & Samoilenko, 2021) and exploring processes and institutions (e.g. the history of professionalization of architecture; Zarechnyuk, 2021), through mapping extraordinary events of various scales (e.g. the Spring of Nations (Melnyk, 2021) in Lviv or Habsburg emperor visits (Kis, 2020)) and experimenting with mapping networks (i.e. literary milieus at the outbreak of World War II in Lviv; Martynyuk et al., 2017), to documenting contemporary times (e.g. soundscape of Lviv during the COVID-19 lockdown; Nazaruk, 2020).

⁷ A widespread metaphor among historians and literary scholars, see: Ackermann (2011); Lyubas (2019); Narvselius and Fedor (2021); Rossoliński-Liebe (2009); Sywenky (2014).

While digital tools and methods enable such flexibility for experimenting, they are accompanied by other challenges. Apart from Latour's *Paris: Invisible City*, some other similar attempts at mapping cities as *computer dioramas* became widely practiced in the late 1990s and the 2000s. However, examples like *Manhattan Timeformations* (n.d.), *City Interactive* (n.d.), and *Digital Harlem* (Robertson, 2016) are often inaccessible due to software and hardware changes. Projects may not be accessible anymore because their publication was based on Flash, now an obsolete technology, which shows that such projects are largely dependent on software environments and platforms and driven by constant updating. This makes long-lasting projects constantly outdated and thus unsustainable. The academic community is continually dealing with issues of setting standards for data structure models, digital research infrastructures, and software development. This results in an ongoing discussion about what digital tools and methods are available for humanities research today and what methodological implications they bring to the knowledge production process in general.⁸

Through its digital nature, Lviv Interactive is a platform for practicing various digital tools and methods of structuring historical data, using cartography and GIS, mapping networks, and storytelling. It is envisioned as an integrative environment for testing tools and infrastructures, making trials and errors, reconsidering data structure and visual representations, and iterating mapping resources and content management systems. In a recent attempt, Lviv Interactive applied ArcGIS and Storymaps (developed by ESRI) as cartography and storytelling tools.⁹ These tools offer flexibility in developing spatial narratives, although they involve certain data integration and sustainability issues due to their proprietary nature. The tools are widely used by projects of various academic disciplines, like geography, architecture, sociology, and history.¹⁰ The solutions offered by these tools have also stimulated thinking about *City and Art on the Edge* as a project within *Lviv Interactive* to map spatial narratives of art practices in the city.

⁸ This discussion has been particularly strongly developed recently in the field of *digital hermeneutics* to reflect on the production of historical knowledge by means of digital tools. See Romele (2019); Clavert and Fickers (2021); Fickers and Tatarinov (2022).

⁹ See ArcGIS (<https://arcgis.com>) and Story Maps (<https://storymaps.arcgis.com>).

¹⁰ For example, the Ukrainian Research Institute at Harvard University (HURI) uses the tools in its *MAPA: Digital Atlas of Ukraine* project (<https://gis.huri.harvard.edu>).

Places, Non-Places and the Challenge of Heuristic Metaphors

City and Art on the Edge aimed to map the spatial dimension of artistic practices and integrate the documented materials into the Lviv Interactive platform. Given that the project methodology was informed by contemplating the influence of urban spaces on aesthetic practices, it was essential to establish the foundational framework for the study. In 1971, Daniel Buren and Thomas Repensek wrote “The Function of the Studio,” translated from French and published in *October* magazine in the autumn of 1979 (Buren & Repensek, 1979). It was one of three texts related to the art system; the others were “The Function of the Museum” (Buren, 1973) and “The Function of the Exhibition” (published in December 1973 in *Studio International*). Generally speaking, the 1970s launched a debate in Western art about the roles and functions of various art spaces, including studios. Buren claimed that of all the possible ways to “pack” and “unpack” art, the space where art is virtually born, such as the studio, is the most ignored (Buren & Repensek, 1979, pp. 51–52). Our project pursued this line of inquiry, but due to the hands-on nature of the study, certain hypotheses underwent modification.

We started by identifying a short list of 10 authors who would contingently represent different art milieus in the city. The key focus was on their creative spaces, i.e. the art studios where the aesthetic objects were produced. However, we were interested not only in the phenomenology of the studio but also in the dialectic relations between the place of creation and the space of non-creation or everydayness (de Certeau, 1984). *City and Art on the Edge* relied on the belief that the social space is not homogeneous, so people mark borders, and some places may appear to neighbor each other even though they might be different in terms of living modes. For instance, an artist’s studio, a street market, a gallery, and a private apartment each foster distinct urban experiences. Once again, we posed questions: Does art solely originate in a studio? And do alternative spaces contribute to the formation of aesthetic significance? Engaging with artists in Lviv, we explored their environments and endeavored to chart an abstract map of these locations. After finalizing the selection, our project team surveyed the areas, capturing them on video in both dynamic and static formats. Artists and gallerists took the opportunity to narrate to the camera the significance of these locations and offered valuable contextual information. This approach aimed to illustrate the symbiotic

relationship between artists and urban spaces, emphasizing how they both influenced and were influenced by each other.¹¹

In its early stage, *City and Art on the Edge* based its conventions on ideas related to Michel Foucault's concepts, such as *heterotopy* (Foucault, 1994, p. xvii). However, since such spaces (like a cemetery or a hospital) escaped our focus, it did not take long to realize that an essential aspect of the project would be metaphors of *places* and *non-places*, developed by anthropologist Marc Augé.¹² Augé characterizes non-places as lacking relational, historical, or identity-related significance. These spaces are inhabited temporarily by individuals who define their presence primarily through functional interactions, as users engage with them in a transactional manner. This space can be a train or a museum, and Pascal Gielen calls such places *semipublic spaces* (Gielen, 2013, p. 61). Augé's *non-places* have led us to the concept of a *space of art*, developed by Peter Osborne. Even though for Augé a traveler's space (like a train station) is the "archetype" of a non-place, Osborne understands such spaces/places as "the product of the dialectic of the space of places and the space of flows" (Osborne, 2001, p. 189). We must see the city not only as a separate space or an abstract entity but as a *space of flows*, as Manuel Castells put it (Castells, 2010).

Osborne indicates that Augé's non-places are a kind of filtrate of the "dual negation" of place by itineracy and textuality (Osborne, 2001, p. 188). He affirms that the art gallery "appears as an exemplary or 'pure' non-place," because it is a space where the itinerary of the viewer (contractual relations with space) meets the "textuality" of the artwork, perceived as a form of the itinerary that mediates the universality of the work's address with the individuality of relations of private property (Osborne, 2001, p. 190). Building on Osborne's ideas, urban space isn't merely a passive backdrop for events; rather, it actively shapes and is shaped by the activities that occur within it. Therefore, art can turn urban space into an art space (Osborne, 2001, p. 191). At this juncture, we successfully concluded the methodological phase, carefully examining the interplay between places (such as home and daily routines) and non-places (like studios and galleries), all while considering the media dynamics inherent in the modern urban landscape.

¹¹ This finding confirmed the known formula that space now is not just where things happen, since art makes space happen, see O'Doherty (1976).

¹² The idea of non-places derives from historian Michel de Certeau (his book "The Practice of Everyday Life" was first published in French, "L'invention du quotidien" in 1974), and was developed further by anthropologist Marc Augé, see: Augé (1995).

Noticeably, the project was overloaded with heuristic metaphors, starting from *flows* and *non-places* and ending with *palimpsest* and *oligopticon*. One factor contributing to the ongoing nature of the study is the need for further development of storylines and a broader exploration of focal points.

<i>City and Art on the Edge</i> Methodological Model for the Project		
Places	Non-Places	Flows
Everyday life, art workshop	Gallery, museum	Media, information
Shaping meanings	Legitimization of meanings	Sharing, borrowing
Artworks	Exhibitions	Communication
Concepts	Spaces of the projects	The idea of an after-workshop

While the video interviews with artists have provided insights into certain spatial practices in the 1980s, there remains a constant need to refine arguments and establish connections between various locations, non-places, and movements. It became apparent that not all the artists we interviewed attributed the same significance to art studios in their creative processes. Some preferred to cultivate unique urban “dens” or “nets” where fresh artistic concepts emerged. This observation aligns with Osborne’s perspective on art spaces transcending the confines of traditional studios or galleries. Additionally, certain project findings underscored the initial notion that the city served as a fundamental spatial backdrop for the creation and operation of contemporary art in the late 1980s. The relationship between art and the city at that time was characterized by mutual influence, often intertwined in complex and dialectical interactions.

The artists mentioned that in the late 1980s, walking through the city was a crucial aspect of their “research work,” allowing them to build networks and establish connections between space, time, and artworks. Olena Turianska noted that within her circle, there was even a practice of creating imaginary maps (inspired by Guy Debord’s psychogeography) of the city and wandering freely in the hope of encountering colleagues at one of the “nodal” urban locations. The same artist attaches extraordinary

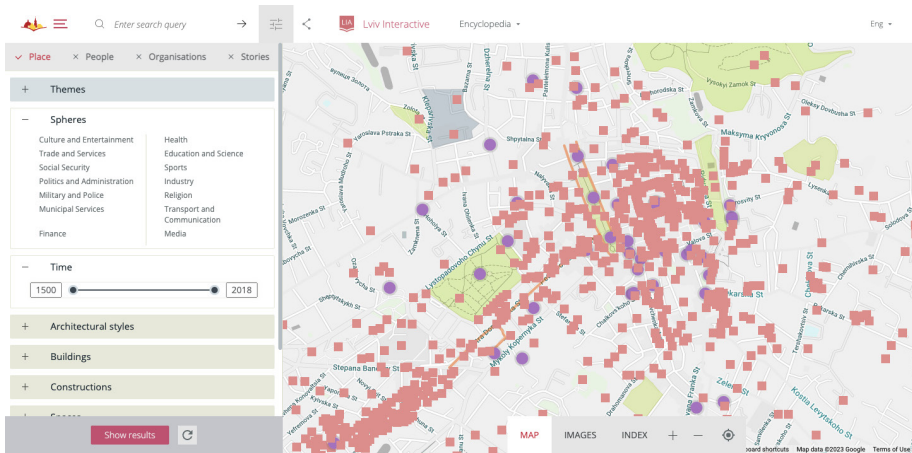


Figure 1. Lviv Interactive map mode

Source: <https://gazo.com/1f01398640e049cde7e6b491e5b590fe>

importance to her art studio as a place where form manifests itself into being from nothingness. Once, while on a residency in Germany, she had to make a work of art at the end of her stay, which she had agreed with the organizers. The project did not work out in a foreign space, so she had to interrupt the residency, come to Lviv, complete the project, and bring it back to Germany. In this case, the place of creation had an almost magical significance for the artist.

The user of the map on Lviv Interactive is able to wander virtually through places. By clicking on a specific point, it is possible to read more information about the place and institutions, personalities, or historical contexts connected with it. The filter panel on the left side of the screen allows the user to narrow down the results according to a specific query. It offers various filtering options by topic, chronology or specificity of places. By georeferencing the *City and Art on the Edge* project and integrating it into Lviv Interactive, it is possible to apply this project as a filter to narrow the places on the map down only to those that show interconnections between this particular research and other historical contexts on the map (Nazaruk, n.d.).

For instance, the map gives an opportunity to draw a connection through the building of the Lviv Polytechnic between the pre-WWI Fine Arts Society (Holovata, 2020) and the context of artistic practices in the late 1980s. This does not necessarily imply a direct influence between those two contexts,

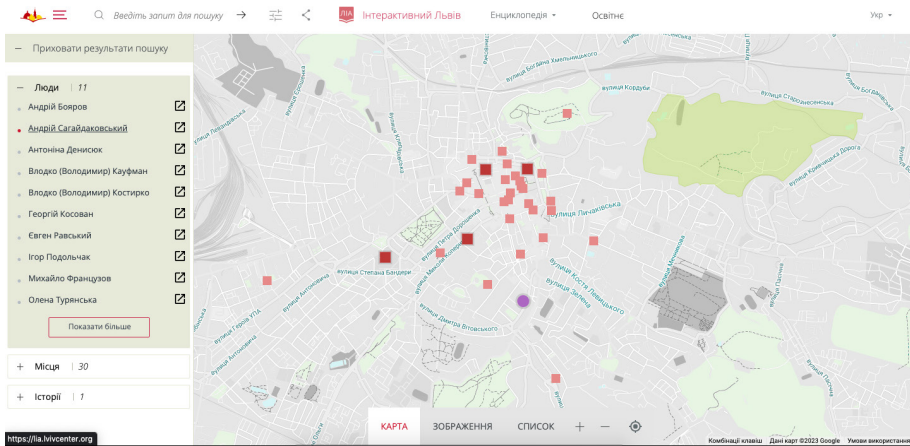


Figure 2. Filter visualizing interconnections between *City and Art on the Edge* and other historical contexts published within *Lviv Interactive*. By selecting a specific name, one can see a number of highlighted places. By comparing different names it is possible to trace the places that are interconnected.

but the building is relevant for both. Drawing such interconnections enables another way of thinking about specific practices and the role of urban space in this. In another example, exploring the numerous examples of religious buildings on the map would create the opportunity to discuss how these marginalized, often obscure places during the late Soviet period would affect the unofficial artistic practices at that time. While the research findings remain open for such an experiment, it would create opportunities to think about the role of space in particular historical contexts through the cultivation of a rhizomatic network of places and people, milieus, institutions, events, etc.

Our research has confirmed certain patterns, namely that a space (studio) dedicated to an artist contributes to his or her creativity. However, art studios served not only as places for creation but often turned into something like hubs, meeting points for conversations, or spaces for experimentation. The Soviet government, which allocated separate spaces for creative people in the 1980s, did not foresee that they would often become places for the formation of aesthetic nonconformism and loci of “non-inclusion” in the social system, an escape from the communist reality (Yurchak, 2013). The spaces between the studios, which may be interpreted as private places and semipublic places, were connected by established urban routes,

and coffee shops and city squares played an important role in this network. And at this stage, digital tools allow us to see how important places from the past were re-actualized by creative groups, and the digital map allows us to see a complex palimpsest that is difficult to imagine without Lviv Interactive.

Another feature of this project is that it is constantly expanding. The amount of material that is constantly appearing (for example, we recently digitized a video from a private collection in which artists and poets of the time reflected on their favorite places in Lviv) requires a redesign of the page not only to overlay spaces on the map and build virtual routes, but also to allow the user to read materials, watch videos, and learn more about specific places. This process of constant development is reminiscent of the idea of an “exhibition as research” (Bjerregaard, 2019) that does not present ready-made findings and knowledge but, rather, raises questions and develops the interface as new answers to the questions emerge. A “digital project as research” does not have to have ready-made answers, it can unfold over time, become complicated and form its own episteme, and not rely only on established knowledge and arguments.

Reflecting on Digitally Driven Research Interpretations

As can be seen, half of this article is dedicated to typical research issues that are not digital in themselves (traditional inquiring and setting a methodological agenda), but do use multiple digital instruments. Work on the project for the Lviv Interactive digital platform shows that hybrid study approaches dominated our thinking and that we could not fully achieve the plan we initially set up. Having as our starting point a debate about art history, we employed anthropological perspectives in the methodology and digital storytelling and map interlinking in the web representation. We used heuristic metaphors such as non-places to understand how artistic practices in the past depended on urban space and place. Visual methods and walking around the city with a camera helped us locate urban places that shaped certain aesthetic practices in the 1980s. But the process was full of “epistemological uncertainties and experimental heuristics of grasping” (Fickers, 2022, pp. 141–142), as vividly observed by Andreas Fickers. We did not come up with clear-cut conclusions, and we made history even more complicated. Is it accurate to call projects like *City and Art on the Edge* a form of digital history?

Historians argue that digital history is an approach to *examining* and *representing* the past, much like traditional historiography. But what makes good old history digital is the new communication technologies connected with computers, the internet network, and software systems (Seefeldt & Thomas, 2009). According to such understanding, our project is indeed a form of digital history, since we examined the past and represented it with ArcGIS and the Lviv Interactive web interface. But something was still missing. Our digital project evolved as a non-linear, frequentative, and iterative process with numerous alternative routes, providences, failures, and even mistakes. We understood that *City and Art on the Edge* is a form of hybrid historical research, but this research had no particular sources at the beginning. History as an academic discipline was always different within the field of the humanities due to its approach to sources, which were linked to the idea of the archive. In the process of research, we not only scanned artists' materials but also produced sources similar to oral history. At the same time, the Lviv Interactive digital map and the ArcGIS instrument influenced our method of multiple narratives and motivated attention to urban space.

It may seem that *City and Art on the Edge* became a theory-based digital project combining history with cultural and urban studies, as if in this project we were not thinking as digital historians but rather as analog historians. A decade ago, Fickers acknowledged that most academic historians were “born analog” (Fickers, 2012) and show resistance or reluctance when confronted with the paradigm shift in the archival world caused by digitization. At the same time, Douglas Seefeldt and William G. Thomas acknowledged that historians needed

... to shift the focus of digital historical scholarship away from the product-oriented exhibit or “web site” and move it more toward the process-oriented work of employing new media tools in our research and analysis – “doing” digital history. (Seefeldt & Thomas, 2009)

Fickers and associates underlined that the digital turn would change the very nature of historical sources, that from the epoch of historical data scarcity, we are entering a period of abundance. Therefore, he invited historians to embrace social sciences methods, since they will soon need to work with data and not an analog archival source. However, years ago such visions were still too optimistic. Suppose one inquires about the subjects that Ph.D. candidates pursue at the History and Civilization Department of the European University Institute. One will barely find any scholars

employing “new media tools” in their studies, though most use various digital paraphernalia in their work. They often combine digital tools and old heuristic methods, as we did in the project. There are similar cases to be found at many history departments all over Europe, where analog historians still dominate. For instance, at the Ukrainian Catholic University in Lviv, most professors do not practice digital history and, therefore, cannot or are reluctant to work with the digital history projects of their students.

One of the reasons is that training graduate students to be researchers and writers does not necessarily mean that those students learn quantitative methods or social science theory (Cohen et al., 2008, p. 487). Partially, this is because there is still vast skepticism among historians regarding the possible changes that the digital humanities might bring to historical writing. Such doubts come from an excessively narrow focus on the tools and how they work, and too little focus on how they alter existing research methods (ter Braake et al., 2016). By using various digital tools, including those as simple as Zotero or MS Word, historians are already participating in the development of digital history, and they cannot “escape the productive confrontation with the digital culture’s new technical, economic and social realities” (Fickers, 2012). Nowadays, making digital history is impossible using only new technology and tools. As Fickers acknowledged a decade ago, “digital historicism should be characterized by collaboration between archivists, computer scientists, historians, and the public” (Fickers, 2012). Such collaboration may help develop new digital source criticism and possibilities for digital history. But later, he also confirmed that the idea of *heuristic groping* (Aasman et al., 2018, pp. 85–102) or *thinkering* (Huhtamo, 2010, pp. 33–39) is about experiments; digital historians are still playing with the potential offered by the digital while remaining humble toward its essential possibilities and confines (Fickers, 2022, pp. 141–142).

Envisioning future digital history, Roy Rosenzweig imagined it as computational and visual, but, more importantly, integrative (Rosenzweig, 2005). Historians must think simultaneously about how to research, write, and teach in the digital environment, or, as other scholars put it, to combine teaching, research, and outreach (Seefeldt & Thomas, 2009; Trinkle, 1998). However, this does not necessarily mean that integration should deal primarily with the abundance of sources. Digital history might well be just as successful if it combines various methods (and tools) and disciplines (and metaphors), not just data, especially when it questions or uses heuristic metaphors in the new digital environment. As David J. Staley reminded us long ago, “Historians should not become so infatuated

with tools and their procedures that we overlook the reason we use them: to enhance our cognitive skill” (Staley, 1998, p. 22). Perhaps the everyday existence of digital history is a combination of digital tools, web interfaces, and existing scholarly metaphors that academics use to explain reality. Pure digital history would be possible when our cognitive skills became digital, but maybe that is the story of artificial intelligence and not analog historians. Our uncertainties when working on the *City and Art on the Edge* project confirmed that digital hermeneutics is a *hermeneutics of in-betweenness* that again shows numerous tensions between the real, the analog, and the digital (Fickers, 2022, p. 142).

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«Інтерактивний Львів» та дослідження мистецьких просторів на цифровій карті

У статті досліджується використання цифрових карт та енциклопедичної платформи Центру міської історії у Львові для вивчення мистецьких середовищ і практик у просторовому контексті міста наприкінці 1980-х років. Проект має на меті за допомогою різноманітних медіа – відеопрогулянок, оцифрованих колекцій, аналітичних текстів та цифрових мап – висвітлити життя і діяльність альтернативних художників Львова. Використовуючи візуальну антропологію, історію мистецтва, урбаністику та усну історію, а також цифрові інструменти, як-от ArcGIS та Storymaps, проект намагався через платформу «Інтерактивний Львів» дати відповідь на питання: яким чином міський простір впливав на формування сучасного мистецтва у Львові? Автори стверджують, що поєднання цифрових інструментів та академічних концепцій у нашій повсякденній діяльності репрезентує нову епоху цифрової історії. Проте справжня цифрова історія стане можливою лише тоді, коли наші когнітивні процеси будуть також цифровими, що, ймовірно, призведе до злиття з технологіями штучного інтелекту. Досвід і труднощі, з якими автори стикнулися під час роботи над проектом «Місто і мистецтво на

межі», підкреслили значення цифрової герменевтики як проміжного станu, який виявляє напругу між матеріальним світом та цифrowoю реальністю.

Ключові слова: студія, цифрове картографування, ArcGIS, міська енциклопедія, цифrowa історія, цифrowa герменевтика.

„Interaktywny Lwów” i badanie przestrzeni artystycznych na mapie cyfrowej

Artykuł analizuje wykorzystanie map cyfrowych i platformy encyklopedycznej Centrum Historii Miejskiej we Lwowie do badania środowisk i praktyk artystycznych w kontekście przestrzeni miejskiej pod koniec lat 80. XX wieku. Korzystając z pomocy różnych mediów – spacerów wideo, zdigitalizowanych zbiorów, tekstów analitycznych i map cyfrowych, projekt ma na celu pokazać życie i działalność alternatywnych artystów Lwowa. Wykorzystując antropologię wizualną, historię sztuki, studia miejskie i historię mówioną, a także narzędzia cyfrowe, takie jak ArcGIS i Storymaps, poprzez platformę „Interaktywny Lwów” starano się odpowiedzieć na pytanie: w jaki sposób przestrzeń miejska wpłynęła na kształtowanie się sztuki współczesnej we Lwowie. Autorzy twierdzą, że połączenie narzędzi cyfrowych i koncepcji akademickich w naszych codziennych działaniach stanowi nową epokę w historii cyfrowej. Jednak prawdziwa historia cyfrowa będzie możliwa tylko wtedy, gdy nasze procesy poznawcze również staną się cyfrowe, co prawdopodobnie doprowadzi do ich fuzji z technologiami sztucznej inteligencji. Doświadczenia i trudności napotkane przez autorów podczas pracy nad projektem „Miasto i sztuka na krawędzi” podkreśliły znaczenie hermeneutyki cyfrowej jako stanu pośredniego, który ujawnia napięcie między światem materialnym a rzeczywistością cyfrową.

Słowa kluczowe: studio, mapowanie cyfrowe, ArcGIS, encyklopedia miejska, historia cyfrowa, hermeneutyka cyfrowa.

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