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CULTURAL LANDSCAPE HERITAGE OF UKRAINE - CONCEPTUALISATION, STRUCTURING AND ATLAS MAPPING

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Cultural landscape heritage of Ukraine – conceptualisation, structuring and atlas mapping

This study aims to develop conceptual and methodological approaches to the consideration of the cultural landscape heritage of Ukraine as a subject area of scientific research and its thematic electronic atlas mapping. The creation of an atlas "Ukraine. Cultural Landscape Heritage" will be a priority measure that will accelerate the rate at which the cultural landscape approach can be put into practice and disseminated nationally. The study is based on: analysis and synthesis of the fundamental documents on the implementation of the concept of cultural landscape in international law for the purposes of protection of both cultural and natural heritage; study and analysis of the practical experience of individual European countries in applying the concept of cultural landscape in the context of its identification, typology, cartographic visualization and promotion as cultural and natural heritage; analysis of the current state of legislative, regulatory, methodological support and practical results in ensuring the protection and use of cultural landscapes of Ukraine and conceptualization and processing of the definitions of "cultural landscape" and "cultural landscape heritage" in the context of preservation of cultural and natural heritage.

Key words: cultural landscape, approach, heritage, electronic atlas, Ukraine

INTRODUCTION

The concept of "cultural landscape" is one of the most fundamental in geography, but it was introduced to the field of cultural and natural heritage (CNH) protection after the definition was established in 1992 in the Guidelines for the Implementation of the Convention concerning the Protection of the World Cultural and Natural Heritage of 1972 (WCNH Convention) and the inclusion of the first objects in this category in the World Heritage List in 1993, in accordance with the established criteria (UNESCO 1977). The extensive growth of the number of cultural landscapes as a separate nomination (according to the World Heritage Centre, as of the end of 2022, it included 121 sites from 65 countries, or 10 percent of the total number of sites on the List), showed the great interest of governments, the general public and local communities in the conservation of the CNH on this basis.

The permanent and active dynamics of the implementation of the cultural landscape approach (CLA) to the protection of the world and national heritage is a recognition of the cultural landscape as one of the best, fundamental and effective tools for the conservation of the CNH at all territorial levels.

Ukraine, despite its enormous historical, cultural and natural potential, is represented in the World Heritage List (2013) by only one site of cultural landscape – the ancient city of Tauric Chersonesos and its Chora.

The current situation with the identification of cultural landscapes and their subsequent registration for protection and preservation indicates that Ukraine is lagging far behind in the application of the CLA. Moreover, there is a chaotic and poorly controlled development of commercial residential and office construction that is completely indifferent to the preservation of cultural and natural values. This results in deformation or loss of unique landscapes in many cities, towns and villages of the country, destruction of the traditional historical environment and the integrity of the local image, and loss of the identity of its population.

The reasons for the current situation lie not only in the neglect of the commitments made and the lack of any implementation of the provisions of the international conventions into domestic legislation, but also the lack of interest of state and local authorities in actively promoting CLA.

The issue should be considered in a broader context, as the public demand for the development of cultural landscape issues in Ukraine is not fully implemented due to a lack of:

– developed and adopted legislative, regulatory, methodological and practical mechanisms for the implementation of CLA;

– comprehensive scientific study (including geographical science) of this type of landscape in the context of their identification and protection as CNH;

– broad public awareness, popularisation of knowledge about cultural landscapes and public involvement in their conservation and careful use.

Officially becoming a candidate for membership in the European Union may become an important factor in accelerating Ukraine's fulfilment of international legal obligations and tasks (in particular, the Council of Europe Landscape Convention) that it will face in the coming years, including in the field of conservation of CNH.

An important task in this regard is to establish a holistic picture of the cultural landscape heritage (CLH) of the country, reflecting its current state and geospatial patterns of formation. This leads to the following tasks of perspective research: improvement of the conceptual apparatus, identification of cultural landscapes, their systematisation and content, creation of a comprehensive information and analytical base using geoinformation technologies for the purpose of further electronic mapping.

The creation of an atlas "Ukraine. Cultural Landscape Heritage" is proposed as one of the priority measures to accelerate the pace of practical implementation and popularization of CLA in the country. Therefore, the purpose of this study is to develop conceptual and methodological approaches to the consideration of the cultural and landscape heritage of Ukraine as a subject area of scientific research and its thematic electronic atlas mapping.

LITERATURE REVIEW

The concept of cultural landscape as cultural and natural heritage in the international documents

The first steps towards the implementation of CLA in international legislation were made with the approval by the UNESCO General Conference of the "Recommendations concerning the Protection of the Beauty and Character of

Landscapes and Sites" in Paris on 11 December 1962. It states that their protection should not be limited to natural landscapes and sites, but should also extend to landscapes and sites which were formed completely or partially due to the work of man. Special protection should be assured in the areas around the monuments (UNESCO 1962, p. 5). Protection of landscapes and places of interest should be carried out by, inter alia, giving extensive landscapes the status of "areas" with a special protection regime and giving individual places the status of places of interest with a special protection regime (paragraph 12) – UNESCO (1962).

The most significant event in this area, which outlined its future progress, was the WCNH Convention, adopted by the UNESCO General Conference in Paris on 16 November 1972, which for the first time established the possibility of protecting cultural landscapes as part of cultural heritage as "outstanding places", which are understood as "the works of man or the joint works of man and nature, as well as areas, including archaeological sites, which are of universal value from the point of view of history, aesthetics, ethnology or anthropology" (UNESCO 1972a, article 1). Thus, UNESCO was the first United Nations agency to deal with landscapes glo -bally, through normative instruments (Rössler 2018).

The definition of "cultural landscapes" was introduced in the Guidelines for the Implementation of the WCNH Convention (UNESCO 1977, p. 47), which defined them as cultural heritage sites that are "joint creations of man and nature" and are divided into three main categories:

– the clearly defined landscape designed and created intentionally by man, which includes garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles;

– the organically evolved landscapes that have arisen as a result of natural evolution and fall into two sub categories:

– a relict (or fossil) landscape where an evolutionary process came to an end at some time in the past, and a continuing landscape which has been preserved and plays an active social role in modern society;

– the associative cultural landscape with powerful religious, artistic or cultural associations of a natural element rather than material cultural evidence, which may be insignificant or even absent.

Simultaneously with the WCNH Convention, in 1972, the UNESCO General Conference approved the recommendation concerning the Protection of the Cultural and Natural Heritage at the National Level in order to formulate common principles for the protection of heritage sites as a subject of international regulation, set out in the form of a recommendation to all UNESCO member states. The recommendation establishes that "the cultural or natural heritage should be considered in its entirety as a homogeneous entity, comprising not only works of great intrinsic value, but also more modest items that have, with the passage of time, acquired cultural or natural value" (UNESCO 1972b, p. 5). "To ensure that the cultural and natural heritage is effectively recognized at all levels of planning, Member States should prepare maps and the fullest possible documentation covering the cultural and natural property in question" (UNESCO 1972b, p. 31).

Landscape, and in particular its cultural dimension, apart from UNESCO, is recognized by international organizations such as the International Union for Conservation of Nature (IUCN) and the Council of Europe.

In particular, the IUCN has developed, as a tool for conservation and environmental protection, a system of protected areas of different categories, which include a category called (since 1994) "Protected landscape or seascape" (IUCN 1994).

World heritage cultural landscapes and the IUCN protected area management categories system are strongly linked to each other. This is apparent in the conceptual and spatial relationships between the two systems, and it is reflected in the practical realities on the ground: like protected areas, the approach of the WCNH Convention is to identify and protect spatially explicit and defined areas that are illustrative and outstanding examples for the combined works of nature and man (Finke 2013).

In Florence, the Council of Europe (2000) adopted the European Landscape Convention (ELC), which, as of the beginning of 2023, has been ratified by 40 European countries. The ELC defines landscape as an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors (Article 1). Each Party promises to recognise landscapes in law as an essential component of people's surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity (Article 5).

Both before and after the adoption of the ELC, the Council of Europe adopted several important recommendations that linked a certain cultural context to the landscape and testified to the evolution of the concept of conservation and integrated management of landscape as heritage (Council of Europe 1995 and 2008).

The experience of applying the cultural landscape approach to the protection of cultural and natural heritage in certain foreign countries

Cultural landscape conservation activities in a number of European countries are increasingly linked to the system of protection of the national CNH, so familiarization with the most meaningful experience of some of them in the context of its identification, typology, cartographic visualization and promotion is of significant interest for the purposes of use in Ukraine.

Spanish national legislation does not contain the term "cultural landscape". Law 16/1985 on the Spanish Historical Heritage provides some approximation to this concept in the paragraph "Historic Place" in Article 15, and Law 42/2007 on Natural Heritage and Biodiversity provides the definition of landscape given by the ELC. The rise of interest in this matter was associated with the inclusion of several cultural landscapes of the country in the World Heritage List, the signing and ratification of the ELC in 2007, and the approval of the National Cultural Landscape Plan (NCLP) at the session of the Historic Heritage Council held in Madrid on 4 October 2012.

The general goal of the NCLP is to protect the country's landscapes of cultural interest, understanding it as any measures aimed at ensuring the viability of the cultural landscape, including actions to identify, characterise, document, research, preserve, cover the necessary aspects of definition, delimitation, analysis of components and management from the perspective of sustainable development (Ministerio de educación, cultura y deporte, edición 2015).

Since the NCLP is intended to give priority attention to landscapes of cultural interest, its initial stage was the formation of an indicative list of such cultural landscapes. Thus, it was intended, to make an approach to documenting landscapes of

cultural interest, following a pre-established methodology that allows their identification and documentation and to identify and publish a selection of Spanish landscapes (One Hundred Cultural Landscapes of Spain) in order to represent their great typological and geographical diversity (Cruz and Carrión, eds. 2015).

Another tool for implementing this area of the NPCL was the Narrando Paisajes project (www.100paisajes.es), whose main goal is to make digital content about Spain's cultural landscapes available on the Internet. The structure of the Narrando Paisajes platform is represented by two scales, one national and one local. The former allows for the interconnection of landscapes with each other and with other important elements, while the latter delves into specific aspects of each landscape through map navigation and visualization of various textual, historical and contemporary photographic and sound materials (Arques and Mariné 2021).

Czechia has a well-developed system of legislation and regulations for the protection of the country's landscape heritage, based on the laws on nature and landscape protection and on state protection of monuments.

As Kuča notes (2013), monument protection activities were initially involved in landscape conservation indirectly – through the protection of landscape dominants (castles, churches), i.e., individual buildings or their sites, which are protected as cultural monuments or national cultural monuments. Some of them also received a protection zone, which protects the undisturbed landscape effect of these elements.

Another form of landscape protection by the monument service was, for example, the protection of hillforts, which often represent very specific features of the landscape. Some of them became archaeological heritage reserves as early as the 1960s, while others are protected as cultural monuments or national cultural monuments. Castle and reserve parks, pilgrimage alleys, and religious paths have distinctive landscape aspects.

However, the real conceptual interest in landscape preservation is related to the adoption of Act No. 20/1987 Coll. on the State Guardianship of Monuments, which introduced, in addition to the monument reserve fund, the category of "Landscape Monument Protection Zone" (LMPZ) as a special form of territorial monument protection (Kuča 2013).

Since 2008, a number of research projects involving many scientific institutions have been carried out in accordance with the interdepartmental concept of applied research and development of national and cultural identity (NAKI) adopted at the governmental level.

One of the outcomes of these projects was the methodology of the Historic Cultural Landscape Typology, which was developed in response to the requirements of the ELC in order to standardise the process of identification and classification of cultural property. The methodology was certified by the Ministry of Culture of the Czech Republic and was designated as the main tool for identifying the cultural landscape anywhere in the country.

The national typology of the historic cultural landscape is based on the study of three main categories of cultural landscape (purposefully created, organically developed and associative) defined by the World Heritage Committee. Within this division, 34 types of historic cultural landscapes have been identified, which are grouped into 9 groups (Ehrlich, ed. 2020).

An important component of the research in the Czechia was the promotion of the country's landscape wealth through mapping and publishing (Kuča, ed. 2015 and 2020).

In *Slovakia*, the topic of the landscape and cultural landscape has become much more relevant from the point of view of fulfilling the obligations of the ELC after its signing by the Slovak Republic in 2005. Even before that, at least since 2002, the term "cultural landscape" was included in the Law of the National Council of the Slovak Republic on the Protection of the Monument Fund No. 49/2002. Part 1 of Article 17 states that a monument area is an area with historical buildings, an area of cultural landscape with historical value, or an area with archaeological finds and archaeological monuments that can be topographically determined (Národná rada Slovenskej republiky 2002).

For the protection of national cultural monuments, memorial reserves and memorial zones, a special tool – a protective zone – has been designated. The priority task is the protection of exceptional landscape monuments and significant landscape qualities of urban units – especially the silhouettes and panoramas of the historical core of cities, which are protected as memorial reserves and memorial zones (Dvořáková 2012).

The Slovak Landscape Typology is not a goal, but a tool to achieve better landscape management, raise awareness of landscape values and plan for its further sustainable development (Oťaheľ et al. 2008). Hrnčiarová (2010), based on the current monument and environmental protection legislation in Slovakia, identifies the categories of sites that combine elements of natural and cultural landscapes and defines management measures in the field of nature management and cultural policy.

An attempt to outline the principles of typological classification of the cultural landscape was made at the Institute of Geography of the Slovak Academy of Sciences. They are based on the analysis of natural and socio-economic factors that determine the origin and character of the cultural landscape, with great importance given to the temporal aspects of its development (Hanušin et al. 2015). The cultural landscape as a feature of cultural geographical research is considered by (Ira and Uher 2018), who also emphasise the importance of the temporal-spatial dimensions of the cultural landscape. Another direction is the geographical methods of researching cultural monuments as elements of a more or less compact historical cultural landscape, which allows us to consider the overall picture of the relevant monument and its inclusion in the transformed cultural historical landscape (Lacika 2015).

In the last decades of the twentieth century, according to Polish researchers, *Poland* was among the international leaders in the field of cultural landscape protection (Klupsz 2016) and initiated the raising of this issue on a European scale (Myczkowski 2018). Several factors have contributed to this. First of all, there were theoretical developments on landscape issues and the concept of the Polish system of its protection, which were carried out under the leadership of Nowak and Bogdanovski (Klupsz 2016). As early as 1990, cultural landscapes were recognised as a new category of "monuments" in an amendment to the law of 15 February 1962 on the protection of cultural heritage. (two years before similar international recognition by the WCNH Convention) and defined forms of their protection in the form of reserves, protected areas of cultural landscapes and cultural parks. In 1995,

the Fifth Programme of the Ministry of Culture and National Heritage "Protection and Preservation of the Historic Cultural Landscape" was launched. In 2001, Poland signed the ELC, which was ratified in 2004, giving new impetus to activities in this field. The Law of 23 July 2003 on the Protection and Care of Monuments and Sites was adopted, which included the following landscape initiatives as cultural heritage: the concept of 'cultural landscape' was introduced; cultural landscape was again considered as a typological group within immovable monuments (Article 6); changes were made to the forms of its preservation, for example in the form of the establishment of cultural parks (Article 7) – Sejm (2003).

At the same time, activities were carried out to ensure institutional support for the protection of the cultural landscape, in which the official establishment of the Cultural Landscape Commission of the Polish Geographical Society (hereinafter – the Commission) was of great importance. Plit (2018) believes that almost all researchers, not only geographers, agree with the definition given on the Commission's website, namely that a cultural landscape is "a set of objects and physical characteristics, a visually observable expression of human culture on the surface of the Earth, combining elements of the natural and cultural environment. A cultural landscape is the result of the transformation of a natural landscape by one or more cultural groups and the imposition of different cultural elements from different periods on the same territory". The Commission also plays an important role in promoting cartographic research.

In 2002, the State Centre for Research and Documentation of Monuments (since 2011 – the National Institute of Heritage – NID) was established by merging the Centre for the Documentation of Monuments. The Institute has a Department of Cultural Landscapes, Historic Green Spaces and Cemeteries, whose tasks include: development and dissemination of standards of conservation procedures in the field of cultural landscape protection; preparation of opinions and expert assessments for public administration bodies; valorisation of territories; monitoring and analysis of threats and development of methods to counteract these threats etc.

In order to stop the degradation of landscapes, to ensure the comprehensive regulation of the condition of all landscapes and, at the same time, to transpose certain provisions of the ELC into national legislation, the Law of 24 April 2015 on Amendments to Certain Acts on Strengthening the Means of Landscape Protection, the so-called "Landscape Law", was adopted (Sejm 2015). The Law defined the concept of a "cultural landscape" as "a space perceived by humans, containing natural elements and products of civilisation, historically formed as a result of natural factors and human activity" and incorporated it into the Act of 23 July 2003 on the Protection and Care of Monuments and the Act of 16 April 2004 on Nature Protection. The Landscape Law also introduced new instruments in the field of landscape protection, the most important of which is a landscape audit to be carried out in the voivodeship at least every 20 years (Art. 38a).

The most popular form of cultural landscape protection in Poland today is a cultural park, which can be established by a decision of the local council for the protection of the cultural landscape and the preservation of areas with a distinctive landscape and immovable monuments. According to the NID (www.nid.pl), by the beginning of 2022, 41 parks had been created.

The concept of cultural landscape as cultural and natural heritage in Ukraine countries

The term "cultural landscape", adopted by the WCNH Convention, has not been implemented in the current legislation of Ukraine, which indicates non-compliance with the obligations assumed by the country when ratifying this international document.

Instead, the Law of Ukraine "On the Protection of Cultural Heritage" distinguishes "outstanding places" as a separate type – "zones or landscapes, natural and anthropogenic creations that have brought to our time value from an archaeological, aesthetic, ethnological, historical, architectural, artistic, scientific or artistic point of view". However, unlike other types of cultural heritage (individual buildings and their complexes/ensembles), this definition has not been detailed in any way in the relevant bylaws, regulations and methodological documents and, as a result, due to their complete lack of formalization, is not taken into account in state statistical reporting.

Since 2004, this law has distinguished, as a separate type, "landscape objects", which are understood as "natural areas of historical value" (Article 2) – Verkhovna Rada of Ukraine (2004). The latter definition contradicts their interpretation by the WCNH Convention as "joint creations of man and nature".

A close connection with landscapes is emphasized in the definition of other types of cultural heritage, such as objects of landscape art ("a combination of park construction with natural or man-made landscapes") and urban planning objects.

An important form of legal protection of cultural landscapes was the introduction of the institute of protective zoning in 1948 into national monument protection activities, and in 1978 – into legislation.

According to the current law of Ukraine "On the Protection of Cultural Heritage", the composition of protection zones includes the protection zone of the monument itself, zones of development regulation, protected natural landscape and protection of the archaeological cultural layer (Article 32). Amendments to the law in 2021 introduced the term "territory of the monument", which is interpreted as "the territory historically and topographically related to the planning and spatial evolution of the monument, for which a special protection regime of its use is determined in order to preserve the integrity of the monument". Information on the defined boundaries and regimes of use of the territory of the monument, protection zones, buffer zones, historical areas of settlements shall be entered into the State Land Cadastre and urban planning cadastre as information on restrictions on the use of land (Article 14-1) – Verkhovna Rada of Ukraine (2000). On the basis of the above legislation, relevant bylaws and regulations were developed.

The preservation of landscapes and other natural complexes, unique territories and natural objects related to historical and cultural heritage is also one of the tasks of environmental legislation (Article 1. of the Law of Ukraine "On Environmental Protection" of 25 June 1991, No. 1264-XII). The same Law refers to landscapes as objects of state protection and regulation of their use on the territory of Ukraine (Verkhovna Rada of Ukraine 1991).

According to the provisions of the law of Ukraine "On the Nature Reserve Fund of Ukraine", the main forms of legal protection and regulation of the use of the natural landscape are regional landscape parks, landscape reserves, protected tracts,

natural monuments and artificially created objects: botanical gardens, dendrological parks, zoological parks, parks-monuments of landscape art (Verkhovna Rada of Ukraine 1992).

However, as Deineha (2020) notes, unlike other components of the environment, this area of relations does not have detailed legal regulation, although this issue has been repeatedly raised in the environmental and legal literature and specific proposals and draft models of legal mediation of landscapes have been substantiated.

Ukraine signed the ELC in 2000 and ratified it in 2005, but an attempt to implement it by adopting the draft law of Ukraine "On Landscapes" by the Verkhovna Rada of Ukraine in 2012 was unsuccessful. Among the many valid comments that led to this negative result, we should note the failure to fully take into account the requirements of European landscape policy, in particular those that contain definitions of key terms in this area, for example, the failure of the law to recognise landscapes as an expression of the diversity of their common cultural and natural heritage and as the basis of their identity (Article 14); the uncertainty of mechanisms that would ensure real protection of landscapes and their conservation, in particular, the declarative nature of the provisions of the law that refer to the participation of (Verkhovna Rada of Ukraine 2012).

The development of a new version of this law is planned due to its inclusion in the draft "Recovery Plan for Ukraine" (July 2022) with a deadline for adoption in 2024. An important factor in the particular relevance of this issue was the official granting of candidate status to Ukraine on 23 June 2022 and the prerequisite for the admission of new members to the EU to bring the candidate country's legislation into line with the EU's system of legal and regulatory standards – the acquis communautaire, which, among other things, includes directives, regulations, decisions, recommendations, conventions, common strategies, etc.

The activities of scientific and methodical support for the implementation and popularization of the CLA in Ukraine are carried out by institutions and organizations of central executive bodies, local self-government bodies and public organizations, in particular, the ministries of Ukraine: Ministry of Culture and Information Policy, Ministry of Environmental Protection and Natural Resources, Ministry of Communities and Territories Development, Ministry of Education and Science, National Academy of Sciences of Ukraine, Ukrainian Academy of Agrarian Sciences, Ukrainian Society for the Protection of Historical and Cultural Monuments and others.

Today, in Ukraine, the targeted study of historical and cultural features of landscapes with a goal to further preserve them as cultural heritage sites has not yet received its proper place and reflection in the scientific geographical environment, despite the significant development of landscape studies in the last few decades and the creation of several powerful geographical landscape schools in the cities of Kyiv, Lviv, Vinnytsia, Odesa, Chernivtsi, Kharkiv, Simferopol, etc., in the institutions of the National Academy of Sciences of Ukraine, the National Academy of Agrarian Sciences of Ukraine and higher education institutions, which ensured a comprehensive.

Certain individual steps to take into account the cultural and landscape dimension in the study of the CNH began in the 1980s and 2000s in the activities and scientific works of leading institutions in the field of urban planning and culture in

the preparation of nominations of cultural heritage sites of Ukraine for inclusion onto in the UNESCO World Heritage List, development of regulatory and methodological documents, architectural and urban planning reference plans of historical settlements with the definition of boundaries and modes of use of their historical areas and surroundings.

Only at the beginning of the XXI century, unlike in many foreign countries, the concept of cultural landscape as CNH became the subject of relatively few studies by Ukrainian monument and nature historians, historians, archaeologists, architects, urban planners, geographers, lawyers, cultural studies, both theoretical, methodological and applied research and development works that were carried out at the regional level.

A significant part of the types of cultural landscapes are the subject of study by Ukrainian scientists, including their cultural component: architectural-fortresses, castles (for example YE. Vodzynskyi, I. Dyda, O. Zhukova, O. Lesyk, O. Matsyuk, O. Plamenitska, L. Prybyega, Z. Fedunkiv, Yu. Frolova and M. Khokhon); military and military-historical (M. Bevz, V. Mashtalir and V. Naumenko); ethnocultural (V. Volovik and V. Mykhaylenko), industrial (V. Ievleva, V. Kazakov, O. Lavryk, V. Patsyuk, Y. Tyutyunnyk and M. Tyamin), sacred (L. Ataman, L. Bezlatnia, V. Volovyk and O. Mishchenko), garden-park (T. Bozhuk, G. Denisyk, I. Kravtsova, N. Sosnova, L. Tomilovych and K. Cherkasova) and others.

DATA AND METHODS

Cultural landscapes represent a complex category of CNH, the study of which should be interdisciplinary and complex in nature, applying approaches, principles and methods of related sciences. In particular, a complex of interrelated and mutually coordinated general scientific and specialised geographical methods and approaches were used to achieve the set research objectives and tasks.

Among the most important general scientific methods, usually used by social and natural sciences, we note issues as follows:

– a systematic approach to the object of research (cultural landscape) and the process of its research as a cultural or natural heritage, which includes its perception as a whole system formation;

– system structural analysis of cultural landscapes of Ukraine (clarification of the conceptual and terminological apparatus, systematisation, classification and construction of a visual formal model with the determination of constituent components according to certain characteristics for the purpose of further thematic mapping);

– comparative legal (institutional, organisational, practical, etc.) methods of scientific analysis of foreign legislative practice of regulation, legal forms, mechanisms and practice of their application at the international and national levels, which became the basis for the development of proposals for priority steps to improve the situation in this field.

Among the geographical methods of research at this stage, the cartographic and geo-information methods are being used. The creation of a specialised geo-information system and the cartographic presentation of the obtained results in the form of an electronic atlas which will allow us for the first time to get a spatial idea

of the peculiarities of the formation of the system of CLH of Ukraine in terms of its cultural landscape zoning.

The information base of the study were:

– acts of international organisations;

– conventions, recommendations, guidelines in the field of protection of monuments and nature, the provisions of which the states, in case of ratification, undertake to implement in their legislation and practice;

– similar recommendations and information and analytical materials of specialised international organisations;

– legislative and regulatory acts of certain countries;

– legislative and regulatory acts, statistical collections and materials of state institutions and organisations of Ukraine;

– publications of domestic and foreign scientists.

RESULTS

Prerequisites, methodological and methodical approaches to the creation of the electronic atlas "Ukraine. Cultural Landscape Heritage"

The existing shortcomings, lack of specificity and vagueness of the national legislative definition of the cultural landscape have led to further difficulties in the development and, as a result, non-approval of relevant regulations and methodological recommendations on the procedures for its identification, determination of the subject of protection, preparation of accounting and other documentation, etc.

This has led to complete uncertainty as to what criteria, features, topographical boundaries and categories of significance should be used to identify and protect cultural landscapes as heritage sites, inconsistency in decision-making and disappointing results of this activity over the past two decades.

As of the beginning of 2023, only 8 sites were included in the State Register of Immovable Monuments of Ukraine in this category, which are subject to protection as separate territorial entities, including: "Historical landscape of Buh-Garda Palanka center of the Zaporizhian Troops" (2009) in Mykolaiv region and "Castle Hill in Chyhyryn" in the Cherkasy region (2012) – of national significance; "Maksym Zalizniak Oak Tract" in Buda village and "Three Wells Tract" in the Subotiv, Chyhyryn district (2009); "Historical landscape of the Kyiv Mountains and the Dnipro River Valley in Kyiv" (2010), "Historical landscape of the ancient Rus' city of Vyshhorod" (2010); "Historical center of the city of Hlukhiv of the XII-XVIII centuries" (2014) and "City garden of Poltava" (2019) – of local significance. The established category of significance of the registered objects is questionable. For example, among the culture landscapes of local significance approved by orders of the Ministry of Culture, we see the Historic Landscape of the Kyiv Mountains, which includes a World Heritage Site (Kyiv Cave Monastery) and a nominee (St Andrew's Church) with a total area of 2,800 hectares and which, in the opinion of experts, is worthy of not only national, but also global recognition.

In general, this is an unacceptably small number and confirms the opinion of Vodzynskyi (2010) and other experts, that work on the identification and protection of cultural landscapes has not actually begun and most historic cities have not been

defined as protected landscape areas, i.e. the protection of the historical and landscape environment is regulated purely declaratively.

However, it should be kept in mind that prior to the introduction of this concept in the current legislation, many sites of other types of heritage were registered by the state, which meet the fundamental criteria of the WCNH Convention on the definition of cultural landscape as applied at the national or local level.

A similar picture was observed in the formation of the World Heritage List, which, according to Fowler (2003), based on the results of the first ten-year period of the nomination, actually included samples of the world's cultural landscapes in absolute number of three times more than the official data and gives examples of some beautifully designed gardens, such as Versailles (France), Studley Royal (UK), and vast archaeological landscapes – Stonehenge, Avebury and Hadrian's Wall (UK).

In Ukraine, the fact that the World Heritage List contains a significant group of "hidden" cultural landscapes, which are classified in other categories, but which nevertheless contain their essential features or are even identified by the applicant country, was also considered by Melnychuk (2010). According to her data, the analysis of officially recognized and hidden properties of the list under this nomination includes such types of properties as archaeological, historical urban, rural and agricultural, sacred, palaces, parks and gardens, industrial, fortifications, memorial landscapes, etc.

These issues of the implementation of the WCNH Convention in Ukraine are relevant, given that the Tentative List of World Heritage Sites as of the beginning of 2023 include the following cultural heritage and mixed-type (CNH) sites that can be considered cultural landscapes: the historical center of Chernihiv of the 9th-13th centuries (since 1989); Taras Shevchenko's grave and Shevchenko National Reserve (1989); the cultural landscape and canyon of Kamianets-Podilskyi (1989); Sofiyivka Dendrological Park (2000); the Stone Tomb Archaeological Complex (2006) and the Cultural Landscape of the 'Cave Cities' of Crimean Gothia (2012).

According to the dates of inclusion of national sites in the previous list, the activities for their promotion are carried out at an extremely unsatisfactory pace, which was caused by problems with the preparation of nomination documents. Taking into account the analysis of current trends in the development of the list, it would be advisable to start the process of renominating these sites in the category of "cultural landscape". This path is followed, for example, by the local governments of Chernihiv region and Chernihiv city, which in 2017 initiated a change of name of the submitted nomination to "Cultural Landscape of Chernihiv" and planned to develop a nomination dossier in accordance with UNESCO requirements for 2019 – 2025.

At the same time, the reverse process is observed with the nomination in the city of Kamianets-Podilskyi, whose developer and researcher of the city's architecture Plamenytska (2016) believes that it is impossible to continue its preparation according to the selected criteria, since the process started after 2006 was slowed down and active construction took place within the boundaries of the future object and its buffer zones. As a disappointing conclusion, Plamenytska (2016, p. 28) notes that "the massive inclusion in the urban landscape and the 'interior' of the Old City, of buildings of uncertain architecture which do not evoke associations

with either historical or modern buildings, has already created aggressive competition for cultural heritage sites and is constantly approaching the point of no return".

Similar negative processes are observed in many settlements of Ukraine. In domestic urban planning and monument protection practice, the surrounding natural environment is considered only as a background phenomenon for many immovable monuments of cultural heritage. At the same time, partial or complete neglect of its role as a co-creator of the landscape, manifested in uncontrolled human intervention, leads to the distortion of its visual perception and, as a result, to the destruction of the integral historical image of the entire monument. An important trend in recent years has been an increase in research and applied studies of cultural landscape as heritage at the regional level.

For example, joint efforts of German and Ukrainian experts are taking initial steps to adapt the KuLaDig (Cultural Landscape Digital; www.kuladig.de) digital information system created in Germany (North Rhine-Westphalia) to Ukraine. This system enables all interested parties to collect, store and retrieve information about the cultural landscapes and cultural heritage integrated into it. As of today, it includes about 60 sites located mainly in Western Ukraine, both in the categories of "Castles and Fortresses" and "Churches and Cathedrals", as well as individual parks, arboretums, etc. (Schultheiß et al. 2020).

Landscape scientists from Vinnytsia, Zhytomyr, and Uman are exploring the prospect of preserving Polish cultural and historical artefacts of the Podillia region on a landscape basis, which will help transform the heritage into a tourist product and generate interest in preserving monuments. One of the main priorities in addressing the issues of protection and monitoring of heritage sites, given their number and spatial distribution in the region, is the creation of a source base in the form of maps and a catalogue of ethno-cultural landscapes of Podillia (Volovyk et al. 2022).

The purpose of the electronic atlas "Ukraine. Cultural Landscape Heritage"

As one of the initial stages towards accelerating the pace of practical implementation and popularization of CLA in Ukraine, the author proposes to create an electronic atlas "Ukraine. Cultural Landscape Heritage" – Atlas of CLH (Polyvach 2022, p. 181), which is seen as a logical continuation of the electronic atlas "The Population of Ukraine and its Natural and Cultural Heritage" (the Atlas of PNCH), which was completed by the Institute of Geography of the National Academy of Sciences of Ukraine in 2020 (Rudenko ed. 2021).

A comprehensive geographical and subject study, inventory, systematization and mapping of CNH based on geographic information systems have created a wide range of new opportunities and applications in the world's cartography and heritage science. In recent years, they have led to a transition to the development of electronic atlases and atlas information systems (Polyvach 2021).

A similar research algorithm is envisaged for the development of the concept of CLH of Ukraine, the formation of a comprehensive information and analytical base of cultural landscapes using geoinformation technologies, the formation of spatial and attribute information for each object and their cartographic visualization.

The purpose of the Atlas of CLH of Ukraine is to form, structure and visualize up-to-date spatial information and knowledge about the most significant part of the cultural and landscape potential of Ukraine and its regions, which is protected as

objects and territories of CNH. This is an opportunity to present a set of specialized and scientific information about the country's protected landscapes, to present this national cultural wealth in all its diversity and peculiarities, using modern information technologies. This is an opportunity to present a holistic picture of the cultural and landscape potential of individual regions and a tool for obtaining its comprehensive analysis and assessment for further use in planning the socio-economic development of territories. Through the distribution of the atlas and its possible placement in the Internet, it will be available as a means of popularizing such information, as an important scientific and educational geoinformation resource, as a significant reason to draw public attention to the state of landscapes and promote their conservation.

Basic principles and definitions of the concept of cultural landscape heritage of Ukraine

Cultural landscapes are a complex category of heritage, both in terms of their identification and legislative formalization of the concept, features, cultural and natural values, categorisation, etc. There is currently no unanimously recognised definition of cultural landscape as heritage in the world, so as a starting point, it is necessary to establish the fundamental provisions that this concept should contain.

The axiomatic ones are those established by the WCNH and ELC Conventions on "joint works of man and nature" and "territory as perceived by people".

The national definition of landscape objects as "natural areas of historical value" does not contain clear value guidelines or object orientation and it is unclear what is meant by the "historical value" of landscape monuments and their correlation with monuments of landscape art; there is an urgent need to develop methodological principles for identifying, valuing, classifying and describing them (Fedorova 2015).

Among other definitions, attention should be paid to the following. In particular, (Grodzinsky 2005 and Grodzinsky and Savytska 2008) formulates a cultural landscape as "an image of space mastered spiritually and materially by a certain carrier of culture, the meaning and configuration of places of which are fixed at the level of collective consciousness and subconsciousness", when analyzing the interpretation of this, he distinguishes its group – "cultural landscape as an archetype, heritage" and considers the landscape as a natural, cultural or natural-cultural heritage.

Tyutyunnik (2012) proposes the following interpretation of landscape as a working definition for the needs of the theory and practice of monument studies and monument conservation: "a landscape is a territorial integrity that has objective boundaries and a stable image".

Furthermore, the territory considered as a cultural landscape must have cultural value and only then can it qualify for inclusion in the State Register of Immovable Monuments of Ukraine. "The determination of the cultural value of this object is carried out taking into account the value of the natural basis, the presence of expressive landscape qualities, in the context of a certain historical development that leaves cultural layers", etc. (Zviriaka 2018).

At the same time, the monument protection legislation approved the criteria for determining the cultural value of immovable cultural heritage sites (Cabinet of

Ministers of Ukraine 2019), i.e, not aimed at natural areas, and this should have had its consequences in the course of further practical work.

The approach used in the legislation of some European countries, in particular, Slovakia and Germany, seems to be more reasonable in identifying cultural landscapes. In Slovakia, according to the legislation on the protection of the monument fund, the territory of a cultural landscape with historical values can be declared a monument zone. This desire to protect selected valuable parts of the landscape mainly reflects the fact that the environment of the heritage fund is perceived as an integral part of it, co-creating monumental values. However, a prerequisite is the presence of monuments in a particular landscape (Dvořáková 2012).

In Germany, land plots of monuments are subject to protection as an integral part of the landscape identified in the course of landscape planning of the community. At the same time, not only the immovable historical and cultural monument as an object, but also the historical environment (landscape) associated with it, is recognised as valuable and therefore protected. The subject of protection of the cultural landscape as a heritage site is the cultural heritage preserved in the form of material culture (historical and cultural monuments). The laws "On the Protection of Monuments" of some federal states of Germany (Bavaria, North Rhine-Westphalia, Thuringia, etc.) stipulate that in order to recognise certain areas as monument complexes (cultural landscapes), at least one architectural monument is required. It can also be natural landscapes of cultural value without any material objects (so-called memorial landscapes) – Gunzelmann (2001).

In scientific publications, there are also proposals for the allocation of historical and landscape zones around architectural monuments that are dominant in these zones (Melnyk 2013). Thus, in this study, for the purposes of mapping, *a cultural landscape* is understood as a holistic image of a cultural and natural territorial formation that is a joint product of the historical and modern interaction of a given society and the environment of outstanding cultural significance, which is valued and protected for its cultural (material and spiritual) and natural qualities. The cultural value of a protected landscape is primarily determined by the value of tangible and intangible cultural heritage objects as an integral part and the main factor in shaping the image of its territory. The set of cultural landscapes covered by the existing territorial, organizational and legal forms and mechanisms for the protection of cultural and natural heritage at the international, national and local levels constitutes *the cultural landscape heritage* of Ukraine.

Identification and typology of cultural landscapes for atlas mapping purposes

A preliminary review of the objects protected under the monument or environmental legislation of Ukraine and falling within the criteria for defining a cultural landscape established in this study, shows their significant quality and great typological diversity.

In addition to the 8 sites directly included in the State Register of Immovable Monuments, to this category can be added the following objects:

– outstanding cultural landscapes of Ukraine added to the UNESCO World Heritage List (UNESCO 2023) and nominated for entry in the category "cultural landscape", nominated for entry in the category "cultural heritage" – in the presence of cultural criteria II ("the object is the evidence of the significant interplay of human

values ... in the creation of landscapes") and criteria IV ("the site is an outstanding example of an architectural or technological ensemble or landscape illustrating a significant period of human history"), and by mixed cultural and natural criteria;

– more than 320 monuments of landscape gardening art, as they are characterrized by "the combination of park construction with natural or man-made landscapes" (Verkhovna Rada of Ukraine 2000), which also contain outstanding objects of national importance – parks "Sofiyivka" in Uman, "Oleksandriia" in Bila Tserkva, "Kachanivka" and "Trostyanets" in Chernihiv region, etc;

– parks-monuments of landscape art (more than 570 sites, 89 of which are of national importance, and a significant number of them is also protected by monument protection legislation), dendrological parks, botanical gardens, landscape reserves, etc. They are the main forms of legal protection and preservation of landscapes and other natural complexes, unique territories and natural objects related to historical and cultural heritage as one of the tasks of environmental legislation;

– a significant part of reserves and museums-reserves, which are de facto the leading organizational form of preservation of architectural, military, historical and historical-archaeological, ethno-cultural, palace and park, memorial and other landscapes.

Other important features of the identification of other types of cultural heritage monuments as cultural landscapes and their mapping in the atlas includes issues as follows:

– taking into account the goals of the atlas as a tool for popularizing the most outstanding landscapes of Ukraine and its regions, it is planned to map mainly landscapes associated with monuments of national (and, partially, local) significance;

– the atlas will not contain an exhaustive list of all cultural landscapes, given the significant amount of research on their identification, but will allow to identify a kind of "Cultural Landscape Framework of Ukraine" in the form of a system of protected landscape areas;

– an important element of the study of monuments as a cultural landscape, in addition to taking into account their significance and cultural value, is the study of the nature of the combination of monuments with the surrounding natural environment. For example, Vodzynskyi (2010), in addition to cultural landscapes, distinguishes the following combination types: the first is characterized by direct contact with the natural basis and is determined by the peculiarities of the location of objects on rocks, hills, terraces, capes, islets, etc; the second is determined by the visual contact of valuable historical buildings and complexes with the natural environment, their landscape interconnection.

This research will take into account not only the significance, value and uniqueness of the cultural heritage site, but also the originality, visual and landscape appeal and historical value of its natural component. When identifying certain types of landscapes (historical, sacred natural, etc.), additional features will be used to indirectly or directly indicate that the object belongs to the cultural landscape, in particular, the use of a natural landscape topos in its name (mountain, rock, spring, valley, etc.).

The topographically defined parameters of cultural landscapes include the territories of the monument itself, its protection zone, development regulation zone and

protected natural landscape. However, establishing the territorial parameters of the territories and objects of the nature reserve fund included in the State Register of Immovable Monuments or the State Cadastre and designated as a cultural landscape within the framework of this research is currently a problematic task in Ukraine for objective reasons.

For example, according to the Ministry of Culture and Information Policy of Ukraine, out of 140,000 cultural heritage monuments that are registered with the state, only 1% have their territories defined. Only 9% of cultural heritage monuments have developed and duly approved boundaries and regimes of use of monument protection zones, 44.6% of historical settlements (179 out of 401, as of 01.12.2022) have defined and duly approved boundaries and regimes of use of historical areas.

A similar question regarding the spatial localization of mapping objects arose during the development of a map of cultural landscapes of Poland to depict elements with imprecise boundaries (Opach 2004) and the development of cartographic content about the cultural landscapes of Spain to display them taking into account the difference in size and by the nature of the set of selected sites. In both cases, this led to the decision to represent all landscapes with a single geometry, i.e. to resort to a dimensionless representation provided by a point of a certain scale (Arques and Mariné 2021).

A typology of cultural landscapes is necessary for the scientific classification of diversity, the identification of connections, similarities and differences between them, as well as for the development of typical strategies for the protection and enrichment of cultural landscapes. A common typology of cultural landscapes is based on "types of cultures" that have modified the natural landscape in a specific way. On this basis, for example, a manor, monastery, palace-park and other cultural landscapes are distinguished. (Grodzinsky and Savitska 2008)

Another sign of the systematization of cultural landscapes can be their main historical function, which has defined the specific features of the landscape, which are used to distinguish them: rural, sacred, industrial, etc.

A combination of these two approaches, with the requirement of the presence of the above-mentioned features as a cultural landscape and depending on the specifics of the subject of their protection, was used to carry out appropriate systematization and typology.

It should be noted that during the process of systematization of the WCNH Convention definitions, establishing their genesis and justifying the selection were taken into account, based on Fowler's (2003) statement that "they are conceptual rather than functional categories, that are dealing with the nature of landscapes rather than their usage which made them what they are".

It is noteworthy that in the absence of a definition of cultural landscape classification features in the relevant legislation, specific acts refer to "palace-park, park and historical-cultural landscapes", and their protection, restoration and use must be organized by local state administrations (Verkhovna Rada of Ukraine 1999).

As a result, the typological classification of cultural landscapes presented in the Atlas of CLH consists of 30 types, united into 8 groups and 8 subgroups by subject areas and presented in the following enlarged structure:

– *gardens and parks*: palace-parks and manor-parks; scientific and educational parks (botanical gardens, dendrological parks and zoological parks); memorials (memorial park and memorial estate); recreational parks (city parks, rural parks and resort-wellness parks);

– *war and military historical*: war historical (places of battlefields and hostilities); military historical (defensive field and military engineering);

– *defensive architectural*: fortresses; castles, defensive churches and monasteries;

– *sacred (religious)*: cathedrals and temples, monasteries and sacred natural places;

– *historical*;

– *historical – archaeological*;

– *industrial, engineering-transport and scientific-technical*: industrial (mining; hydro- and nuclear-energy); agrarian-industrial (milling, wind and water); engineering-transport (bridges; navigation-beacon); scientific-technical;

– *ethno-cultural*: ethnographic museums and museum estates.

The highlighted types do not constitute a complete systematic and logical structure, as they are the result of the display of state-registered and identified objects of the CNH and only reflect the real diversity of the cultural landscapes presented in the Atlas of CLH.

Since the specified type of classification of cultural landscapes was developed in the context of their subject research, it is proposed to use this classification in practice, in particular, for the purposes of mapping, despite the elements of convention.

As a result, it is planned to present approximately 1.6 thousand of the most significant cultural landscapes of the country for the purpose of popularization, which will require the description of many topics and will cover a significant number of maps accompanied by explanatory texts, attributive and reference information, photographs and illustrations.

Thus, an attempt will be made to eliminate the significant dissonance between the extremely small number of formally registered cultural landscapes in accordance with the monument protection legislation and their hidden presence and, as a result, to recreate a general and integral picture of the cultural and landscape heritage of the country with a cartographic display of the current state and the identification of territorial patterns of its formation.

DISCUSSION AND CONCLUSIONS

The review and analysis of existing trends in international law and the legislation of certain foreign countries shows that the modern policy and practice of preserving the cultural landscape is increasingly connected with its concept as a cultural landscape. It is also necessary to state that Ukraine lags behind European countries in the preservation of cultural landscapes in the spheres of legislation, policy, regulation, popularization and use.

The state of Ukraine's cultural landscapes is a long-standing concern, which has repeatedly worsened as a result of the Russian Federation's full-scale armed aggression against Ukraine, which resulted in over 1,000 monuments of cultural heritage,

museums, and religious buildings being destroyed or damaged, 20% of nature conservation areas damaged. In numerous cases the cultural landscapes of populated areas were destroyed or distorted. Overcoming the crisis in the conditions of post-war reconstruction will require maximum strengthening of state efforts in this area.

Ignoring or underestimating cultural landscapes as CNH, which is evident from the actual absence of an appropriate national legislative, regulatory and methodological system for their research, identification and preservation, can lead to their degradation, destruction and the threat of irreversible loss.

The correction of this situation should be an integral part of the post-war reconstruction strategy of Ukraine and be ensured in the further implementation of the state cultural, environmental and urban planning policy and in strategic and spatial planning at the state, regional and local levels.

It is planned that the research results will contribute to:

– identification, protection, preservation and use of cultural landscapes of Ukraine as objects of CNH;

– popularization of unique monuments of the cultural heritage of Ukraine and cultural landscapes formed on their basis over many centuries, increasing their recognition and role as visual representation within the country and abroad, forming and popularizing a representative cultural image (brand) of regions, districts, populated areas or individual territories, increasing tourist and investment attractiveness and thereby providing an impetus for regional and local socio-economic development;

– attracting public attention to the urgent need to protect and popularize cultural landscapes, including by preventing destruction, restoring and preserving their artistic value, authenticity and landscape originality, and broad involvement of local communities and the population in solving the problems of cultural landscapes;

– provision of widely available scientific, methodical and informational support for monument protection and nature protection activities and its use as an important source of knowledge and a tool for public education and popularization of cultural and landscape heritage;

– development of thematic mapping of cultural landscapes, formation of subject database and geographic information system, use as a modern tool of regional and local socio-economic and spatial development.

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Kateryna P o l y v a c h

DEDIČSTVO KULTÚRNEJ KRAJINY UKRAJINY – KONCEPTUALIZÁCIA, ŠTRUKTÚROVANIE A ATLASOVÉ MAPOVANIE

Cieľom tejto štúdie je navrhnúť koncepčné a metodologické prístupy ku kultúrnej krajine Ukrajiny ako predmetu vedeckého výskumu, ktoré by smerovali k vytvoreniu elektronického atlasu.

Vydanie atlasu „Ukrajina. Dedičstvo kultúrnej krajiny" sa navrhuje ako jedno z prioritných opatrení na zrýchlenie tempa praktickej implementácie a popularizácie kultúrneho a krajinárskeho prístupu ku krajine.

Výskum je založený na analýze a zovšeobecnení základných dokumentov o implementácii koncepcie kultúrnej krajiny do medzinárodného práva s cieľom ochrany kultúrneho a prírodného dedičstva; na štúdiu a analýze praktických skúseností jednotlivých európskych krajín (Španielsko, Česko a Slovensko) pri uplatňovaní konceptu kultúrnej krajiny v kontexte jej identifikácie, typológie, kartografickej vizualizácie a popularizácie kultúrneho a prírodného dedičstva; ďalej na analýze súčasného stavu legislatívnej, regulačnej, metodickej podpory a praktických výsledkov zabezpečenia ochrany a využívania kultúrnej krajiny Ukrajiny a na konceptualizácii a rozvoji definícií „kultúrnej krajiny" a „kultúrneho krajinného dedičstva" v kontexte ochrany kultúrneho a prírodného dedičstva.

Je potrebné konštatovať, že Ukrajina zaostáva za európskymi krajinami v ochrane kultúrnej krajiny v oblasti legislatívy, politiky, regulácie, popularizácie a tiež v oblasti využívania kultúrnej krajiny. Stav ukrajinskej kultúrnej krajiny je dlhodobým problémom, ktorý sa opakovane zhoršil v dôsledku rozsiahlej ozbrojenej agresie Ruskej federácie proti Ukrajine.

Článok prezentuje ciele, hlavné koncepčné princípy a metodologické prístupy k tvorbe spomínaného atlasu, najmä pokiaľ ide o princípy výberu kultúrnych krajín ako objektov mapovania, vypracovanie ich približnej typologickej štruktúry a skúmanie pramennej základne pre tvorbu vhodného geoinformačného systému na vizualizáciu priestorových a atribútových údajov. V atlase sa s cieľom popularizácie plánuje prezentovať približne 1,6 tisíca najvýznamnejších lokalít kultúrnej krajiny Ukrajiny, čo si vyžiada sprístupnenie mnohých tém a pokryje značné množstvo máp doplnených vysvetľujúcimi textami, charakteristikami a odkazmi, informáciami, fotografiami a ilustráciami. Typologická klasifikácia kultúrnych krajín pozostáva z 30 typov zjednotených podľa tematických oblastí do osem skupín a osem podskupín a je prezentovaná v nasledovnej agregovanej štruktúre: záhradné a parkové; vojenské historické; obranné architektonické; sakrálne (náboženské); historické; historicko-archeologické; priemyselné, inžinierske-dopravné, vedecko-technické a etnokultúrne.

Očakáva sa, že uvedený atlas sa stane prvým domácim kartografickým dielom takéhoto objemu, významným svojím obsahom a počtom máp s tematikou kultúrnej krajiny. Prispeje k ďalšiemu rozvoju tematického mapovania a aplikovaných geoinformačných systémov v oblasti ochrany a zachovania kultúrneho a prírodného dedičstva.

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