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Indexation

Scopus (Abstract and citation database - Elsevier – Articles from 2022 to date)

Scopus®

Evaluation Systems and Dissemination

SciELO

Avaliação Qualis Capes (B1)

Agenzia Nazionale Di Valutazione del Sistema Universitario e della Ricerca

MIAR (ICDS = 4.1)

Latindex (Quality Criteria: 38 in 38)

International Databases and Search Engines

REDIB – Ibero-American Network for Innovation and Scientific Knowledge

DOAJ (Directory of Open Access Journals)

Google Scholar

BASE (Bielefeld Academic Search Engine)

OAIster® database (Mundial)

CiteFator

International Standard Serial Number - International Centre / The Global Index for Continuing Resources

Library Catalogues

Jisc Library Hub Discover (UK)

International Organizations Collaboration

Convergências has an alliance with Design Behaviors journal

Portuguese Scientific Repositories

Repositório IPCB

ABOUT US

Sobre nós

A Convergências - Revista de Investigação e Ensino das Artes é uma publicação de Acesso Livre, com E-ISSN e avaliação paritária cega, que publica artigos nas áreas do design, da música e artes visuais.

A Revista Convergências publica gratuitamente em acesso aberto os resultados originais avaliados por pares, que expõem experiências e resultados oriundos da investigação e da prática nas áreas do design, da música e das artes visuais. Através de Artigos Originais, Caso de Estudo ou Artigo de revisão da literatura, escritos por profissionais, investigadores e académicos, promove o conhecimento relativo às atividades do design, da música e de outras artes visuais, em todos os seus domínios de aplicação, bem como da sua história, do seu ensino e aprendizagem.

Os autores e leitores deste jornal são sobretudo profissionais, estudantes, investigadores e estudiosos de todos os campos do design, da música e artes visuais a nível internacional.

É publicada nos meses de Maio e Novembro de cada ano e aceita artigos escritos em português, inglês e espanhol.

A chamada de trabalhos decorre em permanência até ao último dia do mês de março e de setembro de cada ano.

Objeto e âmbito

Atuar como uma interface internacional onde seja possível a discussão entre investigadores académicos e profissionais da indústria, relatando novas pesquisas, teorias, princípios, procedimentos ou técnicas relevantes para o design, artes visuais e musicologia / música.

Nosso objetivo é disseminar novas perspectivas teóricas, novas práticas, processos, métodos e técnicas que resultam de pesquisa fundamentada em projetos, teoria e experiência de ensino ou de outras relações entre dados existentes, com resultados aplicáveis nas áreas de design, artes visuais e musicologia / música.

Propósito

Assumimos o compromisso de valorizar a investigação nas áreas do design, da música e das artes visuais, tanto no particular quanto nas suas interseções e convergências, na sua prática e no seu ensino.

A investigação através e baseada na prática tem um carácter exploratório capaz de catalisar resultados inovadores, considerando formas de pensar, a experiência prática e abordagens centradas nas pessoas.

Por outro lado, as práticas de ensino fomentam a sistematização do conhecimento, promovendo melhores práticas pedagógicas, ambientes, interfaces e ferramentas de aprendizagem mais intuitivos e envolventes, que possibilitam uma melhor compreensão, retenção e fruição.

Questões de design, música e arte do foro disciplinar ou interdisciplinar, nos seus diferentes domínios de aplicação ou prática, que proporcionem a análise, o desenvolvimento e a discussão de aspectos fundamentais. Incluindo a história e a teoria, que permitam compreender melhor os assuntos, métodos, práticas e conceitos de cada disciplina.

Resultados aplicados, a partir de abordagens educativas, culturais, sociais, estéticas e simbólicas, considerando nomeadamente os desafios actuais e abordagens transdisciplinares.

A investigação baseada no conhecimento existente permite reunir, ordenar e correlacionar resultados e dados dispersos, potenciando-os de forma interdisciplinar e multidisciplinar.

As convergências do design, da música e das artes visuais são relevantes para o estudo de métodos, princípios, práticas e experiências. Além disso, permite uma melhor compreensão

Convergences – Journal of Research and Arts Education, has Open Access journal and is a scientific research journal with E-ISSN and blind peer review, which publishes papers in the areas of design, music and visual arts.

The Convergences Journal publishes free of charge, in open access, the original results evaluated by peers, which explain experiences and results from research and practice in the areas of design, music and the visual arts. Through Original papers, Case Reports or Review Papers, by professionals researchers and scholarly contributors, it promotes knowledge related to the activities of design, music and other visual arts in all its domains of application, as well as its history, its teaching and learning. The authors and readers of this journal are mainly professionals, students, researchers and scholars from all fields of design, music and visual arts at an international level.

Convergences is published in May and November of each year and accepts papers written in Portuguese, English or Spanish. Call for papers is permanently open until the end of March and September of each year.

Aim and scope

Act as an international forum for discussion between academic researchers and industry practitioners, reporting new research, principles, procedures or techniques relevant to design, visual arts and musicology/music.

We aim to disseminate new theoretical perspectives, new practices, processes, methods and techniques that result from project-grounded research, theory and teaching experience or from other relations between existing data, with applicable results in the areas of design, visual arts and musicology/music.

Purpose

We are committed to the importance of research in the areas of design, music, and visual arts, individually and in their intersections and convergences.

Research through and from practice has an exploratory character which can catalyze innovative results from ways of thinking, practice experience and user-centred approaches.

On the other hand, teaching practices foster the systematization of knowledge, promoting better pedagogy and engaging learning environments, interfaces, and tools, to improved comprehension, retention, and fruition.

Research based on existing knowledge makes it possible to gather, sort and correlate scattered results and data, enhancing them in an interdisciplinary and multidisciplinary way.

Design, music and art issues of disciplinary or interdisciplinary nature, among their different fields of application, providing analysis, development and discussion of fundamental aspects. Including history and theory, enabling a better understanding of the issues, methods, practices and concepts of each discipline. Applied results, from educational, cultural, social, aesthetic and symbolic approaches, considering namely current challenges and transdisciplinary approaches.

The convergences of design, music and visual arts are relevant to the study of methods, principles, practices and experiences. In addition, it allows for a better understanding of technological advances and their intersections with other areas of knowledge and artistic approaches, expanding creative possibilities and pointing to new research perspectives, skills and methodologies. In this way, progress is made towards a deeper understanding

dos avanços tecnológicos e das suas intersecções com outras áreas do conhecimento e abordagens artísticas, ampliando possibilidades criativas e apontando para novas perspectivas de investigação, competências e metodologias. Deste modo, progride-se no sentido de uma compreensão mais profunda das dimensões cognitivas, sociais e culturais do ensino, da prática e da compreensão do design, da música e das artes visuais.

Processo de Avaliação por Pares

A Revista Convergências adotou o sistema de revisão por pares duplo-cego. O editor faz uma primeira análise aos manuscritos submetidos, assegurando a adequação ao âmbito da Convergências e à política editorial, anonimato, formato de apresentação do artigo quanto às diretrizes e template para artigos, e o potencial de publicação. Sendo aprovado nesta etapa, o manuscrito é enviado para avaliação por dois ou mais avaliadores.

Os artigos são submetidos até um máximo de três rondas de avaliação, não devendo ultrapassar os cinco meses. O processo de avaliação é duplo-cego, protegendo-se a identidade dos autores e avaliadores, assegurando isenção no sistema de revisão por pares.

A avaliação é feita por doutorados (nacionais e internacionais) com experiência na temática dos manuscritos submetidos.

Política de Verificação de Plágio

A equipe editorial usa um software específico para a verificação de plágio antes do manuscrito ser enviado ao processo de avaliação por pares. Em casos em que o plágio é incorrido, a Revista Convergências adota os Princípios de Ética e declaração de negligência previstos na sua declaração Ética, que segue as recomendações da Elsevier, SciELO e do Best Practice Guidelines for Journal Editors do Committee on Publication Ethics - COPE.

Todos os artigos são submetidos ao serviço Turnitin para se verificar a possibilidade de plágio.

Arquivo

A Revista Convergências é preservada digitalmente pela OJS/ PKP Preservation Network (PKP PN).

Para além da exportação de metadados para várias bases de dados, desde 2020, todos os artigos da Revista Convergências são depositados na coleção SciELO Portugal e no Repositório Científico do Instituto Politécnico de Castelo Branco, também em Acesso Aberto. A Convergências está listada no Sherpa/Romeo e no Internet Archive.

A versão impressa da Revista Convergências é feita por entrega de exemplar ao Centro Nacional ISSN Biblioteca Nacional de Portugal, bem como entrega ao catálogo da Biblioteca da Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco.

Os autores podem fazer o auto-arquivo, nomeadamente por depósito em repositório institucional ou de temático (Pré-impressão, Manuscrito Aceite ou Artigo publicado), bem como em redes sociais, nomeadamente dedicadas à investigação.

Não incluímos qualquer tipo de publicidade de entidades externas ao IPCB. A nossa política de publicidade quase zero, tem como excepção a promoção de congressos de investigação no escopo da nossa revista e que sejam iniciativa do IPCB, sem conflito de interesses entre publicidade e o conteúdo publicado por nós.

of the cognitive, social and cultural dimensions of the teaching, practice and understanding of design, music and visual arts.

Peer Review Process

Convergências Journal has adopted the double-blind peer review system. The editor makes a first analysis of the submitted manuscripts, ensuring their suitability to Convergências' scope and editorial policy, anonymity, article presentation format according to the guidelines and template for articles, and potential for publication. If approved at this stage, the manuscript is sent for evaluation by two or more reviewers.

Articles are submitted to a maximum of three rounds of review, not to exceed five months. The evaluation process is double-blind, protecting the identity of authors and reviewers, ensuring impartiality in the peer review system.

The evaluation is done by PhDs (national and international) with experience in the subject matter of the submitted manuscripts.

Plagiarism Checking Policy

The editorial team uses a specific software for plagiarism checking before the manuscript is sent to the peer review process. In cases where plagiarism is incurred, Convergências Journal adopts the Principles of Ethics and negligence statement provided in its Ethics statement, which follows the recommendations of Elsevier, SciELO and the Best Practice Guidelines for Journal Editors of the Committee on Publication Ethics - COPE.

All submissions are submitted to Turnitin service for plagiarism checking.

Archiving

Convergências journal is digitally preserved by OJS/PKP Preservation Network (PKP PN).

In addition to exporting metadata to various databases, since 2020, all Convergences Journal articles are deposited in the SciELO Portugal collection and in the Scientific Repository of the Polytechnic Institute of Castelo Branco, also in Open Access. Convergences is listed on Sherpa/Romeo and on the Internet Archive.

The printed version of the Journal is delivered to the ISSN National Centre of the National Library of Portugal, as well as to the catalogue of the Library of the School of Applied Arts of the Polytechnic Institute of Castelo Branco.

Authors can self-archive, namely by deposit in institutional or thematic repository (Preprint, Accepted Manuscript or Published Article), as well as in social networks, namely dedicated to research.

PUBLICATION ETHICS AND MALPRACTICE STATEMENT

*Princípios de Ética e declaração de negligência**

* This statement follows the recommendations of Elsevier, SciELO and of the Best Practice Guidelines for Journal Editors from Committee on Publication Ethics - COPE.

* Esta declaração segue as recomendações da Elsevier, SciELO e do Best Practice Guidelines for Journal Editors do Committee on Publication Ethics - COPE.

Declaração Geral

A Convergências - Revista de Investigação e Ensino das Artes tem um compromisso com a ética e direitos capazes de garantir a qualidade das publicações, extensíveis a todas as partes associadas a esta revista: autores, editores, reviewers e Edições IPCB. Assumimos uma política de antiplágio para garantir a originalidade dos artigos ou evitar outros comportamentos antiéticos. Esta política está associada a um conjunto de procedimentos que visam assegurar a originalidade, proteger a autoria e detetar coincidências ou semelhanças entre nas submissões para publicação. Propostas ou artigos que constituam plágio serão descartados da publicação.

Originalidade

Somente trabalhos originais que não tenham sido submetidos ou publicados em outra publicação podem ser submetidos à Convergências. É uma exceção a publicação de diferentes artigos sobre diferentes componentes do mesmo estudo ou pesquisa, desde que não tenham ou venham a ser publicados em outro periódico.

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Convergences - Journal of Research and Teaching Arts, é uma revista de acesso aberto, gratuita (não cobra nenhuma taxa) na leitura, submissões, avaliações, publicações, distribuição ou download.

Plágio

Considera-se plágio o uso de trabalhos ou ideias de outro(s) sem a sua permissão ou referência de autoria e origem, utilizando-os como seus próprios e para benefício próprio.

Colaboração

Os trabalhos podem ser assinados por no máximo cinco autores. Em ambos os casos, os artigos têm um autor principal que vem primeiro e age como autor correspondente, ao qual segue o seguinte. Esta ordem é definida pelos autores no momento da submissão. A carta de consentimento para publicar e garantia de originalidade é assinada pelo autor correspondente (autor principal ou que surge em primeiro lugar) em nome dos outros autores e colaboradores.

Fraude

Considera-se como Fraude o uso de informações enganosas a propósito de procedimentos, condições de pesquisa, sobre a invenção/conceção ou a adulteração de dados de pesquisa, incluindo dados quantitativos, imagens, tabelas, gráficos ou outros. Também a exclusão de dados que são considerados inconvenientes. Nesse sentido, o processo de revisão por pares cega implica a seleção de avaliadores que não se conhecem, nem a pesquisa em questão.

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Há um conflito de interesses quando o editor ou o avaliador tem uma relação pessoal ou profissional com o autor do manuscrito, passível de beneficiar ou prejudicar o mesmo durante o processo de avaliação. Os conflitos para o autor do manuscrito podem resultar de relações laborais, bolsas, patentes, direitos de autor, consultoria, propriedade, acordo ou relações pessoais que possam influenciar o sentido e resultados da pesquisa.

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É dever dos Editors-in-Chief tomar decisões sobre as políticas editoriais da Convergências ouvidos os Contributing Editors e Associate Editors. A responsabilidade última sobre decidir que artigos são publicados compete ao Editors-in-Chief com fundamento nas indicações dos International Scientific Board e após assegurar o cumprimento dos Princípios de Ética e de boas práticas.

General statement from Convergências Journal

Convergências - Revista de Investigação e Ensino das Artes is committed to the ethics and rights able to guarantee the quality of the publications, which can be extended to all parties associated with this journal: authors, editors, reviewers and IPCB Editions. We take an antiplagiarism policy to ensure the originality of the papers or avoid other unethical behavior. This policy is associated with a set of procedures aimed at ensuring originality, protecting authorship and detecting coincidences or similarities between submissions for publication. Proposals or articles that constitute plagiarism will be discarded from publication.

Originality

Only original papers that have not been submitted or published in another publication can be submitted to Convergências. It is an exception the publication of different papers about different parts of the same study or research, with the condition that they do not have or will be published in another periodical.

Submission and publication fees

Convergences - Journal of Research and Teaching Arts, is an Open Access journal, free (does not charge any fees) in reading, submissions, evaluations, publications, distribution or download.

Plagiarism

It is considered plagiarism the use of works or ideas of another (s) without permission and reference of authorship and origin, using them as their own and for their own benefit.

Collaboration

Papers can be signed by a maximum of five authors. In either case, the articles have a main author who comes first and acts as corresponding author, to which the following follow. This order is defined by the authors at the time of submission. The letter of Consent to Publish and guarantee of originality is signed by the corresponding author (main or first author) on behalf of the other authors.

Fraud

It is considered fraudulent the use of misleading information about research procedures, conditions, the invention/design or tampering with search data such as images, tables, graphs or other. Also the exclusion of data that are judged to be inconvenient. In this sense, the blind peer review process implies the selection of evaluators who do not know each other, nor the research in question.

Conflict of Interest

There is a conflict of interest when the publisher or the reviewer has a personal or professional relationship with the author that could benefit or harm the author during the evaluation process. Conflicts for the author of the manuscript may result from labor relations, grants, patents, copyrights, advice, property, agreement or personal relationships that may influence the direction and results of the research.

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It is the duty of the Editors-in-Chief to make decisions about the editorial policies of Convergences after considering the opinion of the Contributing Editors and Associate Editors. The ultimate responsibility for deciding which articles are published is up to the Editors-in-Chief on the basis of the International Scientific Board's reviews and after ensuring compliance with the Principles of Ethics and good practice.

Decisão de publicação: os Editors-in-Chief são responsáveis por decidir que artigos são publicados, após a avaliação feita pelo International Scientific Board a partir das submissões de artigos, obedecendo à legislação em vigor sobre difamação, violação de direitos autorais e plágio. As decisões dos Editors-in-Chief podem incluir parecer dos Contributing Editors e Associate Editors.

Transparência, respeito e igualdade: a avaliação dos manuscritos submetidos é feita sem considerar o gênero, a raça, a orientação sexual, a crença religiosa, a origem étnica, a nacionalidade ou a filosofia política do(s) autor(es).

Confidencialidade: os Editors-in-Chief, Contributing Editors e Associate Editors estão impedidos de divulgar informações sobre autores e manuscritos submetidos, excetuando os dados ao trabalho do International Scientific Board em sistema Double-Blind Peer Review.

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Envolvimento e cooperação em investigações: compete aos Editors-in-Chief promover as medidas necessárias cabíveis quando foram apresentadas reclamações éticas relativas a um manuscrito submetido ou artigo já publicado. Os Editors-in-Chief asseguram que os autores entregam a Consent to Publish.

Deveres dos membros do International Scientific Board da Convergências

Ao aceitar integrar o International Scientific Board, todos os membros assumem cumprir estes deveres.

Contribuir para a qualidade das publicações: os Reviewers têm o dever de ler e analisar os manuscritos submetidos de forma imparcial, redigindo recomendações claras para que os autores melhorem as suas propostas e de modo a auxiliar os Editors na tomada de decisões editoriais e na comunicação com os autores. Os Reviewers asseguram que os manuscritos cumprem as normas de colaboração (número máximo de autores) e as guidelines for papers.

Pontualidade: os Reviewers devem identificar se estão qualificados e se têm condições de assegurar a tarefa, em tempo útil, para avaliar as submissões que lhe são confiadas. Os Reviewers devem realizar a leitura e avaliação e remeter o parecer aos Editors-in-Chief dentro do prazo estipulado, modo a não comprometer a notificação e retificação do artigo pelo(s) autor(es).

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Sobre as fontes: os Reviewers são responsáveis por verificar o cumprimento da norma de referência bibliográfica, detectar indícios de más práticas e por indicar outros trabalhos publicados que sejam relevantes para consideração e citação nos manuscritos submetidos. É dever dos Reviewers reportar aos Editors-in-Chief casos de semelhança substancial ou sobre-

Publication decision: Editors-in-Chief are responsible for deciding which articles are published, following an evaluation by the International Scientific Board of article submissions, in compliance with the current legislation on defamation, copyright infringement and plagiarism. Decisions of the Editors-in-Chief may include opinions of Contributing Editors and Associate Editors.

Transparency, respect and equality: the evaluation of submitted manuscripts is done without regard to the gender, race, sexual orientation, religious belief, ethnic origin, nationality or political philosophy of the author (s).

Confidentiality: Editors-in-Chief, Contributing Editors, and Associate Editors are barred from disclosing information about submitted authors and manuscripts, except the use of data to needed to the International Scientific Board in Double-Blind Peer Review system.

Disclosure and conflicts of interest: Editors-in-Chief, Contributing Editors and Associate Editors are prohibited from using or disclosing unpublished material disclosed by third parties and obtained from submitted manuscripts without the express and written consent of the author (s). Editors-in-Chief, Contributing Editors, and Associate Editors shall refrain from evaluating manuscripts in which they have conflicts of interest for competitive, collaborative or other relationships or connections with any of the authors, companies or (possibly) manuscripts.

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Duties of the members of the Convergences International Scientific Board

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FOREWORD

Prefácio

The thirty-second issue of *Convergences Journal* provides a broad overview of various themes and complexities of artistic, design and musical disciplines, as well as advancing proposals aimed at the continuous improvement of these activities and enhancing their contribution to education, identity, culture, the environment, and quality of life. We highlight a group of papers authored by Ukrainian authors who present influential figures in the arts and advance methodologies in the field of arts and music, as well as opening questions ranging from the evolution of monumental art to the influence of great musicians on musical education and interpretation.

A suite of articles authored by Ukrainians spotlights the country reemerging in global artistic dialogue. Spanning visual arts, music, and pedagogy, these contributions underscore Ukraine reconnecting with its rich cultural legacy. The articles contextualize iconic Ukrainian artists and educators, analyze unique aspects of Ukrainian music, and relate monumental Ukrainian art trends to international influences.

The first section of articles in the journal covers Case Reports, namely a study that proposes introducing the circular economy to reduce environmental impacts and minimise the problem of waste (reuse and recycling) in the construction industry. Another study focuses on the influence of container colour on the perception and effort required to open mineral water containers, helping to understand how colour impacts the user experience in this type of simple daily-life interactions. The article on the "ECHO: echoing the community self" project details the research carried out in social neighborhoods in Vila Nova de Gaia, Portugal, and the creation of an online platform interface accessible to individuals with low levels of education and literacy. An article on the role of documentation and archiving as a creative modality in contemporary art in cases such as the "Herbarium of Artificial Plants" and other works that allow us to capture the identity of a place in its aesthetic and poetic implications.

O trigésimo segundo número da Revista *Convergências* proporciona uma visão alargada sobre diversos temas e complexidades de disciplinas artísticas, do design e musicais, bem como avançam propostas que visam a melhoria contínua destas atividades e melhorar o seu contributo para o ensino, a identidade, a cultura, o ambiente e a qualidade de vida. Destacamos um grupo de artigos de autores ucranianos que apresentam figuras influentes no âmbito das artes e avançam metodologias no campo das artes e da música, bem como abrindo questões que vão desde a evolução da arte monumental à influência de grandes músicos na educação e interpretação musical. Um conjunto de artigos da autoria de ucranianos destaca o ressurgimento do país no diálogo artístico global. Abrangendo as artes visuais, a música e a pedagogia, estas contribuições sublinham a reaproximação da Ucrânia ao seu rico legado cultural. Os artigos contextualizam artistas e educadores ucranianos icónicos, analisam aspetos únicos da música ucraniana e relacionam tendências artísticas monumentais da Ucrânia que ganharam dimensão internacional.

A primeira secção de artigos é composta por pelos Casos de Estudo, nomeadamente um estudo que propõe introduzir a economia circular para reduzir os impactos ambientais e minimizar o problema dos resíduos (reutilizar e reciclar) na construção civil. Outro estudo, centra-se na influência da cor do recipiente ao nível da perceção e do esforço necessário para abrir embalagens de água mineral, contribuindo para compreender como a cor impacta a experiência do utilizador neste tipo de interações simples. O artigo do projeto "ECHO: ecoar o eu comunitário", detalha a investigação desenvolvida em bairros sociais de Vila Nova de Gaia, Portugal e a criação de uma interface de plataforma online acessível a indivíduos com baixa escolaridade e literacia. Um artigo sobre o papel da documentação e do arquivo como modalidade criativa na arte contemporânea em casos como o "Herbário de Plantas Artificiais" e outras obras que permitem captar a identidade de um lugar nas suas implicações estéticas e poéticas. Um

One study highlights the importance of the legacy of the Ukrainian American artist S. Hordynskyi for monumental art and for the rise of Ukrainian art and culture. Another article details the contribution of pianist and pedagogue Alexander Siloti to the American music scene through his pedagogy at the Juilliard School. The following article focuses on the complexity of art education and the interpretation of musical style, suggesting innovative approaches based on semantic generalizations of genre in the context of multilevel stylistic characteristics. This section concludes with an article addressing musical interpretation as a vital component of the qualitative perception of a musical work centred on the musicians' performance skills. The Original Papers section features a paper that addresses music from the perspective of "general systems theory" and therefore as a multifaceted phenomenon, traversing its history up to its integration into fields such as quantum physics and neuroscience, proposing a systematised analysis of the semantic elements of musical language. The second article establishes links between data visualisation and literary criticism, proposing guidelines to mitigate methodological divergences between the two approaches. Both studies show the vitality of interdisciplinarity, both through the expansion of semantic dimensions and the correlations between different disciplines. Finally, the Review Papers section includes a paper on therapeutic workshops with artistic activities to promote expressiveness and creativity, strengthening the self-esteem of individuals with mental health problems.

November 2023

Daniel Raposo, Castelo Branco, Portugal
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estudo evidencia a importância do legado do artista ucraniano-americano S. Hordynskyi para a arte monumental e para a ascensão da arte e cultura ucranianas. Outro artigo, detalha o contributo do pianista e pedagogo Alexander Siloti na cena musical americana pela pedagogia na Juilliard School. O artigo seguinte centra-se na complexidade da educação artística e na interpretação do estilo musical, sugerindo abordagens inovadoras com base em generalizações semânticas do gênero no contexto de características estilísticas multinível. Esta secção termina com um artigo que aborda a interpretação musical enquanto componente vital da percepção qualitativa de uma obra musical centrada nas competências performativas dos músicos. A secção de Artigos de Investigação Fundamental inclui um artigo que aborda a música a partir da teoria "geral dos sistemas" e por isso como um fenómeno multifacetado, atravessando a sua história até a sua integração em domínios como a física quântica e a neurociência, propondo uma análise sistematizada dos elementos semânticos da linguagem musical. O segundo artigo estabelece relações entre a visualização de dados e a crítica literária, propondo diretrizes para mitigar divergências metodológicas entre ambas abordagens. Ambos estudos evidenciam a vitalidade da interdisciplinaridade, tanto pela expansão das dimensões semânticas como pelas correlações entre disciplinas distintas. Por fim, a secção de Artigo de Revisão da Literatura é composta por um artigo sobre oficinas terapêuticas com atividades artísticas para promover a expressividade e a criatividade, fortalecendo a autoestima de indivíduos com problemas de saúde mental.

novembro 2023

Daniel Raposo, Castelo Branco, Portugal
Svitlana Derkach, Kíev, Ucrânia

Case Report

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UM CONTRIBUTO DO DESIGN PARA A QUESTÃO DOS DESPERDÍCIOS GERADOS PELO SETOR DA CONSTRUÇÃO CIVIL

A Contribution of Design to the Waste Problem Generated by the Construction Industry

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RESUMO

A indústria da construção civil é caracterizada como a mais poluente do Planeta. Este setor, além de responsável por consideráveis impactos ambientais, sociais e econômicos, gera impactos em todas as fases do seu processo produtivo. Os resíduos gerados (resíduos de construção e demolição - RCD), representam cerca de um terço de todo desperdício gerado no mundo. A produção de quantidades grandiosas destes materiais residuais é um dos principais obstáculos enfrentados em áreas urbanas. Considerando esta problemática, um caminho possível para diminuir as consequências geradas por esse setor é enquadrá-lo na economia circular, um modelo de desenvolvimento centrado na manutenção e economia de recursos, e que tem como viés a redução, reutilização, recuperação e reciclagem de materiais e energia. Este estudo perspectiva identificar estratégias que potenciam a reutilização e/ou reciclagem desses desperdícios para aplicações na área do design. Foi desenvolvida uma pesquisa exploratória, de modo a entender os principais conceitos acerca do objeto de estudo e a analisar dados sobre a problemática dos RCD, demonstrando o cenário do setor a nível mundial e da União Europeia e destacando a abordagem adotada em Portugal. Paralelamente, estabeleceu-se contato direto com profissionais da área para reunir informações relevantes. Optou-se pela abordagem de casos de estudo como forma de demonstrar exemplos concretos de aproveitamento de alta qualidade dos RCD. A pesquisa permite concluir que o ciclo que envolve a indústria da construção civil gera impactos que impõem a necessidade do estudo de soluções rápidas e eficazes para uma gestão adequada de matérias-primas e de resíduos.

PALAVRAS-CHAVE

Ecodesign; Construção Civil; Desperdícios; Economia circular.

ABSTRACT

The construction industry is characterized as the most polluting on the Planet. This sector is responsible for considerable environmental, social, and economic impacts with the impacts at all stages of the production process. The waste generated by this industry (construction and demolition waste - CDW) represents about a third of all waste generated in the world. The production of large quantities of waste materials is one of the main obstacles faced in urban areas. Considering this problem, a possible way to reduce the consequences generated by this sector is to frame it within the circular economy, a development model focused on the maintenance and saving of resources, and which is directed at the reduction, reuse, recovery and recycling of materials and energy. The aim of this study is to identify strategies that encourage the reuse and/or recycling of this waste for design applications. Exploratory research was developed to understand the main concepts about the object of study and to analyze data on the problem of CDW, demonstrating the global and European Union scenarios, with an emphasis on the approach adopted in Portugal. In addition, direct contact was made with professionals in the field to gather relevant information. A case study approach was chosen to demonstrate practical examples of high-quality utilisation of CDW. The findings show that the cycle involving the construction industry generates impacts that make it necessary to study quick and effective solutions for the proper management of raw materials and waste.

KEYWORDS

Ecodesign, Construction industry, Waste, Circular Economy.

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1. INTRODUÇÃO

Muito se tem discutido acerca da atual crise urbano-ambiental enfrentada no mundo. Numa análise prévia, destaca-se a Revolução Industrial como marco inicial consolidador de uma sociedade moderna, cujo modelo de desenvolvimento econômico designa-se: capitalismo. A atual crise possui relação direta com o modelo de vida desenvolvido e o sistema econômico vigente, que desempenha importante papel na consolidação dos hábitos e princípios que caracterizam essa sociedade. Diante dessa rigorosa crise, a necessidade de um desenvolvimento sustentável, um dos principais aspectos reforçados em diversas conferências mundiais, firma-se como conceito orientador para Estados, empresas, entidades e organizações governamentais e não-governamentais.

Um olhar mais consciente e preocupado da sociedade com os danos ao meio ambiente, tem se refletido diretamente em modelos de desenvolvimento de produtos, que buscam, através da reutilização e/ou reciclagem de resíduos, reduzir o impacto gerado no ambiente. Este estudo perspectiva abordar aspectos referentes à indústria da construção civil, o impacto gerado pelo setor e iniciativas sustentáveis na área do design.

Foi desenvolvido no âmbito de uma investigação de mestrado em Design Industrial e de Produto, Universidade do Porto, e consiste numa pesquisa exploratória. Desenvolveu-se uma abordagem teórica sobre a temática, a nível mundial e da União Europeia, e explorou-se sobre os resíduos gerados por esse setor. Também foram analisados casos de estudos com informações recolhidas via web, estabelecendo conexões com a economia circular e o ecodesign. A metodologia incluiu o contato com profissionais da área da construção e do design (entre setembro e dezembro de 2022), o que contribuiu para reunir dados e informações em primeira mão sobre o objeto de estudo.

2. A INDÚSTRIA DA CONSTRUÇÃO CIVIL

2.1. Resíduos de construção e demolição a nível mundial

Ao longo da história, a arquitetura tradicional sempre buscou se adequar às condições climáticas e materiais locais. No entanto, com o avanço do processo de industrialização a partir do século XIX, diversos setores, especialmente a construção civil, foram pressionadas a se adaptar a essas mudanças, levando em consideração três fatores: qualidade dos produtos finais, modernização tecnológica (com a racionalização dos processos) e desenvolvimento de inovações tecnológica. Como resultado, técnicas de construção natural passaram a ser vistas como obsoletas e novas tecnologias que prometiam flexibilidade e rapidez foram adotadas em seu lugar (Alencar, 2018) [1].

A indústria da construção civil caracteriza-se como uma das atividades mais imponentes, que contribui de forma significativa no processo de desenvolvimento socioeconômico de um país. Segundo com Raza Khan (2008) [2], as atividades desse setor são muito relevantes para a consecução das metas nacionais de desenvolvimento socioeconômico de fornecimento de infraestrutura, refúgio e emprego. No entanto, a cadeia da construção civil também é responsável por consideráveis impactos ambientais, sociais e econômicos. Segundo especialistas, o setor se encarrega de consumir cerca de metade dos recursos naturais explorados em todo o mundo (Wit et al, 2019) [3], 40% de toda a energia e 40% da água utilizada considerando todo o processo produtivo (Stefan et al, 2017) [4]. Crawford (2021) [5] observa que essa categoria é responsável por aproximadamente 40% das emissões de CO₂ e relaciona o agravamento das problemáticas geradas pelo setor da construção civil ao crescimento populacional e a elevação dos padrões de vida e consumo das sociedades contemporâneas. De acordo com o relatório Buildings-GSR 2022 (Global Status Report for Buildings and Construction, 2022),

a indústria da construção não está progredindo na direção necessária para atingir o objetivo de descarbonização até 2050, meta estabelecida pelo Acordo de Paris, tratado internacional assinado por centenas de países.

A problemática da construção civil não termina com a finalização da construção ou reforma; estima-se que o setor produza cerca de um terço de todos os resíduos mundiais (Lauritzen, 2020) [6], sendo considerada a indústria mais poluente, na qual todas as fases do processo produtivo geram impactos, sobretudo no que tange à extração de matérias-primas.

Dos materiais utilizados no setor da construção, são exemplos: a cal, a areia, a brita, o aço, o alumínio, o vidro e a madeira. Devido a fácil operação, durabilidade e versatilidade (Belaïd, 2022) [7], a grande máquina motivadora desse setor é o concreto. O material, que é composto por pasta de cimento (água e cimento), areia e brita, é o segundo produto mais consumido pela humanidade, ficando atrás apenas da água (Gagg, 2014) [8]. De acordo com Uratani e Griffiths (2023) [9], apesar da indústria de concreto desempenhar um papel fundamental na construção da infraestrutura moderna, o setor tem um enorme impacto nas emissões de carbono. A produção de um dos seus componentes, o cimento, representa cerca de 7% das emissões globais (Borenstein, 2022) [10]. Além disso, a produção destes e outros materiais de construção apresenta como principais impactos o consumo de energia e recursos, a supressão da vegetação, a alteração de uso e ocupação do solo e resíduos sólidos despejados no meio ambiente.

A geração desses desperdícios que integram os resíduos sólidos, representa pelo menos 30% do total em todo o mundo (Ginga et al., 2020) [11]. Esses resíduos, em crescimento exponencial, constituem um dos principais problemas em áreas urbanas. Dentre os fatores que contribuem para esse aumento, destacam-se a adoção de tecnologias e gestão inadequadas, a urbanização, o crescimento populacional e o desenvolvimento econômico (Alencar, 2018) [1]. A problemática se intensifica quando associada à prática irregular de despejo desses desperdícios, muitas vezes efetuada clandestinamente em terrenos baldios, áreas de preservação, vias públicas e praças (Azevedo et al., 2006) [12]. Essa prática provoca inúmeros problemas ambientais, como a contaminação do solo, das águas superficiais e subterrâneas, aumenta o risco de desastres naturais e da proliferação de vetores de doenças, além de favorecer a degradação paisagística. O panorama atual impõe urgência na revisão dos procedimentos construtivos, de modo a promover o desenvolvimento aliado à sustentabilidade. A produção excessiva de resíduos no setor da construção, seu descarte inadequado e o esgotamento dos recursos naturais ressaltam a necessidade de soluções ágeis e eficientes para a gestão desses desperdícios. Deste modo, é essencial maximizar o aproveitamento desses resíduos, através da reutilização ou reciclagem, com o desenvolvimento de matérias-primas secundárias e produtos que possibilitem reduzir a exploração de recursos naturais não-renováveis e minimizar os impactos ambientais dessa indústria sobre o meio. Além disso, é necessário promover a conscientização e educação dos profissionais da construção, bem como das comunidades locais, sobre a importância da destinação correta dos resíduos e dos impactos ambientais causados pelo despejo inadequado. Em conjunto com políticas públicas e regulamentações, tais medidas podem contribuir para uma gestão mais responsável e sustentável dos RCD.

2.1. Resíduos de construção e demolição na União Europeia - Portugal

Os resíduos de construção e demolição são um dos principais fluxos de desperdício na sociedade moderna, sendo responsável por uma parcela significativa da pegada ecológica global (Zhang et al., 2022) [13]. De acordo com Lauritzen (2020) [6], na Europa, estima-se que mais de 30% do total de materiais usados sejam destinados à habitação. Cerca de 65% do total de agregados (areia, cascalho e brita) e 20% do total de metais são utilizados pelo setor da construção. Os RCD representam o maior fluxo em termos de massa na União Europeia (UE). Essa tipologia gerou 868 milhões de toneladas de resíduos em 2017, o que representa 34,7% da geração total de resíduos daquele ano.

De modo geral, os resíduos de construção e demolição possuem uma composição mista, formada pela combinação de diferentes materiais (o que inclui resíduos inertes, não inertes, não perigosos e perigosos) em fragmentos de várias proporções. A gestão dos resíduos de construção e demolição na União Europeia é facilitada pela Lista Europeia de Resíduos (Publicada pela Decisão 2014/955/UE, que altera a Decisão 2000/532/CE, referida no artigo 7.º da Diretiva 2008/98/CE), que estabelece uma categorização detalhada dos RCD. Devido ao impacto ambiental, social e econômico do setor da construção civil, a gestão dos RCD é um tema prioritário das atuais políticas europeias e do pacote de economia circular. Entre as iniciativas precursoras está a Diretiva-Quadro de Resíduos que entrou em vigor em 2008 (alterada em 2018) que inclui normas para as várias tipologias de resíduos e estabelece regras para os resíduos de construção e demolição. Para o setor, a Diretiva estabeleceu um objetivo de preparação para reutilização, reciclagem e valorização de 70% desse fluxo de resíduos para 2020 (excluindo os materiais de ocorrência natural e os materiais perigosos). Posteriormente, em consonância com a estratégia para o setor da construção para 2020, foi lançado o Protocolo de Gestão de Resíduos de Construção e Demolição da UE, que se enquadra na Estratégia Construção 2020, bem como a iniciativa que estabelece Oportunidades para Ganhos de Eficiência na Utilização dos Recursos no Setor da Construção. O protocolo faz parte do Pacote para Economia Circular adotado pela Comissão Europeia e tem como objetivo geral o aumento da confiança no processo de gestão de resíduos de Construção e Demolição e na qualidade dos materiais reciclados do setor, visto que, a falta de confiabilidade nas propriedades dos materiais é um dos fatores que torna marginal a utilização de resíduos de construção e demolição como recursos secundários.

Em Portugal, as preocupações com a manutenção do espaço construído e a sustentabilidade no setor da construção civil, já estavam intrínsecas na Expo 98, em Lisboa. De acordo com o Relatório do Estado Atual da Circularidade em Portugal (2022), este setor é de extrema importância para a economia portuguesa. Entretanto, os RCD também constituem parte significativa dos desperdícios gerados no país. Para reduzir os impactos causados pela construção, Portugal estabeleceu uma ampla legislação que fomenta a utilização e valorização dessa tipologia de resíduos, licenciamento e fiscalização de atividades de gestão, regulamentações de deposição e transporte, e estabelecimento de centros de receção e triagem dos resíduos para correto direcionamento dos RCD. Entre as medidas legislativas que se destacam, o país implementou uma percentagem mínima e obrigatória de incorporação de 10% de material reciclado em obras, o que estimula a indústria a desenvolver processos mais eficazes de reciclagem e a reduzir a extração de recursos naturais. Além disso, o país tem também incorporado diversas estratégias de circularidade para o setor. Entre as estratégias está o Plano de Ação para a Circularidade na Construção - PACCO, uma iniciativa que contempla diversas medidas para incentivar o usos de materiais reciclados, estimula uma implementação de sistemas de gestão mais eficientes, a adoção de práticas de construção mais sustentáveis, a cooperação entre os diversos agentes da construção civil, visa melhorar o monitoramento dos RCD gerados e busca contribuir para consecução de metas estabelecidas pela União Europeia. As iniciativas relacionadas com resíduos de construção e demolição na UE, bem como a Lista Europeia de Resíduos e a incorporação de iniciativas a nível nacional, são elementos fundamentais para uma gestão de resíduos de construção e demolição mais eficaz, pois, além de auxiliarem na segregação dos materiais, impulsionam uma lógica de circularidade promovendo o aumento do seu potencial de reutilização e reciclagem com um desenvolvimento aliado à sustentabilidade.

3. ECONOMIA CIRCULAR E O ECODESIGN NA REUTILIZAÇÃO DE RESÍDUOS

De acordo com Zhang et al. (2022) [13], a globalização gerou significativas transformações tecnológicas, científicas, institucionais, sociais e econômicas. Apesar de essencial para avanços

em diversas áreas, esse processo deu origem a uma diversidade de desafios. Os fenômenos ambientais, sociais e econômicos incluem: a evolução das desigualdades sociais; as evidências de que os recursos naturais são finitos; a perda da biodiversidade; mudanças climáticas; insustentabilidade do modelo de vida padrão baseado em consumo excessivo e produção de desperdícios. Estes são aspetos que evidenciam a complexidade dos fenômenos que afetam a humanidade e confirmam a urgência em ações que possam reverter esse cenário. Um caminho possível é a economia circular. O modelo que enfatiza a redução, reutilização, recuperação e reciclagem de materiais e energia, é caracterizado por Lamba, Kumar e Dhir (2023) [14] como um ciclo fechado que visa minimizar as perdas ao longo da vida útil de um produto ou serviço, bem como promover a manutenção e economia de recursos. Uma vez que os recursos naturais são limitados e a demanda por recursos está em constante crescimento, pensar sobre a economia circular requer repensar um meio de produção capaz de ressignificar o uso dos resíduos gerados pelas indústrias, dando-lhes um destino adequado para que possam ser reutilizados ou inseridos em novos ciclos, mantendo a qualidade. Esta abordagem impõe alterações fundamentais nos sistemas de produção e consumo, de modo a repensar o futuro e a forma como os seres lidam com o ambiente, separando-o do crescimento econômico baseado no consumo inadequado que gera excessos e desperdícios além das necessidades individuais.

A economia circular difere da linear que extrai, produz e descarta. Perspetiva eliminar o lixo, reaproveitando o máximo de materiais de forma cíclica. Aliado a este conceito está o de Ecodesign que pode ser caracterizado como uma abordagem consciente e sustentável focada no desenvolvimento de produtos mais duradouros e processos mais responsáveis durante todo o seu ciclo de vida (Schäfer & Löwer, 2021) [15].

De acordo com Pazmino (2007) [16], nesse modelo de desenvolvimento do produto, o designer deve refletir desde a conceção do projeto até os seus próximos usos, tomando decisões ecologicamente corretas que minimizem o impacto gerado. No Ecodesign, o último destino de um produto deixa de ser apenas uma questão de gerenciamento de resíduos e passa a ser uma questão de desenvolvimento global do mesmo. Abordagens pautadas no ecodesign podem reduzir de modo significativo o fluxo de desperdícios gerados a curto, médio e longo prazo.

3.1. Resíduos de construção e demolição a nível mundial

Lauritzen (2020) [6] observa que mais de 90% dos RCD tem potencial de ser utilizado como recurso e substituto de materiais de construção. Porém, o autor ressalta que a maior parte destes resíduos, quando reaproveitado, é depositado ou utilizado como material de enchimento, sendo negligenciadas as oportunidades de reciclagem de alta qualidade. Porém, a reutilização de resíduos de construção e demolição para o desenvolvimento de materiais e peças de design já é fonte de pesquisa de alguns laboratórios, coletivos e escritórios de design e arquitetura.

Grandes quantidades de resíduos são geradas com a substituição de móveis antigos por novos em reformas de interiores. Segundo Alpegren (2019) [17], é um panorama comum tanto em reformulações no setor público, quanto no setor privado. Através da reciclagem e reutilização de materiais disponíveis em obras da Delete (grupo que oferece serviços de limpeza industrial, demolição e reciclagem nos países nórdicos; <https://delete.se>), a iniciativa Delete's Waste apresenta objetos exclusivos criados pelos designers Juhana Myllykoski e Johannes Stenberg, dando um novo ciclo de vida às peças encontradas. Os produtos criados a partir de reutilização e reciclagem possuem uma história própria e características singulares. São desenvolvidas peças de design de interiores, tais como móveis, luminárias, lâmpadas ou artigos de decoração. Algumas peças recolhidas já estão prontas para uso, necessitando apenas de uma limpeza e/ou fixação de peças, outras precisam de reparos ou de um redesign para adaptação dos seus usos. Embora grande percentagem do material gerado em demolição tenha potencial para ser reciclado, o projeto aplica em primeiro plano

a reutilização dos materiais ou objetos encontrados, auxiliando no controle da extração massiva de recursos naturais para produção de novos produtos na sociedade de consumo. O exercício de descobrir os materiais disponíveis em construções e/ou demolições e desenvolver peças e revestimentos a partir de sua reciclagem, também está presente no projeto *Matterpieces* do Studio8. O escritório de arquitetura fundado pelos arquitetos portugueses Luís Lima e Patrícia Gomes, surgiu com o desenvolvimento de um projeto de interiores para um restaurante vegano em Viena, Áustria, no qual os arquitetos questionaram os desperdícios gerados na obra. Movidos pela vontade de projetar uma arquitetura mais sustentável e inclusiva, e de criar estratégias para reduzir os resíduos de construção e demolição, os arquitetos viram um potencial nos desperdícios, passando a incorporá-los em seus projetos. Paralelamente, os arquitetos começaram a utilizar em produtos e revestimentos desperdícios provenientes de outras empresas que realizam a valorização dessa tipologia de resíduo, entre elas a Costa Almeida Construções (Guerreiro, 2022) [18].

É de salientar que encontrar fornecedores de desperdícios da construção, segundo Luís Lima (comunicação pessoal, 15 de outubro, 2022), não foi uma tarefa fácil. O arquiteto relatou dificuldades em obter respostas das empresas que fazem coleta e valorização dos resíduos ainda no processo de idealização da iniciativa. Para maior visibilidade, parcerias e incentivos, os arquitetos candidataram o projeto *Matterpieces* ao programa *Triggers*, o qual pretende estimular novas ideias que auxiliem na redução do impacto ambiental. A proposta apresentada foi uma das soluções selecionadas, estando atualmente a integrar a incubadora da Santa Casa da Misericórdia, Casa do Impacto, e atraindo outras empresas para parcerias.

As aplicações desenvolvidas pelo projeto variam de revestimentos para piso e parede a mobiliários, com a criação de bancadas para cozinha e banheiro. Através da experimentação, com o uso de diferentes misturas de materiais, como pó de cimento, pedaços de tijolo, pedra e vidro, os produtos são desenvolvidos pelo estúdio de forma personalizada e única. A composição contém, além dos materiais mencionados, 6% de resina. Para tornar a iniciativa mais sustentável, o estúdio estabeleceu uma parceria com a Universidade do Minho para o desenvolvimento de uma eco-resina. De referir que, além de resíduos de construção e demolição, o *Matterpieces* utiliza resíduos da indústria metalúrgica, aplicando-o como pigmento na produção de suas peças.

Com base nos mesmos princípios, o projeto *Five Mile Radius* é um estúdio de investigação, design e fabricação, localizado na Austrália, que procura, através do uso de resíduos de construção e demolição locais, conectar arquitetura, design e história aos habitantes do sítio onde o projeto está inserido. O estúdio valoriza o potencial de uma relação sustentável e cuidadosa do ser com o meio, empregando a circularidade em seus projetos de design e arquitetura.

Com o princípio de manter as características originais da arquitetura, o estúdio *TFBO Urban terrazo* (Alemanha e República Checa) também desenvolve criações a partir da reciclagem de desperdícios gerados pela indústria da construção.

Além do viés sustentável explorado nas três iniciativas, a produção de peças únicas e personalizadas propiciam ao consumidor o senso de identidade impressa no produto.

Segundo Alpegren (2019) [13], a estratégia de reutilização associada à reciclagem e reparação, está no centro da transição para uma economia circular. Seguindo essa premissa, o estúdio chinês *Bentu design* inova através da experimentação com as mais variadas tipologias de resíduos, dando uma nova existência e transformando-os em produtos de design. Entre os projetos de reutilização e reciclagem, está o projeto *Waste-Opia* com peças desenvolvidas a partir de resíduos de demolição. O projeto deu origem a outras experimentações e artigos a partir dessa tipologia de resíduos. A iniciativa surgiu a partir da proposta do governo de Guangzhou (China) de demolir e transformar o espaço urbano na “Cidade do Design”. Huangbian, uma das aldeias que compõem a cidade, foi alvo de uma investigação minuciosa e a demolição dos antigos edifícios do local deu origem a um projeto para reutilização de resíduos gerados neste processo de reconstrução da cidade. O estúdio *Bentu* desenvolveu a iniciativa *Waste-Opia*, no qual as peças criadas a partir dos resíduos de betão, agregado

de restos de pedra, vidro, cerâmica, procuram reviver a história de um espaço que deixou de existir. Além disso, a equipe manifesta sobre a sustentabilidade ambiental na indústria da construção civil e faz uma crítica sobre a produção do espaço e identidade.

4. CONSIDERAÇÕES FINAIS

Este artigo constitui um estudo preliminar baseado na revisão da literatura sobre o problema dos desperdícios gerados pela indústria da construção civil e na apresentação de um conjunto de projetos que propõem um caminho alternativo para reutilização e/ou reciclagem desses resíduos. Perspetiva-se um enquadramento e análise do estado da arte para futuro desenvolvimento de um produto a partir de resíduos de construção e demolição.

Apesar de o setor da construção civil contribuir significativamente para o desenvolvimento econômico e social, representa um dos principais responsáveis pela emissão de CO₂ e produção de resíduos. A gestão de recursos, com foco na eficiência das matérias-primas, e a reutilização e/ou reciclagem de materiais residuais gerados por essa indústria, são práticas essenciais para reduzir o impacto gerado e incorporar a circularidade. A reutilização e a reciclagem de resíduos são essenciais para o equilíbrio entre natureza e indústria. Neste ponto, o designer pode assumir um papel preponderante no desenvolvimento de produtos e contribuir significativamente no ciclo de vida dos materiais e na implementação de uma economia circular, criando produtos e sistemas com menor impacto ambiental e maiores benefícios para gerações futuras.

Reforça-se a função do designer enquanto questionador de discursos, ideias e padrões sociais, promovendo o levantamento de uma proposta de design responsável, que considere todas as etapas do desenvolvimento de produtos. Os produtos não devem apenas cumprir uma função prática e estética, eles podem oferecer uma nova perspectiva de mundo aos consumidores, pensando sobre processos que beneficiem os seres humanos e o meio ambiente.

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A INFLUÊNCIA DA COR NA PERCEPÇÃO DE NECESSIDADE DE ESFORÇO PARA A ABERTURA DE EMBALAGENS DE ÁGUA MINERAL COM TAMPA DE ROSCA.

The influence of colour on the perceived need of effort to open mineral water packages with screw caps.



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RESUMO

A maior parte da apreciação de um produto se dá por meio das cores e, se estas forem mal utilizadas, podem levar ao insucesso. O objetivo do presente estudo foi verificar se a cor do recipiente influencia na percepção do esforço a ser exercido para abrir embalagens de água mineral com tampa de rosca. Para isso, foram utilizadas três embalagens com formatos idênticos, porém em três cores diferentes: vermelha, azul e transparente. Os sujeitos não podiam tocar nas embalagens, apenas observá-las e em seguida classificá-las em uma Likert (com ideogramas) de três pontos. Os resultados mostram que jovens e adultos consideraram a embalagem de cor azul como aquela que aparentemente requer menos esforço para ser aberta, enquanto que para os idosos aparentemente é necessário menos esforço para abrir a embalagem transparente. Em todos os casos a embalagem vermelha foi relacionada ao maior esforço, havendo diferença significativa quando comparada com as demais embalagens. No entanto, não houve diferença significativa quando as embalagens azul e transparente foram comparadas entre si.

PALAVRAS-CHAVE

Cor, Percepção de Esforço, Embalagem, Design.

ABSTRACT

Most of the appreciation of a product occurs through colours and, if misused, can lead to failure. The objective of the present study was to verify if the colour of the container influences the perception of the effort to be exerted to open mineral water bottles with screw caps. For this, three packages with identical shapes were used, but in three different colours: red, blue and transparent. The subjects could not touch the packages, only observe and then classify them in a Likert Scale (with ideograms) of three points. The results show that youth and adults considered the blue bottle as the one that apparently requires less effort to be opened, while for the elderly apparently less effort is required to open the transparent bottle. In all cases the red package was related to the greater effort, with significant difference when compared to the other packages. However, there was no significant difference when the blue and transparent bottles were compared to each other.

KEYWORDS

Colour, Effort Perception, Packaging, Design.

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1. INTRODUÇÃO E ESTADO DA ARTE

Por serem consideradas um elemento da percepção visual humana, as cores - e especialmente aquelas aplicadas nas mais diversificadas embalagens - são vistas como a “alma” do Design destes artefatos. É comum que empresas utilizem-se de cores em seus produtos para influenciar a percepção e o comportamento dos Consumidores (Javed & Javed, 2015) [1]. De acordo com Singh (2006) [2], cerca de 70% a 90% da apreciação de um produto se dá por meio das cores. (Yu et al. 2017) [3] destacam que a aquisição de um produto depende das cores, ou esquema de cores, esperados ou preferenciais. De fato, as decisões de preferência de cores geralmente estão associadas ao desempenho esperado do artefato à uma função que é confiável, ou outros fatores culturais.

Diferentes tipos de produtos precisam de estratégias otimizadas para cores de produtos, a fim de estimular as decisões de compra, e um esquema de cores apropriado também é valioso para construir uma identidade forte para a marca (Yu et al., 2017) [3]. Um estudo pioneiro sobre os efeitos da modulação da qualidade visual dos alimentos, especificamente a cor na percepção das pessoas sobre a água gaseificada, demonstrou que a adição de corantes alimentícios (vermelho, marrom e amarelo) à água mineral com gás, não comprometeu a identificação do líquido para indivíduos vendados e não vendados (Hyman, 1983) [4]. Estudos mais recentes investigaram se certos aspectos da embalagem, e não o conteúdo em si, podem afetar os julgamentos dos participantes em relação à bebida contida dentro da mesma (Wan et al., 2015) [5]. Da mesma forma, no estudo de Guéguen (2003) [13] os participantes consideraram que as bebidas contidas em copos de plástico azul e verde (cores frias) saciavam mais a sede do que as mesmas bebidas contidas em copos vermelhos e amarelos (cores quentes).

As cores vermelho e laranja mostraram-se mais associadas ao sabor doce; as cores verde e amarelo com o azedo; e branco com o salgado. Em contraste, verde, marrom, preto e cinza não estão relacionados ao sabor doce; e vermelho, azul, marrom, roxo, preto, cinza e branco não se associam ao azedo (Tomasik-Krótki & Strojni, 2008) [6].

Ngo et al. (2012) [7] analisaram as correspondências intermodais entre embalagens de água sem gás e gaseificada, nas cores azul, vermelho, verde; e nos formatos arredondados ou angulares. Os resultados apontaram que ambas as amostras - água sem gás e gaseificada - foram mais associadas com a cor azul ao invés de vermelho ou verde; além disto, houve mais associações das embalagens de água sem gás com formas arredondadas; e água gaseificada com formas angulares. Risso et al. (2015) [8] desenvolveram um estudo, no qual os participantes perceberam que a água mineral era mais gaseificada, quando contida em um copo plástico vermelho ou azul, comparada a um copo branco. Os autores concluíram que a percepção do paladar de um determinado líquido, servido em um recipiente colorido, muitas vezes depende de algum tipo de associação realizada pelos participantes, ou da memória dos mesmos. Por exemplo, o estudo de Van Doorn et al. (2014) [10] mostrou que, quando o café era servido em canecas branca, transparente e azul, a caneca branca aumentava a intensidade do sabor e reduzia a doçura percebida, enquanto que para as canecas azul e transparente não houve diferença significativa.

Vale a pena notar também, que Levitan et al. (2008) [11] sugerem que as expectativas das pessoas em relação a um produto específico, podem exercer uma influência importante em sua avaliação geral em relação às cores.

Nota-se que a cor tem um papel fundamental no Design de embalagens (e outros recipientes), no entanto, ainda pouco se sabe a respeito da influência da cor - e a informação que transmite - na percepção de esforço na pré-interação entre utente e embalagem. Assim, o objetivo do presente estudo foi verificar a influência da cor na percepção do esforço, anterior à realização da abertura de embalagens de água mineral com tampa de rosca.

2. METODOLOGIA

O presente estudo baseou-se em uma abordagem de caráter experimental e transversal, realizado na cidade de Lisboa (PT) com consumidores e utentes habituais de embalagens de água mineral não gaseificada (objeto de estudo), representantes da população portuguesa. Caracterizam-se como variáveis independentes o gênero (masculino e feminino), as faixas etárias (18 a 29 anos, 30 a 54 anos e 55 a 75 anos) e as diferentes cores da embalagem de água mineral não gaseificada (azul, vermelha e transparente). O nível de percepção de esforço para abrir a embalagem, a partir da percepção visual, foi caracterizado como a variável dependente.

Todas as condições éticas da investigação foram atendidas e, neste sentido, foi aplicado um Termo de Consentimento Livre e Esclarecido (TCLE), informando os objetivos e procedimentos do estudo, o esclarecimento de que a participação não previa as causas de riscos à saúde e que todas as informações fossem divulgadas exclusivamente no meio científico e acadêmico, de forma anônima e global.

A definição da amostragem baseou-se na teoria da inferência estatística, e envolveu 120 participantes, igualmente distribuídos nas faixas de 18 a 29 anos (20 ♂ e 20 ♀); 30 a 54 anos (20 ♂ e 20 ♀); 55 a 75 anos (20 ♂ e 20 ♀). Foram considerados como fatores de exclusão a incapacidade do indivíduo em distinguir cores e/ou o relato de diagnóstico de Daltonismo; bem como a ocorrência de sintomas musculoesqueléticos nos membros superiores.

Entre os materiais utilizados destacam-se: 1) Protocolo de Identificação; 2) Objeto de estudo: três embalagens de água mineral (Figura 1-a) com formato que representa uma joia lapidada, com parte superior mais fina que a inferior, mas em cores distintas (azul, vermelha e transparente) e sem os rótulos. As tampas possuíam ranhuras discretas e altura mais baixa, quando comparada com outras embalagens congêneres; 3) Escala Likert com três âncoras (Figura 1-b): pouco esforço, médio esforço e muito esforço, complementadas com representações de emojis (ideogramas) correspondentes, que serviam para que o participante indicasse a percepção de esforço que cada embalagem demonstrava exigir para ser aberta. A opção por este formato de escala Likert deu-se com base em Toepoel et al. (2019) [9], os quais afirmam que o emprego de emojis, neste tipo de escala, parece ser mais vantajoso; 4) equipamentos de apoio (plataforma, computadores, máquina fotográfica). A ordem que as três embalagens foram apresentadas para cada participantes foi sorteada randomicamente (<https://www.random.org>). Antes de iniciar os procedimentos, cada participante individualmente era esclarecido sobre o estudo e, uma vez concordando com a participação, liam, preenchiam e assinavam o TCLE, bem como o Protocolo de Identificação. Na sequência, posicionava-se diante uma plataforma, onde estavam dispostos os objetos de estudo (neste momento, as três embalagens ainda estavam cobertas, ou seja, sem contato visual do participante). Com a revelação das embalagens, ocorria a interação exclusivamente visual, ou seja, os participantes não manipularam as embalagens (Figura 1-c) e o esclarecimento de que o conteúdo (água mineral) de cada embalagem era idêntico. Após esta interação visual, era apresentado a escala de Likert, com o seguinte comando: “De acordo com a sua observação e percepção visual da cor, classifique cada uma das embalagens de acordo com a percepção de esforço necessário para serem abertas”. Assim, os participantes tiveram que classificar as embalagens, daquela que demonstrava requerer mais esforço, para a de menor esforço, então organizada, na frente de cada âncora correspondente. Todo o procedimento foi registrado em vídeo.

Todos os dados foram organizados e tabulados em planilhas eletrônicas, de acordo com as variáveis independentes (gênero, faixa etária e cor de embalagem). Para o cálculo das médias do nível de percepção de esforço para abrir as embalagens, com os resultados da Escala de Likert, foi considerado que a posição “pouco esforço” o valor “um”, enquanto que a posição “médio esforço” o valor “dois”; e a posição “muito esforço” o valor “três”. Assim, quanto menor o valor da média, maior a representação de que cor da embalagem transmite uma informação de que parece exigir menor esforço para ser aberta, enquanto

**Fig.1**

Objetos de estudo, embalagens de água mineral com mesmo formato e volume, nas cores azul, vermelha e transparente (a); escala de Likert com emojis utilizada no estudo (b); e interação visual entre participante e objeto de estudo (c).

que os valores mais altos da média indicam que a cor da embalagem informa ser necessário maior esforço para a abertura. Para a verificação de diferenças significativas ($p \leq 0,05$) entre os conjuntos de dados (variáveis independentes), foi utilizado o software Statsoft Statistica 8®, iniciando-se pela verificação dos pressupostos de normalidade (teste de Shapiro-Wilk); e homogeneidade (teste de Levene). A inobservância destas condições resultou na utilização de um teste estatístico não paramétrico (Mann-Whitney ou Wilcoxon), em detrimento dos testes paramétricos (ANOVA). Para a análise dos dados qualitativos (descritivos em áudio e imagens) foi utilizado o software Atlas.ti®, o qual fornece ferramentas que permitem a localização, codificação e anotação dos resultados em material de dados primários, para mensurar e avaliar a sua importância e visualizar as relações complexas entre eles (Hwang, 2008) [12].

3. RESULTADOS

Quanto à caracterização da amostra, os resultados apontam que a média de idade para a faixa 18 a 29 anos, do gênero masculino foi 22,30 anos (d.p. $\pm 3,40$), e para o gênero feminino foi 23,40 anos (d.p. $\pm 3,53$). Para a faixa 30 a 54 anos, a média de idade para o gênero masculino foi 39,25 anos (d.p. $\pm 7,74$), e para o gênero feminino foi 42,05 anos (d.p. $\pm 6,26$). Por fim, para a faixa 55 a 75 anos, a média de idade foi 72,70 anos (d.p. $\pm 11,10$) para o gênero masculino e 72,90 anos (d.p. $\pm 10,46$) para o gênero feminino. Com relação ao nível de percepção de esforço necessário para abrir cada embalagem (Figura 02), observou-

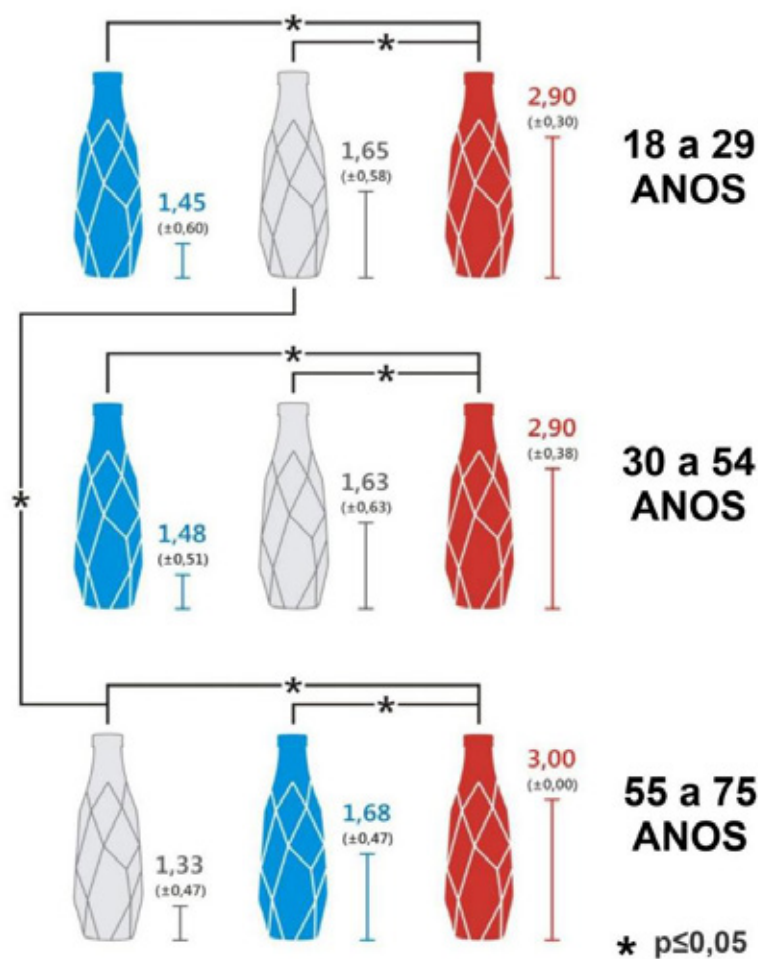


Fig.2
Objetos de estudo, embalagens de água mineral com mesmo formato e volume, nas cores azul, vermelha e transparente (a); escala de Likert com emojis utilizada no estudo (b); e interação visual entre participante e objeto de estudo (c).

se que não houve diferença significativa ($p > 0,05$) entre os gêneros (masculino e feminino) e, desta maneira, os dados desses grupos foram reunidos.

Nota-se que a embalagem de cor vermelha apresentou maiores e significativos ($p \leq 0,05$) níveis de percepção de esforço necessários para abrir a embalagem, quando comparada às demais cores (azul e transparente), para todas as faixas etárias. Já as embalagens azul e transparente não apresentaram níveis de percepção de esforço com significativa diferença ($p > 0,05$) entre as mesmas, apesar da embalagem azul ter apresentado os menores níveis de percepção de esforço nos grupos 18 a 29 anos e 30 a 54 anos; e a embalagem transparente apresentou o menor nível de percepção de esforço para o grupo 55 a 75 anos. Ao comparar os resultados entre os grupos etários, nota-se a ocorrência de diferença significativa ($p \leq 0,05$) entre os níveis de percepção de esforço apenas entre as embalagens transparentes do grupo 18 a 29 anos (maior nível) e o grupo 55 a 75 anos (menor nível).

Os participantes que perceberam ser necessário menor esforço para abrir a embalagem azul justificaram que: (i) está mais relacionada com água; (ii) transmite maior sensação de pureza e frescor; (iii) passa a ideia de o produto ser mais natural; (iv) transmite mais tranquilidade; (v) transmite mais conforto e segurança. Para aqueles que perceberam que pode haver algum esforço na abertura da embalagem de cor azul, a justificativa foi: (i) como o material da embalagem não é 100% transparente e possui coloração, não é possível ver completamente o produto interno, o qual pode não ser água pura. Já para os participantes que perceberam a embalagem transparente como a que requer o menor esforço para abrir, as justificativas foram: (i) devido a embalagem ser transparente, é possível ver melhor o produto interno; (ii) como a água é transparente, uma embalagem transparente se relaciona melhor com o produto; (iii) as embalagens transparentes são as mais comuns de serem utilizadas para água mineral. As justificativas, para os sujeitos que considera-

ram esta embalagem com a necessidade de algum esforço para ser aberta, foram: (i) uma tampa preta para um corpo transparente causa estranhamento; (ii) a cor preta na tampa está relacionada a coisas negativas; (iii) a tampa preta passa a ideia de o produto ser água com gás; (iv) a cor preta não transmite ideia de pureza; (v) uma embalagem transparente é simples demais, sem nenhum apelo para o consumidor. A embalagem de cor vermelha foi considerada aquela que requer maior esforço para ser aberta e as justificativas para esse fato foram: (i) indica perigo; (ii) é uma cor quente e não transmite a sensação de frescor; (iii) a embalagem parece ser de refrigerante, suco ou água saborizada, mas não de água mineral; (iv) como o material da embalagem não é 100% transparente e possui coloração, não é possível ver completamente o produto interno, o qual pode não ser água pura; (v) a cor é muito intensa e agressiva para esse tipo de produto; (vi) transmite a ideia de que o produto é menos saudável que os demais. Já para os participantes que consideraram a embalagem vermelha como a que requer menos esforço para abrir, a justificativa foi que é mais chamativa e ganha mais destaque.

4. DISCUSSÃO E CONCLUSÃO

As cores das embalagens são essenciais para a transmissão da informação sobre a mesma e o produto embalado. O presente estudo propôs uma abordagem sobre a influência da cor na percepção do esforço necessário para abrir uma embalagem de água mineral com tampa de rosca, apenas pela interação visual. Alguns resultados indicaram que as cores não influenciam esta percepção, como é o caso do azul e da cor transparente. Provavelmente, por estarem mais relacionadas ao produto interno, que é água mineral, fez com que o nível de percepção de esforço entre as embalagens nestas cores não apresentasse diferença significativa ($p > 0,05$). Esta situação pode ser corroborada pelos resultados de Ngo et al. (2012) [7], os quais sugerem que a cor azul se relaciona muito mais com água, do que a cor vermelha. E os achados de Van Doorn et al. (2014) [10], que utilizaram café em recipientes branco, transparente e azul, também demonstraram que a cor dos recipientes influenciou na percepção do produto interno, e assim como no presente estudo, para os recipientes transparente e azul não foram encontradas diferenças significativas. Outro fato observado é que a cor azul transmite a ideia de ser mais refrescante do que as embalagens transparente e vermelha, o que é corroborado por Guéguen (2003) [13], o qual estudou o efeito da cor na avaliação da qualidade da saciedade de uma bebida. A embalagem vermelha foi aquela que mais transmitiu percepção de maior esforço necessário para ser aberta; e uma das principais razões dada pelos participantes foi que esta cor está relacionada ao perigo. Este fato também foi observado nos estudos de Elliot et al. (2009) [14] e Genschow et al. (2012) [15]. Muitas são as diferenças entre as cores azul e vermelha. Outros resultados que também confirmam o presente estudo podem ser encontrados em Hevner (1935) [16], o qual observou que as características mais relacionados com a cor azul eram dignidade, suavidade e delicadeza; enquanto que as palavras agitação e inquietação estavam mais relacionados à cor vermelha. Outro fato observado é que os idosos preferiram a embalagem na cor transparente, a qual é tradicional e simples, em detrimento das demais cores (vermelho e azul), consideradas mais intensas e ousadas. Observa-se que a cor é uma importante ferramenta do design para muitos produtos, pois os consumidores muitas vezes optam por comprar um produto quando ele é apresentado com cores ou esquemas de cores que já são esperados ou preferenciais. As decisões de preferência de cores do produto são frequentemente associadas com desempenho esperado, função ou outros fatores culturais, dependendo do tipo de produto (Yu et al., 2017) [3]. Portanto, para manter a fidelidade de clientes mais idosos, pode ser necessário manter um produto constante e sem muitas transformações. Por outro lado, se o objetivo de uma empresa for estender as vendas de seus produtos a novos clientes, a inovação dos produtos é uma boa estratégia (Risso et al., 2015) [8] e as cores podem ser uma alternativa para isto.

Nossos resultados apresentam importantes implicações, não apenas para entender os fatores que afetam a percepção do esforço a ser exercido na abertura de embalagens, mas também para compreender que a cor é um fator primordial na interação visual com o produto. Portanto, é de grande importância para as investigações na área do Design de Embalagem.

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CONFLITO DE INTERESSES

Os autores afirmam que não houve eventual conflito de interesses que pudesse interferir com o resultado da investigação.

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Case Report

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INTERFACE DESIGN FOR LOW SCHOOLING AND LOW LITERACY USERS: THE ECHO PROJECT.

O Design de Interfaces direccionado a utilizadores com baixos níveis de escolaridade e de literacia: O Projecto Echo

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ABSTRACT

This study was developed as a part of the “ECHO: echoing the communal self” research project, which aims to document self-initiated practices in social housing neighbourhoods in Vila Nova de Gaia, Portugal, and disseminate them in similar social contexts, mainly through an online platform. A considerable percentage of low scholar and low literacy users was detected in the population of these social housing neighbourhoods, the main target audience of the online platform. Considering this problem, the need to study an Interface Design solution that ensures a pleasant and effective usage of the online platform arouse. Based on a deep literature review, a set of Design guidelines were studied, evaluated and outlined, and later tested with a prototype developed for this purpose. The usability tests administered confirmed the efficacy of the proposed guidelines, thus contributing to answer this research projects aforementioned problem, as well as other potential Interface Design instances directed towards this kind of low literacy and low scholar users.

KEYWORDS

Interface design; low literacy users; Digital accessibility; User Experience Design; Community practices.

RESUMO

O presente estudo foi desenvolvido no âmbito do projeto de investigação “ECHO: ecoar o eu comunitário”, que visa documentar práticas auto-iniciadas em bairros sociais de Vila Nova de Gaia, Portugal, e disseminá-las em contextos sociais análogos, sobretudo através de uma plataforma online. Neste grupo da população dos bairros sociais, principal público-alvo da plataforma online, detetou-se uma percentagem considerável de indivíduos com baixos níveis de escolaridade e de literacia. Perante este problema, surgiu a necessidade de estudar uma solução de Design de interface que garantisse, a este tipo de indivíduos, uma utilização agradável e eficaz da plataforma online. Com base numa profunda revisão de literatura, foram estudadas, avaliadas e delineadas um conjunto de orientações de Design, e, posteriormente, testadas num protótipo criado para o efeito. Os testes de usabilidade realizados comprovaram a eficiência das orientações propostas, contribuindo, desta forma, para responder ao problema supramencionado deste projeto de investigação, como também para outros potenciais casos de Design de Interface dirigidos a este tipo de utilizadores de baixos níveis de escolaridade e de literacia.

PALAVRAS-CHAVE

Design de interfaces; Utilizadores com baixa literacia; Acessibilidade digital; User Experience Design; Práticas comunitárias;

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1. INTRODUCTION

This study was developed as a part of the research project “ECHO – Echoing the communal self: designing the dissemination and replication of self-initiated practices in underprivileged urban communities in a post-pandemic world”, funded by the Foundation for Science and Technology (FCT), it aims to identify and study good examples of self-initiated community practices in social housing neighbourhoods, with the goal of displaying them and stimulating their replication in analogous contexts. This exploratory study, centred itself in the city of Vila Nova de Gaia, located in the north of Portugal, where two community practices initiated in Balteiro’s social housing neighbourhood were identified: “Escola Oficina” and “Associação Recreativa Clube Balteiro Jovem” [1; 2; 3].

According to data provided by Gaiurb, a company responsible for Urbanism, Social Housing and Urban Rehabilitation in the municipality of Vila Nova de Gaia, the resident population of the social housing neighbourhoods of this city is characterized by low schooling and literacy levels, namely, digital literacy.

One of the goals of this research project is to create an online platform to promote these community practices. The citizens of Vila Nova de Gaia’s social housing neighbourhoods are the platform’s main target-audience, whom we aim to inspire and motivate to replicate this kind of initiatives in their own communities. Thus, the present research aims to study an interface design solution for ECO’s online platform, aiming to guarantee effective use by its target-audience, individuals with low education and low digital literacy levels.

Focusing on these individuals, a literature review was conducted to identify their difficulties and necessities when using digital devices, as well as a survey of methods and guidelines for interface design. Based on these [4; 5; 6], on the analysis of current interface design heuristics [7; 8], and on the conducted tests, we proposed a new set of interface design guidelines, to help designers develop solutions that include this type of users. Lastly, these guidelines were applied during the development of the ECO platform and were validated through usability testing.

Data from the Census 2021 showed that in Portugal over two million individuals present a maximum schooling level equal or inferior to grade four, while over a million hasn’t even completed the fourth grade [9]. These numbers prove the pertinence of the present study and the high number of individuals that would benefit from interfaces developed according to their difficulties.

2. LOW LITERACY USERS

Recent literature shows different definitions and methods to identify low literacy users (LLU). To better understand and define this target audience, a literature review about this category of users was conducted [4;5;6;10;11].

We identify LLU as adults that, independently of age, IQ or schooling level, present literacy, numeracy and cognitive deficits, difficulties in reading, interpreting or writing text [10; 11; 12]. This type of individuals tends to interpret information literally and present low capacity for abstraction [11]. In addition, independently of previous contact with digital media, these users also present difficulties interacting with digital interfaces [10; 13].

However, there isn’t a consensus regarding this population’s characterization. For example, Windisch [12], argues that low literacy individuals also tend to present low education levels. While Vágvolgyi et al. [10] defend that an individual’s schooling level on its own, doesn’t reflect their literacy level. The same author reveals that there’s a lack of consistent methods to diagnose LLU, which difficulties the study and analysis of this audience. Even the definition for LLU used in this study matches different literacy levels, depending on the model used.

According to UNESCO's 2007 model: Literacy Assessment and Monitoring Programme (LAMP), from a scale of minus one to five, the definition we employ corresponds to levels one and two [14; 15]. Whilst, in accordance with the Program for International Assessment of Adult Competencies (PIAAC), used by OCDE, in 2013, from a scale of minus one to five, our employed characterization of this audience corresponds to level minus one and one [16]. Thus, while understanding the implied limitations, in this study, the participants' schooling level was taken as indicative of their literacy level, in addition to indicators presented by GAIURB's social services technicians, which reinforce this argument.

2.1 Low literacy users' difficulties

LLU interact with digital platforms differently from individuals with medium or high literacy levels, this is due to their specific deficits [17].

LLU showcase a disperse search method, spending more time per page. When confronted with a task in a digital interface, they usually take eight times longer to complete it, when compared with common users. LLU also get lost more often during navigation and they get satisfied with search results earlier. These navigation issues lead to frustration and less precise search results [17].

Medhi et al. [18] advocate that this user group showcases difficulties in information processing and analyses, tending to focus on one element at a time. People with low literacy are incapable of skim reading, they read and analyse contents word by word. When presented with dense information these users tend to skip ahead [18; 19]. Due to their short-term memory deficits and their narrow field of vision, LLU tend to forget about the existence of common actions such as the scroll and back functions [10; 20]. Thus, they ignore elements outside of the texts flux or elements with lots of information, which results in slow navigation and reading experiences [18].

In terms of navigation, LLU show difficulties when confronted with hierarchical menus. Due to their spatial organization deficits, they group information based on personal, hypothetical or wrong interpretations of concepts, creating hierarchies with few levels [18; 21]. This way, these users navigate through a trial-and-error technique, experiencing difficulties when using search engines, due to their writing mistakes [18].

Interpreting visual information is also a problem to this group. Due to their trouble with abstraction and concentration, they experience difficulties reading high detailed photography or icons that are too abstract. According to Thies [5], figurative icons or drawings contribute to an easier interpretation.

To summarize, LLU present several difficulties related to navigation and researching, acquiring, interpreting and analysing information. Therefore, several interface elements may pose problems for these individuals experience.

To understand how to handle the referred problems, the next subsection presents recommendations for the development of accessible user interfaces for LLU, found in recent literature.

2.2 Methodologies to promote Low literacy users inclusion

LLU present specific difficulties when confronted with digital interfaces. Several authors, such as Nielsen [10] and Srivastava et al. [6], explore this theme to improve this user's web experience.

Authors such as Medhi et al. [20] research different input and output methods, seeking a solution that limits written language. However, as LLU also show cognitive deficits, this study focus on authors that explore solutions related to design and interaction, while keeping a conventional graphical user interface structure. These authors reject the complete removal of the written word but instead defend its simplification [22].

Barboza & Nunes [23] and Wrench [13] defined several guidelines for text simplification, aiming to improve the accessibility of both LLU and common individuals. These authors recommend applying a simple everyday language, avoiding jargon, technical words, double negative and ambiguity. They also propose a clear and direct writing style, accompanied by short summaries, headers or small introductions, according to the text's length. They also suggest applying descriptions to graphics and illustrations, without breaking the user's reading patterns.

Zaphiris et al. [24] and Strivastava et al. [6] recommend highlighting the relevant information in bullet points and avoiding repeating content. Wrench [13] underlines the need for repeating the most relevant information at the beginning and end of the medium, employing a direct writing style, in the active voice, resourcing to words familiar to the reader, considering their cultural references. On the other hand, Nielsen [20] suggests that the most relevant information should be presented at the top of each page and on the main page of the platform. Regarding interface design, a simple and minimalist design is recommended [6], along with abundant white breathing space to create a less intimidating experience [4; 5; 30]. In recent literature, a convergence of ideas was identified regarding the need to simplify and optimise search elements to deal with LLU writing errors [5; 20].

However, distinct guidelines were detected concerning the user experience. Nielsen [20] stressed the relevance of applying a single column design and using the scroll function, while Srivastava et al. [6], advise for the explicit accent of the scroll element. On the other hand, Zarcadoolas et al. [19] defend a design that doesn't require the use of this element. Regarding the platform's navigation, several authors agreed on the need to simplify these users experience, due to their deficits in information processing and analyses, as well as spatial organization deficits [18; 20]. Nielsen [17] suggests applying linear menus, while Medhi et al. [18] advises for list menus, and Zaphiris et al. [24] propose using hierarchical menus with few levels. Even though several authors agree on the need to simplify navigation for this audience, there isn't a clear explanation on how to achieve that. Authors suggest to incorporate redundancies in all pages, through indexes and navigation history [19]. They recommend prioritizing relevant elements at the top of pages [20], but also defend avoiding duplication of content [6; 24].

The best method to highlight elements is also debated. Wrench [13] suggests that full word capitalization should be avoided, the author defends underlining or bolding certain concepts, instead. Nielsen [20] proposes changing the texts colour, while Zaphiris et al. [24] defend transforming the shape of the element, considering that the color change should be very slight. On the other hand, several of the analysed suggestions align with guidelines from Nielsen's heuristics [8] and Norman's design principles [7], such as: supporting recognition rather than recall; providing simple and easy to use error messages; limit choices to reduce user errors; providing help and documentation; and developing a connection between the system and the real world.

In recent literature, a significative consensus on methodologies to improve LLU' accessibility can be identified. These include the optimization of search elements, employing a clear and simple language, and applying a simple navigation system. Clear guidelines on how to simplify and improve these users' navigation weren't found, while distinct opinions regarding topics such as scroll, information presentation and content highlight were identified [13; 20]. Aiming to group and synthesize existing information found in this literature review, as well as to bring clarification and propose enhancements, a new set of guidelines to help designing accessible user interfaces for LLU was defined.

2.3 Guidelines to promote accessibility for low literacy users

The proposed guidelines were developed based on the presented literature review, taking into account the existing suggestions and the LLU' difficulties. We also considered current design references such as Norman's principles [7] and Nielsen's heuristics [8]. We recommend that,

in each project, profound research is carried out on the target users, analysing their specific problems and difficulties, to interpret guidelines in line with these specificities. These suggestions result from the adaptation of current reference heuristics and recommendations [6; 17], while simultaneously defending specific viewpoints [25]. 12 guidelines were developed, being characterized in four groups: Design; Language and Information; Navigation; and Error Prevention (table 1).

Theme	Guideline
Design	G1: Keep a minimalist and simple design
	G2: Keep on screen information to a minimum
	G3: Apply visual highlights cautiously
	G4: Strive for recognition rather than recall
Language and Information	G5: Employ a clear, concise, direct and obvious language
	G6: Limit information to its essential
Navigation	G7: Employ simple navigation
	G8: Offer visibility of system status
Error Prevention	G9: Optimize the search task
	G10: Keep in mind users lack of memory and written abilities
	G11: Offer simple and clear error messages
	G12: Offer help and documentation

Table 1
Guidelines for interfaces design
for low literacy users.
Source: [25].

3. METHODOLOGY

This study applied a Design Thinking, user centred methodology. This iterative and explorative method is considered a creative problem-solving strategy [26]. In this study, we employed the Design Thinking model proposed by the Nielsen Norman Group, which is composed of three main phases [27]: Inspiration, Ideation and Implementation.

In the first stage, in order to create empathy with the target-audience and characterize it, data was collected and analysed. Through a literature review, the low literacy and low schooling users were identified and characterized. In this stage the user personas were also defined, highlighting their objectives and difficulties with interfaces. In the following phase, Ideation, multiple hypotheses were generated to answer the previously identified problems. For that, wireframe iterations were developed. Lastly, in the Implementation phase, the final solution was designed, so that in a subsequent analysis its main problems and qualities could be identified. In the last stage, a high-fidelity prototype was created, and usability tests were conducted.

Afterwards, during the usability testing, the System Usability Scale (SUS) was adopted, as to collect valid and quantifiable data, regarding the online platforms usability. The SUS allows to generate results in a scale from 0 to 100, which enables its interpretation in relation to other similar products [28; 29; 30]. According to Sauro's analysis [31], results between 0 and 50 mean that the usability is not acceptable, results between 50 and 70 point to a marginal usability and when they are above 70 they tell that the platform has an acceptable usability.

4. ONLINE PLATFORM'S DEVELOPMENT

The development of the ECO's online platform, available at <https://eco.ipca.pt>, went through a user focused, iterative design process, based on the Design Thinking methodology. We started by identifying user personas, analysing their difficulties and necessities through the elaboration of user scenarios. User personas correspond to fictitious descriptions of a typical user of the product being studied, while user scenarios are descriptions of the everyday interaction between the user and the platform [32; 33]. These methods allowed to stay focused on the target-user during the whole development process. Based on this information, the interface's contents were organized, and the information architecture structured.

Then, simple low-fidelity sketches were developed, allowing for the exploration of different concepts. Initially, we tried to apply a single column design. The goal was to avoid positioning elements side by side, to minimize LLU's difficulties with skimming text. However, we realized that this approach would require extra-long pages, a low effective solution considering LLU's memory deficits. Thus, in the final structure a two-column design was applied.

In the high-fidelity wireframes, we aimed to apply a minimalist design, using a simple colour palette with two colours and respective tone scales: blue and black. We tried to separate each section with a different background colour, and used lots of spacing between elements, applying guidelines 1,2,4 and 10 (Figure 1).



Fig. 1
Homepage Interface.
Source: Self-source, 2023.

On the homepage, short, concise paragraphs were used and images were highlighted so that the main information could be read easily and briefly. To this end, recommendations five and six were taken into account: “use clear, concise, direct and obvious language” and “limit information to its essentials” (Figure 1). On the “About” and “Team” pages, some information was collapsed and could be expanded, in order not to overload the user and to apply recommendation number six (Figure 2). In the same way, the technical content was placed on secondary pages of the platform.

Regarding navigation we decided for a single, top-fixed menu, as to simplify users' interactions and implement guidelines 7 and 8 (Figure 2). The menu is one of the few elements that has visual cues since it is interactive, as are the buttons. The goal was to limit the visual cues used to highlight elements, as referred by guideline 3.

Some guidelines, like number 9: “optimize search tasks” weren’t applied in this platform, as they don’t fit its needs. The same happened with guidelines 11 and 12. After the wireframe’s approval, the high-fidelity prototype was developed using Figma software. Lastly, usability tests were conducted as described in the next section.

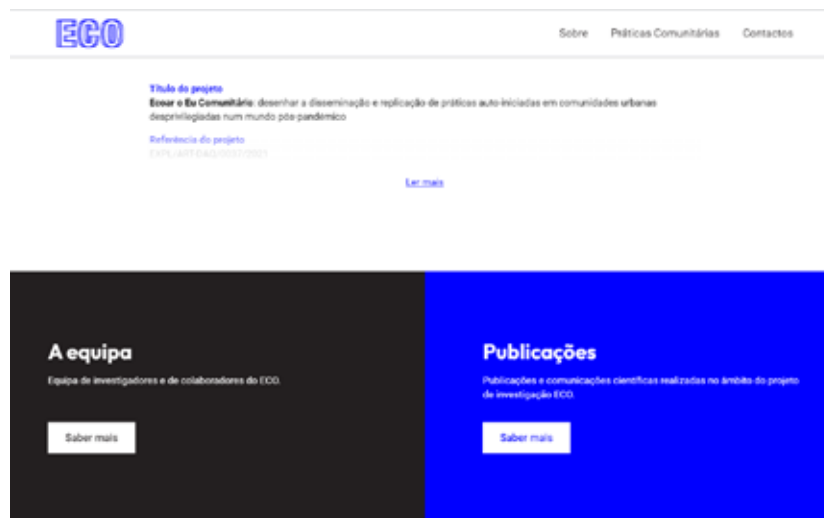


Fig. 2
About page Interface.
Source: Self-source, 2023.

5. TESTING AND RESULTS

The goal of usability testing is to determine if an online platform presents an intuitive and pleasant navigation experience, and to identify possible usability deficiencies as well as suggestions for improvements.

Based on Nielsen’s [34] studies, two testing sessions were conducted, each involving five users. According to Nielsen [34], after five users, the comments and reactions of the participants begin to repeat themselves, adding no new information for analysis. Each session had a different target-group: the first session was conducted with LLU, the second session had medium to high literacy users. The goal of this second session was to confirm that medium to high literacy users wouldn’t be penalized for using an online platform adapted towards LLU. At the start of the usability tests, we presented a small introduction of the project, explaining the purpose of the evaluation. We then asked the participants to share their process by speaking out-loud, adopting the concurrent-think-aloud method. Afterwards, pre-test questionnaires were distributed as to identify biographical data and register the participants literacy levels and digital habits.

After the questionnaire was filled, each participant had access to a computer with the prototype. The facilitator presented the tasks one at a time, registering the users’ behaviours or comments for the online sessions. In total, five tasks were proposed (Appendix 1), which were defined based on the user personas created. The tasks provided were realistic and achievable, without describing the step-by-step solution, as to not provide the answer to the users [35; 36].

Lastly, the post-test questionnaires were delivered (Appendix 2) with some generic questions about the project and the platform, along with a SUS questionnaire.

The first testing session took place in-person, with five users, aged between 51 and 60 years old, and low literacy skills, namely digital. In this session each test took around 45 minutes to be completed, including the questionnaires.

In these qualitative tests, we confirmed these users' difficulties using digital devices. Two individuals showed trouble using the mouse, which complicated their experience and led to user frustration. These users showed a tendency to get distracted and frustrated during the usability tests. In several moments the facilitator had to intervene to help users complete the tasks. However, these difficulties didn't reflect themselves in the answers to the questionnaires. Chadwick-Dias et al. [37] and Sonderegger et al. [38] found similar situations, where users reported good usability, even though test facilitators saw difficulty and excessive time spent per task.

Brownan [39] pointed out that these users' low confidence with technology was an impacting factor in usability testing. We identified two users who reported feeling insecure when using the internet; one of the users showed indifference and two others reported slight confidence. It was also noted that four of the five users highlighted the relevance of the platform.

After the tests, the collected data from the SUS questionnaires was analysed and interpreted, being later translated into a scale from 0 to 100. This session averaged at 73.5, which represents the way users perceived the usability of the platform [29; 30; 40]. Sauro [31], through the analysis of a vast number of platforms and respective results, created a qualitative evaluation scale of usability tests, classified between A (highest grade) and F (lowest grade). According to this scale, the result of 73.5 would correspond to a B grade, or an acceptable usability. The second session was conducted asynchronously online, with five users, aged between 20 and 59 years old, with schooling levels equivalent to or higher than high-school level. Each session took about 20 minutes. The average of the SUS questionnaire evaluation was 95.5. This average corresponds to an A grade, which means that the platform was perceived by users as excellent and its usability was acceptable.

We confirmed that LLU take longer to complete tasks, present more difficulties and a greater tendency to give up on tasks, as referred by authors such as Kodagoda et al. [17]. We understand the advantages and limitations of the design guidelines created. These supported the design process, serving as a base for an accessible platform for LLU, and users with medium to high literacy.

Table 2
Results from System Usability
Scale Questionnaires.
Source: Self-source, 2023.

First session		
Utilizador	Schooling	SUS Result
1	6th grade	77.5
2	9th grade	80
3	6th grade	65
4	9th grade	75
5	4th grade	70
Second session		
1	University degree	97.5
2	University degree	95
3	High School	97.5
4	University degree	97.5
5	University degree	90

6. DISCUSSION AND CONCLUSION

This study focused on researching, analysing and testing methodologies and guidelines for developing user interfaces accessible to low schooling and LLU. Through the solution developed for ECO's online platform it was possible to test and validate the feasibility of the created guidelines.

The present study allowed to confirm and corroborate several ideas identified in current literature, such as the existence of differences between the web experience of LLU and medium to high literacy users [6; 20]. We confirmed that LLU need more time to complete a task [17] and that there's deviations from the precepted difficulties and real difficulties these users experience [37; 38].

This article also compiles several information about LLU, namely those present in table 1, to which we added the main inclusive design guidelines for this type of audience, highlighting the need to “consider the users low memory and writing capabilities”, which corresponds to guideline 10, from table 1.

The results from the usability tests and SUS questionnaires revealed the good performance and usability of the online platform, as well and the viability of the Design guidelines created in this research. It should be clear that, despite the relevance of these guidelines, they are a support tool, which must be personalized according to the research and empathy processes taken with the target-audience. Furthermore, usability testing is an integral part of the process, fundamental to the validation of the solutions.

In this research, we confirmed several differences between low literacy and medium to high literacy users, namely, time spent per test, attention showed during task execution and confidence level with digital devices. LLU present inconsistencies between their answers to the questionnaires and the observations of the facilitator, specifically in their perceived difficulties. We understand that these users present a very different relationship to usability tests, when compared to common users.

In this study, it wasn't possible to apply all created guidelines to ECO's platform due to its nature. It would be interesting to apply and test these guidelines in future studies, namely guidelines: 9, 11 and 12: “optimizing research tasks”; “providing simple and clear error messages” and “providing help and documentation”.

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9. APPENDICES

Appendix 1

Tasks administered during usability testing.

Task 1	Imagine you've been told about creating self-initiated projects and you've been shown the ECHO website to see examples. Enter the website and find a project that catches your attention.
Task 2	Let's say you're interested. Find out more about the project.
Task 3	Let's say you wanted to talk to the project manager. Find out more about him.
Task 4	Consider that you found the ECHO research project interesting. Find out more about it.
Task 5	Identify the results of the ECHO project.

Appendix 2

Post-usability testing questionnaire.

Name: _____

Date: ____/____/____ User n°: _____

Consider the ECO platform presented to you and indicate, from 1 to 5, the degree to which you agree with the following statements.

		1 (Strongly disagree)	2 (Disagree)	3 (Neither agree nor disagree)	4 (Agree)	5 (Strongly agree)
1	I think I would like to use this system frequently.					
2	I think the system is unnecessarily complex.					
3	I think the system was easy to use.					
4	I think I would need support from a technician to be able to use this system.					
5	I think the functions of this system were well integrated.					
6	I think there were too many inconsistencies in this system.					
7	I imagine that most people would learn to use this system quickly.					
8	I found the system very complicated to use.					
9	I felt confident using the system					
10	I needed to learn a lot of new things before using the system.					

1. Have you used a similar website before?

2. Do you find the content of the website relevant?

3. Did you find the information accessible and easy to understand?

4. Do you think it is possible for a project created in a socially disadvantaged context to be successful?

5. Did you understand the objectives of the ECO project?

6. Do you have any other suggestions or comments?

Please indicate from 1 to 5 how much you agree with the following statements.

		1 (Strongly disagree)	2 (Disa- gree)	3 (Neither agree nor disagree)	4 (Agree)	5 (Strongly agree)
1	I felt that I completed the tasks quickly.					
2	I felt it was difficult to complete the tasks.					
3	I understood the information presented.					
4	I feel more informed about self-initiated practices in socially disadvantaged contexts.					
5	I don't believe in the future of the projects presented.					
6	After these examples, I'm thinking of starting a similar project.					
7	I didn't understand the objectives and purpose of the ECO project.					

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CARTOGRAFIAS DE UM ARQUIVISTA. A “VIAGEM” E O “DOCUMENTO” COMO ESTRATÉGIAS CRIATIVAS DE CONSTRUÇÃO DO “LUGAR”.

Cartographies of an Archivist. The “journey” and the “document” as creative strategies for the construction of the “Place”

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RESUMO

O presente artigo discute o modo como, no contexto da Arte Atual, linguagens e processos consubstanciados em suportes de documentação – Arquivo – têm vindo a funcionar como uma importante modalidade criativa, ao nível das estratégias de construção autoral. À luz de propostas como “Herbário de Plantas Artificiais” (2002) do artista colombiano Alberto Baraya, “New Pictures from Paradise” (1998) do artista alemão Thomas Struth e “Trajeto de um corpo” (1976-1977) do artista português Alberto Carneiro, desenha-se uma visão em torno do “gesto arquivista” – das suas diversas formas, registos e estratégias de “apropriação” simbólica e conceptual – como um instrumento diacrónico de atuação e captação da identidade do lugar, analisando as experiências reais dos artistas “in situ” e as suas traduções e implicações estéticas e poéticas na construção e “re-significação” desses “extratos” de território – tanto discursivos, quanto mnemónicos e imagéticos.

ABSTRACT

This article discusses, in the context of Contemporary Art, how languages and processes embodied in documentation support – Archive –, have been functioning as an important creative modality, in terms of strategies of authorial construction. In the light of proposals such as “Herbário de Plantas Artificiais” (2002) by the Colombian artist Alberto Baraya, “New Pictures from Paradise” (1998) by the German artist Thomas Struth and “Trajeto de um corpo” (1976-1977) by the Portuguese artist Alberto Carneiro, a vision is drawn around the “archive gesture” – of its various forms, records and strategies of symbolic and conceptual “appropriation” – as a diachronic instrument for acting and capturing the identity of the place, analyzing the real experiences of artists “in situ” and their translations and aesthetic and poetic implications in the construction and “re-signification” of these “extracts” of territory – both discursive, mnemonic and imagery.

PALAVRAS-CHAVE

Arte; Arquivo; Atuação “in situ”; Estratégias de construção poética; Memória

KEYWORDS

Art; Archive; “On-site” performance; Poetic construction strategies; Memory

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1. OBJETOS DE UM ENCONTRO: RASTOS DE UM TEMPO E DE UM TERRITÓRIO DIACRÔNICO

Toda a gente coleciona. Algo ou alguma coisa. Muito ou pouco. Uma e outra vez, repetidamente. E, se algumas vezes tal gesto é empregue, conscientemente, como uma estratégia a longo prazo, outras vezes, o mesmo acontece sem qualquer premeditação prévia.

Deambulando por algumas das páginas “empoeiradas” de um daqueles dicionários que, hoje em dia, teimosamente, pouco parecem querer sair do conforto da prateleira, é possível encontrar-se, na busca rápida por uma definição, uma breve aceção em torno da palavra “arquivo”, a saber:

“1. Lugar onde são conservados determinados documentos; 2. Móvel, caixa, capa destinados a guardar e a classificar papéis; 3. Ato de recolher, de classificar e conservar os documentos; (...) o seu resultado (...) Conjunto dos documentos relativos à história de uma cidade, de uma família [...] próprios de uma empresa, de uma instituição, etc.” (Nova Enciclopédia Larousse, 1997 [1994], vol. 2, p. 626) [1]. Ainda que, à primeira vista, tais definições pareçam bastar para considerar o seu papel informativo exemplarmente cumprido, para um olhar mais atento rapidamente tornar-se-iam insuficientes, já que dificilmente conseguiriam acompanhar as muitas reflexões acerca das relações entre “Arte Contemporânea” e “Arquivo” que, desde finais da década de 1960 até à atualidade, têm vindo a ocupar as pesquisas dos mais diversos teóricos, curadores e artistas.

De facto, o termo tornou-se corrente na cultura contemporânea. Tal é passível de ser verificado no texto introdutório “Art and the Archive”, em “Documents of Contemporary Art” (2006, p. 10) [2], do historiador, curador e crítico de arte escocês Charles Merewether que, apontando na mesma direção, afirma que é nas esferas da arte e da produção cultural que têm sido colocadas algumas das mais profundas e relevantes questões no que diz respeito àquilo que pode hoje constituir um “arquivo” e qual o seu papel e/ou autoridade, relativamente ao teor do seu conteúdo.

Traçar as diferentes “genealogias, tipologias e descontinuidades”, por mais apazível que se possa afigurar, não será, porém, a tarefa do presente artigo. Trabalho esse já muito bem executado pela historiadora e crítica de arte espanhola Anna Maria Guasch em “Arte y Archivo 1920-2010” (2011, pp. 9-10) [3], dedicado ao estudo minucioso daquilo que a autora definiu como “paradigma do arquivo” – no sentido de Foucault² – para se referir “ao trânsito que vai do objeto ao suporte de informação, e da lógica do museu-mausoléu à lógica do arquivo”³.

Por certo, são diversos os procedimentos que estão associados às práticas do arquivo (i.e.: armazenar, arquivar, colecionar, catalogar, organizar, identificar, classificar, registar, atribuir um “lugar” ou depositar algo num espaço determinado), que fazem dele um sistema discursivo ativo no campo artístico: quer pela sua capacidade de acumular, armazenar e/ou recuperar diferentes “formas de memória” e daí poder ser entendido como um “suplemento mnemotécnico” (ativador da memória); quer por se apresentar como um verdadeiro repositório ou sistema ordenado e desordenado de documentos e registos verbais e visuais, que fazem de si um território fértil para todo o escrutínio teórico e histórico (Merewether, 2006, p. 10) [2]. Diga-se, também, do fenómeno Arte e, por conseguinte, das esferas da prática e da experimentação artística. Ainda que, tal como mencionado anteriormente, a “emergência arquivística” se situe algures nas propostas artísticas das décadas dos anos 70, 80 e 90, muitos são os artistas que, no contexto da Arte Atual continuam a encontrar nessa pulsão de acumular algo ou alguma coisa – nesse “impulso”, “febre” ou “sedução” do arquivo – um motivo para dar corpo a experimentações práticas e conceptuais operativamente ricas e instigantes, que vão desde as relações entre arquivo e etnografia⁴; à arqueologia e genealogia das coisas, passando pelo registo da fotografia⁵; à linguagem e escrita⁶; aos recursos próprios do “modus operandi” da ciência arquivística (como o índice ou vocabulário de palavras)⁷; ao conceito de “meta-arquivo”⁸; ao digital e virtual⁹; e/ou à ideia de “cifra” para abordar relações de poder¹⁰ (Guasch, 2011, p. 180) [3]. Claramente, está-se perante uma prática que não impõe fórmulas únicas e repetitivas, mas, amplas possibilidades de usos, formas, significados e tipologias. Por meio da pluralidade de registos abre-se espaço para se colocarem as seguintes questões: – Poderá o arquivo apresentar-se hoje como um importante instrumento prático e discursivo para a construção ou captação da identidade do lugar? – Como é que, no contexto da Arte Atual,

esse gesto arquivístico do artista pode contribuir para uma possível “re-significação” e “re-definição” dos extratos de “território colecionados”? Ou, por outras palavras, – Poderão as propostas artísticas funcionar como um substituto mnemónico ou mesmo simbólico da experiência real do artista para com o lugar?

2. O HERBÁRIO DE PLANTAS ETNOGRÁFICAS: A ARQUEOLOGIA DO ARTIFÍCIO

Ao proceder à leitura de algumas das produções teóricas que se têm dedicado ao aprofundamento do tema “arquivo”, parece ser transversal a ideia de que esta “não é uma questão do passado [...] um conceito relacionado com o passado [...] É uma questão do futuro, a questão do futuro em si mesmo, a questão de uma resposta, de uma promessa, de uma responsabilidade para o amanhã” (Derrida, 1995, p. 60) [4]. O recurso a tal afirmação, proferida pelo filósofo francês Jacques Derrida em “Mal d'archive: une impression freudienne” (1995), não é aqui usada de uma forma ingénua ou inocente. Mas, antes, para introduzir uma ideia postulada por Guasch de “arquivo etnográfico”, concebido como um inventário de “objetos arqueológicos” onde o artista (como “etnógrafo”¹¹, do ponto de vista quase científico) coleciona, analisa, classifica e expõe objetos, materiais e documentos de um processo de “trabalho de campo”, a partir do princípio da experiência e da observação participante “in loco” ou “in situ” que, mais do que salvaguardar o passado, visam documentar o presente, deixando testemunhos de si para o futuro (2011, p. 192).

Dentro desta condição etnográfica de documentação, que pode ser vista como uma espécie de arqueologia das coisas¹², enquadra-se particularmente o “Herbário de Plantas Artificiais” (2002) (Figura 1) do artista colombiano Alberto Baraya que, deslocando-se por entre os mais diversos campos científicos (i.e.: etnográfico, histórico, cultural e artístico), desde o final da



Fig.1
Alberto Baraya, “Herbário de Plantas Artificiais: Expedição Nova Iorque” (2014), Art Basel Miami Beach 2016, Florida, EUA. Acedido a agosto 1, 2023, em <https://institutodevision.com/ferias/art-basel-miami-beach/>

década de 1990, tem questionado a objetividade empírica das pesquisas científicas realizadas durante as expedições ao “Novo Mundo” pelos “artistas-viajantes” europeus que, ao longo dos séculos XVII a XIX, se dedicaram a catalogar as diferentes espécies da fauna e da flora nativas das Américas, de forma a controlar e a explorar novos territórios (Frost Art Museum, 2013) [5]. Um século depois, Baraya apropria-se de formas semelhantes de representação (Figura 2), criando taxonomias de plantas artificiais para, assim, analisar e questionar a artificialidade do mundo contemporâneo no qual a natureza tornou-se ficção ou, utilizando um termo do sociólogo e filósofo francês Jean Baudrillard, um “simulacro”¹³ que parece satisfazer as necessidades básicas humanas de contato com o mundo natural (Fortes, 2014, p. 90) [23].



Fig. 2

Alberto Baraya, “Herbário de Plantas Artificiais” (2002-), Exposição “Modern Nature” (2019), Drawing Room, Londres, Inglaterra. *Acedido a agosto 1, 2023, em <https://narafoeslex.art/radar/618/>*



Fig. 3

Alberto Baraya, “Opulência em flor de cerejeira” (2012), Série “Herbário de Plantas Artificiais: Expedição Shanghai”, Seda, plástico, desenho e fotografia sobre papel, 120 x 80 cm, Galeria Nara Roesler, Nova Iorque, EUA & São Paulo e Rio de Janeiro, Brasil. *Acedido a agosto 1, 2023, em <https://narafoeslex.art/usr/library/documents/main/28/gm-alberto-baraya-portfolio.pdf>*

Construído como um projeto contínuo que o artista tem vindo a realizar desde 2002, “Herbário de Plantas Artificiais” tem como enfoque a documentação exaustiva e meticulosa de plantas de plástico coletadas nas suas inúmeras viagens pela América, Europa, Ásia e Austrália, onde “arte” e “ciência” são combinadas com desenhos e anotações, numa tentativa de reproduzir os procedimentos dos estudos de botânica tradicionais (i.e.: coletar, dissecar, classificar e emoldurar) (Frost Art Museum, 2013) [5]. Ao reunir objetos num novo compêndio de espécies “exóticas” por meio da fotografia ou da colagem de plantas artificiais sobre o papel (Figura 3), o artista produz estudos minuciosos destas “falsas espécies”, identificando-as com as suas nomenclaturas específicas e, simultaneamente, detetando até mesmo, na sua heterogeneidade, espécies que não existem de facto no mundo natural (Fortes, 2014, p. 90) [23].

À imagem das antigas expedições botânicas e antropológicas realizadas em nome da ciência ou ao serviço da colonização, Baraya assume, assim, a postura de um “viajante” ou, tal como o artista americano Mark Dion em “On Tropical Nature” (1991), “o papel da figura mítica de um naturalista” (Guasch, 2011, p. 225) [3] que vai coletando e catalogando plantas e flores artificiais que encontra nas suas viagens, para refletir acerca das motivações existentes por detrás da racionalidade científica, dos modelos taxonómicos e dos processos de mistificação em torno das relações identitárias (Nara Roesler, 2020) [6]. Nas suas propostas artísticas, o autor cria paródias da exploração colonial e da sua repercussão nas relações mundiais contemporâneas (Figura 4), questionando as narrativas consolidadas a partir da sugestão de novas taxonomias, compostas por elementos subjetivos e por produtos “residuais” do mercado - plantas artificiais - que, à semelhança do colecionismo das antigas jornadas científicas, instigam o debate acerca da sua identidade, ao mesmo tempo que adquirem novas roupagens no panorama atual (Id., Ibid.).

Do gesto de coletar objetos nas suas expedições, ao gesto de analisar e classificar espécies do ecossistema, ainda que artificiais, ao gesto de as transferir do seu contexto original para um outro (espaço de atelier ou contexto museológico), aquilo que Baraya faz é socorrer-se de práticas arquivísticas para questionar o modo como, por um lado, tais estratégias desempenham um importante papel na formação do conhecimento científico; e, por outro lado, contribuem para a captação ou questionamento identitário dos lugares, ao transformarem o “macrocosmos” da natureza num “microcosmos” onde o “tudo” do mundo natural é classificado e arquivado, e convertido em instituição cultural (Guasch, 2011, pp. 225-226)



Fig.4
Alberto Baraya, “Herbário de Plantas Artificiais: Expedição Berlim” (2014), 8ª Bienal de Berlim 2014, Berlim, Alemanha. Acedido a agosto 1, 2023, em <https://narafoesler.art/artists/28-alberto-baraya/>

[3]. Isto é, onde a própria ideia de “natureza”, vítima de todo esse processo contínuo de deslocamento de um território para o outro, se vê alterada e transformada, delimitada e condicionada a uma mera disciplina de análise científica, fazendo com que o espaço se transforme “numa mesa [...], a mesa[...] num armário [arquivo], o armário [arquivo] num conceito e o conceito numa instituição” (Latour, 2001 [1999], p. 52) [7]. Ora, é precisamente sobre isto de que falam as estratégias de colecionismo de objetos de Alberto Baraya: desse trazer para o espaço do olhar do espectador o fenômeno da “apropriação” da identidade dos lugares e dos seus objetos; da catalogação das suas marcas e vestígios sígnicos; da tradução dos mesmos, em relatos e extratos mnemônicos, sensoriais e imagéticos.

Nas suas linguagens e processos consubstanciados em suportes de documentação artística existe, transversalmente, um questionamento indissociável do lugar, da cultura e do território que o envolve e constitui. Questão essa que é acompanhada pelas observações do autor quando reconhece que, no contexto atual, dificilmente a origem das plantas artificiais que recolhe nas suas viagens ou expedições pelo mundo tem correlação com os países de onde as plantas verdadeiras seriam nativas (Nara Roesler, 2020) [6]. Sendo que, aquilo que costumava ser exótico ou único para alguns, tornou-se comum a todos, já que na maior parte das espécies falsas é passível de se encontrar a referência “made in China”, num claro distanciamento do mundo natural e aproximação ao mundo do manufaturado, da tecnologia e/ou da substituição do real por mecanismos absurdos, objetos sem utilidade prática, mas, apenas simbólica que, não só carregam consigo a nostalgia da natureza, como, simultaneamente, assumem o “simulacro” como se este fosse um substituto da própria realidade (Frost Art Museum, 2013) [5].

O certo é que, tal como demonstra o “Herbário” de Baraya, a ideia de “lugar” parece estar hoje substancialmente em crise, uma vez que os seus extratos identitários mais do que carregarem a ideia de um “território uno” (i.e.: identidade; características; significados e sentidos) comportam em si “multiterritorialidades”¹⁴. Ou, por outras palavras, espaços onde a ideia de sentido(s) e identidade(s) colidem enquanto possibilidades estéticas.

Mas, então: – De que forma esta ânsia incontrolável de armazenar, catalogar e mapear pode contrariar a fragmentação do lugar? – Não poderão, até certo ponto, estas formas poéticas de arquivismo (pela sua tradução em artefactos estéticos), conduzir à substituição simbólica do lugar ao mesmo tempo que documentam a sua identidade? – Até que ponto, para utilizar uma expressão do autor, não preenchem o mundo de artifícios, fragmentando continuamente as suas formas, valores e sentidos?

3. “NEW PICTURES FROM ARCHIVE”: O VESTÍGIO FOTOGRÁFICO DE UM “PARAÍSO”

Escrevendo sobre o arquivo em “Archives, Documents, Traces” (1978, p. 66) [8], o filósofo francês Paul Ricoeur inaugura um processo de pensamento que começa com a noção de “arquivo”, avança para a noção de “documento” e, por fim, alcança o seu pressuposto epistemológico final, o “rasto”: “A coisa que passou ou a passagem não é mais [...] enquanto o traço existe e permanece” (Ricoeur cit. Merewether, 2002, p. 122) [9]. Nas palavras do autor, o documento ou registo está, à vista disso, “contido na definição inicial de arquivo e [...] a noção de rasto implicitamente contida na noção de depósito” (Id., Ibid., p. 121). Tal afirmação, permite considerar que mais do que servir como evidência de um determinado decurso de eventos, o “documento” do arquivo funciona, sobretudo, como um vestígio deixado pelo passado ou captado a partir deste e, nessa perspectiva, os vestígios não são apenas restos residuais, sinais e indícios, “pistas fragmentárias”, mas a evidência material e mnemónica, a matéria da história – o arquivo que se constituiu como o vislumbre de um gesto de inscrição, seja este de natureza histórica, simbólica ou conceptual. Em “The Body and the Archive” (1986, pp. 70-75) [10], o fotógrafo, teórico e crítico de arte americano Allan Sekula estabelece uma correlação entre “documento” e “arquivo fotográfico”, considerando que, tal como o primeiro que “implica uma noção de verdade legal ou oficial, bem como uma noção de proximidade e verificação de um evento original”; o segundo debruçar-se-ia,

de alguma forma, sobre um mesmo objetivo: o de refletir a verdade daquilo que representa, seja pela visualização de uma progressão linear do passado para o presente, seja pela facto da câmara fotográfica, enquanto forma mecânica de reprodução, ter a capacidade de fornecer uma “fonte de conhecimento factual”, um “aqui” e “agora”¹⁵ – como diria Benjamin – que se transforma em prova objetiva ou “evidência” de algo ou alguma coisa. Ainda que se esteja longe do tempo em que uma fotografia assumia o relato fidedigno de um acontecimento captado – até porque hoje, por toda a manipulação que a envolve, não poderia estar mais longe desse argumento –, ainda assim, o documento produzido pela máquina fotográfica torna-se fonte de alguma veracidade. De facto, tal como argumenta Sekula, “fotografia” e “arquivo” funcionam de forma interdependente, na medida em que ambos implicam a transferência do mundo para o plano da imagem e, por conseguinte, a sua tradução numa outra forma de relato ou indício (Sekula cit. Merewether, 2002, p. 122) [10]. Apesar do rasto fotográfico, amarrado ao referente real, assegure o seu sustento e se torne fundamental para a prática e autoridade do arquivo (Id., Ibid.), a relação entre ambos não é apenas suscitada no desenvolvimento da capacidade documental da fotografia, mas na sua capacidade de fragmentar e ordenar clinicamente a realidade em unidades de diferentes densidades de tempo e significado – o que possivelmente será aquilo que, à imagem do colecionismo de objetos em Baraya, poderá não só assumir-se como um substituto simbólico do real, mas, de igual modo, contribuir como mais uma ferramenta ativa na apreensão dos diversos elementos identitários (ou “extra-identitários”) que constituem e/ou contaminam um determinado sítio ou lugar. Mais do que o objetivo tradicional da câmara fotográfica, assente num “olhar global” ou numa visão hiper-real que tende a representar o infinito do mundo (como o fez o Renascimento), em “New Pictures from Paradise” (Figura 5), uma série contínua de fotografias de florestas tropicais e selvas ao redor do mundo, iniciada em 1998 a partir de expedições realizadas à China, Japão, Austrália e Alemanha, e mais tarde, a partir de 2001 até 2007, ao Brasil, Peru, Havai e EUA, do artista alemão Thomas Struth, é possível encontrar uma reflexão acerca da noção de “arquivo” um tanto similar.



Fig.5
Thomas Struth, “Paradise 1: Daintree, Austrália” (1998), Impressão Cromogénica, 232,7 x 185 cm. Acedido a agosto 1, 2023, em https://www.thomasstruth32.com/smallsize/photographs/new_pictures_from_paradise/index.html#

**Fig. 6**

Thomas Struth, “Paradise 9: Xi Shuang Banna, Provinz Yunnan, China” (1999), Impressão Cromogénica, 269,4 x 339,4 cm, Exposição “Photographs become Pictures: The Becher Class” (2017), The Städel Museum, Frankfurt, Alemanha. Acedido a agosto 1, 2023, em <https://artblart.com/tag/thomas-struth-museum-photographs/>

Em lugar de recuperar ou conquistar um “paraíso”, aparentemente perdido, “Paradise” apresenta-se como um conjunto de imagens pluralizadas que visam incorporar um fenómeno da visão – um olhar que se perde na vegetação, apenas para ser lançado de volta sobre si mesmo como se colocasse o espectador no seu campo de ação (Reust & Struth, 2002) [11]. Diante de uma imagem repleta de folhagem indiscriminada (Figura 6), os pensamentos do observador não têm para onde se voltar, senão para dentro, como uma espécie de parede de dados impenetráveis, visualmente repleta de planos que convidam o espectador a uma absorção lenta, subjetiva e de difícil apreensão de todos os detalhes, modelando não só a sua experiência perante a profundidade de campo, como, simultaneamente, confinando-o a um espaço de meditação (Blank & Struth, 2007, pp. 111-112) [12].

Por outras palavras, Struth apresenta imagens com informações extremamente densas, afirmando que: “pode-se passar muito tempo diante das representações de ‘Paradise’ e, mesmo assim, ficar impotente no que diz respeito a saber como lidar com elas”, já que, devido à sua natureza “all-over”, o espectador é confrontado com uma espécie de espaço “vazio de cheios” que proporciona um momento de quietude, meditação e diálogo interior (Id., Ibid.). Como resultado, Struth produz fotografias não-discursivas de grandes dimensões que, apesar das informações delicadamente ramificadas, não produzem um contexto sociocultural a ser lido ou descoberto, ao contrário das suas famosas imagens de cidades, retratos individuais e familiares, e museus (Id., Ibid.). De acordo com o artista, “embora as imagens estejam impregnadas de uma forte noção de ‘tempo’, são a-históricas. Vê-se uma floresta ou uma selva, mas não há nada a descobrir, nenhuma história a ser contada. Elas têm mais a ver com o ‘eu’. O processo de visualização é complicado, e o espectador torna-se mais consciente, no que diz respeito à forma como está a processar as informações, aumentando a sua consciência do ‘aqui’ e ‘agora’” (Struth, 2021) [12].

Ainda que algumas das fotografias pareçam aproximar-se das composições de paisagem clássicas – vistas panorâmicas com um delineamento da linha do horizonte –, na sua totalidade, têm como principal objetivo posicionar o observador diante de uma “tela” de floresta ou selva composta por uma plenitude de detalhes da natureza, que não oferecem qualquer hierarquia ou estrutura para a experiência da observação (Struth, 2021) [13]. Nestas, a noção de “lugar” e a sua identidade encontram-se dissipadas.

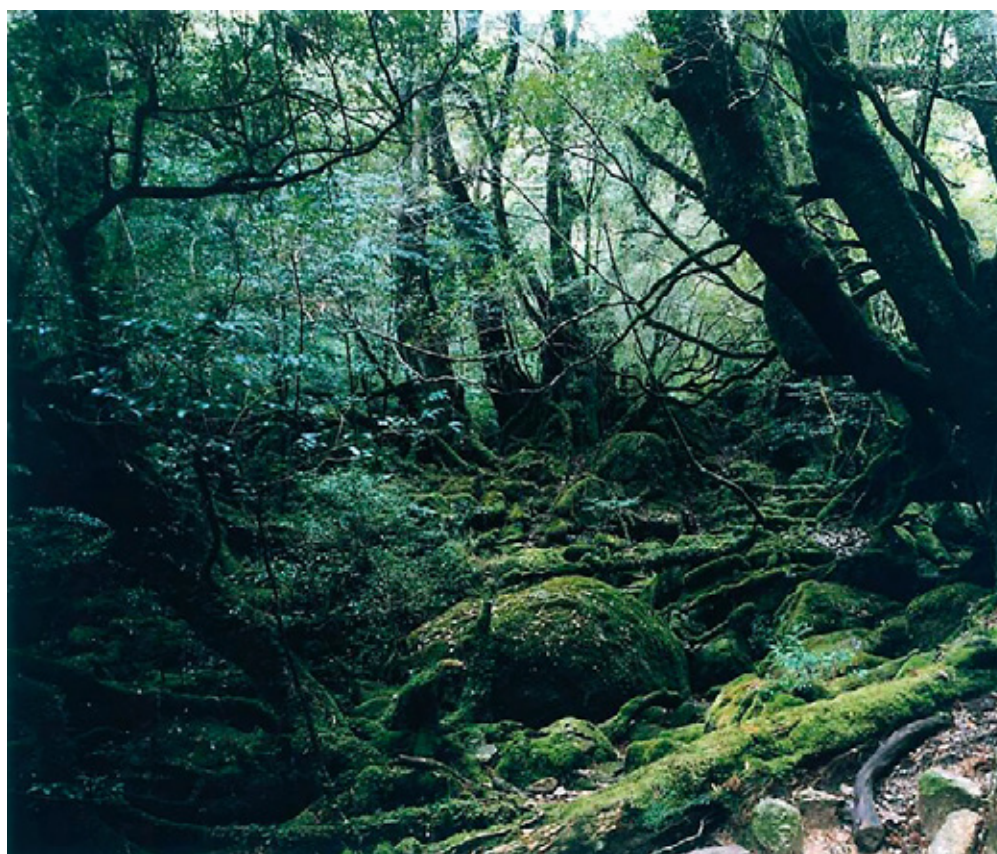


Fig. 7
Thomas Struth, “Paradise 13:
Yakushima, Japão” (1999),
Impressão Cromogênica, 167,6 x
210,1 cm. *Acedido a agosto 1, 2023,*
em https://www.thomasstruth32.com/smallsize/photographs/new_pictures_from_paradise/index.html#

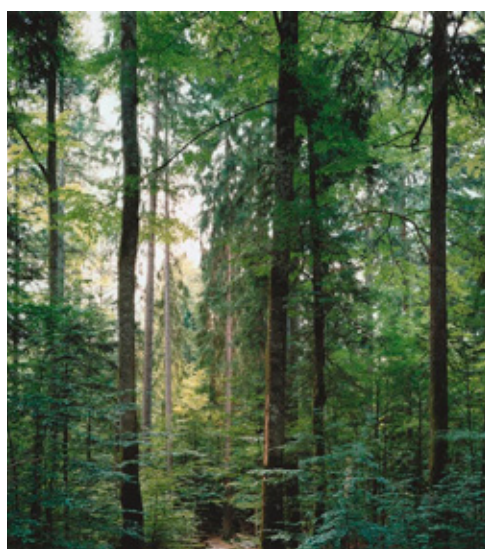


Fig. 8 (esq.)
Thomas Struth, “Paradise 19:
Bavarian Florest, Alemanha”
(1999), Impressão Cromo-
gênica, 179,5 x 223 cm. *Acedido*
a agosto 1, 2023, em https://www.thomasstruth32.com/smallsize/photographs/new_pictures_from_paradise/index.html#



Fig. 9 (dir.)
Thomas Struth, “Paradise 24:
São Francisco de Xavier, Brasil”
(2001), Impressão Cro-mogênica,
218,5 x 279 cm. *Acedido a*
agosto 1, 2023, em https://www.thomasstruth32.com/smallsize/photographs/new_pictures_from_paradise/index.html#

Isto porque, ainda que as imagens de Struth pretendam fugir à nomeação, categorização e identidade de um tempo, sítio ou território que representam, construindo um arquivo de florestas “supra-sítio”, elas veiculam motivos ou elementos relacionados a uma cultura específica na qual se encontram. E, tal pode ser verificado, por exemplo, em propostas como: “Paradise 13” (1999) realizada em Yakushima no Japão, que coloca em destaque o crescimento do musgo, pedras e árvores antigas, parecendo fazer referência à tradição dos jardins japoneses (Figura 7); “Paradise 19” (1999) realizada nas florestas de pinheiros da Baviera na Alemanha, que parecem inspirar-se na importância formativa do motivo da floresta – ‘Der Deutsche Wald’ – em alemão, arte e literatura (Figura 8); e “Paradise 24”

**Fig. 10**

Thomas Struth, "Paradise 29: Peru" (2006), Impressão Cromogénica, 157,5 x 247,5 cm. *Acedido a agosto 1, 2023, em <https://www.sothebys.com/en/auctions/ecatalogue/lot.543.html/2013/nov-2013-contemporary-day-n09038>*

(2001) ou "Paradise 29" (2006) realizadas nas florestas tropicais do Peru e do Brasil que parecem conectar-se com a ideia de uma exuberante cultura latino-americana (Figuras 9 & 10) (Id., Ibid.). Em todos estes casos, os "fragmentos de paisagem" de Struth parecem romper com a percepção do espaço e tempo geográficos do objeto de representação, seccionando-o e transformando-se num quebra-cabeças de memórias de "lugar nenhum", reconhecível e definível enquanto tal (Guasch, 2011, pp. 230-231) [3]. Mas, se por um lado, tal fato não permite distinguir ou reconhecer a identidade de um lugar específico, por outro lado, também induz a um movimento contínuo de "entrar" e "sair", de "ir" e "vir" de um espaço para o outro, vagueando por zonas efêmeras que só a fotografia poderia "congelar" enquanto marcas de um território.

Importa ainda ressaltar que o registo destas paisagens em estado "virgem", para lá de evocarem a infinitude imemorial desses espaços naturais "intocados" pelo homem, não deixam de indiciar a presença sombria da tecnologia, como se tratasse de espaços que aguardam os efeitos desta, ou que, provavelmente, já reagem à sua atuação – presença humana (Loureiro, 2016, pp- 100-101) [14]. Com efeito, e ainda que a intenção do autor passe por construir arquivos de imagens desses espaços quase "virgens", constituídos por uma vegetação densa e opulenta, e desprovidos de figuras humanas ou qualquer marca da sua atuação ou identidade, quando Struth os fotografa e lhes confere o ponto de vista do artista, estes convocam, invariavelmente, essa presença humana que acolhe esse estado "a-cultural" da floresta tropical "arcaica" e "utópica", e passa a interferir com a sua leitura, convocando uma espécie de "aqui" e "agora" – um "estar diante de". Uma ausência tornada presença, onde o homem se inscreve, simbólica e conceptualmente, no território ao mesmo tempo que arranca de "si" todo o tipo de "extratos" de sentido e significação (Friedrich-Sander, 2006, p. 380) [15].

Mas, – Qual a relação entre “testemunho” e “registro” do que aconteceu, entre “documento” e “arquivo”? (Merewether, 2002, p. 121) [23] – Como é que tais noções modificam a percepção que se constrói de um dado evento ou lugar? – Até que ponto estes “extratos” de território carregam o “corpo performativo” de quem os produziu? E, – De que forma é também um fator de transformação da sua identidade e características próprias, uma vez que o olho que seleciona ou o gesto que coleta e mapeia nunca são neutros ou imparciais?

4. “TRAJETO DE UM CORPO”: A PRESENÇA TORNADA AUSÊNCIA PRESENTE

Qualquer que seja o arquivo ou a matéria desse mesmo arquivo, fala-se sempre de um gesto de alguém que arquivou. E, essa relação de simbiose entre o agente da ação e o objeto de representação, fala de uma sobreposição de histórias, formas, significados e sentidos. Tal como em “Paradise” de Struth, é quase impossível dissociar a imagem que é vista do corpo que a vê (Didi-Huberman, 2005 [1992], p. 66) [16]. Situação que, em tudo, lembra uma frase curiosa do artista português Alberto Carneiro: “entre o meu corpo e a terra houve sempre uma unidade profunda [...] O meu trabalho é sempre uma apropriação totalizadora da matéria [...] o da posse bruta através do furor existencial dos sentidos e o da posse mental pela necessidade de me reencontrar nas raízes de mim mesmo” (Carneiro, 1965, p. 41) [17]. “O meu corpo subtil é o princípio e o fim da minha arte: ela é nele e por ela ele é” (Carneiro cit. Fernandes, 2001, p. 109) [18]. Palavras que não deixam indiferente, quando se pensa, por exemplo, na sua obra “Trajeto de um corpo” (1976-1977) (Figura 11), na medida em que reitera a consciência da arte e da criação como um programa de “interpretação do mundo”, no qual o corpo é um agente ativo tanto na sua seleção quanto na sua posterior transformação e metamorfose (Fernandes, 2001, p. 104) [18].

Deflagrando uma ideia de corporalidade, de pulsão do corpo a partir da própria experiência (Olmo, 2001, p. 129) [19], o escultor transforma-se num “operador estético” (Silva, 2001, p.



Fig. 11
Alberto Carneiro, “Trajeto dum Corpo” (1976-1977), Fotografias p/b (46 elementos) e fotografias a cores (2 elementos), 139 x 207 cm, Vista geral da exposição “Linhas de Vento: Percursos Artísticos na Natureza” (2021-2022), MACNA – Museu de Arte Contemporânea Nadir Afonso, Chaves, Portugal. Coleção Fundação de Serralves – Museu de Arte Contemporânea, Porto, Portugal. © Fotografia Maria Regina Ramos.

27) [20] – num “arquivista” – que documenta o percurso ritualístico que realiza com uma pedra com a qual se identifica e recolhe numa praia de infância, que é levada a viajar por diversos ambientes naturais em comunhão com o seu corpo, como uma espécie de “catalisador espiritual”, envolvido em diferentes ações meditativas de união entre si e a natureza. Num percurso rigorosamente esquematizado, feito de passos, pausas e gestos ritualizados que constituem um duplo “ato desejante” – um de entrega e um de posse –, isto é, de transmutação de fluidos naturais em conceito estético e vice-versa, onde o objeto artístico é apresentado como a conceptualização do próprio trajeto (Silva, 2001, p. 27) [20].

À imagem do que acontece em obras como “A Floresta” (1978) (Figura 12) ou “O Ribeiro” (1978) (Figura 13), a performatividade de “Trajeto de um corpo” ultrapassa o persistente problema da precedência entre ambas: fotografia/atuação, no sentido em que a presença do corpo é um ato



Fig. 12

Alberto Carneiro, “A Floresta” (1978), Fotografias p/b e desenho sobre papel (24 elementos), Vista geral da exposição “Modus Operandi: Obras da Coleção de Serralves” (2021), Fundação de Serralves – Museu de Arte Contemporânea, Porto, Portugal.

© Fotografia Maria Regina Ramos.



Fig. 13
Alberto Carneiro, “O Ribeiro”
(1978), Fotografia e desenho
sobre papel (50 elemen-
tos),
Vista geral da exposição
“Modus Operandi: Obras da
Coleção de Serralves” (2021),
Fundação de Serralves – Museu
de Arte Contemporânea, Porto,
Portugal. © Fotografia Maria
Regina Ramos.

íntimo de si com o entorno, e o que é dado a ver é muitíssimo mais do que o seu registo (Vaz-Pinheiro, 2022) [21]. Se, por um lado, a fotografia revela o registo do trabalho do corpo sobre o espaço natural, propiciando a partilha da sua realização e o conhecimento dos seus postulados; por outro lado, surge como instância de mediação entre dois tempos e dois lugares: “o tempo singular e irrepitível da atividade que regista e o tempo e o lugar do espectador, diverso e plural, em que a natureza da arte se apropria já do tempo e do lugar outros em que o artista se confrontou com a natureza” (Fernandes, 2001, p. 106) [18]. A fotografia surge, assim, utilizada como uma documentação da memória de operações realizadas pelo artista num outro tempo e num outro lugar – como uma “máquina de arquivo” – um “instrumento capaz de arquivar a realidade” (Guasch, 2011, pp. 27-28) [3], numa relação íntima entre a ação e o instante da sua inscrição apropriativa e redefinidora do espaço e do momento (Fernandes, 2001, p. 108) [17], onde “o fotógrafo deslocaliza o olhar do artista para trás dele próprio, permitindo ao observador assistir, em diferido, a um momento de uma relação com a natureza que se sabe ter tido lugar, mas cuja leitura é ampliada por camadas de plasticidade e de outros significantes, com uma liberdade e acuidade visual consideráveis” (Vaz-Pinheiro, 2022) [21]. Está-se perante uma relação entre uma “natureza primeira” e uma “natureza segunda”, que o próprio artista faz questão de explanar quando elucida o motivo da utilização do preto e do branco nas suas fotografias: “A minha não utilização da fotografia a cores vem desse propósito em me distanciar da natureza natural para a poder recriar como natureza segunda, da arte” (Carneiro cit. Fernandes, 2001, pp. 106-108) [17].

Recuperando as palavras do historiador francês Pierre Nora, de que a memória depende "inteiramente da materialidade do rasto, do imediatismo do registo, da visibilidade da imagem [...] ambientes reais de memória" (Nora cit. Merewether, 2002, p. 122) [8], percebe-se que, de facto, em "Trajeto de um corpo", o espectador é confrontado com a "possibilidade ilusória de agarrar um momento" (Vaz-Pinheiro, 2022) [21], isto é, a possibilidade de uma aproximação cúmplice e partilhada a esse gesto performativo e meditativo de Alberto Carneiro que, estabelecendo uma tensão dialética entre "interior" e "exterior", "transitoriedade" e "permanência", "proximidade" e "afastamento" (Valsassina, 2021, p. 8) [22], permite ampliar a experiência dos sentidos, através de associações cognitivas abstratas que sublinham a sua materialidade (Fernandes, 2001, p. 104) [18]. Esta operação ritualística, dependente, acima de tudo, da implicação do corpo do artista – de uma busca por "sentimentos de si e do mundo" (Silva, 2001, p. 30) [19] –, concretiza-se não só a partir da consciência onisciente da experiência sensorial e reflexiva, mas, de igual modo, na formulação de um conceito documental da fotografia e da sua posterior transferência e reapresentação para um espaço artístico pela convocação dessa "experiência transformada" do autor (Fernandes, 2001, p. 108) [18]. E, é precisamente esta última, que vem atrelada com os "vestígios" que são trazidos do lugar, o relato de uma experimentação e percepção que é, simultaneamente, macro, micro e contextual, onde corpo e natureza apresentam-se e autodefinem-se reciprocamente enquanto instâncias mediúnicas da relação estética (Fernandes, 2001, p. 104) [18]. A obra nasce, por isso, do cruzamento entre o sujeito – artista –, o objeto – "natureza" –, e, por último, o espectador – intérprete da relação "artista-natureza" e, por sua vez, sujeito interativo de uma relação "arte-natureza" que da primeira é consequente (Fernandes, 2001, p. 105) [17]. A sua materialização dá-se, portanto, na composição finalmente formada pelas fotografias que permanecem – como registo, documento e testemunho da existência de um acontecimento, – como discurso ou lugar constitutivo da memória, – como "poética do espaço"¹⁶ (no sentido de Bachelard), e – como persistência daquilo que foi observado (Guasch, 2011, pp. 27-28) [3].

5. NOTAS CONCLUSIVAS

No contexto da Arte Atual, é diante de obras como estas, constituídas por pilhas de objetos e fotografias, registos fidedignos e imaginários, que o "documento de arquivo" prevalece como uma possibilidade poética e estética, capaz de representar e captar as evidências do tempo, de certas histórias, do seu fio de continuidade ou descontinuidade, da lógica ou imprevisibilidade dos seus espaços identitários, simbólicos e discursivos. O certo é que, na "poesis" de cada autor, independente da sua natureza enquanto objeto ou idiossincrasia de ordenação, o "arquivo" torna-se parte de um processo vivo da obra de arte. Faz-se um modo de pensamento – uma prática –, que se transforma num corpo de "simulacros", de ecos e reverberações de episódios e fragmentos de um tempo em constante processamento e alienação. Isto é, o lugar instituído da "compulsão colecionista", mas, sobretudo, a possibilidade criativa que se inscreve na coleta, na hipótese da sua "reconfiguração" contínua e mesmo transformação enquanto "todo" ou fragmento de sentido. Se, no caso de Baraya, a ideia de arquivo permite demonstrar uma "identidade do lugar" que parece já negada, corrompida e/ou miscigenada com elementos de outros lugares – através das suas "plantas artificiais", cuja identidade está impregnada de sentidos que são exteriores ao lugar onde são recolhidas –, no caso de Struth os processos e estratégias de arquivo – pela forma como o sujeito que vê, altera e distorce aquilo que é visto, seleciona "paisagens" e negligencia outras –, modificam a forma como um território pode ser percebido e/ou interpretado enquanto objeto de registo. Já no caso de Carneiro, o lugar nunca é o lugar em si, mas, antes, um lugar de um "tempo segundo" – de um espaço "outro" – diacrónico, que é criado a partir da interpretação que é feita dele, das coisas que são coletadas, remexidas e encenadas nos seus diferentes estados e tempos de relação com o corpo, fazendo da identidade do território captado – um olhar – uma ação em "diferido" que já não diz da identidade passada, mas implanta uma "outra" – diferencial. Uma identidade na qual o corpo se inscreve na história do território, onde várias identidades são sobrepostas e "sobreimpressas", estabelecendo novas relações "supra-identitárias".

Das estratégias de colecionismo de objetos de Alberto Baraya, ao arquivismo fotográfico de Thomas Struth, à performatividade do corpo e da sua simbiose com o território em Alberto Carneiro, conclui-se que, muitos destes artistas são, portanto, – “inventores de percursos” – cujas obras, amalhando “signos” avulso, constituem novas “paisagens culturais”. As dimensões dos lugares por si invocadas não podem, por isso, ser reduzidas a uma única dimensão identitária, já que o arquivo - no domínio da prática artística - transforma-se numa outra noção de “lugar”. Num substituto simbólico e, até mesmo, artificial do real, perfilando-se como um lugar que não é um lugar de origem, mas um lugar que não abdica dessa origem. Um lugar “outro”, um lugar que só pode ser o da própria obra de arte que, deste modo, atua como seu duplo, como sua visão indireta, como potência do “outro”. O arquivo é, assim, o início emissor dessa demanda, mas, também, o fim onde se chega. Um gesto que constrói e edifica narrativas, um território de colisão entre “possível” e “impossível”, entre real e artificial, entre real e ficcional, numa mistura de vários tempos que completam um todo de “sentido” - um lugar que, na sua pluralidade, é “indecidível”. Isto é, o lugar onde se travam relações com o real, remexendo nos terrenos ardilosos da sua “arqueologia”, revirando a ecologia das coisas e dos lugares, dos sentidos e do sensível, fazendo da própria obra de arte um corpo experimental. Um corpo dialogante do registo de um tempo e de um espaço, onde diferentes camadas de memória parecem colidir e reverberar umas nas outras. Tempo(s) e espaço(s) que, se por um lado, parecem sempre querer “guardar” algo daquilo que é objeto de registo (da sua identidade), por outro, abrem-se para um novo horizonte de sentidos, enquanto território fértil para o ato poético – para todo o gesto criativo.

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NOTAS

¹ Ver, por exemplo: Foster, H. (Winter, 2002). *Archives of Modern Art*. October, n° 99, pp. 81-95 & (Fall, 2004). *An Archival Impulse*. October, n° 110, pp. 3-22; Merewether, C. (Ed.). (2006). *The Archive: Documents of Contemporary Art*. London: Whitechapel Gallery Ventures Limited & Cambridge, Massachusetts: The MIT Press; Enwezor, O. (2008). *Archive Fever: Uses of the Document in Contemporary Art*. New York: International Center of Photography & Göttingen: Steidl Publishers; e, ainda, Guasch, A. M. (2011). *Arte y Archivo, 1920-2010: Genealogías, Tipologías y Discontinuidades*. Madrid: Ediciones Akal.

² A autora recorre ao conceito de “paradigma” - tal como definido pelo filósofo francês Michel Foucault - para designar um objeto de conhecimento em termos de problematização, dispositivo, formação discursiva e, geralmente, saber (procedimentos e efeitos de conhecimento que um campo específico está disposto a aceitar num momento determinado) (2011, p. 9). Porém, tal como sustém Guasch, ainda que Foucault possa ser considerado como um dos principais responsáveis pela introdução da noção de “arquivo” na reflexão filosófica - em “*L'archéologie du savoir*” (1969) -, as reflexões sobre as relações entre “Arte Contemporânea” e “Arquivo” seriam iniciadas pelo historiador de arte alemão Benjamin Buchloh no seu texto “*Warburg's Paragon? The End of Collage and Photomontage in Postwar Europe*” (1998-1999), apresentado no catálogo da primeira exposição dedicada à temática em questão - “*Deep Storage. Collecting, Storing, and Archiving in Art*” (Munique, Berlim e Düsseldorf em 1998; No-va Iorque e Seattle em 1999). Segundo este autor, o “paradigma do arquivo” implicaria sempre “uma criação artística baseada numa sequência mecânica, numa ladainha repetitiva sem fim da reprodução que desenvolve com estrito rigor formal e absoluta coerência estrutural uma ‘estética de organização legal-administrativa’” (Buchloh, cit. Guasch, 2011, p. 9).

³ Guasch afirma que o arquivo contemporâneo tem funcionado a partir de duas máquinas ou “modus operandi”: - a primeira, diz respeito àquela que enfatiza o princípio regulador da lei (“nomos”) e da ordem topográfica; - a segunda, inversamente, corresponde àquela que acentua os processos derivados de ações contraditórias de armazenar e guardar, e, simultaneamente, de esquecer e destruir vestígios do passado, uma forma descontínua e, por vezes, pulsional que atua segundo um princípio “anómico”, isto é, sem lei (2011, p. 15). Já no que concerne ao carácter físico do arquivo, a autora também o explica, de igual modo, a partir de dois mecanismos distintos: - o arquivo vinculado à cultura do objeto e à lógica dos sistemas de memória material; e - o arquivo baseado em informações virtuais que seguem uma racionalidade mais próxima da realidade, do flexível e do não-estável, do não-ordenado linearmente e à margem de qualquer hierarquia (Id., Ibid.). Tratamentos mais específicos acerca deste assunto podem ser encontrados no capítulo 1 – “*La Génesis del Paradigma del Archivo*” (pp. 15-19) -, em Guasch, A. M. (2011). *Arte y Archivo, 1920-2010: Genealogías, Tipologías y Discontinuidades*. Madrid: Ediciones Akal.

⁴ i.e.: Mark Dion, “*Meter of Jungle*” (1992), “*Meter of Meadow*” (1995) & “*Mas-chinen*” (2003-).

⁵ i.e.: Thomas Ruff, “*Porträts*” (1981-1995) & “*Nudes*” (1999-2004); Thomas Struth, “*Museum Photographs*” (1989-); Andreas Gursky, “*Klitschko*” (1999), “*Tote Hosen*” (2000) &

“Madonna I” (2001); Zoe Leonard, “The Fae Richards Photo Archive” (1993-1996) & “Analogue” (1998-2007); Peter Piller “Archiv Peter Piller” (1998-) & “Von Erde Schöner” (2004); Joachim Schmid, “Archiv” (1986-1999) & “Bilder von der Straß” (1982-).

⁶ i.e.: Isidoro Valcárcel Medina, “2000 d. de J.C.” (1995-2000).

⁷ i.e.: Ignasi Aballí, “Listados” (1997-2000), “Calendario” (2003-2005), “Inventa-rios” (“Lenguas A-Z, 2004; “Medicamentos”, 2008) & Desapariciones (2002-2005); Pedro G. Romero “Archivo F.X.” (1999-); David Bunn, “Place for Everything and Every-thing In Its Place” (1993), “Double Monster” (2000) & “Subliminal Messages” (2004).

⁸ i.e.: Montserrat Soto, “Archivo de archivos” (1998-2006). Numa pequena nota acerca do “meta-arquivo”, importa referir que, - de acordo com Guasch -, este diz respeito à outra face do arquivo, na sua versão digitalizada, que não possui limites nem fronteiras, onde se recupera a aura do objeto físico do arquivo, que se soma à obsessão inflacionista relacionada com aspetos da memória e da recordação, não tanto desde a pura conservação e armazenamento de dados como artefactos sem vida, mas de uma troca dinâmica, uma transferência pela qual os arquivos acabam por retroali-mentar a memória (2011, pág. 289).

⁹ i.e.: Arnold Dreyblatt, “The Recollection Mechanism” (1998), “The Great Archive” (1993) & “Recovery Rotation” (2003); Daniel García Andújar, “Postcapital Archive” (1989-2001) (www.postcapital.org).

¹⁰ i.e.: Fernando Bryce, “Atlas Perú” (2001) & “Revolución” (2004); Rosangela Rennó, “O Arquivo Universal e Outros Arquivos (1992-); The Atlas Group, “The Atlas Group Archive” (1989-2004); Francesc Abad, “Camp de la Bota” (2004) (www.francescabad.com/campdelabota) & “bloc W.B. La idea d'un pensament que crea imatges” (2006).

¹¹ Ver: Foster, H. *The Return of the Real: The Avant-garde at the End of the Century*. Cambridge, Massachusetts: The MIT Press, 2014. (Obra original publicada em 1996)

¹² Foucault, M. (1969). *The Historical a priori and the Archive*. In Merewether, C. (Ed.), *The Archive: Documents of Contemporary Art* (2006) (pp. 26-30). London: White-chapel Gallery Ventures Limited & Cambridge, Massachusetts: The MIT Press.

¹³ Baudrillard, J. (1991). *Simulacros e Simulação*. Lisboa: Relógio d'Água. (Obra original publicada em 1981)

¹⁴ Noção de “multiterritorialidade” proposta pelo geógrafo brasileiro Rogério Haesbaert, que surge como uma derivação direta dos conceitos de “territorialidade”, “desterritorialização” e “reterritorialização” dos filósofos franceses Gilles Deleuze e Félix Guattari. Mais do que perder ou destruir territórios, isto é, os processos de territorialização, o autor acredita que aquilo que se faz, na maior parte das vezes, é vivenciar a intensificação e a complexificação de um processo de “(re)territorialização” muito mais múltiplo, isto é, “multiterritorial” (várias territorialidades dentro de um território só). O que existe, de facto, segundo o autor, é um movimento complexo de “territorialização” que inclui a vivência concomitante de diversos territórios, configurando uma “multiterritorialidade” ou mesmo a construção de uma territorialização “no” e “pelo” movimento. Para mais informações, ver: Haesbaert, R. (2004). *O Mito da Desterritorialização: Do “Fim dos Territórios” à Multiterritorialidade*. Rio de Janeiro: Editora Bertrand Brasil.

¹⁵ Benjamin, W. (2018). *La obra de arte em la época de su reproducción mecánica* (W. Erger, Trad.) (p. 13). Madrid: Casimiro libros. (Obra original publicada em 1935)

¹⁶ Ver: Bachelard, G. (1978). *A Poética do espaço*. In Joaquim J. M. Ramos, Remberto F. Kuhnen, António C. Leal & Lúcia V. S. Leal (Trans.), *A filosofia do não; O novo espírito científico; A Poética do espaço* (pp. 180-354). São Paulo: Abril Cultural.

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Maria Regina Ramos (1992) nasceu em Vila Nova de Cerveira e é mestre em Artes Plásticas – Pintura, pela Faculdade de Belas Artes da Universidade do Porto (FBAUP), com o projeto “O Olhar Aproximado: Fragmentos de uma paisagem selecionada – o jardim” (2019). Enquanto

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Case Report

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DESTINATION PORTUGAL: DUAS VISÕES DE “GRINGO” SOBRE UM PAÍS, UM REGIME E UMAS FÉRIAS BEM PASSADAS (1967 - 1972).

Destination Portugal: two “gringo” approaches to a country, its regime, and its nice vacations (1967 - 1972).



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RESUMO

A companhia aérea de bandeira TAP consolidou no imaginário nacional durante bastante tempo uma certa ideia de país evoluído, e como tal mais próximo das democracias europeias saídas da Segunda Guerra Mundial. Imagem essa assente numa (factual) ideia de segurança e avanço tecnológico que funcionou como antídoto para o atavismo que reinava à beira-mar plantado - um pequeno motivo de orgulho nacional. A empresa, actualmente com quase oitenta anos de existência, atravessou muitos contextos socioculturais, tendo essa imagem flutuado umas vezes ao sabor e outras contra a corrente do regime. O presente artigo fornece outro contributo na linha de investigação do autor sobre a relação entre a Cultura do Design e a Identidade Nacional. Apresentam-se dois casos de estudo em design de comunicação de duas das maiores agências de publicidade à época em Nova Iorque, contrapondo duas imagens de Portugal muito distintas. Imagens criadas por “gringos” e “para gringos verem”¹. Estes acontecimentos têm lugar num período importante da história do século XX português: a “Primavera Marcelista”, uma utopia propagandística que antecipava o “dobro a finados”² do regime.

ABSTRACT

The flag carrier airline TAP consolidated the portuguese imagination for a long time a certain idea of an evolved country, and so closer to the European democracies emerging from the Second World War. This image was constructed by the (factual) idea of safety and technological advance, that worked as an antidote to the atavism that reigned among the small country of Portugal - a small reason for national pride. The company, in existence for almost eighty years, has crossed many socio-cultural contexts, his image navigating at times with the wind of the regime and others not so. This article follows a line of investigation by the author that deals with the relation between Design Culture and National Identity. We present two strategic design case studies from two of the largest advertising agencies in New York at the time, showing a contrast between two different images of Portugal. A “gringo” version “just for show”. Simultaneously, the events took place in an important period of the Portuguese 20th century history: the “Marcelist Spring”, a propagandistic utopia that anticipated the “death knell” of the regime.

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PALAVRAS-CHAVE

História do Design, Crítica do Design, Cultura do Design, Aviação, TAP.

KEYWORDS

Design History, Design Criticism, Design Culture, Aviation, TAP

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1. INTRODUÇÃO

A construção imagética das companhias aéreas tenta simultaneamente atrair passageiros do ponto de partida e igualmente do destino. É com base nesta premissa que escolhemos duas campanhas publicitárias que gizaram estratégias de comunicação de modos distintos para a TAP no estrangeiro. No presente caso, a imagem do nosso país junto do mercado norte-americano como duas versões de Portugal “para gringo ver”. Dois modos de ler e interpretar, dois conceitos, dois modos de fazer, duas posturas perante o mesmo tema. Uma centrou-se no convite para visitar um país fechado, exótico, porque desconhecido do turismo de massas, um país governado em ditadura, tolerada, mas incómoda para algumas democracias ocidentais. A outra enalteceu o expoente tecnológico de uma pequena empresa que procurava elevar-se ao nível das suas congéneres. Tentaram convencer o passageiro norte-americano a visitar um país que se colava a esta “pseudo” imagem de modernidade, que só com a “cabeça no ar” correspondia à realidade. A recente descoberta de uma fonte primária não estudada torna o presente artigo inédito, completando alguns hiatos e confirmando simultaneamente algumas hipóteses formuladas noutros artigos. Demos então sabor a este “romance” luso-americano.

2. ESTADO DA ARTE E METODOLOGIAS

O presente artigo prossegue a linha de investigação aberta pela tese doutoral de Pedro Gentil-Homem (2014) [1], que tratou de modo diacrónico a relação entre o design para a TAP em diversas áreas e o regime que a suportava como companhia de bandeira. Com base na consulta de fontes documentais, que ainda se encontram por estudar no Museu TAP (SDA/MTAP), percorremos um interessante documento inédito que relata exaustivamente - cheio de sentido de humor e sabor da época - a construção de uma estratégia integral de comunicação da TAP para o mercado americano (e por extensão global). Esse documento permitiu-nos, com maior grau de rigor, cruzar criticamente outra proposta distinta realizada cinco anos antes, no mesmo país e para o mesmo público-alvo. O arco temporal deste artigo situa-se entre 1967 e 1972, datas em que se inserem os documentos em análise. As metodologias empregues são as mesmas que têm sido adotadas nos diversos contributos por nós publicados: análise empírica de objetos e documentação de base qualitativa e não interventiva. A persecução desta investigação encontra premência, senão mesmo urgência, em ser tratada e estudada uma vez que a estratégia museal da empresa tem recentemente sofrido desinvestimentos significativos - o SDA / MTAP³ encontra-se atualmente (2023) acessível apenas por marcação, e por falta de especialistas no campo da museologia deixou de possuir iniciativa própria de investigação e disseminação.

3. DESENVOLVIMENTO

Na capa desenhada por Boris Chaliapin para a revista Time de julho de 1946 Salazar surge ao lado de uma maçã podre e apelidado como “Dean of Dictators”, ou “Decano dos Ditadores” (fig. 1). No interior o desenvolvimento do artigo traçava um triste retrato de Portugal e fadava-o a um futuro ainda menos brilhante:

“Portugal was a melancholy land of impoverished, confused and frightened people (...) Not only was Portugal at a new low point, it showed every sign of changing for the worse, perhaps slowly, perhaps by violent upheaval.”⁴ (Portugal: How Bad Is the Best?, 1946) [2].



Fig.1
Salazar "O Decano dos
Ditadores"
Fonte: Time Magazine

Assim permaneceu, de facto, a imagem do país por mais de três décadas. Só a Guerra Colonial o viria sacudir da letargia conformista e motivar uma revolução.

Ao longo dos primeiros 25 anos de operação a estratégia de comunicação da TAP oscilou entre uma atitude diletante - com boa vontade de alguns protagonistas internos sem formação específica - e o convite esporádico a autores com experiência nas áreas da Comunicação e do Design, sobretudo artistas plásticos e arquitetos. Esta atitude teve, expectavelmente, como consequência uma imagem díspar, pouco coerente e pouco sólida. Prosseguindo o “fado” de um país de escassos recursos, surgiu muitas vezes na sequência da aquisição e atualização de frotas, momento em que o elevado orçamento permitia, por um lado a sua inscrição no total das despesas, por outro a assimilação do know-how proveniente do país fabricante das aeronaves.

A publicidade em Portugal, ao longo da década de sessenta, e sobretudo a partir de setenta, entrou no período a que Rui Estrela apelidou de “época de ouro” (Estrela, 2005, p.90) [4]. O desenvolvimento da relação entre as maiores agências de publicidade e os grandes clientes, trouxe à TAP alguma coerência estratégica e alinhando as suas necessidades perante o mercado. Contudo a harmonia entre a imagem nacional e internacional permanecia desarticulada, uma vez que cada delegação estrangeira produzia as suas próprias iniciativas recorrendo a agências de publicidade locais⁵. Também durante este período a TAP optou por uma frota exclusivamente a jato com maior destaque para o início da relação com a norte-americana Boeing. A poderosa fábrica de Seattle foi uma das que melhor navegou com sucesso a onda de desenvolvimento da aviação a jato. Em 1967 a TAP era, aliás, uma das primeiras companhias mundiais a operar exclusivamente aparelhos desta tecnologia. O ano de 1967 coincide com a abertura da rota Lisboa - Nova Iorque. O mercado da emigração justificava-a *per se*, contudo, equacionou-se o preenchimento dos aviões com turistas captados no mercado de destino. Uma das primeiras iniciativas estratégicas para a promoção de Portugal no mercado norte-americano consistiu numa emissão televisiva para o canal WIBF (Pensilvânia). Com o alto patrocínio do consulado português, passou em voo de pássaro uma imagem idílica do nosso país, integrando uma palestra sobre Arte Portuguesa entre outros conteúdos como “regiões, vinhos, artesanato, indústria e turismo” (A TAP na televisão... 1967, p.4) [5].

Do lado de lá do Atlântico a publicidade atingia grande fulgor e ousadia. Foram os anos da geração de agências nova-iorquinas da Madison Avenue, nas quais reinava um ambiente criativo, inegavelmente excessivo e “louco”. Um desses “loucos” foi Jerry Della Femina (n.1936) copyrighter da Delehanty, Kurnit & Geller (DK&G) personagem *sui generis* que

inspiraria em 2007 a criação da série televisiva *Mad Men*⁶. Interrogava-se então Femina como transmitir a imagem de Portugal aos norte-americanos, sobretudo aos novos iorquinos, cidade para onde a TAP passaria a voar. Nada mais fácil! Afirmou nas suas memórias desse tempo auto-intituladas “From Those Wonderful Folks That Gave You Pearl Harbor” (1971)⁶: “Fazer publicidade de destinos é a coisa mais fácil do mundo. Quando estava na Delehanthy tínhamos a conta das linhas aéreas portuguesas, TAP. Não temos de mostrar o avião. Mostramos o sítio para onde vamos se apanharmos esse avião. Apresentámos anúncios lindos porque Portugal é um excelente local para publicidade. Tivemos o cuidado de não mencionar Salazar ou o facto de, em Portugal, nos candidarmos a passar as primeiras férias de trinta anos do mundo, se cometêssemos algum erro” (Femina, 2011 [1971], p.42) [6]. A citação, enquadrada no contexto sociocultural e político da época, é interessante para a percepção da imagem que tinha Portugal lá fora, em particular nos EUA. Femina reduziu deste modo a nossa cultura a lindas paisagens, acima de tudo porque bastava não provocar o regime para um norte-americano nos visitar tranquilamente sem passar “umas férias de 30 anos” - entenda-se ser preso. Talvez mesmo contra vontade (não conseguimos apurar)⁷ Femina ficou-se mesmo pelas paisagens. Contudo, com um toque de humor inteligente, contrapôs um claim que satirizava o nosso país como exótico (leia-se estranho, isolado, parado no tempo) para o padrão europeu: “The only foreign country left in Europe”⁸. Este foi adaptado pela DK&G em toda a comunicação TAP no mercado norte-americano (1967). O desenvolvimento visual coube ao designer e art director Peter Hirsch (1936 - 2011) e assentou num traçado conservador que dividia a composição em aproximadamente duas metades, tendo ao alto a mancha fotográfica e na porção inferior o título e caixa de texto. A composição tipográfica usou fontes da família Grotesque (semelhantes à News Gothic)⁹ (fig. 2)



Fig.2
DK&G campanha “The only foreign country left in Europe”
Fonte: designarchives.aiga.org

Não conseguimos encontrar provas documentais que afirmem inequivocamente a autoria da campanha do ano seguinte (1968) à DK&G, embora vários indícios o apontem¹⁰. Não chegamos a caracterizá-la como subversiva, todavia adotou um tom de escárnio, apoiado num humor irreverente. Denota aliás uma estreita relação com o artigo da *Time* - agora com 20 anos - levando-nos a acreditar não se tratar de mera coincidência. O artigo referia: “They bought from fisherwomen in Bedouin-like headdresses the Portuguese equivalent of hot dogs — grilled sardines.” (Portugal: How Bad Is the Best?, 1946)¹¹ [2]. Um dos cartazes desta campanha chama precisamente a uma sardinha no pão “Portuguese Hot-Dog”, outro apresenta as mulheres da Nazaré com faces marcadas pela dura vida junto ao mar. Nessa campanha estão muitos dos clichês serôdios de Portugal no Estado Novo: de Fátima às sardinhas, do traje negro da Nazaré aos barretes de campino, retratados aqui como “exóticos”. Se atentarmos às declarações cautelosas proferidas por Femina em relação ao regime,

temos agora implícita uma crítica a um país não apenas foreign mas também atrasado. Um conjunto de seis provas a preto e branco em papel couché estão à guarda do SDA/MTAP¹² (Fig. 3). Por não encontrarmos nenhuma ocorrência impressa em periódicos ao longo dos anos que investigámos este tema, não nos parece estranha a hipótese de a TAP a ter reprovado. As grandes empresas serviam quase todas um estado corporativo, e evitava-se que alguém passasse umas “férias de 50 anos”. Contudo foi recentemente encontrado no site de leilões online eBay um exemplar impresso da mesma campanha¹³ (fig. 4). Terá afinal sido impressa na totalidade, ou apenas alguns exemplares foram aprovados? Permaneceremos atentos a novas descobertas documentais relacionadas com esta iniciativa.



Fig.3 (esq.)
DK&G seis exemplares da campanha
Fonte: SDA / MTAP

Fig.4 (dir.)
DK&G Exemplar impresso da mesma campanha
Fonte: ebay.com

A conta TAP permaneceu na DK&G pelo menos até 1968, data na qual podemos encontrar dois anúncios impressos (um mono página e outro em página dupla) que destacamos pela qualidade e impacto na área do Design Gráfico. Falamos de “Winter in Portugal, You Don’t Spend to Much, You Don’t Wear to Much” e “American Dream / Portuguese Dream” ambos ilustrados por Edward Sorel (n. 1929)¹⁴ [3]. Como deixa antever o claim do primeiro, apoia-se no baixo custo do destino e no clima ameno do inverno português. Uma consequência do fechamento económico português e um bónus para o visitante. É interessante observar como se estabelece paralelo com as Caraíbas, destino barato e preferencial do mercado de inverno norte-americano, mas difícil de reservar. Daí como alternativa Portugal:

“Admittedly it costs more to fly to Portugal than it does to the Caribbean. But once you get there it costs much less. You can stay at a posh Portuguese hotel for 11 dollars a day. With meals. You can sit in a café all night, if you wish, listening to fado and drinking red wine. And never spend more than 2 or 3 dollars.”¹⁵ (Winter in Portugal..., 1969) [3].

A composição destaca a ilustração assinada Eduard Sorel, encimada pelo claim e texto descritivo em fonte da família Caslon. O seu característico traçado cartoonesco mostra um casal de turistas nitidamente norte-americano em traje de verão (camisa estampada, calções, meias brancas, vestido curto de praia), carregando uma parafernália de adereços de férias (uma cana de pesca, tacos de golfe, raquetas de ténis, cestas de piquenique, entre outros) (fig. 5). O periódico interno da empresa Inter TAP do 4º trimestre de 1969 uma honra ter este anúncio integrado o anuário 1969 / 70 da conceituada revista Graphis (idem, 1969).

**Fig.5**

Edward Sorel (1968), “Winter in Portugal, You Don’t Spend to Much, You Don’t Wear to Much”

Fonte: Inter TAP / Hemeroteca Digital de Lisboa

O segundo, em página dupla, confronta um “sonho americano” e um (imaginário) “sonho português”. Novamente apoiada na qualidade das ilustrações, assinadas apenas Sorel, e a composição apresenta dois aviões em corte segundo o eixo de simetria entre as páginas par e ímpar. No interior do avião da esquerda (norte-americano) vêem-se personagens que materializam o sonho americano. Vivendo o pleno final da década de sessenta, nele desfilam naturalmente os clichés da corrida espacial¹⁶: hospedeiras flutuando no ar com foguetes acoplados às costas, diversas naves espaciais e passageiros ordenadamente sentados em cápsulas (fig. 6). No interior do avião da direita (português) um ambiente muito curioso: no porão um toureiro abraça um touro, no piso intermédio encontram-se passageiros sentados numa casa de Fado “(...) that strange Portuguese music that’s half flamenco, half blues.”¹⁷, e estranhamente (ou talvez não) no piso superior um espaço semelhante a um museu no qual alguns passageiros apreciam um busto e outros escutam o discurso da assistente de bordo sobre uma pintura (fig. 7).

**Fig.6 (esq.)**

DK&G Edward Sorel (1968)
The American Dream / The Portuguese Dream

Fonte: LIFE Magazine / Coleção do autor

**Fig.7 (dir.)**

DK&G Edward Sorel (1968)
The American Dream / The Portuguese Dream

Fonte: LIFE Magazine / Coleção do autor

Este último piso constituiu uma surpresa, certamente uma novidade no discurso e na imagem que o país construiu de si próprio, tanto internamente, como para o estrangeiro. Talvez não tão estranho se lembrarmos os conteúdos veiculados pela transmissão televisiva da WIBF, nomeadamente a “brilhante palestra sobre a arte em Portugal, ilustrada com diapositivos (...) [pelo] prof. Robert Smith, da Universidade da Pensilvânia e grande amigo de Portugal” (A TAP na televisão... 1967, p.4) [5]. Não será alheia a esta iconografia a endémica indiferença norte-americana sobre outras nações que (a confirmar-se) se apoiou numa palestra para caracterizar Portugal como um país apreciador de Arte, o que (ainda hoje) é manifestamente distante da realidade. É certo que se trata de outro sinal claro do fechamento a que o país se votou e que se mantém “exótico” aos olhos de norte-americanos. O texto descritivo compara o “tecnológico” sonho americano de desenvolver um avião perfeito, com o “sexista” sonho português de bem receber, como em casa, pela Fada do Lar:

“And our stewardesses can offer you the numberless traditional niceties any self-respecting Portuguese hostess would offer her guest. Things she doesn’t learn at Airlines school, but at her mother’s knee”¹⁸ (The American Dream..., 1968, p.19) [7].

A TAP expandia-se no número de rotas e frota, apoiada no mercado da emigração, do turismo ainda incipiente, e a partir do início da Guerra Colonial, nas ligações a Luanda e Lourenço Marques¹⁹. Este incremento impunha a aquisição de aparelhos com maior capacidade, tornando óbvia a opção pelo novíssimo Boeing 747 (Jumbo)²⁰. Este aparelho pela engenharia sofisticada e dimensão impressionante, foi admirado e usado por qualquer companhia como “certidão” de pertença ao grupo das maiores. O avultado custo de aquisição²¹ de dois (mais tarde quatro) Jumbo permitiu diluir custos de promoção e imagem. Outra vantagem deste englobamento foi a oportunidade de colar a imagem da TAP aquela que a própria Boeing dava sobre os seus aviões.

A agência AC&R²², por intermédio da Ted Bates em Espanha, propôs fazer o lançamento do Jumbo na TAP. Louis “Lou” Miano (n. 1934), director criativo da AC&R encarregou-se do cliente TAP, deslocando-se regularmente a Lisboa para reuniões, cujos briefings rigorosos impressionaram (Batista, 2009) [8]. Desta relação foram identificadas no SDA / MTAP algumas artes finais e provas fotográficas anotadas que comprovam a adopção dessas metodologias. Este processo de design culminou num documento seminal para futuras estratégias de comunicação: o *Style Manual for Advertising and Collateral Material*²³ (AC&R, 1972) [9]. Nele foram diagnosticados erros e metodicamente detalhadas soluções. A parceria com a AC&R iria durar até 1979, contudo foi esta campanha de 1972 - projecto de grande fôlego para o lançamento do 747 na TAP – conhecida por “Big Enough / Small Enough” (fig. 8) - que veio alterar paradigmas a diversos níveis. As mudanças foram notórias, sobretudo na implementação de “boas” práticas. Tratou-se de um trabalho estratégico extenso com indicações específicas a adoptar em futuras campanhas de imagem. A extensa denominação e incoerência de comunicação da imagem TAP foi exposta em relatórios internos com vista a pressionar a administração para a sua importância. Num deles Rui Protásio do departamento comercial diagnosticou problemas de “corporate design” (sic) e de gestão da imagem global, suas relações-públicas, relações com o pessoal, ou como no próprio documento refere: “a nossa face pública”, 1972, p. 2)

Desta relação fértil foi por nós recentemente descoberto (2022) no SDA/MTAP (por inventariar) um interessante álbum encadernado intitulado “The Advertising Story of the 747 Launch TAP”. Este documenta a posteriori e em grande detalhe todo percurso de criação e disseminação da campanha “Big Enough / Small Enough”, reconhecida pela revista Time com “A special award for an outstanding approach to airline advertising”. Constitui igualmente uma preciosa fonte para o estudo de uma campanha de grande fôlego no início da década de setenta nos EUA (e Portugal).

A partir da sua leitura podemos traçar todas as fases do conceito ao clip de cinema. O arranque enquadra o território de actuação, Portugal e a TAP, como pouco conhecidos, adoptando a premissa traçada em 1967 pela DK&G, “First, Portugal - TAP’s home – was



Fig.8 (dir.)
AC&R campanha “Big Enough
/ Small Enough”
Fonte: Coleção do autor

one of the last European countries to be discovered by the tourist. (...) e segue retratando o seu povo “Second, the character of the Portuguese people should not be forgotten. (...) A character epitomised by the glorious Portuguese names which stud the books of world history: Henry the Navigator, Vasco da Gama, Magellan, Pedro Alvarez (sic), Cabral, Bartolomeu Dias, to name just a few.” (AC&R, 1972a)²⁴ [11]

O documento corrobora as declarações de Campos Batista²⁵ (2009 [6]), completando hiatos e desenvolvendo conteúdos em maior detalhe. Para a estratégia da nova face TAP o enviado da Ted Bates a Lisboa formou um grupo de trabalho constituído por técnicos provenientes de Madrid e Nova Iorque para estudar o novo cliente²⁶. Conceptualmente a campanha apontou quatro pontos que nos parece importante elencar:

1. The airline could not be described as “big”. However, it serves 34 cities, in 15 countries on 4 continents.
2. By the time that TAP’s new planes – the latest 747 B version – were to be delivered, the “Jumbo Story” would have been worked to death by those airlines which had purchased the early model.

3. The Portuguese in general, and the TAP stewardesses in particular, had a remarkably high standard of hospitality.

4. TAP had not only invested in the 747 B, but had trained its engineers, and built the facilities, so that it could overhaul and service them itself – an unusually confident investment.”²⁷

Esta percepção caracterizará toda a futura campanha internacional. Em nova reunião efectuada na TAP²⁸ a agência apresentou 4 novas propostas de red denominação para a TAP, acompanhadas de 4 claims:

1. TAP International, the Airline of Portugal, knows you're name, not a number.
2. TAP International, the Four-Continent Airline of Portugal
3. TAP International's world – it's a lot bigger than you think.
4. TAP International – We're as big as an airline should be.

A escolha recaiu sobre uma fusão da denominação 1 e do claim 4: TAP International, the airline of Portugal, We're as big as an airline should be.

O Eng. Vaz Pinto (1905-1976)²⁹, que não participara da reunião, discordou da denominação escolhida alegando que a TAP não podia ser apelidada de “International” mas de “Intercontinental” pois operava em 4 continentes (Batista, 2009) [8]. Um mal endémico, não apenas nacional, mas muito lusitano no qual as administrações se imiscuem no trabalho realizado por técnicos da área. Ficou assim a nova denominação como TAP - The Intercontinental Airline of Portugal. Se a anterior “Transportes Aéreos Portugueses” era extensa, a nova não ficou melhor. Esta duraria apenas dois anos tendo, após a saída de Vaz Pinto, passado á versão abreviada The Airline of Portugal. Menos extensa, com melhor sonoridade e melhor expressão visual. O custo total da campanha a implementar nos media ao longo de quatro meses em 34 países foi orçamentada em 500 mil dólares³⁰. A Agência enviou inclusivamente um especialista para estudar in loco a dinâmica dos media nos territórios ultramarinos. O claim desdobrou-se consoante o tema ou conteúdo a promover³¹ e adaptado para diversas línguas, num esforço de sintonia gramatical, de mensagens e de clarificação fonética. Inclusive foram implementadas versões em português do Brasil e espanhol da América do Sul. Uma tarefa complexa sobretudo em clips com durações fonéticas variáveis consoante a língua. Visualmente estabeleceram-se novas regras de actuação, num processo de design à data inovador que se materializou, conforme mencionamos, no Style Manual. Pela primeira vez na documentação compulsada na TAP encontrámos artes finais com expressões próprias de um trabalho profissional na área do Design Gráfico, com referências à utilização da fonte Avant Garde para o claim “We're as Big as an Airline Should Be”, da fonte Cairo Light para textos descritivos, ou do Pantone© 50% process red / 50% process yellow e black, para o logótipo TAP. A campanha enfatizou visualmente a dicotomia de escalas entre o Jumbo e a TAP, e assentou graficamente em grelhas e traçados reguladores bem explícitos como suporte para conteúdos e temáticas.

Como afirmámos, a relação com a AC&R fez escola no departamento de comunicação da TAP. Em virtude desse sucesso Campos Batista foi enviado aos EUA (1973) para obter especialização na área. Como consequência a TAP profissionalizou a gestão da sua imagem e iniciou um conjunto de boas práticas de comunicação que manteve nas décadas seguintes. O projeto de reconfiguração da imagem da TAP pela AC&R esteve previsto desenvolver-se em duas fases, mas ficou-se pela primeira. A segunda trataria a corporate image de raiz (Protásio, 1972) [10]. Embora abdicando desse contributo, em 1979 Campos Batista integrará a equipa que junto com a Boeing desenvolverá a imagem TAP Air Portugal. Uma fractura total com o passado que gerará polémica interna e externa.

Em apenas cinco anos, de 1967 a 1972 a imagem da TAP mudou. A do país embora tentando, mantinha-se. Marcello Caetano (1906 - 1980) entrava televisivamente na casa das famílias portuguesas “dando-lhes conversa”³², como parte estratégica pouco convincente de abertura do regime conhecida por Primavera Marcelista. Ironicamente o regime acabaria por ruir numa primavera, a de abril de 1974.

4. CONCLUSÕES

As companhias de bandeira como a TAP (à semelhança de outras congéneres) geram naturalmente uma relação próxima com os cidadãos dos seus países. Ainda hoje assistimos a esse fenómeno, por vezes exacerbado, entre a TAP e os portugueses. Atitudes muitas vezes acaloradas de defesa ou ataque, esgrimem políticas económicas entre a visão neo-liberal privatizadora e o controlo estratégico pelo Estado. Poucas vezes se discute, contudo, a relação ao nível semiótico, simbólico e/ou cultural. Um lastro identitário que o povo português carrega à décadas. A razão para esta simbiose prende-se com o modo como olhou para a sua companhia de bandeira como expoente de segurança, profissionalismo e orgulho. As duas estratégias de comunicação lidas pelo olhar norte-americano, e como tal externo, são um bom modo para estudar como essa relação evoluiu ao longo daquele período estreito, mas com impacto muito efectivo. A colagem do destino Portugal aos seus clichés culturais, enaltecendo e.g. os descobrimentos ou o folclore, construíram a imagem da TAP como um espelho no qual o povo se refletiu, e vice-versa. Um peso e duas medidas parece ser a conclusão a extrair do confronto entre as duas abordagens de “gringo”. Duas versões retrataram Portugal, uma recorrendo ao humor e ao escárnio num tom descontraído, outra objectiva e pragmática assente no profissionalismo e nas boas práticas do Design. Foi através do input norte-americano que a identidade visual da TAP evoluiu e se tornou mais consciente de si própria. Um preconceito atávico ainda hoje presente em certos sectores decisórios da sociedade portuguesa. Uma escala de validade pré-concebida no qual “tudo o que é nacional não é assim tão bom”, o que vem de fora é à partida bem melhor. O modo como duas das mais criativas agências de publicidade nos EUA durante a viragem da década de sessenta para a de setenta assimilaram e retrataram os valores que o regime permitia difundir, forneceu-nos inequivocamente duas visões muito interessantes de outro episódio da História e Crítica do Design (que se fazia para Portugal).

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NOTAS

¹ O termo “gringo” usado sobretudo nos países de língua espanhola, mas também portuguesa, caracteriza de um modo pejorativo o cidadão norte-americano. A expressão “para gringo ver” foi adoptada como recurso semântico do aforismo “para inglês ver” no sentido superficial, aparente, sem validade.

² A expressão “dobrar a finados” define o acto de soar os sinos durante a morte de alguém, neste caso do regime político do Estado Novo.

³ SDA / MTAP - Serviço de Documentação e Arquivo do Museu TAP.

⁴ “Portugal era uma terra melancólica empobrecida, confusa e com gente cheia de medo (...) Não só Portugal se encontrava novamente num lugar muito inferior, como dava sinais de mudar para pior, talvez devagar, talvez de um modo violento” (trad. livre do autor).

⁵ Estão por estudar no SDA / MTAP outros relatórios provenientes de delegações estrangeiras da TAP que compilaram recortes de imprensa e actividades comerciais de publicidade.

⁶ “O Último dos Mad Men” título traduzido para a edição portuguesa.

⁷ Em 2013 tentámos sem sucesso contactar Della Femina para uma entrevista exploratória sobre os contornos detalhados desta campanha.

⁸ “O único país estrangeiro que resta na Europa” (trad. livre do autor).

⁹ Não sendo a nossa área de especialização, recorremos ao parecer do Designer Carlos Bártolo que nos auxiliou na identificação e nomeação das fontes tipográficas.

¹⁰ Desde o início da estratégia de penetração da TAP no mercado norte-americano que a agência encarregue da comunicação foi a DK&G. Não apenas este facto, mas sobretudo a persistência do claim “The Only Foreign Country Left in Europe”, o estilo de composição, e o humor a que recorreu denunciaram, em nos-so entender, a sua autoria.

¹¹ “Compraram às peixeiras, com toucado de beduíno, um equivalente português do cachorro-quente – a sardinha assada.” (trad. livre do autor).

¹² Encontram-se inventariados no SDA / MTAP os seguintes exemplares: “Speak to the people who saw a miracle”; “In Portugal there’s an annual festival just about every week”; “When you send your clients to Europe, make sure they land in a foreign country”; “The not everybody has been there tours”; “A vacation in Portugal might not be so inexpensive, after all”; “A Portuguese Hot Dog”.

¹³ Pelo estilo de texto e imagem “Before you let someone else show your clients Portugal, remember we were born there”, sugere neste exemplar a pertença à mesma campanha.

¹⁴ O percurso de Edward Sorel ficou sobretudo associado à ilustração: “Over the past six decades, you’ve probably seen his many New Yorker covers, his political satire in The Nation, his cartoons in New York Magazine, his caricatures in Vanity Fair.” (Stein, 2021) [12]. “Nas últimas seis décadas, provavelmente viu as suas inúmeras capas para a New Yorker, a sua sátira política para o The Nation, os seus cartoons para o New York Magazine e as suas caricaturas para a Vanity Fair.” (trad. livre do autor)

¹⁵ “Admitimos que seja mais caro voar para Portugal do que para as Caraíbas. Todavia assim que lá chegar ficará muito mais barato. Poderá alojar-se num hotel português chique por 11 dólares por dia, incluindo refeições. Pode sentar-se num café toda a noite, se quiser ouvindo o Fado e saboreando vinho tinto. E não despende mais do que 2 ou 3 dólares.” (trad. livre do autor).

¹⁶ Em plena Guerra Fria, a corrida espacial implicou grandes desenvolvimentos tecnológicos, usados como estandarte propagandístico entre os regimes capitalista e socialista dos dois blocos (norte-americano e soviético).

¹⁷ “(...) essa estranha música, meio flamenco, meio blues” (trad. livre do autor).

¹⁸ “(...) e as nossas hospedeiras podem oferecer-lhe um número infindo de “coisas boas” que qualquer anfitriã que se dê ao respeito ofereceria aos seus convidados. Algo que não aprendera na escola de formação, mas no colo da sua mãe.” (trad. Livre do autor).

¹⁹ Actual cidade de Maputo, capital de Moçambique.

²⁰ Foi intensamente operado para o transporte de retornados após a independência das colónias.

²¹ No início da década de setenta a aquisição de um 747 com componentes para manutenção implicava um investimento inicial de 22 milhões de dólares. (AC&R, 1972) [9].

²² AC&R é o acrónimo para Alvin Chereskin and Rose, sócios fundadores e detentores da agência.

²³ Vide a tese de Doutoramento em Design de Pedro Gentil-Homem (2014) [1] “Sobre as Nuvens: design para a companhia aérea de Portugal (1945-1979)”.

²⁴ Em primeiro lugar Portugal - país de onde provém a TAP – era um dos últimos países europeus a ser descoberto por turistas. (...) em segundo lugar, as características do povo português não devem ser menosprezadas. (...) marcadas por gloriosos nomes que surgem nos livros de História Universal: Vasco da Gama, Fernão de Magalhães, Pedro Alvares Cabral Bartolomeu Dias, para mencionar apenas alguns.” (trad. livre do autor).

²⁵ António Daniel de Campos Batista (n.1940) foi Técnico Superior na área de Comunicação e Publicidade da TAP entre 1964 e 1996. Após a sua formação nos EUA o seu cargo passou a apelidar-se de House Style / Image Manager. Tivemos o privilégio de o entrevistar no dia 1 de Junho de 2009 no qual ao longo de várias horas nos foi relatando o processo que viveu na primeira pessoa integrado na agência norte-americana de publicidade.

²⁶ A reunião teve lugar no dia 27 de Abril de 1971 e nela estiveram presentes pela TAP A. Parreira Pinto, F. Morgadinho, Rui J. Protásio e C. Botto e Carmo e pela AC&R L. Birley, L. Miano e S. Marks (AC&R, 1972a) [11].

²⁷ “1. A companhia aérea não pode ser considerada como “grande”. No entanto serve 34 destinos em 15 países e 4 continentes. 2. Quando os novos aviões da TAP – a recente versão 747 B – forem entregues, a história do «Jumbo» estará mais que trabalhada pelas companhias que já haviam adquirido o modelo anterior. 3. O português em geral, e as hospedeiras da TAP em particular, possuem elevados níveis de hospitalidade. 4. A TAP

não apenas investiu no 747 B, mas igualmente formou engenheiros e construiu novas instalações, permitindo realizar as suas próprias revisões – um nível de investimento pouco comum.” (trad. livre do autor).

²⁸ A reunião teve lugar em Lisboa no dia 3 de Junho de 1971 e estiveram presentes pela TAP A. Preto dos Santos, A. Parreira Pinto, F. Morgadinho, Rui J. Protásio, C. Botto e Carmo, C. Maia Malta e A.C. Batista, pela AC&R S. Rose, L. So-ria, L. Birley, L. Miano, S. Marks, R. Rubinow e R. Lozano. (AC&R, 1972a) [11]

²⁹ Alfredo de Queirós Ribeiro Vaz Pinto (1905-1976) foi Presidente do Conselho de Administração da TAP entre 1959 a 1968 e entre 1970 a 1973.

³⁰ Em anexo ao documento foi incluída uma lista detalhada das iniciativas para 4 modelos de anúncio, com 341 impressões em 34 países; 2 spots televisivos de 30 segundos em Portugal; 526 spots de radio em Portugal, Angola e Moçambique; 2 spots de 60 segundos em 46 Cinemas nos três territórios da metrópole e colónias.

³¹ Identificámos os seguintes claims e respectivas recombinações: “An airline should be big enough to have 747’s... and small enough to pamper you”; “An airline should be big enough to plan your African tour... and small enough to pamper your pet”. “An airline should be big enough to plan your safari... and small enough to offer you shopping tips”; “An airline should be big enough to show you Africa’s secret places... and small enough to pamper your pet”; “An airline should be big enough to service its own 747’s... and small enough to worry about your luggage”; “An airline should be big enough to take you to the four continents... and small enough to make you feel at home”; “An airline should be big to take you to the four continents... and small enough to pamper you on a 747”; “An air-line should be big enough to have its own wine master... and small enough to warm your baby’s bottle”; An airline should be big enough to fly you to Europe at a 25 percent discount... and small enough to give you Old World hospitality”; “An airline should be big enough to let you discover the world... and small enough to make you feel at home”; “An airline should be big enough to take you to the Algarve, the new Riviera... and small enough to worry about your budget” “An airline should be big enough to design its own computer reservations system... and small enough to serve you fresh baked bread in a wicker basket”; “An airline should be big enough to train its own pilots... and small enough to offer you shopping tips”; An airline should be big enough to have its own 747’s amintenance... and small enough to care about your children”; “An airline should be big enough to have 747’s... and small enough to pamper you”; “An airline should be big enough to have its own training school... and small enough to treat you like a guest in a Portuguese home”; “An airline should be big enough to ship sedans on a single plane... and small enough to water a ship,ent of flowers”; “An airline should be big enough to plan your safari... and small enough to offer you shopping tips”.

³² Alusão ao programa televisivo “Conversas em família” emitido na RTP entre 1969 e 1974, no qual Marcelo Caetano pretendia (num tom paternalista e soporífero) explicar aos portugueses a natureza das políticas adoptadas pelo regime. O último episódio foi emitido a 28 de Março de 1974. Em Abril, menos de um mês depois, deixaria a “sua família” em direcção ao exílio. O Arquivo da RTP disponibiliza os episódios em linha. Acessível em <https://arquivos.rtp.pt/programas/conversa-em-familia/page/1/#filters>

NOTAS SOBRE O AUTOR

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Case Report

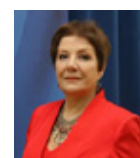
DOI: 10.53681/c1514225187514391s.32.237

THE PROBLEM OF INFLUENCES ON THE MONUMENTAL ART OF THE UKRAINIAN-AMERICAN ARTIST S. HORDYNSKYI

O problema das influências na arte monumental do artista ucraniano-americano S. Hordynskyi



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ABSTRACT

This study explores the role of Ukrainian-American artist S. Hordynskyi in the evolution of monumental art, with an emphasis on the cultural and historical origins of the Ukrainian nation in world art history. Employing methods such as analysis, synthesis, comparison, deduction, historical, and generalisation, the research delves into Hordynskyi's contributions and the broader context of Ukrainian art history. Results indicate that Hordynskyi uniquely blended Byzantine and Renaissance traditions in his monumental art, developing a style that emphasized a distinct perception of the sacred. Additionally, "Boichukism" emerged as a central conceptual idea shaping his work. Conclusively, the ascent of Ukrainian art and culture in the global arena is influenced by socio-economic and political dynamics, with Hordynskyi's singular artistic contributions playing a pivotal role in this renaissance, offering valuable insights for contemporary artists globally.

KEYWORDS

Creativity; Painting; Traditions; Neo-Byzantine; Iconography.

RESUMO

Este estudo explora o papel do artista ucraniano-americano S. Hordynskyi na evolução da arte monumental, com ênfase nas origens culturais e históricas da nação ucraniana na história da arte mundial. Empregando métodos como análise, síntese, comparação, dedução, histórico e generalização, a pesquisa investiga as contribuições de Hordynskyi e o contexto mais amplo da história da arte ucraniana. Os resultados indicam que Hordynskyi combinou de forma única as tradições bizantinas e renascentistas em sua arte monumental, desenvolvendo um estilo que enfatizava uma percepção distinta do sagrado. Além disso, o "Boichukismo" surgiu como uma ideia conceitual central que moldou seu trabalho. Concluindo, a ascensão da arte e da cultura ucranianas na arena global é influenciada pela dinâmica socioeconômica e política, com as contribuições artísticas singulares de Hordynskyi desempenhando um papel fundamental nesse renascimento, oferecendo percepções valiosas para artistas contemporâneos em todo o mundo.

PALAVRAS-CHAVE

Criatividade; Pintura; Tradições; Neo-Bizantino; Iconografia

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1. INTRODUCTION

Sviatoslav Hordynskyi (1906-1993) – a prominent Ukrainian painter and graphic artist, poet, translator, and art critic who performed an important role in the development of Ukrainian art of the 20th century. Due to his comprehensive talent, the stability of his worldview and artistic and creative positions, he managed to discover his talent despite certain historical circumstances in different socio-cultural environments. S. Hordynskyi began to work actively as an artist and writer in Lviv in the 20s and 30s of the 20th century, where he survived the German occupation during the Second World War. Equally important was his contribution to the development of the artistic process as an active member of the Association of Independent Ukrainian Artists (ANUM), and organiser of several art exhibitions and art publications (Dutchak, 2020; Kozinchuk, 2020) [1, 2]. S. Hordynskyi repeatedly travelled to Western Europe, studied with leading artists in Berlin and Paris, enthusiastically studied the methods of modern art and worked hard to synthesise it with the traditional principles of Ukrainian national art. As a result, the artist's graphic and pictorial works in the late 20s of 20th century attracted the attention of art lovers and, most importantly, critics (Ivashko et al., 2021; Mamatov, 2021) [3, 4]. In the early 1930s, S. Hordynskyi's art criticism began, which eventually began to be distinguished both by the depth of professional judgements and the sharpness of critical assessments and by an organic connection with his creative and ideological positions. The artist's art historical heritage (13 monographs, more than 200 articles, essays, and reviews published over sixty years) is such a significant and understudied one that it may well become the subject of particular research. S. Hordynskyi made a noteworthy impact on the advancement of Ukrainian avant-garde literature through his remarkable poetry collections and unique translations of a diverse range of works spanning from the Old Russian Tale of Igor's Campaign to the poetry of F. Villon, as well as numerous classical and contemporary poets who wrote in languages such as Italian, French, German, and Russian. It is essential to highlight the significance of the artist's life and creative output during the latter half of the 20th century, which was predominantly spent in exile in the United States.

Fascinated by the artistic culture of Byzantium, ancient Rus-Ukraine, and the Italian Renaissance, and interested in the research of sacred monuments, S. Hordynskyi painted an impressive series of mosaics, murals, stained-glass windows, and iconostases for 49 churches in the United States, Canada, Italy, Germany, Austria, and Australia. It can be argued that S. Hordynskyi took one of the leading places among the masters of monumental painting of the Ukrainian diaspora, and, given the virtually complete suspension of sacred artistic creativity in the former USSR, among Ukrainian artists in the all-Ukrainian context. S. Hordynskyi's active painting was supported by theoretical studies devoted to the problems of art history and art criticism. Among the 150 publications of the second half of the 20th century, about four dozen works are devoted to the problems of the sacred art of individual epochs and styles (Choma-Suwała, 2022; Snizhynska, 2022) [5, 6].

The subject's relevance is underscored by the fact that S. Hordynskyi's works from his American period offer valuable insights into the intricate processes of cultural and artistic development within the Ukrainian diaspora in Western Europe and the United States. Regrettably, these aspects have not received adequate attention in the field of art history, as noted by Lototska in 2021 [7]. Furthermore, it is crucial to acknowledge that a substantial body of previously unreleased archival materials is being introduced for the first time, which can significantly contribute to the advancement of contemporary Ukrainian art history (Zavyalova & Stakhevykh, 2022) [8].

Moreover, it is essential to highlight that S. Hordynskyi's multifaceted "Renaissance" persona has been misrepresented by a certain group of researchers due to the Soviet ideological perspective that categorized his creative ideas solely as "nationalist and formalist aesthetic," as pointed out by Dundyak in 2020 [9]. Despite such exceptional intensity and productivity, S. Hordynskyi's work has not yet been the subject of in-depth scholarly attention. The objective of this study is to examine the cultural and historical influences on the monumental art style

of Ukrainian-American artist S. Hordynskyi. Specifically, it will analyze how Byzantine and Renaissance traditions, as well as the "Boichukism" art movement, shaped Hordynskyi's distinctive techniques and aesthetic in his mosaics, murals, stained glass, and iconostases. The goal is to elucidate his role in developing a national Ukrainian style in sacred art.

2. MATERIALS AND METHODS

This qualitative study utilizes multiple methods to examine the cultural and historical influences on S. Hordynskyi's monumental art style, including analysis, synthesis, comparison, deduction, historical analysis, and generalization.

Primary sources analyzed consist of the artist's writings, documents and archival materials such as sketches, drafts, letters, articles and notes accessed from museum archives and private collections. Secondary sources include art history books, academic journal articles, exhibition catalogs, and critical reviews of Hordynskyi's work published between 1920-2022. Sources were identified through database searches in JSTOR, ProQuest, Google Scholar, and library catalog searches.

Visual analysis was conducted by making in-person observations of key monumental works by Hordynskyi including mosaics, murals, stained glass windows and iconostases located in churches in the United States, Canada, Italy, Germany and Australia. Detailed examination of formal elements such as line, color, composition, and iconography was undertaken to discern influences of Byzantine, Renaissance and folk art traditions.

Comparative analysis involved identifying similarities and differences between Hordynskyi's monumental aesthetic and other related styles such as works by Boichuk, Picasso, and della Francesca. Conceptual underpinnings of the "Boichukism" movement were analyzed through close reading of primary texts.

Visual analysis of Hordynskyi's key monumental works including mosaics, murals, stained glass, and iconostases forms a significant part of the methodology. Formal elements such as line, color, composition as well as iconography are examined to identify influences of Byzantine, Renaissance and folk art traditions.

Cultural analysis was performed by contextualizing Hordynskyi's contributions within the broader evolution of Ukrainian art. The socio-political dynamics shaping the Ukrainian diaspora were considered.

Interpretive, qualitative coding was used to identify key themes related to influences on Hordynskyi's style. Data were organized categorically to elucidate relationships between concepts. The methodology provides a framework grounded in robust evidence to map the confluence of cultural influences that shaped Hordynskyi's monumental aesthetic.

3. UKRAINIAN ICON: TRADITION AND INNOVATION IN THE WORK OF S. HORDYNSKYI

In the artistic life of Sviatoslav Hordynskyi, there were always outstanding personalities who had a significant impact on his "charismatic" creative development. Some of them mentioned him occasionally, others left a noticeable imprint in his work, and still, others guided him on the path of further development. In the field of monumental art in the Ukrainian American community, Khrystyna Dokhvat, Ivan Denysenko, Petro Kholodnyi (junior), Mykhailo Osinchuk, Vira Lazarovych-Senchuk, Mykhailo Dmytrenko, Yuvenalii Mokrytskyi, and other Ukrainian artists worked. Borys Makarenko and representatives of his school worked in an original style (Salmond et al., 2020) [10]. In both the architecture and temple art of the Ukrainian diaspora

in the 20th century, there was a tendency to explore the ancient sacred and artistic heritage of Ukraine in depth. Attempts to design something innovative without relying on traditions usually failed (Olianina, 2023) [11]. These were just loud slogans, floundering in the currents of mass culture. When working on monumental compositions, S. Hordynskyi primarily turned to the history of Ukrainian sacred art, in particular, to the work of V. Svetsitska and H. Logvyn "Medieval Painting", which he considered a thorough theoretical study. And after a long analytical search and work with archival materials, which began in the Lviv period, he prepared his study "Ukrainian Icon of the 12th-18th Centuries". This work chronologically highlights the long process of development of Ukrainian iconography, revealing its most striking examples. S. Hordynskyi was constantly looking for a personal creative approach to the establishment of a modern icon, which should be based on the traditions of ancient iconography. The artist constantly nurtured the idea of revival and modern interpretation of the Ukrainian-Byzantine iconographic tradition.

In the context of this search, S. Hordynskyi constantly collaborated with the architects of a particular church, which he later had to decorate. S. Hordynskyi's intervention in the architecture of the church can be interpreted as an attempt to solve the principle of harmony in the environment in a comprehensive, ensemble manner. Architecture and fine arts can be united under one common denominator of artistic and figurative principles. There were times when fine art played a more important role than architecture. Focusing on examples of world-class art, S. Hordynskyi intended to discover his concept of synthesis of figurative-spatial painting and architectural solutions for the church. It is evidenced by the Church of the Intercession in Munich (Germany), where the modern architecture designed by R. Zhuk is combined with the Ukrainian painting style of S. Hordynskyi. In fact, S. Hordynskyi uniquely designed the interior, synthesising elements of wooden cladding with mosaics and mural paintings. S. Hordynskyi's creative thought was devoted to solving the problem of a style that would materialise an artistic idea. The synthesis of Byzantine and Renaissance traditions can be traced in almost every monumental work of the author – from the solution of the church environment to the interpretation of each element of the composition. S. Hordynskyi was convinced that the Renaissance developed the best principles of perfect beauty and harmony of early Christian times. Exploring the creative methods and styles of early icon painting, he focused on ancient, so-called Fayum portraits, as Greco-Roman art was one of the main sources of the development of church architecture and art in Byzantium.

After a long study of ancient iconography in Greece, S. Hordynskyi became convinced that the Greek icon has distinctive features of ancient and Renaissance art. In addition, he understood that a skilful combination of Christian cultural heritage with ancient and Renaissance traditions could establish a temple environment of extraordinary spiritual and aesthetic impact. In many cases, S. Hordynskyi managed to achieve perfect proportions of the image, nobility of posture and majesty of figurative compositions and individual images. Convincing in the depiction of details (mosaic details, bunches of fabric and ornamental ribbons), S. Hordynskyi preserved a laconic drawing, highly professional technique and fine artistic taste in the main points. Sviatoslav Hordynskyi's work reflects Ukrainian cultural and historical influences through his use of the neo-Byzantine and modernist styles in his wall paintings and iconostases. Hordynskyi's works are a synthesis of these two styles. The neo-Byzantine style is a modern variant of art that is influenced by Byzantine art, which was characterized by a fundamental artistic attitude that endowed forms with life by associating them with meaningful content. Hordynskyi's use of this style in his works reflects the influence of Byzantine art on Ukrainian culture. The modernist style, on the other hand, is characterized by a break from traditional forms and a focus on innovation and experimentation. Hordynskyi's use of this style in his works reflects the influence of modernism on Ukrainian culture (Dundyak, 2020) [9].

However, he did not escape criticism and accusations of repetitive images. The artist's icons are indeed full of similar compositional solutions, scales, movements, rhythms and colour. S. Hordynskyi often depicted and repeated iconographic types of the Virgin Oranta (Rome, Italy), the Wisdom of God (Rome and Munich), the Virgin of the Intercession (Munich, Germany), the Virgin of Perpetual Help (Lackawanna, USA), the Virgin from the iconographic

composition “Deesis” (Minneapolis, USA), Monnesen (Pennsylvania, USA). The Deesis altarpiece (Melbourne, Australia); for iconostases – the Virgin of Odigitria and Eleusis-Peace (West Easton, USA), and the Virgin from the Annunciation scene in Saskatoon (Canada) (1972) and Embry (USA) (1959). In addition, it happened that the artist painted two or three churches at once, continuously drawing the same figures. Undoubtedly, certain features of the depicted person (face, clothes, decorative elements) were repeated. Thus, S. Hordynskyi’s style is easy to recognise. He subtly modelled the oriental features of the saints known from ancient icons, bringing them closer to the modern ideal of beauty. However, where he tries to modernise the image too much, bringing it closer to realism, these innovations contrast with the rest of the work: for example, the mountains in the Nativity fresco from the church in Munich (Germany) are represented in relief, in three dimensions, rather than flat, as seen in old icons, and this establishes a stylistic dissonance.

S. Hordynskyi was particularly concerned with the rhythm of lines and shapes, and he further enhanced this rhythm by using triple tones of each colour: red, blue, and green. In his figures of saints and angels, one can feel rather a blissful, happy mood than asceticism and mysticism, as if the artist wanted to represent the “triumph” of the Church. S. Hordynskyi approached each project very carefully. For example, the author worked on the ornaments of the paintings in the Cathedral of St Andrew the First-Called in Munich (Germany) for over a year. The main attention was paid to the location of the images in the church. Thus, the coverage of religious and historical images had to be balanced. There are religious images in the sanctuary and images related to Ukrainian church history on the back and side walls. Scenes from the Gospels on the side walls of the central nave have gained considerable artistic significance: The Nativity of Christ, Baptism in the Jordan, and the Descent into Hell. The artist painted the walls of the Church of the Intercession in Munich (Germany) with the images of Ukrainian saints Borys and Hlib, Volodymyr and Olha, and, in the altar’s concealment, he designed a mosaic composition of the Virgin Mary surrounded by saints.

S. Hordynskyi’s monumental mosaics resembled the best examples of Ukrainian folk art in their colouring, and their design was influenced by modern Western art schools. The author develops the mosaic space from a system of characteristic micro-spaces united by the wall plane into a single unit. This combination of different images necessitates the division of the mosaic space into conditional registers, developing them from a combination of different scenes, what can be seen in Figure 1.



Fig. 1
“Resurrection” mosaic project
drawing

The drawing (paper, pencil, gouache, watercolor, bronze paint; 45.5 × 56 cm) depicts a multi-figure composition. Jesus Christ holds a large patriarchal cross in his right hand and raises Adam from the grave with his left. The characters on either side of the mandorla are Kings David and Solomon and John the Baptist (on the one hand) and martyrs and forefathers (on the other).

When designing the mosaic, the artist set himself an important purpose – to deepen the figurative and semantic character of the space. Thus, in a certain sequence, many portrait images of historical heroes and Church Fathers were introduced into the composition in a single ensemble of the temple's spatial environment. The pictorial structure does not have a rigid design, in particular, there are no large sizes, specific rhythms and masses.

S. Hordynskyi did not accept poster straightforwardness but instead designed stylised images of various subjects in the context of abstract ideals. He developed his principles of conveying an artistic message, which was based on the decorative organisation of mosaics. In his works, there are signs of metaphoricality, which can be expressed in a plastic form, large scale, and conventional language of images.

The artist uses the method of generalisation and symbolisation to convert a complex theological worldview into the language of plastic painting. The mosaic “The Wisdom of God” in St Sophia Cathedral in Rome (Italy) seems to emerge from the wall by increasing circles, defining its clear linear-spatial structure, and the technique (or manner) of rounding the forms, bringing them to the correct geometry, allows the artist to achieve a certain sculptural character of the images (Figure 2).



Fig. 2
“The Wisdom of God” in St
Sophia Cathedral in Rome

In addition, the structure of increasing circles was needed to enhance the architectonic properties of the mosaic. The geometricity and almost correctness of the sculptural plasticity of the forms evoke distant associations with the figures of Piero della Francesca. Here, the scale of the idea corresponds to the scale of the form, and the strength and power of the plastic language correspond to the monumentality of eternal materials (smalt) (Cento Bull and Clarke, 2021) [12].

In his mosaics, S. Hordynskyi was based on the creative experience and stylistics of the monumental art of Byzantium, the Balkans, and Kyivan Rus, while always remaining on the borderline of the Byzantine-Renaissance style. As already mentioned, travelling extensively, S. Hordynskyi explored the iconographic traditions of various schools of sacred painting.

Inspecting the churches of Greece, Italy, and the Mediterranean countries, the artist realised that each era and each culture designed its vision of space and developed a method of plastic expression appropriate to its ideas. Thus, the Byzantine medieval culture established its specific understanding of pictorial space and form. In Byzantine space, everything depicted is both a specific object and a space for another object. The mosaics of Saint Volodymyr and Saint Olha in St. Sophia Cathedral in Rome exemplify this concept (Figure 3).



Fig. 3
Mosaics of Saint Volodymyr and
Saint Olha from the St. Sophia
Cathedral in Rome

S. Hordynskyi's mosaics and paintings were driven by dual goals. First, he aimed for the icon's figure to engage and communicate with the viewer, appearing in the space of those who pray. This interaction was achieved by employing techniques that pushed the image out of its plane, making it a part of the observer's world. Second, he wanted the viewer to be drawn towards the depicted image, leading them to the divine. Hordynskyi's icons emphasized the "flatness" essential to their existence, reflecting the Byzantine artist's approach of using imagery as a bridge between the seen and unseen. The iconic plane was vital in understanding the icon's purpose, with gold backgrounds often serving as the ideal backdrop due to their dual attributes: materiality and divine luminance.

The icon's presence was highlighted by placing elements like halos or gestures beyond its traditional boundaries. Yet, the core relationship of the image to the viewer was rooted in the icon's planar principle. Hordynskyi's aimed to create images that took the viewer into another dimension. He approached the design with a unified view of external and internal forms, using vibrant colors and high-grade gold leaf for halos and backgrounds. To him, color had a hidden significance and was tied closely to rhythm.

(Yazykova, 2021) [13].

To enhance the impression of the holiness of the depicted images, S. Hordynskyi actively uses decor – both in the design of the background, halos, saints' clothes and replenishing the monumental plane. He developed his own “peculiar” patterns, ornamental elements, motifs and decorative compositions, believing that decor should serve as a means of emphasising and enriching iconographic dominants and defining national identity and belonging. As with the Old Russian masters, the line becomes the main means of expression here. The author pays great attention to bhankas, which become a symbol of the character's spiritual and emotional state. The bhankas materialise and dematerialise bodily masses, dissolving them in the space of the golden background. The depiction of saints' clothes is associated with rhythms that carry an important semantic load. The ornament on the golden background is developed from modules – the beginning and the end – just like the spiritual life of a person. Like M. Boichuk, S. Hordynskyi subtly perceived the symbolic role of ornament in the miniature and monumental art of Byzantium, Kyivan Rus, and the Renaissance (Sandu et al., 2021) [14].

S. Hordynskyi's acquaintance with the folk art of the Hutsul region had a great influence on the development of the decorative system and the overall plot models. He began to understand the basics of folk imagery during plein airs organised by O. Novakivskyi in Kosmach. He was impressed by the drawings of Hutsuls on tiles and plates, embroidered ornaments, and wood carvings.

S. Hordynskyi perceived symbols in everything and believed that visual folklore unified communities and was crucial for a nation's survival. He emphasized the importance of preserving folk traditions, as they expressed the spiritual essence through minimal artistic means. S. Hordynskyi evolved his artistic style, moving away from classical compositions to a stylized system inspired by folk ornaments. His time in Kosmach expanded his interest beyond landscape painting to include various folk arts such as ceramics, embroidery, and woodcarving. He also sketched ornaments from different ethnic groups, particularly geometric ones.

In Paris, during his time at the Académie de l'École de l'Église, he encountered Western European Art Nouveau. There, he incorporated Ukrainian embroidery ornamentation into his avant-garde graphics, interpreting them through a cubist and futurist lens. The unique blend of folk traditions in Ukrainian art was evident in Paris. His interest was particularly piqued by the Hutsulshchyna – Kolomyia region's ethnic heart.

While earlier discussions were theoretical, it wasn't until the 1950s in America that S. Hordynskyi applied his knowledge of ornamentation in monumental painting. His extensive travels, especially exploring Byzantine decor, aimed to understand the interplay between pagan and early Christian influences.

Art historians (e.g., B. Pevnyi and D. Stepovyk) believe that S. Hordynskyi was well acquainted with Byzantine-Kyivan approaches, as he synthesised them with modern methods and therefore managed to demonstrate the mentality of the Ukrainian nation. And here is what S. Hordynskyi wrote himself: “I have always been an enthusiast of everything new in art, but when Picasso looked for patterns and inspiration in black and Polynesian art for his modernism, I believed that we have enough richness of forms in our folk art and long-nationalised icon to look for patterns as far away as Africa or Polynesia” (Chun, 2020; Mastrotheodoros et al., 2020) [15, 16]. S. Hordynskyi's church paintings, mosaics, and icons describe the approaches of the Byzantine-Kyiv iconographic tradition and developed a distinctive national style of depicting Ukrainian churches abroad (Bevz, 2019) [17].

S. Hordynskyi undertook a dedicated journey to the East to delve deeper into the intricacies of Byzantine ornamentation and its roots. The art of the region captivated him, particularly the Iranian-Egyptian metalwork with its distinctive grotesque features and animal-inspired motifs. His explorations also led him to Greece, the epicenter of antiquity, where he was drawn to architectural ornamentation like pediments, cornices, and metopes. Faced with a multitude of inspirations, S. Hordynskyi grappled with his direction in monumental art. He contemplated various paths: emulating “pure” Byzantine art infused with Ukrainian cultural elements, refining Byzantine patterns by incorporating aspects of other styles like

the Renaissance and Art Nouveau within a Ukrainian context, building upon the visions of past artists, or forging a new path by creating a unique model of Ukrainian temple art that could resonate both nationally and internationally.

4. DEVELOPMENT OF S. HORDYNSKYI'S CREATIVE IDENTITY

The question of S. Hordynskyi's artistic and creative worldview and intellectual orientations was and remains relevant, especially the identification of the main sources of influence on the process of his establishment as an artist. Such influential sources undoubtedly included W. Zaliznetskyi, an art historian, professor of Byzantine studies at the University of Berlin, a prominent cultural figure, and an active organiser of the artistic life of Ukrainians in Lviv and Berlin.

The first meetings of the young master with V. Zaliznetskyi occurred in the autumn of 1927 when S. Hordynskyi went to Berlin, where he mastered drawing at the Academy of Arts and attended lectures of a professor on the history of Byzantine art and culture at the Ukrainian Scientific Institute. In his lectures, Zaliznetskyi emphasised that Ukrainian artists should find themselves by exploring the origins of ancient art. After all, contemporary art has no tradition – it is nothing more than a combination of shapes and colours. And the most important thing in art is expression. Art without it – is a craft.

S. Hordynskyi, communicating with V. Zaliznetskyi, demonstrated a deep interest in the art of book miniature. He positively assessed the historical ethnography of H. Narbut's works, inspired by baroque ornaments and examples of Ukrainian ancient art. Hence, S. Hordynskyi was able to establish his concept of book art of modern forms. Having satisfied his passion for book illustration, S. Hordynskyi designed his approach to developing a book model synthesised based on Byzantine, Narbutist and modernist elements. Working on the study of book design, researching the art of old prints, in particular, ancient gospels, exploring Old Russian book miniatures, S. Hordynskyi, under the influence of V. Zaliznetskyi, develops his version of the most recognisable ornaments and applies them in formalistic graphic compositions, achieving significant results as a book illustrator (Lamas et al., 2021) [18].

The second important source of influence on S. Hordynskyi's work was M. Boichuk – it was from him that a kind of synthesised approach to the development of the concept of monumental art was adopted. S. Hordynskyi borrowed from M. Boichuk's work not so much the method of imitating ancient paintings as the very conceptual idea of the establishment of "Ukrainian monumental images". S. Hordynskyi noted that one of the factors of M. Boichuk's success was a clear understanding of the purpose that he pursued and passed on to his students.

This purpose was thoroughly elaborated to the smallest detail: to explore the technique of real frescoes as the foundation of monumental painting, to explore Byzantine art that was once relevant in Ukraine, and then to develop Ukrainian ideas of monumental art; to integrate it into all spheres of activity, including cultural (Reich, 2020) [19]. S. Hordynskyi was fascinated by the way M. Boichuk understood works of ancient art and their significance for future generations of artists. It is known that M. Boichuk learned from ancient Ukrainian icons, portraits of the 17th-18th centuries, mosaics and frescoes of the princely era, and works of Italian classics, but he liked to use Byzantine models harmonised in terms of rhythm, movement and colour, ancient Christian symbolism, and using decorative elements of the East (Znak et al., 2022) [20]. S. Hordynskyi largely mastered M. Boichuk's creative method. After all, M. Boichuk managed to combine Byzantine sources of art, and Ukrainian culture with early Renaissance approaches and ideas widespread in Europe.

S. Hordynskyi believed that M. Boichuk's style, known as "Boichukism", was anti-academic and had links to the European avant-garde movement. It was a universal style, but it was most evident in religious art as the Church was the main patron. Art historians such as Boichuk, Krychevskyi, and Narbut understood art as a continuation of the same organic lines as those

found in the styles of the past, which established the concept of Ukrainian art or national style (Oretskaia, 2020) [21]. The formal approach to the solution of M. Boichuk's images was reduced to simplified, somewhat stylised volumetric masses that acquired the features of leading European styles. The ratio of forms on the plane in M. Boichuk's works was the same as in the iconographic space, and the difference was in the semantic interpretation. The author understood the form as an actual expressive element of the national tradition, where the leading thing was not the means but the strength and professionalism of the expression of the semantic text. "Look" M. Boichuk wrote, citing the image of Christ the Saviour as an example, "everything is clear here. Everything is placed where it should be, from external forms to inscriptions... Each of their works has something in common, they have the spirit of true art" (Baltes, 2020) [22].

Influential for S. Hordynskyi were the words of Yuriï Lypa, who said at an exhibition of young Ukrainian artists in Lviv in 1943: "There are no images that define Ukraine. There are St. Petersburg and Moscow schools, there is an echo of Paris, but there is no Ukrainian art that has historical origins." The biographical note about S. Hordynskyi in the *Book of Works by Ukrainian Artists Outside the Homeland*, published in Philadelphia in 1981, states: "In his art, he continued the development of Boichuk's ideas, as he synthesised centuries-old Ukrainian culture with the challenges of the "pure form" of contemporary art." Therefore, for S. Hordynskyi, national traditions were of great importance in his work, and the main idea of his sacred art was to preserve the national identity of the Ukrainian people. Thus, the conceptual idea of "Boichukism" as a national character became one of the main sources of inspiration for S. Hordynskyi's works. Focusing on M. Boichuk, he tried to analyse various European artistic phenomena specially, combining them with the Ukrainian tradition, thus fixing his attitude to the Byzantine heritage and neo-Byzantine trends.

The early 20th-century art saw P. Kholodnyi senior merging Byzantine art with Ukrainian folk motifs, an approach that resonated with S. Hordynskyi. Kholodnyi's sacred painting incorporated the Ukrainian iconographic tradition and infused it with modern art elements, particularly constructivism. Hordynskyi, defending his own work, emphasized that while his art might draw from traditional icons, it still integrated modern features, aligning cubism, constructivism, and Byzantine art as expressive of specific life dynamisms.

In the U.S., Ukrainian icon painters like M. Osinchuk, Hieromonk Yuvenalii (Mokrytskyi), M. Dmytrenko, P. Kholodnyi (son), among others, embraced the Byzantine style. With Ukrainian art facing the challenge of rejuvenating ancient spiritual values, the diaspora churches needed to echo modern sentiments. S. Hordynskyi was at the forefront of this, developing a monumental design scheme for churches that met contemporary stylistic requirements.

According to Hordynskyi's system, biblical scenes occupy the vaulted and altar parts of the temple, while historical and ecclesiastical events and various ornaments should cover the walls of the side naves. On the side walls of the front part of the church, S. Hordynskyi depicts the scenes of "Descent into Hell" and "Transfiguration on Mount Tabor"; on the back wall of the front part of the church, he paints the iconographic composition "Crucifixion". Below are portraits of the Patriarchs of the Greek Catholic Church: Andrey Sheptytsky and Josyf Slipyi, and models of St Sophia Cathedral in Kyiv and St George's Cathedral in Lviv. These subjects are presented against a background of dark blue, which contrasts and symbolically correlates with the golden glow. Traditional compositions are used in the works, as they have a special meaning for the Eastern Church. Traditionality is important because the stability and immutability of iconography motifs testify to the immutability of church dogmas (Kornilova et al., 2023) [23]. The designed mosaics are based on Byzantine-Balkan and Italian-Greek models, although their figurative interpretation develops the specific features of Ukrainian iconography of the 14th-16th centuries, especially in their restraint and sophisticated, cold academicis (Stasyuk, 2020) [24]; (Almaganbetovna et al., 2023) [25]. However, the main model was the Kyivan mosaics from St Sophia's Cathedral, which met all the requirements of modern art: they had a simple, clean form, harmonious colour scheme, and perfect compositional arrangement (Bokotey, 2017) [26].

From the standpoint of the present day, there are different opinions about the work of S. Hordynskyi. There were many critical remarks about his artistic works during his lifetime. However, he always said: "Criticism disciplines me. It draws attention to flaws and shortcomings." What is important is that S. Hordynskyi had a separate vision of the creative process and its results in the future. He managed to combine different skills and his own experience to reflect the "idea of identity" of Ukrainians in the world. Initially, the objective was to emphasise the Ukrainian nation in the world through art, whether secular or sacred, to demonstrate its culture and spiritual origins. S. Hordynskyi proposed that Ukrainian icon painters establish a commission to nurture Ukrainian church art, with the prospect of establishing a school of iconography, which would allow for the education of a new generation of artists who would preserve the traditions of the past and the "Ukrainian style", and become an important part of the global cultural process.

5. CONCLUSIONS

This study set out to examine the cultural and historical influences on the monumental art style of Ukrainian-American artist S. Hordynskyi, specifically analyzing how Byzantine and Renaissance traditions, as well as the "Boichukism" art movement, shaped his distinctive techniques and aesthetic. The findings demonstrate that Hordynskyi uniquely blended Byzantine and Renaissance approaches in his mosaics, murals, stained glass, and iconostases to develop a style emphasizing a distinct perception of the sacred. His works reflect a synthesis of neo-Byzantine and modernist influences, informed by Ukrainian cultural identity.

Additionally, "Boichukism" emerged as the central conceptual idea guiding Hordynskyi's monumental compositions, as he built upon Boichuk's vision of establishing a national Ukrainian style rooted in Byzantine sources yet responsive to avant-garde innovations. Hordynskyi's creative evolution reveals an artist attuned to diverse inspirations from Eastern and Western spheres, while steadfast regarding the preservation of Ukrainian spiritual and artistic heritage.

The findings highlight Hordynskyi's vital contributions in advancing a Ukrainian monumental aesthetic amidst the socio-political pressures of the diaspora. His artistic rediscovery of ancestral cultural motifs offers valuable perspectives for contemporary artists seeking to forge a modern national identity. However, limitations arise from focusing solely on Hordynskyi's influences and techniques without examining reception or impact. Further research could explore how his unique style resonated with diaspora church communities and inspired other artists. Broader questions remain regarding the role of monumental art and sacred expression in constructing cross-generational identities. Nevertheless, this study enhances the understanding of Hordynskyi's multifaceted artistry and his efforts to revitalize Ukrainian artistic and spiritual traditions through a singular neo-Byzantine vision. It points to the importance of his work in the cultural renaissance of the Ukrainian diaspora and his lasting imprint on conceptions of the monumental.

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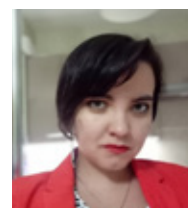
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Case Report

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PIANO PEDAGOGY AND ACTIVITY OF A. SILOTI IN THE CONTEXT OF MUSIC EDUCATION IN THE USA

Pedagogia do piano e atividade de concerto de A. Siloti no contexto da educação musical nos EUA

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ABSTRACT

This study investigates the piano pedagogy and performance career of Russian pianist and pedagogue Alexander Siloti during his tenure at the Juilliard School in New York City from 1925-1942. Through analysis of archival materials and scholarly perspectives, the study illuminates Siloti's pivotal role in shaping piano education and transmitting Russian musical traditions in the United States. The findings showcase how Siloti adapted his concert repertoire and teaching techniques to the American cultural context while upholding principles derived from his studies with Liszt and the Russian piano school. Siloti mentored and influenced major American musical talents, including composer Marc Blitzstein and pianists Eugene Istomin and Benning Dexter. His editions of Bach, Liszt and Rachmaninoff made classical and Russian piano compositions more accessible. In conclusion, Siloti emerges as a vital figure who cemented the artistic lineage between 19th century Russian and European piano schools and early 20th century American piano performance and instruction. His perseverance in exile preserved piano traditions and impacted the trajectory of music education in the United States.

RESUMO

Este estudio investiga la pedagogía del piano y la carrera interpretativa del pianista y pedagogo ruso Alexander Siloti durante su estancia en la Juilliard School de la ciudad de Nueva York entre 1925 y 1942. A través del análisis de materiales de archivo y perspectivas académicas, el estudio ilumina el papel fundamental de Siloti en la configuración de la educación pianística y la transmisión de las tradiciones musicales rusas en los Estados Unidos. Los hallazgos muestran cómo Siloti adaptó su repertorio de concierto y sus técnicas de enseñanza al contexto cultural estadounidense, manteniendo al mismo tiempo los principios derivados de sus estudios con Liszt y la escuela de piano rusa. Siloti fue mentor e influyó en importantes talentos musicales estadounidenses, incluido el compositor Marc Blitzstein y los pianistas Eugene Istomin y Benning Dexter. Sus ediciones de Bach, Liszt y Rachmaninoff hicieron más accesibles las composiciones para piano clásicas y rusas. En conclusión, Siloti emerge como una figura vital que consolidó el linaje artístico entre las escuelas de piano rusas y europeas del siglo XIX y la interpretación e instrucción del piano estadounidense de principios del siglo XX. Su perseverancia en el exilio preservó las tradiciones del piano e impactó la trayectoria de la educación musical en los Estados Unidos.

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PALAVRAS-CHAVE

Post-October Emigration, Juilliard Music School, Piano Pedagogy, Performance Practice, Music History.

KEYWORDS

Emigración Posterior a Octubre, Escuela de Música Juilliard, Pedagogía del Piano, Práctica Interpretativa, Historia de la Música.

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1. INTRODUCTION

The Russian pianist and pedagogue, Alexander Siloti, represents a significant figure in the musical world, bridging the gap between Russian traditions and American musical landscape during the tumultuous early 20th century. Understanding the life and contributions of Siloti is not just a study of one musician, but an exploration into how cross-cultural exchanges can influence and transform artistic traditions, pedagogical practices, and performance styles. In 2003, the first thorough foreign publication was published, which reveals not only the work but also the fate of A. Siloti. This is a monograph by American researcher, conductor, professor at Stanford University in Maryland (USA) C. Barber (2003, p.43-44) [1]. Barber's insightful examination provides a holistic view of Siloti's development as an artist, emphasizing his formative years, the maturation of his performing style, and his experiences during his exile. The author's attention is focused on the learning process, the formation of the performing style of A. Siloti and his creative path in exile. Also, with the assistance of C. Barber (2003, p.64-67) [1], a single collection of piano editions by A. Siloti was published, but not all editions were included. S. Izotova's research in 2015 marks another pivotal moment in Siloti studies (2015, p.23) [2]. While the study predominantly revolves around Siloti's interpretation of the Second Concerto, Izotova's meticulous analysis sheds light on the integral elements that underpinned Siloti's growth as a pianist. The nuances captured, the interpretative decisions dissected, all point towards a larger canvas of Siloti's musical mindset.

Interestingly, since 2014, a surge of interest among Russian scholars has shifted the academic lens more intensely onto Siloti. In contrast to E. Maltseva's (2014, p.55) [3] dives deep into Siloti's educational endeavors, exploring the symbiotic relationship between his performing prowess and pedagogical methods during his time at the Moscow Conservatory (1903-1916). E. Maltseva (2015) [3] focuses on the years of study of A. Siloti in the primary level with N. Zverev and N. Rubinstein in the conservation years. S. Horobets' research, while touching upon Siloti's socio-cultural engagements in St. Petersburg, introduces a fresh perspective by delving into Siloti's lineage (2018, p.33) [4]. The nuanced exploration into the factors influencing Siloti's emigration adds a layer of depth to his biography. It's intriguing to note, however, that while Horobets leans on Barber's monograph, there seems to be a missed opportunity in not further analyzing and interpreting this translated material.

The role of the Siloti-performer is most widely studied in E. Maltseva's (2014, p.13) [3] dissertation: an overview of the repertoire and details of the artist's performance style are given. The piano style of A. Siloti, along with his editorial work, is the object of S. Izotova's (2015, p.26) [2] research. While a substantial focus is on Siloti's interpretations of J.S. Bach, it beckons the question: what interpretative philosophies underscored Siloti's engagements with Bach's works? By dissecting Siloti's editorial handwriting, one can glean insights into his editorial ethos and the specific artistic choices he made.

The objective of this research is to delve into the concert repertoire, instructional methods, and musical influence of Russian pianist and educator Alexander Siloti during his time at the Juilliard School in New York City from 1925 to 1942. This study aims to provide an in-depth profile of A. Siloti's performance career, analyze his teaching methodologies, place his contributions in the context of early 20th-century music, emphasize his impact on the transmission of Russian piano traditions to the United States, and highlight his mentorship in shaping the talents of American musicians.

2. MATERIALS AND METHODS

This research utilizes a historical approach to examine the piano pedagogy and concert activity of A. Siloti during his time teaching at the Juilliard School in the United States. The

methodology involves gathering, contextualizing, and synthesizing primary and secondary source materials related to A. Siloti's musical career and contributions in exile after leaving Russia.

Materials:

Central to the investigative process were archival materials obtained from the Siloti Collection housed at the University of Maryland. The depth and breadth of this collection provided invaluable primary evidence, from concert programs that showcased the evolution of Siloti's repertoire to the correspondence that revealed the intimate details of his administrative interactions and musical negotiations. The Juilliard School Archives further enriched this collection, introducing student recollections that offered a rare glimpse into Siloti's teaching philosophy and the atmosphere of his classes.

Supplementing these primary sources was a robust set of secondary materials. Biographies offered a chronological narrative of Siloti's life, while academic journal articles and dissertations delved into the nuances of his musical journey, providing analytical and critical layers to the unfolding story of his contributions.

Methods:

The research approach, deeply rooted in historical analysis, required meticulous sifting through these materials. The first step involved contextualizing each source, placing it within the broader narrative of Siloti's life and the socio-political backdrop of the times. This allowed for a deeper understanding of Siloti's choices, be it in the repertoire he performed or the pedagogical techniques he employed.

Mapping his concert activity was the next phase, with a focus on identifying patterns, shifts, and evolutions in his performance style and choices. The concert reviews, juxtaposed with actual concert programs, offered a dual perspective: the artist's intention and the audience's reception.

The pedagogical philosophy of Siloti came alive through student recollections. These first-hand accounts were treated as oral histories, capturing the essence of his teaching methods, the classroom dynamics, and the transformations students underwent under his tutelage. The triangulation of these sources, both primary and secondary, laid the foundation for the synthesis phase. Here, the varied perspectives and themes emerging from the materials were woven together, ensuring a cohesive, nuanced, and holistic narrative of A. Siloti's influence. The culmination was an interpretation that highlighted not only his contributions to American piano pedagogy but also his role in preserving and transmitting the Russian piano traditions during his exile. All of this was done with a keen eye on the unique challenges and opportunities of the American musical landscape of the 1920s and 1930s, providing insights into how Siloti seamlessly integrated and adapted to this environment.

3. RESULTS AND DISCUSSION

3.1. Concert activity of A. Siloti

31.1. Siloti's Emigration: Artistic Integrity and Political Strife

A.I. Siloti (1863-1945) is a little-studied figure in the musical space of the last third of the 19th and the first half of the 20th century. Key information about him is reduced to several biographical and editorial positions. Alexander Siloti was renowned for his vibrant and virtuosic technique, effortlessly delivering complex pieces with agility and flair that often left critics in awe of his dazzling passagework. Beyond this technical prowess, he

possessed an expressive, singing tone, prioritizing melodic beauty and expressiveness over mere volume, resulting in a warm, rich tonal quality. This tonal depth was further enriched by his nuanced use of the pedal, which expanded the piano's tonal palette and added layers of color to harmonies and phrases. Additionally, Siloti's approach to rhythm, rooted in Romantic performance traditions, allowed for rhythmic freedom, lending his performances a spontaneous and dramatic flair.

His attention to detail was evident in his interpretations of contrapuntal works, notably those by Bach, where he masterfully highlighted inner melodic lines that could easily be obscured on the piano, especially when compared to the organ. In adapting works like Bach's for the modern piano, Siloti made innovative choices, exploiting the instrument's dynamic capabilities and the sustaining pedal to create interpretations that resonated with audiences in contemporary concert settings.

A. Siloti displayed immense musical talents from a young age. He began piano studies with Nikolai Zverev at age 6 and later enrolled at the Moscow Conservatory under Nikolai Rubinstein and Tchaikovsky. Siloti graduated with a gold medal in piano in 1883. His early performing career included concerts across Russia and Europe. Siloti's studies with Franz Liszt in Weimar from 1884-1887 honed his piano technique and artistry. He was appointed to the Moscow Conservatory faculty in 1889, where he taught prominent musicians like Rachmaninoff, Medtner, and Igumnov. (Churpova, 2017, p.21) [5].

A. Siloti is not only a cousin, but also a teacher of S. Rachmaninoff at the Moscow Conservatory. Pianists also know several editions of works by J.S. Bach, which belong to A. Siloti (the most famous is the Choral Prelude in h-moll). Naturally, the picture of A. Siloti's creative path will be incomplete without an analysis of the factors that contributed to the decision to emigrate from Russia. In the first third of the 20th century, on the verge of the February and October coups, the lives of many members of the Russian intelligentsia and science were destroyed. Among them are N. Berdyaev, A. Herzen, F. Chaliapin, I. Bunin and many other figures of culture and art. A. Siloti even perceived the social turning point of the February Revolution (1917) positively, supporting the idea of accessibility of art for all strata of society. The February Revolution in 1917 led to the abdication of Tsar Nicholas II and the end of imperial rule in Russia. The so-called Public and Folk Concerts of his St. Petersburg enterprise "Concerts by A. Siloti" speak in favor of this. However, the coup state of October 1917 and the subsequent aggressive processes in the political and social spheres demonstrated the real intentions of the revolutionaries and the complete rejection of elite art (Churpova, 2017, p.21) [5]. The October Revolution, also known as the Bolshevik Revolution,

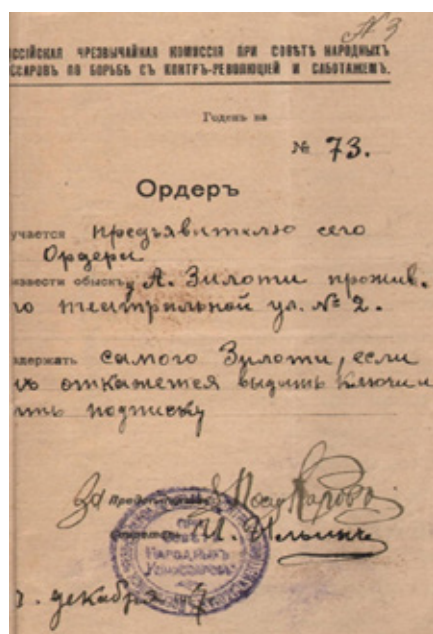


Fig.1

The warrant No. 73 for the arrest of A. Siloti, stored in the fund of the State Archive of the Russian Federation
Source: State Archive of the Russian Federation (1950a) [6].

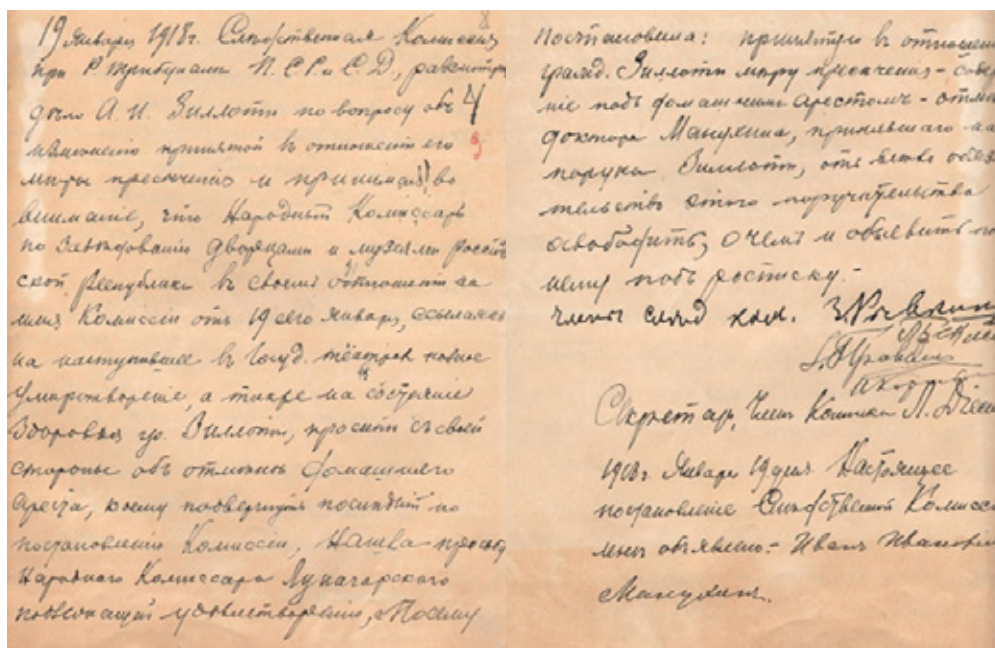


Fig.2
Petition for A. Siloti's exemption,
stored in the fund of the
State Archive of the Russian
Federation
Source: State Archive of the Russian
Federation (1950b) [7].

occurred in October 1917 when the Bolsheviks seized power in Petrograd. This led to the creation of the world's first socialist state, the Russian Soviet Federative Socialist Republic. A. Siloti's "fault" in the eyes of the new leadership of the Mariinsky Theater, represented by A. Lunacharsky, was A. Siloti's refusal to hand over the keys of the imperial lodge to the representatives of the Bolshevik government. This is evidenced by a document from the State Archives of the Russian Federation, according to which in December 1917 the Russian Extraordinary Commission under the Council of People's Commissars to Combat Counterrevolution and Sabotage issued a warrant number 73 for the arrest of A.I. Siloti (Figure 1).

Concerning specifically the refusal to hand over the keys to the lodge to the new leadership, A. Siloti argues that he will hand over the keys personally to "only representatives of the legal authorities" (State Archive of the Russian Federation, 1950a) [6]. A. Siloti was released only a year later. The relevant archival document states the reasons "for health reasons" and "due to complete pacification in the State Theater" (Figure 2).

However, delving into the historical context, it becomes evident that without the active intervention of the doctor of the Trubetskoye bastion and a good friend of the musician — Ivan Manukhin — the fate of A. Siloti was much more tragic. As a result, it's observed that the key factors that led to the decision to emigrate A. Siloti, was not only a destructive attitude to traditional art, but also a threat to the life of the artist and his family (State Archive of the Russian Federation, 1950b) [7].

3.1.2. European Performances 1919–1921: Pre-US Reputation

Until the final move to the United States and even before the beginning of his pedagogical work in Juilliard, the object of study can only be the performance of A. Siloti. After leaving Russia in 1919, he and his family moved to Finland. The first concert in this country took place on April 25, 1920 (Mikelli). Already in this concert the stage was seen by the editors of A. Siloti's works by J.S. Bach. In addition, the program consisted of works by F. Chopin, A. Liadov, F. Liszt, S. Rachmaninoff, A. Rubinstein and F. Schubert (transcription by K. Taugzig) (Dexter, 1989, p.20) [8].

A. Siloti's family stayed in Finland for less than a year. This conclusion can be drawn from dates of the next concerts, which took place in London. The pianist's performance began with a performance at Wigmore Hall on October 23, 1920. On the stage of the famous London Concert Hall performed by the Russian pianist sounded pearls of his repertoire, namely "Islamey" by M. Balakirev, "Sonata-fantasy" by A. Scriabin, "God Blessing Alone" from the series "Poetic and religious harmonies" by F. Liszt and "Fantasy" by F. Chopin. A critical review of this event reveals the sound tasks that A. Siloti set for himself and later for his American students: "He mainly played mezzo-piano and mezzo-forte, but he could also hit the keys very hard. However, it still remains music" (Barber, 2003, p.143) [1]. Another important performance in London is a joint concert by A. Siloti with his student of the pre-revolutionary period, a young Finnish pianist, who later moved with his teacher to Antwerp (Belgium) Ilmari Heinnikainen (1892-1955). He began his studies with A. Siloti still in Petrograd in 1916-1917. Evidence of cooperation between a student and a teacher during the period of emigration is the relevant poster of archives from the University of Maryland (Figure 3).



Fig.3
Poster of the recital by A. Siloti
and I. Hannikainen

The ensemble program consisted of Mozart's Sonata in D major and F. Liszt's Pathetic Concerto in two grand pianos. In the analysis of A. Siloti's solo program, it can be seen that his repertoire was atypical for the London audience. It is represented entirely by the works of J.S. Bach. According to the poster, Chromatic Fantasy and Fugue, and also five preludes from WTK are marked as "revised by A. Siloti". Choral Prelude and Prelude from Cello Suite N°4 in E flat major are defined as transcriptions. Thus, A. Siloti set a foreign listener a double task - to perceive not only the music of the Baroque era, which was a little-known field for such an audience, but also his own vision of this music (Fitzpatrick, 1970, p.100) [9].

3.1.3. Performing and pedagogical activities of A. Siloti in the United States

After years of searching and trying to adapt to the new reality, only in 1921 began, relatively speaking, the fourth period of piano activity of A. Siloti 99% associated with the Juilliard School of Music. This institution received the status of the highest for training of musicians only in 1926. The school was founded as the Institute of Musical Arts in 1905 and merged

with the Juilliard Graduate School (founded in 1924) to become the Juilliard School of Music in 1926. At that time, the development of higher music schools was the result of charitable activities of wealthy people who supported American culture and education in the early 20th century: “As a supporter of the music art, he contributed to the creation of the famous Juilliard School of Music in New York in the early 20th century” [8]. The school itself was opened in 1924, so A. Siloti was at the origins not only of this school, but also higher music education in the United States as a whole. American culture of this era was formed by the emigrants of the first wave (the next blocs of Russian emigrants came in the 30s and postwar years, in the 1970s and 1990s). Almost simultaneously with A. Siloti among the creative elite of America work Joseph and Rosina Levin, famous pianists and teachers who helped his colleague get a job at Juilliard High School: “In 1924, J. Levin was invited to one of the largest American educational institutions in the field – Juilliard Graduate School. The students of R. Levina’s class in different years were musicians who, as a result, became the pride of American performing arts: Edward Auer, John Browning, Walter Buchinsky, John Williams, Misha Dichter, Van Cleburne, James Levine, Garrick Oleson, Daniel Pollack, Marx Jablonski, etc. In addition to Joseph and Rosina Levin from 1925 to 1942, Professor of the Moscow Conservatory A. Siloti taught” (Fitzpatrick, 1970, p.76) [9]. In addition, in 1924 in Philadelphia J. Levin published a methodical work “Basic principle of piano playing”, which were based on the principles of piano, founded by V. Safonov, and therefore, like later A. Siloti, promoted the specifics of the Moscow school, which was based educational process not only at the Juilliard School, but also in part at the Conservatory of Chicago, the Universities of Denver and Bolger. S. Rachmaninoff has lived in America since 1918. He was the first to meet his cousin and his family aboard the Carmania, on which the A. Siloti with his family arrived in the United States from Southampton, England, in 1921. Naturally, when A. Siloti himself needed help in the first years after the final emigration, S. Rachmaninoff actively supported his teacher and relative. T. Jason (2021, p.120) [10] draws the following conclusion about the relationship of artists: “The relationship between Rachmaninoff and Siloti was bitter and sweet, but in the end, they were close friends. Rachmaninoff and Siloti organized theatrical events and concerts together when they were in St. Petersburg and later in New York. There was a musical trust between them; cousins performed together, exchanging roles of pianist and conductor”.

The modernization of the genre concert event is initiated by American conductor and composer Ukrainian origin (his family emigrated from Rivne) – Leonard (Leonid) Bernstein. Based on E. Yakovleva's research, evening courses were introduced in top-tier educational institutions, including the renowned Juilliard Music School. These courses aimed to foster musical education and enhance the overall aesthetic appreciation among a broader audience. Such initiatives, in combination with other factors, played a pivotal role in inspiring L. Bernstein's innovative project that artistically expanded the concert genre with commentary (Kashkin, 1891, p.34-36) [11].

Alexander Ilyich officially joined to Juilliard High School of Music in October 1925, where he quickly gained prestige, primarily as a student and follower of the traditions of F. Liszt and N. Rubinstein. In the early 1930s, there were 60 students at the piano faculty in Juilliard. Tuition was paid, on a contract basis, and amounted to \$5000 per year. In 1926, the year after he began working at Juilliard, A. Siloti became one of the eighteen invited world-famous concert pianists who recorded with Aeolian using Duo-Art technology. In addition to A. Siloti, the list included I. Paderevsky, M. Hess, I. Friedman, I. Hoffman, V. Pahman, A. Corto, V. Backhaus, and others. From 1922 to 1931, New York newspapers called the pianist's “second birth” — now for American listeners (Kulish, 2021, p.200) [12]. His American activities can be divided into three key vectors: performance, pedagogy, and editing. The concert activities and editing during A. Siloti's work in Juilliard were aimed at a common result, as most of the works of A. Siloti's solo program were played in his own transcriptions.

His American journey began from a concert at the Odeon Theater in Missouri with the St. Louis Symphony Orchestra conducted by R. Hanz on January 6, 1922. The representation

of the artist on the poster was stated as follows: “Siloti, a student of Liszt, a weekly symphony soloist” [1]. The concert season of 1922-1923 was very fruitful for the pianist and played the role of a springboard for the further dynamic development of his career. The archives of the University of Maryland contain the programs of several speeches by A. Siloti of the early emigration period, i.e., before the beginning of teaching in Juilliard. Among them are two solo concerts by A. Siloti, which have a similar program. The first took place on March 16, 1922 in St. Louis, and the second at the Oberlin Conservatory (Ohio) on March 21, 1922 (Figure 4).

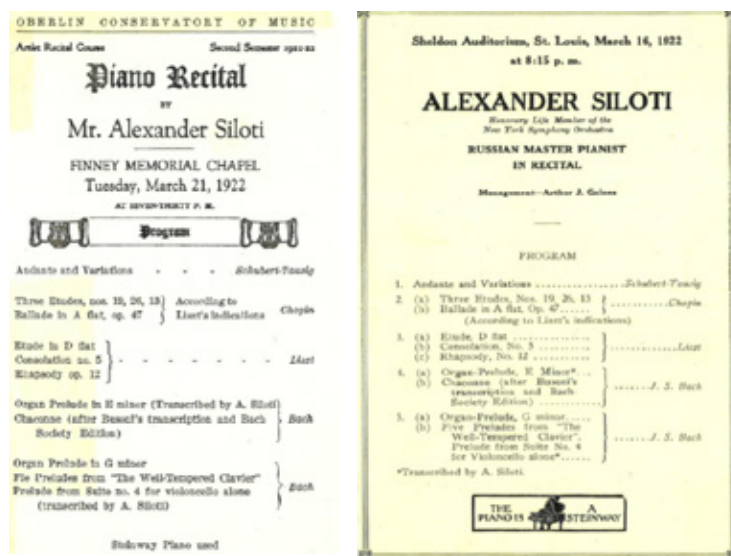


Fig.4

A. Siloti's concert brochures

As in the previous concert, the lion's share of the program consists of works by F. Chopin, F. Liszt and J.S. Bach. The repertoire includes Andante with variations by Schubert-Tauzig, a block by F. Liszt, which this time was performed in the original versions of the works. A feature of the Chopin block is the performer's choice of versions with notes by F. Liszt. All of Bach's works have now been performed by A. Siloti himself. Even before joining Juilliard, A. Siloti actively collaborated with the most famous American orchestras, with which his students later played. Among them is the Detroit Symphony Orchestra, with which A.



Fig.5

Program of the Eight Concert
Season 1921-1922

Siloti played in the eighth season (1922-1923) (Barber, 2003, p.101) [1]. For the genre of solo and orchestra, he chooses repertoire, thanks to which he has already gained authority in Europe: Schubert-Liszt, Fantasy “Traveler” in C major, and “Dance of Death” by F. Liszt. This is evidenced by the relevant program from Maryland archives (Figure 5). The orchestra played under the direction of a well-known representative of “Russian abroad” in the United States, Joseph Gabrilovich.

According to the poster, at both events A. Siloti performed Schubert-Liszt's Fantasy “Traveler” already known to the American public (Figure 6). A year before teaching at Juilliard, in the 1923-1924 season, A. Siloti actively established creative contact with the New York Philharmonic Society (Tanticarn, 2013, p.28) [13]. This is evidenced by concerts with the New York Symphony Orchestra in Bridgeport on October 28 and Woosley Hall on October 30, 1923 under the direction of conductor Wilhelm van Stragen.

Having started his teaching career at the Juilliard School, A. Siloti remains in active performance, regularly taking part in the concert life of the Juilliard Piano Faculty. A. Siloti's performances within the school itself can be judged from fragments from the student publication “The Baton”, the founders of which were Frank Damrosch who in 1905 opened the Institute of Arts, which later became the Juilliard School of Music; and its then director Ernst Hudchenson, who hired A. Siloti, and after his dismissal appointed annual maintenance to the famous professor. Thus, in the November 1931 issue of the newspaper, A. Siloti's

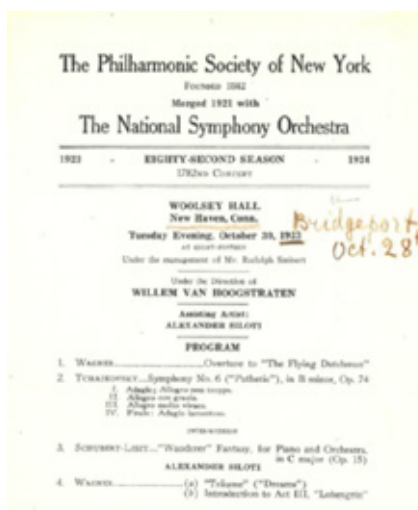


Fig.6
A. Siloti's concerts with the New York Symphony Orchestra in Bridgeport



Fig.7
The Baton, a periodical published by the Institute of Musical Art

concert on October 21, 1931 in Carnegie Hall as a representative of the teaching staff of the Juilliard Piano Faculty was noted (Figure 7). His colleagues James Friskin with the Bach's program on October 9 and Karl Friedberg as a performer of R. Schumann's Piano Concerto on October 27 of the same year are also mentioned.

Another issue of this local publication confirms the active scholar and organizational role of A. Siloti in the work of Juilliard's piano faculty. The November 1927 issue describes the first open conference of high-level students and teachers of the Institute of Arts and, according to modern terminology, postgraduate education. Among the participants were piano teachers Alexander Siloti, Marcella Sembrich, Paul Kokhansky, Felix Salmond, Paul Remers, Joseph Levin and Franklin Robertson. (Figure 8).



Fig.8

"The Baton" edition in November 1927, stored in archive of Juilliard Music School

Instead, the January 1924 issue of this publication contains information on A. Siloti's audio recordings using Duo-Art technology based on the Aeolian Company. He is presented as an artist, whose record was sponsored by the famous American philanthropist George Engles. This issue is dedicated to the history of the Institute of Arts in New York, and the work of J. Engles is an important milestone in its development, because thanks to his efforts there were



Fig.9

The Baton, Vol. III – No. 4, January 1924

records of many celebrities, such as P. Kokhansky, George Enescu, Emilio de Gorza, etc. who later became teachers at Juilliard. According to the magazine, A. Siloti's sponsorship concert took place on December 16, 1924 in Aeolian Hall (Figure 9).

A. Siloti's further concert activity as a professor at the Juilliard School is also mentioned in emigrant publications, one of which is the daily newspaper "New Russian Word", published in New York since 1917 and covering aspects of the life of forced emigrants, including cultural component. The November 1930 issue is a joint concert of A. Toscanini and A. Siloti in the regular symphony meeting of the New York Philharmonic on November 19, 1930: "The only soloist for whom Toscanini made an exception to his rule not to allow any soloists in his concerts" (Figure 10).

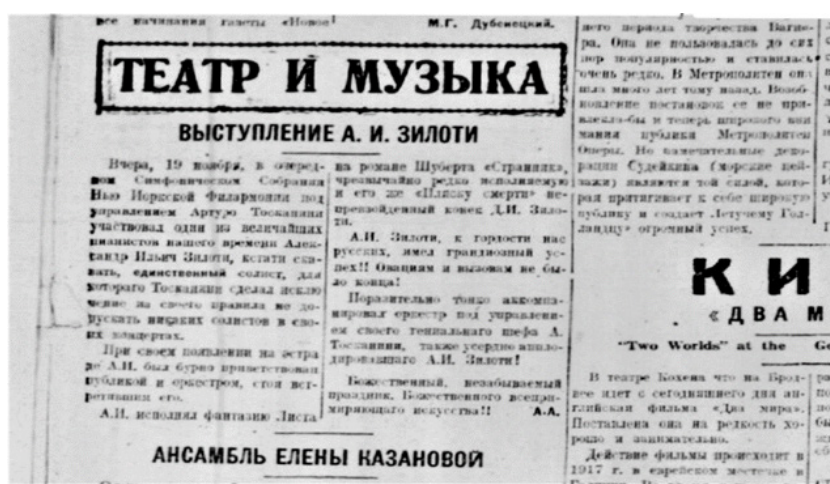


Fig.10
New Russian word, Issue No.
6508, November 21, 1930

Despite his age, A. Siloti played with the Juilliard School Orchestra every year; participated in chamber concerts, actively collaborated with Stanway – for example, took part in a concert held on October 21, 1931 in New York's Stanway Hall. At that time, Siloti was already 68 years old — a fairly respectable age, when the piano apparatus of the performer is already gaining a tendency to decline in activity.

Another important concert with the Juilliard School Orchestra took place on March 27, 1936 in New York as part of a series included six symphony concerts by L. Beethoven. The poster for this concert has also been preserved in archives of the Juilliard School (Figure 11). A. Siloti performed L. Beethoven's "Imperial" concert No. 5 conducted by Albert Stossel. Among the works of L. Beethoven in the series of concerts A. Siloti also performed 12

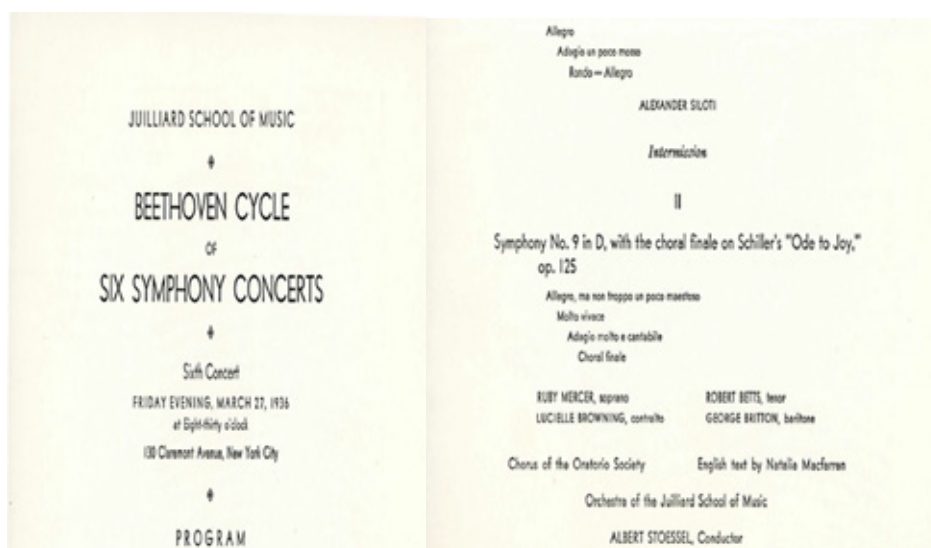


Fig.11
Beethoven Cycle of Six
Symphony Concerts

variations on the Russian theme, sonatas op. 27 No. 2, op. 28, op. 31 No. 2, op. 109, op. 111 and Concerto for piano and orchestra No. 4. And on November 7, 1936, one of A. Siloti's most significant speeches took place, as it was dedicated to the work of his mentor F. Liszt: "Siloti took the opportunity to honor the memory of F. Liszt, who died 50 years ago" (Tanticarn, 2013, p.78) [13]. This event was preceded by another concert on the occasion of the 125th anniversary of the birth and 50th anniversary of the death of F. Liszt, which took place on October 22, 1936. The program of this performance draws attention to the performance of all piano works edited by A. Siloti, as evidenced by the poster itself (Figure 12). The A-dur concerto is marked as a newly edited version, probably prepared exclusively for this concert. "Dance of Death" is marked as "edited by Siloti with the consent of the composer". This means that in the given version A. Siloti performed it when he was still a student of F. Liszt, and therefore made the first steps of editing long before his concert and pedagogical activities in Juilliard, but at that time, apparently, did not put for the purpose of creating a printed musical text.

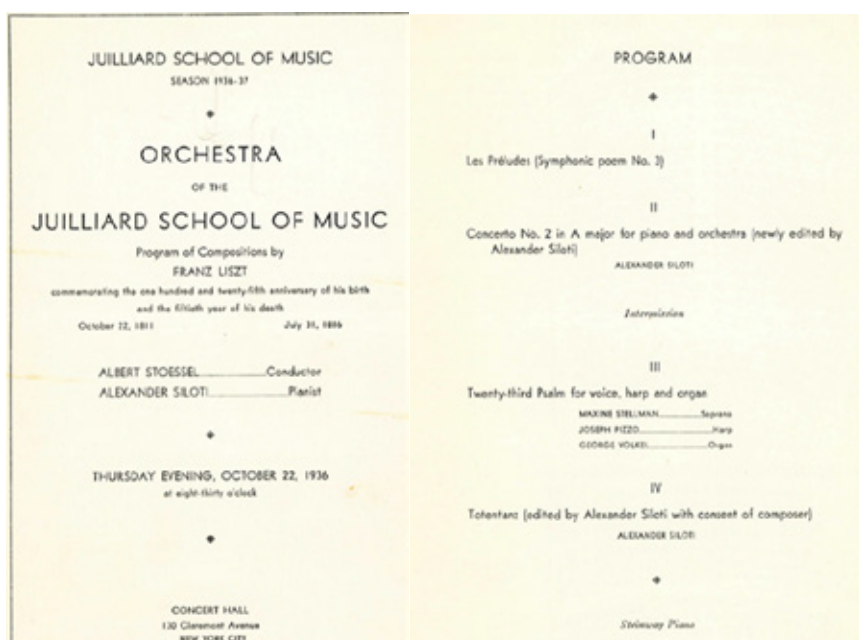


Fig.12
Juilliard Orchestra Concert
program

3.3. Editorial works of A. Siloti

In addition to his performing and teaching, Alexander Siloti was highly regarded for his editions of piano works by composers such as Bach, Liszt, and Rachmaninoff. As an editor, Siloti aimed to make classical compositions more accessible to both performers and audiences while still respecting the composer's original intents.

Siloti's most famous editorial works were his transcriptions and revisions of Bach's music for piano. He edited preludes, fugues, suites, and other keyboard works by Bach with the goal of making them effective on the modern piano's extended range and resonance, while preserving their polyphonic integrity. Siloti's Bach Editions were praised for their musicality, as he clarified the inner voices and brought out melodic lines (Stepnyak, 2005, p.61).

One of Siloti's most renowned editorial works is his transcription of Bach's Choral Prelude in B minor. By transcribing this piece, originally for organ, for piano, Siloti made it accessible to a broader audience and integrated it into standard piano repertoire. His transcription not only retains the intricate counterpoint of Bach but also infuses it with the expressive

capabilities of the piano, blending the baroque authenticity with the Romantic sensibilities of his time. It deserves special attention the large-scale solo concert in New York on December 6, 1922 (Figure 13).

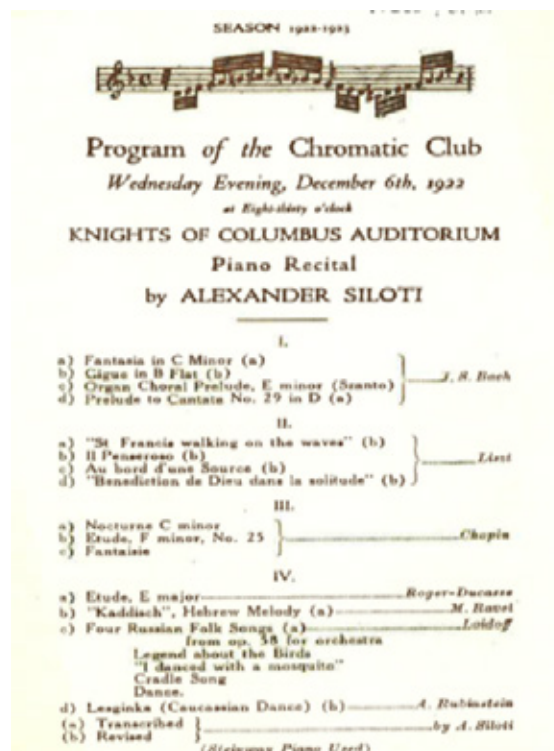


Fig.13
 Program of the
 Chromatic Club

As can be seen from the explanations at the end of this poster, almost all works are editions, but they are divided into two key groups, which have only editions of A. Siloti: transcription and processing (or revision). In this case, the category of transcriptions includes "Fantasy" and Prelude from the Cantata op. 29 J.S. Bach, "Kaddish" from the series "Two Jewish Songs" by M. Ravel and Four Russian Folk Songs by A. Lyadov. The group of revised versions includes Zhiga by J.S. Bach, the whole block of works by F. Liszt ("St. Francis on the Waves", "Reflection", "By the Stream" and "Blessing of God Alone") and "Lezginka" by A. Rubinstein from opera "Demon". The last work is a revision, as the first transcription to the original was made by a colleague of A. Siloti at the Moscow Conservatory and his permanent partner in the ensemble for ten years P. Pabst. Organ prelude (transcription by T. Santo) by J.S. Bach, block by F. Chopin (Nocturne in C minor, Etude op. 25 in F minor and Fantasy) and Etude in E major by F. Roger-Ducas was performed without any editorial changes by A. Siloti's.

Siloti also edited works by his student Rachmaninoff, as well as other Russian composers such as Balakirev, Lyadov, and Rubinstein. His transcriptions of Russian folk songs helped popularize this repertoire outside Russia. Siloti was careful to preserve the distinctive Russian idioms in his editions (Horobets, 2018, p.33).

A. Siloti's students from the period of emigration, he paid special attention to the structure of the musical phrase, the structure of its development at a tempo set by the composer, preserving a specific artistic image, and therefore shared with his students the secrets of phrasing. In one of his conversations, K. Igumnov concretizes these techniques as follows: "In this connection of a musical thing, the most difficult task is to find the intonation points that stand out. Here you can plan differently. It is possible to make and so that everything will turn out very logically, and nevertheless there will be "not that". Probably, in the term "intonation points" this pianist puts the discovery of accents in a separate musical phrase which is done with the help of sound control. It can be assumed that such peculiarities of attitude to sound and carcass were formed in him initially during his study in A. Siloti's class.

3.3. Overview and features of pedagogical activities of A. Siloti

3.3.1. Siloti's Progressive Pedagogy: Group Dynamics, Individual Mastery, and the Legacy of Liszt

One of Siloti's most famous students in the United States is the future composer and reformer of cinema Mark Blitzstein. He came to Siloti's class in 1923 and studied until 1926. Twice a month, during three years of studying with A. Siloti, Blitzstein recorded at the Siloti's Studio in Ansonia (Gordon, 1989, p.78-79) [14]. According to Blitzstein's memoirs, A. Siloti gave him lessons in French and even sang motifs in different languages: "Master was happy to have such students who would support and promote his ideas and ideals in the world" (Gordon, 1989, p.54) [14].

According to his memoirs, A. Siloti, unlike most teachers of the time, taught not only technical difficulties, but also methods of relaxation, opportunities to relax the piano apparatus. In addition, he involved the work knowledge of theory and musical analysis. Mark Blitzstein's training resulted in his brilliant debut with the Philadelphia Orchestra in July 1926 (Pollack, 2012, p.44) [15]. The key work of the program was the Concerto for piano and orchestra No. 1 F. Liszt. It is worth noting that A. Siloti in Juilliard was associated with his most famous teacher, Ferenc Liszt, and Siloti promoted in his teaching during the period of emigration, the principles that crystallized in the Weimar period. In this regard, it can be called an unusual form of teaching a professional tool in a group, by analogy with a modern master class or open training. Liszt himself worked with his students according to the same scheme, inviting several students to individual classes at once. One of the students of Professor Greta Alois describes the corresponding trajectory of such classes according to the Liszt's system in Siloti's lessons: "Siloti encouraged us to be present at each other's lessons. In fact, it was a difficult lesson, it was easier to solve problems yourself without sharing them with other students" (Schneider von Wiehler, 2021, p.111) [16].

From 1918 to 1939, A. Siloti taught in other American cities in parallel with the University of Juilliard, and often gave private lessons. He studied with Greta Alois in Manhattan. As can be seen from the above quote, not all students found it easy to accept the system of continuing traditions of the famous Hungarian maestro. However, from the point of view of the interpretive component of the creative and performing activity of any musician, such a torsion of the pianistic path according to the formula "from practice to science" was justified in the stage experience. Although it became innovative for its time. Undoubtedly, A. Siloti was a model of a concert performer for his students, and the principle of constant support of a wonderful piano form can be considered one of the main pedagogical principles of Alexander Ilyich. The teacher's ability to demonstrate the required result to his student was a fundamental factor in the work of A. Siloti during his lessons. Judging by the memories of students, after many years, this principle in the work of the professor left a very bright mark. Thus, in an open form, the performance of a work was analyzed not only by the teacher but also by other students. Thanks to such a double analysis, not only detailed work on errors was accelerated, but also the interpretive style of each student and the ability to work independently from the teacher were formalized. N. Rubinstein during classes with A. Siloti necessarily demanded that 6-8 of his students be present at the lesson (Stepnyak, 2005, p.61) [17]. Because of his office was located opposite the piano classrooms, he often attended classes of other teachers, which was quite unusual for the organization of such classes. This is evidenced by his colleague M. Kashkin: "Sometimes he left the classroom, forcing a student to replay a passage; it also happened that he brought visiting artists to his class who visited him and forced students to play with them" (Jason, 2021, p.93) [10]. A. Siloti himself developed the same independence in his lessons. There are currently no reliable quotations about the practice of inviting A. Siloti to other teachers for their lessons, but he believed that working in groups helps students gain experience in front of the audience, to expand knowledge in the field of piano literature. A. Siloti could follow this practice for two or three months, and only then assigned individual tasks.

A. Siloti usually started classes with students at 10:00 in the morning and worked until the evening, depending on the planned number of lessons. Relying, again, on the Liszt system, he made sure to divide the students into groups that had to come twice a week. In this form of work, he gave instructions for the correct system of piano lessons. This was one of the innovations for the educational process at that time, because local teachers immediately switched to individual lessons, without resorting to group, speaking today's pedagogical language, training forms of learning (Rui, 2023, p.80-81) [18]. If you try to follow the line of knowledge transfer from teacher to student, then the recommendations of K. Igumnov can be traced to A. Siloti's method. This is especially true of articulations: "It is no coincidence that Konstantin Nikolaevich attached so much importance to identifying the so-called 'intonation points' of the phrase, coherence and convexity of individual motives" (Milshtein, 1961, p.23-24) [19].

3.3.2. Siloti's Sound Mastery: The Fusion of Russian and American Piano Pedagogies

One of the key pedagogical principles of A. Siloti was extreme attention to sound production, which, in turn, he adopted first from N. Rubinstein and later improved skills with F. Liszt. He liked to repeat that in a piano playing there are four rules: "Sound, sound, sound, sound". Thus, the pedagogical link Rubinstein – Liszt – Siloti – Igumnov is formed. A. Siloti followed this strategy already during his teaching in Juilliard, that is, he transferred the pedagogical experience of the Russian period to further work in the United States during the period of emigration. And, according to the memoirs of his American students given in this section, if the Russian piano school since the time of T. Leshetitsky, N. Rubinstein, A. Rubinstein undoubtedly prioritized the sound and auditory impressions of an individual performer, then for the American piano school meticulous practice of sound and the selection of appropriate playing techniques was a piano reform (Milshtein, 1961, p.70) [19].

B. Dexter (1989, p.56) [8], a future professor at the University of Michigan School of Music, recalls the beginning of his studies with A. Siloti: "I started studying at Juilliard in 1934 with Siloti. I was a teenager; at the age of seventy-one, he was the oldest teacher of Juilliard I knew... He had his method, using the downward movement of the hand for a melodic tone, despite the weight of the hand for the subordination of voices. He also taught us to train without a pedal, slowly and loudly... With Siloti I learned to read music accurately and polyphonically". B. Dexter (1989, p.10) [8] emphasized that, in his opinion, the pedagogical style of A. Siloti was most influenced by the methods of working with M. Rubinstein. Dexter drew attention to the practice of virtuoso details of the work by hypertrophied keystrokes as an exceptionally useful type of practice that provides maximum control, then allows you to vary the tempo and "play" with the dynamics. An example of the repertoire for this form of work in his memoirs, he calls, paradoxically, the works of C. Debussy. William Capel, who studied with A. Siloti's colleague O. Samaroff-Stokowska, did the same. B. Dexter (1989, p.44) [8] studied with A. Siloti until 1939 and during this time he worked on a rather complex piano repertoire. In his article he mentions Variations on an Original Theme by L. Beethoven in C minor, Serious Variations by F. Mendelssohn, Intermezzo by J. Brahms, pp. 117, 118, and Concerto by F. Letter in E major. However, he considers the quintessence of his professor's teaching style not to master the secrets of virtuoso playing, but the ability to concentrate as much as possible on the artistic material and differentiate the interpretive tasks set by the composer. B. Dexter (1989, p.73) [8] recalls this high level of skill as follows: "His standards were high and he wanted us to meet them. It required a lot of patience and hard work, which could tire a student for 45 minutes. He believed that this time was enough for one continuous lesson, and after that the student should walk around the class and rest before continuing the lesson. He showed us this method and we understood it".

3.3.3. A Legacy of Student-Centric Teaching and Enduring Musical Traditions

A. Siloti tried to convey to the student importance of the ability to concentrate as much as possible on the artistic material and to differentiate the interpretive tasks that the composer sets for the performer. It is worth noting that A. Siloti's private teaching was treated no less meticulously and responsibly than his official work. He took in not only adults but also children. In working with them, he took the position of his first teacher at the Moscow Conservatory Nikolai Zverev. Nikolai Zverev (1832-1893) studied at the Faculty of Physics and Mathematics of Moscow University, served as a ministerial official in Moscow and St. Petersburg. He took piano lessons from O. Dubyuk, later from A. Hanselt. Having no professional music education, in 1870 he opened a private boarding school for the training of young pianists. He became famous as a teacher of primary education. From 1883 he became a teacher at the Moscow Conservatory (at the invitation of M. Rubinstein) (Kashkin, 1891, p.50) [11]. N. Zverev at the highest level laid in A. Siloti basic pianistic skills:

- a special culture of carcass and timbre color of sound, a large technical arsenal;
- taught the basic principles of studying a piece of music and the basic technical means of processing musical material.

N. Zverev instilled in his students first of all a taste for classical music. It is to him that A. Siloti owes his desire to develop himself as a professional, to the constant expansion of his cultural worldview (it can be assumed that later this was embodied in the educational activities of Alexander Ilyich). An important detail of piano education was Zverev's approach to the direct purpose of classes, which is a balance between the development of artistry. This characteristic in the long run may affect the choice of future profession, and the opportunity to develop personally and, ultimately, have time for "childhood". This point of view influenced the teaching of Siloti himself. An example was working with the son of an emigrant, an air force pilot during the reign of Nicholas II, Eugene Istomin. Their classes began in 1931, when the student was six. In his memoirs, Istomin recalled: "Mr. Siloti agreed to work with me on two conditions: sometime of no public speaking and exploitation at any level" (Viljanen, 2020, p.140) [20]. A. Siloti himself also left comments about one of his private students: "I wanted the boy to grow normally and develop physically and athletically. After all, playing the piano is a very exhausting task" (Barber, 2003, p.103) [1].

Thus, in contrast to the common manner of teaching, which often aimed to make a student a prodigy, prepared for a complex even for an adult concert life, A. Siloti allowed a student of any age to first get spiritual pleasure from music, and only then put in front of him are important executive plans (Viljanen, 2020, p.150-151) [20]. His individual approach was manifested in the attitude to any pupil or student first as a person with their own thoughts and experiences, and only then as a future teacher or performer (Novosiadla, 2023, p.49) [21]. In Juilliard, in contrast to the Moscow Conservatory, the merits of Alexander Ilyich were highly valued. He finished his pedagogical activity due to age restrictions (at the age of 79), namely in May 1942. The then principal of the school, Ernest Hutchenson, considered the resignation of A. Siloti a great loss and ordered a letter of thanks to read as follows: "You were one of the three... who represented a glorious period in musical history, the traditions of which you continued in the new century. It is difficult to predict what this century will create in art, but what I really know will be match the character and genius of its predecessors" (Yakovleva, 2016, p.23) [22]. In addition, in the case of A. Siloti, for the first time in the history of this school and in honor of his merits in the music arts, the school administration provided a pension of \$3000 per year for Alexander Ilyich (this was never prescribed in the rules of the Juilliard School). Alexander Siloti's contributions went far beyond his own performing and teaching career, leaving an enduring mark on piano pedagogy in the United States. Through his students, Siloti transmitted core principles of the Russian piano tradition and nurtured emerging American talents who would shape the next generation of pianists.

Siloti's insistence on sound quality, singing tone, and nuanced pedaling established a standard for tonal mastery that influenced his American pupils. Students like Eugene Istomin, Benning Dexter and Marc Blitzstein carried forward Siloti's aesthetic of rich, colorful piano tone into

their own teaching. Dexter, as Professor of Piano at University of Michigan, passed down the importance of varied touch and listening skills to produce singing tone.

The group teaching format Siloti implemented, inspired by Liszt's masterclasses, was an innovation in American piano studios where private individual lessons were the norm. This interactive, collective approach encouraged students to expand their musical perspectives by learning from their peers. Siloti's methodology of having students observe and critique each other during lessons was a precursor to the modern masterclass and influenced his students' own pedagogical techniques.

Siloti's championship of Russian repertoire from Balakirev, Rachmaninoff and others helped cement these works into the American piano canon. His editions made this music more accessible to students and the public. Siloti's pupils further expanded the presence of Russian piano music in the U.S. through their performances, teaching and recordings.

By blending Russian traditions with American musical life, Siloti enabled the cross-pollination of pedagogical ideas between two distinct cultures. Principles derived from Liszt and the Russian piano school took root in the U.S. through the work of Siloti and his musical progeny. The lineage of artistic philosophy transmitted through Siloti ignited new creative sparks in the next generation of American pianists and teachers.

4. CONCLUSIONS

Analyzing the pedagogical and concert activities of A. Siloti on the basis of memories of colleagues, students and archival data from the institutes of Maryland and Juilliard, a conclusion is drawn regarding A. Siloti's vectors performed two important functions. First, thanks to teaching and especially concerts, the musician was able to regain the authority of an outstanding artist with his individual performance style, finally coming out of the shadow-image as the talented student of F. Liszt. As A. Siloti's many years of work were almost completely destroyed by the Bolshevik government; he was forced to make the most of his abilities to build a new life strategy. America was the last stop in the search for emigration of A. Siloti and his family. However, according to reviews of the performances, local cultural circles appreciated only part of the efforts of the new post-October emigrant. This study sheds light on significant aspects of the life and impact of Russian pianist and pedagogue Alexander Siloti during his tenure at the Juilliard School in New York City from 1925 to 1942. Siloti played a pivotal role in shaping piano pedagogy in the United States, introducing the rich traditions and techniques of the Russian piano school. His teaching philosophy prioritized qualities such as sound excellence, interpretive mastery, and technical precision, all tailored to the unique needs of each student.

As a performer, Siloti broadened access to Russian and classical piano repertoire within the US. His concerts featured works by composers like Bach, Liszt, and Rachmaninoff, often presented in his own meticulously edited and transcribed versions adapted for the modern piano.

Siloti served as a mentor and influencer to a generation of iconic American musical talents, among them pianist Eugene Istomin and composer Marc Blitzstein. His studio became a vital channel for the transmission of Russian musical heritage to budding artists. Through his editions of compositions by Bach, Liszt, and Rachmaninoff, Siloti rendered monumental works more approachable for mainstream musicians and audiences. In doing so, he maintained the music's authenticity while ingeniously enhancing it for the piano. Siloti's life was marked by resilience, as he navigated the challenges of exile from Russia, ultimately rebuilding his career and gaining recognition in the United States. His journey serves as a testament to how artists can adapt their talents to new environments.

In conclusion, Alexander Siloti's contributions to piano pedagogy, performance practices, and the musical exchange between Russia and the United States in the early 20th century remain deeply influential and continue to inspire musicians to this day.

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Case Report

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GENRE AND STYLISTIC PRINCIPLE IN THE ORGANISATION OF ARTISTIC EDUCATION

Género y principio estilístico en la organización de la enseñanza artística

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ABSTRACT

Artistic education is an important factor in the cultural growth of the nation – the development of personal qualities and abilities. The methodology of teaching music pedagogy is related to the category of musical style. The relevance of this study is conditioned by a broad interpretation of the concept of musical style. Numerous musicological interpretations of the concept outline the range of issues and a growing interest among scholars in the search for promising approaches to understanding musical phenomena and the integration of scientific knowledge. The purpose of the study is to investigate musicological solutions to the problem of style, and to identify optimal approaches to building the educational process. The paper analyses various interpretations of the concept of "style" by musicologists. Methods and approaches of teaching musical and practical disciplines are highlighted, including the method of stylistic generalisation, experimental methodology, historical and stylistic approach, concentric approach, genre approach, and the principle of generalisation. As a result of the study, it was concluded that the educational process in the classes of musical and practical training should be built according to genre and stylistic principle – semantic generalisations of the genre in the context of multi-level style features. This paper can be useful for teachers in music education institutions to implement an effective approach to organising the educational process.

KEYWORDS

Musical Style; Art; Educational Process; Music Pedagogy; Musical Genre.

RESUMEN

La educación artística es un factor importante en el crecimiento cultural de la nación: el desarrollo de las cualidades y capacidades personales. La metodología de la enseñanza de la pedagogía musical está relacionada con la categoría de estilo musical. La pertinencia de este estudio está condicionada por una interpretación amplia del concepto de estilo musical. Numerosas interpretaciones musicológicas del concepto esbozan el abanico de cuestiones y el creciente interés de los estudiosos por la búsqueda de enfoques prometedores para la comprensión de los fenómenos musicales y la integración del conocimiento científico. El propósito del estudio es investigar soluciones musicológicas al problema del estilo, para identificar enfoques óptimos en la construcción del proceso educativo. Se analizan diversas interpretaciones del concepto de "estilo" por parte de los musicólogos. Se destacan métodos y enfoques de la enseñanza de disciplinas musicales y prácticas, como el método de generalización estilística, la metodología experimental, el enfoque histórico y estilístico, el enfoque concéntrico, el enfoque de género y el principio de generalización. Como resultado del estudio, se llegó a la conclusión de que el proceso educativo en las clases de formación musical y práctica debería construirse según el género y el principio estilístico - generalizaciones semánticas del género en el contexto de características estilísticas multinivel. Este trabajo puede ser útil para que los profesores de los centros de enseñanza musical apliquen un enfoque eficaz a la organización del proceso educativo.

PALABRAS CLAVE

Estilo Musical; Arte; Proceso Educativo; Pedagogía Musical; género Musical.

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1. INTRODUCTION

The dynamics of society's development always set new relevant requirements for the content of education. The humanistic paradigm of modern education determines the special importance of such educational tasks as the spiritual growth of a person, the creative development of an individual, traditional and innovative development of the general and professional culture of the younger generation. Effective conditions for ensuring the effectiveness of these processes are largely created in the field of music pedagogy since musical art has a significant potential to influence a person and educational properties. A specific feature of music pedagogy is the connection of questions of teaching methods with the category of musical style. This concept summarises all the elements and levels of studying musical art. The field of functioning of the concept of style is quite wide. The foundation of the theory of musical style is made up of the works of G. von Adler (1929) [1], and M.K. Mikhailov (1981; 1990) [2, 3]. Versatile and thorough studies of this category are marked by polyrhythmia of the evaluation planes.

In music pedagogy, the idea of the style method is not new. At the same time, the intensity of musicological searches of the style phenomenon encourages clarification of the content of the process of teaching musical disciplines (Sorokina, 1985) [4]. To find out the priority ways of developing music pedagogy, in particular, to identify the optimal forms of building the educational process in music and practical training classes, it is necessary to understand the essence of musical style and consider its connection with similar musical categories. At the beginning of the 20th century, due to the works of the outstanding Austrian scientist G. von Adler (1929), the problem of style in musical art is becoming central to music science [1]. In modern scientific research, it is strongly emphasised that there is no single theory that would regulate all positions regarding the definition of style (Tsarik, 2017) [5]. Thus, in the work of G. von Adler "Style in Music" (1929) in the list of existing definitions at that time, up to seven dozen heterogeneous variants of interpretation of the term "style" were considered, which changed over some centuries [1]. This complex phenomenon has a lot of wording today and will continue to do so in the future. In addition to the fact that the studies by different researchers contain differences in interpretations, due to the complexity and ambiguity of the style phenomenon, different definitions of it can be found already in one author.

In particular, the scientific heritage of the Russian musicologist M.K. Mikhailov (1990) [3], who since the 1940s has devoted at least four decades to the development of the problem of style, contains several definitions conditioned by a multi-faceted approach to style, namely: from the standpoint of logical approach, historical approach, dialectical method, system approach, general psychology, the psychology of creative thinking, the relationship between language and thinking, the psychology of perception.

The aim of this study is to explore and analyse musicological perspectives on the concept of musical style and to identify optimal approaches for integrating these perspectives into the educational process in music and practical training. The main tasks of the study are:

- explore the concept of musical style and its various interpretations in musicology;
 - investigate the role of genre and stylistic principles in organizing an effective educational process in music education institutions;
 - analyse the development of style-appropriate sound formation techniques, particularly in piano and performance, and their relationship with artistic expression and interpretation.
- This study contributes by emphasizing the importance of artistic education, exploring musical style, and proposing practical approaches for enhancing the educational process in music pedagogy, particularly in piano and performing techniques. It provides valuable insights for educators and students alike in fostering cultural growth and musical excellence.

2. ANALYSIS OF APPROACHES IN MUSICOLOGY TO DETERMINE THE MUSICAL STYLE

Different interpretations of style by musicologists are united by the understanding of this category as a system object, as a manifestation and expression of the development of musical thinking, and the explanation of style from the standpoint of unity as the main characteristic quality of the concept. For example, O.I. Komenda (2009a) [6] proposed several interpretations of the definition of style:

- ideological principles of thinking and techniques of its compositional design inherent in a particular historical era;
- a system of musical thinking, ideological and artistic concepts, images, and means of their implementation that arises in the conditions of a certain socio-historical ground and is associated with a certain worldview;
- the characterisation of expressive means (in their totality and separateness) inherent in a particular work, composer, creative direction, etc., which, expressed in its characteristic musical language, reflects the composer's musical thinking, and, accordingly, his creative method;
- the system of stable features of musical phenomena, the method of their differentiation and integration at different levels (author's personality, direction and school, historical epoch, national specifics, etc.), the transition of their semantic fields to specific systems of musical and expressive means;
- psychologically determined specificity of musical thinking, which is expressed by the appropriate systematic organisation of musical speech resources in the process of creating, interpreting and performing a musical work;
- the distinctive quality of musical works included in a particular genetic community (the legacy of the composer, school, direction, era, people, etc.), which allows direct feeling, recognising, determining their genesis, and manifests itself in the totality of all the means of perceived music, without exception, united in an integral system around a complex of distinctive characteristic features.

Some artistic phenomena fall into the semantically infinite generalizing category of musical style. From the perspective of the musical style's origins (the style may originate with a particular writer, national culture, historical period, etc.) Style is categorized according to individual levels and types of style systems by M.K. Mikhailov (1981) [2]. The musicologist applies the concept of "style hierarchy" as a division into narrower and broader style levels, as a subordination of lower levels to higher ones, taking into consideration the essence of individual and collective stylistic unity. The idea of style levels is regarded as the highest level of generalization, going from the individual style level to the historical style, or the style of a particular era. In musicology, this method has been used since the latter part of the 20th century. It made it possible to comprehend musical style as a whole that is influenced by the artist's personality, time, and location. According to this interpretation, the style fell under the historical category, which fit in with the "trend of historicism that dominated art science for a long time" at the time (Katrich, 2013) [7].

Accordingly, the search for ways to optimise the process of professional music and pedagogical training in higher education institutions in the late 20th – early 21st centuries took place taking into account the principles of generalisation and historicism. In the methodology of teaching musical and practical disciplines, a specific systematisation of educational material by artistic and stylistic features is experimentally introduced, the main content of which is to reveal the historical genesis of musical phenomena in their diverse continuity. Thus, in the scientific concept of M.P. Sorokina (1985) [4], training of applicants for higher musical and pedagogical education in conducting classes was proposed to be carried out based on organic synthesis of musical and historical, theoretical, and performing style analysis. This analysis provides for a consistent clarification of the socio-historical conditions for the establishment of a certain style, its artistic and aesthetic attitudes, features of the general

cultural context of the style being mastered, in the future – the nature of its manifestation in music in general and choral art and a specific piece of work in particular. Such an analysis is ultimately aimed at finding the performing equivalent of the acquired theoretical knowledge. The methodology of stylistic generalisation by M.P. Sorokina (1985) [4] (identification of stylistic patterns of mastered musical works and their influence on the conductor's interpretation, awareness of the limits of mandatory fulfilment of specific requirements for the interpretation of works of a certain style and the variability of the corresponding performing decisions) – historical and stylistic the principle that determines the study of styles in their historical sequence. This sequence in the author's experimental methodology was based on the awareness of musicologists of that time of such integral epochal style systems: choral music of the Renaissance, Baroque, Classicism, Romanticism, and various stylistic trends of choral music of the 20th century. A certain selection of the educational repertoire should be combined in senior years with the technique of retrospective, that is, the emphasis in the preparation of undergraduates' curricula on the main style "core" also provided for the addition of works of previously mastered styles. In general, the structure of the individual curriculum of students should consist of the main part (the works were studied to bring them to possible perfection) and an additional part (preliminary study and reading from a sheet of musical works that will be useful to future teachers of musical art at school).

- This is an experimental technique, according to M.P. Sorokina (1985) [4], provides for the search for stylistic parallels in related fields of art, the study of musicological literature on stylistic problems, the acquisition of competence in the practical application of the acquired knowledge and allows re-concentrating from narrowly technical tasks to artistic and interpretative ones. The pedagogical model of improving the training of students in institutions of higher music and pedagogical education based on historical and stylistic approaches in the piano class was suggested by V.I. Butsiak (2003) [8]. According to the research hypothesis, the historical and stylistic approach optimises the learning of a musical instrument in the classroom, since its implementation provides for the purposeful expansion of higher education applicants' "musical and stylistic experience in perceiving, analysing, and performing music reproduction, and pedagogical projection of students" stylistic thinking. Based on the interpretation of V.I. Butsiak (2003) historical and stylistic approach as "content and methodological support of the processes of students' awareness of musical knowledge in accordance with the historical patterns of the development of stylistic trends in art and reproduction of stylistic features of composers' creativity in interpretive performing and pedagogical activities" [8] is proposed a model of the organisation of piano training aimed at consistent assimilation of students' stylistic patterns of music, the development of their ability to substantiate artistic and stylistic interpretation of musical works:
- long-term planning, which should take into account first of all the historical evolution of the stylistic development of piano music (the experimental program provides for various forms of mastering the educational repertoire: perfect development, sketching, repeated performance, independent learning of works with an advantage at each stage of studying works of a certain style direction);
- the application of historical and stylistic analysis ("a brief description of the historical period and artistic situation when the work was created, brief biographical information directly related to the composer's work; determining the style features of the work, its figurative content, genre, means of expression; conducting style analogies with works of other types of art; finding out the features of the style and appropriate interpretation of the work; adapting the style characteristics of the work to the perception capabilities of students of a certain age");
- forms of control aimed at systematically checking the degree of students' mastery of style and appropriate interpretation of music (performance of a work and its style analysis on various forms of final control; orientation of academic concerts to thematic and stylistic generalisations of performance programmes; performances in front of a school audience, where conversations about artistic and stylistic features of the performed works are provided, etc.).

The assessment of cultural and artistic phenomena from the standpoint of historical and temporal features of the course of style processes is gradually replaced by new approaches that reject the clichés of the established style hierarchy and allow objectively considering the weight of time and super-time factors in each specific case of stylisation research. O.T. Katrich (2013) [7] specifically states that end-to-end interpenetration is a defining feature of the stylization processes in music. The researcher demonstrates, for instance, the existence of super-temporal, socially and historically nondeterministic aspects of the country's musical thinking as well as the distinctive character of F. Liszt, the pianist who invented the historical performing style known as the F. Liszt Piano School. The Hungarian national professional performing style, which is exemplified by pianists like B. Bartók and Z. Kodály, was established by Liszt (Weimar); he also shaped the individuality of several performers who don't strictly adhere to romantic pianism.

The researcher defines the connectedness of all style levels as a system in which a particular style level depends on all the others together and each in particular. O.T. Katrich (2013) [7] calls such a system "style concentricity". Here is what the researcher notes about this: "Its graphic image will look like a system of circles with different radii, but a common centre, where each circle means a certain style level – individual, epochal, national, etc. The model of such a system can have many variants since each style level is to a certain extent self-sufficient, that is, being connected with other levels, it can be considered both as a semantic part of these levels and as a separate substance that is formed by multi-level style phenomena or their elements. According to the point of the researcher's vision of a specific problem related to musical style, the image of stylistic concentricity can have a miscellaneous view". The expediency of the concentric approach in this way lies in its mobility, that is, in the vision of the real situation in the processes of musical stiletto formation. It is well known that the integral characteristics of artistic eras are often opposed to the talent of a prominent artist and the integrity of their style system. In addition, since the end of the 19th century, there has been a tendency to stratify a single epochal-style system into several noticeably contrasting subsystems. Musicologists generally deny the existence of a single epochal style in the 20th century: this era is characterised by a wide variety of stylistic trends and a huge gap between the genre spheres of music (Mikhailov, 1981) [2]. Therefore, the application of the principle of generalisation from the standpoint of historicism is somewhat vulnerable. However, stylistic generalisations can be carried out already at the level of the organisation of educational material itself in the class of musical and practical training, in particular, in the class of a musical instrument. The possibility of stylistic generalisations and historical comparisons is determined by the central form of work in the instrumental class: work on a piece of music.

In summary, experts in the field of musicology and education share the view that style is a complex and multifaceted concept. It embodies the development of musical thought, which emphasizes unity and encompasses various aspects of ideology, artistic expression, and psychological factors. This concept is applied through a hierarchical classification of styles and a historical and stylistic method in music education, allowing students to delve into the complex layers of musical style while acknowledging the interrelation of various levels of style, even in eras characterised by stylistic variety such as the 20th century.

3. GENRE AND STYLISTIC PRINCIPLE IN THE ORGANISATION OF THE EDUCATIONAL PROCESS

A piece of music is located at the intersection of several style levels. Solving problems related to its interpretation updates monographic information and awareness of multi-level style features. At the same time, as noted by V.I. Smorodsky (2015) [9] in his dissertation research, one of the most important means of artistic identification, which allows determining the ways

and conditions of perception and performance of musical works, and understanding the features of their content and form, is the musical genre. The researcher notes the constant growth of the relevance of the formation of performing skills based on the genre approach. Considering several definitions of the musical genre, considering the experience of modern humanitarian knowledge, O.I. Komenda (2009b) [10] comes to the definition of the musical genre as an intonation archetype, which, formed following the requirements of its artistic and non-artistic determinants, manifests itself as a system-entity and a system-principle while serving as a channel of integrative and typological connection of the object-subject system of musical art. Despite the constant process of overcoming the normativity of the genre, its "genetic code" struggles for its existence (even in the difficult conditions of the modern picture of the life of musical genres that form previously unknown hybrids).

According to M. Aranovskiy (1990) [11], the stability of genre features is impressive; they seem to pass through stylistic epochs, obeying them and at the same time maintaining their autonomy. Therefore, the category of genre for laying educational material, considering the principle of generalisation, is more justified. Therefore, in the appeal to various forms, methods, and means of artistic training, in particular piano, the leading role belongs to typical genres of different-style piano music. At the same time, the application of the principle of generalisation will be appropriate in the process of forming a multi-component performance culture. Generalised ideas about the artistic and aesthetic properties of musical works, the features of their musical language, performing tasks, and technical methods of their implementation will also help optimise the process of piano and performance training. In the activity of an instrumentalist, almost all types of musical creativity are combined to one degree or another: perception of music, music making, and transformative communication in the composer–performer–listener scheme. The primary comprehension of the artistic image of a musical work is based on "the ability of a person to sensually perceive the expressive meaning of musical intonation, to respond emotionally to it" (Tsypin, 1984) [12]. Convincing the implementation of musical and sound images behind the instrument requires a deep penetration into the expressive and semantic essence of the composer's idea. The performer's interpretation of the musical text begins with an awareness of the logic of the connection between the structure and the figurative and semantic meaning of the musical fabric of the work. When performing comprehension begins, "stable" properties of the musical form—i.e., those that are not corrected by the interpreter—are taken into consideration and imaginatively conjectured upon. These properties include the work's sound-high organization, voice science logic, register, type of textured presentation, etc. Intellectual comprehension of a musical work also largely appears based on associative ideas about the socio-historical conditions of the establishment of the composer's style, its artistic aesthetics, characteristic stylistic features in related fields of art, important facts from the artist's biography, the history of writing the work, etc.

The embodiment of an imaginary artistic image of a musical piece in a real performance is often the result of a long search for appropriate playing techniques that correspond to the "mobile" properties of intonation expressiveness of the work: articulation, dynamics, agogics, etc. These tools are of great expressive and formative importance (Jukšs, 2021) [13]. Due to the instrumental nuance, the mandatory requirements for performing works related to a certain style are embodied, and the variant richness of creative reading of the composer's author's idea at the same time. The process of forming and applying performance techniques is determined by the multi-component structure of sound representations (Wang, 2017) [14] – melodic, timbre and dynamic, articulatory, metre and rhythmic, and morphogenetic. Theoretically, the selected components in practice form a single whole, embodied in the auditory and motor coordination of the performer. Therefore, any technique of the interpreter has a morphogenetic characteristic (Abudaqa et al., 2021) [15]. Therefore, modern instrumental pedagogy clearly emphasises the need to achieve unity of artistic and technical development of the performer (Yavna, 2022) [16].

Due to significant research on the principles of human motor activity (Ertan & Bayram, 2020; Shokri-Kojori et al., 2023; Dubois et al., 2023; Perales et al., 2023) [17-20], the

unity of artistic and technical instrumental and performing development is understood as a harmonious combination of musical and artistic education of an instrumentalist with the formation of their "purposeful" (for the sound result) and "expedient" (due to the task of physical convenience) playing technique. According to H. Ertan and I. Bayram (2020) [17], The human nervous system is the most complex in known creatures, consisting of the brain and spinal cord, which can collect data from the environment and inner body, modulating this huge information with existing knowledge and creating appropriate motor responses mostly resulting in movement. At the same time, E. Shokri-Kojori et al. (2023) discuss the interactions between the autonomic and central nervous systems in healthy participants under sleep deprivation (SD) and rested wakefulness (RW) conditions [18]. The researchers measured brain activity, pulse and respiratory signals, and baseline brain amyloid beta burden. They found that SD resulted in a significant increase in synchronized low frequency (LF, <0.1 Hz) activity in an autonomically-related network (AN), including dorsal attention, visual, and sensorimotor regions.

The importance of characterizing human movement for understanding movement disorders was also explored by O. Dubois et al. (2023) [19]. The authors propose four main factors when choosing a metric (or a group of metrics): the importance of temporal vs. spatial coordination, the need for result explainability, the size of the dataset, and the computational resources. The study also shows that extracting the relevant characteristics of inter-joint coordination is a scientific challenge and requires a methodical choice. A. Perales et al. (2023) [20], discussing the intense and complex use of the term mental health and psychiatry, explore that the distinction between positive and negative mental health is inexact and that it locks the concept into the medical field and confuses it with psychiatry. They argue that mental health has an essential link with the process of human development, with both individual and collective well-being, and in connection with harmonious social development. Any goal-directed activity, as concluded by the eminent brain scientist of the 20th century N.A. Bernstein (1997) [19], is governed by an internal (imaginary) goal model or an image of the anticipated future. The process of this regulation is provided by transmitting through the senses and processing information about the correspondence of their movements to the goal. The received signals (sensory) about the progress of the action are compared with its image and fixed (or inhibited) by motor impulses as corresponding (or not corresponding) to the internal model of the goal. Due to this vicious circle of control, a sensorimotor system is gradually formed, in which sensory corrections are precisely coordinated relative to various elements of motor activity; the integral mode of activity is also clarified. The performing arts coordinate, as mentioned above, sound representations and the motor skills corresponding to them in an integral image of activity. The main sensorimotor correction in the management of performing actions is the corresponding qualitative characteristics of the resulting sound result.

Considering the regularities of the relationship between the mental and physical spheres in the performer's work from the standpoint of scientific conclusions about the activity of the central nervous system in the construction of movements, O.F. Shulpyakov (1986) [21] elaborates on the role of consciousness in the formation of playing techniques. The researcher emphasises that in the course of musical and performance search, auditory and motor components interact, as a rule, on an irrational basis. Higher levels of the central nervous system, which coordinate the motor process with the help of auditory sensations, affect its character while showing indifference to the motor composition of playing techniques. Subordinate levels of the central nervous system without the intervention of consciousness are not able to create an optimal base for complex performing movements. Thus, shaped by the interaction of auditory perceptions with the instrumentalist's playing apparatus, playing techniques can take a form that does not best serve the musical purpose at hand (in terms of physical comfort). Therefore, performing techniques require additional conscious adjustment to establish the optimal correspondence of the motor vehicle to the artistic goal. To activate the process of combining sound-like representations with purposeful (aimed at musical results) and appropriate (physically convenient) types of performing movements, the

author suggests using the associative application of previously acquired motor experience in accelerated effective mastering of playing techniques. The search for common aspects of new and previously mastered performing movements (life motor experience can also be used in general) should be based on taking into account the similarity of types of sensory corrections, and not the external form of actions, which of course will acquire individual features for each performer. In the instrumental class, it is important to observe the conditions for optimal mastery of performing intonation methods. At the same time, it is equally important to create a good base for the performance development of an instrumentalist who can independently solve the problems of expressive intonation. Researchers of movement problems note the suitability of the formed sensorimotor image for regulating new actions. It can more effectively act as a regulator with a particular class of movements. The scope of this class is usually limited: the generated image may not be suitable for all cases of life, but the constructed image turns out to be invariant to a certain set of actions performed (Gordeeva & Zinchenko, 1982; Leonavičienė & Burinskienė, 2021) [22; 23].

Ways to combine tones on the piano are generalised to the typological scale of strokes, volume dynamics, variable tempo, and various ways to use the pedal. The sphere of these means of expression is considered in musicology to be stylistic features, along with other leading elements of the structure of a musical style – musical thematism, musical language, and musical form. Therefore, different methods of sound formation are determined by a certain musical and stylistic environment. The effectiveness of the piano learning process will be promoted by genre and stylistic generalisation as the identification of individual and typical properties of piano works based on the comprehension of their genre and stylistic patterns. For example, an analysis of the melodic lines of Beethoven's late sonatas allows choosing an appropriate aural embodiment of their characteristic fluidity. In the performance of the desired type of legato, all links of the hand should be involved. Sensitive fingertips press keys from a close distance to them. Release – not with the help of purposeful active autonomous movement, but by arbitrary actions that arise as a result of "transferring" the weight of the hand from one finger to the other. The contour of elastic movements of the wrist and the entire performing apparatus, depending on the upper or lower position of the hand, which will naturally occur during the game with different fingers, will be determined by drawings and configurations of textured sequences and, accordingly, selected fingering (Tarchynska, 2020) [24].

In summary, the discussion emphasises the multifaceted nature of musical interpretation, highlighting the pivotal role of musical genres in identifying and expressing artistic ideas. It also demonstrates the stability of genre features across different stylistic epochs, advocating for educational resources that are based on specific music genres. The musician's all-encompassing function, including perception, creation, and transformative communication, is acknowledged, alongside the significance of performance skills in fulfilling a musical composition's emotive possibilities. The author's suggestion of employing associative motor experience to hasten technique proficiency is put forward as a valuable strategy. The significance of the typological scale of musical elements within stylistic features is recognised. This asserts the importance of genre and stylistic generalisation, which enables musicians to make informed interpretative decisions. Essentially, this discussion highlights the complex interplay between interpretation, technique, and stylistic context, emphasising the need for genre awareness and generalisation to foster a comprehensive performance culture for instrumentalists.

4. CONCLUSIONS

In all the variety of piano and performing techniques, the essential characteristics of the stylistically appropriate sound formation technique will constantly be revealed (of course, variably). In this regard, conscious, based on generalised understanding, mastering the interdependent and interdependent components of such playing techniques will create

conditions for effective performance training in the piano class. In consciously mastering the skills of auditory and motor coordination, both the artistic image and its corresponding sound image, and appropriate movement techniques in the context of style requirements, must be conceived. In addition, it is necessary to improve the technique of sound extraction and sound science in terms of its "expediency" due to the search for the nature of internal sensations that accompany the convenience of movements.

When forming a style-appropriate technique of sound formation, it is not necessary to study the opuses of all available compositional schools. As the degree of subordination of style elements increases, their versatility increases. Therefore, the relative secondary importance of piano-performing intonation methods increases their invariant value for performing techniques. In addition, due to the affinity of the phonic ideas of the metatext of piano music, it is possible to master the typical methods of style-appropriate sound formation techniques in the study of piano styles that determine the development of pianism. After emotional immersion in the meaning of the artistic and figurative content of a musical work, familiarisation with information of associative nature, which helps to comprehend interpretative tasks, it is advisable to identify the structure of the musical work, the nature of expressive means, the features of performing intonation, taking into account the extremely generalised genre features, ideas about specific genres, and the stylistic context of the mastered musical works. Therefore, the educational process in music and practical training classes should be based on genre and stylistic principles – semantic generalisations of the genre in the context of multi-level style features.

This study makes an original contribution to the field of artistic education by exploring the multifaceted concept of musical style and its implications for pedagogy. It offers valuable insights into various teaching methodologies and advocates for a genre and stylistic approach to music education. By emphasizing the conscious development of auditory and motor coordination, interpretive skills, and sound techniques, this research provides practical guidance for educators seeking effective ways to impart musical knowledge and foster stylistically competent performers. It streamlines the learning process by prioritizing the subordination of style elements and offers a comprehensive framework for students to understand and excel in the diverse landscape of musical expression, ultimately enhancing the quality and depth of their musical education.

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Case Report

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INTERPRETIVE CONTENT OF A MUSICAL WORK: THE PERFORMING ASPECT

Conteúdo interpretativo de uma obra musical: A vertente performative

ABSTRACT

The relevance of this study is determined by the urgent importance of the issues of training musicians in the context of qualitative nurturing of their abilities for music interpretation in accordance with the author's main ideas. The purpose of this study lies in the analysis of the main features of the problem of interpretation of musical works by different composers, in terms of the development of the performing skills of musicians, as a major constituent of qualitative perception of a musical piece. The main methodological approach explored in this paper combines a systematic analysis of the performance practice of musical works with a consideration of the development of musicians' performance skills, taking into account their individual characteristics and level of skill. The study also analyzes the process of developing performance skills in musicians studying in modern educational institutions, such as music schools, and secondary and higher music schools. The results of this study indicate the high importance of qualitative interpretation of musical works by performers for the perception of listeners, as well as the low level of research on this range of issues, which necessitates further research in this area. The results and conclusions of this study are important both for teachers of music schools who train future musicians and for musicians themselves. The main idea is that in the process of performing musical works, it is important to convey the author's intention or design, which is expressed in the musical nuances of the work. The authors of the study show that understanding this intention and the ability to reproduce it with performance techniques are important for musicians. The study indicates that musicians should constantly improve their skills and abilities to reproduce the meaning of musical works in order to give them a deeper expression.

KEYWORDS

Musical Work; Musical Art; Performance Aspect; Performer's interpretation of a musical work; Intonational Meaning.

RESUMO

A relevância deste estudo é determinada pela importância urgente das questões da formação dos músicos no contexto do desenvolvimento qualitativo das suas capacidades de interpretação musical, de acordo com as ideias principais do autor. O objetivo deste estudo consiste na análise das principais características do problema da interpretação de obras musicais de diferentes compositores, em termos do desenvolvimento das competências performativas dos músicos, como um dos principais constituintes da percepção qualitativa de uma obra musical. A principal abordagem metodológica a considerar no âmbito da investigação combina uma abordagem sistemática ao estudo das características da interpretação de diferentes obras da cultura musical, em função das suas características individuais e do nível de competências de execução, com o estudo analítico do desenvolvimento das competências de execução dos intérpretes individuais, no contexto da sua formação em instituições educativas modernas do ensino básico, secundário e superior de música. Os resultados deste estudo indicam a elevada importância da interpretação qualitativa de obras musicais por parte dos intérpretes para a percepção dos ouvintes, bem como o baixo nível de investigação sobre esta gama de questões, o que torna necessária mais investigação nesta área. Os resultados e conclusões deste estudo são essenciais para os professores das instituições de ensino que formam os futuros músicos, bem como para os próprios músicos, que pela natureza das suas actividades profissionais se deparam com a necessidade urgente de refletir nas obras musicais que executam a intenção do autor expressa na paleta entoacional da obra musical e de aperfeiçoar a sua performance para expandir a sua capacidade de refletir os significados de uma obra musical.

PALAVRAS-CHAVE

Obra Musical; Arte Musical; Aspeto Performativo; Interpretação do intérprete de uma obra musical; Significado Entoacional.



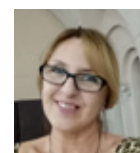
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1. INTRODUCTION

The quality of a piece of music performed by a particular performer depends on a multitude of factors, both directly related and unrelated to each other. Among such factors is the performer's ability to feel the author's intonational palette of a musical work correctly and to interpret the author's intentions regarding the possibilities of artistic representation of certain experiences and moods in the music during the performance (Perlovsky, 2017) [1]. Musical art reflects in sound combinations the wide range of human emotions of all kinds, so the performer's interpretation of a piece of music is essential to communicate the full range of emotions intended by the creator of the piece at the time of its creation.

The current requirements of the music education system imply the need for future performers of musical works to develop special competencies directly related to the ability to find correct interpretations of the intonations of the given works, which were laid down by the author when writing them, and to correctly represent them directly in the performance process (Yinger, 2017) [2]. This is achieved through sustained lessons at all stages of a future performer's education at a music school, and such competencies can theoretically be achieved by absolutely every student, regardless of their level of musical giftedness. The interpretative context of a piece of music implies a wide range of possibilities for the performer to interpret the author's intention, depending on their level of professional training and perception of the characteristics of a piece of music. The artistic expressiveness of the intonation palette of a piece of music in this context is determined by the combination of the performer's skill and ability to convey the author's intent through the expressive power of an instrument or group of instruments (Thomson and Jaque, 2016) [3].

The training of contemporary musicians takes place in the context of the emerging contradictions between the narrow focus of their professional training and the currently very vague social demands on the music itself and the level of skill of musical performers. Such contradictions reveal themselves most clearly in evaluating the accumulated experience of music performance in the former Soviet Union and abroad, the system of requirements for musicians of national and foreign schools, as well as in conducting a comprehensive assessment of the requirements put forward today for music education in general. Contemporary musicians, who are at the very beginning of the process of developing competencies necessary for quality musical performance in the future, are faced with the need for proper teaching processes in the context of developing the ability to interpret the author's ideas in the performance of musical works. The potential of the performing ability of musicians is seen in this area since the ability to interpret the subtleties of a piece of music is not common, and its development requires considerable effort from both the musician and the teachers who teach it within the requirements of the school's curriculum (Bowins, 2020) [4].

The interpretation of any piece of music requires an advanced ability of the performer to perceive the author's idea of the composition, as well as the ability to convey it artistically in the performance. Performers are to a large extent responsible for conveying a piece of music, namely how they can enliven or spiritualise it and convey the author's emotions and meanings in the full range of their artistic expression. As the process of realising a musical work in the sounds of musical notation, interpretation requires an individual approach to performance, and a pronounced creative vision of the performer to implement the author's intention (Pfordresher, 2019) [5]. At various stages of music history, the art of musical interpretation has been equated with the art of musical composition, as very often musical works were only performed by their authors. Musical interpretation refers to the expressive performance of musical works, where musicians provide personal interpretation and express feelings through dynamics, tempo, phrasing, etc. A musical composition, on the other hand, is a piece of music itself, created by a composer, which can be reproduced by performers. Musical interpretation uses a musical composition as a basis for a performance, where performers bring their own style and emotional expression, and the composition serves as the basis for that performance. The intensification of concert activity in modern conditions has contributed to the gradual

development of the art of musical interpretation, as a separate component of performing skills. It is worth citing a few examples of outstanding interpretations of musical works. The famous organist and composer Wolfgang Amadeus Mozart performed the Toccata and Fugue in D minor, BWV 565, in a lively and expressive style. His interpretation was impressive because of the special emphasis on the harp and the enormity of the fugue, which gave it unsurpassed expressiveness. An analysis of this interpretation emphasizes the expressiveness and conformity to the structure of the work. Mozart successfully reproduced the contrasts in tempo and dynamics, emphasizing the dramatic character of this musical masterpiece. The renowned conductor Herbert von Karajan gave an outstanding interpretation of Ludwig van Beethoven's Symphony No. 9, "Ode to Joy," with the Berlin Philharmonic Orchestra. In his interpretation, he particularly emphasized the melody and dynamics of the music. Karayan was noted for his precision and clarity of performance, taking care to preserve the emotional content of the work and emphasize its uniqueness.

Therefore, the main research question is to determine what are the stages of formation of musicians' interpretive competence and what factors influence their interpretive approach. The main purpose of the study is to investigate the process of musical interpretation from the point of view of the performer and to identify the key stages and factors that influence interpretation.

2. MATERIALS AND METHODS

In this research, a comprehensive methodological approach was employed to investigate the interpretation of musical works by performers. This approach combines a systematic analysis of how performers interpret different pieces of musical culture based on their individual characteristics and skill levels with an analytical examination of how their performance skills develop throughout their education in primary, secondary, and higher music institutions and in their professional careers.

This study was conducted in three stages. In the first stage, a theoretical study of scientific publications on the subject was carried out. The data obtained at this stage were used later to conduct a systematic analysis of the peculiarities of the interpretation of musical works by different performers. In the second stage, an analytical study of the development of musicians' performing skills while studying at music schools was conducted, as well as a comparison of the data obtained with the results of similar studies by other scholars. In the third and final stage, the main conclusions of the study were formulated on the basis of the analysis and generalization of the data obtained. By combining theoretical and practical studies and utilizing these diverse research methods, this approach aims to fully explore the topics at hand and draw conclusive insights into the interpretative aspects of musical performance within its contextual framework.

The theoretical basis of this study is provided by numerous studies of a number of national and, mainly, international authors, who have considered in their studies features of musical works interpretation by various performers to create a qualitative basis for scientific research of the interpretational content of a musical work from the point of view of the performing aspect. To create the necessary conditions for the best perception of the information presented and to facilitate its comprehension in the presentation, all studies by international authors considered in this paper and presented in the order of citation have been translated into English. The methodological basis of this study was determined in full accordance with the chosen topic and contributed to covering it as fully as possible in accordance with the chosen research methods.

This study was carried out in three stages.

1. At the first stage of the study, a theoretical analysis of scientific literature by national and a number of foreign authors on the problems of interpreting musical works from the

perspective of the performance aspect was carried out. Relevant scientific publications were selected and analyzed, and the main approaches and concepts of musical interpretation were considered. Based on the critical review, gaps in research were identified and working hypotheses for further study were formulated.

2. At the second stage, an analytical study was conducted. In particular, a survey of musicians, analysis of recordings of musical performances, and study of the curricula of music institutions were conducted. The collected data was subject to quantitative and qualitative analysis. The results were compared with the theoretical positions and hypotheses formulated in the first stage.

3. The third and final stage summarized the results of the theoretical and analytical research. On their basis, answers to the research questions were formulated, and the theoretical and practical contribution of the work was determined.

3. RESULTS AND DISCUSSION

Factors that influence the interpretation of a piece of music

The breadth of interpretative perception of musical works by different performers is due to a complex combination of many factors, among which the main ones should be considered the level of preparation of the performer of musical works and their level of cultural perception of music in general, involving the developed ability to feel the author's concept of the musical work and the ability to convey it during performance. The interpretative content of a piece of music depends directly on the performing principles of the specific school of art to which a particular performer belongs, as well as the degree of understanding of these principles by a particular performer. Any interpretation of a piece of music is always strictly individual and presupposes both creative ability and a vision of the performance concept (Trondalen, 2019) [6].

Figure 1 presents a diagram of the structural relationship between the performance aspect of a musical work and the various components that determine the quality of a performer's interpretation of a musical work.

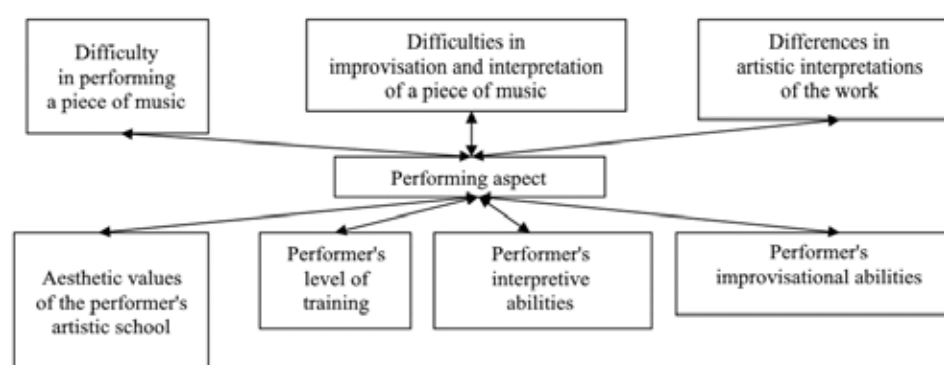


Fig. 1

The structural relationship of the performance aspect in a piece of music

Source: created by authors

The complexity of interpreting a musical piece hinges on the composer's vision for conveying emotions through the musical palette. The author's artistic expression is paramount in shaping a musical work. However, capturing the author's vision presents a significant challenge for performers, as it depends on their ability to grasp the composer's intentions. Improvisation in musical interpretation can be challenging, especially in complex compositions where there may be limited room for improvisational elements. Interpretation, therefore, necessitates

the creative imagination of the performer, encompassing their unique perspective on the author's concept and their artistic expression. Artistic variances in interpreting a piece of music are influenced by the performer's training, the traditions of their music school, and their individual vision for conveying musical ideas. Additionally, the performer's level of training and their diverse approaches to expressing these ideas also contribute to the nuanced interpretation of a musical work (Viljoen and Viljoen, 2018) [7].

The aesthetic values of the art school, in which a particular musician was trained, have a significant impact on the quality of the interpretation of the work, as their embedded in the learning process determines the mastery of the transfer of artistic images created in music in the context of their aesthetic component. The aesthetics of the performance largely determines the listeners' perception of the characteristics of a piece of music, as well as the performer's ability to convey the author's message to them.

The level of musical training and skill of the performer is crucial, both in any performance in general and in the performance of a particular work, in terms of the ability to accurately convey the message of its author. This refers primarily to the technique of playing an instrument and the level of mastery of the instrument. The performer's improvisational and interpretative skills determine their abilities both in terms of expressing the author's ideas and in the context of extending the author's intention, adding to the performance of the piece their vision of revealing its main features. The author's concept in a piece of music can undergo significant modifications, depending on the level of performance skill of the musician performing the piece, as well as their ability to express and reflect in music their vision of the musical composition

Stages of formation of interpretive competence

The long-term training of a musician involves a gradual development of the ability to express oneself in music and the ability to interpret the intention of the author of a piece of music directly in the process of performing it. This is facilitated by the gradual development of the musician's ability to perceive, comprehend, creatively process and then communicate the musical material directly in the performance of a piece of music. In this way, a gradual development of the musician's professional is taking place, which involves a stage in the education of a professional musician capable of interpreting, at a high level of complexity, pieces of music at the highest level.

In the context of the performing aspect in the interpretation of a piece of music, the following main stages can be distinguished in the development of the performer's competence in musical works:

- the development of the ability to comprehend the author's intention of a musical work and the main ideas laid down by the author at the stage of its writing;
- the development of performance skills in interpreting the composer's intent, directly in the performance of a piece of music in a rehearsal session environment;
- the development of interpretative skills and the consistent refinement of these skills directly during performances.

The performer's ability to interpret a piece of music during a stage performance, in addition to their stage culture and the general level of gradually developing performing skills, is based on their ability to transform into an author, with the aim of practical understanding of the features of the author's intention in relation to a particular piece of work. This aspect is even more important from the point of view of the actual interpretation of a work of art than the level of the musician's performance, because it implies the presence of the actor's imagination and the acting abilities of the musical performer, which, combined with the developed performing skills of the musician, is a very rare phenomenon. In addition, the possibilities of artistic, interpretative expression in a musical composition are usually limited to the author's intent, which a priori implies imposing certain restrictions on the performer (Héroux, 2018) [8].

The interpretation content of a musical composition implies a qualitative approach to the performer's perception of a musical composition, its comprehension, internal processing and subsequent performance in strict accordance with the traditions of the musical school to which the performer belongs. Nurturing a quality performer capable of ensuring a high level of interpretation of musical compositions requires the inclusion of a large number of aesthetic, cultural, and musicological mechanisms in the training process, expressed in the activities of music teachers at the stage of training at the educational institution. On the aesthetic front, musicians should study the philosophical principles and sensibilities that have shaped the music they interpret, including historical artistic movements and schools of thought. Immersion in aesthetic values provides a context for the emotions and meanings embedded in the works. Culturally, performers need to be familiar with the traditions, customs, and spirit of the places and eras where the music originated. This helps them to authentically convey the cultural fabric intertwined with the notes on the page. For example, knowledge of Baroque cultural norms is key to interpreting Bach. From a musicological point of view, novice interpreters must analyze the technical and structural elements of each piece to recognize the composer's creative choices. Understanding harmonic patterns, rhythmic motifs, melodic contours, etc. can help illuminate musical ideas. Incorporating this multidimensional aesthetic, cultural, and theoretical engagement into music education develops a keen sensitivity to all aspects of a work. The quality of their collaboration largely determines the end result, expressed in the "creative birth" of a high-class master of musical performances, capable of interpreting the works of any author at a high level (Viljoen and Viljoen, 2018) [7].

Performing a piece of music presupposes the musician's ability to discover the author's intention in the context of their interpretation, in accordance with the musician's own way of perceiving and performing the musical composition. The performance of classical music by high-class musicians reveals a certain 'spiritual experience', expressed in a reflection of the experiences of the author at the time of the creation of the musical composition, and of the performer when it is performed on stage. Performing interpretations of musical works can be extremely diverse and effective in conveying musical ideas and emotions. For example, consider a classic example - Sonata No. 14 "Moonlight Sonata" by Ludwig van Beethoven, which can be performed by different pianists. If the performer emphasizes the softness and lyrical melodies of this piece, the audience will feel its emotional depth and sophistication. On the other hand, if the performer strongly emphasizes the dynamics and abrupt transitions in the music, it can create an impression of energy and tension. An artist's interpretation of a composition is a full expression of their creative and personal identity (Lotter and van Staden, 2019) [9]. At the same time, a first-rate performance of the music of a particular composer allows the listener to experience the spirit and traditions of the country in which the composer was born, their views, their worldview and the spiritual foundation of their entire oeuvre. Each work of a particular author is part of their creative concept, expressing their views and creative vision of the world. The performing aspect lies in the musician's ability to convey to the listener the breadth of the palette of a musical composition recorded in musical notation and to preserve at the proper level the expression of the author's ideas, worldview and creative vision of the world, conveyed in a particular combination of musical symbols. Achieving such a feat is not easy – it takes several years of regular study to train a top-class musical performer, provided there is regular, dedicated effort on their part. There is an organic relationship between the creator and the performer of a musical artwork.

Performing skills as a combination of technique and interpretation

The art of performing music is about connecting sound and meaning. The art of musical performance is intended to build up a convincing interpretative form of a musical composition for a trained audience on the basis of full aural and sensory perception. This implies

the focus of the educational process on the study and development of certain ways and operations, techniques and technologies used by consciousness, physiology, perception, the performing apparatus in the multifaceted and complex process of transformation of the set of auditory stimuli, cultural, aesthetic, art history ideas into a phenomenon of performing musical culture (Solomonova, 2008) [10].

The national and cultural roots of musical works significantly shape their performance interpretation. A piece often reflects the musical idioms and aesthetic sensibilities of the place and time period where it originated. Performers must study the historical and geographical context to authentically convey cultural elements woven into the composition. For instance, Indian ragas feature intricate melodic ornamentations and rhythmic cycles rooted in Hindu devotional traditions. Mastering sitar and tabla performance techniques allows musicians to capture the spiritual essence and improvisational freedom in Indian classical music. In Western classical music, national schools of composition and performance have distinct flavours. The rich harmonies and ornamented melodies of French baroque works demand artful execution on the harpsichord or chamber organ. Beyond instrumentation, techniques for interpreting notation also vary between traditions. Skills like pitch bending, microtonality, and flexible rhythm add authenticity to genres outside of Western classical. For example, blues guitar performance relies on expressive, vocal-like pitch slides. Correctly voicing these "blue notes" channels the soulful African-American origins (Mukhamedjanova, 2020) [11]. Training on culture-specific instruments and learning era-appropriate techniques allows versatile musicians to convincingly cross genres and styles. However, some contend that strictly adhering to historical practices stunts artistic creativity. There are different, sometimes contradictory, views on the extent to which a performer can deviate from the composer's original intent in his or her interpretation of a work. On the one hand, some believe that a performer should convey the author's intent as accurately as possible without introducing their own interpretations. This approach is based on respect for the original work and its creator. However, critics point out that excessive accuracy can make the performance dry and unemotional. On the other hand, supporters of free interpretation believe that the performer has the right to contribute his or her own vision, even changing some elements of the work. This allows the composition to be refreshed and updated. However, critics warn that too loose an interpretation can distort the author's intention (Davies, 2006) [12]. The plastic work of the performer of a musical composition has a huge impact on the stage as well. Often the semantic transformations of a musical image are displayed not only by sound, but also by plastic means – starting with dance, plastic composition, pantomime in musical theatre, and ending with "plastic handwriting" of an instrumentalist musician, which also serves as an aspect of embodiment of intonational content of music through the performing manner of the musician (Ohanezova-Hryhorenko, 2018) [13].

Interpreting a musical composition when performing it in a concert programme or studio recording requires the musician to have a thorough understanding of the composer's intentions, ideas and the possibilities of conveying them using a specific musical instrument. The completeness of all artistic creations, including those belonging to the field of musical art, is a relative concept and is determined by the depth of the author's ideas, as well as by the performance capabilities of a particular musician, and the level of their performing skills. Every piece of music contains a wide range of intonation, which leads to a wealth of artistic interpretations and a variety of interpretative possibilities (Christensen and Gomila, 2018) [14].

In music, intonation represents the starting point for all possible communication, as well as its informational and emotional source. Musical intonations are the basis for performing interpretation, as they contain the whole spectrum of the author's unique experiences, embedded directly in the creation of the musical composition. Intonations play a crucial role in shaping the atmosphere of dramatic scenes woven into the broader structure of a musical piece, especially when considering a composition intended for musical theatre (Ohanezova-Hryhorenko, 2018) [13]. Listeners perceive music not only with their ears, but also with their senses, and it is the listener's capacity for sensory perception of music, the

ability to transform the composer's ideas and personal experience into verbal images that is crucial to the impact of musical interpretation on the audience. The perceptual aspect of the musical composition, which relates directly to the performer's role in the process, plays a secondary role in this context (Gilbert, 2021) [15].

Author's interpretation of a piece of music

The performer, acting as the interpreter of the musical composition, infuses the musical forms created with new energies of the artistic creation process. A high-class performer has the developed ability to find, in the variety of intonation palettes of a musical composition, the only intonations that are meaningful from the point of view of the author's intention and the accuracy of their artistic transmission (Cuddy et al., 2020) [16]. Achieving such a level of performance demands an immense amount of musical talent and years of intensive training to develop an intuitive feel for the composer's concept of musical composition and to interpret it correctly when playing a musical composition.

The contemporary reality of musical culture, shaped by its historical development, contains a large number of artistic works in various genres, styles and directions of popular and classical music. The qualitative selection and thorough analysis of different versions of musical works provide the broadest possible basis for research into the features of constructing the interpretative content of a musical work, which is extremely important from the perspective of educating professional performers of musical works. Every professional musician, even at the stage of learning the basics of the profession in an educational institution, gets the opportunity to choose from the entire breadth of the proposed repertoire of certain styles and directions of modern and classical music that are closest to them for performing a composition, to gradually hone their skill in their performance (Haire and MacDonald, 2021) [17]. Such a distribution of creative effort can be considered the most productive in terms of the quality of training, compared to the outdated approach of memorising standardised pieces of music chosen from the music vocational programme. Future performers are given the opportunity to gradually develop their models of how to attract the audience's attention to specific works and styles, which entails finding and refining their style of musical performance.

The musician's repertoire is based on their individual preferences, level of training and ability to interpret the works of particular composers. As a rule, the core of the performing repertoire consists of works that define the musician's national affiliation and chosen themes of musical compositions, which are significant in terms of artistic expression of their creative essence. In this context, the general level of the performer's musical culture is of particular importance, which is expressed in their ability to correctly assess the level of preparation of the intended audience of listeners for the perception of the intonation palette of a particular piece of music, as well as in their ability to correctly convey the author's intention within the framework of their creative interpretation. The availability of a school of musical performance and the right conditions to train a skilled musical performer are of paramount importance in this context (Mukhamedjanova, 2020) [11].

Among the main factors for the success of a musical performance, are the duration of its performance and the general preparedness of the audience. Also of great importance is the stylistics of a musical composition, unique in each specific case and peculiar to only one particular musician. The combination of these factors largely determines the success of the performance with the audience, as well as their ability to correctly perceive the emotions and moods conveyed by the musician. Undoubtedly, achieving a sufficiently prepared audience for a given performance requires the ability to hold the audience's attention, the volitional control of which, at the level of the large-scale composition of a musical work, is a crucial aspect of performance. A performance style specific to a musician is characterised by a certain intensity of playing, a typical rhythm and the level of expression of the emotional experience embedded in the musical composition (Dassa and Harel, 2019) [18]. When a

composer creates a composition, he conjures up an inimitable picture of artistic images that gradually coalesce into a coherent sound within a three-dimensional, multi-layered picture. When performed well, the external and internal sound images create an organic, aural integrity, partly unified, and partly contradictory in its own artistic diversity. The performer must be able to convey to the listener the full range of sounds in the musical palette, with the correct emphasis on specific, artistically meaningful passages (Malashevskaya and Kozhevnikova, 2022) [19].

The author's performance of a composition has a special flavour, involving a consistent presentation of the author's own conceived ideas and artistic concepts within the framework of the musical notation (Viljoen and Viljoen, 2018) [7]. The interpretation of the author's idea in this case acquires unique, hidden from the untrained listener, the original creative impressions and motives that guided the composer to create the composition. In this case, the performance fully reflects the author's feelings and associations beyond music, which are connected with specific events in the composer's life, echoes of which were transferred to the sheet music and are reflected in the sound when he performs their work (Berehova, 2022) [20]. The spirituality of the performance is transmitted to the listener, evoking a whole range of corresponding feelings caused by the performing skill of the author of the composition. The author constructs vivid, moving and lively images in their imagination, which are transmitted to the listener during the performance. These come together in aural embodiment and have a complex effect on the audience, causing them to have an internal need to rethink what they hear (Abraham et al., 2021) [21].

The role of the teacher in the development of interpretive skills

There are many aspects to the process of developing performance skills in musical compositions, and the search for new possibilities and options for improving the ability of performers to interpret the ideas of their creators. In this context, it is particularly important that music teachers are able to convey to students the importance of cultivating the ability to correctly perceive the essence of the author's artistic intention and to reflect it faithfully in the performance itself (Svanidze et al., 2023) [22]. Ultimately, this is what determines the success of a musical composition in terms of arousing the interest of the audience (Linda, 2023) [23]. The achievement of a musical performer's excellence in terms of the ability to correctly interpret the author's intention when performing a musical composition is a complex and multidimensional process that requires a considerable amount of effort on the part of both the future musician and his/her teacher-mentors (Davies, 2006) [12]. The concept of personal and professional growth of a musician implies a pronounced desire to achieve a high level of skill in interpreting the artistic idea of the author, involving the ability to empathise with the emotions expressed in the musical notation and the talent to express them correctly during the performance, conveying them to the audience in their entirety. It should be noted that not all musicians are capable of personal and professional growth, which makes it very difficult for them to develop the competencies needed to interpret the author's intention when performing musical compositions (Hromchenko, 2022) [24].

The interpretative content of the musical composition in its performance aspect requires the musician to constantly follow the latest trends in the world of music and the latest developments in music pedagogy, putting into practice the latest pedagogical trends concerning the education of musicians and finding ways to enhance their performance skills (Kudabaeva and Aitmukhanova, 2016) [25]. This implies a musician's capacity for constant self-learning and self-education, both professionally and personally. The development of this ability over time leads a performer to quickly appreciate the complexity of interpreting any musical composition and the possibilities of accurately conveying the author's concept in public performance (Venkatarangam, 2021) [26].

The sequence of formation of the future musical performer is directly linked to the age-specific characteristics of the individual, whereby this process is directly linked to the

development of their personality in general. The younger the performer, the easier it is for them, over time, to achieve competence high enough to express the author's idea of a musical composition qualitatively (Zhekibayeva et al., 2020) [27]. In any case, nurturing a musical performer who can achieve a meaningful level in creating interpretive content of high quality is a long-term process, and the earlier it starts, the better for the performer and the prospects for further creative growth.

Every creative environment has its own ideas about the acceptable quality of the artistic interpretation of the musical composition and the competence of the performer to provide it at a sufficiently high level (Kalimova et al., 2022) [28]. In music culture, there are many examples of high-level performers, who have masterfully conveyed to the listener the author's diverse range of emotions and experiences in the performance of the musical composition. The performance aspect has always been and always will be of paramount importance to the full expression of the author's intention when performing music, regardless of its styles, genres and directions (Komilova et al., 2023) [29].

The level of the performer's professional training and their ability to correctly interpret the author's idea is of paramount importance when a performer creates the interpretative content of the musical performance directly on the stage (Berkimbaev et al., 2013) [30]; (Bimaganbetova et al., 2013) [31]. The aesthetic perception of the author and the performer of the musical composition should be taken into account, the coincidence of which is extremely successful in ensuring the listeners' perception of the musical work and its success

4. CONCLUSIONS

The purpose of this study was to provide a new understanding of the process of musical interpretation from the perspective of a performer. The study revealed the key stages in the formation of musicians' interpretive competence, as well as the factors that influence the interpretive approach. Thus, a new understanding of how musicians master the art of conveying a composer's intent through performance interpretation was gained.

A key finding is that building interpretation competence requires gradual training across three main stages - comprehending the composer's ideas, translating them into performance in rehearsals, and refining the interpretation in live performances. The study also demonstrates the multitude of factors that shape a performer's interpretative approach, including their aesthetic values, training, and creative imagination.

The significance of this work lies in emphasizing the creative art involved in musical interpretation, which depends on a deep understanding of the composer's ideas as well as the performer's expressive skills. Proper training of interpretation abilities is crucial for musicians to effectively communicate the meanings and emotions contained within the musical score.

The novelty of this work lies in the emphasis on the creative art of musical interpretation, which depends on a deep understanding of the composer's ideas as well as the expressive skills of the performer. Proper training of interpretive abilities is crucial for musicians to effectively convey the meaning and emotions contained in a musical recording.

The study concludes that performance excellence stems not only from technical mastery but also from the ability to delve into the composer's mindset and creatively bring their conception to life. More research can further examine optimal methods to nurture these elusive interpretive skills in musicians. But this work underscores how vital quality interpretation is for impactful musical communication between composer, performer, and audience.

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SEMANTIC ASPECTS OF MUSICAL LANGUAGE

Aspectos semânticos da linguagem musical

ABSTRACT

Music is a complex and multifaceted phenomenon, serving purposes ranging from aesthetic education to therapy and emotional expression. The purpose of this study is to examine the semantic aspects of musical language as an integrated system, focusing on their ongoing development and content complexity. This research employs a comprehensive approach, drawing on the “general theory of systems” developed in the 20th century. It systematically analyses various elements and properties within the musical language, considering their historical evolution and adaptation to contemporary contexts. The study also explores the integration of music with fields such as quantum physics, neuroscience, and computer technologies. The analysis reveals that the semantic aspects of musical language encompass a rich array of elements, including intonation systems, modes, intervals, rhythms, tempo, dynamics, texture, genres, and compositional structures. While some aspects have undergone radical transformations in terms of content and emotional resonance, others remain fundamentally unchanged. The integration of music with diverse scientific and technological domains has expanded the scope of musical art and enriched its semantic dimensions. This study demonstrates that musical art, with its semantic aspects, continues to evolve and adapt to the ever-changing cultural and scientific landscape. The integration of music with fields beyond its traditional boundaries opens up new opportunities for interdisciplinary research and innovation.

KEYWORDS

categories of music; the evolution of the musical system; semantic units in audio creativity; integrative processes; music therapy.

RESUMO

A música é um fenômeno complexo e multifacetado, que serve propósitos que vão desde a educação estética à terapia e à expressão emocional. O objetivo deste estudo é examinar os aspectos semânticos da linguagem musical como um sistema integrado, centrando-se no seu desenvolvimento contínuo e na complexidade do seu conteúdo. Esta investigação utiliza uma abordagem abrangente, com base na “teoria geral dos sistemas” desenvolvida no século XX. Analisa sistematicamente vários elementos e propriedades da linguagem musical, considerando a sua evolução histórica e adaptação aos contextos contemporâneos. O estudo explora também a integração da música com domínios como a física quântica, a neurociência e as tecnologias informáticas. A análise revela que os aspectos semânticos da linguagem musical englobam um conjunto rico de elementos, incluindo sistemas de entoação, modos, intervalos, ritmos, andamento, dinâmica, textura, géneros e estruturas composicionais. Embora alguns aspectos tenham sofrido transformações radicais em termos de conteúdo e ressonância emocional, outros permanecem fundamentalmente inalterados. A integração da música com diversos domínios científicos e tecnológicos alargou o âmbito da arte musical e enriqueceu as suas dimensões semânticas. Este estudo demonstra que a arte musical, com os seus aspectos semânticos, continua a evoluir e a adaptar-se à paisagem cultural e científica em constante mudança. A integração da música em domínios que ultrapassam as suas fronteiras tradicionais abre novas oportunidades de investigação e inovação interdisciplinares.

PALAVRAS-CHAVE

categorias da música; evolução do sistema musical; unidades semânticas na criatividade áudio; processos integrativos; musicoterapia.



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1. INTRODUCTION

Musical art is an integral system of interrelated and mutually interacting categories. This system undergoes continuous transformations, actively reacting to the changes in the life of society. Thus, this structure, as a multidimensional and complex phenomenon in its internal content, requires a profoundly scientific approach to its study. It stands on a par with other equally large units, such as literature, fine arts, theatre, dance, and cinema, embodying one of the multifaceted symbols of social consciousness. It is necessary to cover the history of modern system-structural ideas and consider their path to progress. The largest number of studies on the theory of evolution has been conducted in the fields of biology (Darwinism), physics (thermodynamics), astronomy (theory of the universe). Natural science cognition formulated the necessary basis for philosophical science. Many thinkers sought to solve the perennial problems of the relationship between faith and reason, matter, and spirit, by learning about evolutionary processes. The dialectical method of thinking was developed most fully in German philosophy at the end of the 18th – first half of the 19th century by G.V. Hegel (1997) [1], who took the principle of the development of opposites as the initial explanation of all phenomena. Progress, according to G.W. Hegel (1997) [1], is the “self-development of concepts”. The studies of G. Spencer (1896) [2], in particular, in the work “Sociology as a Subject of Study”, contain a necessary and essential definition of evolution, which the author understands as the integration of matter and the concomitant dissipation of motion, during which matter passes from indefinite, incoherent homogeneity to definite, coherent heterogeneity, and during which the retained motion undergoes a parallel transformation.

Three great scientific discoveries of the mid-19th century played a decisive role in the establishment of the dialectical view of nature: the law of conservation and transformation of energy; the cell theory of the structure of organisms; the evolutionary theory of Ch. Darwin. The science of nature has entered a new stage – from the study of subjects it has shifted to the study of processes, examining the development and connection of phenomena, synthesising the processes of nature into a single whole. Many developments were distinguished by a characteristic feature: they were synthetic, they could be attributed to the natural-scientific area and to the philosophical-theological. These include the studies of P.T. de Chardin (1965) [3], in particular his study “The Phenomenon of Man”, in which the main attention when considering the anthropological problem is paid to development. According to P.T. de Chardin (1965), evolution is something more than a theory, a system, a hypothesis, it is their main condition. It is necessary to emphasise the importance of the author’s idea that with an increase in physical complexity (to which the whole path to progress is subordinated), the process of consciousness continues [3].

When analysing the “relationships” of scientific disciplines at the present stage, it should be noted that after the period of differentiation of sciences, the time has come for their new synthesis, when the boundaries between scientific fields become quite transparent and barely perceptible. This process was especially indicative of the emergence of those fields of science in which there was a synthesis of the natural-scientific and humanitarian fields of knowledge – mathematical logic (“Boolean algebra” or “algebra of statements”); structural linguistics; information theory; general theory of systems; structuralism; semiotics. The refers of theoretical musicology to these deeply interconnected fields of modern “synthesis of knowledge” is not accidental. “General systems theory” allows interpreting its terms and concepts in each specific, individual area and giving meaning to the existence and implementation of any particular system. However, it does not refer to the literal transfer of any methods and knowledge of the exact sciences to the field of musicology. In this case, it is necessary to discuss the existence of a common mechanism for the evolution of systems of different quality. This area was covered by A.D. Hall and R.E. Feijin (1969) [4], A.G. Usmanov (1959) [5] and Y. Kholopov (1982) [6] who disclosed the idea of the “curtailed genesis” of the system of musical art.

The comprehensive exploration of musical language's dynamic and multifaceted nature is the study's essence. It provides profound insights into how music communicates, evolves in response to societal changes, and transcends disciplinary boundaries by tracing the evolution of semantic aspects in music. By drawing from pedagogy, quantum physics, medicine, and social science, the interdisciplinary approach underscores music's vast intellectual significance. The purpose of this study is to explore the evolving semantic aspects of musical language as a cohesive system, tracing its ongoing development, evolution, and enrichment of content. Through this research, the author aims to depict the contemporary landscape of musical art, revealing how each component category, laden with specific meaning, undergoes transformation and adaptation in alignment with the prevailing era. The study underscores the profound significance of delving into the semantic aspects of music, emphasizing their historical evolution and their dynamic integration with diverse fields such as quantum physics, neuroscience, and computer technologies.

2. MATERIALS AND METHODS

The research commences with a comprehensive exploration of literature and data, which includes musical compositions, historical records, academic papers, and relevant data sources. These materials are methodically arranged and sorted, laying the foundation for subsequent analysis. Utilising the principles of the general systems theory, the study regards the compiled materials as an interrelated complex rather than a mere sum of individual parts. The study explores the complex interplay between diverse elements and components of musical language, elucidating their contribution to shaping music's semantic content. Additionally, this research places paramount importance on tracking the historical and stylistic transformation of semantics in music, granting recognition to the impact of individual composers, artistic styles, and national cultures.

Incorporating insights from related disciplines, including linguistics, pedagogy, psychology, biology, neurology, and electronics, this study adopts an interdisciplinary approach. It investigates the influence of advancements in these fields on the comprehension of semantic components in music, illustrating the substantial interlink between musicology and other natural, social, and technical sciences. Key semantic categories in musical language, including intonation, mode, rhythm, consonance (interval and chord), tempo, dynamics, timbre, genre, and structure (form), have been recognised and meticulously analysed. A detailed investigation of every category's contribution to the overall semantic complexity of music has been carried out.

The study explores the interdisciplinary links between music and fields such as rehabilitation therapy, neuro-linguistic programming and mental well-being restoration. It highlights the wider societal significance of understanding musical semantics. Ultimately, the study amalgamates its discoveries to present an all-encompassing depiction of the evolution and change of semantic features within the language of music. This synthesis is effectively communicated through the use of visual aids and narrative explanations. The language used is objective and concise, avoiding biased or ornamental language. Technical terms are consistently used and explained when first introduced. The structure follows a logical progression with clear causal connections between statements. The text employs conventional academic sections and adheres to formatting guidelines, citation styles, and footnote formatting. The language used is formal and free from contractions, colloquialisms, and unnecessary jargon. The text is balanced and precise, using subject-specific vocabulary where necessary. It is grammatically correct with proper spelling, punctuation, and grammar.

3. RESULTS AND DISCUSSION

3.1. Impact of semantic aspects of musical language on various fields

The collection of materials, analysis of the qualities, characteristics of the semantic aspects of the musical language and their systematisation showed a general panorama of the state of the compositional sound system at the present time. It synthesised classical traditions that have been formed in musical art for centuries and those discoveries that have provided the latest electronic computing technologies. Notably, all categories of musical language bearing a certain semantic load (artistic semantics) have retained their relevance, moreover, they have transformed and expanded their own framework in modern creativity (Table 1). Aspects that directly embody the ways of expressing musical thought and means of expression have undergone fundamental changes: intonation; rhythm; timbre; texture; genre and structure of the piece. There are also a number of categories (aspects of the semantics of musical language) that differ in their objectivity, stability, and immutability. This is the need for the presence of the author of the music, its performer and listener, certain instruments (including the human voice, the latest effects of audio software). The auditory nature of musical art is the most important, practically fundamental and inviolable for musicology of all times and in the future (Table 1).

Table 1
Evolution of semantic aspects of
musical language

Categories (semantic aspects of musical language) are being updated, enriched, and expand in their scope	Categories (semantic aspects of musical language) are stable and invariably preserved, remaining inherent in audio compositions
Intonation system or figuratively meaningful aspect of semantics (as a separate core-intonation, and the melody of the piece)	Objectivity (presence of a symbol, theme, idea) of a musical composition
Rhythm or space-time organisation of movement in the audio space	Address of art samples to the listener
Mode or characterological, mood (psychological-emotional) aspect of the semantics of the musical language	Performative fulfilment of an audio composition
The timbre or colour spectrum of sound pulses, signals combined into a single audio composition system	The communicative or social nature of musical compositions, involving a dialogue between the composer and the audience
Tempo or an indicator of the mobility of particles of an integral musical system	Audio concept
Dynamics or an indicator of the sound intensity of the components of a musical composition	Instruments
Texture or indicator of the degree of sound density of an audio	Psychological and emotional effect

It is necessary to determine what effects of the evolutionary transformations of the musical language system have manifested at the present stage.

Based on “general theory of structures”, regarding the “system” as “an organism formed by progressive differentiation and developing from a simple state to a state of high complexity, and, considering the specificity of the application of the theory of evolution in relation to musical art, it is necessary to note the effect of such a principle of development as “dialectical sublate”. The emergence of new qualities that characterise the complexity of the system, the enlargement of its main elements (tone, interval, chord, complex), simultaneously leads to the implementation of the opposite principle – the “information surrogation” of components inherent in previous systems. The moment of evolutionary transition, as a rule, is associated with the “collapse” of previous ties and the emergence of new systemic relationships. Indeed, the music of the era of Haydn, Mozart, and Beethoven seems to be simpler, logically schematised (for example, in the field of harmonic cadences) after the complex contrapuntal constructions of Bach with their procedural, non-discrete tonal-harmonic development. However, the resort to homophony in the 17th-18th century did not mean a return, a movement towards simplification. On the contrary, homophonic music in an “informationally surrogated” form absorbed the constructive ideas and experience of the masters of the previous era (in particular, the principles of strict voice science, polyphonic development techniques).

The idea of the existence of a curtailed genesis is covered in the article of Y. Kholopov (1982) [6] “Changing and unchanging in the evolution of musical thinking. Problems of traditions and innovations of Soviet music”. Considering the effect of the “finite factors of music”, which is disclosed in the dialectic of the relationship of opposites – stationary and moving, unchanging and changing, vague and definite, structureless and structural, the author notes the categories “less organised”, “more organised”, “less differentiated”, “more differentiated”, “lower” and “higher” appear as stages of ascent. Due to this, the final – the highest stage of the development of semantic aspects of the musical language, and the subsequent ones, absorbs the genesis, which has a direct impact on the development of a structure with a higher level of organisation of its constituent elements. Thus, the system is, in essence, a “curtailed genesis” or a brief summary of the leading discoveries of previous generations of music authors.

Dialecticism marks one of the basic principles of the general theory of systems: a decrease in the amount of information leads to an increase in entropy, i.e., an equally probable state of the elements of the system, and vice versa, an increase in the amount of information leads to zero-grade entropy, which is associated with greater orderliness, systemic complexity of the organisation, with a high level of differentiation of the elements of the system. The systems that arise as a result of this law are divided into two types: “open” (with zero-grade entropy) and “closed” (with entropy “explosion”).

In music, almost every phenomenon is marked by the ability to maintain its “organised state”, despite the constant tendency to disorganisation. This ability exists since musical phenomena (pieces) are “open systems”. Free development (or, to a certain extent, improvisation) in creativity is a prerequisite necessary for the evolution of musical art. The effects of spontaneity, randomness in presenting an audio composition, which does not reach the manifestation of their extreme – catastrophe, arises from the natural course of development and evolutionary transformations of aspects of the semantics of the musical language, their interaction with each other over time while revealing new qualitative characteristics and principles of the correlation of elements of an integral system. Comprehension of any major process of the system is impossible without considering the factors of conditionality and relativity, without the interaction of diachronic and synchronic laws that are active in a particular structure. Moreover, at present, the factor of the interaction of various structures, sometimes belonging to disciplines and scientific fields that are distinct, is becoming obvious. However, practice shows that the system of musical art, as an integral and harmonious organism, expands its scope and sphere of influence (including through individual semantic aspects of musical language) in society, with the emergence of “intersections” with the general processes of

development and enrichment with new achievements in such areas as psychology and medicine, physics and information and communication technologies (Table 2).

Table 2

The impact of semantic aspects of musical language on subjects of natural, social, and technical sciences

Name of the scientific field	The essence and depth of interaction of aspects of musical semantics with other fields of science
Physics	The study of the origin of a sound, as a unit of artistic information, at the molecular-atomic level, using the methods of the quantum concept.
Medicine	The study of the semantics of categories of musical art that can have a profound therapeutic effect on the human body, in particular on the restoration of the functions of organs and cells.
Psychology	Investigation of neural system responses to semantic aspects of music categories.
Information and communication technologies	The study of the atomic composition of sound particles, an experiment in the field of their transformation, renewal, expansion of internal facets.

Thus, having a “synopsis” of the general historical progress of the musical language and the musical art system in general (“curtailed genesis”), a panoramic picture of this complex structure that has been formed for centuries can be presented (Figure 1).

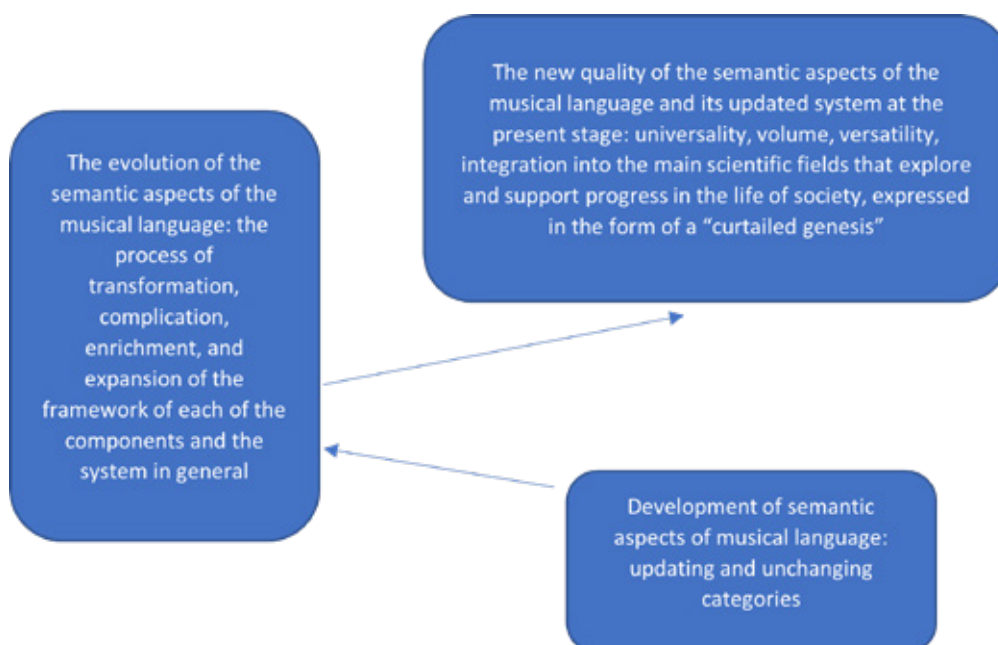


Fig. 1

Semantic aspects of musical language in the context of modernity

Thus, the semantic aspects of the musical language appeared in the above diagram as valuable and considerable components (or categories) of a single integral system called audio composition. This structure has advanced qualities (the ability to respond directly to the spiritual and material needs of various historical epochs, modernise, transform, and regulate their volume) due to the flexibility of its constituent elements – aspects of the semantics of a musical piece. This fact indicates that there are broad prospects for further progress of the system and its components.

In particular, opportunities are offered for the in-depth development of the internal structure of the semantic aspects of musical language and their impact on humans, on the world around them by researchers in fields such as physics, medicine, linguistics, information technology. The evolution of musical instruments and performance techniques has profoundly impacted the semantic content of music. New instruments, like the electric guitar, offer a broad spectrum of sounds, each capable of conveying unique emotions and meanings. Innovative performance techniques, such as those on string instruments, create unconventional textures and sonic experiences. Cultural influences, from historical context to a composer's background, shape musical semantics through scales and rhythms. Neuroplasticity studies reveal distinct neural representations for different instruments in musicians' brains, while music's ability to prime semantic concepts mirrors language. Additionally, elements like tempo, dynamics, and lyrics, alongside structural composition choices, all contribute to the multifaceted semantic content within music.

Musical semantics explores how music conveys meaning, similar to how semantics studies meaning in language. It delves into the non-musical information communicated by musical sounds, expanding our understanding of music beyond its notes and rhythms. In education, studying musical semantics can benefit music teachers and students in various ways (Hromchenko, 2022) [7]. It helps them grasp the emotional and cognitive impacts of music, informing choices in repertoire and performance, improving communication with audiences. Additionally, incorporating musical semantics into teaching enhances musical literacy by fostering a deeper comprehension of elements like melody, harmony, rhythm, and timbre. Moreover, it aids in cross-cultural communication, as music is a universal language with cultural nuances. Understanding musical semantics enables musicians to navigate diverse cultural contexts effectively. Lastly, it plays a crucial role in music therapy by enabling therapists to create tailored interventions that promote physical, emotional, cognitive, and social well-being through music. Currently, the functions, importance, and role of semantic aspects of musical language are of great interest to researchers. However, experts focus their attention, as a rule, on one specific area in which there is full and deep disclosure of the impact of aspects of the semantics of musical art on a person and the world around them.

3.2. Research on the semantics of musical language categories

P. Schlenker (2021) [8] covers the reflection of the semantic aspects of the musical language in the emotions of people, drawing the readers' attention to the internal structure of the musical composition, in particular to the logic of the development and existence of a tonal-functional system, with a series of tensions and releases of unstable elements (degree, consonance, chords) into sustainable. The researcher analyses the pieces of pure music (which gives each listener the basis for an individual interpretation of the meanings and images of the composition), not programme music. The best example of the coverage of the theory of P. Schlenker (2021) [8] is Symphony No. 9 in D minor, Op. 125, commonly known as the "Choral Symphony" by Ludwig van Beethoven. The symphony's four movements, particularly the final movement, incorporate a tonal-functional system with moments of tension and release through dissonant harmonies resolving into consonance. This addition of vocal elements adds an extra layer of emotional depth to the composition, as it celebrates the idea of universal brotherhood and joy. P. Schlenker (2019) [9] discusses the leading role of such a factor as auditory perception and awareness of audio composition, semantic aspects of its language. The primary cognition of the semantic aspects of the musical language, according to the researcher, is conducted through the ability to hear sounds, melody, and complete composition. Secondary – has prerequisites that distinguish the semantics of audio creativity from the semantics of the linguistic area. The author discloses the idea of mobility of such categories as perception and holistic awareness of a musical piece, which exists due to the spatio-temporal character of audio art. Johann Sebastian Bach's "Brandenburg Concerto No. 3 in G Major, BWV 1048" fulfils these criteria. The Brandenburg Concerto No. 3 is known for its complex melodies,

harmonies and orchestration. When listening to this concerto, one perceives the sounds, melody, and overall composition in the way P. Schlenker (2019) [9] described.

In many ways, the opinion of S. Malloch and C. Trevarthen (2018) [10] is close to this viewpoint. In their opinion, a person at birth receives elements of communicative musicality. By developing and enriching the elements in gaining experience of music perception and impressions from acquired information, a person obtains the ability to transform the “language of emotions” into a strict and perfect system of classical rules for the establishment and existence of cultural symbols (Obukhova, 2019) [11]. One example from music heritage that aligns with the idea of S. Malloch and C. Trevarthen (2018) [10] is the evolution of jazz music. Jazz is a genre that originated in the United States in the late 19th and early 20th centuries. It was deeply influenced by African rhythms and melodies, European harmonies, and various other musical traditions. At its core, jazz is a highly expressive and improvisational form of music that relies heavily on the emotional connection between the musicians and their audience.

One of the leading aspects of the semantics of the musical language in the study of L.-H. Canette et al. (2020) [12] is tonality. It is associated with one or another spectrum of the colouring of the sound of a musical theme, and with a certain metaphor in the context of an audio composition. The relations of tonalities in music according to the classical for theoretical musicology circle of fifths have become the subject of studies for specialists in the field of quantum physics. The study by K. Graben and R. Blutner (2019) [13] aimed at clarifying and coordinating the static and dynamic phenomena of tonal attraction from the standpoint of musical psychology within the framework of quantum cognition. Quantum models of static and dynamic tonal attraction are presented and compared with conventional computational algorithms in musicology. Such an approach discloses the character of symbolic models of music perception from the perspective of quantum mechanics (Graben and R. Blutner, 2019) [13]. The classical composition “The Well-Tempered Clavier” by Johann Sebastian Bach is ideal for representing the researchers’ ideas. In this work, Bach demonstrates the idea of tonality as each piece explores a particular key and its unique tonal characteristics. The circle of fifths is prominent as the tonal relationships between different keys are explored throughout the collection.

Such a category of musical language and one of its semantic aspects, namely rhythm plays a leading role in the research of M. Gooßes et al. (2020) [14]. As the researchers note, music-assisted treadmill training (MATT) is a new therapeutic approach to the recovery of patients with Parkinson’s Disease (PD), combining the treadmill and rhythmically organised sound signals, their visual display. PD studies have shown a greater positive effect of this technique on motor results than regular treadmill workouts. This method, based on rhythmicity, contributes to the restoration of automation and coordination of movements (Gooßes et al., 2020) [14]. The semantics of the musical language, expressed by such a category as timbre, in particular the live, classically staged singing voice of a person, is analysed by a whole group of specialists. A. Sihvonen et al. (2020) [15] concluded that daily listening to vocal music contributes to the recovery of the body after a stroke, to the normalisation of the functions that ensure the functioning of the speech apparatus. It activates the work of cells, improves the quality of verbal memory, increases the volume of grey matter in the left temporal lobe of the brain.

M. Maggio et al. (2020) [16] study the energy field, which is contained in the sounding music, and which is also one of its categories bearing an individual semantic load. Researchers, during experiments in the field of art therapy used to restore the functions of the musculoskeletal system and the state of consciousness of the individual in general, came to the conclusion that music largely improves balance in static body position and coordination of movements, increases walking speed and the feeling of emotional and mental well-being.

Music, as a powerful and universal stimulus for activating brain activity, is currently used in neurorehabilitation, and is offered as a promising additional strategy provided in combination with other types of therapy for people with neurological disorders (Terletska, 2022; Messina and Fogliani, 2010; Lashkova et al., 2018) [17-19]. Various techniques and devices have been developed in the field of musical neurorehabilitation. The variety of existing techniques allows using music therapy in various situations and conditions. Furthermore, a wide range of devices used, from simple musical instruments to more advanced technologies, allows developing individual

exercises based on the needs of the patient (Vereshchahina-Biliavska and Marynychuk, 2019; Kachur and Kutsyn, 2018) [20; 21].

However, researchers have the opportunity to examine the impact of semantic aspects of music on a person not only for purely rehabilitative purposes. Audio art helps to improve and develop creative abilities and speech skills in elementary school and higher school students, as well as students (Yerahmetkyzy et al., 2022; Ponomarenko et al., 2016) [22; 23]. This idea is being actively implemented in educational practice among the population of one of the coastal regions of Kenya (Mombasa), where a spiritual tradition is professed, according to which music lessons are not welcome. The researchers call for an in-depth study of the manifestations of Islamic culture in audio pieces that have arisen in the region under consideration throughout the history of its existence and for attracting students to choose professions directly related to musical art (Shitambasi, 2021) [24].

This idea is developed and analysed by the researcher S. Milhano (2021) [25] as well. In his opinion, the “informal music programme” in the learning process provided the participants of the experiment with emotional, social, cultural, and musical experiences. Thus, heterogeneity and diversity of information centres in the educational sphere are considered as factors enriching the overall development of personality, in particular, of a future specialist (Bocheliuk et al., 2022) [26]. S. Milhano’s (2021) [25] conclusions are devoted to the way music helps to strengthen spiritual, social, mental connections and a sense of humanity during higher education.

The explanatory and descriptive function of musical art was analysed in publication by S. Kölsch (2022) [27]. The practical activity of these specialists allowed them to highlight the fact that music, its character, themes, moods, and images have the power to reveal the meaning of certain words and concepts. The principle of contrast (or mismatch) of musical pictures, images, characters and facial expressions, gestures served as the basis for training, the purpose of which is to improve the activity of memory, to activate its functions. This is how the phenomenon of the semantics of opposites, expressed, among other things, through audio art, was actualised (Kongyrtbay et al., 2015) [28].

The perception of such a category of musical language as consonance and dissonance by various epochs, traditions, and cultures is considered by I. Lahdelma and T. Eerola (2020) [29]. The semantic aspect of this category of musical language appears in their publication as a “biocultural phenomenon” (Lahdelma & Eerola, 2020) [29]. Such a category of music as its perception by listeners becomes the leading one in the publication of X. Liu et al. (2021) [30]. The researcher establishes the relationship between the aesthetic impact of a musical composition on the audience and the emotions with which it perceives the composition, between the genre of music and an individual’s personality as a complex phenomenon.

The semantics of musical compositions are related to human emotions, perception and rehabilitation. The principles of quantum mechanics are used to analyse musical qualities such as pitch and harmony. Rhythm in music is used for medical therapy, while vocal music shows neurological benefits (Spytska, 2023) [31]. Beyond science and medicine, semantic musical elements also influence education, cultural experience, memory, and personality (Tusseyev et al., 2021) [32]. This wide range of intersections demonstrates the depth and breadth of music’s artistic significance in different dimensions of human life. In general, while experts often focus on one particular musical category or application, semantic aspects in general have a profound impact on human experience at both individual and collective levels. Studying them opens up further possibilities for uncovering the complex interplay between the aesthetics of sound and the human condition.

4. CONCLUSIONS

The semantic aspects of music are a vibrant palette of elements, properties and, in general, categories of the harmonious and voluminous system that audio art represents. Each of them is, in turn, the most important link of this structure, playing its own irrevocable role.

These are intonation system, mode, a system of intervals and chords (consonances), rhythmic pattern, tempo and dynamics, texture, genre and compositional structure (musical form). As evidenced by historical practice, all of them have undergone an evolution, thereby transforming an integral system of musical art. Such components of the audio context as intonation, mode and rhythm, timbre and texture underwent a radical transformation in terms of the content and type of images, moods. The following components of the musical language remain unchanged, with their inherent semantic aspects: the creation of audio composition, its performance, the listener's perception, and the presence of certain means of sound delivery (voice or instrumentation). In collecting, systematising, and analysing the materials devoted to the subject of this article, the author came to the conclusion that at the present stage the integral, harmonious, and multifaceted system of musical art and, accordingly, the semantic aspects embodying one or another of its categories have enriched and expanded their scope due to integration into other, sometimes distinct from the cultural sphere, scientific fields. These include quantum physics and neuroscience, software of the latest computer technologies. The interaction of musical art and the listed fields of scientific and practical knowledge of the surrounding world ensures progress, not only in the field of musicology as an independent discipline but also in the humanitarian climate of social life. Certainly, this creates favourable conditions for further interaction of researchers from different industries and broad prospects for the renewal of musicology as a science, with the new knowledge and the results of practical experiments in it and in other (related) fields. According to the author, such an approach to this subject will ensure its flexibility, mobility due to responsiveness to what is happening in real-time. The system of musical language and its constituent categories, which have certain semantic aspects, will be continuously modernised, embodying the progressive trends of modernity and representing progress in the history of humanity.

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Original Papers

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SUPPORTING LITERARY CRITICISM WITH DATA VISUALIZATION: FOUR DESIGN GUIDELINES FOR FACILITATING INTERDISCIPLINARY COLLABORATIONS

*Apoyo a la crítica literaria mediante la visualización de
datos: Cuatro guías de diseño para facilitar la colaboración
interdisciplinar*

TOMMASO ELLI¹

Conceptualization, Data
Curation, Investigation,
Methodology, Software,
Visualization, Writing

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ABSTRACT

The application of data visualization in the context of literary criticism opened promising research directions but may raise frictions due to the involvement of different traditions and approaches. Visualizations are commonly designed to promote a “view from nowhere” and appear objective, transparent, and factual. Literary criticism, instead, valorizes individual viewpoints and interpretations. The article presents an inquiry based on Action Research, Participant Observation, and Structured Interviews to explore and mitigate divergencies between core data visualization methodologies and literary criticism. After describing the identified divergencies, the article proposes four guidelines to orient designers’ work in creating visualizations in support of literary inquiries. The proposed guidelines are (1) embed situatedness, (2) negotiate elusive concepts, (3) use overview as a companion, and (4) support thinking with visual manipulation.

RESUMEN

La aplicación de la visualización de datos en el contexto de la crítica literaria abre prometedoras vías de investigación, pero puede suscitar fricciones debido a la implicación de tradiciones y enfoques diferentes. Las visualizaciones suelen diseñarse para promover una “visión desde ninguna parte” y parecer objetivas, transparentes y objetivas. La crítica literaria, en cambio, valoriza los puntos de vista y las interpretaciones individuales. El artículo presenta una investigación basada en la investigación-acción, la observación participante y las entrevistas estructuradas para explorar y mitigar las divergencias entre las metodologías básicas de la visualización de datos y la crítica literaria. Tras describir las divergencias identificadas, el artículo propone cuatro guías para orientar el trabajo de los diseñadores en la creación de visualizaciones como apoyo a las indagaciones literarias. Las guías propuestas son (1) integrar la situación, (2) negociar conceptos elusivos, (3) utilizar la visión general como acompañante, y (4) apoyar el pensamiento con la manipulación visual.

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PALAVRAS-CHAVE

Information Design; Data Visualization; Digital Humanities; Literary Criticism; Italo Calvino

PALABRAS CLAVE

Diseño de la información; visualización de datos; humanidades digitales; crítica literaria; Italo Calvino

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1. INTRODUCTION

The research presented in this article focuses on the design of data visualizations for literary criticism and is conducted in the area known as Digital Humanities (DH). It took place in the context of the project *Atlante Calvino*, created around the narrative corpus of Italo Calvino, one of the most famous Italian writers of the XX Century. The project aimed to produce a series of data visualizations that display the author's corpus of literary works and three analyses of literary criticism [note 1]. The team working on the project was composed of researchers from two disciplinary areas: critics of modern and contemporary Italian literature and information design researchers. Critics directed the project and asked designers to produce data visualizations in support of their inquiries (Fig. 1).

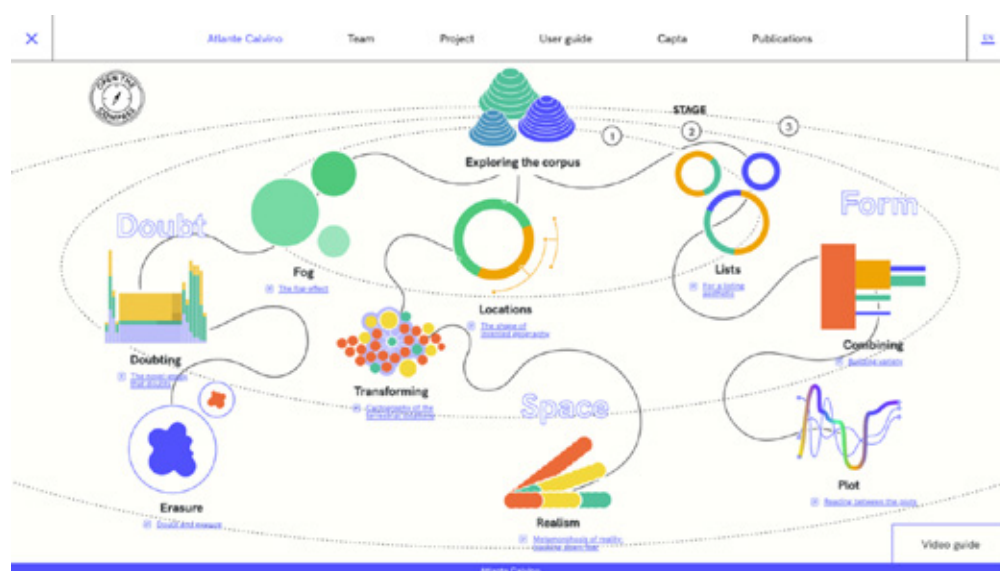


Fig. 1
The visual index of *Atlante Calvino*. It represents the visualizations built to present the literary production of Italo Calvino and to support literary criticism inquiries.

2. PROBLEM SETTING

Data visualizations are representations of datasets that “communicate precise information and values” (Kennedy et al., 2016) [1] generally mapping discrete data into graphical primitives (Manovich, 2011) [2]. According to many, the goal of a visualization is to support the understanding of data with clear and transparent displays, to orient the reader’s attention to “the sense and substance of the data” (Tufte, 1999) [3], and to make “perceptible what would otherwise be imperceptible to the human sensorium” (Hinrichs et al., 2018) [4]. What is often overlooked is that visualization is a “transformative process” steered by visualization creators that emphasize specific characteristics of the source material while disregarding others (Rendgen et al., 2019) [5]. There is, therefore, no “view from nowhere,” even if visualizations are typically designed to conceal personal viewpoints and appear objective,

transparent, scientific, and factual (Kennedy et al., 2016) [1]. The minimization of point of view may be a misguided practice (Viégas & Wattenberg, 2007) [6], especially in relation to humanistic disciplines that, instead, promote situated and interpretive standpoints.

Literary criticism is a field of study that promotes the analysis and interpretation of literary works, which are intended as aesthetic constructs that embed various levels of meaning and achieve a “certain effect” through the distribution of words and images (Rommel, 2004) [7]. Critics can be described as readers who write about something written by someone else, leveraging their literary culture [Note 2]. Their core methodology includes the “close reading” of literary works (i.e., the “detailed and precise attention to rhetoric, style, language choice” to inquire about “ideological formations that are subtextual”), the selection of samples, and the production of essays that discuss them (Hayles, 2010) [8]. If research conducted with data visualization is commonly supported by technical analysis, statistics, and reproducible results, literary criticism “is not written to be reproduced but to be followed, understood and questioned” as other forms of humanities work (Bradley et al., 2018) [9].

Data visualization and literary criticism have met since at least the early 2000s, opening an interdisciplinary area that includes humanities, technical disciplines, and design. Visualization is a component of “distant reading,” a well-known practice that implies statistical operations to analyze literary works and opened fruitful research directions in literary studies. The practice was introduced to study large corpora of texts (e.g., the entire production of a country or an epoch) that prevent human reading (Moretti, 2005) [10]. To bypass limitations deriving from quantity, researchers created computational tools for automatic data mining supported by visualizations that became the manifestation of the statistical models designed to study literature in this new fashion. Despite their data processing power, such computational tools can only work on texts’ “surface features” (e.g., counting words, detecting geographical entities, topic modeling) and cannot replace interpretive human capabilities. They only accept what can be defined unambiguously (McCarty, 2004) [11], even though ambiguity plays a central role in triggering the process of interpretation and sense-making that is so important to literary criticism and other humanistic disciplines. Critique of distant reading, therefore, warns about the risk of flattening ambiguities and limiting the understanding of literary works (Goodwin et al., 2011) [12]. By prioritizing the exigencies of technologies, computation brings the danger of hampering and jeopardizing humanities, which are too often seen as the testing ground for the demonstration of new digital tools for analyzing big datasets or corpora (Drucker, 2020) [13].

A design team member (from here on, the researcher) exploited this setting to inquire about the interaction between data visualizations and literary criticism. Although designers of the *Atlante Calvino* had expertise in visualizing humanistic data, literary criticism was a substantially new area, and they lacked guidance on how to deal with critic’s requests. The researcher exploited the setting of the project, in which critics fully participated in the work of visualization, to seek mitigation strategies for rendering data visualization compatible with qualitative and interpretive work. The goals underpinning the research were: (G1) to recognize and describe divergences between literary criticism and data visualization; (G2) to formulate guidelines to help visualization designers in their work and in relating with critics.

3. METHODOLOGY

Atlante Calvino required the investment of considerable work to create visualizations; therefore, the research methodology had to be tailored around its development. It was articulated as follows: [M1] combination of Action Research (AR) and Participant Observation (PO) to identify divergencies between criticism and data visualization; [M2] structured interviews and thematic analysis to understand critics’ experience of the design process. The combination of results from M1 and M2 brought to the formulation of design guidelines (see 4 Results).

3.1. Action Research and Participant Observation [M1]

AR is a social sciences methodology adopted in design research due to its iterative nature that resembles the design process itself (Swann, 2002) [14]. AR can start with a general and vague idea of what needs to be improved or created, and it brings clarity on what to do next thanks to cycles of refinements (Fig. 2). PO is employed to understand the behaviors and interests of a community through the active involvement of a researcher in the researched context (Kawulich, 2005) [15].

AR drove the creation of visualizations and purposely involved critics; it followed the project development and was articulated in two phases. [P1] The making of guide visualizations [note 3] that describe Calvino's production and are designed to assist scholars and students in gaining orientation. [P2] The making of visualizations articulated around three literary criticism "itineraries" [note 4]. The researcher conducted PO during the development of AR and documented observations in the form of field notes, email exchanges, sketches, photos, visualization drafts, datasets, and final artifacts. During the first phase of AR, the researcher documented critics' reactions to the initial adoption of data visualization and, in the second phase, the process of articulation of literary inquiries into research workflows based on data visualization. (Fig. 3). The combination of AR and PO was employed in on-field settings to identify examples of divergences between data visualization and literary criticism. The following sections list the divergencies fundamental to formulating the guidelines outlined in section 4.

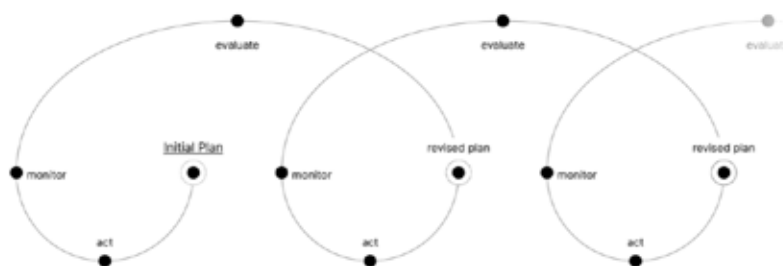


Fig.2

The development of action research

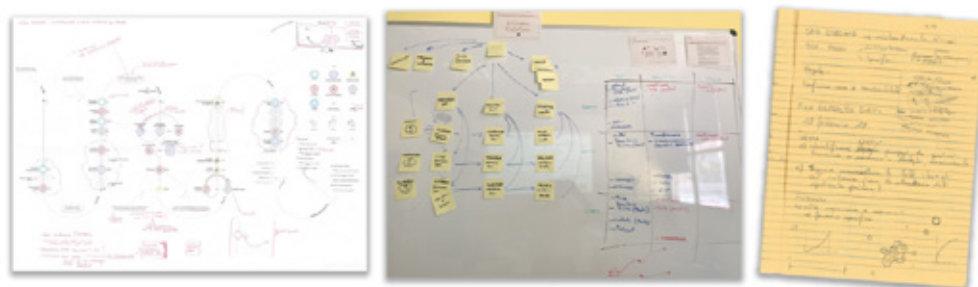


Fig.3

Examples of the materials collected during participant observation, from left to right: draft of a visualization, sketch on a whiteboard, field notes.

3.1.1. Interpretive data

In the context of literary criticism, data may present peculiar properties. In creating a dataset of Calvino's literary works [P1], critics decided which texts to include rewritings, certain short stories, unfinished, failed works, and not released ones were deliberately omitted from the list and critics' analysis. Consequently, the resulting dataset provides no complete

vision of the entire production of Calvino but one that mirrors critics' interests. The data harvested for analytical visualizations [P2] resulted from manual work conducted via close reading and text annotation. It depended on inquiries that investigated Calvino's stylistic peculiarities and subtleties that are impossible to recognize with automatic tools (e.g., the universe compressed in a point used by Calvino as a setting location or a subtle doubt expression) [Note 5]. The use of no algorithmic solutions wards off the claim of factuality and objectivity that data commonly embodies, even if, as it is known, objectivity in data and visualization is only an imbued property (Drucker, 2020; Kennedy et al., 2016). The datasets of *Atlante Calvino* [note 6] stress two aspects. They do not tend to be complete and objective representations, and they look more like formatted lists of interpretations rather than lists of measurements.

3.1.2 Graphical shaping of visualizations

Critics requested to create visualizations that «spoke by themselves», apparently appealing to the colloquialism “a picture is worth a thousand words”. Designers took a while to realize that the request regarded the identification strategies to drive the reading of the visualizations with respect to critics' interpretation, similarly to what is traditionally done in a written text (see also 3.1.3). AR led to the design of custom visualizations, namely that alter standard templates (e.g., bar chart, scatterplot, pie chart), introduce new ones, or use graphical aids (i.e., consistent usage of annotations and indexical signs). Examples include *Archipelago of Names* (Fig. 4), a network graph visualization that exploits graphical aids to compensate for the elision of labels but, at the same time, to convey scholars' interpretation of the visualization, and *Doubt and Erasure* (Fig. 5), a visualization that imprints the scholar's critical reading on the text of a story using a completely new visualization form [Note 7]. Standard visualizations successfully minimize creators' points of view, but they reduce the agency of critics to convey their interpretations. Custom visualizations, instead, appeared capable of orienting readers and steering their attention at critics' discretion.

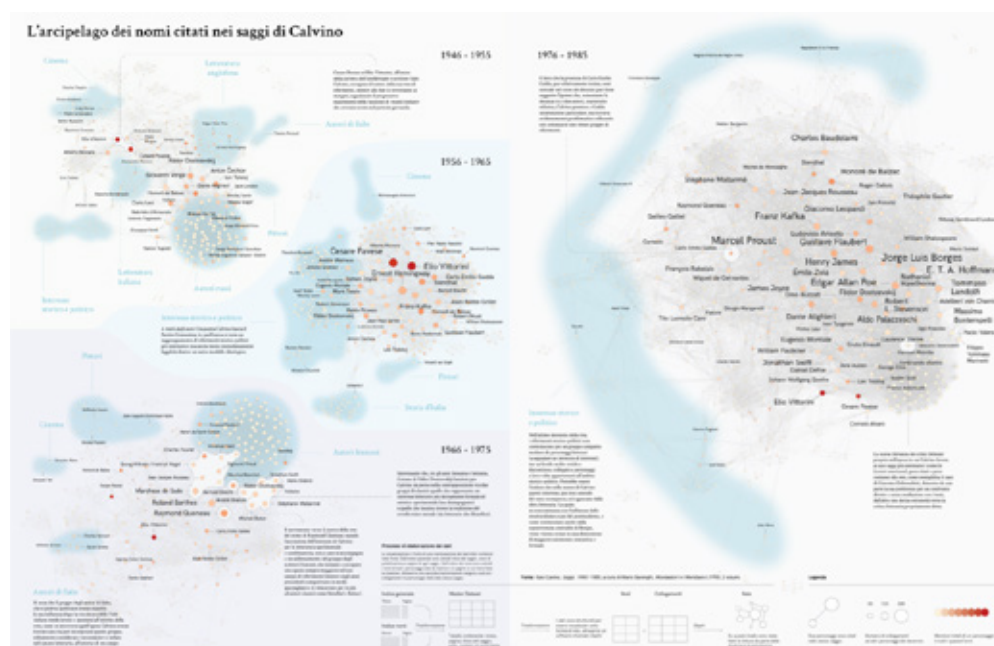


Fig. 4-A
The visualization *Archipelago of Names* displays the mentions of other historical personalities in Calvino's essays and during the four decades of his career.



Fig.4 - B

The zoom-in shows an example of graphical aids that support visualizations.



Fig.5

The figure shows Doubt and Erasure, which visualizes the interpretive reading of a critic. The visualization is a transfiguration of the text of a short story, in which characters are turned into symbols that represent narrative sequences.

3.1.3 Elusive concepts: the gap between language and data visualization

In the making of Time and Works (Fig. 6), critics asked to produce a visualization starting from a text document that verbally discusses the main turning points of Calvino's career (including loosely described collaborations with newspapers) and lists his most relevant volumes. Designers found themselves working in a very unusual context, having no tool or method to translate discursive text into a visualization. Via AR, researchers created an artwork that blends traits of data visualization and a diagram, in which quantifiable information is represented with numerical or categorical encodings and qualitative information in the form of annotations and other graphical signs. In particular, the attempt to include genres in the visualization raised a conceptual problem since many literary works are generically described as hybrids between "collections of short stories" and "novels." There was no specific categorization, and it was common for scholars to describe them in a roundabout way (i.e., with nuances and subtleties), while data visualization urges them to be selective and explicit. As they reported during work sessions, data is «black or white» while «nuances» and a full range of «shades» are needed to talk about literature. This problem may resonate with the work of visualization of uncertainty but is, in fact, substantially different because the representation of uncertainty eventually requires being explicit about the kind and amount of uncertainty to be displayed. Critics rely on a detailed and in-depth understanding of literary works and writers' biographies that takes into consideration many subtextual or unmeasurable qualities that, nonetheless, play an essential role in the interpretive processes.

We may call these qualities elusive concepts to stress the fact that any form of measurement or categorization may represent a limitation. The introduction of new definitions for literary works genres, which eventually translated into dedicated symbols, is the result of an influence exerted by data visualization on criticism.

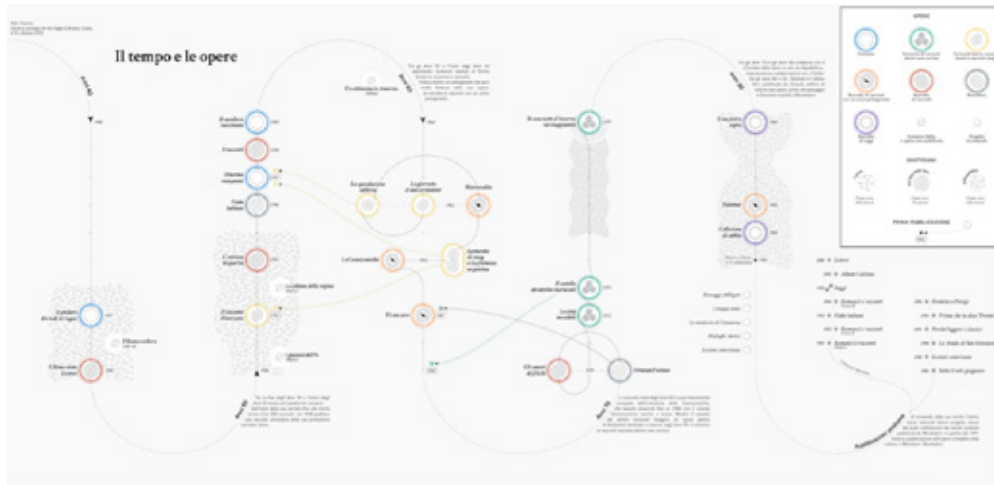


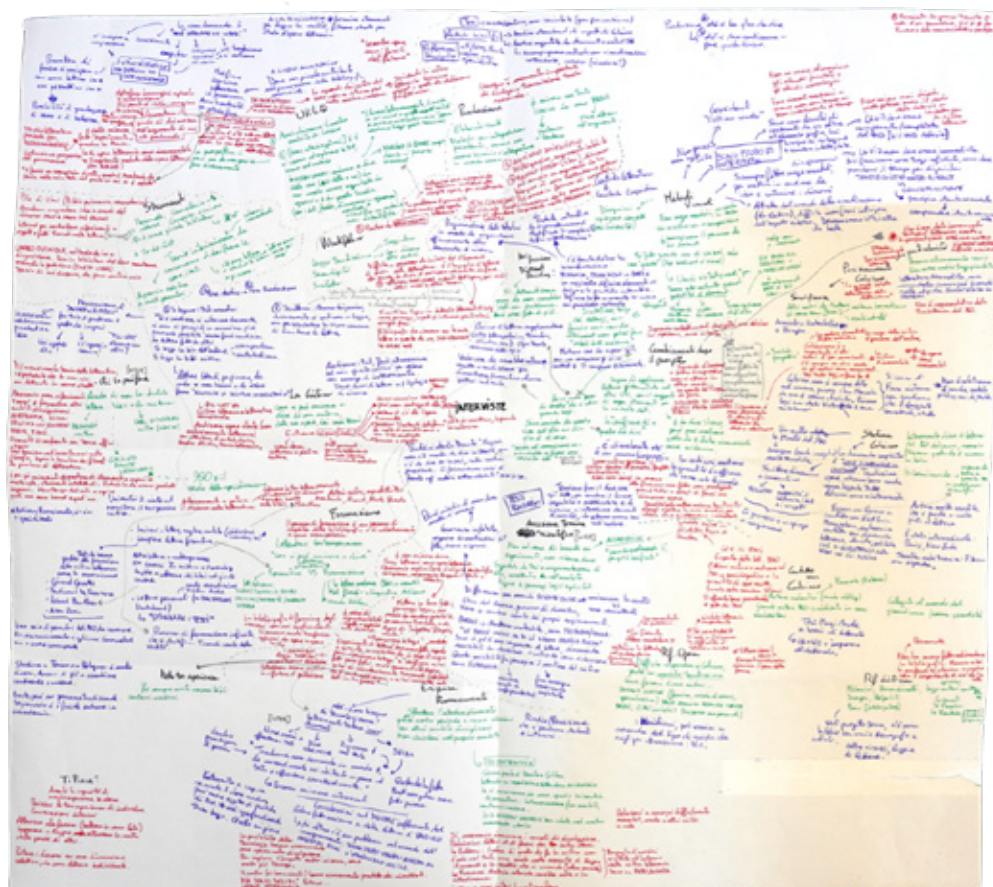
Fig.6 - A
Time and Works. The sinuoidal shape of the visualization highlights decades. Genres are coded with custom symbols.



Fig.6 - B
Annotations convey critics' views

3.2 Structured interviews [M2]

Structured interviews (Seidman, 2006) [16] were used to unpack and understand Atlante Calvino from the perspective of the critics. Interviews were conducted as video calls, recorded, transcribed, and successively object to thematic analysis to identify recurring topics (Fig. 7). Questions were structured around different areas, including (A1) an overall description of the field of literary criticism and (A2) participants' experience with visualization and their willingness to employ it in future works. Concerning A1, scholars described literary criticism as the analysis of a text written by another author with the goal of increasing its understanding and fostering the debate around it and literature in general. The work of critics is influenced by serendipity and personal expertise (i.e., «an individual journey through bibliography»), and, as other humanities disciplines, it values situatedness (Haraway, 1988) [17], interpretations, and accepts that one's view may be contrasting with different stances. A critical divergence is that criticism would be empowered by individual cultures shaped over time and by the context in which they develop, and data would be characterized by the assumption of scientific objectivity.

**Fig. 7**

The thematic map was produced to analyze transcriptions of interviews. Statements are annotated and positioned close to one another if regarding a similar theme.

Regarding A2, scholars reported to have partially used mind maps and diagrams to sort or communicate ideas concerning their literary studies. Still, they never did it in a systematic and structured way, such as done in *Atlante Calvino*. In their opinion, visualization is helpful, but its employment may be hampered by the intense work that it requires (i.e., formulating a research question that can be addressed through data, harvesting the data, and identifying the most suitable visual means to analyze them). As they state, visualization involves selection and loss of details, but it enables the presentation of a «big picture» and a new critical overview of the literary material that is otherwise inaccessible. The main advantage of visualization seems to be remediation, namely the possibility of observing contents in a different form and context. A more extended report is available in (Elli, 2022) [18].

4. RESULTS

Considering the described divergencies, four guidelines are proposed to help information designers who work with literary critics to bridge the disciplinary gap and choose appropriate approaches and methods. In a design setting, guidelines are meant to orientate practitioners or researchers but, at the same time, should be interpreted in relation to the situation, leveraging sense-making and valorizing ambiguity (Gaver, 2012) [19].

4.1 Embed Situatedness

Criticism embraces personal expertise, individual standpoints, and the formulation of interpretations. To support their situated views, critics pay considerable attention to the rigorous exposition of the logical steps of their interpretation. Their work is noticeably affected when critical thinking is mediated by data visualization (see 3.1.1, 3.1.2, 3.2). With a cooperative attitude, designers ought to support scholars in re-articulating their work of criticism by using their data and visual manipulation expertise to propose solutions that allow for the most efficient transmission of scholars' stances.

4.2 Negotiate Elusive Concepts

For critics, the use of data and visualization entails a reduction from a detailed, open, and flexible registry (verbal language) to a very explicit one that selects and stores properties of a phenomenon (structured data). Critics used to describe concepts that escape classifications and measurements manifested friction to this reduction (see 3.1.3). Designers ought to understand that the conduction of literary criticism with data and visualizations entails reductions that must be carefully negotiated with the goal of constructing new viewpoints valuable for critics to look at literary works with new eyes.

4.3 Use overview as a companion

Scholars recognized visualization as a complement to traditional criticism. Thanks to the new observation points that it offers, it can be a premise for the articulation of unedited theories (see 3.2). Visualization can formalize a quantity of information that critical language cannot return with the same degree of synthesis, and it may allow critics to support their statements with concrete elements, namely a systematic, structured, and traceable presentation of interpretive acts. Unlike distant reading methods, *Atlante Calvino* shows that data visualization may not replace traditional close reading and augment traditional criticism, proposing itself in a companion role to close reading and critical thinking.

4.4 Support thinking with visual manipulation

Manipulation is an essential asset in the work of critics and designers. In relation to criticism, manipulation is recognized in the process of "thinking-through-writing" that characterizes the "crafting of a long argument [...] that moves forward an ongoing discussion on a topic" (Bradley et al., 2018, p. 29) [9]. In design, we can recognize manipulation in the process of making, which allows practitioners to network different factors and get to new artifacts, perhaps enabling new observations (Stappers & Giaccardi, 2017, p. 12) [20]. During *Atlante Calvino*, visualization had to continuously confront the elusive nature of literary criticism (see 3.1.3 and 4.2), resulting in experimenting with non-standard visual models (i.e., altering standard templates or adding annotations), leading to uncommon visual solutions, denser and longer to read. Should we perhaps assume that a visual aide, since it is perceived instantly, must likewise be instantly conceived and grasped? No, but there is the risk of overlooking the creation of a "design Frankenstein." Manipulation is critical to crafting critics' situated viewpoints within visualizations and escaping the stringent affordances of most of the visualization templates. However, designers should claim responsibility and agency for the conceptualization and the visual choices related to the resulting artifacts.

5. CONCLUSIONS

The presented research explored the role of visualization in a way that valorizes the core methodology of literary criticism (i.e., the interpretive work), which, in DH, is often undermined to demonstrate powerful digital tools for the analysis of big datasets or corpora as it happens for other humanistic disciplines (Drucker, 2020) [13]. The article reports on Action Research, Participant Observation, and Structured Interviews to inquire about divergences between literary criticism and data visualization. It describes the peculiarities of the design process of visualizations created to support literary inquiries, and it proposes four design guidelines to address the efforts and approaches of visualization designers who collaborate with literary critics. In doing so, the contribution reflects upon the different perspectives that may revolve around data visualization, suggesting strategies to prevent the emergence of frictions due to the involvement of disciplinary interests that are, at times, in evident opposition.

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NOTES

¹ Atlante Calvino is funded by the Swiss National Science Foundation (SNSF) and coordinated by Francesca Serra. All project outcomes are freely accessible at <https://atlantecalvino.unige.ch/> (accessed 2023-08-23).

² The proposed definition of the work of a critic is derived from the project description of Atlante Calvino written by Francesca Serra and submitted to SNSF.

³ The researchers produced three guide visualizations: Time and Works, Flows of Stories, The Archipelago of Names, and Exploring the Corpus as a Territory. They are accessible in interactive and printable versions on the webpage <https://atlantecalvino.unige.ch/compass?lang=en> (accessed 2023-08-23).

⁴ Research itineraries defined by critics are The Doubt, The Space, and The Form. Explanations and visualizations are available at <https://atlantecalvino.unige.ch/itineraries?lang=en> (accessed 2023-08-23).

⁵ Designers developed specific tools for data harvesting to allow critics to read and markup text according to a custom data structure. Their highlights became data and included the selected chunk of text and its position to be easily found again. Tools are available at <https://atlantecalvino.unige.ch/capta?lang=en> (accessed 2023-08-23).

⁶ Datasets and tools for data harvesting are described in detail and made available at <https://atlantecalvino.unige.ch/capta?lang=en> (accessed 2023-08-23).

⁷ The visualization Archipelago of Names can be accessed at <https://atlantecalvino.unige.ch/static/media/viz-03-arcipelago.dcl6ec1b.zip>, Doubt and Erasure at <https://atlantecalvino.unige.ch/doubt/phase3/focus?lang=en> (accessed 2023-08-23).

BIOGRAPHY

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Tommaso Elli is a design researcher interested in data and information visualization, digital humanities, cultural heritage, creative coding. He owns a PhD in Design with a thesis about visualization and literary studies, and he is currently a researcher at the Design Department of Politecnico di Milano. From 2023, he has worked within the MUSA project (NRRP, Next Generation EU), focusing on fashion retail, sustainability, and circularity.

Since 2016, in collaboration with the research group DensityDesign, he has participated in several research projects and teaching activities for private and public institutions. He is part of the development and design team of RAWGraphs, a free and open-source software for data visualization, and he is one of the founders of the non-profit organization Associazione Abilitiamo Autismo.

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Review Papers

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ARTE E SAÚDE MENTAL: A CRIATIVIDADE ARTÍSTICA COMO INTERVENÇÃO TERAPÊUTICA

Art and mental health: Artistic creativity as a therapeutic intervention

RESUMO

As oficinas terapêuticas que utilizam atividades artísticas permitem a expressividade, valorizando a criatividade e a fantasia expressiva, cujo fundamento incide no conceito de criação fortalecendo a autoestima e a expressão de subjetividades. São lugares destinados às pessoas com problemas de saúde mental, para que se possam inspirar e expressar através da arte, obtendo uma nova forma de existência, relacionamento e de linguagem, com o apoio e orientação especializada por técnicos especializados na área.

O trabalho terapêutico com expressões artísticas favorece a recuperação emocional, biopsicossocial e a integração social destas pessoas, através da experiência criativa, evitando para que possam servir como fator de discriminação social. Neste sentido verifica-se que com esta experiência, os sujeitos desenvolvam as suas defesas quer no campo emocional ou relacional, criem expectativas de vida e novas competências, e a partir daí consigam um equilíbrio mental, como realização pessoal quer no âmbito artístico ou noutras áreas, visto ser difícil conseguir o “status de artista”. Este estudo da revisão da literatura tem como principal objetivo a inserção da arte na saúde mental e consequente melhoria através da prática artística com a integração da arte terapia, o desenho como forma terapêutica, criativa e psicomotora, a arte sem preconceito inserida num lugar para criar “O MANICÓMIO”, a criação da consulta fora de portas num espaço público do “MAAT” proporcionando ao paciente o encontro direto com a arte, tendo em conta a análise da patologia associada à criatividade e genialidade de alguns artistas. Como parte integrante deste processo de desenvolvimento, foi destacada uma abordagem acerca das evoluções terapêuticas através da arte a nível de saúde mental de forma a travar o crescente aumento destas patologias.

PALAVRAS-CHAVE

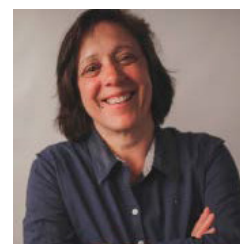
Arte, mente, intervenção terapêutica, criatividade.

ABSTRACT

Therapeutic workshops that use artistic activities allow expressiveness, valuing creativity and expressive fantasy, whose foundation focuses on the concept of creation, strengthening self-esteem and the expression of subjectivities. They are places intended for people with mental health problems, so that they can be inspired and expressed through art, obtaining a new way of existence, relationships and language, with the support and specialized guidance of specialists in the area. The therapeutic work with artistic expressions favors the emotional, biopsychosocial recovery and social integration of these people, through the creative experience, preventing them from serving as a factor of social discrimination. In this sense, it appears that with this experience, the subjects develop their defenses, whether in the emotional or relational field, create life expectations and new skills, and from there achieve a mental balance, as a personal fulfillment whether in the artistic sphere or in other areas. , as it is difficult to achieve “artist status”. This literature review study has as its main objective the inclusion of art in mental health and consequent improvement through artistic practice with the integration of art therapy, drawing as a therapeutic, creative and psychomotor form, art without prejudice inserted in a place to create “O MANICÓMIO”, the creation of an out-of-doors consultation in a public space at the “MAAT” providing the patient with a direct encounter with art, taking into account the analysis of the pathology associated with the creativity and genius of some artists. As an integral part of this development process, an approach was highlighted regarding therapeutic evolutions through art in terms of mental health in order to stop the growing increase of these pathologies.

KEYWORDS

Art, mind, therapeutic intervention, creativity.



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30 novembro, 2023

1. INTRODUÇÃO

Segundo o psiquiatra Carl Gustav Jung “identificar as expressões subjetivas na produção artística tem como referencial teórico, a abordagem dos conceitos de personalidade dependendo do tipo de paradigma extrovertido e introvertido”. Existem alguns terapeutas e artistas que referem que a arte não é um trabalho exclusivamente criativo, englobando sempre a forma disfarçada da vertente terapêutica, tendo como referência os trabalhos de Joseph Zinker (1996) [1] relacionados com a evolução dos processos criativos; Heidrun Panhofer (2005) [2] na área do Movimento-Terapia. Segundo Heidrun Panhofer: “A arte é um instrumento que impulsiona o ser humano a expressar-se através da sua experiência de vida, os seus pensamentos e sentimentos, sem que haja uma necessidade absoluta de se expressar verbalmente. Daqui resulta uma experiência em que a transcendência criativa surge na forma de perspectiva de beleza, e satisfação emocional, de onde resultam efeitos curativos para o ser humano. “Nesse sentido e nessa expressão emocional, a arte foi estudada e investigada como uma modalidade terapêutica, utilizando os conceitos de comunicação e criatividade” (Panhofer, 2005, p. s/n) [2]. “Desta forma, considera-se que as práticas expressivas e criativas colaboram na prevenção da saúde física e mental sob ponto de vista disciplinar, multidisciplinar, interdisciplinar e/ou transdisciplinar”. Joseph Zinker (1996) [1], referindo-se aos processos criativos da Gestalt-Terapia, “afirma a possibilidade de promoção, a autorreflexão através da experiência artística, já que esta pode favorecer uma tomada de consciência no ser humano, dentro de um processo artístico com enfoque terapêutico”. Para a especialista em expressão corporal, Deborah Kalmar (2005) [3], a criatividade é “ [...] ”a capacidade de criar algo novo a partir de outra realidade, pré-existente; não há ser humano carente da capacidade de criar, o que varia é o grau ou nível de complexidade e eficácia” [...] (p. 93). Daqui se depreende que o fenómeno da criatividade resulta através da capacidade produtiva, e de novas experiências que facilitam o ingresso no mundo das artes, independente da idade, género ou condição sociocultural possibilitando a passagem do processo artístico ao processo terapêutico. Assim sendo, podemos considerar que a perspectiva do olhar terapêutico inserido na intervenção artística transporta uma ideia de subjetividade afetiva para o sujeito.

2. PROBLEMA

2.1. Questões de partida

A Arte permite a comunicação das emoções mais complexas através das práticas criativas, fornecendo, deste modo, uma base de comunicação entre o paciente e o terapeuta. De facto, a saúde mental é fundamental, não só para o funcionamento da pessoa na sua singularidade, mas também para o funcionamento da sociedade, onde cada indivíduo constitui um elemento funcional e articulado, como sendo único. Assim, reveste-se de extrema importância preservar a saúde mental e fornecer técnicas e instrumentos para que, indivíduos que vivem com doenças ou problemas de saúde mental possam ver as suas vidas recuperadas. Tendo em conta esta panorâmica acerca dos efeitos da arte na saúde mental surgiram algumas questões de partida: Em que situações é que a criatividade interage com a saúde mental? Como é trabalhar com as emoções através da arte terapia? Considerando a comparação da arte com outros meios terapêuticos, em que situações pode funcionar como uma terapia/ complementar? Em que circunstâncias a terapêutica artística manifesta o inconsciente do paciente? A arte ajuda a sentir a essência individual de cada sujeito, mas será que a doença mental e a criatividade estão mesmo ligadas? Em que se baseia a causa da patologia mental dos grandes criativos?

3. ESTADO DA ARTE

3.1. A arte como terapia

“A arte representa uma forma de expressão e de comunicação que passa através da comunicação e linguagem simbólica, sendo considerada um produto resultante da intuição e da observação do inconsciente e consciente, da emoção e do conhecimento, do talento, da técnica e da criatividade” (Carvalho, 2000) [4]. Ao longo da história, a arte era reconhecida como uma função simbólica, criando “substitutos da vida” sem descrição da realidade, mas que se tornava útil para o ser humano, como forma de descoberta e transformação do mundo, como se de uma arte mágica se tratasse, (Andrade, 2000) [5]. A função da arte terapia possibilita a estimulação da criatividade cujos produtos artísticos expressam a simbologia psíquica, com a função de desbloquear conteúdos guardados no inconsciente. Nesta perspectiva, a arte terapia resulta da intervenção terapêutica, com a finalidade de adquirir saúde mental através dos recursos artísticos provenientes das artes visuais.

Para além da função social, a arte também pode ser utilizada como base de um processo terapêutico físico e emocional, cujos objetivos consistem no estímulo e crescimento individual que a arte proporciona, desenvolvendo novos horizontes sobre a sua existência e sobre a vida, facilitando a resolução de conflitos internos e melhorias nas características da personalidade. No processo “arte terapêutico”, o papel do profissional é fundamental na construção da relação de confiança com o sujeito, no desenvolvimento a nível comportamental, emocional, social e afetivo. A “arte terapia” está relacionada com o trabalho destes profissionais que utilizam a arte como recurso terapêutico, “arte terapia” ou “terapia expressiva” em várias linguagens artísticas distintas. Desta forma, “o trabalho terapêutico com arte cria uma forma de linguagem que permite e facilita ao paciente encontrar caminhos menos dolorosos para expressar o seu universo interior, reduzindo as defesas verbais e abrindo as portas para um patamar mais confiante e seguro na alma humana” (Maciel, 2012) [6].

A arte terapia pode ser considerada uma terapia para quem utiliza as artes plásticas como meio de recuperação da saúde mental, emocional e social da pessoa. Neste sentido a arte como forma de comunicação ajuda a expressar e a comunicar sentimentos, facilitando a reflexão, a comunicação, e permitindo mudanças no comportamento, ver fig. nº1 e fig. nº2.



Fig.1 (esq.)
O olhar da arte terapia
(Fonte: ilustração da autora)

Fig.2 (dir.)
O universo da arte terapia
(Fonte: ilustração da autora)

As experiências na criatividade podem representar sinais de agressividade, perdas, e sentimentos de forma indireta, considerando que as emoções têm um papel fundamental no desenvolvimento e nas experiências humanas, assim como na arte terapia, o desempenho com as artes interage no desenvolvimento pessoal e emocional em fases distintas que vão desde a exploração artística, a experiência e a integração. “As emoções como forma de comunicação primária, podem ser mais importantes do que as palavras, ou se as palavras não são acompanhadas das emoções apropriadas, dificilmente serão acreditadas” (Duncan, 2007) [7].

Neste sentido, a arte terapia facilita ao paciente uma alternativa para relatar as suas angústias, desempenhando um papel fundamental no processo de recuperação e inserção na sociedade e diminuição de sofrimento psíquico, com o intuito de melhorar a sua organização intrapessoal e/ou interpessoal de forma a adquirir uma melhor qualidade de vida, através de prevenção, reabilitação ou tratamento. A arte terapia usa a atividade artística como instrumento de intervenção profissional para a promoção da saúde e a qualidade de vida, abrangendo as mais diversas linguagens da área artística incluindo a pintura, a escrita, representação, entre outras. No âmbito da arte terapia, as atividades expressivas não têm uma finalidade estética, ou seja, a produção artística não é realizada e analisada por seu valor estético apenas como obra de arte, mas sim pela simbologia e utilização para o fim a que se destina, ainda que muitas vezes seja posteriormente reconhecida pelo público, sendo possível compreender a função terapêutica no tratamento do paciente, de forma a evitar a intervenção química e a psicoterapia no tratamento da doença.

4. METODOLOGIA

Nesta investigação, a escolha deste tema “arte e saúde mental” tornou-se interessante, devido a acontecimentos traumáticos do foro pessoal ao longo de vários anos, a qual foi superada através da arte, como contributo terapêutico para o equilíbrio da saúde mental.

A partir desta reflexão foi possível traçar possíveis relações da arte no campo da saúde mental, tendo em conta a abordagem da arte terapia com a integração da arte nas oficinas terapêuticas, o desenho e a pintura como forma de terapia, com referência da genialidade artística/ loucura tratada pela sua ambiguidade numa relação causa/ efeito, considerando que para este estudo foi realizada uma vasta revisão bibliográfica, suportes científicos em determinadas áreas artísticas que vão desde a literatura, escultura, pintura, entre outras, onde são referenciados casos em que a arte se conjuga de tal forma que parecem retratar a vivência de uma experiência. Nesta pesquisa pretende-se demonstrar se o desenvolvimento de uma sensibilidade artística com a intervenção da arte terapia favorece a liberdade de expressão, a melhoria da auto-estima do sujeito, como contributo para a resolução de perturbações emocionais e possibilitando a reestruturação emocional e social.

Neste contexto são abordados fatores de ordem emocional através da técnica da arte terapia, cuja incidência se reflete na saúde física e mental, associados à inteligência emocional, cooperando a nível da capacidade de expressão e entendimento da manifestação emocional do outro de forma adequada. Na perspectiva universal das terapias expressivas, observa-se que nem sempre é a obra artística e a qualidade estética que interessa, sendo mais importante a atividade criadora, a vivência e as consequências emocionais desencadeadas por essa experiência ao longo da concretização da obra, como pretexto de reflexão sobre a vida e ao mesmo tempo consigo próprio. A partir deste pressuposto denota-se que o potencial terapêutico se fundamenta a partir da criação artística, com o objetivo de melhorar a capacidade pessoal e social, desenvolvimento expressivo e criativo na aquisição de novas perspectivas subjetivas, conjuntas com a realidade.

5. REVISÃO DA LITERATURA

5.1. Relação da arte com a saúde mental / Contextualização histórica

A partir do século XII a relação da arte com a saúde mental surgiu com a criação de espaços designados, como hospícios para loucos, com algumas alterações de hábitos e crenças que foram surgindo ao longo dos tempos. Nestes casos a arte era considerada como uma forma curativa, assim como noutras situações, os doentes eram tratados de forma desumana, com a utilização de choques elétricos.

Contudo após a reforma psiquiátrica já foi possível alterar outras formas de tratamento inserindo a arte terapêutica, considerando-a já nesta fase como um recurso em saúde mental, mas com acompanhamento psiquiátrico. Hieronymus Bosch demonstra a ideia da loucura e a credulidade humanas, em que representa a "A Extração da Pedra da Loucura" ver fig. nº3, uma prática cirúrgica usada na Idade Média, e que segundo descrição de testemunhos escritos, resultava na retirada de um osso, sendo este o que causaria a loucura do ser humano.

Assim sendo podemos constatar que a arte sempre contribuiu para a exteriorização emocional como forma terapêutica, facilitando a comunicação e a integração na sociedade e no mundo. Por conseguinte, houve uma oportunidade de reconstrução das suas vivências proporcionando uma maior autonomia através das oficinas terapêuticas, com a finalidade de atingir outros sentidos e novos significados para as suas vidas.



Fig.3
A Extração da pedra da Loucura, de "Hieronymus Bosh".
(Fonte: Réplica da obra de arte do artista "Hieronymus Bosch" – autora)

5.2. Integração da arte nas Oficinas Terapêuticas

A arte é utilizada nas oficinas terapêuticas de forma multifacetada com a finalidade de produzir trabalho subjetivo, criar relações de proximidade e afeto entre as pessoas assim como explorar novos conceitos de trabalho aparentemente desconhecidos e inexplorados. Estes espaços dignificam o conceito de reabilitação psicossocial, facilitam a reflexão sobre a aceitação da doença mental, procurando criar metodologias e condições inovadoras que vão de encontro às necessidades destes pacientes em sofrimento psíquico. "Defender o modelo que dá prioridade à reabilitação psicossocial e os cuidados da saúde mental, é permitir

as atividades dos indivíduos com transtorno mental, de acordo com as singularidades e subjetividades, estimulando a coparticipação e a corresponsabilização destes, no processo de desinstitucionalização” (Azevedo; Miranda, 2011) [8]. “O desenvolvimento das oficinas terapêuticas nos CAPS permite que expressem a origem de conflitos internos e externos nas atividades artísticas valorizadas pela criatividade, a imaginação e a expressividade, como forma de fortalecer a autoestima e a expressão de subjetividades” (Martins et al., 2010) [9]. No desenho o indivíduo manifesta-se através das expressões artísticas, como um importante suporte terapêutico de emoções e sentimentos da própria existência humana. “Logo, a arte define-se como um suporte de reprodução de imagens e representações mentais expressivas, transportando a ficção para a realidade, no qual o sujeito terá de interpretar o significado” (Diniz, 2009) [10]. No entanto, Jung (2000b) [11] “destaca que a arte traduz o invisível em visível e a capacidade criativa faz parte do instinto humano assim como a arte estimula a criatividade, o ser humano é desviado da sua própria alma”. Segundo Jung (2000b) [11]: “existem pessoas que não veem e nem escutam o seu interior, contudo as suas habilidades manuais dão expressões concretas à imaginação do inconsciente”. “Esses pacientes utilizavam de forma proveitosa materiais plásticos, [...] embora menos frequente, também existia a escrita automática, realizada diretamente na prancheta que proporcionava resultados muito úteis” (Jung, 2000b, p. 13) [11]. “A arte usada nos espaços terapêuticos transporta a riqueza do inconsciente humano, tornando-se um mecanismo eficaz no que diz respeito à alma humana” (Diniz, 2009) [10]. Daqui se conclui que as expressões plásticas e a literatura são consideradas um fator artístico em que a liberdade de expressão facilita a escolha livre das fantasias e sentimentos.

5.3. O desenho como forma de terapia

“Como processo terapêutico, o desenho transporta nos movimentos traços únicos e repetitivos, uma sensação transcendental como um método terapêutico”. Segundo Bourgeois “representa um conjunto de práticas, psicanalíticas e artísticas, com a finalidade de transformar as nossas inquietações em suportes artísticos de vária ordem, como forma de expressão através do desenho”.

“Esta forma de terapia criativa possibilita entender e/ou lidar com os nossos estados de espírito ou instabilidades e cria a partir daí objetos artísticos, assim como espaços fora do contexto da realidade, que transportam a nossa experiência ao público,” Cruz Sara de V. E. Pinho da (2022). [12]

O desenho facilita o diálogo, especialmente, no contato consigo próprio, com o fruidor e



Fig. 4

Desenho “pianista”.

(Fonte: Ilustração da autora)



Fig. 5

Desenho “músico”

(Fonte: Ilustração da autora)

com o mundo, (Mortola, 2006; Oaklander, 1980, 2009) designado como método fenomenológico (Aguiar, 2014) [13]. Neste caso o desenho não é utilizado apenas como objeto de investigação, mas lúdico com intervenção terapêutica porque facilita o acesso e a libertação afetiva. ver fig. nº4 e fig. nº 5.

Quando o desenho surgiu era usado como reflexão no âmbito cognitivo e que posteriormente foi manipulado pelo pensamento psicanalítico, Koppitz (1988), Di Leo (1991) e Hammer (1991) como uma forma de investigar a personalidade.

Na técnica de investigação de diagnóstico psicológico são usadas tipologias de desenhos que se aplicam no processo, Desenhos-Estórias (D-E) criado por (Trinca, 1972) [14], como contributo para a avaliação psíquica no diagnóstico psicológico, (Trinca, 1997) [14]. Segundo o autor, a atividade consiste numa técnica simples, em que são pedidos cinco desenhos, cada um com uma história livre, a preto e branco ou a cores para cada desenho. Após conclusão verifica-se que cada desenho tem uma história diferente com sensações e estímulos diferentes de cada desenho/história, que depois são esclarecidos pelo examinando e posteriormente passam à fase do inquérito e em seguida é realizada a avaliação psicológica. (Trinca, 1997, p. 14) [14]. “Como a experiência, transforma a teoria em prática, as recordações estereis e as teorizações presentes, com imaginação, energia e excitação,” (Zinker, 2007, p. 141) [1] simplesmente como brincadeiras.

5.4. Manicómio, Arte sem preconceito “um lugar para criar”

“O ‘Manicómio’ surgiu através da arte, sendo atualmente considerado um espaço de criação artística, dedicado à reinserção e integração social, agrupa pessoas e “artistas” com determinadas patologias, alguns com finalidade comercial com múltiplos projetos que cruzam a arte, outros apenas esperam a melhoria do seu estado mental. ver fig. nº6 e nº7. Neste projeto existem artistas criativos e contemporâneos, no entanto estes artistas com patologia mental eram excluídos dos circuitos comerciais de arte no país, tendo em conta o estigma da nossa sociedade em relação à doença mental. Na sequência desta panorâmica foram organizadas exposições com artistas do hospital Júlio de Matos, mantendo o anonimato da obra e remetendo o valor da obra em prol pela doença com a finalidade de derrubar a barreira do estigma. O Manicómio transformou-se num espaço artístico e criativo, com promoções artísticas em vendas, exposições e colaborações com outros espaços, próximos da comunidade artística, visitantes, empresas e instituições com a finalidade de gerar novos paradigmas de valor, tendo em conta que o preconceito e a falta de respeito sempre estiveram fortemente ligados ao bloqueio da criatividade, responsável pela perda temporária da habilidade de continuar a desenhar e pintar, geralmente por falta de inspiração ou criatividade proveniente da crítica e da censura da sociedade.

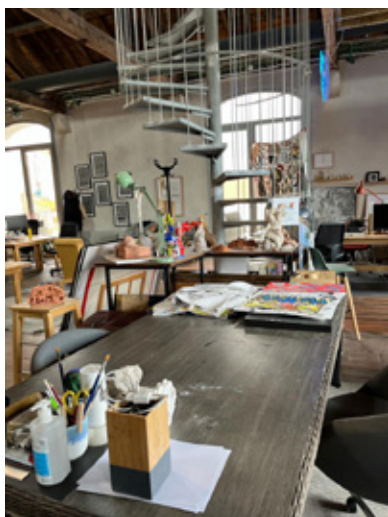


Fig.6 (esq.)
Atelier de artes “Manicómio”.
(Fonte: <https://www.lisboa.pt/atualidade/reportagens/manicomio-arte-sem-preconceito>)

Fig.7 (dir.)
Peças artísticas “Manicómio”.
(Fonte: <https://www.lisboa.pt/atualidade/reportagens/manicomio-arte-sem-preconceito>)

**Fig.8**

“Maat” Museu de arte, arquitetura e tecnologia, Lisboa
(Fonte: <https://www.maat.pt/pt/museu-de-arte-arquitetura-e-tecnologia>)

**Fig.9**

“Maat” Museu de arte, arquitetura e tecnologia, Lisboa
(Fonte: <https://www.maat.pt/pt/museu-de-arte-arquitetura-e-tecnologia>)

5.5. MAAT “A arte de uma consulta fora de portas”

João Pinharanda, “diretor do MAAT”, comenta “mais do que um espaço de cura, este é um espaço de libertação”. Ver fig. nº8 e fig. nº9

Sandro Resende refere que a terapia também passa pela arte, “contudo, tem uma ideia muito clara acerca da arte que não serve só para curar, porque nalguns casos, a arte pode até servir para destabilizar. Segundo ele, “não pretende que as pessoas façam uma visita ao museu para verem apenas uma exposição, mas que façam uma reflexão do espaço e das condições físicas asseguradas, muitas vezes comparadas a outros assuntos do quotidiano, a imigração ilegal, escassez de habitação, insalubridade, de distopias urbanísticas etc.”

Sandro Resende refere mesmo que “a arte é tão boa quanto desafiante” e explica que os museus não são, nem “podem ser um espaço unicolor” e “têm de comunicar com as pessoas e de criar condições para que as pessoas vão ao museu. A arte nas “Consultas sem Paredes” são de alguma forma acolhidas naturalmente por este espaço, num contexto mais aberto, no exterior ou interior do museu, como é neste caso, o trabalho psicoterapêutico”. Neste âmbito, Sandro Resende reporta “que pelo fato das consultas serem abertas se pode observar quem está a nossa volta, olhar para uma obra de arte, simplesmente como ato



Fig.10
“Maat” Consulta sem paredes
(Fonte: <https://www.maat.pt/in-time>)



Fig.11
“Maat” Consulta sem paredes
(Fonte: <https://www.maat.pt/in-time>)

de reflexão, ou apenas um canto que nos inspira e que nos pode influenciar com temas e conteúdos da vida psicológica e até da pessoa, entre objetos coloridos, frases que nos despertam a inquietação, ou mesmo os bonecos que parecem querer mergulhar no duro chão libertos nesta “consulta sem paredes onde trocam explicações”. “A escolha do espaço público e do jardim do MAAT têm sido das principais escolhas. Têm trazido uma liberdade de expressão e as pessoas sentem-se muito bem a falar ao ar livre sobre os seus problemas.” Ver fig. nº10 e fig. nº11.

“Alexander Pope uma vez escreveu, de uma forma muito textual:” Abençoados são os loucos, pois são aqueles que arriscam”. Mais tarde, Steve Jobs pegou nessa frase e fez uma campanha fenomenal que adaptou dizendo: “Abençoados os loucos que conseguem, mas acredito que perdendo alguns filtros especiais, e não estou a falar em perder os filtros, é que a criatividade artística ajuda a desbloquear mecanismos que eu acho que são essenciais”.

5.6. O artista (vs.) louco, e a loucura (vs.) arte

No século XVIII, os artistas começaram a frequentar espaços designados por hospícios e manicómios com a intenção de observar as produções realizadas pela chamada arte da loucura. Tal interesse volta-se para os pacientes que se encontravam em situações-limite e procuravam criar através da expressão artística, na tentativa de fugir à triste realidade em que se encontravam. Artistas como Van Gogh, Nietzsche, Artaud, Goya e outros artistas conhecidos, deram uma expressão à loucura, estabelecendo uma ligação entre a arte e a experiência pessoal. Segundo Aristóteles, “não há grandes génios sem uma mistura de loucura”. Surgiram vários exemplos de artistas com perturbações mentais em Portugal e noutros países, nas áreas da pintura, música, escrita e na representação, entre eles, Florbela Espanca na agonia da neurose e da depressão; Kurt Cobain deixou uma geração de fãs de Nirvana órfã.; Virginia Woolf; Mário de Sá Carneiro; Ernest Hemingway; Sylvia Plath; Robin Williams e Pedro Lima mais recentemente. Nesta situação são cada vez mais os artistas a assumir a luta contra perturbações mentais como Mariah Carey, Kanye West, Demi Lovato, Mel Gibson, entre outros. Existe um mito, embora não esteja provado que pessoas com veia artística mais desenvolvida têm uma incidência de perturbações mentais, nomeadamente depressiva maior do que a população em geral.” Ana Matos Pires consegue perceber a relação “referindo “não é uma mentira absoluta” pode associar-se a quem tem mais capacidades criativas uma maior vulnerabilidade, porque são pessoas mais sensíveis ao que as rodeia, reconhecendo que não conhece nenhum criativo que não tenha uma sensibilidade muito própria. Essa sensibilidade é necessária para criar, para capturar e transformar a visão do Mundo na música, teatro e pintura e talvez por aí o risco de adoecer seja maior.” Ainda assim, assegura: o gene da criatividade não é também o gene da doença mental. E não existe uma doença típica dos artistas. “A esquizofrenia, por exemplo, é uma doença do cérebro, não é resultado do meio externo, pode é manifestar-se quando há maior vulnerabilidade na depressão, os fatores externos podem ser determinantes. “Se há muitos estudos a provar a falta de ligação, também os há a corroborá-la. Uma investigação sobre a genética dos islandeses, publicada na revista “Nature Neuroscience”, sugere a ligação entre a criatividade presente em pintores, escritores, atores, bailarinos e variações genéticas que aumentam o risco de desenvolver doenças como a bipolaridade e a esquizofrenia. Outro estudo, publicado no “British Journal of Psychiatry”, que analisou os registos de saúde de todos os suecos, concluiu que os estudantes de artes no Ensino Superior são mais propensos a serem hospitalizados na idade adulta por esquizofrenia, perturbação bipolar ou depressão do que a fatia menos criativa da população. José Eduardo Silva, investigador em “Teatro e desenvolvimento psicológico” foi publicado na revista científica norte-americana “Creativity Research Journal” concluiu que as artes, como o teatro, têm grande potencial como forma de promover o desenvolvimento a vários níveis do funcionamento psicológico. No que toca à doença mental “Os dados científicos são contraditórios, porque não há efetivamente uma relação causal.” Isso não quer dizer que pessoas “com alguma perturbação não encontrem na música ou na pintura uma forma de se poderem exprimir, de construírem um mundo alternativo face a uma sociedade que está construída de maneira muito rígida e onde não se consegue adaptar sendo marginalizado”. Daí existir um grande histórico de artistas com perturbação mental que produziram arte bruta, “alguns até fingiram doença para terem condições para criar livremente”. Muitos artistas caem em depressão não por uma melancolia intrínseca, mas devido a uma vida de incertezas. “O facto de não terem trabalho durante muito tempo, de não conseguirem vender, vivem à mercê da pobreza, fatores que são determinantes para desencadear sentimentos depressivos, ansiosos ou outros distúrbios.”

5.7. Arte e Patologia /Criatividade e loucura

Um estudo no ano de 2019 revelou que os níveis de psicopatologia não são significativamente superiores nos artistas comparando com o resto da população. “É essa a imagem

geral, a de que não há uma ligação particularmente significativa”, diz António Duarte, que admite, porém, essa associação em grupos e perturbações particulares. “Há estudos, como o de Kay Redfield Jamison, em 1993, que concluem que o transtorno bipolar de humor prevalece dez vezes mais nos escritores de ficção e quarenta vezes mais nos poetas.” Após uma outra pesquisa foi demonstrado que a incidência de depressão e psicose é mais elevada nos escritores do que no resto da população. “Os escritores parecem ter tendência para a ruminação obsessiva, pensar em acontecimentos passados negativos, considerado material de escrita. E escrever envolve muita revisão, voltar atrás, tentar escrever melhor.” Para António Duarte, há, de facto, na criatividade um nível parecido ao da loucura em que as artes partilham qualquer coisa com a perturbação psicológica. “Há pensamento divergente, desestruturado, originalidade, mas o trabalho do artista trata de organizar esses traços de criatividade. O processo criativo exige muita disciplina e uma consciência muito clara, que não é compatível com um padrão desorganizado.”

Marta Tagarro, que estuda a criatividade, a psicóloga defende que a criatividade se relaciona mais com a saúde e autoestima do que à doença mental. “Quanto mais a pessoa gostar de si própria, maior a possibilidade de ser criativa.” Mas como é que há grandes criativos que têm patologias? “Podem encontrar na criatividade uma resposta de simbolizar o mundo interno, de elaborar coisas desorganizadas, danificadas.” Mas estes artistas não criam em picos severos da doença, antes em fases com mais energia, como exemplo, Edvard Munch, o Grito que simboliza a solidão, a melancolia, a ansiedade e o medo, ver fig. nº12 e Vincent Van Gogh que cortou a própria orelha, naquilo que terá sido um surto psicótico, ver fig. nº13.



Fig.12 (esq.)

Edvard Munch, o Grito.

(Fonte: <https://www.munchmuseet.no/en/>)

Fig.13 (dir.)

Autorretrato de Vincent Van Gogh.

(Fonte: <https://www.munchmuseet.no/en/>)

Quando se começou a estudar a ligação entre a criatividade e a loucura, no início do século XX, Miguel Bragança, diretor do Hospital reage. “Há vários problemas para estudar isto a sério, primeiro, faltam modelos de investigação, por isso é que há estudos cheios de disparates”. “Outro problema é o conceito de criatividade, o que é que distingue o que é criativo e o que, não é?”, questiona. “Onde é que vamos procurar artistas”? “Mesmo que haja uma amostra, quando entrevistamos um criador, ele vai querer impressionar, é um indivíduo que quer ser diferente, que vai inflacionar o que pensa, enfatizar o que sente, que veste farda de artista, e tudo isto mina a investigação.”

Miguel Bragança adiciona ainda: “Subestimamos a probabilidade de um génio ser saudável e sobrestimamos a de um doente mental ser criativo, porque a ideia de uns tipos malucos é

um mito romântico.” “Da Vinci era equilibrado, Botticelli também, embora a conetividade entre a criatividade e a loucura estejam interligados”. “Acreditamos que quanto mais tolos forem os artistas, mais pintura ou arquitetura diferentes teremos.” “O psicólogo António Duarte refere exemplos de génios criativos com doenças que têm tanta notoriedade que leva a que se tenha desenvolvido esta representação social.” “Se há casos famosos, temos tendência à generalização.” “É um erro, diz Miguel Bragança, uma falha que se junta à classificação do manual de diagnóstico DSM-5, da Associação Americana de Psiquiatria das doenças mentais, o diagnóstico de doença bipolar está sobreavaliado nos novos critérios”, aponta, “só que a ideia da loucura é sedutora, muitos artistas até usam essa estratégia, a excentricidade como bengala que lhes retira obrigações sociais, mas 99% dos doentes mentais não são os tais génios criativos.”

5.8. A arte e a vida

Podemos utilizar a arte como uma âncora para enfrentar os desafios da vida quotidiana de forma intensa, com a possibilidade de manter a autoestima e o vínculo criado com a sociedade e com as pessoas que são próximas. Na arte “o desenho e a pintura” produz um efeito estimulante a nível mental não só para quem a produz, como para quem a contempla na sua plenitude. Relativamente a esta questão, houve uma necessidade de investigar de modo mais aprofundado sobre a prevenção e tratamento destas patologias do foro mental, as quais podem ser tratadas através da arte, de modo a provocarem um relaxamento físico e psicológico, resultando na diminuição do elevado nível de stress, o isolamento e a rigidez provocada pelos aprisionamentos camuflados da doença, a auto libertação na área da comunicação expressiva, quer a nível de emocional ou sentimental, de forma a que estas pessoas com esta patologia se possam curar e desfrutar de tudo o que as rodeia, sem medos e limitações. Dentro desta perspetiva inovadora foi criado o CAPS, que insere todo este tipo de cuidados no seu programa de oficinas terapêuticas, cuja finalidade assenta na arte terapia, recuperação e preservação da saúde mental.

5.9. Evolução das Terapêuticas na saúde mental

No aprofundar da arte terapia surgiu num acontecimento histórico, a Revolução Francesa, que suscitou alterações em vários setores, sob ponto de vista económico, político social, assim como no setor da saúde. De acordo com Amarante (2013b) [15], uma das alterações de maior destaque, foi na situação deprimente da saúde em que se encontrava, relacionada com o aspeto degradante das enfermarias e doentes. Na época os espaços designados de “hospitais” que seriam destinados para tratar doentes, eram considerados centros de apoio a mendigos carenciados e assistência religiosa a doentes. Atualmente, os hospitais foram modificados de forma gradual, passou de uma instituição filantrópica, para o Hospital em que o caráter humanitário passou a ser substituído por funções de âmbito social e político (Amarante, 2013b) [15]. Nesta fase de transformação do hospital, assim como na assistência à saúde mental, existem vários fatores em que o primeiro período está relacionado com a estrutura do edifício, responsável pela ideia de que o manicómio é uma “instituição de cura” com uma reforma interna da organização psiquiátrica, o segundo período está relacionado com as condições físicas, a extensão e organização do espaço de psiquiatria como prevenção e promoção do tratamento da doença. A doença mental associada à loucura só começou a ser intervencionada pelo Estado no início do século XIX, após de ter sido socialmente esquecida ao longo de três séculos. Nesta fase os loucos com comportamento agressivo eram vistos como “lixo da sociedade e uma ameaça à segurança pública” não sendo permitido passear pelas ruas, caso tivessem uma condição socioeconómica desfavorável, eram amarrados e a viver em condições desumanas (Passos, 2009a, p. 104) [16]. Ao longo da história no surgimento dos hospitais, também se foram criando histórias humanas, reveladoras da

época em que se inseriam histórias que se revelam através de variadas e belas formas de expressão da arte, da sua própria cultura. Como forma de observar as produções artísticas humanas, destaca-se a sua fraca relação sob ponto de vista social e religiosa e do ambiente onde estão inseridos (Ribeiro, 2002) [17]. As práticas expressivas do desenho tiveram origem na época paleolítica, como forma de comunicação dos homens primitivos utilizada nas paredes das cavernas” pinturas rupestres” apenas com objetivo da técnica útil de caça de animais, e não o estético.

Neste contexto em meados do século XIX, confrontando com as regras religiosas ou políticas da época, as obras de arte revelavam expressões e estilos do artista (Ribeiro, 2002) [17]. As ligações artísticas que os artistas encontravam para se libertarem dos seus medos eram feitas através de manifestações artísticas, que de certa forma ajudava na socialização e comunicação. Posteriormente com a reforma psiquiátrica surgiram alterações focadas na melhoria da assistência às pessoas com transtornos mentais, com a inserção da forma artística no tratamento de apoio aos pacientes portadores desses transtornos, observando-se uma melhoria na interação e na forma de expressão (Azevedo et al., 2014) [8]. Segundo Ribeiro (2002) [17], “a arte pertence a um conjunto de referências culturais, como a literatura, a filosofia e a ciência, que fazem parte da superestrutura da sociedade, com múltiplas influências de transmissão de conceitos estéticos na vida de todos os homens na sociedade”..

6. A ARTE E O PSIQUISMO/ O GÊNIO “ARTISTA” E O LOUCO

A arte, como suporte terapêutico pode ajudar na reorganização das emoções, novas formas de ser, do encontro consigo próprio e com a sociedade. Além disso, “a arte não deve ser entendida apenas como uma manifestação humana de ordem cultural, mas também da criatividade e da potencialidade que o ser humano possui na arte criar, de inovar, e desenvolver algo transcendental e singular” (Silveira, 1992) [18]. Assim sendo, “a arte terapia utiliza a arte enquanto ferramenta expressiva-reflexiva, que visa uma reorganização subjetiva” (Reis, 2014) [19]. A arte terapia considerada uma forma de tratamento no desenvolvimento criativo não possui em conta critérios estéticos e técnicos apenas explora a sensibilidade aos materiais utilizados. Nise aceitava que as produções artísticas funcionavam como forças autocurativas e direcionadas ao problema com a finalidade dar forma à revolta emocional. Além disso, para Nise, “o terapeuta intervém nas produções dos seus clientes, estimulava a atividade criativa de forma livre e espontânea, contando apenas com o acompanhamento de orientadores” (Reis, 2014) [19]. Segundo a autora, as produções artísticas, sob ponto de vista psicológico podem ser entendidas como uma manifestação do “self genuíno” (humanismo) ou do inconsciente (psicanálise) e consequentemente única a cada indivíduo.

Na arte, a genialidade pode ser reconhecida em várias áreas incluindo a pintura de forma a obter o reconhecimento ao longo da história. Como exemplo Vincent Van Gogh com obras marcadas pela predominância da cor amarela, deixou-se arrastar pela sua mente perturbada e confusa que acabou na autodestruição. Algumas das suas obras foram pintadas num hospital psiquiátrico, as quais simbolizam uma vida à margem de guiões, mergulhada na criatividade e na insanidade, e nas teorias sobre a doença mental. Este artista viveu fases de depressão profunda, para além de outras patologias “a epilepsia” intercalados por fases de euforia, contudo foram os bons momentos que potenciaram a sua criatividade. Segundo o psiquiatra Mário Francisco Juruena, o quadro de epilepsia e de bipolaridade do artista, com outros diagnósticos possíveis, aguçou a curiosidade em críticos, neurocientistas e historiadores para tentar explicar a relação entre doença mental e capacidade criativa.

Os indivíduos que encontram dificuldades em se encaixar nas relações sociais, situação traumática que pode impedir a conversão do talento em realidade, onde a ideia é mostrar que tem conhecimento em alguma área intelectual, mas que permanece escondida pelo estado de saúde, caso seja desenvolvida, quebra o preconceito das pessoas à sua volta

e faz com que os pacientes vivam melhor de forma a captar os talentos para as artes e estimulá-los com orientações terapêuticas e com o convívio com outras pessoas de talento semelhantes – explica o psiquiatra Cláudio Meneghello Martins. Até ao século XVIII, os cientistas acreditavam que a inteligência e a capacidade criativa estivessem ligadas à ação e à forma do crânio, lógica que foi contrariada pelo desenvolvimento das pesquisas, em que o processo de criação resulta na interação cerebral com os estímulos elétricos.

7. CONCLUSÕES

Ao longo deste estudo verificou-se que a arte reflete uma sensação de bem-estar na saúde mental, cujos benefícios foram referenciados através da arte terapia e do desenho, que desde sempre se evidenciaram. Constatou-se que o desenvolvimento do processo criativo provoca uma percepção contemplativa, diminui o stress, estimula a mente com possibilidades de realização pessoal. Considera-se que a produtividade artística é auto curativa no processo de reabilitação psicológica, pela sua envolvimento e tenacidade criativa. Na arte terapia, atualmente pode-se considerar uma ferramenta inovadora face à patologia, a qual valoriza e trata o problema de ordem emocional facilitando a reinserção do sujeito, portador de algum transtorno mental. Foi possível referir, que os sujeitos que se encontram em sofrimento mental veem na arte uma forma criativa de relatar as suas histórias de vida, ao pintar uma tela ou desenhar, através da reconstrução de acontecimentos do passado e do seu quotidiano com autonomia e autoestima. Pode-se verificar que a utilização da arte como suporte no processo terapêutico permite abrir portas, não só nas artes como noutras áreas específicas, estimulando o potencial criativo aos sujeitos e maior autonomia sobre si próprios. Relativamente à genialidade artística/ loucura, estudiosos referem que pode haver uma relação causa/ efeito provocada por situações traumáticas vividas, questões sociais e familiares de abandono, falta de recursos económicos e posteriormente a marginalização pela sociedade e por fim a autodestruição, caso não sejam apoiados por instituições terapêuticas. Como forma de conclusão, sugerem-se novas investigações com a finalidade de aquisição de conhecimentos na área, para que estudantes e profissionais académicos possam refletir sobre a sua intervenção através de estudos já realizados, com o intuito de melhorar a organização intrapessoal e/ ou interpessoal na área da arte terapia de forma a adquirir uma melhor qualidade de vida, através de prevenção, reabilitação ou tratamento da patologia mental.

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NOTAS

¹ Psiquiatra de origem Suíça, fundador da Escola da Psicologia Analítica, desenvolveu os conceitos da personalidade extrovertida e introvertida, de arquétipos e do inconsciente coletivo.

² São espaços destinados ao tratamento e reinserção social de pessoas com transtorno mental.

³ Com uma carreira de oito décadas, dos anos 1930 até 2010, Louise Bourgeois é uma das grandes figuras da arte moderna e contemporânea. Ela é mais conhecida pelas suas esculturas e instalações em grande escala, inspiradas nas suas próprias memórias e experiências.

Usava desenhos, estampas, esculturas e trabalhos em tecido da coleção ARTIST ROOMS, este recurso analisa em profundidade o seu trabalho através dos temas e ideias desta extraordinária artista.

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⁵ Professor, historiador e crítico de arte.

⁶ Sandro Resende é diretor artístico, fundou a P28, associação no Projeto Contentores e Janelas.

⁷ Alexander Pope (c. 1727), poeta conhecido pelas obras.

⁸ Steve Jobs foi um magnata dos negócios, designer industrial, proprietário dos mídia e investidor americano. Ele foi o cofundador, presidente e CEO da Apple; o presidente e acionista maioritário da Pixar; um membro do conselho de administração da The Walt Disney Company após a aquisição da Pixar; e o fundador, presidente e CEO da Next.

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¹³ DSM 5 é a sigla para Diagnostic and Statistical Manual of Mental Disorders ou Manual Diagnóstico e Estatístico de Transtornos Mentais.

¹⁴ Psiquiatra reconhecida por transformar o tratamento de saúde mental em meados do século XX, trocou a lobotomia e os choques elétricos pela arte-terapia.

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