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## Scopus®

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*Agenzia Nazionale Di Valutazione del Sistema Universitario e della Ricerca*

*MIAR (ICDS = 5)*

*Latindex (Quality Criteria: 38 in 38)*

*Clasificación Integrada de Revistas Científicas – CIRC (C)*

#### 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*

# 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 as 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.

### Taxas de submissão e publicação

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.

### Conflito de interesses

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.

### Duties of Convergence Editors

It is the duty of the Editors-in-Chief to make decisions about the editorial policies of Convergências 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 género, 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.

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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.

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**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.

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#### Duties of the members of the Convergences International Scientific Board

When joining the International Scientific Board, all members assume these duties.

**Contributing to the quality of publications:** Reviewers have a duty to read and analyze submitted manuscripts impartially, making clear recommendations for authors to improve their proposals and to assist Editors in making editorial decisions and communicating with the authors. The Reviewers ensure that the manuscripts comply with the rules of collaboration (maximum number of authors) and guidelines for papers.

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to Editors-in-Chief cases of substantial similarity or overlap between the manuscript evaluated and other publications or existing works, as well as other practices that constitute problems of originality, plagiarism, fraud or collaboration.

**Disclosure and conflicts of interest:** Reviewers are prohibited from using or disclosing unpublished material disclosed by third parties and obtained from submitted manuscripts without the express written consent of the author(s). Reviewers may not evaluate manuscripts in which they have conflicts of interest due to competitive, collaborative or other relationships or links with any of the authors, companies or (possibly) institutions attached to the manuscripts. Reviewers' conflicts of interest should be reported to the Editors-in-Chief as soon as they are detected.

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The submitted manuscripts must constitute an accurate report of the work carried out, following the guidelines for papers of Convergências. The manuscript should contain information and references that allow understanding and dissemination or that others are able to replicate or broaden the investigative process. The manipulation of data, fraudulent or intentionally imprecise statements constitute unacceptable unethical behavior that implies the rejection of manuscript submission or its elimination from publication, as well as other legal actions.

**Originality and plagiarism:** the author (s) guarantee that the texts submitted are original / unpublished, that is, they have not been published before, regardless of the form. It is understood that the publication of different articles relating to different components of the same study or research corresponds to different and original articles. In addition, the author warrants that he has not licensed or transferred to anyone the copyright of the article he submits and that he is its sole author (or that he and the coauthors listed in the article are their sole authors), who generally have the right to make concessions to Convergences. The author who submits the article represents the co-authors listed in the manuscript (up to a maximum of five authors), taking responsibility for compliance with copyright law, namely ensuring that the manuscript is entirely original, and that cited or paraphrased texts are referenced. Plagiarism in all its forms constitutes unethical editorial behavior and is unacceptable.

**Multiple, redundant, simultaneous publication:** An author should not publish similar manuscripts on the same search in more than one journal. It is understood that the publication of different articles relating to different components of the same study or research corresponds to different and original articles. On the other hand, sending or publishing the same manuscript for more than one journal constitutes unacceptable unethical editorial behavior.

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# 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 explanam 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 intersecções e convergências, na sua prática e no seu ensino. A investigação através e baseada na prática tem um caráter 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 in-disciplinar, 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 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, compe-

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Revista Convergências publishes original peer-reviewed results free of charge in open access, which explain experiences and results from research and practice in the areas of design, music and the visual arts. Through Original Articles, Case Studies or Literature Review Articles, written by professionals, researchers and academics, it promotes knowledge regarding the activities of design, music and other visual arts, in all their fields of application, as well as their history, 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. It is published in May and November each year and accepts articles written in Portuguese, English and Spanish.

The call for papers runs continuously until the last day of March and September 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 of the cognitive, social and cultural dimensions of the teaching, practice and understanding of design, music and visual arts.

tências 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.

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## FOREWORD

### *Prefácio*

A atualidade é marcada por sinais de possíveis transformações sociais, bem como conturbações originadas por grandes diferenças salariais e qualidade de vida, pela desvalorização do conhecimento científico e pela polarização política guerras, movimentos sociais populistas e identitários, e posições conflituosas em torno das questões climáticas, que, no seu conjunto, apontam para uma crise democrática.

Podemos interrogar-nos se a investigação e a arte podem dar contributos significativos e transformadores para a sociedade contemporânea, que possam potencialmente mitigar alguns destes problemas sociais. Para responder a esta questão, temos de analisar algumas das características da arte, da educação e da investigação nos domínios Revista Convergências.

A arte e a investigação convergem no desejo de descobrir e conhecer, pois ambas são alimentadas por uma curiosidade insaciável de compreender e explicar o mundo que nos rodeia.

Por um lado, a arte, com a sua capacidade única de refletir, transcende o simples ato de criar, tornando-se uma poderosa ferramenta poderosa de introspeção e análise crítica que reúne ação com expressão e intenção. Através dos olhos do artista, a arte reflecte um tempo e uma sociedade, preservando o conhecimento, o património e a cultura, e funciona como um espelho que espelho que capta a essência de uma época. Também documenta nuances culturais, sociais e históricas, permitindo às gerações futuras gerações futuras compreendam melhor o seu passado e as suas origens. Por outro lado, a arte e o ensino são orientados para o futuro, pois questionam e mostram novas formas de ver o mundo, desafiando percepções estabelecidas e abrindo caminho para novas ideias e perspectivas, capazes de estimular uma evolução contínua do pensamento humano. O ensino e a educação são formas de formar e aprender em conjunto, onde se trocam conhecimentos e experiências, construindo um ambiente propício ao crescimento intelectual e pessoal. Mas, ao mesmo tempo, o ensino e a arte são extensões

In current times we can see signs of possible social transformation, and as well disruptions provoked by technological advances, digitalization, large discrepancies in salaries and living standards the devaluation of scientific knowledge and political polarization, several wars, populist social and identity movements, and conflicting positions around climate issues, which, taken together, point to a democratic crisis.

We can ask ourselves of whether research and art can make significant and transformative contributions to contemporary society, that could mitigate some of these social problems. To answer this, we need to look at some of the characteristics of art, education and research in the fields of Convergences Journal.

Art and research converge in the desire to discover and know, as both are fuelled by an insatiable curiosity to understand and explain the world around us.

On the one hand, art, with its unique ability to reflect, transcends the simple act of creating, becoming a powerful tool for introspection and critical analysis that brings together action with expression and intention. Through the artist's eyes, art reflects a time and a society, preserving knowledge, heritage and culture, and acts as a mirror that captures the essence of an era. It also documents cultural, social and historical nuances, allowing future generations to better understand their past and their origins.

On the other hand, art and teaching are future oriented, as they question and show new ways of seeing the world, challenging established perceptions and paving the way for new ideas and perspectives, capable of stimulating a continuous evolution of human thought. Teaching and education are ways of training and learning together, where knowledge and experience are exchanged, building an environment conducive to intellectual and personal growth. But, at the same time, teaching and art are extensions of a free and creative thinking needed to explore new forms of expression and to look for solutions to improve people's daily lives.

Regarding research in the visual arts, design

de um pensamento livre e criativo necessário para explorar novas formas de expressão e procurar soluções para melhorar a vida quotidiana das pessoas.

No que diz respeito à investigação nas artes visuais, no design e na música, estamos a referir-nos ao estudo sistemático e rigoroso para melhor compreender o mundo que nos rodeia. Desta forma, a investigação permite-nos preservar e divulgar o conhecimento e, simultaneamente, produzir resultados integrados com um melhor desempenho em termos técnicos, éticos e/ou estéticos e relacionados com os estilos de vida dos actores sociais. Assim, a intersecção entre arte, ensino e investigação cria um ciclo virtuoso de descoberta, aprendizagem e inovação. Juntas, são forças que moldam a nossa compreensão do mundo, capazes de inspirar a mudança e de preservar o património cultural, assegurando a transmissão do conhecimento e da beleza da nossa civilização. A arte, em todas as suas formas, continua a ser uma luz orientadora na busca incessante do conhecimento e da melhoria da condição humana. No entanto, em todos estes cenários, a liberdade de pensamento é essencial à investigação e à arte, assim como a ética e o rigor, actuando como catalisadores da criatividade e da inovação ou mesmo da transformação com potencial para mudar o mundo.

Tendo em conta o número significativo de artigos escritos por ucranianos nesta edição, aproveitamos a oportunidade para chamar a atenção para a situação neste país. A arte pode desempenhar um papel vital em tempos de guerra e conflito. Os artistas ucranianos estão a usar o seu trabalho para documentar as duras realidades da guerra - a destruição, o sofrimento, a resistência e a coragem. As obras dos artistas ucranianos podem aumentar a consciencialização global sobre o conflito e motivar o apoio à causa da Ucrânia quando divulgadas internacionalmente.

As tradições artísticas e as novas obras celebram o rico património cultural da Ucrânia, desafiando a agressão russa que tenta extinguí-lo. A arte que representa a resiliência, o desafio e a esperança de paz dos ucranianos pode elevar o moral e inspirar a continuação da resistência. A arte política e a sátira sobre o regime russo comunicam a dissidência e ajudam a contrariar as narrativas de propaganda. Para os que estão a sofrer traumas e perdas indescritíveis, a arte proporciona uma saída emocional vital para processar a dor intensa, o luto e a raiva.

and music, we are referring to the systematic and accurate study to better understand the world around us. In this way, research allows us to preserve and disseminate knowledge, and simultaneously to deliver integrated results with a better performance in terms technical, ethical and/or aesthetic, and related to the lifestyles of social actors. Thus, the intersection between art, teaching and research creates a virtuous cycle of discovery, learning and innovation. Together, they are forces that shape our understanding of the world, capable of inspiring change and preserving cultural heritage, ensuring that the knowledge and beauty of our civilization is passed on. Art, in all its forms, continues to be a guiding light in the never-ending quest for knowledge and improvement of the human condition. Yet in all these scenarios, freedom of thought is essential to research and art, as are ethics and rigor, acting as catalysts for creativity and innovation or even transformation with the potential to change the world.

Considering the significant number of articles written by Ukrainians in this issue, we take the opportunity to point out the situation in this country.

Art can play a vital role during times of war and conflict. Artists in Ukraine are using their work to document the harsh realities of the war - the destruction, suffering, resistance and courage. Ukrainian artists' works can raise global awareness about the conflict and motivate support for Ukraine's cause when disseminated internationally.

Continued artistic traditions and new works celebrate Ukraine's rich cultural heritage in defiance of Russian aggression trying to extinguish it. Art depicting Ukrainian resilience, defiance and hopes for peace can uplift morale and inspire continued resistance. Political art and satire about the Russian regime communicate dissent and helps counter propaganda narratives. For those experiencing unspeakable trauma and loss, art provides a vital emotional outlet to process intense pain, grief and anger.

Ukraine's rich heritage of folk art, classic painting, literature reinforces the cultural identity Russia's invasion threatens. Reviving longstanding traditions is an act of cultural preservation. Traditional religious art provides reassuring spiritual symbolism and continuity. Drawing inspiration from ancient

O rico património da Ucrânia em termos de arte popular, pintura clássica e literatura reforça a identidade cultural que a invasão russa ameaça. Reviver tradições de longa data é um ato de preservação cultural. A arte religiosa tradicional proporciona uma continuidade e um simbolismo espiritual reconfortante. Inspirar-se em antigos motivos artísticos ucranianos afirma as profundas raízes históricas da nação.

As obras dos actuais artistas ucranianos fornecem uma documentação imediata e visceral do impacto da guerra. Os estilos arrojados e de vanguarda podem captar as realidades chocantes de forma provocadora.

Os meios modernos, como a arte digital, as instalações e a arte performativa, comunicam de forma poderosa a experiência ucraniana atual. Os artistas mais jovens canalizam expressões urgentes contra a guerra e representações de desafio. A pintura e a arte mural surgiram para documentar a devastação da guerra, homenagear os soldados mortos e representar a resistência ucraniana. As imagens simbólicas poderosas são comuns. O mural "St. Javelin" dos artistas de rua de Kiev, que representa um soldado a disparar um míssil javelin, tornou-se um símbolo emblemático da resistência. As fotografias que captam cenas impressionantes das zonas de conflito constituem testemunhos inesquecíveis. Por exemplo, as imagens do fotógrafo Vladyslav Krasnoshchok documentam a devastação em Mariupol e Bucha.

As produções teatrais, as leituras de poesia e os recitais de dança prosseguem, sempre que possível, como actos de resistência cultural. A música adquiriu uma nova relevância, com compositores a comporem obras hinosas que estimulam o espírito ucraniano. A Orquestra da Liberdade Ucraniana, formada por músicos refugiados, tem andado em digressão a tocar obras clássicas ucranianas. Os cineastas já estão a documentar a guerra através do cinema para garantir que não é esquecida ("MARIUPOLIS 2", "A House Made of Splinters", "20 Days in Mariupol"). Os escritores relatam as suas experiências e perspectivas do tempo de guerra através de romances, ensaios e poemas. As histórias infantis ensinam aos jovens ucranianos o patriotismo, a coragem e a ameaça à sua pátria. O romancista Andriy Kurkov escreveu "Grey Bees" baseado em diários de Kiev durante os primeiros dias da invasão. As obras da poetisa Lyuba Yakymchuk, como "Apricots

Ukrainian artistic motifs asserts the nation's deep historic roots.

Works by current Ukrainian artists provide an immediate, visceral documentation of the war's impact. Bold, avant-garde styles can capture the shocking realities in provocative ways. Modern media like digital art, installations, and performance art communicate the present-day Ukrainian experience powerfully. Younger artists channel urgent anti-war expressions and depictions of defiance.

Painting and mural art have emerged to document the war's devastation, honour fallen soldiers, and depict Ukrainian resilience. Powerful symbolic imagery is common. The mural "St. Javelin" by Kyiv Street artists depicting a soldier firing a javelin missile has become an iconic symbol of resistance. Photography capturing striking scenes from the conflict zones provides unforgettable testimony. For instance, photographer Vladyslav Krasnoshchok's images document the devastation in Mariupol and Bucha.

Theatre productions, poetry readings, and dance recitals continue where possible as acts of cultural resistance. Music has taken on new relevance, with songwriters composing anthemic works boosting Ukrainian spirit. The Ukrainian Freedom Orchestra, formed of refugee musicians, has toured playing Ukrainian classical works. Filmmakers are already documenting the war through cinema to ensure it is not forgotten ("MARIUPOLIS 2", "A House Made of Splinters", "20 Days in Mariupol"). Writers are chronicling their wartime experiences and perspectives through novels, essays, and poems. Children's stories teach younger Ukrainians about patriotism, courage, and the threat to their homeland. Novelist Andriy Kurkov wrote "Grey Bees" based on diaries from Kyiv during the invasion's early days. Poet Lyuba Yakymchuk's works like "Apricots of Donbas" reflect life under occupation. Handicrafts like embroidery, egg decorating, and weaving preserve iconic Ukrainian artistic traditions. Wood carving and smithing create patriotic symbols and representations of Ukrainian identity. In the meantime, numerous culture monuments were destroyed or disfigured: Donetsk Academic Regional Drama Theatre, Donetsk Regional Museum of Local History, Hryhori Skovoroda Literary Memorial Museum, Ivankiv Historical and Local History Mu-

of Donbas", reflectem a vida sob ocupação. O artesanato, como os bordados, a decoração de ovos e a tecelagem, preserva tradições artísticas ucranianas icónicas. A escultura em madeira e a ferraria criam símbolos patrióticos e representações da identidade ucraniana. Entretanto, numerosos monumentos culturais foram destruídos ou desfigurados: Teatro Dramático Regional Académico de Donetsk, Museu Regional de História Local de Donetsk, Museu Memorial Literário Hryhorii Skovoroda, Museu Histórico e de História Local de Ivankiv, Museu de Arte de Kharkiv, Museu de Arte de Kherson, Museu de Arte de Kuindzhi. Em toda a Ucrânia, sítios arqueológicos e ruínas da antiguidade até à era medieval, contendo artefactos de valor incalculável, sofreram danos ou foram roubados. Estátuas e monumentos escultóricos em cidades como Kiev e Kharkiv, que comemoram figuras históricas e legados culturais ucranianos, foram desfigurados pelos bombardeamentos. Numerosas igrejas, catedrais e mosteiros que representam séculos de arte e arquitetura religiosa ucraniana icónica foram atingidos, incluindo o Sviatohirsk Lavra of the Holy Dormition. O mosteiro ortodoxo do século XVII, conhecido pelas suas igrejas únicas e torres sineiras esculpidas nos penhascos ao longo do rio Severskiy Donets, no leste da Ucrânia, foi bombardeado.

Entre os notáveis artistas ucranianos mortos na guerra contam-se: Artem Datsyshyn (bailarino e solista da Ópera Nacional da Ucrânia), Ihor Bilevich (entalhador de madeira, Mestre de Honra da Arte Popular da Ucrânia), Kostyantyn Starovytskyi (músico, maestro, fagotista), Lyubov Panchenko (artista plástica e estilista, membro da União das Mulheres Ucranianas, pertenceu aos Sixtiers, um grupo de artistas dos anos sessenta que reavivou a cultura ucraniana durante o degelo de Khrushchev), Maks Levin (fotógrafo, foi apresentado como fotojornalista, forneceu fotografias para organizações humanitárias internacionais, incluindo a UNICEF e a Organização Mundial de Saúde), Maksym Kryvtsov (poeta, fotógrafo), Nadia Agafonova (poetisa, membro da União Nacional de Escritores da Ucrânia), Oleksandr Shapoval (bailarino e coreógrafo ucraniano da Ópera Nacional da Ucrânia, artista homenageado da Ucrânia), Oleksiy Khilskyi (ator de teatro e cinema), Pavlo Lee (ator e apresentador

seum, Kharkiv Art Museum, Kherson Art Museum, Kuindzhi Art Museum. Archaeological sites and ruins from antiquity through the medieval era across Ukraine, containing invaluable artifacts, have sustained damage or been robbed. Statues and sculptural monuments in cities like Kyiv and Kharkiv commemorating Ukrainian historical figures and cultural legacies have been disfigured by shelling. Numerous churches, cathedrals and monasteries representing centuries of iconic Ukrainian religious art and architecture have been hit, including the Sviatohirsk Lavra of the Holy Dormition. The 17th century Orthodox monastery known for its unique churches and bell towers carved into the cliffs along the Severskiy Donets River in eastern Ukraine was shelled.

Many notable Ukrainian artists killed in the war include: Artem Datsyshyn (ballet dancer and soloist with the National Opera of Ukraine), Ihor Bilevich (wood carver, Honored Master of Folk Art of Ukraine), Kostyantyn Starovytskyi (musician, conductor, bassoonist), Lyubov Panchenko (visual artist and fashion designer, member of the Ukrainian Women's Union, belonged to the Sixtiers, a group of artists of the sixties who revived Ukrainian culture during the Khrushchev Thaw), Maks Levin (photographer, reported as a photojournalist, provided photographs for international humanitarian organisations including UNICEF and World Health Organization), Maksym Kryvtsov (poet, photographer), Nadia Agafonova (poetess, member of the National Union of Writers of Ukraine), Oleksandr Shapoval (Ukrainian ballet dancer and choreographer with the National Opera of Ukraine, Honoured Artist of Ukraine), Oleksiy Khilskyi (theater and film actor), Pavlo Lee (actor and television presenter), Roman Barvinok (musician who performed as part of the Sakartvelo ensemble on the stage of the Odessa Opera House), Vasyl Slipak (baritone opera singer, performed in France at such venues as Paris Opera and Opéra Bastille, received several awards, including "Best Male Performance" for the Toreador Song), Victoria Amelina (novelist and war crimes researcher, the author of two novels and a children's book, a winner of the Joseph Conrad Literary Award and a European Union Prize for Literature finalist), Viktor Onysko (film editor), Volodymyr Vakulenko

de televisão), Roman Barvinok (músico que actuou como parte do conjunto Sakartvelo no palco da Ópera de Odessa), Vasyl Sli-pak (cantor de ópera barítono, actuou em França em locais como a Ópera de Paris e a Opéra Bastille, tendo recebido vários prémios, incluindo o de "Melhor Interpretação Masculina" pela Canção do Toreador), Victoria Amelina (romancista e investigadora de crimes de guerra, autora de dois romances e de um livro infantil, vencedora do Prémio Literário Joseph Conrad e finalista do Prémio da União Europeia para a Literatura), Viktor Onysko (editor de cinema), Volodymyr Vakulenko (poeta, escritor infantil, vencedor do Prémio Literário Internacional Oles Ulianenko e laureado do Concurso Les Martovych), Yevhen Bal (jornalista e escritor ucraniano, membro do Sindicato Nacional de Jornalistas da Ucrânia e do Sindicato Nacional de Escritores da Ucrânia, laureado com prémios literários), Yevhen Nevynskyi (ator-marionetista, desenhador de bonecos, mestre de cena principal do Teatro Académico Municipal de Marionetas de Kiev), Yurii Kerpatenko (maestro, orquestrador e acordeonista, que foi o maestro principal do Teatro Musical e Dramático Mykola Kulish), Yuriy Ruf (poeta, escritor, cientista, figura pública e fundador de um "espírito de nação" literário) e inúmeros outros.

A perda destes talentos, cada um deles desempenhando um papel na defesa do espírito criativo e da identidade cultural da Ucrânia, amplifica a tragédia desta guerra. As suas obras foram e continuam a ser faróis de expressão ao longo dos esforços para extinguir a soberania da Ucrânia. Embora as suas vozes tenham sido tragicamente silenciadas, os seus legados artísticos perdurarão como inspiração para dar continuidade ao renascimento cultural da Ucrânia e como acusação da natureza destrutiva e sem sentido da invasão russa.

A sua memória deve ser honrada e o seu trabalho deve ser continuado. Neste trigésimo terceiro número de *Convergências*, são abordados vários temas de investigação, tais como: um estudo de caso para o desenvolvimento de um kit de treino e reabilitação do sentido do olfato em indivíduos que sofreram uma alteração ou perda gradual dos receptores olfativos. Um estudo de caso e hipótese em arquitetura biomórfica, que procura servir de

(poet, children's writer, a recipient of the Oles Ulianenko International Literary Award and laureate of the Les Martovych Competition), Yevhen Bal (Ukrainian journalist and writer, a member of the National Union of Journalists of Ukraine and the National Union of Writers of Ukraine, laureate of literary awards), Yevhen Nevynskyi (actor-puppeteer, designer of play dolls, leading stage master of the Kyiv Municipal Academic Puppet Theater), Yurii Kerpatenko (conductor, orchestrator, and accordionist who was the principal conductor of the Mykola Kulish Music and Drama Theatre), Yuriy Ruf (poet, writer, scientist, public figure, and founder of a literary "Nation's spirit"), and countless others.

The loss of these talents, each playing a role in upholding Ukraine's creative spirit and cultural identity, amplifies the tragedy of this war. Their works stood and continue standing as beacons of expression along efforts to extinguish Ukraine's sovereignty. While their voices were tragically silenced, their artistic legacies will endure as inspiration to carry on Ukraine's cultural renaissance, and indictment of the senseless, destructive nature of Russia's invasion. Their memory must be honoured, and their work must be continued. In this thirty-third issue of *Convergences*, various research topics are covered, such as: a case study for the development of a kit for training and rehabilitating the sense of smell in individuals who have had a gradual alteration or loss of olfactory receptors. A case study and hypothesis in biomorphic architecture, which seeks to serve as a basis for future research in this area and its influence on the built environment. A specific iconographic analysis of images related to death in French illuminated manuscripts from the 13th to 15th centuries. An argumentative article on the contributions of the area of knowledge and production of Computational Art to the development of residential architecture projects that seeks to identify creative design strategies capable of contributing to spatial speculation. A case study investigating effective methodologies and developing innovative techniques for instructing aspiring pop vocalists, focusing specifically on cultivating vocal attributes to nurture and expand the potential of young performers.

A literature review article that analyses the system of interaction between musical com-

base para futuras investigações nesta área e a sua influência no ambiente construído. Uma análise iconográfica específica de imagens relacionadas com a morte em manuscritos iluminados franceses dos séculos XIII a XV. Um artigo argumentativo sobre os contributos da área de conhecimento e produção da Arte Computacional para o desenvolvimento de projectos de arquitetura residencial que procura identificar estratégias criativas de design capazes de contribuir para a especulação espacial. Um estudo de caso que investiga metodologias eficazes e desenvolve técnicas inovadoras para a instrução de aspirantes a vocalistas pop, focando especificamente o cultivo de atributos vocais para nutrir e expandir o potencial de jovens intérpretes. Um artigo de revisão de literatura que analisa o sistema de interação entre composição musical, performance e pedagogia. Um artigo de revisão de literatura que analisa o *Homo villicus* no ambiente do cinema. Um artigo de revisão de literatura que procura argumentar sobre as contribuições da área de conhecimento e produção da Arte Computacional para o desenvolvimento de projectos de arquitetura residencial. Na secção de artigos originais, encontramos uma reflexão sobre como identificar e fundamentar as prioridades de desenvolvimento pessoal e profissional de um sujeito socialmente responsável da diplomacia cultural e artística na Ucrânia, com base no valor da educação artística nacional, que pode revelar/formar a humanidade numa pessoa. E, finalmente, um artigo sobre os factores que afectam o desenvolvimento de competências interpretativas, analisando as avaliações de estudantes e peritos independentes sobre estas competências no ensino superior de música. Investigação fundamental que procura estudar os traços específicos e característicos de uma personalidade criativa, bem como clarificar aspectos da formação da personalidade universal de um músico.

*Maio, 2024*

**Daniel Raposo**, Castelo Branco, Portugal  
**Svitlana Derkach**, Kyiv, Ukraine

position, performance and pedagogy. A literature review article that analyses *Homo villicus* in the cinema environment. A literature review article that seeks to argue about the contributions of the area of knowledge and production of Computational Art to the development of residential architecture projects. In the section of original papers, we find on how to identify and substantiate the priorities of personal and professional development of a socially responsible subject of cultural and artistic diplomacy in Ukraine, based on the value of national art education, which can reveal/form humanity in a person. And finally, an article on the factors that affect the development of interpretative skills, analysing the evaluations of students and independent experts on these skills in higher music education. Fundamental research that seeks to study the specific and characteristic traits of a creative personality, as well as to clarify aspects of the formation of a musician's universal personality.

*May, 2024*

**Daniel Raposo**, Castelo Branco, Portugal  
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**Case report**

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# 80/20 OLFACTORY TRAINING KIT. A PROJECT FOR THE RECOVERY AND REHABILITATION OF THE SENSE OF OLFACTION

*80/20 Olfactory Training Kit. Um projeto para a recuperação e reabilitação do sentido do olfato*

## ABSTRACT

The study begins with the observation of an increase in sensory and perceptual disorders related to the loss, temporary reduction, or alteration of the sense of smell in recent years, following pandemic events and climate changes. These conditions have significant implications both for individuals' dietary habits and their overall health.

The contribute aims to provide, through the development of a therapeutic tool, a training kit for olfactory rehabilitation in individuals who have experienced the alteration or gradual loss of olfactory receptors due to certain neurodegenerative pathologies.

The first part of the paper analyzes the evolution of design approaches aimed at defining products, tools, and services that incorporate multisensory experiences into the design, enhancing the interaction between food and consumers in the context of changing sensory perceptions.

The second part, through the selection of relevant case studies, describes the experiments conducted by designers, artists, and researchers on the theme of olfactory perception, addressing three levels: cognitive and narrative, functional and aesthetic, and communicative.

In the final part, the paper describes the design experience of the "80/20 Olfactory Training Kit," a set of tools for olfactory recovery and rehabilitation. The kit aims to raise users' awareness of aroma perception. The tool, composed of six aroma compounds, aims to train memory and restore a correct perception of smell and taste through a training experience and a system of verification

## RESUMEN

Lo estudio parte da observação de um aumento nos últimos anos, em decorrência de eventos pandêmicos e mudanças climáticas, de distúrbios sensoriais e perceptivos ligados à perda, à diminuição temporária ou à alteração do olfato. Essas patologias têm diversas repercussões tanto na alimentação quanto na saúde dos indivíduos. O objetivo é oferecer, por meio da definição de uma ferramenta terapêutica, um kit de treinamento para reabilitação do olfato em sujeitos que, devido a algumas patologias neurodegenerativas, sofreram alteração ou perda gradual dos receptores olfativos.

A primeira parte do artigo analisa a evolução das abordagens de design orientadas para a definição de produtos, ferramentas e serviços que incorporam experiências multisensoriais e novas formas de degustação de alimentos, potencializando a interação entre alimento e consumidor.

A segunda parte descreve, por meio da seleção de casos de estudo relevantes, as experimentações de designers, artistas e pesquisadores sobre o tema da percepção olfativa, segundo três níveis: cognitivo e narrativo, funcional e estético, e comunicativo.

Na última parte, o artigo relata a experiência de design do "80/20 Olfactory Training Kit", um conjunto de ferramentas para a recuperação e reabilitação do olfato, voltado para transmitir ao usuário uma consciência na percepção dos aromas. A ferramenta, composta por seis compostos aromáticos, visa treinar a memória e restaurar uma percepção correta do olfato e do paladar, por meio de uma



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and visualisation of the progress achieved. The goal is to highlight how the design of multisensory and synesthetic experiences not only enhances tasting modalities but also has a positive impact on individuals' health and the environment.

experiência de treinamento e um sistema de verificação e visualização dos progressos obtidos com o uso da ferramenta.

O objetivo é destacar como o design de experiências multisensoriais e sinestéticas não apenas potencializa as formas de degustação, mas também tem impacto na saúde das pessoas e no meio ambiente.

## KEYWORDS

Sensory design; olfactory disorders; olfactory training kit; dining experience.

## PALABRAS-CLAVE

Design sensorial; distúrbios olfativos; Kit de Formação Olfativa; experiencia gastronómica

## 1. INTRODUCTION: FROM THE SENSORY REVOLUTION TO EXPERIENCE DESIGN

Since the 1970s, with the spread of the "sensory revolution" (Branzi, 1999) [1], design has shifted its focus beyond the conception of the object. The project becomes a complex system in which to define not only the individual product but also how the user is actively involved in the proposed perceptual and emotional experience (experience design).

Starting from the first studies on "primary design", which focuses attention on all those aspects of perception neglected by rationalism, also defined as soft qualities of products – such as chromatic, light-dark values, ambient music, microclimate, olfactory, tactile and finishing aspects of materials (Branzi as cited in La Rocca, 2016) [2].

Designers focused their attention to sensory design (Haverkamp, 2012) [3] which aims to activate senses through a systematic increase of sensory input (visual, auditory and tactile stimuli). The experience becomes a significant part of the product/service, and the design focus is no longer the functional and formal dimensions but the introduction of sequences of inputs and stimuli to define new ways of use and enjoyment.

In 2018, with the exhibition "The Senses: Design Beyond Vision" at the Smithsonian Design Museum in New York, the potential of multisensory design was investigated through olfactory, tactile and auditory installations, exploring the senses with the aim of increasing body awareness, investigating materials and transferring input and information to the user through external stimuli.

The purpose of the exhibition is to tell the story of the designer's ability to control and consider the "invisible aspects" of the design – such as sound, finishing/texture and smell – which represent an opportunity in product development because they are essential for the stimulation of instinctive reactions and interaction between the product and the user. An example displayed in the exhibition, is "Ode Scent Player" a room diffuser of food aroma, that aim to remind people with dementia the mealtimes.

There are also numerous experiments in the food sector, where designers engage the senses by proposing different ways of tasting food; elements such as colour, shape, sound, temperature and material are used to accentuate or modify taste perception (Spence, 2017) [4].

The installation "Digital Seasoning" of the food designer Laila Snevile, through the use of digital devices, associates images and sounds with food to raise awareness of healthier eating behaviours. The designer introduces the possibility of seasoning food digitally, attributing an expression to each of the five basic tastes: sweet, sour, bitter, salty and umami.

The goal is to demonstrate that the human brain, by observing the five graphic visualisations, is able to stimulate the taste buds and change the final perception of the dish. The project highlights the potential of using digital taste alteration/enhancement tools to reduce the

use of ingredients that are harmful to people's health such as salt, MSG and sugar in the food industry, thus enabling awareness to change poor habits.

This demonstrates how each element or stimulus designed into the tasting experience, contains information that our brain translates into physical sensations.

The use of synesthetic processes in the design makes food, not only useful for physiological needs, but also, an instrument of knowledge and communication (Lévi-Strauss, 1965) [5] and a therapeutic tool to improve some aspects of daily life.

## 2. THE COGNITIVE POWER OF SMELL IN PROJECT

Senses are closely connected to parts of the brain that process memories and emotions, can synthesise and translate external inputs (chemical molecule) into neuronal stimuli (smell) and then into information (image) (Spence, 2015) [6].

First of all, the sense of smell, as a sense deputed to the reception and perception of olfactory stimuli, is able to associate memories and emotions related to past experiences.

In fact, smells and tastes are the result of acting on multiple levels; while eating, the brain processes information received from the senses and relates it to information stored in memory, processing it and associating it with the tasting experience, sensations, ingredients, aromas and memories.

Thus, smell perception is determined by mnemonic, semantic and episodic processes that enable us to identify, store and recognize places, people and events (olfactory memory) and expand the tasting experience.

The exhibition "Living with Scents" (2022) curated by Elisabetta Pisu and Clara Muller at the Museum of Craft and Design in San Francisco brought together a series of reflections on the importance of the sense of smell in people's lives, considering its neurobiological, historical, social and aesthetic specificities. The exhibition, structured in five sections, – Culture and Contemplation; Beauty of Nature; Health and Wellbeing; Presence and Pleasure; Communication, Emotion, and Memory –, highlights contemporary approaches and areas of application of designers and artists to sensory design, exploring the connection between aesthetic, culture and functionality through aromas and scents experimentation.

Through the more than 40 projects exhibited, gestures, behaviours, perceptual abilities and alternative mind-body interaction are investigated to communicate the impacts that sensory stimulation has on people's choices, well-being and health.



**Fig 1.**VAI. Olfactory Tableware.  
Source: by Lena Beigel, 2019.  
<https://www.lenabeigel.de/projects/vaii/>

The sense of smell becomes a cognitive and narrative tool with the project "VAII - Olfactory tableware" by Lena Beigel, a set of olfactory tableware in glass and wood that stimulates a dialogue and connects people from sensory input (Fig. 1). "Scent" by Nendo Studio, instead, works on the aromatic intensity of flowers, plants, and fruits by investigating shapes, textures, finishes, and materials in a collection of vases that hides the elements from view to accentuate their olfactory perception (Fig.2).

Functional and aesthetic aspects are combined in the set of sculptural objects "Norwegian Notes", a scent installation designed by designer Kaja Dahl, which recreates a deconstructed composition of scented oils in the living context. The aim is to recall rituals and formal aspects related to Norwegian natural landscapes and smells (Fig.3).

The sense of smell becomes also a communication tool with "Olfabet project" (2021) by designer Peter de Cupere, a system of 3D-printed scented polymers that allows the blind to associate Braille letters with specific scents, thus creating an olfactory alphabet, an alternative language system that uses the nose as a decoder.



**Fig 2.** Scent. *Source: by Nendo Studio, 2020. <https://www.nendo.jp/en/works/scent/>*



**Fig 3.** Norwegian Notes. Scent Installation. *Source: Kaja Dahl, 2018. <https://www.atelierkajadahl.com/norwegian-notes>*

### 3. METHODOLOGY

The methodological approach adopted for the definition and development of the “80/20 Olfactory Training Kit” project is based on principles of User-Centred Design and Co-design, structured in three phases: the first phase is a critical analysis of the state of the art, the second involving the requirements survey and design definition, while the third focuses on prototype development and testing.

In the first phase, a critical analysis of the state of the art was conducted to thoroughly understand the current landscape of solutions and knowledge related to olfactory disorders. This involved identifying existing approaches, detecting any gaps or limitations, and exploring the reference literature to gain a comprehensive view of the information available on olfactory rehabilitation and individual needs. Concurrently, case studies were selected to broaden the understanding of the contemporary design context. This approach facilitated a detailed understanding of user needs, identifying the challenges in olfactory rehabilitation, such as the lack of a simple process accompanied by tools that can also be used in a domestic context. The results obtained outlined an experience-centered perspective, thus defining key objectives and identifying opportunities for innovation in the field of sensory design. This represented the theoretical background upon which the “80/20” project was developed. In the second phase, field research was conducted through co-design practices, involving a group of individuals over the age of 60 with olfactory disorders. Some of them experienced anosmia, a reduction in the sense of smell caused by advancing age, while others had hyposmia and ageusia, the temporary loss of smell and absence of taste caused by SARS-CoV-2 infection. Through the observation and monitoring of olfactory perceptions, data were collected using initial tools such as boxes with cotton inside, pipettes, and charts to be filled out. Participants were guided to combine, explore and experiment with different combinations of odours to be recognised in their plates and to freely experiment between the different olfactory molecules proposed.

The third phase involved the ideation and development of the components of the “80/20” system, which were subsequently tested with the same group involved in the second phase. The results obtained from the testing session allowed formal changes to the components to simplify their use and improve interaction with the tool. This was achieved through the integration of communications artefacts, such as the user guide, enriched with graphic and visual elements. From a technical perspective, the prototyping process allowed the development of the aroma microencapsulation technique, with the guidance of experts in molecular chemistry. This approach is based on the co-design method, enabling an open and iterative dialogue with users to adapt and improve the “80/20 Olfactory Training Kit”. In an ever-evolving world, the user-centred methodology has been fundamental to create a product that responds to real user needs.

### 4. 80/20 OLFACTORY TRAINING KIT

The “80/20 Olfactory Training kit” project focused on the described scenario, demonstrates that proper sensory and perceptual stimulation in daily activities helps human health and well-being. The kit offers a program for the rehabilitation of olfactory perception which, when combined with the sense of taste, aids in recognizing the aromas and flavours of food. Starting from the period of the pandemic and post-Covid-19 era until today, the sense of smell has become a subject of studies in various disciplines due to the increasing number of people reporting difficulties in appreciating and rediscovering the flavour of their meals. These difficulties can stem from various causes, such as respiratory tract infections or the natural loss of olfactory receptors, particularly common in elderly individuals.

The kit consists of three elements: a guide, six aroma capsules and a tool for identifying flavors (Fig. 4). The guide, in a double-sided folding format, presents schemes for using the

kit during the training phases, and an exercise to assess the level of olfactory difficulty. On the reverse side of the guide, the six categories of aromas in the capsules are described: floral, vegetal, fruity, sweet, roasted and spicy (Fig.5).

The six capsules are designed to protect the 'aroma holders' from abrasion or deterioration and to make the act of smelling intuitive and easy, featuring an opening inspired by olfactory cones. The 'aroma holders' are six coloured spheres, each corresponding to the colour present in the categories of Ann Noble's aroma wheel (1974). The spheres are created with perforations through an algorithm editor because they contain micro-encapsulations of the primary aromatic molecules corresponding to the main scent of each aroma category. Micro-encapsulation is a technological process used to trap a substance of interest (core), namely aromatic molecules, within another substance known as the "shell" or "carrier material. The encapsulation of aromas enables to preservation of thermolabile functional ingredients and limits losses due to the evaporation of volatile compounds.

In this way the capsules are ready to be used without the individual having to assemble or add anything else; the flavors contained in the 'aroma holders' last up to three months so the only thing to do is to add the aromatic molecules.

The tool for identifying flavors draws inspiration from the formal characteristics of the tajine (a typical dish in Moroccan culinary tradition), facilitating the flow of odours towards a single cone, similar to that of capsules, to allow for the sniffing of the various flavors of the dish (Fig. 6).

The training programme consists mainly of two steps. The first trains the sense of smell to perceive various intensities of aroma through the use of capsules (Fig.7). Users are guided in exploring the six categories of aromas and experimenting with different combinations of molecules. Each aroma is associated with a color and shape to facilitate the odor-recognition association and the positioning of the capsules in the packaging.

Initially, the user is invited to individually perceive the aromas and respond to the exercises provided in the guide before reading the descriptions. By repeating the exercise, the user will acquire the ability to recognize and remember the scent of individual aromatic molecules, preparing for the second step.

In the second step, the user will ask someone to cover the dish with the kit's tool. Before starting to eat, they will have to smell the aromas to identify the ingredients without seeing them, thus training the complete sensory perception during the culinary experience (Fig. 8). According to various studies, identifying flavors in a dish is crucial, as the culinary experience is primarily determined by the sense of smell (80%), while taste and touch represent only 20% (Michaels D. via Spencer, 2015) [7], thus inspiring the product name 80/20.

The 80/20 Olfactory Training Kit project represents an innovative therapeutic tool designed to enhance olfactory perception and, consequently, enrich the culinary experience as a valuable resource for those who seek to rediscover and enhance the sensory pleasure associated with food.

## 5. CONCLUSION

The critical analysis of case studies has outlined a scenario where the exploration and experimentation of objects and tools, based on the enhancement of perceptual and multisensory capabilities, aim to introduce new models capable of positively influencing habits and behaviors. This approach not only seeks to sensitize consumers to alternative uses of environmental resources but also aims to chart future design and production scenarios. Proper sensory stimulation, particularly with regard to olfaction, emerges as a fundamental element influencing food purchasing and consumption choices, daily activities, overall well-being, and the ability to relate and recognize external inputs.

From this perspective, design becomes a key catalyst in the creative process, utilizing the senses as fundamental tools. This not only opens new horizons for creative expression but also for innovation through the experimentation of materials, processes, and products.

This innovation is not solely aesthetic but also extends to the field of rehabilitative sensory experiences and design for well-being. The integration of new sensory approaches into products thus becomes a powerful means to enhance overall quality of life and health (Henshaw, 2016) [8].

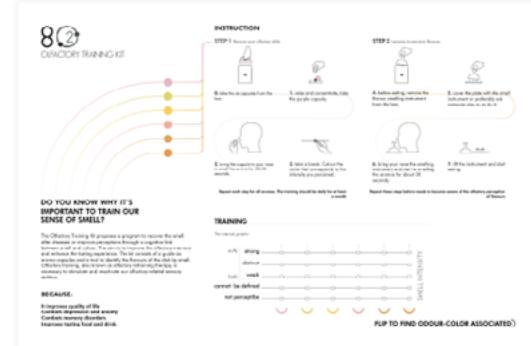
The 80/20 Olfactory Training Kit project, born from the user-centred methodology and multi-sensory investigation, stands as a tangible example of how a design project can positively impact daily life. It not only provides an innovative solution for olfactory rehabilitation but also serves as an example model for the involvement of experts from different fields and users in the various phases of the project. The ability to combine relevant problems, multi-level investigation and creative design approaches shows the importance of experiments in a context where the search for sustainable and well-being-oriented solutions becomes increasingly important today.



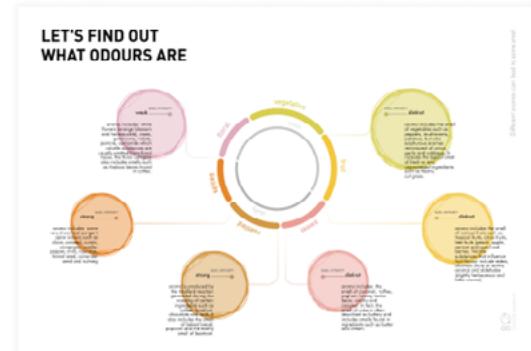
**Fig 4.** 80/20 Olfactory Training Kit. Mock-up.

*Source: project designed by Ibtissam Jayed, Michela Carlomagno, Rosanna Veneziano, 2022.*

## INTERNAL PANELS



## EXTERNAL PANELS



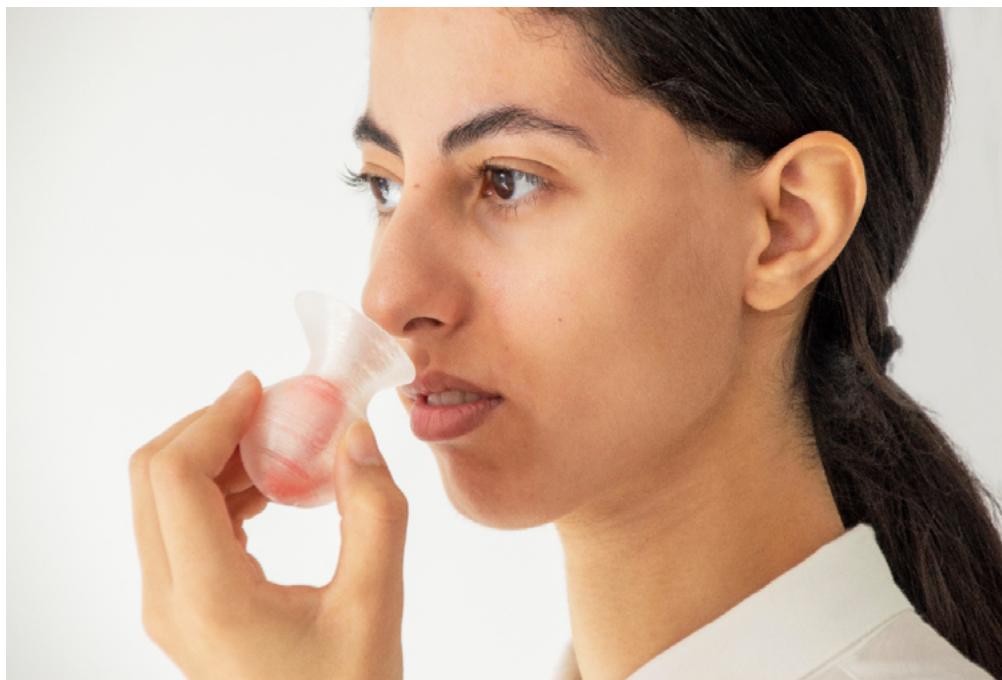
**Fig 5.** 80/20 Olfactory Training Kit. Scheme of the guide.

Source: project designed by Ibtissam Jayed, Michela Carlonagno, Rosanna Veneziano, 2022.



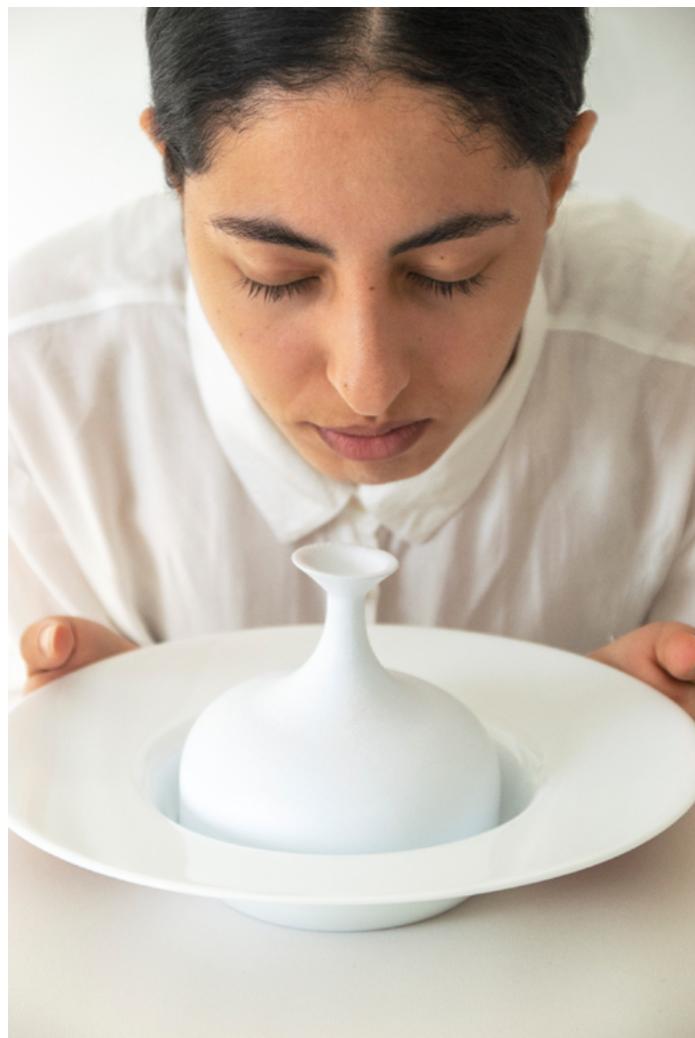
**Fig 6.** 80/20 Olfactory Training Kit. Flavor identification tool. Prototype.

Source: project designed by Ibtissam Jayed, Michela Carlonagno, Rosanna Veneziano, 2022. Ph: Chiara Parmigiano.



**Fig 7.** 80/20 Olfactory Training Kit. The first step of training. Prototype.

*Source: project designed by Ibtissam Jayed, Michela Carlonagno, Rosanna Veneziano, 2022. Ph: Chiara Parmigiano.*



**Fig 8.** 80/20 Olfactory Training Kit. The second step of training. Prototype.

*Source: project designed by Ibtissam Jayed, Michela Carlonagno, Rosanna Veneziano, 2022. Ph: Chiara Parmigiano.*

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## NOTES

The paper is written by the authors sharing the background and the articulation of the contents. 'Introduction: From the sensory revolution to experience design' and 'The cognitive power of smell in project' paragraphs are written by Michela Carlonmagno; 'Methodology' and '80/20 Olfactory Training Kit' paragraphs are written by Ibtissam Jayed; 'Abstract' and 'Conclusion' paragraphs are written by both.

## BIOGRAPHY

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**Case report**

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# PARALELISMOS EPISTEMOLÓGICOS. LA ANALOGÍA ENTRE LOS ESTADIOS DE ESTÉVEZ Y LAS HIPÓTESIS DE PEPPER EN LA ARQUITECTURA BIOMÓRFICA

*Epistemological Parallels. The Analogy between Estévez's Stages and Pepper's Hypotheses in Biomorphic Architecture*

## ABSTRACT

Biomorphic architecture, as a manifestation of inherent human creativity, responds to a multiplicity of cultural, technological and environmental influences. In recent times, this field has experienced significant growth in the investigation of epistemological approaches and fundamental theories that support architectural practice. In this context, in 2005, Spanish architect Alberto Estévez presented his conception of the 'history of genetic architecture' in his article entitled "Biomorphic Architecture". His proposal is based on a linear temporal model that divides the evolution of biomorphic architecture into three main phases: the classical past, the modern present and the genetic future. In each phase, Estévez examines four distinctive factors: formal, structural, material and processual system, acting as threads that connect the evolution of architecture throughout history. Based on these assumptions, and with the hypothesis that the integration of biology and technology, stand as factors that enrich the understanding of biomorphic architecture, this paper aims to analyze the theories proposed by Alberto Estévez in relation to biomorphic architecture, in order to deepen its understanding and definition of its fundamental characteristics. To carry out this analysis, the taxonomy elaborated by Stephen Pepper (1942), in his work entitled "World Hypotheses: A Study in Evidence" will be used, where he elaborates a series of fundamental models or 'hypotheses of the world', applicable in the observation of phenomena in the western context. These four hypotheses, namely formalism, mechanicism, organicism and contextualism, establish different world-views rooted in underlying metaphors, each

## RESUMEN

La arquitectura biomórfica, como manifestación de la creatividad inherente al ser humano, responde a una multiplicidad de influencias culturales, tecnológicas y medioambientales. En los últimos tiempos, este campo ha experimentado un crecimiento significativo en la investigación de enfoques epistemológicos y teorías fundamentales que respaldan la práctica arquitectónica. En este contexto, en 2005, el arquitecto español Alberto Estévez presentó su concepción de la 'historia de la arquitectura genética' en su artículo titulado "Arquitectura Biomórfica" [1]. Su propuesta se basa en un modelo lineal temporal que divide la evolución de la arquitectura biomórfica en tres fases principales: el pasado clásico, el presente moderno y el futuro genético. En cada fase, Estévez examina cuatro factores distintivos: sistema formal, estructural, material y procesual, actuando como hilos conductores que conectan la evolución de la arquitectura a lo largo de la historia. A partir de estos supuestos, y con la hipótesis de que la integración de la biología y la tecnología, se erigen como factores que enriquecen la comprensión de la arquitectura biomórfica, este trabajo tiene como objetivo analizar las teorías propuestas por Alberto Estévez en relación con la arquitectura biomórfica, con el fin de profundizar en su comprensión y definición de sus características fundamentales. Para llevar a cabo este análisis, se utilizará la taxonomía elaborada por Stephen Pepper (1942), en su obra titulada "World Hypotheses: A Study in Evidence" [2], en donde elabora una serie de modelos fundamentales o 'hipótesis del mundo', aplicables en la observación de los fenómenos en el contexto occidental. Estas cuatro hipótesis,

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with its distinctive cognitive approach. Finally, this study does not seek to provide a definitive classification, but rather to serve as a starting point for future research in the field of biomorphic architecture and its influence on the built environment.

a saber, formalismo, mecanicismo, organicismo y contextualismo, establecen diferentes visiones del mundo arraigadas en metáforas subyacentes, cada una con su enfoque cognitivo distintivo.

Finalmente, este estudio no busca proporcionar una clasificación definitiva, sino servir como punto de partida para futuras investigaciones en el campo de la arquitectura biomórfica y su influencia en el entorno construido.

## KEYWORDS

Biomorphic architecture; world hypothesis; genetic architecture, Stephen Pepper; interdisciplinary.

## PALABRAS-CLAVE

Arquitectura biomórfica; hipótesis del mundo; arquitectura genética; Stephen Pepper; interdisciplina.

## 1. LA ARQUITECTURA BIOMÓRFICA SEGÚN ALBERTO ESTÉVEZ

Conceptualmente, el término 'biomorfismo', deriva de las raíces griegas "bios" (vida) y "morphe" (forma), y se manifiesta cuando la morfología de algo evoca la esencia de un ser vivo, caracterizándose por trazos curvilíneos y fluidos en contraposición a las líneas geométricas convencionales. Siguiendo esta línea de pensamiento, la arquitectura biomórfica emerge como un paradigma que abraza las cualidades formales intrínsecas a los seres vivos, fusionando el vínculo inherente con la vida y la naturaleza (Estévez, 2005) [1]. La historia del biomorfismo en la arquitectura está marcada por hitos clave que han influido en su evolución y comprensión. En 1895, el antropólogo británico Alfred Cort Haddon acuñó el término 'biomorfo' en su obra "Evolution in Art", para referirse a la representación de entidades vivientes, estableciendo una distinción crucial con el skeuomorfismo, que se refiere a la representación de objetos regulares. Años más tarde, Henri Bergson profundizó en el significado del término, y en 1935, Geoffrey Grigson lo adoptó para describir una perspectiva en la pintura, escultura y diseño basada en formas de vida orgánica. En su ensayo "The Arts To-day" (1935), Grigson delineó una distinción entre abstracciones geométricas y biomórficas, destacando de utilizar el término 'biomórfico' para caracterizar las obras de artistas como Joan Miró, Jean Hélion y Hans Erni, en contraposición con las abstracciones geométricas modernas y el surrealismo rígido (Higie, 2021) [3]. Un año después, Alfred H. Barr Jr., el primer director del Museo de Arte Moderno de Nueva York, incluyó la noción de 'biomorfismo' en su obra "Cubism and Abstract Art". Barr Jr. destacaría que en la obra de artistas como Paul Gauguin y Henri Matisse se manifiesta una corriente que refleja una preferencia por lo intuitivo y emotivo en vez de lo intelectual; la elección de formas orgánicas o biomórficas en lugar de las geométricas; la inclinación hacia líneas curvas en lugar de las rectas; la priorización de la ornamentación sobre la estructura, y la predilección por lo romántico en lugar de lo clásico, resaltando lo místico, lo espontáneo y lo irracional (Higie, 2021) [3].

El biomorfismo ha dado lugar a una amplia variedad de obras, desde los diseños y edificaciones que definieron el estilo Art Nouveau de Antoni Gaudí y Josef Hoffmann, hasta movimientos como Arts and Crafts y diseñadores como Christopher Dresser, y más recientemente, los trabajos visionarios de Neri Oxman, la naturaleza ha guiado la exploración de formas y soluciones eficientes, armoniosas y sostenibles con su entorno. Un factor cohesivo entre todas estas manifestaciones artísticas y de diseños es la sensación que sus formas evocan: elementos de la naturaleza como la espiral de una concha de

caracol, la amorfía de una ameba, hojas de plantas, árboles, esqueletos de animales y el cuerpo humano. Estas formas suaves, como círculos y curvas, transmiten movimiento y fluidez. Además, los detalles florales como pétalos y hojas, así como patrones repetitivos que remiten a la espiral de Fibonacci o estructuras fractales, evocan la ordenación de células observadas a través del microscopio. La elección de materiales livianos y fluidos que se flexionan, inflan o despliegan complementa la narrativa de este concepto (Higie, 2021) [3].

Para Alberto Estévez (2005), la arquitectura biomórfica puede emergir tanto con la intención deliberada como de manera espontánea por parte del autor. De igual modo, la interpretación de la semejanza con formas vivientes puede variar entre los espectadores, y estas formas pueden surgir de fuentes diversas como la naturaleza, la memoria y la imitación. El espectro abarca desde una imitación precisa y naturalista hasta formas extremadamente abstractas. Incluso en este último extremo, las formas pueden manifestarse sin la intención de emular organismos vivos.

La arquitectura biomorfica, como manifestación de la creatividad inherente al ser humano, ha evolucionado a lo largo de la historia como respuesta a una amalgama de influencias culturales, tecnológicas y medioambientales. Dentro de este contexto, la exploración de enfoques epistemológicos y teorías fundamentales que sustentan la práctica arquitectónica ha surgido como un campo en constante desarrollo. En particular, la convergencia y comparación de paradigmas teóricos capaces de ofrecer una comprensión integral y enriquecedora de las corrientes arquitectónicas que han dado forma a nuestro entorno construido se ha tornado una empresa significativa. En este contexto, en el año 2005, Alberto Estévez, presentó una concepción que él denomina la 'historia de la arquitectura genética' en su artículo titulado "Arquitectura Biomórfica" [1]. Este enfoque se centra en trazar una línea cronológica de la evolución de la arquitectura biomórfica, dividiéndola en tres etapas distintivas: el pasado clásico, el presente moderno y el futuro genético. Paralelamente, Estévez identifica cuatro factores de análisis en cada etapa, que vinculan los estadios transversalmente. Estos son: el sistema formal, estructural, material y procesual (también llamado de producción). Estos sistemas actúan como hilos conductores que atraviesan las etapas, facilitando la comprensión histórica y conceptual de la transformación arquitectónica.

Estévez es reconocido como uno de los pioneros en la exploración y análisis de la arquitectura biomórfica. Como el primer investigador de habla hispana en adentrarse en esta rama arquitectónica, su trabajo representa un hito en la introducción y promoción de la arquitectura biomórfica. Su enfoque innovador se centra en la sinergia entre elementos orgánicos, formas naturales y principios biológicos en el diseño arquitectónico, estableciéndolo como una figura clave que ha contribuido significativamente a expandir las fronteras del pensamiento biológico en el ámbito de la arquitectura.

El propósito subyacente de Estévez es capturar la progresión de esta corriente arquitectónica en su contexto histórico y anticipar su desarrollo futuro, ampliando las fronteras de la comprensión arquitectónica al introducir la genética. En esta exploración, Estévez, desafía la visión convencional de la arquitectura como independiente de la biología. La genética emerge como un elemento disruptivo que redefine las posibilidades en la construcción del entorno humano. Este nuevo enfoque arquitectónico ha dado lugar a un paradigma emergente, denominado 'el futuro genético'. En este paradigma, se caracteriza por la integración de sistemas formales orgánicos, estructuras vivas y materiales biológicos, ofreciendo una visión audaz de la arquitectura del siglo XXI. Esta perspectiva plantea la posibilidad de que las edificaciones se conviertan en organismos arquitectónicos capaces de adaptarse y crecer de manera orgánica, en sintonía con los avances en genética y tecnología.

El primer estadio, denominado 'El pasado clásico', se encuentra anclado en la arquitectura histórica, arraigado en los fundamentos de la tradición y el legado clásico. Su génesis se remonta alrededor del 22.000 a.C., evidenciado por las primeras estructuras construidas con huesos y pieles en regiones como Ucrania y Rusia. Esta corriente evoluciona a través

de diversas civilizaciones, desde las construcciones de Imhotep en Egipto hasta los templos griegos y el tratado del romano Vitruvio, emergiendo en una arquitectura histórica que evoluciona cronológicamente en distintos estilos durante el renacimiento, el barroco, la arquitectura neoclásica e historicista hasta finales del siglo XIX.

El segundo estadio, conocido como 'El presente moderno'. Estévez sitúa su origen a fines del siglo XIX y principios del XX. Un periodo de singular innovación donde se desarrollan exponentes como Antoní Gaudí, Víctor Horta, Henry Van de Velde, Héctor Guimard, Bruno Taut, Erich Mendelsohn y muchos otros, hasta llegar a figuras contemporáneas como Frank Gehry y Santiago Calatrava en el final del siglo XX. Esta fase se erige como un crisol de exploración creativa y experimentación arquitectónica.

Finalmente, el tercer estadio, titulado 'El futuro genético', emerge a fines del siglo XX, pero se consolida a comienzos del siglo XXI. Este periodo marca una era de innovación arquitectónica sin precedentes, impulsada por avances tecnológicos y biológicos. Este trascendental estadio, que emerge en torno al año 2000, redefiniendo los límites tradicionales del diseño. Obras pioneras como el pabellón l'Orme de Bernard Cache (2001) y el "Proyecto Barcelona Genética" de Alberto Estévez (iniciado en 2003) marcan el comienzo de esta fase. Simultáneamente, surge una vanguardia cibernetico-digital y genética, con figuras influyentes como Bernard Cache, Karl S. Chu, Kas Oosterhuis, Dennis Dollens, Evan Douglis, François Roche, Mark Goulthorpe, Neal Leach, Greg Lynn, Marcos Novak, Lars Spuybroek y Mike Weinstock.

A partir de estos supuestos, este estudio se fundamenta en la premisa de que la experimentación formal, la integración sinérgica de la biología y la tecnología, y la atención meticulosa al entorno, constituyen elementos cruciales que potencian la comprensión de la arquitectura biomórfica. Con la hipótesis central de que estas variables desempeñan un papel fundamental en el enriquecimiento de perspectivas para la evolución futura de la arquitectura, el propósito principal de esta investigación es analizar las teorías formuladas por Alberto Estévez en el ámbito de la arquitectura biomórfica. El objetivo primordial es adentrarse de manera exhaustiva en la comprensión de esta corriente arquitectónica, destacando las fuerzas motrices y las características fundamentales que la definen en su intrincada complejidad y diversidad. Para llevar a cabo este análisis, nos apoyaremos en la taxonomía desarrollada por Stephen Pepper en 1942 en su obra titulada "World Hypotheses: A Study in Evidence" [2]. Dicha taxonomía presenta una serie de modelos fundamentales o 'hipótesis del mundo', concebidos para la observación de fenómenos en el contexto occidental. Nuestro enfoque se centra en la utilización de esta taxonomía como marco de referencia, buscando caracterizar los paradigmas de explicación histórica asociados a la arquitectura biomórfica. Este esfuerzo se materializa mediante un discurso argumentativo arraigado en analogías lingüísticas y expresado con el uso reflexivo de metáforas, con el fin de contextualizar y enriquecer la comprensión de las teorías propuestas por Alberto Estévez en este ámbito.

Estas cuatro hipótesis, a saber, formalismo, mecanismo, organicismo y contextualismo, establecen diferentes visiones del mundo arraigadas en metáforas subyacentes, cada una con su enfoque cognitivo distintivo. Estos modelos abarcan un espectro, desde la simplicidad del formalismo hasta la complejidad del contextualismo. Utilizaremos estas hipótesis como ejes fundamentales para clasificar y estudiar la arquitectura biomórfica, explorando su esencia desde diversas perspectivas complementarias (Rosa et. al., 1999) [4]. Finalmente, este trabajo, no pretende ser una clasificación definitiva y concluyente de la arquitectura biomórfica. Más bien, busca erigirse como un punto de partida, con el propósito de incitar y propiciar futuras investigaciones que fomenten la discusión y la expansión de este tema tan sugerente y pertinente en el campo de la arquitectura.

## 2. LA HIPÓTESIS DE PEPPER

El influyente filósofo de la ciencia estadounidense, Stephen Pepper, reconocido por su autoridad en cuestiones estéticas, axiológicas y metafísicas, presentó en 1942 su obra "World Hypotheses: A Study in Evidence", en donde elabora una serie de modelos fundamentales o 'hipótesis del mundo', aplicables en la observación de los fenómenos en el contexto occidental. Esta obra representa un esfuerzo por caracterizar paradigmas de explicación histórica mediante argumentación discursiva (Rosa et.al., 1999) [4], arraigados en la analogía lingüística y expresados a través de la metáfora. Las metáforas, en este contexto, se consideran construcciones poéticas que permiten abordar preguntas abstractas al concretizar conceptos previamente arraigados en patrones de creencias. Esta perspectiva metafísica no solo establece límites, sino también define los modelos filosóficos y científicos que se pueden aplicar para observar e interpretar el mundo fenoménico (Botella, 1994) [5].

Para Pepper, los sistemas filosóficos emergen a partir de cosmovisiones específicas o 'hipótesis del mundo', cada una compuesta por dos elementos esenciales: una metáfora raíz y un conjunto de categorías o criterios de verdad (Álvarez, 2006) [6]. La metáfora raíz representa el enfoque a través del cual el observador busca definir, comprender y categorizar el mundo en el que habita, adaptándolo a su contexto particular. Theodore Sarbin, psicólogo estadounidense, sugiere que las metáforas raíz son herramientas que las personas emplean para dar sentido a experiencias novedosas al identificar similitudes parciales con situaciones previas que les resulten familiares (Botella, 1994) [5]. En tanto que los criterios de verdad se refieren a descripciones holísticas del mundo que, tras análisis detenido, se descomponen en elementos relevantes para evaluar su validez y coherencia. Aquellas descripciones que resultan inválidas son descartadas, lo que da lugar a nuevos análisis que buscan ofrecer explicaciones más efectivas. Dentro de esta perspectiva, Pepper (1942) considera que una hipótesis cosmológica es un constructo de alcance ilimitado, que actúa como núcleo subyacente de una metateoría implícita y genera proposiciones tanto teóricas como hipotéticas (Botella, 1994) [5]. Sin embargo, es importante destacar que las 'hipótesis' de Pepper difieren en concepto de las hipótesis científicas estrictas, ya que él omite detalles y desarrolla conceptos con sentido común, utilizando términos propios para describir principios generales, evitando excesos en significado. Dado este enfoque, la palabra 'hipótesis' se emplea aquí como sinónimo de visión del mundo.

Cada hipótesis del mundo es autónoma y, aunque en conjunto buscan brindar una visión global, individualmente establecen reglas propias que permiten solo una interpretación de cada evento basada en dichas reglas, generando una perspectiva específica en la comprensión del espacio humano. Desde este enfoque, es inviable emplear una hipótesis del mundo para analizar o criticar a otra, lo cual es considerado 'ilegítimo e inherente' (Efron y Herold, 1980) [7]. Cada hipótesis se revela como contraparte de las deficiencias de las demás y lleva un conjunto de categorías conceptuales, muchas de las cuales resultan contradictorias.

Pepper sostiene que las hipótesis del mundo son típicamente aprendidas, ya sea con o sin conocimiento cognitivo. Los individuos utilizan estas creencias para otorgar sentido a sus vidas y al entorno. A pesar de no ser completamente aceptadas por la comunidad científica, estas creencias genéricas o 'metáforas raíz' constituyen una fuente importante para investigaciones y teorías (Botella, 1994).

En un intento por ofrecer una explicación del mundo, Stephen Pepper propone cuatro visiones que se originan en cuatro metáforas subyacentes, cada una con su enfoque cognitivo único. Estas cuatro hipótesis incluyen el formalismo, el mecanismo, el organicismo y el contextualismo, abarcando un espectro desde la más simple (formalismo) hasta la más intrincada (contextualismo).

La hipótesis formista, basada en la metáfora de la similitud, implica la repetición de formas reconocibles, generando una perspectiva singular y una única verdad incuestionable, mani-

festando dicotomías marcadas. Esta visión se limita a una percepción binaria de los eventos, donde las cosas se ven blancas o negras, sin puntos intermedios (González Pereda, 2012) [8]. Guiado por una percepción platónica de una perfección supernal y atemporal, el formalismo busca la esencia a través del conocimiento y la virtud. Asevera que la naturaleza comprende categorías distintas de estructuras y funciones, segregando tanto entidades como procesos. Las investigaciones formalistas apuntan a desvelar leyes o normas que rigen rasgos específicos de objetos, donde definiciones más concordantes son consideradas superiores (Álvarez, 2006) [6]. Este enfoque se centra en el contexto histórico y los significados de procesos, en lugar de depender en gran medida de proposiciones verificables mediante datos empíricos (White y White, 1992) [9]. Una explicación formalista se considera completa cuando identifica con precisión un conjunto particular de objetos, asignándoles su clase, género y atributos únicos que atestiguan su particularidad (Rosa et al., 1999) [4].

La segunda hipótesis, conocida como mecanicista y basada en la metáfora de la máquina, representa una perspectiva más compleja que la anterior. En esta visión, el mundo se concibe como un intrincado y cerrado mecanismo matemático, donde las partes están interrelacionadas en patrones predecibles. Este enfoque, estrechamente relacionado con la física newtoniana sienta las bases de una ciencia clásica que propone una interpretación analítica del mundo, considerando que este funciona mecánicamente bajo el dominio del tiempo y el espacio. La metáfora de raíz sugiere una afinidad con el materialismo y el reduccionismo, donde los elementos o eventos operan como engranajes en una dirección predeterminada, guiados por relaciones causa-efecto (Schwartz y Russek, 2012) [10].

El enfoque mecanicista persigue descubrir las leyes que gobiernan el universo y aspira a describir los efectos de estas leyes. En esta perspectiva, el tiempo y el espacio adquieren vital importancia, y la causalidad lineal y unidireccional se consideran conceptos centrales. Desde esta mirada, la Tierra se concibe como un dominio regido por leyes naturales, y la realidad se ve como un conjunto de sistemas cerrados, excluyendo la posibilidad de lo mítico. El pensamiento mecanicista busca desentrañar explicaciones causales de los fenómenos y considera que estos son consecuencias directas de las leyes subyacentes (Botella, 1994) [5]. En una postura integradora, la metáfora mecanicista contempla el universo como un todo donde las partes están interrelacionadas, como una máquina que produce resultados según la energía aplicada; la meta principal es identificar las piezas y sus relaciones subyacentes.

La hipótesis organicista, dentro de los modelos relacionales, destaca como una construcción profunda en el abanico de visiones del mundo. Fundamentada en una metáfora de raíz que considera el entorno como una fuerza predominante, esta perspectiva concibe el mundo como un organismo vivo en constante evolución. Visualiza el mundo como un organismo vasto y complejo en evolución continua, donde las partes se integran para formar un sistema de mayor envergadura, donde el todo es más que la suma de las partes. Cada fenómeno se considera interdependiente, y su evaluación debe tener en cuenta su evolución. Se manifiestan interacciones de transformación y estructuras en constante desarrollo como parte de un proceso de integración (Álvarez, 2006). En contraste con enfoques anteriores, el paradigma organicista reconoce que la naturaleza puede causar múltiples efectos y que las formas pueden ser vistas como un todo desde una perspectiva y como partes desde otra. Esto implica que las cosas pueden pertenecer a múltiples categorías y desempeñar diversas funciones a diferentes niveles (Schwartz y Russek, 2012) [10].

Este enfoque, inspirado de una inclinación romántica hacia la exploración de principios individuales, concibe los procesos como una totalidad, donde elementos interconectados e interdependientes constituyen un sistema en distintos niveles. Cada entidad refleja la interacción de múltiples estructuras y componentes, lo que establece una estrecha conexión entre el microcosmos y el macrocosmos. En este contexto, se emplea el término 'holón', acuñado por el filósofo húngaro Arthur Koestler en 1978, para describir algo que es simultáneamente una totalidad compuesta de partes y una parte que contribuye a un todo mayor (Schwartz y Russek, 2012) [10]. La hipótesis organicista no elige entre explicaciones, sino que las integra y amplifica. Se asemeja con la teoría de la información y abraza el paradigma de la complejidad (González Pereda, 2012). Su creciente popularidad la vincula con disciplinas como la

informática, la ecología y las neurociencias, y proporciona la base para teorías relacionadas con la información, la autorregulación, la complejidad y el caos (incluido el efecto mariposa) (Schwartz y Russek, 2012) [10].

La hipótesis contextualista, la cuarta en el espectro de visiones del mundo, se basa en el contextualismo y emplea la metáfora de la relación entre individuos y eventos históricos. Este enfoque se centra en el sujeto y reconoce que la interpretación del mundo puede variar significativamente según diferentes factores y contextos. A diferencia del formalismo y el mecanicismo, que buscan respuestas únicas y relaciones causa-efecto, el contextualismo sostiene que cada fenómeno natural puede tener múltiples explicaciones, todas limitadas y dependientes del punto de vista del observador (Schwartz y Russek, 2012) [10]. El contextualismo rechaza la noción de una verdad absoluta y de eventos aislados, considerando que múltiples interpretaciones son posibles y dependen del contexto (Botella, 1994) [5]. Este enfoque aborda la realidad como compuesta por efectos diversos, simultáneos e interrelacionados. Se enfoca en la interacción funcional de eventos dentro de un contexto histórico circundante para explicar por qué ocurren ciertos eventos (Rosa et al., 1999) [4]. La experiencia de los acontecimientos confiere una intensidad única e irrepetible a quienes observan un mismo fenómeno.

La hipótesis contextualista desafía las ideas de singularidad y linealidad al adoptar una perspectiva más matizada y relacional. Reconoce la naturaleza contextual de la realidad y cuestiona la existencia de una única verdad objetiva. Este enfoque tiene importantes implicaciones en diversas disciplinas, incluida la arquitectura, al destacar la importancia de los contextos cambiantes en la interpretación y apreciación de diseños y espacios arquitectónicos.

En un enfoque amplio y conceptual, Pepper clasifica las hipótesis en dos categorías: formalismo y mecanicismo representan paradigmas de la ciencia clásica, centrados en el análisis y reducción de componentes. Por otro lado, el organicismo y el contextualismo se alinean con la ciencia moderna, enfatizando la síntesis y considerando que dividir el fenómeno en subcomponentes puede alterar su comprensión esencial.

Pepper considera que las hipótesis formalista y contextualista son disgregantes, mientras que las mecanicistas y organicistas son integradoras. Estas categorías pueden proporcionar una base para explorar la arquitectura contemporánea, a pesar de que Pepper no abordó directamente este campo.

En una aplicación más específica, la arquitecta colombiana Beatriz García Moreno (2005) [11] conecta las ideas de Pepper en su obra "La ciudad de los deseos", en donde utiliza las 'Cuatro visiones del mundo' para comprender las epistemologías cambiantes y su influencia en la arquitectura. Esta conexión permite analizar teorías y creencias predominantes en la arquitectura contemporánea desde diversas perspectivas, facilitando un enfoque más completo y en sintonía con el pensamiento y las políticas actuales.

### 3. INTERCONEXIONES EPISTEMOLÓGICAS: UNA EVALUACIÓN DE LOS ENFOQUES DE ESTÉVEZ Y PEPPER EN LA ARQUITECTURA BIOMÓRFICA

Los enfoques epistemológicos de Alberto Estévez y Stephen Pepper, a pesar de sus diferencias fundamentales, ofrecen una convergencia potencial que enriquece la comprensión de la arquitectura biomórfica. Aunque divergentes, estas perspectivas se complementan mutuamente, proporcionando una visión integral para los especialistas en arquitectura.

El marco conceptual de Pepper, basado en las 'hipótesis del mundo', establece paradigmas que permiten a los observadores interpretar y categorizar los fenómenos arquitectónicos desde diversas perspectivas. Las categorías de formalismo, mecanicismo, organicismo y contextualismo ofrecen una lente para discernir y analizar las corrientes arquitectónicas históricas y contemporáneas. Este enfoque evita la imposición de una hipótesis sobre otra, en consonancia con la noción de incommensurabilidad desarrollada por Thomas Kuhn (1982) [12] en el contexto científico. Por su parte, el enfoque cronológico de Estévez proporciona

una progresión histórica de la arquitectura a través de tres estadios: pasado clásico, presente moderno y futuro genético. Cada fase se entrelaza con sistemas de análisis transversal que abarcan lo formal, estructural, material y procesual. Estos sistemas capturan la esencia de cómo los diseños arquitectónicos han evolucionado en respuesta a las influencias culturales, tecnológicas y medioambientales.

La interacción entre ambas perspectivas resulta evidente. El enfoque de Pepper, al proporcionar una matriz conceptual de categorización, complementa la progresión histórica de Estévez. A su vez, el enfoque de Estévez enriquece la aplicabilidad y contextualización de las categorías propuestas por Pepper. En última instancia, esta convergencia entre los enfoques de Estévez y Pepper crea una plataforma interdisciplinaria que permite un análisis profundo de la arquitectura biomórfica desde múltiples perspectivas. Este diálogo fortalece la comprensión integral de esta rica manifestación arquitectónica.

El concepto del 'Pasado Clásico' de Alberto Estévez, arraigado en la tradición y la forma histórica, encuentra afinidad con el enfoque formalista de Stephen Pepper. Ambos se centran en la geometría, la esencia formal y la exploración de nuevos lenguajes arquitectónicos inspirados en la biología. El Pasado Clásico enfatiza la regularidad y la proporción como elementos fundamentales, mientras que el Formalismo se adentra en la apreciación de formas geométricas puras. Desde una perspectiva platónica, el Pasado Clásico interpreta el cosmos como un reflejo ordenado de un mundo canónico, generador de belleza y perfección. Esto da lugar a una arquitectura basada en formas geométricas esenciales, guiada por principios matemáticos en la composición del espacio. En esta búsqueda constante, se propugna una armonía arraigada en las partes mismas y se siguen preceptos de belleza con analogías en las proporciones naturales. Estas relaciones buscan establecer vínculos aritméticamente simples entre las dimensiones de un edificio, asegurando que los cocientes numéricos entre sus componentes estén intrínsecamente entrelazados o posean relaciones directas (Summerson, 1979) [13].

En el estudio del Pasado Clásico, Estévez introduce una perspectiva biomorfizada que se inicia con un proceso formal y literal que emplea materiales naturales como piel, huesos o madera para construir viviendas y cabañas. En esta etapa inicial, el Pasado Clásico actúa como intermediario entre lo terrenal y lo desconocido, estableciendo un vínculo entre el mundo divino y la existencia humana (García Moreno, 2005) [11]. Con el tiempo, esta arquitectura evoluciona hacia reglas abstractas, alejándose de la representación realista de la naturaleza. Esta evolución idealizada transforma elementos anatómicos como cuerpos, brazos y manos en elementos arquitectónicos como columnas y capiteles, primero utilizando madera y luego piedra, culminando en los órdenes arquitectónicos clásicos, bajo las normas académicas que caracterizarían una arquitectura de estilos históricos y un compromiso con la tradición renacentista y vitruviana. Diversos estilos, como el neoclásico, neorrománico, neogótico y neorrenacentista, se suceden en este estadio, consolidando el ciclo revival arquitectónico (Estévez, 1996) [13].

A lo largo del tiempo, esta arquitectura ha persistido con cambios mínimos, manteniendo una conexión con sus raíces y adaptando y fusionando elementos en un esfuerzo por perdurar. El Formalismo, en línea con el pensamiento de Joseph Rykwert, también conecta lo clásico con lo atemporal y la autoridad, destacando la idea de excelencia y superioridad. Un modelo que personifica lo sublime y lo superior (Eisenman, 1984) [15]. En este sentido, Estévez introduce un sistema formal verticalizante con estructuras a la compresión, empleando piedra, ladrillo y madera como materiales de construcción. Durante esta etapa, el sistema de producción es manual, lo que da como resultado creaciones únicas adaptadas a contextos específicos.

Sin embargo, a fines del siglo XIX, la arquitectura clásica enfrenta una profunda crisis estilística y se acerca a su declive. Durante este período de incertidumbre, las composiciones clásicas tradicionales parecen haber agotado su lenguaje y no pueden satisfacer las nuevas necesidades de una sociedad mecanizada y con mentalidad transformada. Esta transición histórica marcó el comienzo de una era en la que el énfasis en la forma fue reemplazado por otros aspectos, como la tecnología, la industrialización, la planificación y la producción en

serie (Summerson, 1979) [13]. En retrospectiva, los procesos de industrialización marcaron un punto de inflexión: la piedra fue reemplazada por estructuras de hierro en un mundo capitalista orientado hacia la producción en serie. Como resultado, la arquitectura adquirió una sensación de disolución etérea. Surgieron anomalías como preludio de un inminente ciclo de cambios y alteraciones. La arquitectura que había perdurado durante quinientos años se encontraba en su crepúsculo, dando paso al presente moderno.

El Presente Moderno, como lo describe Estévez, se caracteriza por la exploración y búsqueda de nuevas expresiones, lo que guarda similitudes significativas con el Mecanicismo de Pepper. Ambos comparten un enfoque en la tecnología, la comprensión de sistemas y las relaciones causales. En esencia, conllevan una experimentación formal y una decoración inspirada en la naturaleza como un enfoque alternativo que desafía el paradigma clásico histórico. Aunque no se trata simplemente de la mera réplica fotográfica de elementos naturales, como árboles o ballenas, se nutre de imágenes biomórficas como modelos, incorporando curvas, morfologías suaves y fluidas, inspiradas en el reino vegetal y animal.

Desde la perspectiva de Pepper, el mecanicismo, pilar fundamental de este paradigma, se fundamenta en la metáfora de la máquina, un ‘mecanismo universal’ en el que el funcionamiento del mundo puede asemejarse a un intrincado dispositivo matemático, intrínsecamente complejo y cerrado. Según esta visión, el universo se compone de partes que interactúan de manera preestablecida. En consonancia con la física newtoniana, el paradigma mecánico establece los fundamentos de una ciencia clásica, presentando una teoría analítica del cosmos profundamente influenciada por las dimensiones, espacio y tiempo. Su esencia radica en la búsqueda de las leyes fundamentales que rigen el mundo, con el propósito de describir sus manifestaciones. Este enfoque permite la existencia de la causalidad lineal y unidireccional, independiente de las variables, ofreciendo una perspectiva lógica que concibe la realidad como una amalgama de sistemas cerrados. Como resultado, se promueve un modelo estandarizado-mecanicista que abraza la producción en serie para generar objetos uniformes. Estos avances tecnológicos positivistas revolucionaron las prácticas artesanales, transformándolas en movimientos mecánicos abstractos. En este contexto, el individuo ve su voluntad subyugada al sistema, convirtiéndose en una entidad subordinada a este último (García Moreno, 2013) [16].

Por otro lado, el concepto de ‘Presente Moderno’ propuesto por Estévez se ubica en el siglo XIX, una época que experimentó transformaciones técnicas, económicas y sociales significativas, marcando el camino hacia la Modernidad. Este proceso implicó un distanciamiento de la arquitectura histórica y una búsqueda de un nuevo lenguaje arquitectónico sin precedentes (Agkathidis, 2017) [17]. Este punto de inflexión simboliza el abandono de los órdenes clásicos y los ornamentos en favor de un espacio matemático poblado por entidades abstractas que buscan explicar los procesos naturales. A través de una secuencia lógica, estas entidades se convirtieron en un conjunto de reglas destinadas a universalizar el conocimiento genuino (De Souza, 2007) [18].

Estévez identifica una transición arquitectónica en tres etapas distintas. En primer lugar, a finales del siglo XIX, destaca la arquitectura de Antoni Gaudí, quien desafió la tradición clásico-historicista al incorporar geometrías de doble curvatura en sus diseños. Ejemplos notables de esta relación biomórfica incluyen las barandillas de la Pedrera, que evocan la apariencia de ramas secas. Cerca de este enfoque se encuentran figuras como Víctor Horta, Henry Van de Velde, Héctor Guimard, August Endell, Otto Wagner, Josef Hoffmann y Josef María Olbrich, quienes desarrollaron una arquitectura que permitía que el hierro trazara un camino de absoluta libertad, invitando a la imaginación a explorar sus edificios. La segunda fase, que abarca desde principios del siglo XX hasta el final de la Primera Guerra Mundial, se caracteriza por el trabajo de Bruno Taut y sus ‘Glashaus’ (1914), estructuras de cristal que simbolizan brotes vegetales o capullos a punto de abrirse. Estos ejemplos marcan la divergencia entre dos enfoques contrastantes: el racional-funcionalista, liderado por Hermann Muthesius, que buscaba la estandarización y se centraba en atributos como funcionalidad, economía y objetividad; y el enfoque sentimental-orgánico, representado por Henry Van de Velde, que se caracterizaba por su enfoque dionisíaco y sentimental,

rico en fantasía y simbolismo. A pesar de sus diferencias, ambos compartían un rechazo al historicismo. Este proceso de transición en la arquitectura, como señala Estévez, refleja la evolución de la creatividad arquitectónica desde el formalismo clásico hacia enfoques más expresivos y orgánicos, influyendo en gran medida en la diversidad de estilos arquitectónicos del siglo XX.

La tercera fase emerge tras la Segunda Guerra Mundial, donde Frank Lloyd Wright se convierte en uno de los exponentes más radicales, seguido, mucho tiempo después, a fines del siglo XX, por las contribuciones de Frank Gehry y Santiago Calatrava, ejemplificando las metamorfosis radicales. Este período de transformación marca una transición hacia sistemas formales horizontalizantes y estructuras diseñadas para resistir la tracción. Materiales como el hierro, el vidrio y más adelante el hormigón armado se convierten en los medios por los cuales los diseñadores pueden dar forma a creaciones novedosas, siguiendo una limitación compositiva de elementos abstractos. El resultado es una arquitectura que rompe con el pasado en búsqueda constante de innovación y cambio formal perpetuo (Estévez, 2003) [19]. El Futuro Genético, según la visión de Estévez, se caracteriza por la fusión de la biología y la tecnología en la arquitectura, compartiendo similitudes con las corrientes del Organicismo y el Contextualismo propuestas por Pepper. El Futuro Genético visualiza una arquitectura adaptable y dinámica, que se asemeja al Organicismo al concebir el mundo como un sistema vivo e interdependiente. Al mismo tiempo, se conecta con el Contextualismo al reconocer la influencia del entorno en la arquitectura, estableciendo una correlación con la idea de adaptación intrínseca. Esta convergencia hacia formas más fluidas y adaptables refleja las corrientes arquitectónicas contemporáneas que incorporan la biología y la tecnología. Estas formas adaptables y vivas se asemejan al organicismo, que interpreta la arquitectura como un organismo en constante evolución e interdependiente. Además, el enfoque contextualista reconoce la influencia del contexto en la arquitectura, reflejando la integración armónica con el entorno que se vislumbra en el paradigma del Futuro Genético.

A pesar de estas similitudes, existen diferencias notables entre los enfoques de Estévez y Pepper. Estévez se centra en el análisis de la evolución histórica y formal de la arquitectura, mientras que Pepper adopta perspectivas epistemológicas para comprender la realidad. Estévez traza una progresión lineal a través del tiempo, mientras que Pepper propone categorías conceptuales para interpretar el mundo. Sin embargo, ambas perspectivas enriquecen nuestra comprensión de la complejidad de la arquitectura desde diferentes ángulos. Este paradigma, influenciado por una variedad de disciplinas y corrientes ideológicas, se basa en la aplicación de teorías morfogenéticas en el proceso de diseño arquitectónico. A partir de esta base, se desarrolla un corpus de conocimiento teórico que establece conexiones innovadoras entre la naturaleza, la ciencia y la tecnología. Dentro de este contexto, los conceptos tradicionales relacionados con estos campos experimentan transformaciones fundamentales, fomentando un diálogo renovado que busca alcanzar niveles más profundos y sofisticados en la práctica y la concepción del diseño arquitectónico. Este panorama da lugar a la creación de una variedad de herramientas biológico-digitales que van más allá de su función meramente representativa. Estas herramientas se convierten en instrumentos poderosos para explorar formas inspiradas en la naturaleza, con el objetivo último de optimizar los recursos y proporcionar respuestas contextualmente adecuadas. Así, se genera una sinergia entre nuevos conceptos científicos y artísticos que colaboran en la visualización de esta nueva realidad (Ortega Barnuevo, 2015) [20]. En consecuencia, la convergencia de estas perspectivas brinda una plataforma interdisciplinaria que enriquece el diseño arquitectónico con nuevas dimensiones de comprensión y creatividad.

En este contexto, Estévez ha identificado tres corrientes de pensamiento distintivas. En primera instancia, emerge una corriente digital impulsada por el avance de programas y microprocesadores cada vez más robustos, capaces de procesar información a velocidades asombrosas. Este progreso ha brindado a los diseñadores contemporáneos un amplio espectro de nuevas oportunidades dentro del espacio tridimensional virtual de las pantallas. Estas herramientas permiten la exploración de repertorios formales cada vez más complejos, incluyendo espacios geométricos no euclidianos, algoritmos genéticos y sistemas cinéticos

y dinámicos, lo que desafía la concepción tradicional de la arquitectura, aproximándonos a la génesis de una arquitectura revolucionaria. Una arquitectura no tipológica, amorfa, discontinua, no perspectiva y ahistórica (Kolarevic, 2003) [21].

Estévez ha denominado a esta evolución como ‘un nuevo proceso cibernetico-digital’. La implementación de estas herramientas ha dado lugar a la creación de modelos biológico-digitales avanzados, capaces de procesar en tiempo real numerosas variables y evaluar su comportamiento según hipótesis predefinidas. Los nuevos diseñadores han recurrido a la asistencia de scripts, programas diseñados para automatizar procesos repetitivos, que operan en un ADN digital compuesto por ceros y unos. Estos avances han abierto la puerta a la obtención de múltiples soluciones optimizadas para diversos desafíos, como se ilustra en los trabajos de Mark Goulthorpe, Marcos Novak y Greg Lynn, quienes han introducido elementos digitales interactivos y aleatorios en la arquitectura virtual, dinamizando así el campo arquitectónico (Estévez, 2005) [1]. De igual modo, esta fusión tecnológica no solo representa un avance en la eficiencia del diseño, sino que también evidencia la capacidad de la arquitectura para imitar y, en ciertos casos, superar la complejidad de las formas biológicas (Estévez, 2022) [22].

Una segunda línea de desarrollo se centra en un enfoque ecológico-ambiental, denominado por Estévez como ‘nuevo proceso ecológico medioambiental’. En esta perspectiva, emerge la arquitectura biológica, una visión que abarca una variedad de disciplinas y utiliza la genética como fuente de inspiración. En este enfoque, seres vivos, en particular la vegetación, se integran en las construcciones. Ejemplos como las obras de Emilio Ambasz, Duncan Lewis, Adrian Geuze y François Roche ilustran esta tendencia. Un enfoque holístico donde la interrelación entre diferentes elementos biológicos y su hábitat se convierte en un modelo a seguir (Abdallah, et. al., 2023) [23]. Por su parte, Estévez (2005) [1] destaca el proyecto Barcelona Verde, desarrollado durante la década de los 90, en el que se planea crear terrazas vegetales en los techos de los edificios de Barcelona. Este proyecto aspiraba a lograr enormes parques interconectados en el nivel de las cubiertas, proporcionando beneficios más allá de la estética, como el aislamiento térmico y el ahorro energético. Esta visión evoca reminiscencias de la propuesta de terraza-jardín planteada por Le Corbusier, aunque a una escala urbana.

Finalmente, Estévez desarrolla una tercera perspectiva que denomina ‘cyber-eco fusion design’, una propuesta que apunta a amalgamar los ‘medios cibernetico-digitales’ con los ‘elementos ecológico-medioambientales’. En esta visión, se explora la convergencia entre la representación digital y la manipulación robotizada del ADN. La culminación de esta fase se encuentra en la idea de ‘arquitecturas genéticas’, donde la genética se aplica directamente en la arquitectura, creando edificios que son seres vivos capaces de ser habitados y mantener su propia sustentabilidad. En estos edificios, las paredes y techos están compuestos por tejidos vivos, donde la genética redefine tanto la construcción como la funcionalidad arquitectónica. Dentro de este marco conceptual, Estévez propone un sistema formal inspirado en las formas orgánicas, una convergencia profunda entre arquitectura y biología. Su enfoque estructural emula a los organismos vivos, superando las limitaciones de la concepción arquitectónica convencional. Los materiales como vegetales, carne y huesos se fusionan en sus edificaciones, mientras que la producción se abraza a la automatización para generar piezas únicas con un crecimiento inherente. Esta tercera etapa refleja una simbiosis armoniosa entre la creatividad humana y el potencial biológico, trascendiendo las fronteras preexistentes de la arquitectura. La intersección entre el diseño y la naturaleza redefine el futuro del entorno construido, sentando las bases para una colaboración intrínseca entre la inventiva humana y la vitalidad genética.

De igual modo, de esta convergencia contemporánea entre arquitectura y biología, emerge también el concepto de bioaprendizaje como un proceso integral que va más allá de la mera observación de formas naturales. Estévez y Warang (2023) [24] postulan que este proceso implica un meticuloso análisis de los distintos sistemas y procesos presentes en los organismos, desafiando a los diseñadores a extraer y documentar sistemáticamente la inteligencia inherente a estas formas. Esta perspectiva no solo se traduce en una apreciación

estética de la naturaleza, sino que impulsa la formulación de directrices de diseño para la arquitectura biodigital (Estévez, 2021) [25]. En este contexto, es crucial considerar las señales de alarma que surgieron hace más de treinta años en los países industrializados, relacionadas con conflictos ambientales derivados de prácticas humanas incompatibles con el equilibrio natural (Santes Álvarez, 2018) [26]. Esta reflexión subraya la complejidad ambiental y la necesidad de abordarla desde perspectivas interdisciplinarias, desafiando los paradigmas científicos prevalecientes. La arquitectura biodigital emerge, así como un campo que, al integrar la biología en su núcleo conceptual, contribuye a la reconciliación entre la actividad humana y la sostenibilidad ambiental.

## 4. CONCLUSIÓN

Las convergencias entre las perspectivas epistemológicas de Alberto Estévez y Stephen Pepper en el contexto de la arquitectura biomórfica ofrecen una comprensión más profunda y completa de esta disciplina en constante evolución. A través de un análisis minucioso, hemos delineado cómo estos enfoques, aunque divergentes en su naturaleza, encuentran puntos de convergencia que enriquecen la comprensión de esta disciplina desde perspectivas complementarias.

En primer lugar, mientras que Estévez destaca por su enfoque histórico, analizando la evolución formal de la arquitectura biomórfica a lo largo de las diferentes etapas históricas, Pepper establece perspectivas epistemológicas para comprender la realidad en general. Esto proporciona una base sólida para entender cómo las influencias culturales, tecnológicas y sociales han dado forma a esta disciplina a lo largo del tiempo. La conexión con la historia permite a los arquitectos apreciar la riqueza y la profundidad de la arquitectura biomórfica y cómo ha evolucionado en respuesta a las cambiantes condiciones del mundo.

En segundo lugar, la interconexión multidisciplinaria propuesta por Estévez es un elemento crucial. Su capacidad para integrar conceptos y teorías de disciplinas como la biología, la genética y la filosofía enriquece su enfoque y promueve una comprensión más holística de la arquitectura en su contexto más amplio.

En tercer término, la integración de elementos naturales y tecnológicos es otro aspecto destacado de la teoría de Estévez. Al reconocer la importancia de combinar la naturaleza con la tecnología en el diseño arquitectónico, Estévez aboga por un enfoque equilibrado que permite a los edificios interactuar armoniosamente con su entorno. Esto es esencial en un mundo donde la sostenibilidad y la relación con la naturaleza son preocupaciones clave en la arquitectura contemporánea.

En cuarto lugar, la promoción de la exploración de nuevos lenguajes arquitectónicos y la búsqueda de la creatividad son fundamentales en la teoría de Estévez. Al desafiar las convenciones tradicionales y alentar la experimentación, su enfoque inspira a los arquitectos a crear espacios únicos y evolucionados que pueden redefinir la experiencia humana en entornos construidos.

Finalmente, en quinto término, la consideración del contexto, tanto físico como cultural, en la teoría de Estévez refleja una comprensión profunda de cómo los edificios pueden interactuar de manera sostenible y significativa con su entorno. Esto va más allá de la mera estética y considera la función y la influencia social de la arquitectura en la vida cotidiana. Tanto Estévez como Pepper promueven una visión futurista de la arquitectura. Estévez conceptualiza las arquitecturas genéticas, edificios que incorporan la genética y la tecnología, ofreciendo una perspectiva provocadora sobre cómo podrían evolucionar los entornos construidos. Por su parte, Pepper enfatiza la importancia de las categorías conceptuales emergentes para interpretar la realidad en constante evolución. Esta visión audaz desafía las nociones convencionales y plantea cuestiones sobre el futuro de la arquitectura en un mundo cada vez más complejo y tecnológico.

En conclusión, el análisis de las teorías de Alberto Estévez y Stephen Pepper en el contexto de la arquitectura biomórfica revela una convergencia significativa en aspectos clave,

como la interdisciplinariedad, el enfoque contextualista y la visión futurista. Estos puntos de encuentro enriquecen nuestra comprensión de la arquitectura y ofrecen perspectivas complementarias para la evolución de esta disciplina. La colaboración intrínseca entre la creatividad humana y la vitalidad genética representa una dirección prometedora para el futuro de la arquitectura biomórfica, en la que las influencias culturales, tecnológicas y biológicas se fusionan en una síntesis armoniosa de la creatividad humana y la naturaleza.

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**Case report**

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# THE IMAGERY OF DEATH IN THE VISUAL DISCOURSE OF FRENCH ILLUMINATION OF THE 13TH–15TH CENTURIES: ICONOGRAPHIC TYPOLOGIES AND ARTISTIC PRACTICE

*A imagem da morte no discurso visual da iluminura francesa dos séculos XIII–XV: Tipologias Iconográficas e Práticas Artísticas*

**ABSTRACT**

This study conducts a targeted iconographic analysis of imagery related to death in French illuminated manuscripts from the 13th to 15th centuries. Using art historical methods including stylistic, semiotic and hermeneutic analysis, the study aims to identify common iconographic typologies and examine how medieval artists visually represented ideas about mortality. Analysis of recurrent compositional formats across various manuscript types demonstrates how illumination helps reconstruct medieval perspectives on the ubiquitous yet enigmatic phenomenon of death. Findings show that while certain conventional templates recurred, illuminators adapted these to heighten emotional impact and narrative resonance. The prevalence of macabre motifs across both secular and religious manuscripts points to a preoccupation with death, even as the diversity of approaches reveals multifaceted attitudes. As artifacts of medieval visual culture, these works provide fertile ground for interdisciplinary investigation into a society Spellbound by death.

**RESUMO**

Este estudo efetua uma análise iconográfica específica de imagens relacionadas com a morte em manuscritos iluminados franceses dos séculos XIII a XV. Utilizando métodos de história da arte, incluindo a análise estilística, semiótica e hermenêutica, o estudo tem como objetivo identificar tipologias iconográficas comuns e examinar a forma como os artistas medievais representaram visualmente ideias sobre a mortalidade. A análise de formatos compostoriais recorrentes em vários tipos de manuscritos demonstra como a iluminura ajuda a reconstruir as perspetivas medievais sobre o omnipresente mas enigmático fenômeno da morte. Os resultados mostram que, embora certos modelos convencionais sejam recorrentes, os iluminadores adaptaram-nos para aumentar o impacto emocional e a ressonância narrativa. A prevalência de motivos macabros nos manuscritos seculares e religiosos aponta para uma preocupação com a morte, embora a diversidade de abordagens revele atitudes multifacetadas. Enquanto artefactos da cultura visual medieval, estas obras constituem um terreno fértil para a investigação interdisciplinar de uma sociedade enfeitiçada pela morte.

**KEYWORDS**

Illuminated manuscripts; Gothic; Art history; Iconography; Visual narratives.

**PALAVRAS-CHAVE**

Manuscritos iluminados; Gótico; História da arte; Iconografia; Narrativas visuais.



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## 1. INTRODUCTION

This study analyzes the imagery of death in the visual discourse of French illumination in the 13th-15th centuries. The iconography of death in illuminated manuscripts reveals the complex metaphysical ideas, religious paradigms, folk beliefs, and court culture that shaped medieval Europeans' perceptions of mortality. Through an examination of manuscript illuminations depicting the deaths of various figures, this study aims to identify the artistic practices and iconographic typologies medieval artists employed to represent death and construct visual narratives conveying deeper symbolic meanings.

In modern cultural studies, the perception of death is a critical measure of civilizational traits because it underscores the intrinsic components of a society's worldview, ethics, and societal structure. The universality of death means that a culture's engagement with it—through death rituals, mourning practices, and afterlife beliefs—offers a transparent view of its core cosmological and religious beliefs, shedding light on how it interprets the human condition and mortality. Furthermore, the handling of the deceased, from funerary customs to memorials, reflects social organization and hierarchy, as seen in the majestic tombs of Egyptian pharaohs. Death-related taboos and mythologies reveal collective fears and psychological outlooks, while evolving death attitudes mirror shifts in spirituality, self-conception, and nature. Moreover, a society's response to widespread death events, like plagues and wars, can signal its cultural resilience or vulnerability. Therefore, the study of death is profoundly insightful, weaving together religious, philosophical, psychological, and social threads that are vital for understanding human civilization's complex tapestry.

The problem of death is obviously perhaps the most ambiguous and relevant philosophical subject. On the one hand, it is axial in the history of philosophy, where it is difficult to find a thinker who does not address it. Various philosophical trends and movements (Gnostics, Stoics, metaphysical trends, etc.), developing so-called "practices of the self" (Hadot, 2014) [1], considered death itself as a central event in human existence, which does not so much put an end to it as gives meaning to the entire human life. Given this approach, these currents cultivated special techniques (meditation, contemplation) of adaptation to this "event". The idea of death as one of the main components of the individual picture of the world and the collective subconscious simultaneously belong to the fundamental mentalities in the structure of history and studies on cultural anthropology. And the attitude towards death is recognised by modern cultural researchers as an important civilisational indicator. Broadly speaking, the idea of death as a principal component of an individual's inner worldview and as part of humanity's collective subconscious belongs to the core mentalities structuring history and cultural anthropology. A society's myths, rituals, and perspectives on mortality reveal fundamental aspects of its psychology, cosmology, and values. As such, modern researchers recognize a culture's attitude toward death as an important civilizational indicator that can be analyzed to gain insight on its mindset. The universality of death means it is a perennial preoccupation threaded through philosophy, religion, folklore, psychology and art across eras. Illuminated medieval manuscripts represent creative works where ideas about mortality's meaning are rendered through vivid symbolic iconography, making them a fertile area of study.

The concept of archetypal (deeply ingrained, shared conceptions of mortality and the afterlife) perception of the idea of death within the collective consciousness was fruitfully developed by medievalists who sought to introduce the so-called "silent majority" into the sphere of historical science, which should speak to the contemporary in the language of symbols, rituals, rites, gestures, superstitions, and thus reveal at least part of the then universe. Medievalists are scholars who specialize in researching and studying the Middle Ages, including its history, culture, literature, art, and philosophy. The historiographical tradition of studying the phenomenon of death in the culture of the Middle Ages is presented in particular by the works of P. Aries (1983) [2], P. Dinzelbacher (1999) [3], M. Vovelle (2000) [4], J. Le Goff (1986) [5]. Usually, basic research covers a period that outlines the concept "la longue durée", that is, a period that is not limited to one epoch, but within which the

categories of mentality are considered in a detailed large-scale historical retrospective, necessary for the development of stable mental attitudes. Features of iconography associated with ideas about death in medieval culture have become a popular subject of research in art history of medieval studies. Iconography is the symbolic meanings and characteristic visual motifs associated with a particular subject, theme or figure in art. The iconography of death includes all recurring artistic images and symbols associated with death (Marrero, 2021) [6]. Various aspects of the reflection of ideas about death in the language of art in medieval culture were addressed by E. Panofsky (1992) [7], M. Camille (1996) [8], R. Wieck (1999) [9], D. Ducklow (1999) [10], R. Emmerson (1981) [11]. The problem of representing the concept of death is thoroughly considered in various aspects by a team of authors in a study published by Johns Hopkins University (Goodwin and Bronfen, 1993) [12].

Medieval art represents the type of visuals wherein the imagery is largely built on a close relationship with sacred texts, and the tradition of visual narrativity is connected equally with a symbolic worldview and the need to conclude a story that can be read both in a consistent narrative way, and as a system of metaphors, signs, symbols. Under this review, book illumination is a phenomenon where the role of text and image synthesis is fully revealed (Myronchak, 2018) [13]. And illustrative cycles to numerous preserved and typologically variable manuscripts constitute an effective tool for studying culture, the history of mentalities and identities using categorical analysis. It is from this angle of research perspective that the authors of this paper consider the features of the development of the imagery of death in the culture and art of the medieval era, especially covering the specific features of the connection between iconography and worldview (Butters, 2023) [14].

This study brings new perspectives to the scholarly discourse on death iconography in medieval art by carrying out an extensive iconographic analysis focused specifically on French illuminated manuscripts from the 13th-15th centuries. While previous research has examined motifs of death in medieval tomb sculptures, church frescoes, *ars moriendi* texts, and Books of Hours, this study provides a deep dive into the abundant yet under-analyzed visual narratives around death found in Gothic manuscript illumination. By cataloging these motifs based on the type of figure being depicted (saints, clergy, monarchs, warriors, women, etc.) this study unveils both the richness and nuance of death iconography in this art form. The purpose of this paper is to conduct a targeted iconographic analysis of imagery related to death in French illuminated manuscripts from the 13th to 15th centuries. The scope focuses specifically on manuscripts produced in France during the Late Middle Ages, an era which saw both an efflorescence of illumination and a proliferation of new iconographies. Through a detailed examination of death-related motifs in these illuminated manuscripts, this paper aims to identify common iconographic typologies and unveil how medieval artists visually represented ideas about mortality, violence, grief and the afterlife. By stylistic and semiotic analysis of recurrent compositional formats across various manuscript types, this paper demonstrates how illumination helps reconstruct medieval mentalities surrounding the ubiquitous yet enigmatic phenomenon of death. More broadly, it utilizes the lens of death iconography to elucidate the hybridity of medieval Christian culture and the lively tension between its sacred and profane dimensions

## 2. MATERIALS AND METHODS

The proposed paper applies an interdisciplinary scientific approach, which constitutes a set of several research methods integrated into the boundaries of various branches of scientific cognition: cultural studies, philosophical anthropology, history, and art history. Since the theme of death is consistently developed in optics not only in the study of the history of mentalities, visual culture, and art history, but also in the ontological and existential dimension, which is developed by the tradition of philosophical thought, the implementation of the goals outlined in this paper led to the use of a set of approaches and methods. The research was based on cultural and art history methods. In the context of cultural analysis,

metaphysical ideas of death are considered as part of religious paradigms and ideological categories of being, and they are defined as an essential civilisational indicator.

Analysis of visual narratives of late medieval illuminated manuscripts reveals art history methods. Western European iconography of death is presented in the focus of cultural and artistic phenomena, considering the conditions of their development and mutual influences. The art history approach to book illumination in the context of the “artistic picture of the world” is based on the methods of stylistic and formal analysis, it allows focusing on the visual image. The iconographic method is important in this paper, which makes provision for a descriptive approach in the interpretation of plots, which is simultaneously aimed at covering the figurative-symbolic and historically determined content of a work of art. Since in medieval art imagery is largely built on a close relationship with texts, and the tradition of visual narrativity is connected equally with the symbolic worldview and the need to conclude a story that can be read in a consistent narrative way as a system of metaphors, signs, symbols, then there is a need to turn to the methods of semantics and semiotics. The semiotic method allowed reading the iconic language of works, its application involves the process of “reading” scenes and interpreting them as a means of transmitting a message because the image, in fact, is text. The hermeneutical method is associated with the interpretation of artistic images in illuminated manuscripts. It is aimed not only at knowing about cultural phenomena, but also at understanding them.

Apart from cultural and art history methods, the study also applies several general scientific methods. These include factual and descriptive method, which is used to identify and describe key philosophical positions, ideological shifts regarding the outlined issue, as well as illustrative cycles of manuscripts. Thanks to the typological approach, the iconography of death is determined in its various guises. It is presented in typically variable manuscripts: religious and secular, and the classification of the plot of death covers a wide range of imagery. At the same time, the typological approach allowed identifying groups of images united by identical semantics of image interpretation, joint compositional and plot solutions designed to accessibly decode their semantics.

### 3. RESULTS AND DISCUSSION

#### 3.1. Metaphysical ideas of death as part of religious paradigms and ideological categories of being

In the world tradition, there are complex religious narratives that are firmly rooted in the human mind and are associated with death, as well as post-mortem existence. For example, in the monotheistic tradition, these are The Last Judgment, the other world, heaven and hell. In polytheistic traditions – reincarnation, the movement of the spiritual foundation, which is freed from the physical body, other dimensions, worlds. The next aspect is the numerous documentary evidence of people undergoing near-death experiences during clinical death, coma. There are transhumanist projects – ideas of digital immortality that can be considered a disturbing and serious subject in the modern world (O'Donoghue, 2022) [15]. They fundamentally develop the problem of immortality by transferring human consciousness to digital media from the dying body.

Focusing on traditional religious subjects in art, the question arises: is it possible to accept these post-mortem narratives as realities that definitely exist? Given the fundamental impossibility of understanding the experience of our real death in life, such stories can only be taken on faith. There is also the possibility that the ancient “Books of the Dead” truly serve as “instructions for controlling the attention” of the dying person, to help the spiritual core of the individual, which is freed from the body, to overcome the transition from this world to another. However, another explanation is also possible: these fascinating colorful plots of the afterlife exist only to overwhelm death with the textuality as a completely incomprehensible and inexplicable phenomenon, so as not to deprive a person of the hope of immortality

that they expect in their soul. These stories describe events that follow or continue earthly realities and stories. A human is a linguistic being who endlessly produces descriptions of the world. In this case, a human again speculatively tells what should happen at the point of death and after it in well-known and understandable historical plots. This is again an attempt to continue to operate likenesses: the desire to compare the completely unknown to something already known.

It is quite natural for materialists to proclaim death as an integral part of life – and at the same time banalise it, position it as an understandable phenomenon. On the other hand, there are incessant discourses of spiritualists with transhumanists about immortality, about overcoming death by technology and the onset of eternal life (Tkachuk, 2016) [16]. In this optics, death is considered as a negative, destructive, and therefore undesirable event that needs to be cancelled, that is, death is positioned as the final stage of extinction. The phenomenon of death is the least known problem, unknown precisely because of its own absolute closeness to anyone, since any approach to the subject involves third-person analytics, i.e., observation – while death is a completely unique event that concerns exclusively the first-person position. The opportunity to consider the deceased exists in the only position available - that of an outside observer. Therewith, just as nothing was known about the deceased's sense of self when they were alive in the first-person position, so nothing is known after their death. It can only be sure that this person died in relation to us. In this case, we only do not record the functioning of perception of them, which would activate the channel of communication of this person with us and the world. The presence of perception is primary because it is a condition for the occurrence of any sensations, considering it, the entire multidimensional picture of the world is built. Only after stating the presence of perception, it can usually referred to the presence of consciousness. In other words, perception is a connection with the world: the presence of perception means a connection with the environment, its absence means the absence of a connection.

The Ancient Greek philosopher Epicurus (1983) argued: "death has nothing to do with us: when we exist, there is no death yet, and when death occurs, we are no longer there". This view is universal to the majority in all historical periods. Thus, for a person who lives, death literally "doesn't exist" [17]. Therefore, the only available image can only be the position of a third person. Death as "absence, as the removal of "one's own self" from the existing being, is taken outside the scope of consideration. That is why this unknown act, its very event, constantly becomes such an attractive object of interest for both various branches of knowledge and the field of art with its unique language of translation of meanings.

This extracurricular event is the axis of all vital activity of the individual. Even though many outstanding philosophers of our time (E. Junger, M. Heidegger, H. Jamal), when imitating ancient ascetic practices, considered death as the crucial event in the fate of each person as a whole, in society this subject is associated with negative associations and thoughts. A person's life is regarded not just as something unconditionally valuable, but as an absolute value. Therefore, anything that can cause harm, pain, suffering, and take away life from a person – and even more so is perceived as something negative, evil. The eminent German theologian and mystic of the Middle Ages, M. Eckhart (1987), thought on the subject: "If you fight your death, demons will torment you for life, but if you treat death correctly, you can see that demons are really angels which liberate your spirit" [18]. Until this strategy of the spirit is formed, real life, or, in metaphysical terms, eternal life, cannot begin; it will always be postponed to the future. However, a person internally resists the paradoxical fact of the disappearance of the first-person position from the whirl of life (Kramarchuk & Chelombitko, 2019) [19]. They stubbornly disagree with the exclusion of their perception from all potential processes and events of the future. The experience of death threatens to interrupt the course of a person's history, which corresponds to the course of the great history of humanity, because life, from birth to death, mirrors in miniature the course of the great history, which goes from its beginning to its eschatological end.

Since ancient times, the myth "of eternal return" has been known, which was thoroughly analysed by the Romanian philosopher and religious scholar M. Eliade (2021) [20]. He

tried to understand the phenomenon of death in life – to learn the secret art of dying and being reborn. The scientist explores myths that demonstrate the sacred attitude of ancient man towards life, nature, and the cosmos. The well-known event of the new year, which has already become secular, actually has a sacred origin and is associated with the re-actualization of Creation: the world is created by the gods, during the year it falls into decadence and comes a sacred timeless moment – what is called the “beginning of beginnings”, when the world was created. This is the event of the New year. But this moment quickly passes, and the world is reactivated, the new year is coming as a renewed world. The briefest moment between the two years was the moment of interpenetration of earthly and otherworldly spaces. At that moment, the boundary between the world of the dead and the world of the living was eliminated, the space of life and death was connected. This moment was the moment of exodus from time, the acquisition of eternity, or, in fact, the point of death. Metaphysical ideas of death are also related to the problems of initiation in traditional communities. For example, the mysteries of descent to the underground “Kingdom of the Dead” are associated with the names of Parmenides, Empedocles, Pythagoras, and other sages, where the initiate passed super-heavy and super-complex acts of dying and rebirth that affect the psyche. Only after receiving this experience did the person initiated or born twice reach a level of being that is beyond the dimensions of the earthly world and life. According to this non-linear approach, death is not the extinction of consciousness, but rather its explosion.

The basis of the worldview of a person who is a priori involved in the continuous flow of life with a length from the past to the present and from the present to the future, in general, the corresponding pantheistic idea has also been included. Death for this person is always the death of another, not themselves. That is: there is no death for them, or, say, it is virtual (Brassier, 2007) [21]. However, it is paradoxical that a person is aware of their mortality. This is also evidenced by the synonymy of the word’s “mortal” and “human”. This awareness is related to their self-awareness, i.e., to the ability not only to think about something, but also to think about the presence of this thinking itself. This refers to the ability to think about the issues. Awareness of one’s finality is given to a person as a certain gift, an existential ability. There is an assumption that only a human has this unique property – the knowledge of their death, the ability to and capability of reflecting upon their end. This is the basis for distinguishing humans from other creatures? The fundamental factor is not just the presence of consciousness or other possibilities of sensory perception, but the presence of self-consciousness as a unique ability of consciousness to register and cognize itself. And this ability is related to the awareness of a living being about its mortality.

These complex philosophical perspectives on the nature of death and existence provide a conceptual backdrop for examining how late medieval illuminated manuscripts visually grappled with mortality. The medieval Christian context, influenced by folk beliefs and collective imagination, shaped a distinct iconography that translated abstract ideas about death into concrete symbolic motifs. As vehicles of both religious doctrine and cultural imagination, illuminated manuscripts offer a unique window into how medieval society visually represented and made sense of the enigmatic phenomenon of dying. The following analysis of recurrent iconographic approaches demonstrates how deeply intertwined macabre themes were with both theological narratives and chivalric lore. Examining this imagery unveils the multidimensional mindset that medieval culture brought to interpreting and picturing the uncertainty of mortality.

### **3.2. Western European iconography of death and visual narratives of late medieval illuminated manuscripts**

Apart from the ontological and existential dimension that the tradition of philosophical thought organically explores, the theme of death is consistently developed in the optics of studying the history of mentalities, visual culture, and art history. Each historical and cultural era can

be understood through the lens of cultural categories, which include the attitude towards death as truly decisive. Modern cultural researchers recognise it as an essential civilisational indicator. Thus, the idea of death as one of the main components of the individual picture of the world and the collective subconscious simultaneously belong to the fundamental mentalities in the structure of history and studies on cultural anthropology. The concept of archetypal perception of the idea of death within the collective consciousness was fruitfully developed by medievalists who sought to introduce the so-called “silent majority” into the sphere of historical science, which should speak to the contemporary in the language of symbols, rituals, rites, gestures, superstitions, and thus reveal at least part of the then universe. The medieval Christian paradigm shaped ideas about death, centered on the dichotomy between immortal soul and perishable body. However, popular consciousness also incorporated pre-Christian folk beliefs that persisted throughout the Middle Ages. This syncretism manifested in illuminated manuscripts, where traditional heavenly death scenes incorporated ominous elements hinting at underlying superstitions. For example, manuscripts emphasizing saints' sacred status used menacing beasts like dragons to heighten drama, while macabre skulls signified mortality's earthly reality. Similarly, serene depictions of righteous clergy contrasted with gruesome deaths of sinners stabbed by demons. This intermingling of Christian and folkloric imagery underscores the diversity and nuance of death iconography, as illuminators blended paradigms to create resonant narratives. Rather than solely conforming to doctrinal conventions, these manuscripts reveal a dynamic belief system still imbued with the medieval imagination's rich strangeness.

It is the visual culture of the Middle Ages that is one of the important sources of reconstruction of the ideological ideas of the person of that time. And illuminated medieval manuscripts fully provide the researcher with the necessary raw materials (text + imagery) for historical, cultural, and art history generalizations. The theme and image of death permeate the medieval written tradition, both oral and literary. The iconography of death in its various guises is presented in typologically different manuscripts – religious and secular. The plot of death also covers a wide range of images, which can be classified according to different principles. It is advisable to use an anthropologically sound approach and consider images of different people in the face of death, on the threshold of eternity (Dugnoille, 2023) [22]. Saints and clergymen. The standard of a worthy transition to eternal life in the Middle Ages was saints whose death “occurred” according to the canons of Christian religiosity. Conventionally, one can distinguish two large groups of images with the death of saints – martyrs who accepted a suffering death for Christ (Royal 19 B XVII, f. 26, BL; Harley 1251, f. 46, BL; MS 0069, f. 854; Français 50, fol. 357v) (British Library, 2021) [23], (Bibliothèque Nationale de France, 2021) [24] (Fig 1), and the Saints who are transported to heaven, to the Lord, having lived a righteous life (Fig 2), full of virtues.



**Fig 1. (Left)** The martyrdom of St. Clement. Source: Français 50, fol. 357v, BnF (Bibliothèque Nationale de France, 2021 [24]).

**Fig 2. (Right)** The death of Saint Francis. Source: Français 2093, fol. 81v, BnF (Bibliothèque Nationale de France, 2021 [24]).

A separate large group of miniatures comprises images with scenes of the death of clergymen, mainly popes and bishops, who have acquired a sacralised status within the church's medieval religiosity. The iconography of the death of clergymen in medieval illumination is more fully represented by images with scenes of burial and inhumation of the body than scenes with passing into eternity, in contrast to the Saints who were depicted at the time of martyrdom. In manuscripts, one most frequently finds images of funerals of popes and bishops who were proclaimed Saints. Characteristic from the standpoint of Gothic iconography and Stylistics is, for example, an illustration from a beautiful example of Parisian court illumination of the 14th century "The life and passions of Saint Denis" (Fig 3).

The miniature depicts the funeral of Saint Santin, a French bishop and missionary, a disciple of Saint Denis (that is why this illustration is placed in the life). The miniature represents a beautiful version of high Gothic with its inherent features: the composition is subordinated to architectural and tectonic elements, the figures get free from static and acquire linear flexibility, they lengthen, the interpretation of poses and gestures is expressed, although the attraction to applicativeness, theatricality, and convention is still evident, and it is thanks to this that the organic connection of the characters with the wallpaper background and schematically depicted objects of the entourage is preserved. The combination of several points of view is also an inherent feature of medieval painting up to the beginning of the 16th century. In the illustration, Saint Santin is depicted in the image of a contemporary Bishop with all the attributes, the entourage is also appropriate. One of the miniatures depicts the death of Saint Joseph of Arimathea, he is also depicted as a medieval bishop, whose body is laid on a conventionally presented hearse, surrounded by angels with censers performing a funeral rite (Fig 4).



**Fig 3. (Left)** Burial of Saint Santin, *Source: François 13502, fol. 52, BnF (Bibliothèque Nationale de France, 2021)* [24].



**Fig 4. (Right)** Burial of Joseph of Arimathea, *Source: François 95, fol. 108, BnF (Bibliothèque Nationale de France, 2021)* [24].

The Hand of the Lord extends from heaven to Joseph, testifying to the highest level of holiness and importance of the image. Medieval miniaturists also depict the death of Saint Arsenious, who became a model for hermit monks, according to the ideas about the canons of the transition to eternity of a pious Saint – peaceful, with a blissfully detached expression on his face. Next to the deathbed of the Saint, depicted in the Episcopal tiara, stands a young monk who witnessed a significant event. Significant, because in relation to Saints in the Middle Ages, death was considered a sacred act, and its fact was recorded and revered, more than the day of the Saint's arrival in the world, as evidenced by hagiographies that call the date of death, not the date of birth.

Lords, rulers, kings. Medieval culture is also described by the sacralization of the ruler's image. Among the miniatures that unfold the theme of death, images of the King on his deathbed are extremely widely represented, the transition to eternal life has a symbolic meaning and should take place solemnly and publicly. Miniatures depicting the deaths of kings and rulers, historical characters, literary heroes, and contemporaries are quantitatively represented in the Gothic illumination most fully. In Gothic iconography, which went through several consecutive stages of development during the 13th-15th centuries, various variants of depicting the death of monarchs are known. But there are sustainable components that miniaturists invariably use in both early-Gothic samples and late-Gothic miniatures. The ritualized imagery of death, which combines the discourse of sacralization of the religious worldview and sacralization of the monarch's power, has a stable iconographic model of a representative static nature. The ruler who dies is most frequently depicted lying on a bed and there are always those present next to him. In early iconographic versions, these are one or two characters, and the specifics of late Gothic illumination involve mainly a multi-figure composition (Fig 5), in the XV century often quite detailed (Fig 6).



**Fig 5. (Left)** The death of Henry VII, Source: *Français 10135*, fol. 391v, BnF (Bibliothèque Nationale de France, 2021) [24].

**Fig 6. (Right)** The death of Edward III, Source: *Français 87*, fol. 344v, BnF (Bibliothèque Nationale de France, 2021) [24].

Thus, this iconography belongs to representative models, and is associated not so much with the plot and action, which unfolds through a visual narrative depicting circumstances and details, but with the symbolism of an image that acquires a cult status. The compositional structure here is based on visual parallelism with images of a religious circle, for example, with the scene of the Assumption. This practice of constructing a visual narrative was well-established among medieval miniaturists of the late Middle Ages, and the mechanism of adaptation of compositional solutions was used rather frequently. For example, among the typical scenes for courtly novels are images of feasts and regales, a well-established iconographic scheme was developed for it, related to sacred iconography, namely with "marriage in Cana of Galilee" (Hrynda, 2021) [19].

Warriors. A prominent place in medieval iconography is occupied by death at war and death in battle. That is, the death of a warrior. The idea of a Christian holy war, the idea of a just war, and the idea of chivalric battles based on the principles of the code of honor are expressed in numerous illustration cycles in religious manuscripts (namely in the so-called Cycles to

historical Bibles) and secular ones (historical chronicles, treatises). The specific features of depicting death on the battlefield are radically different from ceremonial, representative compositions with scenes of the death of Saints, clergymen, and kings. Death in battle is honorable, and a warrior should accept it fearlessly and courageously. A widespread iconography of death is when a knight leans towards his horse from a death blow with a sword or spear (in Gothic illumination, images of horse duels and battles clearly prevail) (Fig 7) (Français 12565, fol. 155v; Français 60, fol. 119v) (Bibliothèque Nationale de France, 2021) [24].



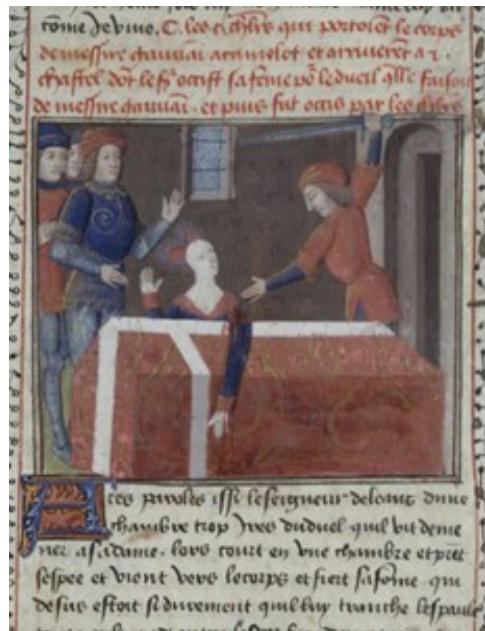
**Fig 7. (Left)** The Death of Paris. *Source: Français 60, fol. 119v, BnF (Bibliothèque Nationale de France, 2021)* [24].

**Fig 8. (Right)** The Battle of Lancelot and Margond. *Source: Français 111, fol. 131, BnF (Bibliothèque Nationale de France, 2021)* [24].

When the artist tries to convey the particularly violent and large-scale nature of the battle, he depicts fallen and bloodied knights in unnatural “broken” poses on the pose itself under the hooves of horses of knights-riders who continue the battle (Français 152, fol. 78). In battle miniatures, death is depicted by the fall of a rider from an enemy blow and by a conditional image of bloody wounds (Français 229, fol. 52, BnF). Symbolism and sketchiness, conventionality, emblematic representation of death in battle are inherent in illumination samples dated to the 13th-mid-14th centuries. In the miniature of the 15th century, artists turn to more detailed, concretised plot images, wherein scenes of murder in war have a more realistic nature of reproduction. Death in battle, especially in the late Middle Ages, takes on another semantic sound, namely adventurous. The knight finds himself in the face of death, taking the path of finding adventure and overcoming difficulties on the road, or performing at a tournament. The Gothic miniature gives an expanded chivalrous iconography, wherein the image of death appears as one of the most important. The adventurous hero had to travel, seek risky venture, overcome difficulties and be ready to face death in different guises – whether a rival or an enemy (Français 101, fol. 109; Français 111, fol. 95v), whether it is a character from the world of the extraordinary and supernatural, for example, a dragon (Français 112 (3), fol. 147; Français 118, fol. 296v). Most of the images represent a duel between two knights, which most often ends with the death of one of them (Fig 8). They engage in duels without fear and with a willingness to accept death. In the image, this is conveyed schematically. Most of them depicted scenes of a duel between two riders or dismounted knights with swords. In Arthur’s novels, illuminated in the 15th century, artists prefer courtly subjects, wherein the concept of military valour is replaced by the idea of competition and rivalry, an individual military feat. Therefore, in the lists of novels of the fifteenth century, among the most popular – the image of two knights in armour on horseback during a fight. Even though the composition seems typically monotonous, the

entourage of the scene has a symbolic meaning: the battle is mostly depicted in front of the tower, which was interpreted as a symbol of the power of the feudal lord and became a figurative embodiment of the idea of competition (Duby, 1993) [27]. In chivalric romance iconography, the idea of military courage and valour, represented in the image of a duel between two armies or two knights, is the embodiment of the idea of the ideal of a warrior knight who enters battle, performing feat after feat.

Women. In late Gothic iconography, the problem of gender clearly begins to sound, since female images are included in its structure at diverse levels: sacred (the cult of the Virgin and Saints) and profane (the cult of the fair lady). The image of the “female” death is also visualized in miniature. At the same time, the image of the death of a child in medieval iconography is presented very fragmentary. In the iconography of female death, there are no representative scenes with the image on the deathbed surrounded by witnesses. More characteristic is the appeal to plot compositions, where female death is rather situational. Most frequently, a woman is depicted who loses consciousness and falls, and another character from the stage supports her under her arms. Gender themes are particularly prominent in fiction, namely in the texts of the courtly tradition. Extensive visual narratives complement chivalrous novels, primarily the Arthur cycle. There, the heroines act as active co-creators of the story, their images and actions are tied to numerous plot conflicts. The theme of death permeates Arthur’s novels because adventurism, risk, competition, and struggle form the basis in the unfolding of the narrative. It is these figurative determinants that shape the specific features of visualising the death of female characters. The most typical image for a miniaturist is the image of the very moment of death, frequently surrounded by eyewitnesses. Often artists focus on physiological details, depicting wounds, or, for example, bloody murder weapons. According to this principle, the composition with the death scene of Dame de Béloé from the list of the novel “The Death of King Arthur”, illuminated in central France at the end of the 15th century, was solved (Fig 9).



**Fig 9(Left).** The death of Dame de Béloé.  
Source: *Français 112 (3)*, fol. 224,  
BnF (Bibliothèque Nationale de France).

**Fig 10 (Right).** Murder of Agrippina.  
Source: *Français 598, fol. 136, BnF (Bibliothèque Nationale de France, 2021) [24]*

After learning of Gauvin's death, a woman married to another mourns her lover, and an angry man kills her. In the composition, attention is focused on the act of violence, the very moment of causing a fatal wound is depicted, this scene is supplemented with witness characters who confirm the authenticity of events for the viewer, who is also an eyewitness.

Specific visual storytelling allowed the reader not just to contemplate static figures, but to observe them, “hearing” how they speak, imagining how they move. This method of presenting images can be compared in modern culture, for example, with animation or motion-picture photography (Hrynda, 2021) [25]. In addition, most of the illustrations depict “the moment before” death, allowing the reader to complete the scene in imagination (Linda, 2015) [26]. An obvious threat looms over the victim, the killer swings before delivering a fatal blow (Fig 10). The doomed do not offer any resistance, that is, death is inevitable, and the viewer is deliberately led to this.

Medieval miniaturists depicted not only women who die, but also women who kill. An illustration depicting the death of a Macedonian Princess, Cleopatra’s daughter, at the hands of a jealous and vindictive rival Olympias (both were wives of Philip II) combines these iconographic motifs (Fig 11).



**Fig 11.** Olympias kills Cleopatra’s daughter.  
Source: *Français 230, fol. 110v, BnF (Bibliothèque Nationale de France, 2021)* [24].

Again, the miniaturist refers to a proven iconographic model: the moment of violence, the death of the heroine, the image of attributes and tools that lead to the death of the character. Violent death. A separate group in Gothic illumination comprises miniatures that depict the violent death of a character, mostly his murder, or death that occurred unexpectedly under tragic circumstances. Here, miniaturists also used well-established iconographic approaches, depicting the moment of death, a violent act, focusing compositional attention on the victim. For the most part, the scene unfolds like a symbolic duopoly – killer-victim, and in the presence of other additional characters. However, the introduction of “viewers” into the composition is a typical practice in Gothic iconography: eyewitnesses, witnesses, as it were, legitimise history, create a dimension of reality that can convince the audience of the authenticity of the events depicted (examples of illustrations). Visualisation is based on the principles of a fairly literal narrative, when the viewer can read all the circumstances of the event and at the same time attention is fixed on the actual moment of death, i.e., miniaturists clearly present cause-and-effect relationships that determine the climax of the plot dénouement, which is actually the moment of murder/death. In general, this type of construction of visual narratives based on the principle of storytelling, but with accent symbolism of individual elements of the composition, is typical for gothic imagery.

Typical examples of the outlined iconography are miniatures illustrating various subjects – whether sacred biblical, historical, or artistic and secular literary traditions, but they are united by the semantics of interpretation of images related to the theme of death, dying. For example, the accidental death of Cain at the hands of a blinded ploughman who was hunting with his young son (Français 226, fol. 6v; Français 22531, fol. 12; Français 1753,

fol. 3v; Français 5, fol. 11v), the murder of the Egyptian pharaoh Nectanebo, presented traditionally in the entourage and environment of the then recognisable reality (Fig 12) (Français 50, fol. 123; Français 316, fol. 184v), the assassination of the Assyrian king Sin-ahhe-eriba, against whom his own sons rebelled, executing him in the temple during the sacrifice (Français 3, fol. 173), the murder of Gaius Julius Caesar, who was stabbed with a dagger at a meeting of the Roman Senate (Français 40, fol. 219; Français 50, fol. 187), or the murder of Agamemnon (Français 226, fol. 27), or the death of the ancestor of Lancelot of the Lake, King Lancelot the Ancient, who was treacherously and cruelly killed by the Duke of Belle Gard, cutting off his head over a miraculous boiling spring (Fig 13) (Français 113, fol. 116): the semantics of iconography direct the viewer towards a narrative that reveals the circumstances of death, focusing on the pair of main characters “killer-victim”.



**Fig 12 (Left).** The Murder of Nectanebus. Source: Français 316, fol. 184v, BnF (Bibliothèque Nationale de France, 2021) [24].

**Fig 13 (Right).** The Murder of Lancelot the Ancient. Source: Français 113, fol. 116, BnF (Bibliothèque Nationale de France, 2021) [24].

Suicide. Scenes depicting suicide are also present in the iconographic typology associated with the theme of death. For the most part, suicidal motives relate to historical characters appearing in texts related to ancient history, most often ancient. There are also images of suicides in modern medieval secular literature. For a miniaturist, the main task is to tell the story of suicide – how exactly and under what circumstances the hero or heroine committed suicide, traditionally for the iconography of death, they recreate the actual moment of suicide. Again, as in the case of the typology of violent death, there is an “eyewitness syndrome”: the viewer must learn the truth, see this death as it was inflicted. Such narrative visibility is realised in one form or another, depending on the plot – in suicidal scenes, regardless of who is depicted: a monarch, a warrior, or a woman. Suicide of Dydo (Français 229, fol. 56; Français 230, fol. 39v), Lucretia (Fig 14) (Français 43, fol. 26; Français 53, fol. 18v; Français 286, fol. 283) Arachne (Français 137, fol. 75v; Français 598, fol. 29), Jocasta (Français 229, fol. 14), Hippodamia (Français 598, fol. 83; Français 599, fol. 47v), Cleopatra and Anthony (Français 226, fol. 183v; Français 229, fol. 265; Français 598, fol. 128v) – the most popular heroines of the ancient historical and literary tradition among those illustrating the works of Boccaccio, Christine de Pizan, Valeria Maxim. The theme of suicide is also visualised in the death scenes of Judah, Nero, Hannibal, Pilates, Sardanapal, Demosthenes, Diocletian. The techniques of visual storytelling, which French miniaturists use to illustrate suicidal scenes, include images before and after, i.e., consecutive pictures where a suicide is depicted, and the already dead body of the hero or heroine (Fig 15). But more common is detailed and literal visibility, when detailed circumstances accompanying the moment of suicide are depicted – visual documentation of the event.



**Fig 14 (Left).** Lucrezia's Suicide, Source: *Français 43, fol. 26, BnF (Bibliothèque Nationale de France, 2021)* [24].

**Fig 15(Right).** Hannibal's Suicide, Source: *Français 226, fol. 140v, BnF (Bibliothèque Nationale de France, 2021)* [24].

The image of the death of the "elite", i.e. the death of saints, popes, kings, knights and aristocrats, is reproduced in the Gothic miniature in its entirety, both quantitatively and qualitatively, if this refers to the variability of the iconography and the breadth of the coverage of the subjects. At the same time, the image of the death of ordinary people is much more modest. There are scenes where we can see images of the death of pilgrims, monks, or burghers, but more often they are clearly plot-based, rather than figurative and symbolic (Ziak et al., 2022; Koniratbay et al., 2023) [28, 29].

The iconography of death in French illuminated manuscripts of the 13th-15th centuries demonstrates a remarkable diversity of motifs and approaches to representing mortality. While scenes of righteous deaths of saints and clergy broadly conform to conventions establishing their sacred status, images of dying monarchs, knights, women, and villains showcase more variety. Across manuscripts, certain common compositional techniques recurred for maximizing legibility, including the deathbed surrounded by witnesses, the horizontal body, and the depiction of figures in their contemporary social roles (Sabirzyanova et al., 2022) [30]. Yet at the same time, illuminators adapted these standard formats to make the death vignettes more narratively vivid and symbolically potent (Lim, & Linares Matás, 2023; Marzhan et al., 2022) [31, 32]. The specificity and hybridity of Gothic death iconography reflects how fully entwined macabre themes had become with both religious doctrine and chivalric lore. Whether depicting a serene heavenly death or a gory assassination, these illuminated miniatures visualized death in a way that resonated with multiple dimensions of late medieval culture (Olianina, 2023) [33]. The prevalence of these often-gruesome mortality motifs demonstrates that death had a dominant presence in the medieval imagination (Tleubekova et al., 2023) [34]. However, the diversity of approaches, encompassing pathos, spirituality, horror, and detachment, also reveals the interpretive openness with which society engaged the perplexing mystery of death. As artifacts of medieval visuality, these manuscripts provide a rich entry point into the mentalities of an era spellbound by death (Zhussupov et al., 2017) [35].

While this study conducted an extensive examination of recurring motifs related to death across French Gothic illuminated manuscripts, its scope was necessarily limited. The analysis focused only on manuscripts produced in France during the 13th to 15th centuries, excluding examples from other European regions and eras. The study also centered primarily on Christian iconography, not delving deeply into any potential influences from Jewish or Islamic artistic traditions. Though it touched on secular literary works, the analysis prioritized religious texts and Biblical themes over motifs derived solely from romances or chronicles. Moreover, the study analyzed the iconographic content without examining the wider social context and functions of these manuscripts. Issues like patterns of patronage and ownership, intended audience, and reception among contemporary viewers remain outside this particular art historical inquiry. Given the richness of death-related iconography in medieval book painting, this study represents just an initial foray analyzing certain aspects, while much remains to be explored regarding influences, meaning, and impact.

## 4. CONCLUSIONS

The research into Gothic illuminated manuscripts has shed significant light on the medieval perceptions of mortality, particularly during the late medieval period. Through meticulous analysis of the visual motifs that recur in French manuscripts from the 13th to the 15th centuries, the study has carved out multiple arguments that enhance our understanding of the era's mindset toward death. It has been observed that the illuminators of these manuscripts did not solely rely on Christian theological frameworks but also integrated elements of contemporary folk beliefs into their depictions. These artists skillfully blended typical representations, such as the sanctified deathbed scene, with more ominous and earthy symbols that hint at underlying superstitions still present among the populace. This amalgamation of the sacred and the folkloric offers a fuller picture of the period's complex belief systems.

The study found that while there were standard iconographic templates for representing various societal figures such as saints, kings, and women, these were not rigidly applied. Instead, illuminators employed creative flexibility to heighten the narrative's emotional impact, tailoring the imagery to fit the particular context and imbue it with a specific mood or atmosphere. Such artistic choices suggest a dynamic approach to manuscript illumination, aimed at engaging the viewer more deeply. Moreover, the wide-ranging and often macabre death-related motifs that permeate these manuscripts underline how deeply ingrained these themes were within the medieval cultural consciousness. This iconography served a dual purpose: provoking contemplation of the afterlife and simultaneously entertaining its audience. The presence of these motifs in both sacred and secular contexts points to a society preoccupied with death, yet finding a place for it in various aspects of daily life. The diverse methods of portraying death, ranging from the detached to the overtly graphic, are indicative of medieval society's multifaceted and sometimes ambiguous relationship with mortality and violence. This variability suggests that there was no single, monolithic approach to death, but rather a spectrum of interpretations and attitudes towards this inevitable aspect of life. Gothic illuminated manuscripts offer a window into the intricate visual language of the late medieval period regarding death. Illuminators created a complex tapestry of symbols that wove together theological, folkloric, and cultural strands, making them legible to their contemporaries. These works not only reveal the period's rich visual culture but also continue to provide fertile ground for interdisciplinary scholarly investigation, attesting to their enduring cultural significance.

Future research into the iconography of death in medieval illuminated manuscripts could embark on several intriguing paths. Scholars might conduct comparative analyses to uncover regional differences in death motifs by examining manuscripts from various European locales, such as England, Germany, and Italy. Investigating how different faiths, including Christian, Jewish, and Islamic traditions, influenced each other's artistic representation of death could also offer new insights. A focus on secular texts, like chivalric romances, could shift the lens from the more commonly scrutinized Biblical and religious materials. Additionally, tracing the evolution of death iconography in relation to changes in medieval artistic techniques could reveal stylistic transitions.

Understanding the manuscripts through the lens of patronage and audience could clarify the purpose behind particularly macabre images. How medieval viewers engaged with and interpreted mortality symbolism is another potential avenue, as is an interdisciplinary approach incorporating anthropology, philosophy, and theology to grasp the broader cultural impact of these death motifs. Comparisons between manuscript iconography and other medieval artworks, such as tomb sculptures and frescoes, would also enrich the dialogue, as would an exploration of how medieval themes of macabre persisted into early modern and contemporary art and literature.

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**Case report**

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**UKRAINIAN PIANO MUSIC PARADIGM  
OF THE PAST AND PRESENT IN THE  
PERFORMANCE DIMENSION***Paradigma da música ucraniana para piano do passado e do  
presente na dimensão performativa***ABSTRACT**

This article seeks to argue about the contributions of the area of knowledge and production of Computational Art to the development of residential architecture projects. The goal is to identify creative design strategies capable of contributing to spatial speculation. Among the possible contributions, emphasis is placed on the duet structure and the contingent quality present in part of the Computational Art production, with a focus on interactivity. Methodologically, the theory was corroborated by a literature review, and presentation of two applications in the initial stage of development, designed to assist in the initial stages of residential projects. The applications have Artificial Intelligence algorithms that actively participate in generating possibilities, and the architect interacts with these systems via active and reactive participation. The result of the duet has computational influence and human agency. From this work structure, a possible increase in the architect's creativity can be observed, as these programs encourage him to think, in a partnership relationship, as would happen in a duet between architects.

**KEYWORDS**

Creative Duet; Computational Art; Architectural Speculation; Computer Simulation

**RESUMO**

Este artigo busca argumentar sobre as contribuições da área de conhecimento e produção de Arte Computacional para o desenvolvimento de projetos de arquitetura residencial. O objetivo é identificar estratégias criativas de design capazes de contribuir com a especulação espacial. Dentre as contribuições possíveis, dá-se ênfase a estrutura de dueto e a qualidade contingente presente em parte da produção de Arte Computacional com foco em interatividade. Metodologicamente, a teoria foi corroborada por revisão de literatura, e apresentação de duas aplicações em estado inicial de desenvolvimento, pensadas para auxiliar nas etapas iniciais de projetos de residências. As aplicações possuem algoritmos de Inteligência artificial que participam ativamente na geração de possibilidades, e o arquiteto interage com esses sistemas via participação ativa e reativa. O resultado do dueto possui influência computacional e agenciamento humano. Dessa estrutura de trabalho, observa-se um possível aumento na criatividade do arquiteto, já que esses programas o incentivam a pensar, numa relação de parceria, como aconteceria em um dueto entre arquitetos.

**PALAVRAS-CHAVE**

Dueto Criativo; Arte Computacional; Especulação de Arquitetura; Simulação Computacional



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## 1. INTRODUCTION

Ukrainian piano music has a rich history and tradition that spans from the past to the present. The Lviv piano school is one of the most prominent piano schools in Ukraine, with a rich tradition of educational and pedagogical practices. The Ukrainian piano school is considered a national musical and educational phenomenon, with historical and cultural dimensions (Zadorozhnyi and Korolenko) [1]. During the war in Ukraine, pianos played a significant role in the resistance movement, with pianists performing in public spaces to protest against the occupation.

The study of the artistic creation components, the nature of which also determines the sphere of piano performance, has been addressed by specialists from various countries and research fields. As such, S. Mani (2021) [2] analyses the relationship between the cultural traditions of East and West, using the example of the oral traditional professional music of South India and the academic musical art of Europe, in particular Italy. Revealing the factor of synthesis (hybrid nature), the multidimensional nature of modern performing art is a significant necessity as it highlights the process of integration of its types in the global cultural space.

As noted by A. Dushnyy et al. (2022) [3] one of the large-scale, significant directions of modern Ukrainian musical art is performance musicology. The following aspects are studied: history of performance and its integration into the global space, psychological profile of a musician-performer, formation of artistic skills and national consciousness in students – future performers, internal spiritual culture of a performer, traditions of folklore in the academic interpretation, analytical thinking of an artist-instrumentalist, interaction between performer and composer. The present study echoes the noted research due to the multiplicity of components underlying it, as the importance of each of them for contemporary piano culture becomes evident.

A. Tuchowski (2021) [4] considers the reflection of the ethnic nature of its creators and performers in music important and needs scientific development. On the example of the outstanding Polish composer, the classic of the national music school and one of the most brilliant artists of the Romanticism era – F. Chopin, the specialist seeks to highlight the relationship between the traditions of the world academic musical culture piano performance, and the origins of its representatives (Tuchowski, 2021) [4]. This aspect is significant for the present study as it demonstrates the universality of pianism and its ability to embody the spiritual worldview as well as folk traditions inherent in different countries and historical epochs.

The researchers also studied the problem of the influence of concert performance practice, which accompanies the process of training students, on the formation of highly qualified specialists in the field of piano art in Ukraine. This area is significant for the proposed issue, as it becomes one of the vectors of the problem of modern piano performance, the analysis of which is devoted to the present research.

O. Spolska (2022) [5] covers the history of piano playing in Ukraine in the late nineteenth and early twentieth centuries, on the example of Vladyslav Vseliachynskyy and his pupils, among whom D. Sichynskyy occupies a special place. Emphasis is placed on various aspects of their studies in the field of composing music for piano (which combines characteristic features of compositional writing in the style of F. Chopin with traditional properties of folk song), and choral conducting. Following the scholar, their studies and achievements became the foundation for the formation of Ternopil's pianistic school. The specialist's research helped to reveal deeply and comprehensively one of the branches of the problem of modern piano art studied in this article.

The research relevance is predefined by the needs of society in the preservation, dissemination, and renewal of the content of piano art (and performance), as well as the disclosure of its specificity, which is multifaceted and rich in history. The purpose of this study is

to investigate and understand the intricate and multifaceted nature of contemporary piano performance within the broader context of globalization. This research seeks to explore the various components that shape the content, character, and uniqueness of piano performance in today's world. The primary goal is to unveil the comprehensive system of pianistic art and establish its interconnectedness with society. Through this exploration, the study aims to provide valuable insights into the evolving landscape of piano performance in the modern globalized era.

## 2. MATERIALS AND METHODS

The research on the peculiarities of Ukrainian composer's piano performance employed a combination of three distinct methods. First, the structural analysis method was used to identify the fundamental elements of the problem at hand, providing a detailed examination of the underlying structure of piano performance in Ukraine. Second, the comparative characterization method was employed to contrast and compare the components that constitute the foundation of piano art in Ukraine, revealing their roles and purposes within an integrated system. Finally, the systematization method organized the leading categories within the complex phenomenon of piano performance, shedding light on its multifaceted nature and showcasing the interconnectedness of its components, forming a cohesive whole. The current methodology was used to comprehend the sphere of Ukrainian pianism of the present period as a single complex phenomenon consisting of several elements differing in scale, content, and performance, in the context of the integral system, and functions.

Based on the above-mentioned research methods, a range of sources was outlined to provide information necessary for the development of a research project designed to illuminate the specifics of piano culture in Ukraine. The information base was also formed, the data of which contributed to the multilateral coverage of the specificity of Ukrainian piano composers in the present time. Mechanisms of identifying, defining, and characterizing the categories that make up the piano art of modern Ukraine, as a large-scale, complex, and holistic phenomenon in the field of culture, have been formed and implemented. Finally, observations, discoveries and conclusions were summarized, which contributed to the awareness and acceptance of the specificity of Ukrainian piano music as a complex unified system, whose components are deeply interconnected.

Materials of research are sources, covering such sectors of Ukrainian piano composition as the history of pianism, outstanding representatives of Ukrainian pianistic school of different epochs, stylistic trends in Ukrainian piano music, the problem of synthesis of tradition and modernity in the works of Ukrainian pianists, who are, in some cases, authors of the compositions they perform. Materials that reveal the complex nature of Ukrainian piano art through its interconnection with related disciplines, such as cultural studies, aesthetics, ethics, religion, sociology, pedagogy, psychology, medicine, economics, information, and communication technologies, have been investigated. The author's observations on the modern piano playing field in Ukraine were also used, its large-scale branches: educational (responsible for the harmonious all-round development of the personality), teaching (responsible for the formation of technical skills) and concert (responsible for the extensive implementation of professional training and creative approach to the interpretation process).

The research materials and methods explored various aspects and directions related to Ukrainian piano composers, aiming to define key categories within the subject and their interrelationships. This investigation forms the foundation of understanding pianistic culture as a complex and cohesive system. Also, it demonstrates the direct connection between music and history, art and various scientific trends, pianism and technological evolution, and the modernisation of society's living conditions and activities.

### 3. RESULTS

#### 3.1. Evolution and influence of piano performance in Ukraine

The specificity of piano performance is formed in the context of such blocks as historical period, stylistic palette, national school, and the system of expressive means. Each of these elements has a leading role in the development of this branch of Ukrainian musical culture (Tab.1).

**Tab.1**

The components that form the foundation of piano performance as a creative branch.  
Source: compiled by the authors.

The era in cultural history	A factor that has a direct influence on the principles of establishing artistic performance standards, shaping the pianist's technical arsenal based on the period, the nature of ideas and the imagery of piano works, as well as ensembles in which the instrument performs the leading function.
Stylistic direction	A factor is responsible for selecting and shaping those components of piano performance that make it expressive, distinctive, and unique in the context of the world's historical tradition of pianism, and capable of influencing the culture of succeeding generations.
National music school	A factor that concentrates on the harmony of the performing arts. It is reflected in the specific, unique harmony, intonation, and rhythmic structure of the music and the methods of interpretation characteristic of the instrumentation of a particular ethnic group.
Expression means	A factor that embodies the material and technical plane of fixation and transmission of musical thought, is the plot of a musical composition to listeners. Depending on the era, style, and national school, their set varies. However, it always serves a single purpose – to capture images in sounds in the most complete, expressive, artistically truthful, and emotionally compelling way, and to introduce their atmosphere to listeners.

Some spheres influence the nature of piano performance in Ukraine and its spread in the public sphere. These include pedagogy, aesthetics, cultural studies, religion, and society (Tab 2).

**Tab 2.** Pianist implementation sectors.

Source: compiled by the authors.

Pedagogics	An area that shapes the future pianist's system of skills, as well as the characteristics and physiology of the performance apparatus, developing its resources according to the individual qualities of the musician.
Aesthetics	The sphere that defines the system of ideas, images, themes, and expressive means that are most essential to art, in particular, piano performance, aimed at realising the concepts of the beautiful, the majestic, and the eternal.

Culturology	A sphere which encourages the pianist to feel in the context of the artistic activity of contemporary society, comprehending it and becoming an integral part of it, representing its most striking, innovative and, at the same time, characteristic traits.
Religion	A sphere that contributes to the fullness of the content of musical works, their eternal vitality and relevance through the high spiritual aspects and concepts embodied by composers.
Society	A sphere that motivates the performer to integrate into the life and work of society, and – to shape approaches to interaction with it, contributing to humanistic progress, and shaping a progressive human consciousness.

This reveals the interaction and interpenetration of the leading elements of the movements and music (in particular pianism). It should be noted that each epoch, national school, and stylistic movement demonstrated an individual, inherent spectrum of means of expression of piano playing, thus defining its specificity. The set of artistic and technical performance techniques under Classicism, and Romanticism, in the twentieth century, as well as in the present time, combined the practical achievements of previous generations of masters with the progressive approach to interpretation raised by artists from each of the above eras (Tab.3).

Classicism	The foundations of performance practice, responsible for the pianist's technical skills, are being laid. Prominent representatives of piano pedagogy of this era are M. Clementi, J. N. Hummel, and C. Czerny. The leading role is played by the exercises which develop the skills to play passages consisting of short durations easily and rapidly. The accent is made on the independent activity of each finger (the force of its strike on a key was considered), independent from wrist, weight, and pressure of a hand as a whole. However, in the depths of this stylistic direction, there are clear signs of the subsequent brilliant concert and monumental nature of piano playing, represented in the work of the composer and pianist L. van Beethoven.
Romanticism	The expressiveness of intonation, phrase and musical thought is crucial. The interpretation technique is used to demonstrate the above categories in the most relief. It is enriched by a rich chord structure and a variety of passages that require virtuoso performance. In the process of translating music material for listeners, not only the fingers are involved, but also the wrist, forearm, shoulder, and torso. This approach to piano playing is actively developed and realised in practice by F. Chopin; R. Schumann; F. Liszt; and A. Rubinstein.

**Tab 2.(Continuation)** Pianist implementation sectors.  
Source: compiled by the authors.

**Tab3.** Piano playing in different historical periods  
Source: compiled by the authors.

**Tab3. (Continuation)** Piano playing in different historical periods

*Source: compiled by the authors.*

Twentieth century	The specificity of pianism concentrates on the synthesis of the achievements of previous eras (classicism, romanticism) and at the same time seeks to penetrate deeply into the field of anatomy, and psychology of the performer (F. Busoni, E.T.A. Hoffman, C. Martienssen). There is a search and comprehension of the most optimal principles of development, as well as implementation in practice of the vast arsenal of technical means of the performing apparatus. This fact is dictated by the increasing complexity of the intonation fund, and the enormous enrichment of the figurative and content palette reflected in the piano compositions.
Present times	Piano playing possesses an infinite base of interpretation techniques and expressive nuances. Today, the pianist's project takes centre stage, the universality of his style is due to the deep organic synthesis of academic traditions from various historical epochs and the principles of conveying his unique interpretation of masterpieces of world music culture.

M. Lysenko is one of the revolutionaries and the most prominent Ukrainian pianists who have gained fame in the world piano heritage. His innovative compositions, infused with Ukrainian folk elements and Cossack themes, garnered international attention and admiration. His influence extended beyond borders, as his piano works found a place in the Romantic repertoire across Europe, and composers like Debussy were inspired by his harmonisations and piano compositions. Notably, K. Szymanowski, a Polish composer, incorporated Lysenko's Ukrainian idioms into his style, highlighting Lysenko's far-reaching impact. Following Ukrainian independence in 1991, Lysenko's legacy was rightfully restored, and his operas, such as *Natalka Poltavka*, were finally staged internationally, cementing his status as the founding figure of Ukrainian national music.

Current trends and innovations in performing and interpreting Ukrainian piano music are firmly embedded within the contemporary cultural context. As a result, they play a crucial role in preserving Ukraine's vast musical heritage, spanning several centuries. Tradition plays a critical role in shaping modern piano pedagogy in Ukraine. Recent records exhibit historical compositions from the XVII-XIX centuries. They provide a glimpse into Ukrainian sentimentalism and romanticism. These records skillfully present the compositions through the piano. Ukrainian music intertwines elements from Western and Eastern musical traditions due to its unique geographical position at the crossroads of Asia and Europe. Fundamentally, current developments in Ukrainian piano music demonstrate a balanced amalgamation of convention, modernity, safeguarding culture, and creative inquiry.

The presentation of Ukrainian piano music plays a pivotal role in the preservation and promotion of Ukrainian culture and heritage by functioning as a potent vehicle for cultural expression and emotional resonance. Through the moving melodies and compositions grounded in Ukrainian traditions, it conveys the quintessence of the country's history and folklore. This music enhances worldwide knowledge and esteem for Ukrainian culture, encouraging forthcoming generations of musicians and artists to sustain the heritage.

### 3.2. Piano performance in Ukraine in the context of different spheres of social life

In the process of shaping Ukraine's pianistic academic tradition, areas on which piano performance has a direct influence, expanding their functions and modernising them have become evident. These are education, training in institutions of various levels, psychology, medicine, software (in constant search of the best way to evaluate interpretation and performance training) and the cultural progress of society. In this way, educational activities, through exposure to outstanding examples of piano performance, become effective, versatile,

flexible, and dynamic, making it easier for the younger generation to learn the necessary system of skills to interact with society, through classical examples of its high academic culture. In the field of education for children and young people, the acquisition of a knowledge base and the formation of a harmonious, well-rounded individual and society is more profound and meaningful, since music, by taking part in the sector mentioned, activates the integral spectrum of emotional perception of the environment, which by stimulating, intellectual activity, in turn, stimulates the human mind to make discoveries. For the development of psychology as a science, the art of sound has one of the leading meanings. Piano performance contributes to the voluminous disclosure of the nature of consciousness, as well as the subconscious of people, their response to the nature and content of the information contained in the interpreted works, hence the response to the diversity of environmental phenomena (Obukhova, 2019) [6].

Medicine is also directly related to this field of creative activity. The effectiveness of certain therapies, the range of which has become richer and more diverse over time, is directly linked to the involvement of masterpieces of musical culture, in particular piano music, from different eras, styles, and imagery contexts in the field of healing and rehabilitation. Piano playing in Ukraine, as a sector of music production, is responsible for preserving traditions of previous epochs and, at the same time, is open to modernization, broadening themes and means of interpretation. It is a unique mechanism, that positively influences the spiritual and material activity of society through the organic synthesis of leading tendencies of different periods, styles, and creative directions, different in their inner meaning.

### 3.3. Stages in the formation of Ukrainian piano art: the development of a modern national pianism school and the specifics of interpretation

In Ukrainian musical culture, piano playing is considered a significant discipline that encompasses technical and stylistic accomplishments from various eras. It also shows the realization of the wide world fund of expressive means of interpretation, realized on the ground of rich historical traditions of the ethnos. The style of classicism, the palette of inherent methods of performance on the piano and characteristic means of expression were embodied in the works of D. Bortnianskyy (1751-1825), who composed a whole series of large-scale clavier songs (Fig.1).

The performer is required to master fine finger technique and maintain a lively tempo when playing sixteenths. The system of attributes characteristic of the Romantic era is reflected in the music of M. Lysenko (1842-1912). The composer and virtuoso pianist, a classic of the Ukrainian school of composition, created works that embody the leading aspects of the highlighted trend – the programme idea (piano piece “Elegy” (1902)) (Fig.2).

The broad implementation of melody in all its diversity (from dramatic intensity to deep,



**Fig.1**  
D. Bortnianskyy: Sonata for Clavier in C Major (1784) (excerpt).  
Source: [7].

gentle and fragile lyricism) and the concert performance style in the traditions of F. Mendelssohn Bartholdy, F. Chopin, F. Liszt, R. Schumann, J. Brahms (solo and ensemble), use of national folklore ("First Rhapsody on Ukrainian Themes" (1908)) in brilliant improvisations, arrangements and transcriptions. One of the leading meanings for the achievement of a high level of interpretation of Lysenko's compositions is free possession of the system of technical methods discovered by Chopin and Liszt which implies the relief display of a melody as a fundamental element of the composition, virtuoso performance of passages in octaves, expansion of timbre possibilities of the piano, employing the use of volumetric resources of its outer registers.



Fig2. M. Lysenko: "Elegy" for piano. Source: [7].

The same tendencies determined the creative personality of V.V. Pukhalskyy (1848-1933), who was recognised as the founder of the Kyiv school of piano. The images, expressive techniques and technical principles of performance formed in the epoch of Romanticism were realized in his piano works (Piano Concerto in D Minor (1924)). V. Barvinskyy (1888-1963), a pupil of the famous Czech composer V. Novák embodied in his music the unique melos of Ukraine in the context of stylistic atmosphere and traditions of neo-romanticism and impressionism. The spectrum of technical performing techniques, reflected in his works, echoes the concert version of interpretation, typical for E. Grieg, C. Debussy and M. Long. He has actively and fruitfully developed a foundation of the Ukrainian folk song "Dumka" (1926) (Fig.3).

"Dumka"

From the cicle for piano  
"Six miniatures on Ukrainian folk themes"

V. Barvinskyy

Andante molto sostenuto

Stesso tempo con grande espressione

1 av. *mp*  
2 av. *pp*

rit.

quasi poco rubato a tempo

Andantino, quasi allegretto

*p leggiero*

**Fig.3**  
V. Barvinskyy "Dumka"  
Source: [7].

1

L. Revutskyy (1889-1977) in his piano music "Concerto F-dur" (1934); "Sonata" (1912); "7 Preludes" (1924); "Transcriptions" (1934) and chamber instrumental music "Intermezzo for Violin and Piano" (1955); "Ballad for Cello and Piano" (1933) revealed the traditions of Romanticism and Impressionism by combining melodicism, which draws its sources from Ukrainian folk music, with colourful chords, using a brilliant concert style of interpretation. A similar trend is reflected in the compositions of V. Kosenko (1896-1938), who demonstrated unique musical abilities in his childhood years and studied under professors of the Warsaw Conservatory. He wrote a whole series of piano works (sonatas, etudes, preludes, poems, children's pieces) and chamber ensemble (trio; sonata for cello and piano; sonata for violin and piano; sonata for viola and piano). The tradition of the monumental polyphonic cycle was revived in Ukrainian music of the first half of the twentieth century by V. Zaderatskyy (1891-1953), who made "24 Preludes and Fugues" (1937-1939).

The twentieth century was characterised by a variety of schools - the National Music Academy of Ukraine (in 1913, the Kyiv Conservatory), the Lviv National Musical Academy (1854) and the Odesa Conservatory (1913). It was at the then Kyiv Conservatory that he began to create B. Lyatoshinskyi (1895-1968), who embodied the era of modernism in

Ukrainian art. He created the “Ukrainian Quintet” (1945), sonatas for piano, for violin and piano, trios No 1 and No 2, and the “Slavonic Concerto” (1953), where the tendencies of this style were revealed using the broad tonal system and complicated chords, the active use of dissonant harmonies, the rich polyphonic warehouse fabric combined with relief extended melody (Fig.4).

**Quintet ukrainien**  
**B.Lyuatoshinsky**

**Fig4.** B. Lyatoshinsky:  
“Ukrainian Quintet” (excerpt).  
Source: [7].

Typical features of neo-romanticism and impressionism, a branch of the movement, were realized. The pianist must have a wide range of techniques and possibilities of the performing apparatus to convey the rich and complex chords, the rapid and wide-ranging passages of arpeggios with their small durations, and the extended cantilena of the composer's theme. Special attention to national roots, to musical folklore, also characteristic of the period under consideration, was manifested in the piano music of composer, teacher, and pianist I. Berkovych (1902-1972). In the large-scale works (sonatinas, piano concertos), as well as works for children and youth, he tried to capture the most expressive intonation and rhythmic turns of Ukrainian folk music. He is close to the traditions of classicism, including the principles of performance peculiar to his era, but they are embodied in the context of the rich, colourful, and unique nature of Ukrainian folk music.

The tendencies of neo-folklore were realized in the piano works of M. Kolessa (1903-2006), who studied at the Prague Conservatory (composition, direction). Typical turns of Ukrainian folk melodies, among which the intonations inherent to the folklore of Western Ukraine play an essential role, are reflected in compositions different in a genre (Piano Quartet, two suites for piano: “Dribnychky” (1928), “Passacaglia, Scherzo and Fugue” (1929)). D. Zador (1912-1985), a brilliant graduate of the Prague Conservatory in piano, organ, and composition, revealed the versatility, colours and originality of the folklore of Western Ukraine in large-scale works (Piano and Orchestra Concerto (1965)) and a cycle of miniatures (piano pieces “Transcarpathian Sketches” (1974)). I. Shamo (1925-1982), a student of L. Revutskyy and B. Lyatoshinsky, created piano works (“Hutsul Aquarelles” (1972)), plays in which he used the refined style of impressionists, the most striking intonation, and rhythmic turns of Ukrainian folk songs (“Ukrainian Suite” (1948)), actively using large chord and fine finger techniques of interpretation.

The original style of Ukrainian piano music, combining the traditions of the Romantic era, the expanded tonality of the twentieth century (linear embodiment and colourful chords, including a wide palette of chromatisms, and dissonances), as well as elements of melodies and rhythms formed in the folklore of ethnicity, becomes one of the brightest trends of national Ukrainian culture of the second half of the twentieth – early twenty-first centuries. Among its leading representatives is M. Skoryk (1938-2020). The above-mentioned features

of compositional writing are reflected in the piano transcription of his famous “Melody” (1982), in the “Aria” from “Partita No. 5” (1976), and in “Burlesque” (1968) (Fig. 5-7).

Andante

Melody

*p*

*mp*

**Fig.5**  
Melodic and harmonic layers of the piano part in “Melody” by M. Skoryk. Source: [7].

Moderato

Aria  
From Partita No. 5

*p*

*Con Ado.*

*cresc.*

*mf*

*m.d.*

*p*

*pp*

**Fig.6**  
M. Skoryk “Aria” from “Partita No. 5”. Source: [7].

**Burlesque**

M. Skoryk

**Allegro**

**Fig7.** M. Skoryk “Burlesque”

Source: [7].

1

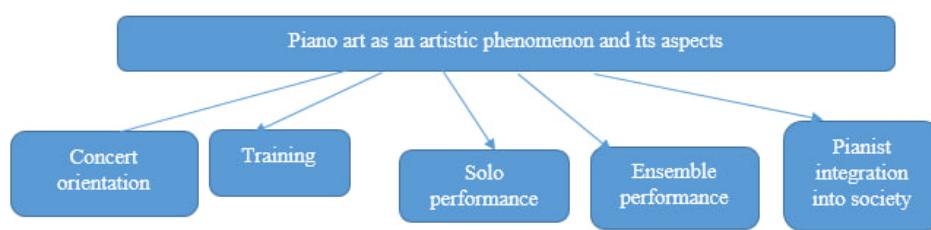
In “Melody” (1982), the use of seventh chords (including those responsible for transitions to a different key) makes the material sound particularly colourful. In the “Aria” (1976) there is an extended tonality that conveys the colourfulness and freshness of the melody, which also requires a fine finger technique and arpeggio technique. Modern Ukrainian composers are actively developing a piano repertoire designed for the creative development and realization of the young pianists’ performing apparatus. It is in this area are implemented different techniques of interpretation, as well as developing a comprehensive arsenal of techniques for piano playing: gamma and arpeggiated passages, embellishment and large finger technique, the flexibility of the wrist in the performance and brush coverage of wide melodic intervals and chords. The aspects noted are reflected in the works of M. Shukh (1952-2018). Fig 8 shows an excerpt from his piano piece “Town in a Snuffbox” (1969).



**Fig.8**  
Piano piece “Town in a Snuffbox”. Source: [7].

Piano music is richly and originally represented in the works of such outstanding representatives of the modern Ukrainian academic composing school as V. Sylvestrov; I. Shcherbakov; O. Bezborodko; B. Froliak; M. Lastovetsky. By generalizing the vast fund of music of the twentieth to twenty-first centuries, they have modernized centuries-old traditions of folklore, expanding the boundaries of artistic thought and concert-performance practice.

### 3.4. Piano art in Ukraine as a diverse, unified system



**Fig.9.** Elements of the Ukrainian pianistic system.  
Source: compiled by the authors.

This research addresses a complex and extensive issue, examining the impact of historical developments on Ukrainian culture while shaping its present state and prospects. Fig 9 illustrates the leading components of the modern piano performance in Ukraine, constituting an integral spacious system.

Concert pianism, as a leading aspect of pianism, encompasses the fusion of past achievements with contemporary innovations, allowing soloists and ensemble members to convey artistic ideas and images to the audience. The next – educational training aspect is based on familiarizing future stage performers with the skills of piano interpretation and their development to the necessary extent through training. The third aspect – the solo performance – represents the essence of the pianist's profession, combining an indicator of technical skill, the preparedness of the performing apparatus for concert activities, the degree of realization of its potential and creative individuality. The fourth aspect, ensemble performance, showcases a high-performing culture through the interaction of artists within the creative group. It reflects technical preparedness, shared ideology, vision, and transmission of marked elements. The fifth aspect of integrating piano performance into the modern global space serves as a multifaceted platform. It encompasses preserving, expanding, modernizing, and popularizing Ukraine's high academic art traditions to enhance its cultural development. Additionally, it facilitates the expression of creative ideas and practical endeavours by contemporary pianists within the broader social context, providing a unique artistic embodiment. A key aspect of the embodiment process involves integrating performing activities with modern information and communication technologies. These technologies are adapted to aid in composition perception, performance instruction, assessment of playing quality, and style interpretation recognition.

When comparing and contrasting Ukrainian piano music with another national tradition, such as Polish, it is important to understand the unique characteristics of each tradition. Ukrainian piano music has a blend of Western and Eastern musical elements, as well as a strong indigenous Slavic and Christian influence. Ukrainian folk music is characterized by the use of minor modes or keys that incorporate augmented 2nd intervals, and Ukrainian choral music reached its peak in the 18th and early 19th centuries. On the other hand, Polish music has a rich history of classical music, with composers such as Frédéric Chopin and Henryk Wieniawski being some of the most well-known. Polish folk music is characterized by the use of the pentatonic scale, and Polish music also has a strong tradition of choral music (Tab 4).

**Tab4.** A comparative overview of Ukrainian and Polish piano music.

*Source: compiled by the authors.*

Aspect	Ukrainian	Polish
Origins	Rooted in folk music, with influences from church and liturgical music	Strong influence from Romantic composers
Style	Emphasizes melancholy, lyrical qualities, drawing from folk songs and Cossack traditions	Includes mazurkas, polonaises, and dance forms with a romantic, nationalistic character
Composers	Lysenko, Barvinsky, Silvestrov, incorporating folk elements	Chopin, Szymanowski, Lutosławski, known for expressive, emotional works
Themes	Nature, love, nationalism, rural life	Nostalgia, patriotism, folklore, historical struggles

Techniques	Utilizes pedal points, ostinato figures, rich harmonies	Features virtuosic passagework, rubato, complex rhythms
Contemporary style	Embraces minimalism, avant-garde trends	Includes impressionistic, jazz-influenced, experimental compositions

**Tab4 (Continuation).** A comparative overview of Ukrainian and Polish piano music.

*Source: compiled by the authors.*

The specificity of Ukrainian piano art is based on a profound synthesis of the academic base of pianistic skill, acquiring different shades in certain historical periods, and the modernization of the principles of interpretation, mechanisms of performance design (solo as well as an ensemble), as a phenomenon of artistic culture. In addition, the presence of close interaction between the traditional practice of authentic sound and engineering is manifested here. The artificial intelligence system, in turn, acquires several essential functions in the process of preserving, expanding, and popularizing piano music and teaching its basics to people of different ages. The paramount value in this context, both historically and presently, remains the pianist's skill and the ability to convey the depth and expressiveness of the composer's ideas. It encompasses the interpretation of music, the richness of its ideas and imagery, the quality of the instrument, and the pianist's capacity to fully realize their potential. This potential encompasses a wide range of performance techniques that blend classical and romantic traditions with the broader trends of the 20th century, as well as innovative individual creative projects in contemporary piano music.

## 4. DISCUSSION

### 4.1. Pianistic art in the context of history and modernity from the perspective of scientific thought

The specificity of piano performance as a phenomenon of artistic culture has been investigated by scientists of different countries, periods, and spheres of activity. Their attention was drawn to such aspects as music pedagogy, social activities of composers and performers, the influence of ethnic roots on the character of piano art, modernization of the content of works under the influence of stylistic direction and era, the relationship of modern software and the process of interpretation, principles of implementation of the technical arsenal of pianists.

As such, O. Spolska (2021) [8] studied the significance of creative partnerships and communities of the late nineteenth and early twentieth centuries in preparing the ground for the establishment of professional academic schools of piano excellence. It highlights the active social and creative attitudes and activities of composers, performers, and teachers represented by S. Lyudkevych, V. Barvinsky, N. Nyzhankivskyy, contributing to the development of professional education and performing arts, the musical culture of Ukraine as a whole. The author's coverage of the historical, cultural, social, and artistic sides of the large-scale problem of piano art, played a significant role in the process of its comprehensive disclosure in the study.

S. Rafee et al. (2022) [9] found that modern software can comprehend individual performance styles. The engineering equipment (in particular, the ATEPP dataset) considers such categories of interpretation as tempo, dynamics, synchronization of movement patterns, and principles of pedal operation. The artificial intelligence model reads the information contained in the sound music and summarizes the data it perceives. The materials of the noted study testify to the integration of piano performance into the modernized information and communication environment, which in this publication is considered one of the leading components of modern musical culture.

#### **4.2. Psychology of music perception and the system of means of expression in modern research**

P. Solomonick (2022) [10] highlights the process of transformation of expressive means of piano performance, their expansion and modernization to convey universal problems, ideas, images and subjects more deeply. In particular, the specialist focuses on the fact that the outstanding representative of the Viennese classical school – L. van Beethoven changed the key aspects of the sonata form to achieve a unique dramatic narrative about the interaction of two opposing forces, which are inextricably linked and at the same time can come into open conflict with each other. The specific structure of large-scale works for piano and the establishment of a series of principles in their creation were also the guiding points of this study, which aims to present the performing arts as a unified multi-dimensional system. An analysis of the performer perceptions (mainly among amateurs) during a performance proved to be the basis of a study by some scholars. The specialists were able to reveal the psychological aspect of the nature of the performer and the processes of interpretation. They found that the concentration of the performer's attention on the external, surrounding environment allows for improving musical performance and should be considered in the practice of music teaching. This fact has become the basis of one of the links of the present study, which aims to show a holistic picture of the phenomenon of piano performance specificity.

Recently, the importance and necessity of monitoring the emotional state of young children learning the fundamentals of piano playing has been determined. In particular, the focus is on the success of educational programs in the field of musical performance during the school year (Nikulina, 2022) [11]. This aspect contributes to enriching the panorama of the present study, as it touches upon such phenomena as a synthesis of musical art, pedagogy, and psychology (interdisciplinary principle of learning). N. Kengerli-Najafova (2020) [12] is a pianist who has devoted her work to articulation as one of the leading categories of the pianist's art. The specialist reveals the content and role of the author's (editorial) and performer's versions of this component of interpretation, reveals possibilities of realization of the creative potential of the performer, due to the deep knowledge of the text of original composition and bringing in his manner of reading it, expressed in a unique interpretation. The study of articulation is of relevance to the study as this area of pianistic art defines its specificity as an artistic sound phenomenon.

The study of the phenomenon of the pianist's performance appraisal is reflected in some studies. In particular, the criteria of the definition of a level of preparation of professional personnel of the given domain and skill of interpretation (quality of a sound, the approach to phrasing, techniques of work with a pedal) have received illumination, the individual differences of self-assessments became clear, the perception of the individual interpretation of a work in a context of the mass performance of performers was renewed. Thanks to the study of the nature and functions of the evaluative aspect in the context of contemporary culture, it has become possible to illustrate the panorama of the problem analysed in this article on a larger scale and more multifaceted basis.

The pianist's movements and coordination while playing influence the sound quality directly through the way and nature of touching the keys of the piano. This, in turn, provides a range of sensory experiences for both performer and listener. This is one of the aspects of the specificity of piano performance that this publication explores. One of the key notions of pianistic culture, the expressiveness of performance, is studied. A. Rumyantseva (2018) [13] highlights its content, listing the leading categories of the mentioned phenomenon: tempo, meter and rhythm, melody and its characteristic intonation structure, dynamics and timbre, and touch and pedalization. Following the specialist, the presence and indissoluble unity of all the above-mentioned components in the interpretation provide an opportunity to fully reveal the composer's intentions in the work and show the colourful and multi-faceted emotional palette of his characters. The above study has contributed to illuminating one aspect of piano performance as a large-scale, complex and at the same time, holistic system.

#### 4.3. The problem of studying and shaping the performing apparatus

The question of optimising and strategically assigning a set of movements (hands, shoulders, trunk) in the training of future pianists is also raised. S. Turner et al. (2022) [14] draw attention to the need to comprehend several fundamental biomechanical and ergonomic principles that contribute to the effectiveness of piano training. This is one of the vectors of the modern performing arts, the research of which has helped to reveal the problem studied in this study comprehensively and extensively. The process of the universal academic professional style of a pianist allows one to develop, and implement oneself as a creator of high artistic art. The above-mentioned scientific and practical concept also proved to be fundamental to this study, as it highlighted aspects of one of the significant components of the specificity of piano performance.

Aspects of the piano performance methodology. The effectiveness of the combination of theoretical and practical methods of teaching in the process of mastering the profession of a performer, including piano. This aspect is very important for the proposed publication, as it highlights the progressive nature of the educational system of Ukraine. Some scholars focus on the search for methods of fruitful development of professional competencies of performing students (pianistic direction). This is essential for the present article, as it is directly connected with the quality of pedagogical activity in modern Ukraine.

A. Telles (2022) [15] offers an optimal (balanced) kind of piano technique for the present period. It combines principles characteristic of the interpretation of several previous centuries and a radical modern type of pianism, where forte dynamics, clusters and a set of movements that create considerable tension for the performer prevail. For the proposed study, the aspect noted is important in that it helps to illuminate the panorama of piano art in the globalised context of the twentieth to twenty-first centuries. The ability of next-generation neural networks to perceive and read polyphonic piano music and make its transcriptions is being studied by L. Martak et al. (2022) [16]. This factor contributes to better disclosure of the relationship between such different spheres as artificial intelligence and the culture of interpretation.

The relationship between musical performance and psychology is reflected in scientific publications. I. Franceschi and I. Ercegovac (2022) [17] emphasize the role of personal qualities and students' intrinsic motivation for learning in the context of the academic tradition. Some researchers pay special attention to the psychological state of the students and the coefficient of quality of preparation for classes. These phenomena are the basis for the present paper's understanding of piano performance as a system based on a multitude of components, including those reflecting findings in the field of psychology.

The profile of a successful performer in the contemporary context is explored by D. Iusca (2021) [18]. Following the specialist, such personality traits of a musician as androgyny, originality, independence, self-motivation, perseverance, sensitivity, high capacity for interpersonal communication, extraversion, need for attention and anxiety acquired in a single complex the leading importance for his formation and career development.

R. Parncutt and G. McPherson (2002) [19] focus on the development of a field called "musical psychology". It is based on the search for new and modernized approaches to the acquisition of musical disciplines and the creation of compositions. Their conclusions are of value for the present study in terms of the integration of piano performance into the system of sciences, among which psychology occupies one of the key places. The questions of specificity of piano performance, concerning such an aspect as reading from the sheet by professional musicians and amateurs have been raised by K. Imai-Matsumura and M. Mutou (2021) [20]. The search for strategies to realise the creative potential of students, through a voluminous multifaceted complex of expressions and conveying emotions in the process of interpretation is considered by S. Bonastre-Valles et al. (2020) [21]. These data represent an analysis of the fundamental components of music pedagogy, which becomes important for the study. Problems of management in the field of musical art, in the concert practice of pianists, are becoming more and more relevant at present. In the context of this

research, the mentioned phenomenon appears as one of the aspects of music integration into the social sphere.

However, all the above studies were focused on one particular aspect of the topic researched in this publication. Its disclosure, as a comprehensive, complex, and holistic structure, embodying the progress of the cultural sphere in Ukraine, is still waiting to be discovered. This fact has defined the necessity for the study, which has been undertaken in this article.

## 5. CONCLUSIONS

The leading components that constitute its foundation as the era in the history of culture, stylistic direction, national musical school, and means of expressiveness of musical performance have been identified. The study of the topic of contemporary pianism has also helped to reveal large-scale sectors of social life that have an impact on piano performance, its modernisation, and its enrichment in the world and Ukraine in particular. Such spheres include pedagogy, aesthetics, cultural studies, religion, and society. The study of Ukrainian pianistic art as a complex, multifaceted and, at the same time, holistic system has provided an opportunity to reveal the ways of modernization of social life under the influence of music: education, training, psychology, medicine, information and communication technologies, and progress in the sphere of culture.

The specificity of piano composers' creativity in different historical epochs: classicism, romanticism, the twentieth century, and the present time and their refraction in the national academic art of Ukraine has been revealed. Names of prominent Ukrainian composers and performers of various times, who realized traditions of the above stylistic directions on the ground of rich, centuries-old folk art, have been cited. The aspects according to which their music has enriched the achievements of the world performing culture due to the unique synthesis of folk ethnic origins and classical traditions of the European academic school were highlighted.

It was found that Ukrainian piano art reflected the foundations of the era of classicism (D. Bortnianskyy), romanticism (M. Lysenko), impressionism (V. Barvinskyy), neo-romanticism (V. Kosenko), modernism (B. Lyatoshynskyy), neo-folklorism (M. Kolessa, D. Zador, M. Skoryk). The study of such a distinctive branch of world music as jazz was also embodied in Ukrainian piano music (M. Shukh, M. Skoryk). The technical aspects of interpretation, peculiar to the periods of classicism, romanticism, and artistic trends of the twentieth century and the present have been revealed in Ukrainian piano music. All of them reflect their original and unique content.

The research unveils the distinctiveness of Ukrainian composers' creativity across different epochs, such as classicism, romanticism, impressionism, and modernism, while emphasizing their fusion of folk traditions with European classical influences. It highlights the diverse range of stylistic directions within Ukrainian piano music, from neo-folklorism to jazz, and reveals the technical aspects of interpretation specific to each era, ultimately contributing significant new insights to the field of Ukrainian piano music research.

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## Review Paper

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# DEVELOPMENT OF THE TECHNIQUE OF FORMING THE PROFESSIONALISM OF A POP ARTIST: VOCAL DISCOURSE

*Desenvolvimento da técnica de formação do profissionalismo de um artista pop: Discurso vocal*

## ABSTRACT

The primary objective of this study is to investigate effective methodologies and devise innovative techniques for instructing aspiring pop vocalists, specifically focusing on the cultivation of vocal attributes to nurture and amplify the potential of young performers. In the course of this research, analytical methods, typological approaches, and generalization were employed. The research has yielded crucial insights into the fundamental aspects and influential factors that contribute to the successful adaptation of young performers to the demands of the pop singing style. As a result, it was established the importance of systematic classes and vocal practice for achieving a high level of vocal skill. Furthermore, the culmination of this scientific inquiry has led to the development of a comprehensive pedagogical approach for teaching pop vocals. This technique took into account the key aspects and factors influencing the successful adaptation of young performers to the pop style of singing. The developed method of teaching pop vocals can be used as a basis for the systematic and step-by-step development of vocal abilities of young performers. The obtained work results can be used to improve approaches to teaching pop vocals and developing musical talents in young performers. This research can serve as a basis for further research and development in the field of pop singing and music pedagogy.

## RESUMO

O objetivo principal deste estudo é investigar metodologias eficazes e desenvolver técnicas inovadoras para instruir aspirantes a vocalistas pop, focando especificamente no cultivo de atributos vocais para nutrir e ampliar o potencial de jovens intérpretes. No decorrer desta pesquisa foram empregues métodos analíticos, abordagens tipológicas e generalização. A pesquisa produziu insights cruciais sobre os aspectos fundamentais e fatores influentes que contribuem para a adaptação bem-sucedida de jovens intérpretes às demandas do estilo de canto pop. Como resultado, constatou-se a importância das aulas sistemáticas e da prática vocal para o alcance de um alto nível de habilidade vocal. Além disso, o culminar desta investigação científica levou ao desenvolvimento de uma abordagem pedagógica abrangente para o ensino da voz pop. Esta técnica levou em consideração os principais aspectos e fatores que influenciam o sucesso da adaptação de jovens intérpretes ao estilo pop de canto. O método desenvolvido de ensino de vocais pop pode ser usado como base para o desenvolvimento sistemático e passo a passo das habilidades vocais de jovens intérpretes. Os resultados do trabalho obtidos podem ser utilizados para melhorar abordagens de ensino de vocais pop e desenvolver talentos musicais em jovens intérpretes. Esta pesquisa pode servir de base para futuras pesquisas e desenvolvimento no campo do canto pop e da pedagogia musical.



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**KEYWORDS**

Musical professionalism; musical performance; showmanship; stage skills; technical skills.

**PALAVRAS-CHAVE**

Profissionalismo musical; performance musical; espetáculo; competências de palco; competências técnicas.

## 1. INTRODUCTION

In the process of training a modern pop vocalist, a number of tasks arise that cover both basic technical requirements and performance manners, which requires a deeper study and the creation of new methods of forming the professional skills of pop performers. It is important for pop singers to have proper breathing, which affects the quality of sound production, to perform exercises to improve diction, and to study the features of various styles present in popular music for expressive interpretation of songs. In addition, the flexibility of the voice is an important requirement in the context of stylistics, but this should not lead to the loss of an individual manner of performance. Further research can expand the teaching methodology with the help of a set of exercises aimed at the development of various vocal effects. This approach opens up prospects for the development of vocal art and the improvement of performance skills of pop singers. The problem of the research is the development of a methodology aimed at forming the professionalism of a pop artist. I. Bartlett and M.L. Naismith (2020) studied the issue of developing professional skills of pop vocalists [1]. Scientists, in their own research, note that the generally accepted concept of a universal approach for all styles of vocal performance is no longer effective and does not meet the needs of modern pop artists. This prompts a more detailed study of this issue and an analysis of the methodological foundations of pop performance with regard to the professional training of young performers.

In the research, T. Kulaha (2020) notes that the mentor should direct the educational activity in such a way that the performer engages in the personal study of his vocal apparatus, identifies the vocal problems he has encountered, and receives methods to overcome these problems [2]. The researcher points out the importance of using various methods of transmitting educational information, such as anatomical explanations, physical instructions, examples of "sound" on CD, illustrations and descriptions of subjective perception of internal images and sensations. It is worth studying in more detail the aspect of theoretical explanation for young pop artists during the development of the methodology.

According to L. Peultier-Celli et al. (2022), vocalists are unique artists because they skilfully use their bodies as musical instruments [3]. According to the researchers, correct posture and conscious perception of movements are important components for achieving a strong and healthy voice of the performer. Pop singers face multiple tasks at once, including breathing and managing stress, which can affect their performance, so they must work on their posture and awareness of each movement from the moment the performance begins to take care of the health and functionality of the voice. It is necessary to investigate these aspects more thoroughly during the formation of the vocal skills of pop performers and the development of the professionalism of pop singers.

In turn, O.F. Plaksina (2021) notes that in the field of pop vocals, there is a single school based on the modern methods of famous scientists and vocal teachers [4]. This school, according to the researcher, unites general views on issues, including the technique of setting the voice, the process of sound formation, sound attack and voice effects. This general vocal school, as the scientist claims, takes into account modern scientific research and the best experience of professionals, which forms a system of knowledge and methods that are the basis for the development of pop vocals. As a result, it allows vocalists to achieve high sound quality, expressiveness, and performance skills in various styles and genres. It is necessary

to study in more detail the methodological aspects of the stage production of the voice in order to develop a modern method of forming the professionalism of a young performer. S.V. Kishakevych (2021) draws attention in his own research to the fact that foreign teachers and performers emphasize numerous differences in pedagogical methods of formation and aesthetic evaluation of vocals in the context of classical and pop music [5]. The researcher's work also states that the decisive factor for any performer should be not only the analysis of the technical aspects of sound creation, achieving the necessary control over breathing and the use of the diaphragm, but also the embodiment of the desired image, which is achieved not only with the help of vocal abilities, but also by through acting. This issue, which includes the study of the methodical foundations of the formation of the professionalism of pop performers, with regard to the classical school, needs a more detailed study. The main aim of this study is to create a comprehensive methodology that enhances the professionalism of individuals in the field of pop performance. This research focuses on cultivating vocal excellence and honing the performance skills of emerging pop singers. The objective of the study is to pinpoint the most efficient approaches and techniques that facilitate the cultivation of a distinctive vocal style among young vocalists. The tasks of the research are:

- development of a complex method of teaching pop vocals that takes into account technical, expressive and stage aspects;
- studying the features of various styles of pop singing and their influence on the performer;
- determining the role of practice in the formation of professionalism.

## 2. MATERIALS AND METHODS

In this study, the following materials were used for the development and verification of the effectiveness of the methodology:

1. Musical compositions. A wide range of musical genres and styles were utilized for analysing performance material. These compositions encompassed songs with varying levels of complexity, tempo, and rhythm variations. This diversity allowed performers to broaden their repertoire and enhance their technical and expressive skills in pop performance (Bilozir and Maichyk, 2015) [6].
2. Teaching materials: Specialized didactic materials were used, which included sheet music, vocal exercises (lip buzz, solfege, yawn-sigh technique, vocal straw exercise), performance samples and vocal technique guides (Ros, 2019) [7].

By utilizing these resources, an integrated technique was developed, which combines various musical compositions and educational materials, which contributes to the development of the professionalism of vocalists. This approach allows performers to effectively expand their skills, improve the technique and expressiveness of their performance. Through the utilization of analytical methods, which was used in this study, a detailed study of various aspects of the formation of the professionalism of a pop artist was carried out. This method made it possible to reveal and analyse the key elements, factors, and processes affecting the development of vocal skills and expressiveness of a pop artist. By employing this particular method, it was possible to draw conclusions about effective approaches, techniques, and strategies that contribute to the development of professionalism in pop performance.

Through the application of a typological approach, the study of various methods of forming the professionalism of a variety performer was carried out, thanks to which it was possible to identify the methods used for the development of skills and competencies of variety performers. As part of the typological approach used in the study, the methods, and approaches used in the practice of forming the professionalism of a pop artist were analysed. Utilizing this approach, the peculiarities and advantages of methods aimed at the development of certain aspects of professionalism, such as vocal skills, stage presentation, musical expression, etc., were revealed. This method contributed to the development of an integrated methodology that combined elements from different types of methods, which allows the

use of the most effective and adapted approaches for the formation of the professionalism of a young pop artist, including elements of vocal technique, stage practice, work with sound recording and other aspects that contribute to the development of professional skills. The method of generalization made it possible to combine and systematize various studies and sources of information in order to identify general trends, regularities and key aspects affecting the formation of the professionalism of a pop vocalist. Also, using the method of generalization, it was possible to identify approaches, principles, and strategies that can be used to develop an effective method of forming the professionalism of a pop artist. Using this method, a methodology was developed, which was based on the enrichment and generalization of previous studies, and also took into account modern trends and needs of the vocal field of pop performance. The method of generalization made it possible to systematize the received data, to identify regularities and trends, and also to establish relationships between various elements of the process of formation of the vocalist's professionalism. This made it possible to develop a specific methodology, which is based on the foundations of theory and practical research, ensuring the effective development and training of pop performers. This study was conducted in three main stages:

Stage 1 - Literature Review: This stage involved a comprehensive review of existing literature on vocal pedagogy, performance techniques, and development of professional skills in pop music. Key sources were analysed to identify effective training methods, exercises, teaching approaches, and factors impacting professional growth of pop vocalists. The literature review enabled synthesizing insights from prior research to inform the methodology design.

Stage 2 - Integrated Methodology Development: Based on the findings from the literature review, an integrated methodology was developed incorporating diverse musical compositions across pop genres along with specialized teaching materials. This included vocal warm-up exercises, technical exercises, sight singing material, song repertoire across genres, and teaching guides. The methodology was designed to build foundational technical skills as well as interpretive skills.

### 3. RESULTS

A pop singer is an artist who performs uncomplicated musical compositions designed for a broad audience. Beyond possessing vocal talent, a pop singer must exhibit charisma, the capacity to engage with the audience on stage, and proficiency in dance.

The mastery of vocal and performance techniques is an integral part of the professional development of pop singers. Mastering these techniques is of great importance in the context of the genre and stylistic features of the vocal works they perform. Knowledge of vocal performance techniques and the ability to use them effectively significantly affect the competitiveness of specialists in the modern labour market. Pop vocal work includes singing, which is based on systematized sounds, intervals, sections of the scale, triads, scales, passages, and exercises built on the material of the educational repertoire. It is recommended to sing at a sound convenient for all voices in the zone of ghost tones, shifting it sequentially by a semitone up or down, depending on the students' abilities. Especially effective in the context of pop vocal work is a smooth fall of the voice to legato with a soft "attack" of the sound, which creates a feeling of main resonance, a high position and ensures a uniform sound, as well as protects the student's voice from excessive strain. Sound creation of a vocalist requires the active participation of the whole body, which consists of interconnected segments and mutually influence each other. Achieving this requires the ability to coordinate breathing, vibration and resonance (Kulaha and Segeda, 2021) [8].

In addition to the main aspects of voice production and its development, vocal hygiene is an important issue. Careful care of the vocal apparatus and proper use of its potential have a significant impact on the quality of performance and long-term preservation of the voice. A healthy voice is the basis for the professional activity of a vocalist and helps to achieve a high level of vocal skill. One of the key aspects of vocal hygiene is correct breathing

technique. A vocalist should use diaphragmatic breathing, which ensures optimal air flow while singing. This contributes to effective sound production and prevents overstrain of the vocal cords. It is also important to maintain the correct body position while singing. Correct posture helps to avoid tension in the muscles of the neck, shoulders and back, which can negatively affect the voice process. The relaxation of the body and the free flow of energy contribute to the optimal use of the voice and improve its projection. Basic principles of voice hygiene (Frič and Podzimková, 2021) [9]:

- the strain on the vocal apparatus should align with its level of training and conditioning. It is crucial to steer clear of vocal strain, excessive tension during high notes, shouting, and undue vocal strain from excessive speaking;
- it is necessary to prevent heavy strain on the voice during illness and other ailments;
- avoid sudden changes in temperature, as well as exposure to negative factors such as heat, cold, dust;
- it is worth avoiding irritation of the mucous membrane of the throat, in particular, avoiding spicy, excessively salty, too hot or cold food and drinks.

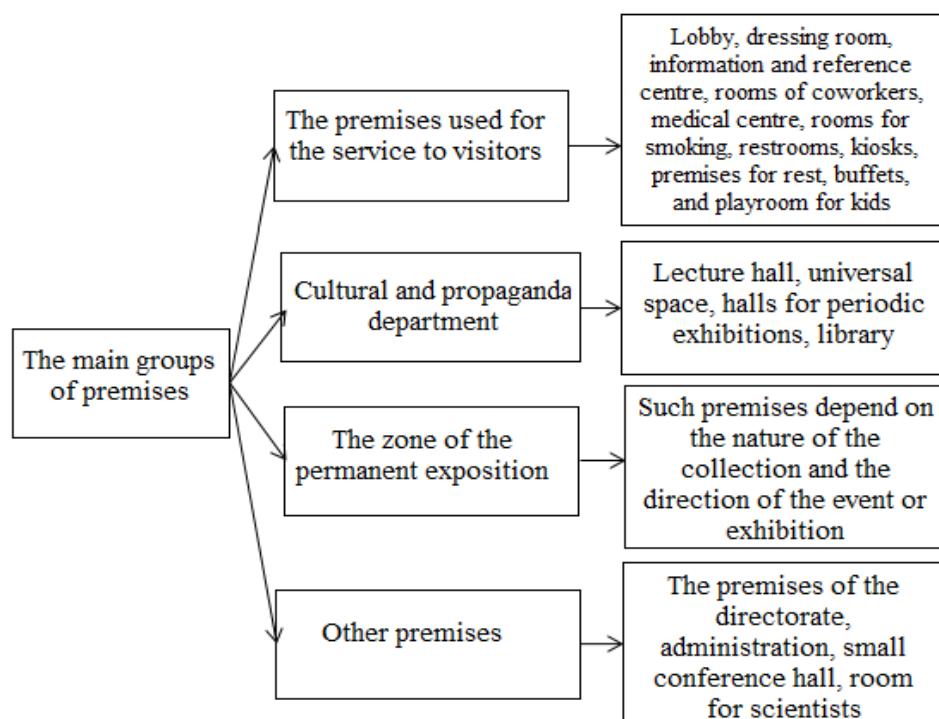
These rules of vocal hygiene help preserve and improve the health of the voice, reduce the risk of damage to the vocal cords and maintain their optimal functionality (Kurbanova, 2021) [10]. Maintaining vocal hygiene also includes careful treatment of the vocal cords during training and performances. Gradually warming up the voice before singing, using sound exercises and muscle-relaxing techniques, helps to avoid injuries and ensure optimal functioning of the vocal apparatus. Awareness of the need for vocal hygiene among vocalists allows preserving and improving their vocal abilities. However, insufficient awareness of specialists regarding voice hygiene and its practical application is a serious problem among performers (Akgöl et al., 2022) [11].

It is worth noting that pop and academic vocalists have similar approaches to the development and preservation of the vocal apparatus, however, there is a significant difference between them, which lies in their approach to singing. Pop singers do not follow established canons, but on the contrary, their goal is to deny these norms. Academic and folk singers work within a certain canon or set musical requirements, and for them, deviation from these norms is unacceptable. Pop singers, in turn, strive to find their original sound, their own characteristic manner of performance and stage image. Thus, the main feature of pop vocals is the search and formation of an inimitable, unique voice of the vocalist, which differs from traditional norms and creates its own style of performance. Despite the difference between classical and pop performance, they are not in opposition to each other. On the contrary, the training of specialists in these fields should take place in a harmonious combination of opposite elements, creating the most favourable conditions for comprehensive professional development of future specialists (Han, 2023) [12].

Vocal teachers use different methods and strategies to focus attention during vocal compositions. External focus is used in most cases, compared to internal focus, during voice training. External focus is used to control external aspects of performance, such as posture, movement, contact with the audience, and to control expression and expressiveness. Internal focus, in turn, is more related to conscious breath control, vocal technique, and internal physical sensations that occur while singing. These two types of focus are used by vocal teachers to achieve optimal voice control and effective performance of vocal works (Treinkman, 2022) [13]. These skills and knowledge allow the pop artist to discover his unique style, analyse and improve his performance skills and work successfully in the field of the modern music scene. In addition, the effective development of the vocal technique of pop performance is achieved by combining various forms of educational work (Fig.1).

When studying American approaches to variety performance, it is worth paying attention to Brett Manning's technique, which includes a number of basic principles and approaches that have a lot in common with the methodological approaches of Ukrainian teachers (Popova, 2018) [14]. This technique emphasizes the importance of the development of harmonic hearing and the combination of different registers to achieve appropriate sound production in different stylistic directions. However, in the methodology of the American teacher, more

innovative principles are used, in particular, attention is focused on one's own repertoire as a basis for the development of harmonic hearing. According to this method, the vocalist should actively perform backing vocals and “vertical” (harmonic chords), which contributes to the formation and improvement of musical skills. This approach brings freshness and innovation to the learning process and helps vocalists to unlock their potential and achieve higher performance results. Comparing the performance technique of jazz pianists and the technique by Brett Manning for pop vocalists, it is possible to highlight some common principles, but also significant differences. Both techniques emphasize the development of harmonic hearing and the use of different registers to achieve appropriate sound production. However, technique is distinguished by the use of innovative approaches.



**Fig.1**  
Effective forms of educational work for comprehensive training of a pop vocalist  
Source: compiled by the authors based on Z.P. Ros (2019) [7].

She emphasizes the development of harmonic hearing through the performer's own repertoire. In addition, this method actively uses backing vocals and “vertical” (harmonic chords) by the performer. These elements contribute to the formation and improvement of the vocalist's musical skills (Popova, 2018) [14].

A modern pop vocalist must also master the correct breathing, which affects the quality of sound production, perform exercises to improve diction, and study the features of various styles present in popular music for an expressive interpretation of songs. In addition, the flexibility of the voice is an important requirement in the context of stylistics, but this aspect should not lead to the loss of an individual manner of performance ( Bokoch et al., 2017) [15]. The main difficulties that need to be solved when creating a modern and relevant method of forming skills for the development of the professionalism of a pop artist include:

1. Technical aspects, that is, ways of developing the skills and abilities of the vocal technique of pop performance, including correct breathing, control over the vocal apparatus, development of diction and other skills.
2. Expressiveness and interpretation, as a pop artist, must be able to convey the emotional essence of a song and evoke the corresponding feelings in listeners. The development of a methodology that promotes the development of musical expression and interpretation skills is one of the key aspects of the study.

3. Stage presence, namely the ability of a pop artist to go on stage, control his own movements and interact with the audience. The development of a technique aimed at improving stage presence and developing performance skills is of great importance for the formation of the professionalism of a pop artist.

4. Expansion of the repertoire, since this aspect is one of the important elements of the work of a pop artist, in particular, the expansion of the repertoire and the ability to perform songs of different styles and genres. The development of a technique that contributes to the expansion of the performer's musical arsenal is necessary in the formation of his professional competences.

The development of the technique of forming the professionalism of a pop performer is an important task that concerns not only vocalists, but also other musicians, in particular saxophonists specializing in jazz performance. Both directions require in-depth study and development of a systematic approach to training and training of young performers. In the performance method of jazz saxophonists, as in pop performance in general, the emphasis is usually placed on the study of harmony, melody, and rhythm. It is important to develop improvisational skills, the ability to freely express musical ideas, as well as learn the style of jazz. In order to achieve a high level of skill, saxophonists need to work on the technique of playing the instrument, learn various phrasing, and learn the characteristic techniques and features of jazz improvisation. However, the method of forming the performer's professionalism may be different for different genres and instruments. Therefore, it is important to take into account the specifics of the saxophone and its role in a jazz ensemble when developing methodological approaches. Aspects such as saxophone technique, sound characteristics and articulation can be incorporated into the technique in order to achieve better results in jazz performance on this particular instrument. So, although the development of techniques for the formation of the professionalism of a pop performer and the performance techniques of jazz saxophonists may require different approaches and emphases, both aspects are relevant and require attention when developing systematic approaches to the education and training of young musicians (Lett, 2023) [16].

Based on the aspects highlighted above, a methodology for developing the professionalism of a pop artist was formed. The technique of forming the professionalism of a pop artist includes complex approaches covering technical, musical, vocal and performing aspects. The main goal of this technique is the development and improvement of professional skills, abilities, and competence of pop artists for successful performance on the modern music scene. The methods of forming the professionalism of a pop artist:

1. Technical training includes learning the basics of vocal technique, correct pitch, breathing, articulation and other important aspects. Working on technical skills helps the performer to ensure stable and controlled vocal technique. This stage includes the use of special exercises to expand the range of the voice, achieve homogeneity of the sound over the entire range, and perform vocalizations and other technical techniques that contribute to the improvement and control of the singer's voice. In addition to the elements mentioned above, this point can also include other aspects that contribute to the development of the vocalist's technical skills. The main elements of this stage are:

Work on rhythmicity and phrasing: The performer studies various rhythmic schemes and phrasing techniques that help perform musical compositions with precision and expressiveness. Study of melodies and harmonies: The singer deepens his understanding of melodic lines and harmonic structures, enabling him to perform complex melodic parts and arrangements with confidence.

Work on diction and pronunciation: The singer is engaged in improving diction and pronunciation to clearly articulate the lyrics of the songs and convey their meaning to the listeners.

2. Musical training includes the acquisition of musical theoretical knowledge, and understanding of harmony, melody, rhythm, and other musical elements. It is important to develop musical listening, understanding of stylistic features of various genres and performance interpretation. This stage includes the following elements:

Study of musical notation: The singer becomes familiar with musical notation, musical lines and spaces, and learns to read and interpret musical notation.

Development of musical memory: The performer trains his ability to remember musical phrases, melodies and harmonies, which contributes to a confident performance without a musical score.

Working with musical artists and arranging: The singer gets experience in collaborating with musical colleagues and arranging musical compositions for his needs. It helps to develop the ability to work in a team and show creativity in the musical process.

3. Vocal expressiveness contributes to the development of vocal interpretation, the ability to convey emotions and feelings through the voice. This stage includes the study of articulation, phrasing, diction, recitation and other means of creating an expressive performance. This stage includes the following elements:

Musical stylization element: The vocalist learns different methods and approaches to the interpretation of musical works, including dynamics, tempo, phrasing, use of decorative ornaments, and voice stylization for different musical genres and eras.

Performance expression and stage presentation element: The singer learns to use expressive means such as facial expressions, gestures, body movements and interaction with the audience to create the intended atmosphere and convey the intensity of the performance.

Element of understanding the text: The vocalist deeply studies the text of musical works, and understands its meaning and emotional essence. The ability to convey the meaning and feeling of the text adds depth and authenticity to the performance.

Development of improvisational skills: The singer learns to improvise within the musical material, and improves the ability to vary the melody, rhythm and performance elements, which makes his performances livelier and more unique.

4. Stage skill includes work on expressiveness of movements, staging, use of space and contact with the audience. Contributes to the development of stage confidence, the ability to attract the attention of the audience and create a visual appeal of the performance. The main elements of this stage are: use of stage equipment:

The vocalist learns to effectively use microphones, monitors, lighting effects and other technical means to improve the sound and visual appeal of the performance.

Working with the script and directing elements: The vocalist acquires the skills to collaborate with the director, understand performance instructions and perform certain directing elements during the performance, which adds structure and depth to the stage presentation.

Development of stage communication: The vocalist learns to communicate effectively with fellow musicians, choreographers, the director and other participants in the performance to achieve common harmony and expressiveness on stage.

5. Repertoire development includes the study and performance of a variety of musical genres and styles. Expanding the repertoire helps the pop artist to be versatile and adaptable to different musical situations. The main elements: analysis and interpretation of compositions: The vocalist studies and understands the structure and characteristics of songs, and analyses texts and musical arrangements to properly interpret and convey their essence during performance [17, 18].

Creativity and arrangement: The vocalist learns the basics of musical arrangement, which allows him to create unique versions of songs, adapt them to his style and expression, as well as write his musical compositions.

Experimentation with sound and styles: The vocalist discovers new genres, styles and performance techniques, including elements of improvisation and experiments with sound, which helps to develop his unique vocal style and creative approach.

6. Work on stage image contributes to the study of methods of preparation for the performance, rehearsals, work on the emotional state and interaction with the audience. Creating an image of a performer plays an important role in forming the performer's identity and memorability. This stage includes the following elements:

**Make-up and Stage Costume:** The vocalist learns make-up techniques and chooses an appropriate outfit that reflects his performance style, enhances his image and helps create visual appeal during the performance.

**Use of stage design and lighting:** The vocalist learns the basics of stage design and the effective use of lighting on stage to create atmosphere, emphasize the mood of the song and enhance the performance experience.

This technique is based on a combination of theoretical knowledge, practical training, individual work with teachers and joint performances. It helps to develop the artist's creativity, expressiveness and personality, creating a basis for a successful career in the modern entertainment industry. It is worth noting that the educational process of becoming a pop performer should include both individual lessons and independent work, as well as consolidating the learned material and performing creative tasks.

The method of training, as a professional discipline, is aimed at forming a solid basis for the training of qualified specialists who are able to implement advanced methods and trends of modern vocal science and music pedagogy into practice. The method of teaching pop vocals takes into account modern achievements and innovations in the field, providing students with the necessary knowledge, skills, and tools for the development of their professional competence. It is based on scientific research, experience of recognized experts and progressive approaches in vocal science and pedagogy. Based on the methodology, the training of vocalists is aimed at equipping vocalists not only with technical skills, but also with the ability to adapt to changes in the music industry and integrate modern trends into their performance skills. The method of forming the professionalism of a pop artist aims to develop the creative thinking, expressiveness and interpretation abilities of the recipients so that they can become influential specialists in the modern music market. So, the process of training pop performers is characterized by a wide range of various methods and a combination of different approaches, which is an important basis for students who seek to gain professional knowledge and become competent specialists in the field of pop singing.

The results revealed the main aspects of the development of the methodology:

1. Integrates diverse musical compositions across pop genres to build repertoire.
2. Uses specialized exercises and teaching materials to develop technical skills like breathing, pitch, diction.
3. Employs analytical methods to study forming vocal professionalism.
4. Adopts a typological approach to identify effective training techniques for variety performers.
5. Focuses on individual needs and tailored training for each vocalist.
6. Covers technical, musical, vocal expressiveness, stage skills, repertoire expansion, and image creation.
7. Responds to modern trends and needs in commercial music performance.

## 4. DISCUSSION

Research and development of methods of forming the professionalism of a pop artist are an important element of training specialists in the field of vocals. Such studies have made a significant contribution to the understanding of the process of training and development of pop performers, and also contribute to the formation of effective methods that help to develop vocal skills, technique, expressiveness, and stage presentation. As a result, the research and development of the technique of forming the professionalism of a pop artist become an integral part of the training of future and experienced vocalists, contributing to their development, success and reaching a new level in the musical field. A significant number of scientists and vocal teachers were engaged in the study of issues of the formation of the professionalism of a pop performer. This topic is of great interest in the music industry, as the professional development of pop artists requires a systematic approach and specialized

methodology. Researchers have studied various aspects such as vocal technique, musical training, expressiveness, stage skills and other important aspects of professional training of vocalist.

Scientist P.T. Harrison (2013), in his study of personal and performance values in teaching singing, emphasizes the importance of the methodology of teaching professional competencies for pop vocalists [17]. He points out that the successful development of vocal skills requires targeted learning, systematic training and the use of effective techniques. The researcher notes that the method of training pop vocalists should take into account not only technical aspects, but also the personal development and internal motivation of the future performer, and should also contribute to the formation of his understanding of his own vocal potential, a sense of his own value and self-expression through singing (Harrison, 2013) [17]. Comparing with the results of this study, it should be noted that the development and application of an effective method of training the professional competencies of pop vocalists is an important aspect of the development of a young pop performer. According to the results of this study, the use of an effective method of developing the professionalism of a pop vocalist contributes to the formation of skills, self-expression, and the achievement of high results in the field of vocal performance.

T. Rooney (2016) considered in her research the features of modern techniques and methods of teaching pop singing [18]. The researcher claims that the adaptation of training to the individual needs of the student is extremely important in the field of teaching pop vocals, because a technique that may be effective for one student may not be suitable for another. T. Rooney (2016) notes that the study and understanding of the unique characteristics of each student allow the vocal teacher to use the following approaches to training: individual planning, adjustment of techniques and methods, taking into account the personal musical goals and needs of the vocalist [18]. It is worth noting that, based on the results of this study, an individual approach really contributes to achieving maximum results and developing the professionalism of a pop vocalist.

Academic researchers L. Longo et al. (2020) conclude that the impact of postural changes on the function of the vocal apparatus can lead to voice production problems [19]. Scientists also note that there is an influence of the use of the instrument while singing on the quality of the voice, depending on the body posture chosen by the musician while playing. Comparing with the results of this study, it is worth noting that pop vocalists are characterized by more movement on stage and less influence of body posture on the quality of sound than it is manifested in academics, which is associated with constant movement and active stage presence that characterize pop singers.

According to research by R. Cardoso, J. Lumini-Oliveira and R.F. Meneses (2019), the interplay between muscle tension, posture, and voice use is a very complex and interrelated aspect of voice production [20]. Correct posture, according to scientists, is a necessary part of effective voice use, but the relationship between dysphonia and posture can be controversial. Scientists claim that the correct posture helps the vocalist easily distribute the tension between the muscles both in a static position and during movement, ensuring free movement of the larynx without restrictions and contributing to high-quality voice reproduction. It is worth noting that, based on the results of this study, understanding the relationship between body posture, laryngeal muscles, voice formation and dysphonia is of great importance.

Researcher P. Savvidou (2021) claims that the training of a pop singer requires a broad approach that covers not only vocal technique and musical aspects, but also the performer's physical and psychological well-being [21]. The scientist emphasizes that the successful formation of professionalism in pop vocals requires ensuring physical readiness, development of vocal expression, creation of healthy voice control skills, as well as awareness of the importance of psychological stability and self-expression in musical performance. This emphasizes the need for an integrated approach to vocalist training that combines technical, musical, physical and psychological aspects to achieve full-fledged musical development and

high-performance quality (Filipchuk et al., 2022; Kunanbayeva, 2016; Burganova et al., 2016) [22-24]. Based on the results of this study, one should agree with the researcher, because an integrated approach combined with taking into account the individual characteristics of the vocalist is effective in modern pedagogy in the framework of the training of a pop artist. E.M. Sielska-Badurek et al. (2018) note that a vocalist, choosing a pop direction, should have not only musical skills, but also well-developed vocal quality and voice function [25]. Scientists point to the importance of the initial stage of training, where emphasis is placed on improving the sound characteristics of the voice, including resonance, range expansion, breath control and articulation. Researchers emphasize that systematic training and proper pedagogical support at the initial stage of development can significantly affect the subsequent successful career of a pop vocalist.

It is worth noting that, compared with the results of this study, in the developed methodology for the formation of the performer's professionalism, special attention is paid to the development of the technical characteristics of the voice of a young pop singer, which confirms the importance of the development of this aspect.

In turn, M. Guzman et al. (2013) claim that the skill of pop performers is based on effective techniques, in particular, on the practice of vocal functional exercises during voice warm-up [26]. Scientists have established that such exercises contribute to the improvement of the long-term mid-frequency spectrum of the voice of pop performers.

Comparing with the results of this study, it should be noted the importance of using specialized exercises in the training methodology of professional pop performers. The application of techniques that include exercises to improve the technical characteristics of the voice and preserve its quality in the long term in the pop music genre is an important aspect of the professional training of the performer (Rui, 2023; Yermentayeva et al., 2018) [27; 28].

Researchers P. Bottalico, S. Graetzer and E.J. Hunter (2016) claim that the methods of professional training of pop performers affect the volume and quality of the voice [29]. Scientists note that training with external auditory feedback has a significant effect on improving the technical parameters of the voice, in particular on increasing the volume and improving the sound quality. This study emphasizes the importance of using specialized techniques and sound feedback during the training of pop vocalists to achieve better results in performing practice. Comparing the research with the results of this work, it is worth noting that the specialized method of forming professional skills and abilities of pop singers is a key factor in achieving success in this field (Barytska et al., 2022; Kunanbayeva, 2017) [30; 31]. The results of this study underscore the paramount importance of a multifaceted approach to training and developing professionalism in pop vocalists. Drawing upon insights from various studies and researchers, it is evident that successful training encompasses not only technical aspects but also personal growth, individual needs, and psychological well-being (Hodun, 2022) [32]. Key elements include targeted learning, systematic training, and effective techniques, all of which contribute to nurturing vocal skills and self-expression (Ponomarenko, 2016) [33]. Factors such as posture, muscle tension, and voice use, while intricate and interrelated, significantly impact vocal performance. Specialized exercises, feedback mechanisms, and tailored approaches to individual students play pivotal roles in enhancing quality and control (Tkachenko, 2022) [34]. Moreover, the study emphasizes the necessity of an integrated methodology that addresses technical, musical, physical, and psychological dimensions, all tailored to the unique characteristics of each performer. This comprehensive approach, coupled with an early emphasis on improving vocal sound characteristics, not only ensures the development of a pop singer's technical prowess but also contributes to their long-term success. Furthermore, the research underscores the need for ongoing innovation and refinement of methods to meet the evolving demands and requirements of modern pop artists. Consequently, this study contributes to the broader understanding of optimizing talent and skill development in pop performance and underscores the continued significance of further research and methodological enhancement for the effective training of pop performers.

### 3. CONCLUSIONS

The study yielded the development of a comprehensive method for nurturing the professionalism of variety performers, encompassing various facets of their training. This method comprises essential components such as technical and musical training, vocal expressiveness, stagecraft, repertoire diversification, rehearsal performance, and the cultivation of a distinct stage persona. Each of these elements holds substantial significance in the growth and success of vocalists in the realm of pop music. The method fosters the development of stable and controlled vocal techniques, enhances comprehension of musical elements encompassing harmony and rhythm, facilitating the clear conveyance of emotions and sentiments through vocal expression. Moreover, it instils confidence on stage, nurtures the ability to engage with the audience, and crafts a visually captivating presence. Notably, the study affirmed that expanding one's repertoire is a crucial aspect of pop artist training, enabling versatility and adaptability across diverse musical contexts. Furthermore, rigorous performance rehearsals and the cultivation of a unique stage image empower performers to showcase their individuality and leave a lasting impression.

The method devised for nurturing the professionalism of pop artists through this study represents a significant and valuable contribution to the realm of vocal training. It provides a structured approach to vocalists' development, enhancing their technical and musical proficiency, elevating the quality of their performances, enriching their emotional expressiveness, and amplifying their stage presence. Future research and refinements of this method hold the potential to further advance the professionalism of pop artists and align them with the evolving demands of the contemporary music scene.

The study's findings affirm the efficacy of the developed technique for cultivating the professionalism of pop artists, highlighting the synergistic impact of combining technical training, musical education, vocal expressiveness, stagecraft, repertoire diversification, rehearsal performance, and the creation of a distinctive stage persona.

The results gleaned from this research are of tangible value in the training of vocalists, offering opportunities for the enhancement of pedagogical approaches in teaching pop vocals and the nurturing of musical talents among young performers. The novel technique crafted as a result of this research holds the potential to serve as a valuable tool for educators, music pedagogy experts, and aspiring artists seeking to attain excellence in their creative pursuits. Furthermore, this study paves the way for future exploration within the realm of pop singing and music pedagogy. Given the rapid evolution of the modern music industry and the surging interest among young individuals in pop singing, forthcoming research endeavours may be directed towards expanding the methodology, exploring novel technologies, and adapting to contemporary trends to cater to the evolving landscape of pop music.

This study provides new insights into effective techniques for nurturing vocal artistry and performance skills in aspiring pop singers. While prior research has explored training methods in classical voice or generalized pop singing, this work specifically targets the specialized needs of emerging artists in contemporary commercial music genres. The integrated methodology uniquely combines diverse musical compositions across pop genres with tailored exercises and training materials to build a versatile vocal foundation. In particular, the emphasis on developing personal vocal style and expressive interpretation responds to the shifting aesthetics of the pop landscape.

Rather than applying a one-size-fits-all approach, this methodology allows for adapting training to the individual strengths and interests of each vocalist. The implementation and testing of the methodology in direct work with pop vocal students also provides important practical evidence on its effectiveness in developing well-rounded professional skills. This research lays the groundwork for continued refinement of pop vocal pedagogy to equip new generations of entertainers. The multifaceted methodology and focus on individualized training fill a gap in existing literature on nurturing pop artists.

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## Review Paper

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# EXPLORING THE COMPOSER–PERFORMER–TEACHER ROLE COMPLEX IN FOSTERING CREATIVITY IN MUSIC EDUCATION

*Explorando o complexo de papéis Compositor–Intérprete–Professor para promover a criatividade na educação musical.*

## ABSTRACT

This article considers the interaction system between musical composition, performance, and pedagogy. The main purpose is to bring attention to this issue for Ukrainian musical and pedagogical communities and comprehend the triune role complex's significance. The study employed a multifaceted methodology incorporating historical analysis of sources, observation of musical activity, comparison of compositional/performative approaches, and structural modelling to elucidate the interconnected "composer-performer-teacher" triad in music. It was determined composition, performance, and music education interact between domains of music, pedagogy, teachers and students, and creative/educational staff contacts against the backdrop of global and Ukrainian culture. Updating and expanding modern curricula by applying "composer-performer-teacher" trinity principles enhances professional musician interactions with audiences and students. This creates conditions to train top-level musical personnel and build awareness of each component's equal importance in this triad. Bringing attention to this issue can increase engagement from Ukrainian music/pedagogy communities. Applying the trinity model creates opportunities to revamp educational approaches. It also highlights the multifaceted nature of musical pursuit spanning creation, interpretation, and instruction.

## KEYWORDS

Modern culture; Leading areas of music; Education modernisation; Interdisciplinary synthesis; Musician activity.

## RESUMO

Este artigo analisa o sistema de interação entre a composição musical, a execução e a pedagogia. O estudo utilizou uma metodologia multifacetada que incorpora a análise histórica de fontes, a observação da atividade musical, a comparação de abordagens composicionais/performativas e a modelação estrutural para elucidar a triade interligada "compositor-performer-professor" na música. Determinou-se que a composição, a execução e a educação musical interagem entre os domínios da música, da pedagogia, dos professores e dos alunos e dos contactos entre o pessoal criativo e educativo, tendo como pano de fundo a cultura global e ucraniana. A atualização e expansão dos currículos modernos através da aplicação dos princípios da trindade "compositor–intérprete–professor" melhora as interacções dos músicos profissionais com o público e os estudantes. Isto cria condições para formar pessoal musical de alto nível e sensibilizar para a igual importância de cada componente desta triade. Chamar a atenção para esta questão pode aumentar o envolvimento das comunidades ucranianas de música/pedagogia. A aplicação do modelo da trindade cria oportunidades para renovar as abordagens educativas. Também realça a natureza multifacetada da atividade musical, que abrange a criação, a interpretação e a instrução.

## PALAVRAS-CHAVE

Cultura moderna; Áreas de ponta da música; Modernização do ensino; Síntese interdisciplinar; Atividade musical



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## 1. INTRODUCTION

The significance of studying the topic focused on the exploration of the interrelated roles of "composer - performer - teacher" lies in the necessity to improve the educational system and reveal the universal nature of the integration in the contemporary musical practice across various prominent disciplines to maximize their potential. This involves the production of artistic pieces, the process of interpreting them (including one's own compositions), and imparting knowledge to pupils about the principles of composing and conveying them to the audience. The importance of analysing this problem is in the need to reveal the depths of the musical art nature, which is multifaceted in its essence. This stimulates the creator's desire to achieve the highest artistic and technical levels of transferring their own images and to communicate the principles of their implementation to the pupils. Scientists analyse the distinctiveness of the creative image and activities of exceptional individuals in the field of musical culture from various time periods, encompassing the roles of creator, performer, and teacher. Specifically, a multitude of illustrious figures emerged during the romanticism era, F. Mendelssohn is one of its representatives. J. Cooper (2004) conducts extensive research on the composer's collection of letters, which includes a substantial amount of unreleased correspondence [1]. The researcher seeks to reveal the unknown facets of their creative, performing and pedagogical image.

The legacy of the outstanding Hungarian composer, pianist and teacher Franz Liszt was studied by M. Mallah and T.H. Tubishat (2014) [2]. They devoted the work to the study of the interaction nature in their works of musical and fine arts. Experts focus their attention on the fact of the meeting of brilliant personalities: the artist Horace Vernet (the author of the painting "Mazeppa", which became the source of the symphonic poem of the same name) and the composer Franz Liszt. Being the brightest figure of the romanticism era, Franz Liszt was among the creators of one of its leading areas: program music, which was facilitated not only by musical, but also by literary and pictorial primary sources. Appealing to related art areas, in particular, painting, the composer created a series of techniques for virtuosic piano performance, which became a characteristic feature of their concert style. The artist's genius was also manifested in the fact that they provide the same skills to their students.

Specialists actively comprehend the unknown (appeal to the genre of film music) creative sides of S. Saint-Saens, who combines the incarnations of a composer, pianist and mentor. The search for new implementation forms of their own ideas became an example for the students of the famous French musician, who continued to actively master the cinema area, thus updating and expanding the boundaries of musical art. The activity of the outstanding Ukrainian musician of the 19th century M. Lysenko, who was the author of works, interpreter and teacher at the same time, is covered. Such a facet of his performing skills is revealed as the creation of a perfect harmonious sound in an artistic association: choir, soloists-accompanist in chamber instrumental groups, where they showed themselves as a brilliant ensemble player. The study is conducted based on the composer's epistolary heritage and written memoirs of their contemporaries (colleagues at the Leipzig Conservatory, choristers, witnesses and co-performers at private evenings, concerts of the Literary and Art Society, the Ukrainian club, which they taught at the Music and Drama School and privately), and with the preservation of the text's authenticity (Molchanova, 2022) [3]. The musical and educational activity of M. Lysenko becomes the object of scientific studies by the scientist O. Yastrub (2019) [4]. The role and significance of the multifaceted activity of the classic of the Ukrainian Professional Composer School in the area of cultural and spiritual identification of the ethnic group is covered. The interest of the scientist is also attracted by the comprehension of the roots of modern creative practice, which unites the creator, performer and mentor in one person. Researcher go back to the depths of centuries, when folk musicians (kobzars) created musical works, were their first interpreters and, at the same time, showed themselves as brilliant teachers for subsequent generations. This tradition, distinguished by its artistic versatility and depth, turned out to be the ground for

the development and flourishing of the talent of outstanding representatives of the composing, performing and musical-pedagogical school of Ukraine, in particular, M. Lysenko. However, the problem of the triune role complex "composer – performer – teacher" as a model of the creative process in music education as a single, complex and multicomponent system in terms of modernity should be covered.

The synthesis of the roles of composer, performer, and teacher throughout the history of musical culture is not merely a historical phenomenon but a paradigm that continues to inform and enrich contemporary musical education and practice [5]. The examination and appreciation of this triune role complex allow for a deeper understanding of the multifaceted nature of musical art and its pedagogy. The study of such influential figures not only sheds light on their legacies but also serves as a guide for the current and future generations of musicians to emulate their integration of creation, performance, and education. By looking into the creative processes, interpretative styles, and teaching methodologies of these artists, we gain invaluable insights into the essence of musical mastery. This integrative approach to musical roles is crucial for advancing the field, ensuring the continuity of tradition, and fostering innovation within the cultural and spiritual identity of communities, particularly illustrated by the Ukrainian musical heritage. Therefore, the ongoing exploration and analysis of the triune "composer - performer - teacher" as a holistic model of musical expression and education are essential for the evolution and vitality of the musical arts.

## 2. METHODOLOGY

The methods of revealing the essence of the triune role complex "composer, performer, teacher" as a model of the creative process, as a complex, voluminous, and, at the same time, an integral system of modern music education, were the following types: historical, theoretical, and practical. The use of all three groups led to a deep and varied understanding of the phenomenon being studied over many centuries, during which time searches and the creation of the best ways to put it into practice were conducted. In turn, these groups demanded and still do expect scientific justification. In accordance with this, the authors used the categories of the listed methodological sectors as a complete set of sources devoted to the studied problem: system data analysis, comparative characteristics of the leading elements of the studied topic, and their synthesis into a single system (modelling). In Tab 1, the methods, according to their content, direction, and functional significance, are combined into blocks for studying the problem of the trinity "composer, performer, teacher."

**Tab 1.** The main methodological directions that study the triune complex as a model of the modern educational system.  
Source: the author

<b>Historical method</b>	<b>Practical method</b>	<b>Theoretical method</b>
<p>Compilation of historical information devoted to the studied problem based on materials directed to its aspects study;</p> <p>Comparative analysis of the relevance and efficiency of the synthesis of three incarnations in the activities of musicians of different eras, national music schools.</p>	<p>Selection of study objects; observation (monitoring) of the activity process and its results from the studied objects.</p> <p>Observation (monitoring) of the activity process and its results from the studied objects.</p>	<p>Materials systematisation, in accordance with their content, direction, focus on a certain component of the triune problem "composer – performer – teacher";</p> <p>Comparative characteristics of the elements that make up the foundation of the considered complex;</p> <p>Structuring (modelling) of the studied problem into an integral system, each of the components of which performs a specific role.</p>

The study of the problem of the triune role complex "composer, performer, teacher" as a model of the creative process in music education was opened by using the historical method based on the search and collection of sources that cover its role and significance in terms of the past and present. The researcher's attention was focused, in particular, on the fruitfulness and versatility of the creative activity of representatives of modern Ukrainian music in the academic plan. Thus, the author of the article carried out a volumetric structural analysis of the triune role complex "composer, performer, teacher" as a model of the creative process in music education, including modern music education. The researcher also touched on an interdisciplinary analysis that covers the role and significance of the triune complex in such areas as performance, pedagogy, psychology, sociology, and information and communication technologies, which are currently undergoing an update of content and expansion of their functional significance frames.

Its foundations were discoveries in the social sciences, computer software, sound design, and artificial intelligence. The study methodology consists, along with the abovementioned, in a historical journey of representation and description of the creative activity of representatives of different eras, cultural traditions, and national schools. All of the abovementioned materials and methods provided an opportunity not only to reveal the main elements of the problem of the triune role complex "composer – performer – teacher", but also to recognise it as an integral system open to modernisation, expanding boundaries and in demand by society, as well as an effective means of teaching, preserving the artistic heritage, including the rise of world culture as a whole to a new, higher level.

The comprehensive study of the triune "composer, performer, teacher" as an educational model has adopted historical, practical, and theoretical approaches to unravel its profound significance and application across centuries. The historical method has facilitated the gathering of extensive data on the evolution and impact of this complex, while the practical method has offered insights into its current manifestations in the musical activities of various individuals and schools. The theoretical approach has enabled the systematization and modeling of this role complex into an integrated framework. This multifaceted analysis underscores the triune's adaptability and relevance within contemporary music education, highlighting its essential role in nurturing musicianship, preserving artistic legacies, and contributing to the advancement of global culture. Ultimately, the fusion of these methods illuminates the triune as not only a foundational model for music education but also as a dynamic system open to innovation and vital for societal and cultural enrichment.

### 3. RESULTS

The study of the content problem of the triune role complex "composer, performer, teacher" contributed to the disclosure of such a phenomenon as a work of musical art. As it is known, its existence in reality is ensured by the presence of three components: creation, execution, and preservation for future generations (perception). This becomes evidence of its uniqueness and, at the same time, shows the universal significance of creative activity, which includes the interdependence and deep synthesis of the creating processes, performing a work, and transferring one's own experience and skills to subsequent generations through their perception of the images captured by the composer.

#### 3.1. The concept of the triune "composer – performer – teacher" as a phenomenon of the theory and musicology practice

The synthesis of three large-scale and, at the same time, leading directions for the artistic potential implementation of a musician in terms of culture creates the foundation for the development of the most universal mechanism for finding and creating an environment for listeners: communication with the audience and a unique model in the educational system. Tab 2 provides the fundamental factors for the implementation of the individual

author's idea which, at the same time, ensure the establishment of a dialogue with society and the efficiency of training the younger generation, who are interested in continuing their undertakings and bringing them to a new modern, more complex level.

Fixation of musical thought by the author (musical notation of the work)	The process of an idea formalising (concept) in a certain form, implying the synthesis of such components as: timbre base; structure; genre orientation; a complex of expressive means (modal inclination, rhythm, meter, tempo, dynamics, articulation).	<b>Tab 2.</b> Leading aspects of the design of works of musical art presented by a composer, performer and teacher in one person. <i>Source: the author</i>
Translation of artistic images (interpretation of the created music)	The process of translating an idea (concept) through its performance by a composer.	
Creative style (a school formed from students and followers of the composer)	The process of forming the ground for the assimilation and acceptance of the author's artistic experience by other musicians; creation of a techniques system that contribute to understanding the essence of their search and the emergence of continuity of creative aspirations, as well as achievements among subsequent generations of musicians.	

The mechanisms (methods) for the implementation of the first aspect were: the search for an idea; its awareness; mental representation; design, with the help of means of expression; compositional technical writing corresponding to the individual plan, its nature, and its content. The implementation principles of the second aspect were: the creation of the necessary form of sound embodiment of a creative project, which acquires a different angle depending on the stage atmosphere and the details of the disclosure of the composition plot. The third aspect, being a consequence of the successful implementation and synthesis of the foundations of the first two aspects as methods of its manifestation in a cultural, wider, modern social environment, demonstrates the crystallization of space, where the musician's ideas, which arouse interest, are studied and further embodied in a new quality by their followers.

Thus, the mutual conditionality and deep unity of all three stages of the work formation by the author, who simultaneously performs the functions of an interpreter and mentor to most clearly and directly convey to society their own artistic thoughts and images, become obvious. It should be noted that performance (the translation of an artistic image) can be carried out in various conditions: a classroom (the teaching context) and a stage (the concert context). This indicates the scope of this aspect. In such a case, the composer acts as an artist, demonstrating the skill of the interpreter and, at the same time, revealing the essence of their own work, which acquires the significance of an artistic standard. This fact indicates the need to use the triune complex "composer, performer, teacher" as a universal, one of the most optimal models of modern music education in the process of training professional personnel.

The fixation, translation, and perpetuation of musical thought constitute a unified process, with each aspect reinforcing the others. The performer's role extends beyond mere execution to include the pedagogical context, where the composer's interpretations set benchmarks for artistic excellence. This integrated process thus exemplifies the inseparable nature of creating, performing, and teaching within the framework of modern music education. Consequently, the triune is presented as an optimal model for the nurturing and training of professional musicians, emphasizing its fundamental role in the preservation and advancement of musical culture and its educational systems.

### 3.2. Historical study aspect

The triune "composer, performer, teacher" has existed for a number of centuries in the history of world musical culture. This fact testifies to its significance and relevance, both in the present and in past eras. It is represented by the names of outstanding musicians of different time periods, belonging to different countries, and leaving unique schools for future generations, where unique authors' handwriting and the style of implementing concepts were imprinted. Tab 3 notes the individuals of different centuries who combined the three named incarnations. With its help, a retrospective of the most striking manifestations of the synthesis of the main vectors for creative thought implementation and its preservation for future generations is created.

**Tab 3.** Masters of musical art who have shown in their work the principle of the triune "composer – performer – teacher".

Source: *List of Famous Composers (2023)* [6].

<i>Johann Sebastian Bach (1685-1750)</i>	An outstanding musician of the Baroque era; a composer who created music in almost all genres available at that time; performer on the organ, harpsichord, conductor; music teacher (playing instruments, choral singing).
<i>Joseph Haydn (1732-1809)</i>	The founder of the Vienna Classical School of Composers, senior contemporary of W. Mozart and L. Beethoven; a composer who created the first samples of a symphony, a quartet, who created works in many other genres; bandmaster, head of the chapel; teacher of the composition basics .
<i>Ludwig van Beethoven (1770-1827)</i>	German composer; author of solo and symphonic works of large form; one of the founders of concert pianism; performer; teacher.
<i>Felix Mendelssohn (1809-1847)</i>	One of the representatives of the romanticism era; pianist, organist, bowed instrument performer, conductor; founder and lecturer at the conservatory in Leipzig.
<i>Fryderyk Chopin (1810-1849)</i>	Polish pianist of the romanticism era, who created the style of melodic (singing) performance; they wrote music almost exclusively for the piano, but in all genres; interpreter of their own works; mentor.
<i>Robert Schumann (1810-1856)</i>	The representative of German romanticism; creator of software piano miniatures and cycles, where they are united by a storyline; pianist; teacher.
<i>Franz Liszt (1811-1886)</i>	An artist and composer of the romanticism era; representative of the Hungarian Composer and Performing School; author of the symphonic poem genre, transcriptions of opera and symphonic music for piano, as well as works in a number of other genres; virtuoso pianist, conductor; piano teacher.
<i>Bedrich Smetana (1824-1884)</i>	Classic of the Czech National School of Composers; composer who created music in various genres; pianist, conductor; teacher.

<i>Anton Rubinstein (1829-1894)</i>	A representative of the romanticism era; composer, author of music in various genres; virtuoso pianist, conductor; teacher, founder of the conservatory in Saint Petersburg.
<i>Edvard Grieg (1843-1907)</i>	One of the musicians of the romanticism era, the founder of the Norwegian Classical Professional School of Composers; author of music in many genres; pianist and conductor; teacher of the basics of composition and piano skill.
<i>Isaac Albeniz (1860-1909)</i>	The founder of the Spanish National School of Composers and Performers; composer; pianist
<i>George Enescu (1881-1955)</i>	Romanian composer, violinist, conductor and teacher; national classic, one of the greatest musicians of the first half of the 20th century
<i>Heitor Villa-Lobos (1887-1959)</i>	Brazilian classic; composer; choreographer; conductor; musicologist; teacher of secondary school, gymnasium; classical guitarist; pianist
<i>Pancho Vladigerov (1899-1978)</i>	A Bulgarian classical composer, pianist, conductor and music teacher.
<i>Dmitrii Shostakovich (1906-1975)</i>	A major composer of the 20th century; author of music in almost all genres; pianist; composition teacher
<i>Krzysztof Penderecki (1933-2020)</i>	Famous Polish composer; a representative of a new avant-garde line of musical creativity; the creator of works in various genres (using a special recording when fixing sounds and techniques for their performance); conductor; violinist; teacher.

Some of the mentioned musicians combined in their activities various areas of performing practice. Thus. J.S. Bach, in composition, interpretations, and pedagogy, left a valuable contribution regarding the organ, clavier, and vocal (solo and choral) schools. F. Mendelssohn, F. Liszt, and E. Grieg brilliantly showed their performing talent in the areas of pianism and conducting (orchestral and choral). It should be noted that the composers who founded national music schools had such a multifaceted creative practice (F. Chopin, F. Liszt, B. Smetana, E. Grieg, I. Albeniz, D. Enescu, E. Vila-Lobos, and P. Vladigerov). Their mission involved the simultaneous implementation of artistic genius in several large-scale directions: the creation of works, performing practice, and pedagogical school. Thus, the role and significance, as well as the continuous improvement and unity of all, without exception, components of the triune complex "composer, performer, teacher" for the progress of musical culture as a whole, become obvious. Each of the national musical schools flourished due to the presence of a foundation, the basis of which was the creation of works, the interpretation of the created, and pedagogical skills designed to protect and develop the traditions developed in the depths of these schools. Tab 4 lists the names of outstanding representatives of the musical culture of Ukraine who have distinguished themselves in the activities of composers, performers, and teachers.

**Tab 3 (Continuation).** Masters of musical art who have shown in their work the principle of the triune "composer – performer – teacher".

*Source: List of Famous Composers (2023) [6].*

**Tab 4.** "Composer – performer – teacher" in Ukrainian music,  
Source: *Famous Ukrainian composers (2023)* [7].

<i>Mykola Lysenko (1842-1912)</i>	Classic of the National Composer School of Ukraine; author of music in various genres (the range of their works extends from chamber and instrumental miniatures to opera); pianist, conductor, folklorist; teacher.
<i>Reinhold Ernest Glier (1874-1956)</i>	One of the largest composers of Ukraine is a conductor, teacher, musician, and public figure. In their works, they combine the harmony of the musical form, characteristic of the classicism style, images and melodic lyricism of themes, characteristic of the romanticism era, and folk-national intonation-rhythmic sources.
<i>Mykola Leontovych (1877-1921)</i>	A Ukrainian composer; choir conductor; public figure; teacher. The author of well-known arrangements of Ukrainian folk songs for the choir "Shchedryk", "Dudaryk", "They're carrying a Cossack".
<i>Stanyslav Lyudkevych (1879-1979)</i>	A Ukrainian composer; conductor; ethnomusicologist; teacher; publicist; public figure.
<i>Vasyl Barvinsky (1888-1963)</i>	A Ukrainian composer, pianist, music critic, teacher, conductor, musical life organiser. A well-known representative of Ukrainian musical culture of the 20th century. Doctor of Art Criticism, Doctor Honoris Causa of the Ukrainian University in Prague.
<i>Borys Lyatoshynsky (1895-1968)</i>	One of the founders of modernism in Ukrainian music; an author of works in various genres; conductor; teacher.
<i>Hryhoriy Veryovka (1895-1964)</i>	A creator of masterpieces of Ukrainian choral music; choir conductor; choral conducting teacher.
<i>Viktor Kosenko (1896-1938)</i>	A Ukrainian composer, pianist, teacher, musician. Their work combines the best achievements of the classical-romantic, folklore funds in terms of the music of the 20th century.
<i>Yevhen Yutsevych (1901-1988)</i>	A composer; conductor; teacher of acoustics and instrumental studies. In their music, they combined folk-national rhythmic intonations and a style typical of the compositional system of the 20th century.

Thus, the history of musical art confirms the significance, universality, and sometimes the need for a deep combination in one person, as well as in the artistic embodiment: three factors of the integral phenomenon "composer, performer, teacher." Each of them, at the same time, is revealed at the highest professional level. This, in turn, indicates that the performance and pedagogical activity were as serious a need for self-expression, transmission

of their ideas, a complex of expression means discovered by them, as well as the creation of works for the greatest composers of various eras and cultures.

The enduring legacy of the triune "composer, performer, teacher" underscores its foundational role in the annals of world musical culture. Spanning centuries and crossing national boundaries, this integrated role has been embodied by a constellation of eminent musicians, each contributing to the evolution of unique schools and styles. The synthesizing of these roles has not only been a testament to the individual genius of these artists but also a necessity for the sustained development and transmission of musical art. The documented history through Table 3 presents a vivid retrospective of how these roles have been interwoven into the fabric of musical expression and pedagogy. The practitioners of this triune have left indelible marks on their respective cultures, ensuring the continuance of their innovative methods and artistic insights. This trinity of roles, thoroughly exemplified by Ukrainian musicians, highlights the profound interconnectivity of composing, performing, and teaching, revealing that these elements coalesce to form the very pinnacle of musical endeavour and education. The triune thus emerges not merely as an aspect of historical interest but as an indispensable model for current and future musical artistry and scholarship.

### **3.3. The triune complex "composer – performer – teacher" in modern educational practice**

The cultural environment of Ukraine has presented the world musical art of the last two centuries and the beginning of the current century with figures who not only left a significant creative legacy in various genres but also proved to be brilliant mentors for subsequent generations of musicians. This fact emphasizes the importance of applying the principles of an interdisciplinary approach in the pedagogical practice of musical institutions of various levels, based on the relationship of the performing direction with the process of composer thinking and the search for pedagogical mechanisms for combining these industries. It also involves the interaction of musical and performing disciplines and musical theoretical disciplines with a number of other subject areas: cultural studies and psychology, history and sociology, aesthetics, and ethnology.

The noted principle reveals the art of music as a whole as one of the areas of a holistic and multifaceted context that embodies the life of society in different periods of time. This type of teaching methodology is distinguished by its multi-vector nature and volumetric consideration of performance as a complex phenomenon, which creates the prerequisites for the development of not only excellent technical capabilities in students but also expands the boundaries of their perception, stimulating a creative approach to their interpretation. This implies the most effective, voluminous implementation of the future artist's potential and favours the implementation of an individual and updated interpretation of works known over the years.

The trinity "composer - performer - teacher" in the musical culture of Ukraine consists of several nodes. First, the field of piano art - most likely refers to the field of piano music in Ukrainian musical culture, encompassing the skills and creativity associated with piano composition, performance and pedagogy. Further, the field of conducting is the discipline of orchestral and choral conducting in the Ukrainian music scene, emphasizing the role of the conductor, who may also be a composer and pedagogue, thus linking these three roles. Also, the development and preservation of folkloric traditions - this area emphasizes the importance of Ukrainian folk music, its ongoing development and efforts to preserve traditional musical forms, which can be seen as part of the responsibility of composers, performers and music educators. Finally, the composer domain, it refers to the field of creating new music, whether for piano, orchestra, choir or other forms, and is an integral part of the trinity, as composers are often also performers and educators. In Ukrainian musical culture, these four areas are interconnected with the roles of composer, performer, and teacher. These roles are not isolated from each other; rather, they complement each other, forming a coherent and dynamic musical heritage. Piano performance, conducting,

folklore, and composition all contribute to a vibrant musical environment in which people often participate in various aspects of the musical process, fostering a rich tradition of shared learning and cultural expression.

The first of these industries (pianism) is represented by the names of M. Lysenko, I. Berkovich, M. Gozenpuda, and K. Dankevich (Yastrub, 2019) [4]. The second one is represented by the activities of M. Skorika and E. Stankovich. The most voluminous representation in the musical life of Ukraine is the third of the noted branches: conducting (orchestral and choral). Such a demand for performing and pedagogical lines in its context is due to an appeal to the roots of a unique and unrepeatable ethnic culture, the basis of which is the colossal fund of Ukrainian folk song creativity. This fact prompted composers to create large-scale choral canvases, take direct participation (management as a conductor) in their interpretation, and form future performing schools. It should be noted that some composers, who were also engaged in pedagogical activities, combined several areas in their performing practice: pianism and conducting, as well as the accompanist practice (Molchanova, 2022) [3]. All these outstanding musicians, due to the brilliant implementation of their talent in three directions: "composer, performer, teacher," were able to form a unique national music school in Ukraine, which has reached artistic heights in terms of modern world culture [8]. It should be noted that this is such an area of activity for modern Ukrainian musicians as teaching a composition course. It represents the most unique area of self-expression of the author's individuality, their figurative world, intonation, and rhythm. This direction synthesizes in itself the creation origins and interpretations of works for various instruments, ensembles, and orchestras. In the bowels of this discipline, a certain style, technical arsenal, and school are formed. An important role in the considered industry is also played by the experience of the performing practice of the teacher and their students, which contributes to the direct translation of the original author's ideas. Almost each of the abovementioned musicians passed on to their students the traditions and secrets of their mastery developed by many years of practice, including performing. The composition area also united musicians and representatives of other professions: choreographers, theatre and film directors, writers, poets, and artists. The volumetric composition as a phenomenon has become a prerequisite for the vector development and implementation that embody performing practice, pedagogical activity, and the integration of creators into the general cultural space of the homeland and the world. The mentioned facts develop an integral subject environment that combines creative, interpretive, and pedagogical aspects. It is distinguished by its multifaceted content and depth and has been in demand throughout the history of human existence, maintaining its prospects for the future.

It contains a mechanism for the practical synthesis of the qualities inherent in the creator, performer, and teacher, which personifies the triune source of the incarnations noted in the title of the article. It should be noted that representatives of each of the three considered areas can implement their activities in three incarnations simultaneously due to the process of musical thought translation. A composer, wishing to acquaint listeners with their own work, turns into their interpreter. If the listeners absorb their creative ideas and develop them further, then they automatically perform the teacher's function by, by their own example, providing information about the process of creating a composition and its methods. A modern performer, following the technical instructions of the author of music, nevertheless interprets it deeply individually during interpretation, becoming a creator, thus taking on the functions of a composer. Their playing on stage or within the walls of an educational institution becomes a kind of master class (turning a performer into a teacher) for students learning the basics of performing arts and comprehending compositional forms, thematic structures, and their development.

Currently, a teacher, for the multifaceted and successful implementation of the educational program in the musical art area, tries to perform works at a high level of illustration for students, turning into an interpreter. In order to reveal the author's intention, they analyze their compositions, broadcasting to students their basic principles, and also offer their own point of view on the studied composition, becoming the position of a music creator. Thus,

the topic that reveals the synthesis of several leading components of creative implementation in the person of one musician ("composer, performer, teacher") has been, is, and will remain relevant in the future. This fact is due to the very nature of the considered block, which implies a classical sequence that has been developed over the centuries for the emergence of works, their distribution, and sound in the future. Written music begins to exist when it acquires an interpreter and is preserved for future generations through learning the basics of its creation and performance.

The need for the emergence of a system of direct, inherently universal musical mentoring (when a teacher is at the same time a composer and performer) was especially noticeable before the advent of sound recording tools, accompanied by the use of information and communication technologies. However, this area retains its demand even now, enriched with knowledge from other disciplines: psychology, engineering skills fundamentals, sound directing, and digital software. Thus, not only the triune complex "composer, performer, teacher" is preserved, but also its modernization, as well as the expansion of boundaries due to integration into the context of modern society. This makes it possible to raise the level of culture in the world and achieve progress.

The triune model stands as a testament to the continuous relevance of combining the roles of composer, performer, and teacher in one individual, proving that this integration is vital for the creative process, pedagogical success, and cultural evolution. It is a model that is not only historically significant but also continues to be a cornerstone for modern music education, ensuring that the rich heritage of musical art is understood, practiced, and perpetuated in a contemporary context. This enduring model underscores the holistic nature of musical education and the interconnectedness of musical creativity, performance mastery, and pedagogical acumen, which together forge a robust foundation for the future of music culture.

## 4. DISCUSSION

Scientists from different countries and trends in the musical art area pay attention to certain aspects of the considered problem of the triune "composer, performer, teacher." R. Beck et al. (2000) state that a performer is a creative person who combines the talent of not only a performer but also a creator of compositions as well as arrangements based on existing samples of author's and folk music [9]. They actively prepare for auditions, attend rehearsals, and learn new pieces of music to expand their repertoire and become part of highly professional bands. A talented interpreter teaches music to support their careers as performers. This is how the scheme for implementing the triune "composer, performer, teacher" in modern conditions is revealed. However, in this case, the emphasis is on one of the areas of the triune block: performance. A. Lamont et al. (2003), who, together with them, prepared a publication on the music lessons of adolescents at school and beyond, describe one of the trends in modern interpretation [10].

According to them, musicians can perform as solo performers as well as in bands, ensembles, choirs, and orchestras in front of a live audience or in a recording studio. The work of an artist varies depending on the genre, circumstances, and purposes of the person: releasing albums, touring, or performing at various venues. Thus, there is a modernization of a musical work due to the implementation of arrangements (based on its material) of a modern type, using, among other things, electronic instruments. In turn, the performing and composing components of the triune are updated. They are supplemented by the pedagogical side in the case when a modern musician, who not only performs the works of different authors but also adapts them to the environment and performance conditions, has followers who want to go to their school [11-12]. Here, the attention of researchers is also focused on one of the facets of the triune "composer, performer, teacher," which represents the performance area, in particular, its various formats.

A number of researchers who comprehend the area of music influence on a person in early childhood focus on the fact that students have different personal qualities and temperaments. This reveals the need to study the basics of psychology by a musician who combines the creation, performance, and teaching of music in their activity. Their knowledge contributes not only to the effective organization of the lesson, where at the highest professional level a teacher shows talent as a composer and the qualities of an interpreter, but also to finding ways to develop the abilities of students according to their temperament as well as their aspirations [13]. Thus, modern musical culture encourages its representatives to conduct in-depth studies of various areas of society. This study covers the issue of interdisciplinary (musical art and psychology) synthesis efficiency in one of the blocks of the triune complex: pedagogy. The coverage of the teaching activities of interpreters becomes relevant for specialists in the science area of musical performance.

N. Hortascu (2012) [14], as well as modern specialists, including P.N. Juslin and P. Laukka (2004) [15], cover the activities of a music teacher as a complex phenomenon. According to their concept, they act as performers and teachers who develop skills in terms of individual and group lessons with students. It contributes to the process of mastering the performing technique by the students to take care of their aesthetic enlightenment, the development of artistry, and the cultural modern personality as a whole. The unification of the areas of interpretation and teaching in the activities of a musician, to which the practice of creating arrangements and their own works is added, encourages the younger generation to master the world of musical art and to study as amateurs as well as future specialists in various disciplines in the musical performance area. Such a manifestation of the triune "composer, performer, teacher" in the person of one musician acts as a motivation aspect for the future generation to master the world's artistic heritage and achieve the heights of musical professionalism.

O. Sapovich (2020) comes to the conclusion that it is necessary to increase the competency level of a modern music teacher [16]. This is achieved by observing the regulations and standards of a number of disciplines, among which ethics, psychology, and sociology occupy a leading position. Thus, the range of professional skills and knowledge of a teacher is expanding, to which, indeed, the need for a creative approach to the learning process is added. It, in turn, includes the basics for creating and interpreting musical works during individual lessons and working with groups of students. This fact stimulates the renewal of the methodological area of methodology and creates the groundwork for discoveries in this area based on practical experience. The fruitfulness of this study lies in the disclosure of ideas about expanding the boundaries and internal content of an interdisciplinary approach's mechanisms in mastering the educational program of musical institutions.

O.V. Oganezova-Grigorenko (2019) [17] studied the level of musicians' professionalism, including those who continue to study in secondary and higher institutions, as well as professionals with many years of work experience. The efficiency of educational program development, according to her testimony, depends directly on the combination of the learning process and activities at the labour site. The modern system of mastering a specialty suggests the presence of a deep synthesis of the theory and practice of personnel formation in the area of musical art. This principle opens up the possibility for the student to implement their own unique creative abilities, including the creation of music, its performance, and its preservation for future generations, by teaching them the basics of professional musical art. Thus, there is an expansion of the scope and modernization of the educational system, as well as the area of a musician-specialist activity that improves their skills through training at a new, more complex level. This concept is relevant in terms of the modern culture of society, as the model of the dual education system reveals its efficiency and fruitfulness in the area of professional training.

L. Popova and O. Protsenko (2020) reveal new names of talented composers who are both performers and teachers [18]. Among them, they name M. Karminsky, who devoted a significant part of their work to performing and teaching activities to children. The music that they created for young performers has high ethical content and awakens the beginnings of

spirituality. This example is an excellent illustration of the progressive trends of the modern educational system, which is based on the synthesis of composition, performance, and pedagogy. I.I. Polska (2019) studies the activities of Ukrainian musicians of the twentieth century as a unique combination of the triune block "composer, performer, teacher" and a scientist in the art area [19]. The researcher is a famous composer, teacher, pianist, and scholar in the folklore area. Such a unity of trends in artistic creativity, according to the authors, provides the learning process at the present time with the efficiency of training professional personnel and the multifaceted coverage of culture, in particular, music.

D. Makliuk (2022) covers one of the areas of creative activity of N. Lysenko: the creation of works of the chamber vocal genre (for baritone accompanied by piano) [20]. The manifestation of the triune complex "composer, performer, teacher" is studied in the framework of such directions as the accompanist mastery of the classic of the Composer School of Ukraine, the deep disclosure of the possibilities, and the expansion of the interpretation in the perception of the baritone as a timbre belonging to the academic tradition of solo singing. D. Chamakhud (2022) brings to the attention of the public a scientific development in which they carry out a deep, comprehensive analysis of the creative image of a talented Ukrainian composer, performer, public figure, and mentor Y. Yatsynevych [21]. The specialist provides a periodization of their life path and activity phases as a creator, music performer, and collector of Ukrainian folklore samples. This work contributes to the comprehension of the principles of combining several leading areas of artistic practice in the activity of one musician and emphasizes the fruitfulness of such a synthesis. In the modern world of the latest technologies, composers also work with advanced electronic sound equipment to improve the sound recordings of the music they have created and performed on a digital level. They work to modernize and, at the same time, create the content-unique, technical aspects of each recording, such as harmony, rhythm, melody, and pitch, and then bring their quality to a modern level using high-tech recording equipment and software packages. This fact opens up opportunities for composers to expand and update the classical framework not only in terms of writing and interpreting works but also in terms of teaching students in higher educational institutions.

The performing function is enriched (or, in some cases, replaced) by a complex range of tasks connected with modern equipment for sound recording and reproduction. This confirms the principle of expanding the boundaries and modernizing the content of the triune complex "composer, performer, teacher." Some scientists have come to the conclusion that music lessons in schools are most effective if composition, performance, and teaching their basics are combined in the process of their organization. Such a principle reveals the talents of children, develops a creative approach to mastering the material being studied, promotes the creation of their own musical projects, and encourages them to share them with a teacher and classmates. To this end, the administrations of educational institutions are ready to invite professional composers to participate in the lessons. This fact emphasizes the importance, relevance, and demand of the triune block "composer, performer, teacher" in the area of aesthetic education for students, raising their cultural level. In modern conditions, the next (fourth) component connected with the profession of a music director gradually begins to join the triune of "composer, performer, teacher."

As noted by S.L. Trojanskaja (2011), sound recording is becoming increasingly important [22]. Many composers travel the planet to improve the sound quality of their music for films and other genres as well. Such practice enriches the knowledge and experience of musicians, which they can then share with students, providing them with the foundations of a comprehensive, multidisciplinary musical education of the current period. The special value of the triune "composer, performer, and mentor" in the person of one person is emphasized. One of the clearest examples of this, as M. Lynnyk (2019) notes, is the activity of R. Genika (1859–1942), composer, pianist, teacher, and one of the founders of the Kharkiv piano school [23]. They vividly showed their talents in such areas as performing, scientific journalism, musical education, and pedagogical work. Due to the implementation of all the components of the triune block "composer, performer, teacher," their activity turned out to

be fruitful and effective, contributing to the flourishing of the musical culture of Ukraine. The quality of creativity and the level of technical skill of interpreters, who are, at the same time, the creators of their own works in the process of playing, are studied. Evaluation of their activities occurs by using artificial intelligence.

In particular, according to C. Cao (2022), the Top-k request method, KNN (one of the main principles in data mining classification technology), and the fused balance algorithm are used to classify the creative features of musical works [24]. Thus, students who seek to combine the creation, performance, and teaching of music in their own activities get the opportunity to test the level of complexity as well as the technical skill embodied by them in their compositions. This is intended to stimulate the quality improvement of mastering the specialty, which allows further successful implementation in the area of teaching musical disciplines. At the same time, the relevance and significance of the integral block "composer, performer, teacher" continue to be preserved and increase. The modern world education system, in particular, connected with the cultural sector, needs a direct synthesis (partnership) of the creators' activities of artworks and teachers who have dedicated their work to the aesthetic development of students (Kenny & Morrissey, 2021) [25].

This fact confirms the demand for professional personnel who combine in their practice all areas of the triune block "composer, performer, teacher." However, in most of the presented works, one specific aspect of the triune problem "composer, performer, teacher" is highlighted. The considered publications, indeed, have an undeniable scientific value because they deeply and comprehensively study each of these industries. At the same time, the topic of disclosing the content of the triune role complex "composer, performer, teacher" as an integral complex system that includes a number of leading categories should be scientifically developed. This is the difference between the suggested article and the materials mentioned above. In it, the problem appears as a large-scale phenomenon, all three facets of which are interdependent, complement each other, and acquire new creative content in accordance with the time requirements.

## 5.CONCLUSIONS

This study of the "composer-performer-teacher" triad revealed the continued relevance of exploring this interconnected complex. Tracing the historical development showed how leading composers across eras and cultures displayed versatility as executants and instructors. The analysis also confirmed the timelessness of the creation-performance-transmission cycle for sustaining musical heritage. Evaluating the enduring demand for this trinity in modern music education further spotlights its importance. As shown, today's musicians are expanding their skillsets by crossing boundaries between composition, interpretation, and teaching. Institutions facilitate this by exposing students to multifaceted faculty and flexible learning approaches integrating these domains. Updating curricular standards to prioritize wide-ranging musical pursuit beyond solitary specialization sustains this dynamism.

The practical significance is in catalysing engagement from more Ukrainian music communities around the creative fertility represented by the composer-performer-teacher model. As the country's rich cultural history exemplifies, embracing the interdependence of these complementary musical spheres boosts experiential development and professional versatility. Modernizing the educational ecosystem to reconnect these streams for students provides a springboard for preserving artistic vitality. By continuing to highlight the richness unlocked when composition, performance, and instruction intermix, the field embraces a centuries-old practice that can shape promising new growth.

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## Review Paper

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# HOMO VILLICUS IN THE CINEMA ENVIRONMENT: JUSTIFIABLY AND LIMITS OF THE INDEX

*Homo villicus no ambiente cinematográfico: justificação e limites do índice*

## ABSTRACT

Homo villicus belongs to the sphere of symbolic, which allows different interpretations concerning the disability of the image of a person, which was created by it. Homo villicus is not a special innovation in the context of the reproduction of Homo images by modern philosophical discourse. New is its acratian, no governance strategy, which produces counter-hegemonic discourse and represents a local fuss against the hegemonic discourse in the world landscape of philosophical exploration. The original technology of Homo villicus self-demonstration is that the experience is living without previous presentations, by attracting modern expositions. This is another search for the path of cultural history on the terms of the human problem. The original technology of Homo villicus self-demonstration is that the experience is living without previous presentations, by attracting modern expositions. Proclaiming the next image of Homo philosophy is included in the next game imaginary and real in culture, observing how it is modified depending on this concept of culture. The turn from cinema technologies to life and vice versa activates the place of intensive interaction of the mentioned factors in the problems of Homo villicus self-management and their consequences. Homo villicus trying to balance their twilight forces "builds himself/herself" through "revolution in himself/herself." Homo villicus is not a static formal characteristic of a person, but another type

## RESUMO

O Homo villicus pertence à esfera do simbólico, que permite diferentes interpretações relativamente à incapacidade da imagem de uma pessoa, que foi criada por ele. O Homo villicus não é uma inovação especial no contexto da reprodução das imagens do Homo pelo discurso filosófico moderno. O que é novo é a sua estratégia acratiana, sem governação, que produz um discurso contra-hegemônico e representa um protesto local contra o discurso hegemônico na paisagem mundial da exploração filosófica. A tecnologia original da auto-demonstração do Homo villicus é que a experiência é viva sem apresentações prévias, atraindo exposições modernas. Trata-se de uma outra procura do caminho da história cultural nos termos do problema humano. A tecnologia original da auto-demonstração do Homo villicus é que a experiência está a viver sem apresentações anteriores, atraindo exposições modernas. A proclamação da próxima imagem da filosofia Homo está incluída no próximo jogo imaginário e real na cultura, observando como é modificada dependendo deste conceito de cultura. A passagem das tecnologias do cinema para a vida e vice-versa ativa o lugar de interação intensiva dos factores mencionados nos problemas de autogestão do Homo villicus e suas consequências. O Homo villicus que tenta equilibrar as suas forças crepusculares "constrói-se a si próprio" através da "revolução em si próprio". O Homo villicus não é uma característica formal estática de

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in the knowledge of human nature in the cultural context, so another opportunity to characterize a culture when a person should be guided by social/common priorities and values, to have the ability to articulate them. The definition of "cinematic nature" of this process within the framework of the chosen problem allows to outline the limits of possibilities and appointment of cinema technologies in the growing alienation and exploitation of a person on the level of ontological principles and preconditions in their influence on the viewer as a subject of perception and creator of screen reality simultaneously.

#### KEYWORDS

Homo villicus; philosophy; culture; cinematograph; cinematographic participation.

uma pessoa, mas um outro tipo de conhecimento da natureza humana no contexto cultural, ou seja, uma outra oportunidade para caracterizar uma cultura em que uma pessoa deve ser guiada por prioridades e valores sociais/comuns, para ter a capacidade de articular. A definição de "natureza cinematográfica" deste processo no âmbito da problemática escolhida permite delinear os limites das possibilidades e da nomeação das tecnologias cinematográficas na crescente alienação e exploração de uma pessoa ao nível dos princípios e pressupostos ontológicos na sua influência sobre o espetador enquanto sujeito de percepção e criador da realidade do ecrã em simultâneo.

#### PALAVRAS-CHAVE

Homo villicus; filosofia; cultura; cinematógrafo; participação cinematográfica.

## 1. INTRODUCTION

Homo's definition as Homo villicus was introduced by S.A. Zavetny (2018) [1], *"laying down the foundations of the philosophical concept of the personal self-management, which focused on the problem of personal self-management, and also developed an original approach to understanding the person as the creature that leads himself/herself"*.

Already in the retrospective review of this problem, there are reservations about its absolutization, followed by a radical revulsion inside himself/herself problem areas. New is its acratic, no governance strategy, which produces counter-hegemonic discourse and represents a local fuss against the hegemonic discourse in the world landscape of philosophical exploration in the context of the fact that modern philosophy is associated with the care of yourself, which has a long tradition – from ancient Greeks to modern theories of P. Sloterdijk (2009) [2]. This is another search for the path of cultural history on the terms of the human problem. The original technology of Homo villicus self-demonstration is that the experience is living without previous presentations, by attracting modern expositions. The next image represents the concept of Homo philosophy as featured in an upcoming game, exploring how it adapts to varying cultural contexts, both real and imaginary. M. Scheler (1991) [3] (a founder of philosophical anthropology as a course of the 20th century) considered the erroneous construction of a person to one kind of variety, although he stressed that a person has a nest of what is meant as a culture and when he comes out of this nest stops being Homo, that is, a human. In the work of "Man in the era of equalization" M. Scheler (1991) [3] says that from the late antiquity (from which are led the genealogy of modern researchers of the problem "care about yourself"), from the epoch of occurrence of Christ the human types, which formed and theorize the West, were too homogeneous. This was put at the blow of the balance of "human qualities" and their impact on socio-cultural life. All these threats to the balance of human forces were, according to M. Scheler (1991) [3], the manifestations of "oversublimation", which significantly reduced the ability of a person to achieve harmony in himself/herself inner world, to bring in balance their twilight forces; the fashion of psychoanalytic discourses and technologies psychiatrize the person. It is in this context that the connection of philosophy with the practices of "caring

for yourself" Homo villicus is being observed, due to the influence of the cinema technologies: from ancient Greeks to the present in the version of P. Sloterdijk (2009) [2]. The turn from cinema technologies to life and vice versa activates the place of intensive interaction of the mentioned factors in the problems of Homo villicus self-management and their consequences.

Emperor "You must change your life!" is "the key word of the revolution in the second person of the unit" (Kultaieva, 2014) [4]. P. Sloterdijk (2009) [2] calls "to start a strike against yourself", although "their achievements in this struggle for his own dignity in numerous fights and actions against himself/herself, he/her estimates quite critically". Homo villicus trying to balance their twilight forces, "builds youself" through "revolution in youself". But there are cultural and political contexts. There are psychological factors that play an extremely important role in the prerequisites of human properties. M. Scheler (1991) [3] the specific expression of such a constitution is the First World War, which started not from political, but from psychological preconditions. M. Scheler has built a number: "sublimation-oversublimation-desublimation" as a suppression of human qualities, warned that this could lead to negative consequences and threats to the existence of human race, so to rely on the same-life (person or culture) – is risky.

Given that the philosophization of the problem is a vaccine from the concept of voluntarism in its solution, the J. Baudrillard (2000) [5] concept can be used. In his work "Visibility of Evil" he reveals the drama of modern anthropological, in fact, catastrophe, which is caused and stimulated by the birth bivalent of human. The author considers human alienation as a positive anthropological characteristic, connected with "inaccuracy", and the loss of this "inaccuracy" with catastrophe of similar depletion of natural resources. Those "hell", "horror", "burden" of freedom, which were written about by the existentialists, in the situation of postexistentialism turned into a "hell of loneliness", because to realize loneliness needs a difference, figure of different. The figure of the Different has been central in Western philosophy, starting from the 17th century, so the search for the Different, if this Different even you, is the central intense in the design of cultural phenomena. Some scholars centered their ideas on the thesis of the exclusion of the Different in European history. In contrast to the close space in which Different perception objects are presented in their specificity, Homo images were formed in the process of the system of culture in the cultural space. Culture is an effective component of the building and functioning of the living space.

Today, the Different has to be invented, and simulated according to the logic of culture built under the laws of the "market" economy, through demand and supply. This is the direction of customers and producers, producers-creators of image-example, submitting through the system of typification available in culture or demanded by it and many practices of legitimizing the Different (enemy, alien, insider) as guidelines for the development and change of socio-cultural space. At the same time, these images are mirror images to their own space, they help to see the positive/negative in their life world, and often it fits in the logic of fantasies (if the fantasies have logic). The other is present as a kind of "arche-subjectivity", which works on the logic of temptation – hidden and does not belong to the "order of submission", although any order defines, but not as determination, but as destiny (Baudrillard, 2000) [5].

## 2. HOMO VILLICUS AS A PHENOMENON IN THE CULTURAL ENVIRONMENT

Homo villicus inexhaustible expands its volume in the context of "caring for yourself" as self-esthetics, because the rejection of its key component – social essence turns Homo into a pure abstraction of thinking, although the latter is the essence of philosophy, without this, the ability to distinguish also disappears. When deal with the social essence of a person, the metaphysics of social and personal life, emphasize the social subject "marked by a change in the paradigm of philosophy, which is conditioned by the criticism of the fundamental-

ism of the epistemology and the discourses that overcomes the limits of social philosophy and philosophical anthropology", O.M. Kuz (2010) [6] said "it is actualization of the discourse of self-knowledge and self-isolation of a person". But, quite logically, there are also overstated hopes about the influence of philosophy on the public opinion, especially in the fact that it is considered "in the run-up". For example, in the intelligence V.O. Sabadukha (2019) [7], dedicated to the metaphysics of social and personal life, notes that the mission of the philosopher to lead society out of the crisis of the depersonalized existence, to help overcome the conflict between the depersonalized and personal beginnings of social life. The author is fully justified (essentially and logically) arguing that it can make philosophy and philosopher, which takes responsibility for it, a metaphysical character. Modern philosophy is a conceptual character, but there is another side of this problem. In the struggle for the survival of philosophy, it is necessary to demonstrate its service because of the loss of its autonomous fields, and the situation from philosophy requires to perform the compensatory function – to form an ontological beginning, without which any system has the risk of becoming ungrounded.

The philosophical concept is a thinking reality, not its symbolic expression, so it is able to identify, not symbolize, reality. Such concept – multi-natural, allows different articulation to build its version of arrangement of space, it is a kind of convertible puzzle with multiple variants and possibilities, because it fixes reality, rather than a definite design. Therefore, philosophy does not invent imaginary worlds, but offers conceptual strategies with corresponding bills of lading. To listen to recommendations of philosophers or not, it is no longer a matter of philosophy. But, as M. Kultaieva (2014) [4] notes, "*The generators, guards and authorized representatives of mind on the territory of the society... were and remain philosophers. Through them and in them the mind activates its educational, more precisely, personal creative potential. The components of the Human Development Index (HDI) in different country can be added as a status of philosopher in the state*".

The increasing importance of philosophy in the intellectual sphere is evident, especially as it serves as a sophisticated form of ideology. This highlights a risk where information, influenced by ideological perspectives, might alter our spatial thinking. The information is neutral in nature, so it can be entered into any ideological system, hiding risks and dangers, guided only by the preferences of intellectual segregation or politically biased rationality. When "*just society, when it accepts its own degradation or stagnation for progress, destroys philosophy and eliminates philosophers, thus eliminating the threat of independent thinking and freedom*".

Homo villicus is not a static formal characteristic of a person, but another type in the knowledge of human nature in the cultural context, so another opportunity to characterize a culture when a person should be guided by social/common priorities and values, to have the ability to articulate them. The most important point of reference in such interaction is the agreement on understanding common/social problems and the place of each in their settlement. About the semantic role of communicative mind and communicative rationality as a safety factor for the destruction of the human community says V.O. Sabadukha (2019) [7], conceptualizing the problem sphere of public and personal existence in a situation where the existential exhausted itself, went off in the ground, and time has come to postexistentialism. The author proves the possibility of the analysts of a deeper level of communicative interaction motivated by the combination of personal and social interests, because the modern communicative mind has a subjective origin, and "care about yourself" is possible as a concern about the common/social benefit (Plato). Philosopher as a metaphysical character should encourage others to mobilize "human quality" for the public/community weal. Homo villicus should demonstrate himself/herself interest to the public, not just to build their own personality. Reflexes Homo villicus about their own destiny and scenarios "care about yourself" as self-management and self-building require responsibility for the creation of their own history and environment of their life.

Since the modern living environment of Homo villicus is screens, it provides an opportunity and resource as an inversion of imagination and forms for representation and rationalization of their image. Coming to terms with reality, Homo villicus hopes that real

and imaginary are combined. Mutual connection of imaginary and real happens in the process of communication and only through human efforts. The hero protoplast is only a gauge, a reference for the investigation of *Homo villicus*, but also the fact that it is rejected is present in the topographic map of *Homo villicus*. It enters its system of meaning and relations through certain legal procedures, which are stratified – recognition, evaluation, communicative experience, the experience of habitus development, reflection over these situations, and naturalization of Different, its comfortable system of values and assessments. Here it is possible to stratify interpretation practices in modern on-screen discourse and their correlation with everyday communications *Homo villicus*.

### 3. THE ROLE OF COMMUNICATION AND CULTURAL TECHNOLOGIES IN FORMATION THE IMAGE OF *HOMO VILLICUS*

Modern communications are represented in the majority by social networks, which considerably expand the circle of communicative people, and allow to go beyond the transcendental register (traditional for philosophy) into the living context of human interaction, which transforms the reality of philosophy into a producer of cultural reality. The screen space populated by the pre-interpretations sets the recipient an orientation scheme that affects further behavior. Instant, temporary fashion chips are formed in sufficiently stable topological maps of the screen landscapes. In this situation, the logic of *Homo villicus*'s actions is typical: from the interpretation of the borrowed image to the practice of realization through self-management and the analysis of communicative relationships and their stimulated practices. *Homo villicus* is more severe and proper, the principle of the antinomy of freedom and necessity. But authors will pay attention to antagonism in the very sphere of proper. Here the second anti-freedom is anti-autonomy of two autonomies: autonomy of moral principle (practical mind) and autonomy of the individual. The decision of this autonomy is subject to interpretation as a relation of filling due to the recognition of the connection of principle and representation, which allows speaking about the anthropological principle as a real person *Homo villicus*, which in individual experience is guided by the general principles as a form of organization of life. When *Homo villicus* becomes the fundamental idea of *Homo*'s reproduction in culture, then *Homo* becomes the basis for transformation in the culture.

In this view, the language may be quite specific type *Homo villicus* as a kind of monade, as the only way to adequately express the typical, which coincides with individuality. This point of reference arises in situations of breaks in an integral part of cultural space, when it becomes impossible to use traditional ways of "gathering" a person from typical for a certain culture of social roles and a person is looking for ways of his representation in the socio-cultural space. The situation changes when serious challenges have to be overcome, it requires courage and faith, which was not there when it was realized what had been played. When the game gets out, the events get away from the original idea, get forgotten, and go back to the background, the personal idea, that was born by the game, the connection between *Homo villicus* and his presentation is lost, and the understanding of the relevant actions disappears, because the object was jealous, and *Homo villicus* is only an object of scientific analysis. Here, on the first plan comes out the act.

Changing the basic priorities of a modern person – the transition from the development of the environment to the development of his own body – motivates to use a dictionary of the discourses of the corporeality for analysis of the modern type *Homo*. It was noted by O.Ye. Homilko (2021) [8]: "The production of corporeality narratives means that not only mental, but also human body abilities are involved in the process of making their minds, that is, it should be cognitive integrative". The researcher emphasizes that: "Unlike the demanding narratives, the corporeality narratives are actualized by a wider range of human abilities, in particular, different kinds of bodily capabilities". Before the possibility of threats (war, pandemic COVID-19) came the perception that the basic values of human evolution are

her/his concordance to the animal world, her/his bodily organic essence. The limited means of salvation put the right to life and death (who to save first), the problems of euthanasia for the seriously ill (the "pill", with the help of which can be painlessly shortened by age, already used in Switzerland) have become acute. The analysis of the cultural background of human psyche transformation points to the possibility of *Homo villicus* adapting to the present conditions, not to become a victim of the incomprehensible and ephemeral, to which social life is being induced, involves compensatory anthropology, in which cultural institutions relieve a person from unnecessary problems in the area of the environment, rather than complicate the construction of a *Homo villicus*.

The increasing focus on rationality and technology in modern life has led to new ways of understanding human creativity and self-expression. Contemporary humanities scholars are interested in how people cultivate their sense of selfhood or identity in the context of social discourses and bodily experiences. Three ideal types of *Homo villicus* that represent different modes of self-cultivation using various faculties of perception and communication can be identified. The first type values fidelity to embodied, lived experience (bodily *Homo*). The second type values narrative and storytelling (audio *Homo*). The third type values visual representation and imagery (visual *Homo*). In reality, individuals draw on a mix of these modes, though some may be more dominant due to cultural factors. For instance, contemporary visual culture tends to privilege the third, visual type. However, this risks diminishing the first two types and their reliance on corporeal and oral/aural faculties. Some theorists critically examine this bias, arguing that a solely visual conception of humanity deflates a fuller anthropological understanding of human beings as living, communicating creatures. As P. Sloterdijk (2009) [2] notes, *"from the beginning the nature and culture are united through broad mediation of embodied practices... the intermediate zone between them forms a rich, variably stable region, which is clearly described by the general accepted concepts such as education, custom, habit, forming of habitus, training and exercise execution"*.

The work of P. Sloterdijk (2009) [2] in translation of M. Kultaieva (2014) [4] is valuable because it is not interested in self-building, self-management and not on-screen scenarios are presented by numerous screens, but the use of the history of culture and history of philosophy within the cultural turn of modern philosophy with the corresponding anthropologists. M. Kultaieva (2014) [4] noted "to bring modern society out of consumption hypnosis to the purely Kantian question – how possible the life-creation, which mechanisms put in its basis". In this perspective of actualization of antiquity in the post-modern situation P. Sloterdijk (2009) [2] and importance of their representation in the landscape of philosophical differences concerning modern *Homo* as *Homo villicus*, because "healthy mind can no longer fulfill the pedagogical obligations imposed on it, because it teaches old and ancient way, educates people for the past, look over any changes".

#### **4. SCREEN SURFACE AS A TECHNOLOGY OF ALIENATION AND EXPLOITATION**

The status of philosophy and social criticism depends on the perspective of both the speaker and listener. With the growth of cinema and screens in the modern era, these technologies alienate and exploit viewers by influencing their consciousness. Specifically, cinematography recreates a type of screen reality that can lack a moral component and differ greatly from actual life. However, whether screens and movies are detrimental technologies depends on one's philosophical viewpoint and interpretation. The impact of any technology ultimately depends on how it is applied and the perspective of the user. While screens may influence people's consciousness, they also have potential benefits for entertainment, education, and communication. A balanced perspective acknowledges both the potential pros and cons of cinematic and screen technologies.

Original is the format of "confrontation of evil in different manifestations" because of the irony, when a person "as a result of his/her ontological imperfection, the very fact of his garbage recognizes his/her lack of freedom, that is, the non-existence from which it should still be creatively called to the full existence" in the work A.I. Kugai (2016) [9] The absurdity of evil in the format of irony. There is a rather illustrative phrase from the series – it would be ridiculous if it were not so sad: "Horror films are losing a lot to news releases". With references to the interview with the writer T. Pratchett, A.I. Kugai (2016) [9] notes that *"a person – as a cocktail – consists of a mixture of the city and philosophy. This mixture is a recipe of literature. But often in modern literature barman does not add either humor or philosophy. If the diseases associated with overtones and glut are cured with time changes in the way of life, philosophical diseases can be cured only by changing the way of thinking. The irony is thus not only a theoretical research method, but also a tool of philosophical practice"*.

With such an intensive study of cinema in comedy formats with its derivatives and conventions is quite interesting and time-based, especially in the impact on the strategy of "caring for yourself" and mental health.

With the help of the creative tools, which are discovered and carried by cinematograph, the screen designs the ability of a person to learn and self-build through the involvement in this process of new cultural worlds, introducing each time a new instrument, complicating an already difficult problem of thinking, forming and self-designing for *Homo villicus*. Attention to the individual experience of *Homo villicus*, to detailed and peak introduction of this experience in own life strategies is often accompanied by the application of criteria of illusion and simplicity in the semantic content. Cinema, virtual and mass-media realities significantly expand the possibilities of influence and diversify the technologies of self-building and the life strategy of *Homo villicus*. In the majority it is due to manipulation of consciousness, re-definition of standards and criteria of transformation of images and change of their places in culture, an increase of alienation and exploitation of *Homo villicus* and humans. The definition of the "cinematic nature" of this process within the framework of the chosen problem allows to outline the limits of possibilities and appointment of cinema technologies in the growing alienation and exploitation of a person on the level of ontological principles and preconditions in their influence on the viewer as a subject of perception and creator of screen reality simultaneously.

If philosophers claim the humanism of philosophy, then the same humanism is the film in its essence, so the question of the essence of cinema can be forwarded to the person. To answer the question "What is a movie?" you should answer the question "What is a person?" However, a person is a problem for himself/herself, because he/she is a creator of culture and his own abilities at the same time, the question remains eternal – and there is no final answer. Modern cinema is considered ontological as being in the context of culture, meaning of which is determined not so much by talents and tastes, preferences and creativity, but by the context of culture. The phenomenological approach, with its attention to the mental structure of the "cultural model" as a combination of the typification presented by the exalted means of cinematography, helps to record feelings and experience *Homo villicus*, determines perception and understanding of the environment.

The idea of the link between the appearance of cinematograph as a social practice is quite original, which is the result of the "growth" of the worker with the production equipment, about what is mentioned in the references to the works V. Benjamin writes V.E. Petrov (2016) [10], stressing that "in this aspect reproduces the relationship of alienation and exploitation: the invention of the film and phonograph took place at the age of maximum alienation of one person from another, unprecedented in the relationship that became the only one for them". But "the bodily alienation reproduced by the cinematographer can become a means of overcoming this feeling: the cinema not only steal the gesture in a modern person, but also allows it for the first time to understand and thus re-assign". In the work "Work of art in the era of technical reproduction" V. Benjamin points out that cinema not only allows to recognize the world of everyday life and subjects surrounding a person in another way through screen

optics, but also significantly increases the space for the game, stimulates a kind of mimesis – the imitation of early images, combining the mimesis with the game (Petrov, 2016) [10].

V.V. Bychkov (2003) [11], on the contrary, emphasizes: *"For the event of esthetic experience, the significant fact of the appearance of a game (in fact, but which is usually taken extremely seriously) situation of dialog between reality and another (a work of art), which opens the way to the esthetic subject to contact, which eliminates conflict, gap and alienation".*

The author notes that the audience opens the "way to contact". This "path to contact", through the increase of the capacity of the technologies, allows transferring the roles of director, artist, and script technician, creates opportunities and technological resources for non-professionals in these fields, and provokes them to tests in the given roles without corresponding previous professional graduation. These "screen users" try to respond to the offer "to test themselves" by the logic of "himself/herself a director" (name of the popular show), or by posting photo and film records to the Internet, to become known, to get recognition, and if "find the bean in the cake", then earn money. With the same motivation, they create posts on Instagram and TV channels with constant direct air. Having created his format of self-presentation, the player has become accustomed to this role: director, scriptwriter, actor, etc. Since the language of the screen is conditioned by the specificity of its technical possibilities, it becomes clear that the decisive factors are economic and technical.

Cyber-space offers even more possibilities for enjoying yourself as a Different, double-pleasure. Firstly, a network actor sets its rules of the game, and secondly, he plays a lot of roles, take on any image. In this three-dimensional artificial environment, you can penetrate, changing it from the inside, and simultaneously in real time you can enter into contacts with both real people and fantasy characters. If cinema and television have created a hyperreal with its effects of doubling the reality and presence, the Internet through virtual reality allows to feel the "effect of feedback". Interactive as a non-classical form of interaction between a recipient and an on-screen product is no longer focused on product consumption and its implicit interpretation, but on product transformation in real-time mode, on a sensitive, behavioral contact with an illusionary quasi-reality. Hyperliterature, computer games, chats, network conferences, and other types of net-art entertainment set the conditions for reorientation of the recipient from a contemplative position to the role of interior artist, co-creator of cyberspace. The roles of the artist and the public are mixed: multimedia links are established – the interior artist. This situation with *Homo villicus* should take into account and analyze this potential for the birth of other cultural identities and models of *Homo villicus* subjectivity.

The achievement of post-modern culture was creation of post-modern subject, unstable and diffuse, self-construction of virtual personality and network personality. This *Homo villicus* is born and exists only because of the interactivity in the virtual environment. In the illustrated screen world *Homo villicus*, forgetting about the body and feeling unity with the computer, realizes its invented world. At the same time, everyday life remains in the world of external, objective. The latter begins to be seen as one of the possible worlds for *Homo villicus* personification. As an area of absolute freedom of speech and image, the network allows to indecent to bare the soul and body of the interior artist, replaces or completes what is impossible for *Homo villicus* to realize in reality, and often this impossibility, as a cry of a neglected person, can be taught, for example, in the "Alive Magazine – public maintenance of diaries" as a kind of psychotherapeutic procedure. But *Homo villicus* should be an identity capable of self-building and self-management, by its own way of life prove that spiritual improvement is possible, based on the virtual, to help those who seek to develop their own potential as well. Psychological resolution during the virtual presentation of his image is a phenomenon that is identified as "projection-identification", i.e. the ability of *Homo villicus* (often unconsciously) to transfer their experiences to other people and to the situations in which they are found. In the process of perception of images which emotionally affect the person, his/her "I" for a certain time is alienated from his/her, and this separation continues until the end of stay in the virtual environment. *Homo villicus* often acts as a recipient viewer, and here works the same spectator logic – a typical for any *Homo*.

Among the works devoted to psychology of perception of cinematograph, special interest is the work of E. Morin (1956) [12], *Le cinema ou l'homme imaginaire*, in which the author, using the term "cinematographic participation", considers the penalty features of emotional and psychological sensations experienced by the viewer during watching the film. Of course, the circumstances that the author has come to consider the perception problem of screen creation, are based mainly on the analysis of the perception of the film action by a person who sits in a dark cinema hall surrounded by a large number of viewers. Today it is no longer relevant because the lion's share of films the viewer is watching alone or in a small group, so the level of emotional tension of the viewer's perception of the film, which was available half a century ago, is no longer said. But the essence of the projection-identification of the viewer during the viewer's perception of the screen work remains largely unchanged.

In the process of the perceiving screen images, a person identifies screen images with real life in a certain way, which is opposed to conventional arts, significantly activates projection-identification. Although today, as noted by the witty person, horror films are very losing news, the movie remains a spectacle that is significantly different from other species, where the viewer has the opportunity to participate in the action, hiding or not approving the screen action that occurs in his eyes, which is created by real artists (applause, screams, whistle, throwing flowers, on the contrary, rotten eggs or tomatoes at the artists). Moreover, for example, a theatrical or circus action contains a certain element of surprise – improvisation, risk, etc., that there is no such thing for the film audience. For example, despite the past fear, a person, while taking screen action, is still quite calm, because it realizes that the demonstrated events (even documented) have already taken place and are at this time out of its practical life. This statement by E. Morin (1956) [12] needs clarification, because the so-called phenomenon of admission and removal, still makes the viewer perceive the talented work as something real, and the degree of empathy sometimes is nothing less than in the perception of real events. Another thing is that the lack of practical party, as E. Morin (1956) [12] believes, is subsumed in this case by the passivity of the viewer, his inability to detect his reaction to what is happening nothing else, except laughter and tears ("three handkerchiefs cried while watching", told the woman to her neighbor after she watched the melodrama).

## 5. PSYCHOLOGY OF PERCEPTION OF HOMO VILLICUS

It is clear that cinematograph cannot primarily educate a person as a personality, and then make it a spectator. This is done by other "surfaces" or environments – family, educational institutions and the person as *Homo vilius*. In order to make something from watching movies, you need to be able to "communicate" with it. Personality is a continuous process of formation. M. Merleau-Ponty (2019) [13] notes that the existential function of the film is to demonstrate, rather than explain, "the extraordinary continuity of me from the world and me from the other", because, in the opinion of the philosopher, "the movie is exclusively adapted to the identification of union and spirit, spirit and world and expression of one in the other". Based on his own concept of esthetic perception, M. Merleau-Ponty (2019) [13] in the study "Cinema and the new psychology" theorizes about the film as "visual and sound representation, the most correct reproduction of holes, which the literature can put only words, and the movie has a happy opportunity to photograph". Cinema realism has two main goals: first, films should not aim to recreate reality by showing viewers exactly what they would see or hear if witnessing the events themselves. Instead, films should focus on communicating ideas and facts from a particular perspective. Second, films should not moralize or preach. The raw materials of film art are ideas and facts, but the artistry lies in choosing a compelling vantage point for presenting them. Specific cinematic techniques are driven by the psychological effects of visual and auditory impressions on audiences. It is important to study the laws governing these psychological reactions to understand the

medium's impacts. Unfortunately, in the past 60 years, there have been relatively few works delving into the psychology of film perception. With the discovery of new cinematic "devices," filmmakers began searching for effective ways to heighten viewers' sense of reality and thus develop their consciousness.

A modern film can exist not only in the traditional form – on film, but also to be read from discs, memory cards, to be broadcast on television and via the Internet. But, regardless of the format and means of submission, the greatest emotional impact of the film or its episode is on the viewer in the case when semantic (cumulative) and figurative (non-operational) aspects are combined. Esthetic information influences the person depending on his/her sensitivity to artistic images, her understanding of beauty and harmony, that is, emotional and esthetic thesaurus of the viewer. The viewer, unprepared esthetically, is unlikely to get a great pleasure from films "814", "The Conformist", "Shadows of Forgotten Ancestors", "Legend about Hetman Mazepa" or avant-garde film. And, on the contrary, a demanding viewer is unlikely to be, at least for a long time, to look at the late flicked TV-series. In addition, different viewers will perceive the same work depending on their intellectual and spiritual level, esthetic preparation in different ways. Most of the viewers will be concerned exclusively with the fact that the problem was either solved, while others will perceive additional, accurate information and will monitor not only the content of the work, but also receive esthetic pleasure from how it, this work, done. In addition, the same viewer can perceive the same film in different periods of his life or being in different emotional state. In other words, in the language of structured poetics, esthetic information is usually made not on one, but on a few funds of the recipient's experience. In the work of "Philosophy of art history" American researcher A. Hauser (1996) [14] notes that *"due to indirect expression, art causes strong emotions, demanding, however, from its consumers, the ability and desire to translate the language of personal experience into a more concentrated and complex language. The pleasure is directly proportional to the viewer's talent, able to draw a hint, independently fill in the elliptical means of expression of the artist"*, concerning Homo villicus, either directly or indirectly, consciously or unconsciously this role of the viewer influences his role, forms of self-realization and life strategies. Information can be divided into semantic and esthetic types. Semantic information appeals primarily to logic and intelligence, while esthetic information influences emotions and elicits emotional reactions from the viewer. Esthetic information often has a stronger effect than semantic facts and evidence. The value of information, like the information itself, is not absolute but relative to each person's interests and priorities. What is important to one person may be unimportant to another. As a symbolic system, film is polyphonic and polysemantic, open to diverse interpretations depending on how the viewer perceives its various components. The viewer's personal experiences and cultural background shape the associations and allusions they perceive when watching a film. This is why different viewers always find different meanings in the same film, resonating with their own lives and times. Notably, films tend to become dated quickly, in large part because techniques, technologies, visual styles, and acting methods change rapidly over time. Advances in picture and sound creation technology also strongly influence how films are perceived.

A person deprived of the ability to influence the situation is emotionally more vulnerable, and therefore perceives the screen seen more emotionally, says E. Morin (1956) [12], feels, albeit a little less effective participation. The viewer in such a regressive situation of interaction with screen effect of under the influence of artificial neurosis and, as E. Morin (1956) [12] rightly noted, it is easy to move from the stage of effective to the stage of magic, that is, screen action is perceived by him/her as a miracle or mirage, which enchant with its legal similarity. At the same time, the screen image, having sufficient influence, updates and gives a banal, everyday vision of things, why and the visual means of the screen, which increase the influence on the viewer of the images. The on-screen stream of images, feelings, emotions is a stream of consciousness that integrates it into the stream of the film. Thus, the viewer is both passive and active, since in his perception he/she creates a film as well as its authors. The process of formation of esthetic perception on its turns is not

connected with associative thinking and is almost inevitable without it. The striking form begins gradually to acquire an ambiguous character, which allows to give to the things, subjects, phenomena, except their primary value, additional portable polysemantic values. Cyberspace is a virtual reality social, because it is filled with people, more precisely with projections of people, generated by their texts, images.

The screen work is most often related to the fixed reality, which is more or less familiar to the viewer from personal experience. At the same time, it is a form and function of "playing space", that is, a separate territory within which there are and existing, special rules. These are temporary worlds within the ordinary world; intended for the performance of a certain, deliberate action in itself. That is, it is about the double perception of the game screen by the viewer: on the one hand, the professionally produced film emotionally attracts him to what is happening on the screen, on the other – he constantly realizes that it is only a game, not reality (unlike documentaries and new programs). Even with the deepest immersion in this process, the viewer is still somewhat distanced from what is happening on the screen. The game itself is a serious matter, it is the main way to communicate with possible, impossible, and virtual. The game is self-sufficient, and has no external purpose, in it a person is relaxed and forgotten, in the game a person is at home because a person by his nature is a player (playing even with a lot). *Homo villicus* is a player who is open to a different world, not like himself/herself. In the game, *Homo villicus* is guided by the metaphysical to the growth of life, the ability to transcendence, and additional life. Human existence "here and now" to a certain extent of deficiency, so *Homo villicus* tries to grow it, go beyond its limits, and make it full.

An important factor in the life of *Homo villicus* as *Homo Ludens* in modern society is a computer, gadgets of various kinds that involve a person into great cultural values and thus promote its intellectual development, but they also transform *Homo* into *Homo consumers*, a consumer of primitive games programs. In this case, there is an alienation of a person from effective intellectual activity. In the "permutation fun" *Homo villicus* on the screen field of choice of values game with own images, their transfer to the screen, the admiration of representation seems plausible and completely justified:

*"...I cross the eye, raise my hand, change the posture, laugh, dance, I fight on the contrary, and all these actions at the same time are the acts of communication with which I speak to others, while others according to the same actions make some conclusions about me".*

Transformed into significant gestures, such games play the possibility of *Homo villicus* being present in this kind of reflection of reality. However, gesture is not a nature: "*Movements of the human body are not instinctive natural movements, but they are assimilated behavior systems, which vary considerably in different cultures*" (Levitsky, 2018) [15].

Thus, this is not a "reality" as a natural reality, an unconscious pre-cultural state, because when make similar movements in life, this system of action is important for real life. When it is the action that happens on the screen, such actions are included in the world of signs that are characteristic only of the cinematograph. Because of this, cannot speak of *Homo Ludens*'s single place in *Homo villicus* itself, because in the game there is a subject, presence and absence of which depends on the situation of each screen event in accordance with the chosen system of signs. So, to construct reality on the screen is quite problematic and to track how it affects *Homo villicus*, as well. But the "evil demon of images" (Baudrillard, 2000) [5] is similar to reality, and this similarity has a demonstrator basis, because technologically created "images are actually similar to reality, the very similarity of the devil". These are simulated images that cannot come close to reality, so "come into the adventure of total temptation; begin to draw the image of everything that enters its surroundings" (Levitsky, 2018) [15]. The rapid pace of the development of the technical means of screen culture turned it into an "electronic culture", with its communicative features, changed the playing space and increased the resource for the self-construction of *Homo villicus*. Describing the peculiarities of modern communicative space, communicative information requires a consistent chain that does not destroy the masses. The characteristic feature of epoch is the mass informational lack of control.

Homo villicus and the subject in the cinema are related as real and simulated, i.e. the presence of Homo villicus in reality has a reverse effect – its absence in the cinema, the absence of a second transition to the presence, but already other content, falling into other conditions of "no-real", Homo villicus as a subject acquires new characteristics. A. Menehetti, a well-known psychologist, cinema theorist, points out that it is not necessary to dramatize such situation in the image in the cinema, because "every image is a mystery that carries in itself the reality". For A. Menehetti the image in the cinema is alter ego Homo villicus, which monitors the screen activity as a subject and perceives the image in its integrity. It is the correspondence of a particular Homo villicus to a particular image that allows Homo villicus to prove yourself, "...to show the inner world, and the observation of a number of synchronized images that change each other, gives an opportunity to understand what they provoke, what they influence". The inner content of Homo villicus as "the viewer is provoked, and therefore shows himself/herself that allows him/her to see". Even the simulated, designed reality of the film is able to cause the viewer-subject to a reverse reaction, to storm his/her thoughts and desires.

## 6. CINEMA IMAGES AS A TOOL OF INFLUENCE AND FORMATION OF OWN HOMO VILLICUS IMAGE

Homo villicus refers to a person who has realized their individuality and appreciates originality across images and media. This type of person is drawn to interesting forms, non-standard plots, and extreme character behaviors in cinema. However, they may not ponder deeply on the meaning behind what is seen. As someone with developed thinking abilities, Homo villicus is interested in cinema that connects to personal growth or compares different traits in a thought-provoking way. The most compelling films for this person are auteur, interview, and performance pieces that showcase creative thinkers, as well as works that observe and study life itself. With this viewing lens, a real dialogue occurs between the filmmaker and the viewer. The desire to find meaning forces one to inquire about the screen text, ask unconventional questions, correlate experiences, and deepen ideas about life. In this way, Homo villicus uses cinema images to promote self-identification and see real life differently. By recognizing signs and symbols presented on screen, this person can translate insights into reality and experiment with personas seen in films. The opportunity for frequent film consumption allows Homo villicus to get in touch with masks and roles to try on in front of others.

It can be also said about Homo villicus of unique individuality. In addition to originality, it appreciates in the game of emotional discharge, and, to a certain extent, the content, meaning of the seen, that gives the possibility of further improvement of her/his spiritual and moral world. Creative thinking personality, subject to interest in the role of Homo villicus, highly values both game, artistic, esthetic, and informative sense in the game, because all this also contributes to better understanding of life. Remember, for example, the extremely interesting effect of comical on screen, which gives "incomprehensible", it would seem, pleasure. But laughter, as M. Bakhtin (1965) [16] said, *"is one of the essential forms of truth about the world in its integrity ... this is a special universal view of the world, the vision of the world in a different way, but no less (and no more) significant than the seriousness ... some very important aspects of the world are accessible only in laughter"*.

Finds in the sphere of composition, color, rhythm, angles give creative thinking personality esthetic pleasure. Games involving extreme technologies as a stopped life, becoming a material for finding forms of self-realization Homo villicus, are evidence of the endless variety of life forms, which such personality is able to bring in its worldview in the whole idea of the world and its place in it. You can condemn "permutation games" or describe them with a publicistic pathos or in models of fantastic dystopia, as did R. Bredbury in the novel "451 by Fahrenheit", but it is a severe tribute to the modern real-life world.

A special type of *Homo villicus* is a person with "mass" consciousness. This is a consumer of information that does not need to be thought of but is easily assimilated without reasonable tension. It can be movies (series, fighters, detectives, comedy, fiction), TV shows, TV games, news, sports programs, that is, various shows, which successfully fill the time and allow to "relax", or, on the contrary, to "survive". Picture quality and artwork (e.g. visual, symbolic) may or may not be intuitively appreciated, but are not the main ones for this category of people. A person with a "mass" consciousness, who is looking for fun and emotional release through the role of *Homo villicus*, is potentially able to develop his taste and outlook if he/she tries to evaluate the artistic advantages and the meaning of the screen product that uses and, accordingly, to consider it as a resource of improvement of himself/herself as a personality.

In the work of A. Mol (1995) [17] "Art and computers" there is an application for art adequate to the "mass society", which, as the author says, "requires mass art". A. Mol (1995) [17] understands art as a message, divided into separate elements that can be expressed numerically and thus reproduce a new art example by combining elements with computers. So-called "information esthetics" A. Mol (1995) [17] and his theory of "permutation" art consider art as "a refined fun of the aesthete artist", which is dissecting from the social environment. The further development of thinking of A. Mol (1995) [17] about the so-called "permutation art" is problematic. A. Mol (1995) [17] argues that mass society needs mass art that is why it is possible to permutation – a combination of simple, with unlimited number of constant elements, which open a huge field of possible combinations that can be realized by means of information technology. To such a combination A. Mol (1995) [17] brings together the creative process of birth of art works, art creation in general. From the paintings of artists disappear fields, streams, naked women and pond horses. There are simple elements of perception – geometrical figures and their arbitrary order of combination. It is obvious that in their considerations A. Mol (1995) [17] brings artistic creativity to the mechanical combination of standard elements in the spirit of time. In fact, it is only about the fact that information technology is capable of creating certain areas of art by powerful auxiliary technical means: cinematograph, dramatic art, architecture, monumental sculpture and painting, decorative and applied art, etc. This should seriously influence both the art activity, exchanging the artist's creative work with this technique, and the interaction of art and its "consumers" or co-creators.

At every new turn of scientific and technical progress cinematograph is enriched by artistic means, which seemed fantastic and became more and more noticeable for the person-viewer, which, all more closely looking into the screen, tried to adapt, "to force" on itself screen images and schemes of human interaction. When the Great Mute started to talk, then became colorful, wide-format; the sound changed to Dolby Digital Surround Ex; the home cinema appeared first on TV and video screens, then in a more sophisticated digital DVD format and the ability to apply the on-screen scenes of "caring for yourself" of the characters to the scenes of "caring for yourself" by the audience. The computer graphics of the dual screen are inferior to the place of the 3D virtual world (embodied holography): You dress a special shock and get, for example, in the jungle. Besides, you can choose your body for any taste, feel yourself in another physical image, such technologies have given a fantastic opportunity even without changing anything in your own life, to experience another desirable life as reality.

In the conditions when generations of machines change faster than generations of people, there are certain trends in the development of the technical means of the screen surface. Yes, there is a symbiosis of television and cinema based on the creation of a flat screen TV, the size of which is determined by the convenience of perception of the show. Stereo sound with holographic image creates a full effect of presence. The connection to the screen of the stereo-effect video-off system created an even more complete effect of presence and provided feedback to the user with the screen. Through the Internet, the movie entered the computer's display. It is the information environment that increases the playing space and its capabilities, allows to satisfy the demand of different age groups on the desired

screen resources and technologies, stimulates symbolic consumption and leads to "cognitive automatism" of the person as a secondary figure in the composition "person-screen". An interesting problem is the problem of teenagers in their ability to be *Homo villicus*, that is, to determine their life and future. The screen can be used for different purposes. The self-realization of teenagers and their search for their image *Homo villicus* in online mode is accompanied by role games, through which form identities, search for their strategy of life creativity, and experiment with it, but mostly it happens automatically, because of "fashion" choose prestige in the environment of role with any purpose to assert itself (teenage maximalism and trust in the group's reference at the "automat").

## 7. SOCIAL INTERACTION *HOMO VILLICUS* ON THE INTERNET

The automation, speed and impact of such identities as the identification processes open up a wide field for the study of *Homo villicus*'s "caring for yourself" strategies. However, according to the founder of the network society M. Kastels (2007) [18], these studies distort the purpose of the Internet and encourage its use as a field for the realization of personal fantasies of users. M. Kastels (2007) [18] relies on British and American researchers and their claim that the Internet is an extension of life, when life in reality determines online life. *Homo villicus*'s life on the Internet is determined and marked by his/her desires, suffering, and real-life phobia. In the digital age, many individuals craft their online identities, which often reflect their real-world personas. This behavior can be understood through the concept of *Homo villicus*, a term used to describe people who experiment with self-presentation in both physical and digital realms. For these individuals, playing with various roles and identities online is seen as an engaging social experiment rather than a divergence from their true selves. Such online activities, while significant, represent just a portion of their broader social interactions. In essence, for *Homo villicus*, the Internet is a platform for identity experimentation and socialization, but it does not encompass the entirety of their social existence or personal identity.

In contrast to those who argue that the Internet is the cause of alienation from the real world M. Kastels (2007) [18], referring to a survey on the use of the home Internet in the United Kingdom, emphasizes that "social interaction on the Internet has no direct impact on the modeling of everyday life, if speak in general, except for the addition of the existing relationships online". The survey showed that the difference between online and non-connected social behavior is negligible. As to reducing the maintenance of regular personal contacts with native Internet users compared to non-users, researchers explain this class difference. Individuals who belong to higher levels (classes) of society are involved in a more diverse set of contacts, a greater number of different interactions with friends who live on different distance, and an e-mail helps to keep in touch with them. People of lower social classes are mostly motivated by ordinary contacts with close people, so their need for communication at a distance is small. In addition, the study did not confirm the idea that home Internet users watch TV less time, participate in home affairs, read less books, magazines and newspapers. Only the increase in the amount of time spent on e-mail and Web-surfing is connected with the Internet access.

Research on the impact of the Internet on social interaction in the United States indicated that Internet users have the same level of social and political activity as non-users, and sometimes even higher. As for social interaction in reality, its level is higher among those who use the Internet, they met friends and acquaintances more often personally, took part in social life outside of home. Despite the fact that the network of their social contacts is more diverse in space than in non-users, they were more active in real life. In addition, studies have shown little impact of online interaction at the time of communication with family and friends. "After checking possible intermediate variables other than the use of e-mail, it is established that the use of e-mail activates social life with family and friends, expands the range of social contacts" (Kastels, 2007) [18]. It was also found that the use

of e-mail, as well as the writing of a regular letter, telephone conversations, do not replace other forms of social interaction, but only complement them. Using e-mail helps to keep in touch not only with friends, but also with relatives who live in significant distance from each other due to certain circumstances.

In conclusion, the development of society entails the development/change of old forms of social interaction and the emergence of new forms of social interaction, quite often they are used in the social space, and it happens quite often due to the choice and strategies of social actors, regardless of the individual, related or social groups. Connections between people are largely independent of distance or proximity in space, but this does not mean that distance is unimportant, because it can be a factor of information, recreation, work, communication (Karibayeva and Kunanbayeva, 2018; Halich et al., 2023) [19; 20].

The Internet is a convenient means of realization of these connections. It also promotes closer support for existing relationships and promotes the creation of new ones. Online communities can change their configuration, reformat, and facilitate migration of individuals within the online community and change partners (Vela and Sinaj, 2023) [21]. More often than all such networks exist only online, rarely turning offline, their composition is formed around a certain topic and changes according to changes in the interests of partners or because of interest by the problem of engaged actors. However, "*online networks, when they stabilize in their activities, can create communities, virtual communities, different from physical communities, but not necessarily less intensive or less effective in unification and mobilization*" (Kastels, 2007) [18]. According to the results of research of influence of the Internet on the level of participation in public life of users of the network, this level is higher in users than in non-users. Users often visit cinemas, cultural, sporting events, etc. They have broader social ties and access to information, more informed about the news of life of the country and the world compared to non-users, lead a more active way of life in social terms, they have a higher quality of life (Jomartova et al., 2021) [22]. For Homo villicus, even the illusion of total belonging to the community or simply the automation of the performing role caused a sense of self-realization, social belonging. "Talking" yourself in the meaning yourself and for yourself/other role within the limits of modern fashion, allows to feel demanded and alive, even under the condition of automation of the chosen role, and the ability to assign it, to assign, play in the given contexts give the realization of the possibility of self-statement as Homo villicus (Linda, 2023) [23].

However, another influence on Homo villicus caused by the Internet, which can isolate it, is closed within a certain space. There are two interesting American studies conducted by researchers at Stanford and Pittsburgh universities on the Internet's impact on human-to-human interaction. The general conclusion made by them is that such interaction is lost when "the constant use of the Internet has caused the need to communicate with family members (Internet users) at home, reduce contacts with the social environment, increase in depression and loneliness". However, the studies did not take into account that the investigated (election) did not have an experience of working with the Internet, so it is quite clear that the state of dissatisfaction accompanied work with what the investigated did not have time to learn. Thus, the dissatisfaction is connected with the lack of user experience, not with the Internet as such. Not only at first, users-beginners in comparison with non-users there were more complaints about overstress, dissatisfaction with life, stress, but in a few years they already as users still have complaints about overpressure life, but they have already begun to talk about more satisfaction and more intensive interaction with relatives, close friends (Assylkhanova et al., 2017) [24]. It can be summed up that the decline in human-to-human interaction takes place in this case and for those users who use the Internet too often. This allows to assert that there is a limit in the use of the Internet, "abuse of it in communication in favor of online negatively influences on communication offline" (Kastels, 2007) [18]. The situation with COVID-19 requires special talk and thorough research, although the philosophical community has negatively reacted to the total transition of study to the online space. In general, it is possible to conclude that under certain circumstances it is possible to replace certain types of social interaction with the use of the Internet. But the

Internet itself does not lead to social isolation, or to dissolving in Internet roles or online communities, it is only an instrument for maintaining old ties and creating new ones, and it also promotes creation of Internet communities that are effective in uniting and mobilizing people with a certain purpose for the formation of social movements (Georgiievska et al., 2023) [25]. As for the influence of screen culture, which has artistic costs and its target audience, it causes, as noted by N.F. Buchylo (1989) [26], "catharsis transforming influence on personality, reveals the nature of artistic perception as co-creation". Co-creation can launch the mechanism of *Homo villicus* transformation as a person:

*"... the movement of structures of consciousness, esthetic feelings, assessments, thinking, and understanding is the creation of hidden, but game action, which is shown externally. The artistic perception is a starting mechanism of the game, rules of which are defined by the content and form of art work..."* (Buchylo, 1989) [26].

The character of *Homo villicus* sees himself as the eyes of another person, objecting to his behavior in a new way by realizing the world through art. However, today the hero is not a model for self-building or self-management for personal transformations. Even when trying to follow an ideal, *Homo villicus* faces the situation of "fleeting society" and "fleeting modernity" in culture, with respective floating identities. As a result, he lives in the moment and reflexively takes on images and roles from modern fashions. Interactive communication formed on the screen surface also shapes this, as the individual can alter the form and content of information transmitted according to their tastes and desires, simultaneously changing their role presentation. With the development of screen culture, the scale of interpersonal relations decreases while interactive communication increases. There is also interactive television that can be used for entertainment, operations, and training. Some interactive TV technologies utilize numerous channels, some with hard disks allowing viewers to rewind, pause, and skip commercials. Interactive communication in cinematography also occurs through choosing artistic programs by phone and conducting public opinion polls about particular programs.

As for the film, its makers are trying to find for him "sensual emblems and draw with them the visible and sound monogram". "The sensation of the film is included in its rhythm, as the meaning of the gesture immediately reads in the gesture itself, and the film says nothing that would not be it itself" (Akhmetova et al., 2019) [27]. The happiness of film art is that, according to M. Merleau-Ponty (2019) [13], to show how something starts to weigh not through the formation and mastering of ideas, but through the temporary and spatial arrangement of elements of reality. Great opportunities for self-presentations and creation of own image in eyes of others for *Homo villicus* give a variety of different forms of interactive communication: websites, e-mail, teleconferencing, role games, Internet museums, Internet exhibitions, online shops, etc. (Aliaskar et al., 2022) [28]. Interactive "transparent stained glass" objects are shown when Internet users can influence the events that unfold in the story of the "transparent stained glass" fantasy writer C. Lukianenko. At the end of each section, readers are asked to answer a few questions and leave a response with a version of the story development. During writing of the next chapter, the author is going to use the most interesting proposals. Important is that on-screen technical means carry out almost instantaneous transfer of various values, as if pressing space and accelerating time, thus changing the idea of them in *Homo villicus*. The accelerated pace of time is reflected in the quality of self-transformation. With time speeding up, values become focused on the minute and instantaneous. *Homo villicus* develops a subjective idea of the necessary speed for themselves as a transformer. From this, puzzles form to fill in the lacunas in time that have developed in the socioculture. There is also a desire to replace already living people in roles and parts.

## 8. CONCLUSIONS

The psycho-aesthetic effect on the viewer when creating a modern screen product is connected to the search for resources that will encourage the viewer to actively participate in the on-screen activity. This includes various forms of interactive engagement between the viewer/user and the media product. Modern real living space is quickly becoming a "cyberspace" where human self-awareness increasingly perceives life's realities through a schematic model of textual meaning.

Films appeal to the viewer's ability to silently decipher the world or people. Films transmit not thoughts but behaviors, directly representing a person's specific way of life and communication. Films are perceived rather than interpreted. For over a century, the vitality and practical utility of film action has influenced the technologies of self-building and self-management for the viewer. However, regardless of what relevant resources the viewer uses for "care of the self" and self-assertion, they must first be able to diagnose the psychological and spiritual atmosphere in society/culture.

The viewer should understand that focusing on developing their own image should increase the critical mass of mature individuals in society. Secondly, they should promote an atmosphere conducive to their emergence, raising positive expectations about the humane content of the metaphysical theory of personality. Through their own image, the viewer can transform disconnected roles without existential balance into unified personalities. If the viewer can use the metaphysical theory of personality for self-management, they can play a conceptual character role in society. Therefore, theorizing the next stage of human development as *Homo villicus*, a self-governing personality, proves there are only two forms of human existence – depersonalized or personal. It is the person's choice.

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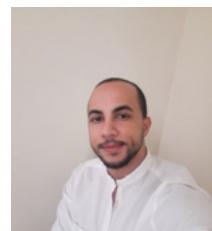
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# **DUETO CRIATIVO. ESPECULANDO ARQUITETURA VIA ARTE E COMPUTAÇÃO**

*Creative duet. Speculating architecture through art and computing*

## **RESUMO**

Este artigo busca argumentar sobre as contribuições da área de conhecimento e produção de Arte Computacional para o desenvolvimento de projetos de arquitetura residencial. O objetivo é identificar estratégias criativas de design capazes de contribuir com a especulação espacial. Dentre as contribuições possíveis, dá-se ênfase a estrutura de dueto e a qualidade contingente presente em parte da produção de Arte Computacional com foco em interatividade. Metodologicamente, a teoria foi corroborada por revisão de literatura, e apresentação de duas aplicações em estado inicial de desenvolvimento, pensadas para auxiliar nas etapas iniciais de projetos de residências. As aplicações possuem algoritmos de Inteligência artificial que participam ativamente na geração de possibilidades, e o arquiteto interage com esses sistemas via participação ativa e reativa. O resultado do dueto possui influência computacional e agenciamento humano. Dessa estrutura de trabalho, observa-se um possível aumento na criatividade do arquiteto, já que esses programas o incentivam a pensar, numa relação de parceria, como aconteceria em um dueto entre arquitetos.

## **ABSTRACT**

This article seeks to argue about the contributions of the area of knowledge and production of Computational Art to the development of residential architecture projects. The goal is to identify creative design strategies capable of contributing to spatial speculation. Among the possible contributions, emphasis is placed on the duet structure and the contingent quality present in part of the Computational Art production, with a focus on interactivity. Methodologically, the theory was corroborated by a literature review, and presentation of two applications in the initial stage of development, designed to assist in the initial stages of residential projects. The applications have Artificial Intelligence algorithms that actively participate in generating possibilities, and the architect interacts with these systems via active and reactive participation. The result of the duet has computational influence and human agency. From this work structure, a possible increase in the architect's creativity can be observed, as these programs encourage him to think, in a partnership relationship, as would happen in a duet between architects.

## **PALAVRAS-CHAVE**

Dueto Criativo; Arte Computacional; Especulação de Arquitetura; Simulação Computacional

## **KEYWORDS**

Creative Duet; Computational Art; Architectural Speculation; Computer Simulation

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## 1. INTRODUÇÃO

No campo de investigação de arquitetura e computação é comum encontrarmos em iniciativas de pesquisa duas vertentes com mais proeminência. Uma vertente foca em uma abordagem direcionada para a otimização do trabalho e a outra foca em autonomia humana. Ambas abordagens utilizam a computação apenas como uma ferramenta. Na primeira, a computação é utilizada para encontrar a melhor solução em um contexto técnico, específico e concreto. Em termos de desempenho, o resultado encontrado pela ferramenta é a melhor solução, logo, ele é determinístico, sem abertura para outras interpretações. Na segunda situação, a computação é utilizada para dar autonomia ao ser humano. Neste contexto são desenvolvidas interfaces que facilitam o trabalho do ser humano no momento de criação, através da automação de atividades repetitivas. Existe abertura e espaço para interpretação, mas a interface acaba sendo apenas uma ferramenta, como qualquer outro software de desenho assistido por computador (como as tecnologias CAD e BIM), a grande diferença é o grau de abstração dessas interfaces em comparação com os softwares convencionais, apesar disso, percebe-se que sua principal função é automatizar processos iterativos para potencializar a autonomia do projetista durante as tomadas de decisão, já que ele terá mais tempo para se dedicar às decisões criativas e subjetivas do projeto.

Ambas abordagens lidam com a computação numa apropriação linear e mecanicista, onde existem apenas uma função e um objetivo a serem alcançados. Essa realidade é uma característica herança da expansão tecnológica durante o período da Primeira Revolução Industrial, em que as máquinas eram projetadas para executar funções lineares. Contudo, como apontado por Yuk Hui (2023) [10], não é justo igualar máquinas fruto da computação moderna com as máquinas do “tempo de Descartes” meramente mecânicas em sua natureza, uma vez que, a computação moderna tem se tornado orgânica, oposto de mecânica. Essa realidade provocada pelo avanço tecnológico, principalmente no campo da Inteligência Artificial, permite com que os algoritmos de aplicação recursiva se comportem em lógicas de pensamento orgânicas e não lineares, simulando o pensando cognitivo humano e não-humano, e implicando em possibilidades alternativas de apropriação tecnológica em vários campos criativos, incluindo o campo da Arquitetura.

Entretanto, o caminho da automação total via Inteligência Artificial não é o objetivo deste texto. O que busco propor, é uma reflexão e análise de alguns exemplos de produção artística no campo da Arte Computacional, para propor estratégias de projeto que se baseiam em práticas poéticas capazes de estimular a produção criativa. Neste contexto, lidamos com estruturas computacionais programadas fora da lógica industrial e capitalista. Arlindo Machado (2008) [14] aponta que a apropriação que a arte faz do aparato tecnológico que lhe é contemporâneo difere de outros setores da sociedade. Para o autor, máquinas semióticas (aparatos tecnológicos) são desenvolvidas em uma lógica de produtividade industrial e automação dos processos, mas nunca para a produção de objetos singulares, singelos e sublimes. Nessa lógica, algoritmos e aplicativos são concebidos industrialmente para uma produção mais rotineira e conservadora, que não perfura limites, nem perturba os padrões estabelecidos (Machado, 2008) [14]. É exatamente essa expectativa capitalista que este trabalho busca superar. Pensar aplicações capazes de autoprodução, mas sem a necessidade de excluir a participação humana.

Esclarecidas estas questões iniciais, entende-se que este trabalho está localizado em um ponto de encontro (assimétrico) entre autonomia humana e influência computacional, e que a partir desse ponto de encontro, busca-se estabelecer relações colaborativas entre agentes humanos e computacionais para potencializar a emergência de resultados inesperados no contexto da exploração criativa no campo da produção de arquitetura.

## 2. DUETO ARTÍSTICO E CONTINGÊNCIA

Como apontado anteriormente, propor uma estrutura de dueto entre ser humano e computação para a produção de arquitetura, significa que a atuação das estruturas computacionais não será limitada às etapas de representação gráfica ou automação de trabalho repetitivo. Essas estruturas também serão consideradas nas etapas de tomada de decisão, e a atuação delas deverá ter influência substancial no resultado do projeto. Para tal, recorro ao campo da Arte Computacional para contextualizar a prática de dueto em que pelo menos um agente humano e um computacional geram inputs substanciais no resultado do produto de Arte.

Esse tipo de estrutura de trabalho é recorrente, e cito aqui, alguns exemplos: Mirror Ritual (2020) [16]; Plucking Sounds Out of the Air (2020) [11] e Assembly Lines (2022) [3]. Esse tipo de estrutura também pode ser observado em práticas transdisciplinares entre Arte, Artesanato e Design. Essa modalidade de produção artística é circunstanciada pela interação entre agentes computacionais e humanos numa relação ativa ou reativa. Pode-se existir a interação ativa momentânea, em que o resultado é alterado em tempo real, ou a reativa, em que a análise, interpretação e alteração ocorrem fora do laço de funcionamento do algoritmo. No contexto da Arte, um exemplo de dueto é a prática artística de Sougwen Chung, ver figura 1. Seu trabalho Assembly Lines é uma instalação performativa com um sistema multi-robótico personalizado conduzido por meditação e biofeedback. Conforme as palavras da artista e pesquisadora, o sistema da máquina é uma configuração tecnológica que vai além da automação, e que explora os ritmos intuitivos da pintura por meio da cocriação humana e da máquina. A prática entrelaça a autoria gestual de sujeitos biológicos (artista) e mecânicos (braços robóticos) no espaço.



Outro exemplo, é o projeto transdisciplinar Crochê Digital [2] que representa uma prática artística e processo de design que busca explorar a técnica de crochê através da inclusão de um autômato celular, que gera padrões gráficos circulares através da recursividade, em outras palavras, a capacidade do sistema em se autorreferenciar e autorregular. Entretanto, a prática inclui o artesão de forma reativa ao solicitar a interpretação dos gráficos, elaboração das regras de materialização e produção das peças. O resultado são peças de crochê com estética não convencional que surgem a partir da influência humana e computacional, como pode ser observado na fig 2.

**Fig.1**  
Registro de performance de Sougwen Chung com braço robótico.  
Fonte: <https://sougwen.com/project/assembly-lines-2022>.

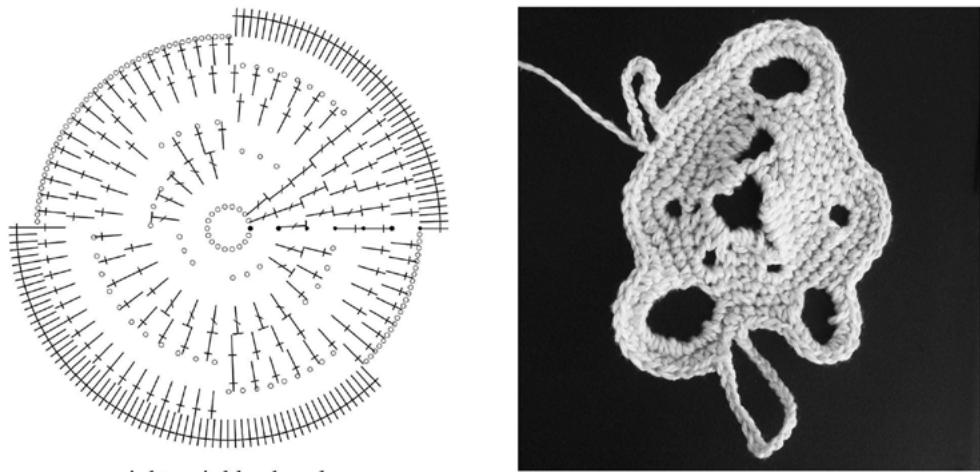


Fig.2

Gráfico circular gerado por autômato celular e sua materialização.

Fonte: Bergamo, M. L., & Silva, A. L. (2020). [2].

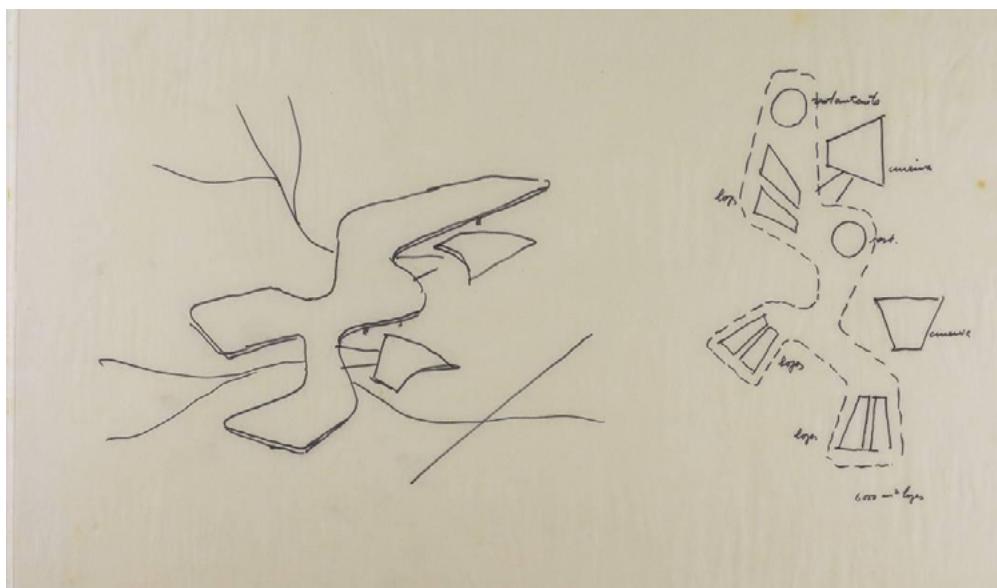
Ambos exemplos demonstram a inclusão de estruturas computacionais para além do discurso de automação, e desafiam a produção artística que utiliza mídias tradicionais (pintura e crochê) ao propor um processo de coautoria entre agentes numa relação de dueto. Esse tipo de iniciativa desafia estruturas de produção como o artesanato e pintura, porém, oferece possibilidades alternativas de produção que podem levar a resultados inesperados e improváveis, já que se baseiam na relação de surpresa, contingência e improviso durante a interação entre o agente computacional e o ser humano.

Essas práticas são viáveis porque os códigos que operam as máquinas, além de funcionarem em lógicas orgânicas e não mecânicas, são construídos para permitir que elas tenham algum nível de participação ativa. A parametrização é importante, mas quando se controla todos os parâmetros, essa estrutura vira uma máquina de epistemologia mecânica que assume uma causalidade linear - uma causa seguida de um efeito -. Apenas o operador da máquina consegue tirar sua estabilidade, através da alteração do valor dos parâmetros, o que configura um processo de automação da busca por alternativas. É importante entendermos a diferença entre mera estatística e contingência. Hui (2023) [10], aponta que Aristóteles faz a distinção entre dois tipos de possibilidade, *túkhē* que é o acaso/sorte e, *aftómaton* que é probabilidade. *Aftómaton* é homogêneo no sentido de que qualquer resultado é um mero fato estatístico, e *túkhē* seria um evento completamente inesperado como encontrar uma nota de dinheiro na rua. Aristóteles fala que todas as ocorrências de *túkhē* são *Aftómaton*, mas não o contrário. No contexto da Arquitetura e Design, o projeto paramétrico, por exemplo, é *Aftómaton* e não *túkhē* porque todos os parâmetros são atrelados a restrições, e o resultado é uma probabilidade de um raciocínio já estabelecido, não existe o acaso ou sorte. A contingência e recursividade computacional são *túkhē* e se tornam fundamentais para que a máquina consiga se autorregular e autorreferenciar, e dessa forma participar como um coautor, contribuindo com inputs significativos.

Para Yuk Hui (2023) [10], a contingência se afirma no processo artístico como uma necessidade, não somente porque sua eliminação é inviável, mas porque ela tem um papel na composição dos elementos, como nas pinturas abstratas de Kandinsky e na música estocástica de Iánnis Xenákis [21]. A contingência e recursividade computacional, quando em contato e troca com a interpretação humana, representam a possibilidade do surgimento de resultados inesperados, porque uma possui a capacidade de potencializar a outra. É essa lógica de operação presente no Assembly Lines e Crochê Digital que busco introduzir no processo de projeto de arquitetura, visando a exploração criativa e a especulação espacial de espaços residenciais, questão a ser apresentada na próxima seção.

### 3. DUETO CRIATIVO NA ARQUITETURA

Assim como, na prática profissional de Oscar Niemeyer [15] (ver figura 3) e outros arquitetos influentes, a busca pela solução espacial acontecia mediante rabiscos, ou esboços exploratórios com grande grau de abstração. Apesar das simulações mentais serem recorrentes no cotidiano dos arquitetos, entende-se que rabiscos exploratórios ou qualquer outro método especulativo, possuem um elevado grau de aleatoriedade, porque a intenção desses métodos é justamente sair da zona de conforto, com isso, nem sempre esses resultados irão corresponder fielmente à simulação mental criada para circunstanciar o projeto.



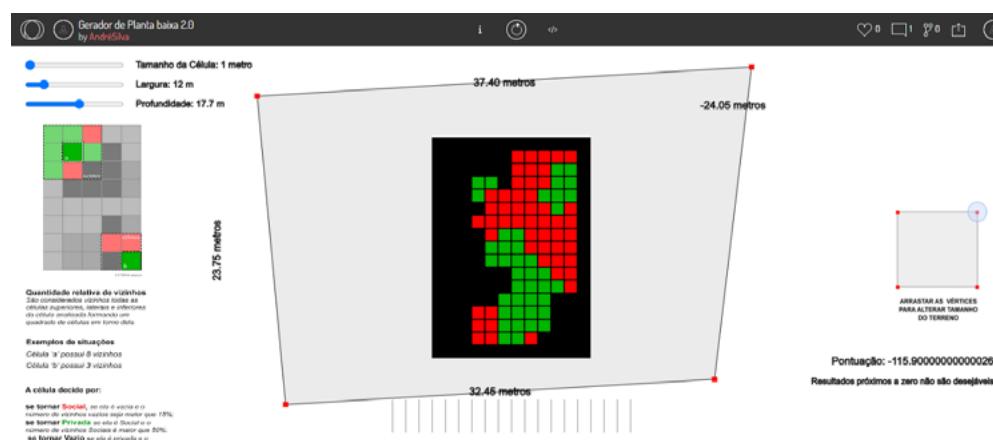
**Fig.3**  
Oscar Niemeyer e seus rabiscos com alto nível de abstração.  
Fonte: <https://www.oscarniemeyer.org.br/obra/pr491>.

O código pensado para auxiliar o processo criativo do arquiteto funciona da mesma forma. Ele é uma etapa exploratória e deve possuir um certo grau de abstração, para garantir que o arquiteto consiga fazer sua própria interpretação do que está sendo gerado, e aleatoriedade para que o inesperado surja. Assim como qualquer outro método exploratório baseado na capacidade cognitiva humana, códigos construídos para estimular a criatividade também necessitam de análise e interpretação. Eles não necessariamente devem anular a presença do ser humano no laço de informação ou automatizar o processo criativo. Pelo menos esta não é a intenção desta pesquisa.

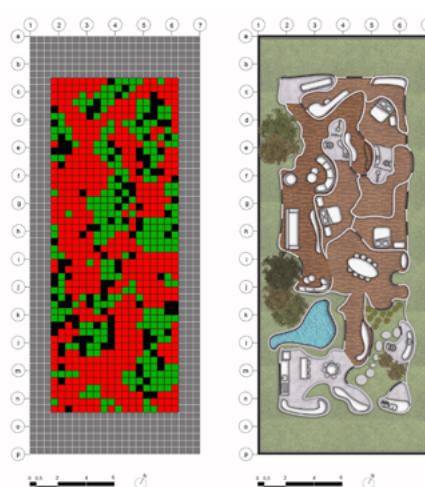
Dessa forma, a estrutura de dueto na arquitetura proposta neste artigo, se refere a pelo menos um código com comportamento autônomo que produz resultados via interação momentânea ou não, porém, esses resultados possuem um nível de abstração que demanda interpretação humana. A proposição do dueto implica no entendimento de que o resultado do projeto sofre influência computacional, e que o código contribuiu substancialmente com o resultado. É a mesma lógica de funcionamento de uma prática em que dois arquitetos colaboram. A diferença é que nesse laço de informação o algoritmo se encontra em constante auto-organização e não sofre de cansaço físico, bloqueio criativo ou exaustão. Dessa forma, o potencial de exploração criativa cresce exponencialmente, assim como, o potencial especulativo, impactando no desenvolvimento de soluções espaciais não convencionais, improváveis e possivelmente, até então inexploradas. Tudo vai depender do modelo computacional, da capacidade cognitiva do ser humano, e da interação entre os dois.

FloorPlanGenerator [18] e Blobs Arquitetônicos são dois exemplos de aplicações pensadas nessa estrutura de raciocínio. Os programas geram gráficos de viabilidade espacial baseados em informações tangíveis e reais, utilizados como estímulo criativo para o desenvolvimento de soluções espaciais.

Os Softwares não serão explicados detalhadamente devido ao escopo deste artigo, mas, resumidamente, FloorPlanGenerator é um autômato celular que gera manchas residenciais considerando espaços privados, sociais e vazios. A proposta do algoritmo foi inspirada no Jogo da Vida de John Conway (Gardner, 1970) [7], contudo, o emprego de autômatos celulares (CA) na exploração arquitetônica não é recente, a aplicação de CA como método gerativo para encontrar soluções arquitetônicas foi utilizado por Krawczyk (2002) [12], Devetakovic et al. (2009) [5], Cruz, Karakiewicz & Kirley (2016) [4], Lee & Kim (2016) [13] e dentre outros. O CA é um método computacional capaz de simular processos evolutivos implementados por um sistema complexo baseado em regras simples. A maioria das aplicações de CA na arquitetura acontecem através da geração de formas conceituais, permitindo que o projetista explore uma variedade de resultados, de onde podem selecionar soluções potenciais (Araghi & Stouffs, 2015) [1]. Na interface do FloorPlanGenerator, as proporções entre os espaços, tamanho das células, do terreno e da edificação podem ser alterados via interação. O resultado é amadurecido via esforço humano e a capacidade cognitiva do arquiteto vai definir o projeto final. Nas figuras 4 e 5 podemos ver a interface da versão atual do programa e um resultado preliminar, informações detalhadas sobre o código podem ser acessadas nas referências [18]. A premissa poética da aplicação é a interpretação do espaço residencial como um ecossistema em que cada metro quadrado é um ser vivo interagindo com outros seres vivos, neste sentido, a casa está literalmente viva em uma simulação computacional, e o desenho sugerido é resultado de um processo evolutivo que considera as quantidades de espaço social, privado e vazio.



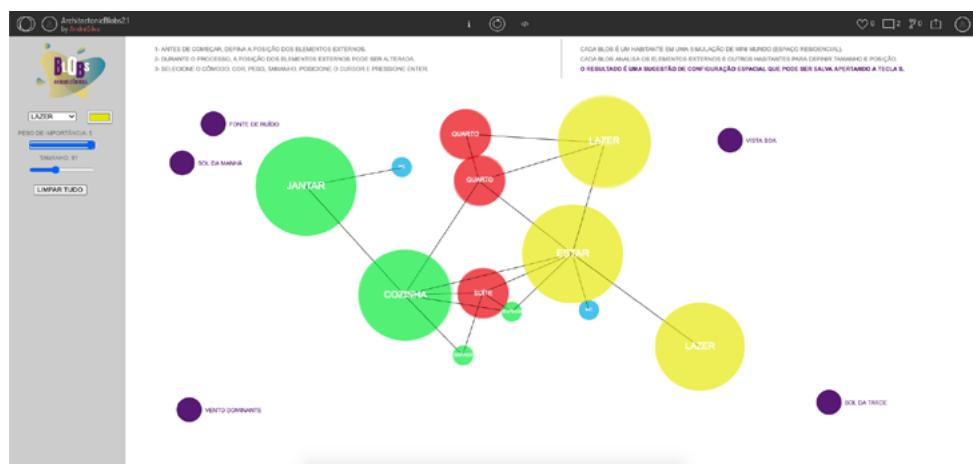
**Fig.4**  
Interface do  
FloorPlanGenerator.  
Fonte: O autor.



**Fig.5**  
Abstração do  
FloorPlanGenerator e sua  
interpretação em planta baixa.  
Fonte: Bergamo, M. L., & Silva, A.  
L. (2020).

Já a aplicação Blobs Arquitetônicos produz diagramas de bolha representando adjacência entre espaços. Diagrama de bolhas é um recurso utilizado para especular a composição do espaço arquitetônico. Em 1976, Weinzapfel e Negroponte desenvolveram o experimento YONA (Weinzapfel and Negroponte 1976) [20], um exemplo seminal do uso da técnica em ambiente digital, mas existem outros exemplos para contextualizar essa prática, como, por exemplo, Interactive Space Layout (Rush 1978) [17], BUBBLE (Fortin 1978) [6], Floating Bubbles (Hua and Jia 2010) [9], Bubble Diagrams (Veloso 2014) [19], and Graph 2plan (Hu et al. 2020) [8].

Entretanto, diferente dos exemplos citados, Blobs Arquitetônicos, não foca em otimização, mas sim em estratégias criativas e poéticas, e neste contexto, cada Blob (ou bolha) é um habitante de uma simulação de mini mundo. Neste mini mundo, os habitantes interagem entre si e com os agentes externos que são representações de elementos geográficos, como, por exemplo, vento dominante, sol da manhã e tarde, fonte de ruído e vista privilegiada. Cada Blob possui peso de importância e dimensões alteráveis para se ajustar a diversos contextos. Eles crescem ou diminuem, se aproximam ou afastam de acordo com preferências programadas para cada elemento. O código também possui algumas estratégias de aleatoriedade para garantir resultados inesperados. Neste contexto existe um enorme grau de complexidade, o que torna o resultado impossível de prever. Na figura 6 é possível observar a interface atual do programa em funcionamento.



**Fig.6**  
Interface atual do Blobs Arquitetônicos.  
Fonte: O autor.

## 4. CONCLUSÃO

Inicialmente, podemos perceber que a poética e indeterminação de estratégias presentes na Arte Computacional, e outras práticas transdisciplinares envolvendo arte e computação são elementos capazes de expandir a exploração criativa no campo da Arquitetura. Os exemplos apresentados ilustram como essas estratégias podem contribuir com a expansão da criatividade em um contexto em que o uso de algoritmos de Inteligência Artificial tem, cada vez mais, se popularizado em áreas criativas. Abordagens que visam a automação e otimização do trabalho são válidas, mas quando divergimos desse contexto, também conseguimos pensar em estratégias e produção de tecnologia capazes de estimular o pensamento crítico e criativo do designer. É exatamente neste ponto que o estudo desenvolvido tem muito a contribuir com outras áreas criativas, não limitando a teoria apresentada ao campo da arquitetura. A discussão proposta deixa claro que existem maneiras alternativas de apropriar a tecnologia, tornando-a uma aliada ativa na criatividade e nos processos criativos. Sobre as aplicações FloorPlanGenerator e Blobs Arquitetônicos, fica evidente que estas, junto à formulação de dueto apresentada, não são para o usuário genérico que busca automatizar sua produção. Este tipo de abordagem é para o profissional que, dotado de um discurso filosófico artístico, busca expandir suas barreiras criativas, e enxerga na com-

putação uma possibilidade de superar o efeito de concretização do conhecimento causado por ferramentas de mera automação do trabalho.

As aplicações estão em fase inicial de desenvolvimento e precisam de testes para garantir o funcionamento e usabilidade por parte dos usuários. Cada tipo de estrutura computacional implementada nas aplicações oferece recursos para estímulo de criatividade, diferentes níveis de abstrações e limitações de programação. O autômato celular, por exemplo, possui limites de implementação de regras para garantir que o sistema consiga funcionar, isso implica em um output com alto nível de abstração que demanda mais esforço cognitivo e criativo do arquiteto para interpretar os resultados em uma planta baixa. Já o Blobs Arquitetônicos, construído a partir de agentes inteligentes, possui uma proposta de representação e funcionamento que diminui o nível de abstração e subjetividade dos resultados. O material gerado pelo código é um resultado complexo, porém, mais próximo do contexto da prática profissional, o que facilita o processo de leitura e interpretação.

De todo modo, os dois programas ilustram como estratégias poéticas e artísticas aliadas ao poder da computação podem contribuir com o desenvolvimento de resultados criativos. Também é perceptível como a estrutura de dueto é fundamental para conseguirmos implementar formas alternativas de apropriação tecnológica. Sem o reconhecimento da autoprodução dos sistemas computacionais e o entendimento de que eles podem ser nossos parceiros e colaboradores criativos, continuaremos apropriando essas estruturas como simples ferramentas de automação do trabalho, ao invés de utilizá-las para nos fazer acessar e potencializar nosso próprio poder criativo. Para estudos futuros, os softwares serão aplicados em contextos heterogêneos e acadêmicos, visando a análise dos seus impactos tanto na produção de arquitetura como no ensino de projeto.

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## BIOGRAFIA

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**Fundamental research**

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**ART EDUCATION AS A CULTURE AMBASSADOR OF UKRAINE'S FORMATION SPACE***A educação artística como embaixadora da cultura no espaço de formação da Ucrânia***ABSTRACT**

In the context of Russia's current war against Ukraine, the need for the European world to disseminate systematic knowledge about the culture and art of Ukraine, which for a long time has been considered by Europeans exclusively in the context of the culture of the aggressor country, is becoming more urgent. Thus, it is crucial to distinguish Ukrainian culture/mentality and restore and strengthen Ukraine's positive image on the world stage, in particular, by promoting the identity of Ukrainian culture. The purpose of the research is to identify and substantiate the priorities of personal and professional development of a socially responsible subject of cultural and artistic diplomacy in Ukraine, based on the value of national art education, which can reveal/form humanity in a person. The study used the methods of analysis, synthesis, deduction, comparison, and abstraction. The scientific value of the research results lies in an updated understanding of the professional formation of the subject of cultural diplomacy – a cultural ambassador who meets the needs of the modern world community for a new vision and new motivation for the system of training artistic and creative personnel. First of all, a trinity of such basic directions as developing a case of new knowledge that will determine the creative potential of art education in the processes of democratisation of Ukrainian society; justifying the feasibility of creating strategies of dialogue through respect for the Other; refuting the arguments introduced by authoritarian systems that tend to produce hybrid war hysteria. The study reveals the importance of training artists as cultural ambassadors to establish the true significance of Ukraine's culture at the international level

**RESUMO**

No contexto da atual guerra da Rússia contra a Ucrânia, torna-se cada vez mais urgente a necessidade de o mundo europeu divulgar um conhecimento sistemático sobre a cultura e a arte da Ucrânia, que durante muito tempo foi considerada pelos europeus exclusivamente no contexto da cultura do país agressor. Assim, é crucial distinguir a cultura/mentalidade ucraniana e restaurar e reforçar a imagem positiva da Ucrânia na cena mundial, em particular, através da promoção da identidade da cultura ucraniana. O objetivo da investigação é identificar e fundamentar as prioridades do desenvolvimento pessoal e profissional de um sujeito socialmente responsável da diplomacia cultural e artística na Ucrânia, com base no valor da educação artística nacional, que pode revelar/formar a humanidade numa pessoa. O estudo utilizou os métodos de análise, síntese, dedução, comparação e abstração. O valor científico dos resultados da investigação reside numa compreensão actualizada da formação profissional do sujeito da diplomacia cultural - um embaixador cultural que satisfaz as necessidades da comunidade mundial moderna para uma nova visão e uma nova motivação para o sistema de formação de pessoal artístico e criativo. Em primeiro lugar, uma trindade de direções básicas como o desenvolvimento de um caso de novo conhecimento que determinará o potencial criativo da educação artística nos processos de democratização da sociedade ucraniana; justificando a viabilidade de criar estratégias de diálogo através do respeito pelo Outro; refutando os argumentos introduzidos por sistemas autoritários que tendem a produzir histeria de guerra híbrida. O estudo revela a importância de formar artistas como embaixadores culturais para estabelecer o



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and identifies ways to improve the image of the state through the implementation of effective art education. The conclusions of the study will be useful for scholars in an in-depth study of the concept of "cultural diplomacy", as well as for politicians and cultural critics in choosing approaches to restoring a positive emotional colouring of the image of Ukraine in the world public consciousness through Ukrainian culture and art.

#### KEYWORDS

Cultural diplomacy; Critical thinking; International relations; Spirituality; State image.

verdadeiro significado da cultura da Ucrânia a nível internacional e identifica formas de melhorar a imagem do Estado através da implementação de uma educação artística eficaz. As conclusões do estudo serão úteis para os académicos num estudo aprofundado do conceito de "diplomacia cultural", bem como para os políticos e críticos culturais na escolha de abordagens para restaurar uma coloração emocional positiva da imagem da Ucrânia na consciência pública mundial através da cultura e da arte ucranianas..

#### PALAVRAS-CHAVE

Diplomacia cultural; Pensamento crítico; Relações internacionais; Espiritualidade; Imagem do Estado.

## 1. INTRODUCTION

The priorities of modern research are determined by the self-responsibility of the world's intellectuals for the implementation of the positive dynamics of the creative evolution of society, for the rejection of fragmentary knowledge and for advocating the principles of a holistic worldview (humanistic attitude to the Other – man, nature, culture), a systemic vision of the processes of transformation of humanity through the crisis of man as such against the background of a new paradigm of knowledge (non-linear thinking and synthesis of interdisciplinary achievements). Under these conditions, the humanities, focusing on subject-subject relations, study human beings in various spheres of their activity – spiritual, mental, moral, cultural, and social. At the same time, humanitarian education promotes the formation of a critical thinking, open-minded personality, free from prejudice and dogma, ready to ask questions and seek answers on their own. The educational process is aimed at cultivating a citizen whose freedom and tolerance will contribute to the resolution of conflicts in intercultural dialogue, which is largely based on the principles of cultural diplomacy. Since cultural diplomacy is exchange of concepts, knowledge, works of art, languages, and other cultural elements between countries and peoples in order to promote understanding. Therefore, the priority today is to train specialists in the field of art and culture who are ready to defend a clear position on protecting the interests of the Ukrainian people, combined with respect for the views of subjects of other cultures. However, there are different assessments of the feasibility of developing cultural diplomacy and its importance for the development of society.

Research by scholars of philosophical and cultural studies who think in terms of the humanities and use the appropriate methodology has significant potential for understanding the prospects of humanities education. After all, the modern/current discourse of national humanities is centred on the study of the problems of Ukrainian art education in the content and organisational aspects. In particular, the readiness of the individual to self-actualise the need for cultural creation as a response to the demand of society and as a component of the humanities is inextricably linked to the cultural policy of the state in the new reality. The innovative understanding of the creative meaning of art education in the professional training of a creator of cultural and artistic environment, whose professional activity is related to the creation and constant reproduction of the semantic field of culture, is based on the research of scientists from the Institute of Cultural Studies of the National Academy of Arts of Ukraine. However, in research, the problem of transforma-

tive education for artists – from self-knowledge to self-presentation as an opportunity to respond to dynamic changes and new meanings of life, which renew the role of culture in the processes of democratisation and European integration of Ukrainian society – is not sufficiently discussed. Accordingly, the requirements for educational strategies for the professional training of artists in Ukraine are changing, due to the dynamics and complexity of cultural and information flows.

In such circumstances, the necessary balance can be provided by cultural diplomacy, the study of which has different theoretical approaches to its interpretation. It should be noted that the concept of cultural diplomacy has experienced a crisis of marginalisation in the context of research, as it received the status of “outdated” in the second half of the XX century. For example, F.C. Barghoorn (2021) considers cultural diplomacy “as the manipulation of cultural relations for propaganda purposes” [1]. However, in the early 2000s, attention to the theoretical understanding and practical implementation of the possibilities of cultural diplomacy was renewed. Certain researchers are analysing the possibilities of cultural diplomacy in the future as a model of international relations that offers the world an alternative to war and long-term conflicts.

Representatives of political-economic realism/neorealism (H. Kissinger, Z.K. Brzeziński, H. Morgenthau) note the indirectness of scientific interest in the phenomenon of “cultural diplomacy” since, in their opinion, the realism of power is based on material factors (economic and military power) and refute the mutual influence of participants in international relations based on fair cultural values (H. Morgenthau, K.N. Waltz). Instead, representatives of neoliberalism in international relations emphasise the possibility of mutual influence of transnational actors (people, institutions) through cultural values. The neoliberal approach considers the multi-actor nature of the environment and considers intangible resources of cultural diplomacy among the key elements that determine the actions of actors to realise the interests of nation-states. Constructivists (N. Onuf, A. Wendt), professing the principles of the social construction of international relations, recognise the fundamental importance of cultural diplomacy, offering the most attractive approach to understanding the latter, according to which the national identity of actors can form a positive image of the country in international relations (through a positive perception by a foreign audience of the culture, language, values, ideas dominant in a particular actor).

Contrary to the assumptions of realists and neo-realists concerning the basic principles of international relations, the more acceptable the opinion of researchers who believe that international relations and ties between democratic states should be based on the principles of cultural diplomacy, as it offers willing involvement rather than coercion; It is possible to achieve a positive impact of cultural diplomacy on relations through mutual respect and consideration of the interests of subjects of different cultures, the most important components of which are art, language and education. In other words, the restoration of a positive image of the state in the international arena is primarily facilitated by the sphere of art, which allows to consolidation of the status of national culture and preserving its features, to form an associative series. D.A. Yuldasheva (2021) [2] focuses on the role and importance of culture and art for the development of society, promoting understanding and overcoming disrespect for differences, which is associated with the development and provision of the cultural field of meaning. The suggestions and recommendations regarding analytical reforms in the work of the artist are noteworthy. The problem of precarity (instability) and the dependence of freelance artists on the de-economisation of the cultural economy and art policy is addressed by A. Fitzgibbon (2022) [3]. The way of life and work of independent theatre artists in the UK without long-term guarantees has led to attention to the relationship between artists in critical situations, including a pandemic. The author emphasises the professional training of artists, which includes an accurate assessment of existing facts and circumstances to prevent unethical rationality and to solve existing and future problems.

I. Zubavina (2022) [4] analyses the value and semantic dominants of the time based on the material of Ukrainian cinema. The author focuses on the contextual conditionality

of screen representations of the conceptual image of the Mother, whose high axiological labelling gives grounds for judgments about the value and semantic priorities of the time. The influence of historical periods on the semantic content of the manifestations of this significant Ukrainian cultural construct is considered. Noteworthy is the researcher's concern about the state of uncritical "reset" of the national education system in the format of commercialisation, "mass production" of competitive workers in the professional labour market, primarily in the field of humanities – cultural studies, art history, creative studies. The author also explains that mass production is the production of consistent, uniform product lines over an extended length of time (Zubavina, 2023) [5]. The author also emphasises some of the current fundamental challenges and threats facing the national education of screen professionals: the introduction of forced distance and hybrid forms of education at the request of quarantine restrictions in 2021 and martial law in 2022-2023; suspension of state funding for student projects. Despite these dangers, the researcher determines the effectiveness of national education in the field of screen arts. For example, the festival success of films by young graduates of the Institute of Screen Arts of the Kyiv National I.K. Karpenko-Karyi University of Theatre, Cinema and Television (students of the directing workshops M. Illienko, Y. Tereshchenko, V. Viter, B. Savchenko, Y. Syvokon, the camera school of the Department of Cinematography under the direction of B. Verzhbitsky) has gained prestige for Ukraine in the world.

The research fills a significant gap in the existing body of scholarship on cultural and artistic diplomacy, particularly in the context of Ukraine. While previous studies have explored various aspects of cultural diplomacy, art education, and their roles in shaping national identity and international relations, this study uniquely focuses on integrating these elements into a cohesive framework for understanding and advancing Ukraine's cultural image and diplomatic engagement. One of the key gaps addressed by this research is the lack of comprehensive analysis on the interplay between art education and cultural diplomacy within the Ukrainian context. Previous research has often treated these two areas as separate entities, with limited exploration of how art education can directly contribute to the development of cultural diplomacy and, in turn, influence international perceptions and relations.

Another significant contribution of this study is its focus on the personal and professional development of individuals engaged in cultural and artistic diplomacy. Previous research has often overlooked the importance of individual actors in the realm of cultural diplomacy, focusing instead on institutional and state-level interactions. This study recognizes the vital role of artists, educators, and cultural practitioners in shaping and conveying national cultural narratives, thus highlighting the need for targeted strategies to support their development. Additionally, the study's examination of the current challenges and opportunities facing Ukraine's screen arts education, particularly in light of recent socio-political changes, provides timely insights into the resilience and adaptability of the cultural sector. The success stories of young Ukrainian artists and the impact of their work on the international stage underscore the potential of art education as a tool for national representation and cultural exchange.

In summary, this research contributes significantly to the field by providing a holistic view of the role of art education in cultural diplomacy, particularly in the context of Ukraine. It addresses critical gaps in understanding the interconnections between these domains, offers historical and contemporary perspectives on Ukraine's cultural image, and underscores the importance of nurturing individuals who can effectively contribute to the nation's cultural diplomacy efforts.

The novelty lies in its comprehensive exploration of the symbiotic relationship between art education and cultural diplomacy within the Ukrainian context, a subject that has been underexplored in existing literature. It innovatively intertwines the development of personal and professional attributes in cultural and artistic diplomacy with the broader objectives of national cultural identity and international relations. This study uniquely positions Ukrainian art education as a pivotal factor in shaping cultural diplomacy, thereby expanding the traditional understanding of both fields. It also brings a fresh perspective by examining

how the evolving landscape of art education, influenced by digitalization and global socio-political changes, is integral to enhancing Ukraine's image on the world stage. The focus on nurturing a socially responsible, critically thinking, and ethically aware individual in the field of art and culture, who is capable of contributing meaningfully to cultural diplomacy and the promotion of national interests, marks a significant advancement in the discourse around cultural diplomacy and its role in national development and international perception. The study aims to define and justify the priorities of personal and professional development of a socially responsible subject of cultural and artistic diplomacy in Ukraine, based on the value of art education, which can reveal/form humanity in a person. The study also formulated the following objectives: to define the essence of art education, describe the importance of cultural diplomacy; reveal the historical peculiarities of the development of Ukraine's cultural image; and identify areas for its restoration.

## 2. MATERIALS AND METHODS

The study employs the techniques of analysis, synthesis, comparison, deduction, and abstraction to determine the relationship between cultural diplomacy and art education, in the context of the formation of a cultural ambassador. Also, it attests to the declared values of freedom, democracy, and the will to cooperatively resist tyranny in Ukrainian culture as such. The analysis method is used to study the structural elements of the general object of the study – art education – cultural diplomacy and educational and professional training of the artist. This method was used for an in-depth study of the research topic, revealing its peculiarities in modern social conditions. The peculiarities of the process of formation and development of international relations based on cultural ties and art are also studied.

The synthesis method was used to describe current approaches to the development of art education in Ukraine. Moreover, the synthesis method was used to establish a connection between such concepts as "art education" and "cultural diplomacy". The comparison method was used to compare different phenomena and factors that influence the formation of the state image. This allows to identify ways and means of restoring the role of Ukrainian culture and art in the world. The method of comparison also allowed to highlight the assumptions about the problem of this study, which is a large-scale unified system that retains the features formed in previous periods of development of Ukraine's modern cultural image and the significance of previous historical experience. The deduction method involved learning about the peculiarities of the cultural image based on knowledge about the general process of development and improvement of art education. Thus, the features and principles of cultural diplomacy were assessed, which made it possible to study the specific content and significance of the artist's professional training. The deduction method allowed to reveal the significance and role of the country's cultural image in the international arena and to define the essence of art education in the current conditions of social environment development.

To study the concept of "cultural diplomacy", the method of abstraction was used, which was used to reveal certain features of this component, without considering the peculiarities of the process of development of international relations based on political principles. It was also used to identify divergent features in the process of training art education specialists. Abstraction made it possible to describe the purpose of cultural activities in the modern world. This made it possible to identify the relevance of professional training in cultural diplomacy subjects in the system of art education. According to the research aim, each of the methods was used to analyse the structure, nature and role of art education in the realities of modern times in terms of creating a modern image of Ukraine. The materials for this study are based on the author's research on the problems of contemporary art education and the work of authors and scholars from different countries who consider certain areas of this topic. Among them, the following

issues were of particular importance for the study: modern manifestations and meanings of the interaction between artistic culture and art education in Ukraine, philosophy of art education and self-organisation of Ukrainian society.

### 3. RESULTS

In today's conditions, education has become a key factor in both human understanding of their lives and in understanding the dynamics of movement (destruction/creation) of the socio-cultural system. Society can meet the challenges of the times by studying the changes in education brought about by the loss of cultural content in the practice of the latter and the search for/creation of the information and communication space of a new system. For example, the limitations of the deterministic model of life include the destruction of a person's trust in his or her own experience through the ideologisation of consciousness. As a result of this process, an anthropological catastrophe develops, which provokes the consolidation of a closed information system in society. This cataclysm deforms the state of equilibrium of the outdated socio-cultural system and allows it to acquire a new quality – an open system that is prone to unique events, and new types of decisions. Hence, it can be established that the transitional state of the socio-cultural system is gaining strength with changes in society and people's consciousness. The essence of the latter lies in the organisation of an open society, each element of which builds its model of the world, based on guaranteed freedom for itself/another in conjunction with personal responsibility to/for the other. It is possible to develop the artist's normal perception of the naturalness of the continuous transformation of the environment by ensuring non-linear critical thinking in the humanities. Such an approach helps to reduce the level of determinism, which certainly has a positive effect on the mind of a specialist. Determinism is the theory that everything that happens must happen.

As a result of the retreat from the material values and benefits of the industrial world, it is possible to describe the qualities of cognition and understanding of the information system of its existence and development. This is reflected in the fact that the quality of decisions and results in the information, ethical, and social spheres depends on the intellectual potential of society, which implies the availability of specialists capable of self-development, self-realisation, and self-expression. Given the changes in the information society, its main feature is a systematic increase in the number of requests for information, which can be chaotic and not always reliable. An example of the latter is fake news as a tool of information warfare, which is caused by limited access to truthful materials and data. This issue is especially relevant now, in the context of Ukraine's war of liberation against Russian military aggression. Therefore, the research aims to qualitatively assess the problem in terms of other social factors. The latter include cultural and creative thinking, and humanisation of education, which contribute to reforming the status of art education in society.

The current objective of artists is to acquire the competence and knowledge based on which they will be able to demonstrate the components of their own culture while respecting the interests and views of others. This is due to the increasing role of artists, cultural traders, and art managers in the field of international relations, as they acquire the same status as politicians or diplomats. The result is the establishment and development of a high level of communication competence in all areas of communication between different countries. Transformative art education adjusts the value and meaning paradigms of the individual to improve them and highlight moral priorities. In this way, a special place in this process begins to occupy a cultural ambassador capable of intercultural dialogue. Such communication necessarily raises the need for the highest level of professional training on the subject of cultural diplomacy. The relevance of the knowledge acquired by a specialist to the dynamic needs of the modern world community is one of the fundamental motivating factors for the continuous improvement of the system of training artistic and creative personnel. The process of acquiring and developing new knowledge and skills determines the

creative potential of art education in general and increases its role in modernised thinking (Gorbunova, 2023) [6].

Culture and the arts allow for the most expressive and accurate manifestation of the interests and values of the individual. As the most sensitive indicator of the human right to freedom, identity, dignity, and social solidarity, the culture encourages various forms of creative expression, which contributes to the study and renewal of cultural national traditions. It is appropriate to refer to the results of a fundamental scientific study by O.I. Bezgin et al. (2019) [7]. The researchers prove the essential role of the development of modern Ukrainian society of the updated methodological knowledge and conceptual ideas about current trends in the field of art education based on a cultural assessment of the impact of global integration processes. The basis of the study of the theory of art education on the improvement of the information society is the scientific and creative developments of the Ukrainian theatre school Kyiv National I.K. Karpenko-Karyi University of Theatre, Cinema and Television. Research by the Institute for Cultural Research of the National Academy of Arts of Ukraine has established that the current philosophical paradigm of national cultural and artistic education is to increase attention to its cultural status, strengthen its cultural and humanistic function, and the practical significance of cultural diplomacy in the process of restoring Ukraine's positive image and the atmosphere of support for the actions of Ukrainian society in the international arena by the international community. The author emphasises the tasks of Ukrainian cultural diplomacy, which needs to be restored and strengthened rather than "formed". This is caused by the fact that Ukraine's cultural diplomacy has long historical roots and is characterised by a positive image in the international community. For example, the Ukrainian Republican Chapel toured Europe, which was organised through the joint efforts of Simon Petliura (politician), Mykola Leontovych (artist), and Oleksandr Koshytsia (populariser). It is important to note that in the last century the issue of the recognition and existence of an independent Ukraine (IV Universal) was considered through the prism of the world community's acceptance of Ukrainian culture and art. S. Petliura, an art critic, theatre reviewer, and theatre premiere reviewer, contributed to the creation of the chapel to interest knowledgeable European audiences in Ukrainian culture. This approach was effective, as the result of this promotion of Ukrainian culture was the distinction between Ukrainian and Russian culture in the perception of Europeans, in particular, the following was stated in the review of the Brussels edition: "The Ukrainian government supports national culture so highly that it is an ideal for other states" (Pesenti, 2021) [8]. Thus, on 11 May 1919, the chapel concerts began at the Prague National Theatre. Their feature was polyphonic singing, which impressed the European artistic community, which still admires Shchedryk (arranged by M. Leontovych) (Higgott, 2020) [9].

In March 1921, as a result of the signing of the Peace of Riga, the members of the Ukrainian National Choir lost the opportunity to return to Ukraine. As a result, the original Shchedryk was performed at Carnegie Hall (New York, USA) on 5 October 1922. In addition, it was transformed into the carol "Carol of the Bells" by Peter Wilgowski. The fact that Shchedryk has become one of Ukraine's cultural landmarks is evidenced by the fact that an English-language version of the song is now available in the Kamianets-Podilskyi archives. The centenary of the development of Ukrainian cultural diplomacy was commemorated by the performance of Shchedryk's Carol of the Bells by the U.S. Air Force Orchestra, with the orchestra leader emphasising the Ukrainian roots of the carol (The US to celebrate..., 2022) [10]. Thus, this piece of music has become a cultural space of empathy, gained the status of a cultural heritage, and allows for mutual support of democratic, free peoples. Unfortunately, Ukraine's cultural diplomacy has been subjected to the arbitrary influence of the aggressive system of Russian imperial propaganda. The basis of the latter is the cynicism of the tsarist-soviet attitude towards other nations, including their history, culture, and development. As a result, Ukraine's status in the international cultural and artistic environment was deformed. The extensive system of Kremlin media resources, including Russia Today, Sputnik, Russian World, and Russia Beyond the Headlines contributed to the spread of a negative image of Ukraine through sentimental approaches. A society

that develops based on the latter is characterised by the justification of evil and negative phenomena, including war, defining the latter as a trivial (extreme simplification), banal phenomenon. The political doctrine of the sentimental state is to confront the world and develop hatred and disrespect for the societies of those countries for which freedom is an important value.

Despite the phenomena described above, Ukrainian cultural diplomacy was not destroyed. The practice of restoring the experience of Ukrainian cultural diplomacy through modern forms of inter-institutional cooperation has become a positive one. Examples include the Frankfurt Book Fair and the Ukrainian Cultural Diplomacy Forum. These events contributed to the dissemination and exchange of knowledge about Ukrainian culture and art in the world. In addition, it is worth mentioning that countries around the world have renewed their understanding of the essence of Ukrainian culture and its role in the flourishing of European nations. In this context, the interdisciplinary research on the Ukrainian roots of Sanskrit was extended to a global scale. It has been proved that there are more than a thousand Ukrainian words in it, and a significant number of them are still in use today (The Ukrainian language in..., 2023) [11]. The evidence to overcome the completely false image of Ukraine imposed on the European community by the Kremlin propaganda can be found in the scientific researches of scientists from all over the world. Thus, polyglot J. Stojko, thanks to his knowledge of the Ukrainian language, deciphered the manuscripts "Letters to God's Eye" (1978) of the VII-VI centuries and the writings of the Etruscans.

Evidence of autochthonous (native) Ukrainian continuity deserves special attention. The stone idol from Kernosivka is part of the collection of one of the oldest museums in Ukraine, the Dmytro Yavornitsky National Historical Museum of Dnipro. Many visitors from India try to see it, they pray to it, cry, and rejoice. This phenomenon is explained by the existence of an ancient Aryan deity (Brahman priest, Rigveda) to whom they ask for protection. Also, the Kernosivka idol reminds them of Purusha, an image of a human being and a model of the universe (micro- and macrocosm). Any modern denial by the Kremlin's agents of the resentment of the fact of the long historical development of independent Ukraine, its culture and art are refuted by a letter from the Swedish King Charles XII (1711, Bendery, Moldova). It emphasises the support of Europeans for the freedom of an independent state – the Zaporizhian Sich – governed by democratic self-government of Ukrainian Cossacks: "To implement the article on the will of Ukraine and all Cossacks as soon as possible, so that all of Ukraine and the Zaporizhzhia Army under the current commander Pylyp Orlyk may regain the ancient freedom of ownership of their land and its former borders, so that from now on this people will become an independent state and will never again be subject to obedience or protection of the tsar" (Swedish National Archives) (Brown, 2020) [12]. The prehistory of Ukraine has been widely asserted and analysed by researchers: S. Piggott in "The Dawn of Civilisation", H.G. Wells in "The Outline of History", A.L. Basham in "The wonder that was India", and in the encyclopaedias "The new international encyclopaedia" and "Encyclopaedia Americana" (Panyok, 2020) [13].

Ukraine's historical development in the pan-European context has been marked by such a difficult process. Since the earliest historical periods, Muscovy and Muscovites have directed their fragmentary knowledge to destroy the system of values of Ukrainian society. The issue of language, culture and art of free people, who direct their lives at their discretion and are responsible for the consequences of their actions, was particularly acute. Nevertheless, Ukraine's cultural diplomacy continues to develop and promote Ukrainian culture in the world. This demonstrates the demand in society for high-quality professional and general cultural training of specialists – ambassadors of Ukrainian culture – to systematically, purposefully, reasonably, and effectively defend the interests of Ukrainian society and cultural values in the future.

## 4.DISCUSION

The study of professional art education is widespread in the field of humanities. There are different conceptual approaches to organising the activities of this social institution as a channel for the transmission of hereditary forms and a factor in the development of cultural innovations, which is part of the system of building the image of the state, in particular cultural diplomacy. Researchers pay special attention to this issue, focusing on different theoretical approaches to the interpretation of the problematic field of philosophy of art education. In particular, L. Gorbunova (2023) [6] emphasises the formation of non-linear critical thinking in the humanities, which allows for the removal of determinism, in particular in education, and thus projects an adequate perception of the naturalness of the continuous change of the world by a specialist (especially an artist). As reported by the researcher, the synergetic thinking of a person who has won an ethical breakthrough and can accept the necessity and regularity of the transition through uncertainty, i.e. chaos to new order (liminality) as a continuity of the process of self-organisation of complex and highly complex systems, serves to accurately assess the transformative processes in society, which requires a special strategy in art education – “multimodality, which, with the deployment of information and communication changes, becomes a normal state of human communication”. The ability to look beyond the facts, recognise patterns, and draw connections between related facts is known as synergistic thinking.

H. Chmil et al. (2021) [14] define the ability and desire to hear the Other as a characteristic of a person's competence and responsible attitude to the consequences of their activities. The researchers emphasise that the recognition of the priority of human rights and the willingness to promote the realisation of these rights is of crucial social importance for the acquisition of ethical experience of the individual, which has a positive impact on the implementation of cultural diplomacy. It is the ability to empathise with a partner, and especially with an opponent, that allows a person to feel (intellectually, intuitively) the image of the Other's world and at the same time maintain their assessment of this image. Summing up, the above has a positive impact on the pragmatic foundations of the professional activity of the subject of cultural and artistic activity – the ambassador of culture of Ukraine, “responsible for the creation and constant reproduction of a single semantic field of culture, and therefore – for the integrity of society” (Bezgin et al., 2019) [7].

Modern technologies and digitalisation are becoming increasingly important in diplomatic processes. The combination of the capabilities of digital technologies and the immeasurable potential of Ukraine's culture and art can generate an attractive image of the country. However, the activity of Ukrainian cultural diplomacy in the European information space is still insufficient. For example, the Head of the Delegation of the European Union to Ukraine, H. Mingarelli, assessed the perception of Ukraine in Western Europe as not corresponding to reality. Therefore, a group of scholars, having analysed the dynamics of the development of the conceptual apparatus of the cultural diplomacy process and Ukraine's reputational risks, proposed a system of effective changes to improve the country's reputation and promote the interests in a wave of positive change (Gumenyuk et al., 2021) [15]. The authors rightly pointed out the essential role of cultural diplomacy in the implementation of foreign policy. In this sense, cultural diplomacy may become a more valuable tool for the state in the future and a more significant component of public diplomacy, and in the long run, it is a good reserve for gaining support for its policies among the European audience (Kunanbayeva, 2016; Kunanbayeva and Zhylyrova, 2016) [16; 17].

According to researchers of the problem of higher art education development in the context of global change and integration, the rapid development of technological innovations, new trends, new types of communication, cooperation and interaction between teachers and students are emerging (Yefimenko et al., 2021) [18]. The study describes the concept of smart education and its principles, the competence of future specialists and the specifics of their professional training. The authors describe global educational trends. It has been

established that a modern smart society needs a teacher who teaches art history, constantly developing his or her cognitive abilities, and systematically restoring his or her intellectual and creative potential. The features of the formation of innovative competence of the teacher in the changing conditions of the modern “smart” society are investigated. It is concluded that digital competence is one of the new requirements for the training of art historians in the context of the development of an information-oriented society (Kulgildinova and Uaissova, 2016; Ponomarenko et al., 2016) [19; 20]. O. Beregová and S. Volkov (2020) [21] define the place and role of national opera art by contemporary Ukrainian composers in the world opera process. The authors trace the ways of transformation of the opera genre at a new historical stage of its development, revealing the integrative aspects of opera's interaction with other musical genres and art forms. The author's panoramic review of Ukrainian operas created in recent decades has shown that the operatic art of Ukraine sends an urgent message to the world about Ukraine as a state with its own special and unique cultural code, as well as about the international recognition of the achievements of contemporary Ukrainian musical theatre.

The new reality has brought Ukrainian and international researchers closer together in search of answers to contemporary humanitarian problems, including art education and related cultural phenomena. Particularly noteworthy is the study by H. Westerlund et al. (2021) [22], in which she argues for the priority of the role of the artist in a democratic state and proposes to reconsider professional responsibility in art education beyond the focus on narrow technically fixed experience, shackled by disciplinary boundaries, to respond to the needs of a complex late modern society. The researchers considered “professionalism” in art education as a site of struggle that requires “systemic reflexivity” to participate in the transformation of society. Three episodes conceptualised as social innovations in the Finnish art education system served as examples. The researchers saw opportunities for multidisciplinary systemic collaboration to overcome institutional boundaries in the professional education of artists, helping to combat exclusion and inequality. According to D. Clarke (2020) [23], cultural diplomacy defines a policy area in which states seek to mobilise their cultural resources to achieve foreign policy goals. The researcher notes that the nature of these goals and cultural resources has undergone historical changes, and several terms have been used to refer to this policy in different national and historical contexts.

Throughout the XIX century, cultural diplomacy was closely linked to the rivalry of the Great Powers, especially in the colonial context. However, after the end of the First World War, cultural diplomacy was increasingly understood as a means of conducting ideological competition, a trend that became central to the cultural diplomacy of the Cold War (Maâlej, 2022; Komilova et al., 2021) [24; 25]. However, the focus of scholars on the cultural dimensions of the Cold War confrontation between the two superpowers has diverted attention from other forms of cultural diplomacy in the Third World or Global South that sought to establish forms of solidarity between postcolonial nations. The researcher noted that the post-Cold War world is characterised by a shift in the rhetoric surrounding cultural diplomacy, which now often includes an economic dimension as states compete for markets, investment, and attention in the context of neoliberal globalisation. Nevertheless, a plurality of cultural diplomacy strategies can be seen, with several actors adapting their approach to cultural foreign policy to suit their position in a multipolar world (Duysenova et al., 2013; Musabekova et al., 2014) [26; 27]. In conclusion, the researcher emphasises that despite the continued popularity of cultural diplomacy in political circles and the considerable attention of researchers, assessing the impact of cultural diplomacy in the XXI century remains a challenge (Sagitova et al., 2020) [28]. An interesting study was the research on the role of libraries, museums and cultural centres in foreign policy and cultural diplomacy (Mariano and Vårheim, 2021) [29]. The researchers conducted a review of scientific research to identify and understand new areas of research on libraries, museums, and cultural centres, which have long been cultural ambassadors in relations between nation-states and institutions. The value and originality of the analysis of the research paradigms outlined in the 57 studies on the changing and emerging roles of libraries, museums, and cultural centres

in cultural diplomacy, highlight the potential for interdisciplinary research to challenge and expand current knowledge on the practice of cultural diplomacy in libraries, museums and cultural centres.

The discussion confirms the breadth and depth of the scientific ideas proposed for discussion regarding the public demand for scientific answers to questions related to the problems of cultural diplomacy and art education. Thus, further development of this topic and a more in-depth analysis of the impact of professional art education on the positive image of Ukraine, including an analysis of the impact of cultural diplomacy (as an inspiration/energy of enlightenment) on global civilisation processes related to countering disinformation campaigns, in particular those aimed at discrediting Ukraine abroad, remains promising.

## 5. CONCLUSIONS

The study has deepened the knowledge of understanding the conceptual unity of the problems of society, humanitarian education, and culture; it has been proved that professional art education is a channel for the transmission of hereditary forms and a factor in the development of cultural innovations. As a result, art education as a space for the formation of a subject of cultural activity is a component of the system of building the reputational capital of the state, in particular, cultural, and artistic diplomacy. Moreover, a philosophical understanding of the cultural and artistic system of education is significant for the modern space of formation of the Ukrainian cultural ambassador, which allowed the authors to identify an important activity in the contemporary cultural process directly related to the broadcast and interpretation of cultural texts, determined by the goals, dynamics, and complexity of cultural and information flows.

The futility of refusing to acknowledge the problem of the Kremlin's active lobbying for information and cultural presence on the eve of the war (2014), which prevented Ukrainian culture from playing its role in shaping a civic national identity and building the creative potential of society, was revealed. Researchers have found that Ukraine has gained successful experience in countering the Kremlin's discrediting activities in European countries to restore its positive image. The logistics of information flows, in particular the accumulated potential of professional art education, systematically, purposefully, reasonably, and effectively ensures the interests of Ukrainian society in the world. In addition, the study identified the positive role and importance of cooperation between a politician and an artist in presenting a positive image of Ukraine, which should be further studied as part of the axiological and praxeological foundations of the cultural diplomacy system.

Given the aforementioned, civil society (as a new global community) is increasingly in need of humanitarian education, in particular, art education, which is aimed at professional training of a communicative personality, for whom empathy, willingness and ability to listen, critical thinking and creative intuition, and self-capacity for transformation are in demand. It is also important to further study the innovative problem of national cultural studies regarding the meaning of wars between open-type democratic societies and closed totalitarian societies (for example, Russia). All of the above factors confirm the prospects for further research in the chosen field. New research can become valuable material for various fields in society, including the humanities: cultural studies; art history, ethics, aesthetics; philosophy of art education. In conclusion, the study suggests that the future of Ukraine's cultural diplomacy and its global perception is inextricably linked to the strength and vitality of its professional art education. There is a clear need for continued research and policy development in these areas to ensure that Ukraine can effectively leverage its cultural assets in the international arena. This approach will not only enhance Ukraine's cultural diplomacy efforts but also contribute significantly to the broader project of building a positive and dynamic image of the country worldwide.

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**Fundamental research**

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# THE INFLUENCE OF GENRE AND SPECIES CHARACTERISTICS ON MUSICAL AND PERFORMING INTERPRETATION<sup>1</sup>

*La influencia de las características de género y especie en la interpretación musical y escénica*

**ABSTRACT**

This publication addresses the critical task of assessing how genre influences musical interpretation. It aims to identify factors affecting interpretive skills development, analyze students' and independent experts' assessments of these skills in higher music education, and offer recommendations for teaching interpretation. Utilizing a variety of research methods, the study links the results to provide insights into the art of music interpretation across genres for both instrumentalists and vocalists, offering practical guidance for educators in music-related higher education and professional practice.

**RESUMEN**

Esta publicación aborda la tarea crítica de evaluar cómo el género influye en la interpretación musical. Su objetivo es identificar factores que afectan el desarrollo de habilidades interpretativas, analizar las evaluaciones de estudiantes y expertos independientes sobre estas habilidades en la educación musical superior y ofrecer recomendaciones para la enseñanza de la interpretación. Utilizando una variedad de métodos de investigación, el estudio vincula los resultados para proporcionar información sobre el arte de la interpretación musical en todos los géneros, tanto para instrumentistas como para vocalistas, ofreciendo orientación práctica para educadores en educación superior relacionada con la música y práctica profesion.

**KEYWORDS**

Data Visualization, Literary Criticism, Genetic Networks, Digital Humanities

**PALABRAS-CLAVE**

Visualización de Datos, Crítica Literaria, Redes Genéticas, Humanidades Digitales



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## 1. INTRODUCTION

Music is a multifunctional phenomenon in a person's life and their interaction with the outside world: it serves as a reflection of the emotional state of the individual, performs the functions of communication between people, and contributes to the manifestation of the uniqueness of each individual person in the context of society.

Music weaves a narrative of our inner emotional landscapes, speaking a language that transcends words and directly engages the soul's palette of feelings. As our neurological pathways light up in response to its rhythms and melodies, music becomes a mirror, reflecting the depths of our joy, the weight of our sorrow, and the complexities of our emotional states that might otherwise remain unvoiced. In the dance between sound and sensation, music offers a universal yet intimately personal narrative that echoes our emotions, connecting us to the shared human experience while honoring our unique emotional journeys. Such qualities of musical art allow it to become one of the most effective communication tools, contributing to the establishment of deep social ties in modern society. The creation and exchanging between people contributes to the mutual transmission of information about each person's character, individual values, emotional state, and perception of the world. Music playlists can be a very intimate thing for a person that they would not want to share with anyone (Rochow, 2012) [1]. The importance of the noted fact lies in the fact that it helps strangers comprehend a larger amount of information about their cultural, spiritual, moral, and aesthetic preferences, in contrast to photo or video sources. In the realm of academic inquiry, the distinction between music and visual media in facilitating comprehension has been substantiated through various interdisciplinary studies. For instance, M. Thaut and S. de l'Etoile (2014) [2] underscore music's efficacy in cognitive processing through its rhythmic and melodic structures, which can lead to enhanced memory and emotional engagement, as compared to static images. The rhythmic precision and temporal dynamics inherent in music make it a robust framework for neurologic music therapy and cognitive rehabilitation. M. Wallentin et al. (2010) [3] provide empirical evidence supporting the notion that music activates broad neural networks, including those associated with emotions, motor functions, and creativity, which are less prominently engaged when processing visual stimuli. This extensive neural engagement with music suggests a more holistic cognitive activation that could facilitate complex learning processes.

In their examination of cross-modal cognition, A. Patel (2008) [4] posits that music's abstractness compels the brain to engage in deep semantic processing, which can foster more robust associative learning. This aligns with R. Mayer's (2001) [5] multimedia learning theory, which emphasizes the cognitive benefits of multimodal information processing, with music serving as an auditory channel that complements the visual channel, thereby enhancing comprehension. D. Levitin (2006) [6] discusses how music can encode emotional and contextual nuances in ways that surpass visual cues, allowing for a more nuanced communication of cultural and historical contexts. This sentiment echoes the findings of S. Koelsch (2014) [7], who emphasizes music's capacity to convey emotions without explicit semantic content, which can influence cognitive and emotional states powerfully.

To summarize the academic literature, music's role in enhancing comprehension is multi-faceted and deeply rooted in both cognitive and emotional processes. Its temporal dynamics, emotional evocation, and cross-modal abstraction capabilities provide a rich tapestry for engagement and understanding, surpassing the abilities of static or moving visual media in certain respects. The communicative power available in music also reveals aspects of intuitive comprehension of the relationship between a person's artistic preferences and his individuality (Flannery & Woolhouse, 2021) [8].

The trends inherent in the performing arts of our time encourage Western instrumentalists of the classical tradition to realize new facets of the significance of their work in the context of interpretation. Modern musical culture, on the one hand, recognizes the composer's

activity as the leading link in the creation of works; on the other hand, it opens up new opportunities for interaction between representatives of various fields of musical creativity (Obukhova, 2019) [9]. Today, the scale and versatility of creative projects in the world of music unite artists in dance, theatre, and writing.

Thanks to the principle of the synthesis of arts, which occurs in such situations, interpretation becomes a complex phenomenon, the basis of which are the components of plasticity: the live presence of people as participants in the artistic process; their actions; and the perspectives contained in them.

There is an opinion that improvisation is a purely spontaneous phenomenon, a set of random actions that exclude any adherence to pre-known postulates. However, reality reveals other facets of the noted phenomenon: the path to freedom of creative expression of thoughts and the removal of boundaries delineated by rules and relative logic. The dual perception of improvisation is a reflection of the opposition of several concepts formed in the context of modernism. They are original, opposing stylistic conditioning and its limits and creativity as opposed to strict predetermination regarding the formation of compositional structures (Volkov, 2023) [10]. Thus, the standard and familiar beginnings are opposed to the creative impulse that contributes to the creation of a masterpiece. Improvisation, as an artistic phenomenon of our time, acquires the role of "the subjectivity of the present time", helping scientists discover the mechanisms of interconnection and interaction between ideas that are opposite in content and direction. These ideas represent freedom and strict regulation, individual and universal aspects, and private and general principles (Siljamaki & Kanellopoulos, 2020) [11].

Musical intelligence is fundamental in interpreting the nuanced demands of different genres and species characteristics, serving as a bridge between theoretical knowledge and expressive performance. This cognitive ability plays a crucial role in adapting one's musical and performing interpretation to the diverse landscapes of genre-specific styles and forms. Musical intelligence is a system whose leading components are creativity, analysis of works, composing, performing, and listening practices, and artistic experience. These components are universal and can be applied to various areas of musical art. In particular, to its creation, perception, and the process of learning its basics. Outstanding interpreters, referring to the most striking works of world musical culture, reflected their own vision of their ideas in accordance with the period of time in which their performing activities fell. Thus, they created an updated version of the compositions, which found a positive response from the widest audience and opened up new facets of the worldview to the listeners (Sternberg, 2020) [12].

In the context of the academic tradition of Western countries, the quality and level of interpretation of musical works are of fundamental importance for their transmission to society. Interpretation makes it possible to reproduce age-old music today while remaining modern. Nevertheless, many performers, even during their higher musical education, have limited experience or even no experience at all learning the score or forming an interpretation. They often attend classes and rehearsals without any clear personal interpretation of the pieces they perform. In this case, the teacher "imposes" his or her own vision of the composition on the student rather than teaching the interpretation (Novosiadla, 2023) [13]. The qualities of a brilliant performer are formed in students if they perceive interpretation as an integral and especially significant aspect of learning musical works. His scale extends from the basic level (mastering dynamic hues, execution speed, and stroke system) to the pinnacle of performance (Trapkus, 2020) [14]. However, the problem of the implementation of the genre and artistic specificity of works in the context of performing practice still remains unsolved. An attempt to highlight it is made in this publication. The purpose of the article is to study the processes of realisation of the genre and artistic foundations of music in the interpretation of vocalists and instrumentalists.

## 2. MATERIALS AND METHODS

While considering the issue of genre and species characteristics of musical and performing interpretation, the following scientific methods were applied: analytical method, method of comparison, deductive method, method of generalisation, method of systematisation, method of questionnaire survey, and systematic analysis, which provided an opportunity to link all the research results together.

The application of systems analysis in this study was due to the fact that systems' analysis is part of systems theory, a methodological concept for investigating objects within a single, closed, and complete system. In this study, higher music education, within which the processes in question took place, is used as such a system. With the help of the analytical method, this study presented a list of components that influence genre and species characteristics in musical and performing interpretation. Logical analysis is defined as applying methods of mathematical logic with the aim of finding truth in philosophical and methodological problems. It became the foundation for discovering the system of genre and species characteristics of musical and performing interpretation, as well as the factors that affect the extent to which interpretive skill is developed.

In the study, the method of comparison was used to collate the results of the experimental part of the study for musicians representing different genres in order to identify the influence of different musical genres and directions on the levels of musical interpretation. The method of synthesis is used by researchers to connect the elements of a system or process into a coherent whole in both practical and theoretical human activities. This research method was used to collate data about the role of different principles of teaching music in institutions where students have wide opportunities for the growth of their interpretation skills. The deductive method is used to move from general statements to particular, singular, and specific facts, knowledge, and processes. In the study, deduction is achieved by moving from the abstract to the exact. Deduction helped to discover the creative process of finding solutions to real-life problems concerning interpretation skills that students may encounter in class during their higher music education. In order to carry out a multi-stage and branching study of a number of concepts and knowledge, the classification method is used. This method can be used to classify, distribute, or divide a certain number of objects, concepts, or names into classes, groups, or divisions, whereby objects that have a common feature fall into one group. In this study, the classification method was applied to group the research participants according to the genre in which they perform music (classical, folk, or jazz), as well as in the categories of instrumentalists and vocalists. The questionnaire method was presented in two stages.

At the first stage, students of higher music institutions gave an assessment of statements that related to their skills and views on musical interpretation (Table 1), and at the second stage, independent music experts assessed the interpretation skills in the students' performances.

**Tab 1.** Distribution of research participants in the genres and directions presented.  
Source: compiled by the authors

Group	Instrumentalists	Vocalists	Total
Classical musicians	58	27	85
Folk musicians	42	54	96
Jazz musicians	34	26	60
Total number of people interviewed	134	107	241

An analysis of the literature and academic papers devoted to the topic of genre and species characteristics of musical and performing interpretation was carried out. Authors declare that the investigations were carried out following the rules of the Declaration of Helsinki of 1975, revised in 2013.

### 3. RESULTS

As modern performing practice testifies, the interpretation of musical works is based on the observance of certain instructions specified in most forms of musical notation. As for ensemble performances, it is extremely important for each of their participants to come to a general agreement on the principles of interpretation. This will allow artists who have their own individual characteristics for playing a musical instrument to realise the complex task associated with collective performance (Bishop & Goebl, 2020) [15].

The present study examines the genre and species characteristics of musical and performing interpretation in different genres of music (classical compositions; traditional music of different nations; jazz improvisations) and in relation to vocalists with respect to instrumentalists. The research included a questionnaire section and a video recording of the performance, followed by an evaluation by independent experts. The results of the questionnaire section (Tab 2) consist of statements that participants had to rate from 1 to 4 and the arithmetic mean of the participants' scores. It should be noted that there are practically no people who completely disagree (number 1) or fully support the established position (number 4). Positions are much more common, according to which the project participants either partially disagree (fig 2) or agree but not completely.

Statement	Classical musicians		Folk musicians		Jazz musicians	
	Instrumentalists	Vocalists	Instrumentalists	Vocalists	Instrumentalists	Vocalists
Individual practice is my main type of practice	3.7	3.5	2.3	1.2	2.9	2.7
Individual practice contributes to the development of my performing interpretation	3.2	2.9	2.8	3.1	3.7	3.5
Individual practice gives me pleasure	2.9	3.0	3.0	2.6	3.4	3.4

**Tab 2.** The evaluation of the statements by the participants of the study.  
Source: compiled by the authors.

**Tab 2 (Cont).** The evaluation of the statements by the participants of the study.  
Source: compiled by the authors.

Ensemble practice is my main type of practice	1.5	1.8	2.9	3.0	2.6	3.2
Ensemble practice contributes to the development of my performing interpretation	2.9	2.4	3.0	1.8	3.2	3.7
Ensemble practice gives me pleasure	3.6	3.2	2.9	2.8	3.1	3.6

It was also found that when comparing information reflecting the specialty of musicians (instrumentalists and vocalists), the difference in the data obtained was insignificant. It turned out to be much more tangible when comparing indicators directly related to the genre nature of the performed works. The study shows that classical musicians are more inclined towards individual performing practices. Representatives of folk and jazz cultures often practice playing in an ensemble. At the same time, performers of all directions, without exception, consider individual music-making a necessary part of their activity. In their opinion, it makes the highest demands regarding the accuracy of the reproduction of the author's texts and the technical training of interpreters. All groups of musicians surveyed say that individual performance practice has brought them more positive experiences than negative ones (Sandgren, 2019a) [16].

The performances of the study participants recorded on video were evaluated by independent experts in order to determine their degree of qualification. In particular, musical and performing interpretations of the different genre groups' representatives were considered (Table 3). Only the level of interpretation skills of the study participants was assessed, with scores ranging from 0 to 10. Table 3 presents the arithmetic mean values for each group of musicians from each of the 7 experts who took part in the study.

**Tab 3.** Results of the evaluation of the study participants' interpretation skills by independent experts.  
Source: compiled by the authors.

Evaluation	Classical musicians		Folk musicians		Jazz musicians	
	Instrumentalists	Vocalists	Instrumentalists	Vocalists	Instrumentalists	Vocalists
expert 1	6.2	8.2	5.3	6.9	8.8	8.4
expert 2	6.7	7.6	7.3	6.7	7.8	7.3
expert 3	8.1	9	7.1	8.3	7.9	8.5

expert 4	6.9	5.9	8	7.5	6.9	6.9
expert 5	5.5	6.3	6.4	6.8	8.1	7.5
expert 6	7	7.5	7.3	7.9	8.6	7.8
expert 7	6.5	7.8	6.5	8.7	7.6	7.3
Overall assessment	46.9	52.3	47.9	52.8	55.7	53.7

**Tab 3 (Continuation).** Results of the evaluation of the study participants' interpretation skills by independent experts.

*Source: compiled by the authors.*

The study provides a comprehensive framework for understanding how music evokes emotions by considering performance, individual listener characteristics, and contextual factors. It focuses on two main areas influencing the emotional impact of music: the auditory experience shaped by a performer's use of expressive elements like tempo and dynamics, and the effect of both static and dynamic indicators, such as a performer's appearance and interpretative style, on the listener's emotional response. (Coutinho & Scherer, 2017) [17]. The formation of an executor of the academic tradition implies not only the development of the necessary arsenal of technical skills but also the acquisition of knowledge in this area. It is a complex sociocultural phenomenon that encourages future professional musicians to study national traditions, be creative in interpreting musical classics, and recognise themselves as a part of society, identifying themselves in its environment (Vico, 2018) [18]. The role, significance, and spread of improvisation in the context of performing activities of various scales are confirmed by the results of modern research practice in the field of music, as well as the appeal to it by musicians during classes, concert performances, and competitions. However, the creative thinking of outstanding Western improvisers still needs to be documented. Thus, a number of questions regarding this aspect arise. Among them, the problem of identifying special artistic improvisation strategies used by classical music performers has key importance. To solve it, semi-structured interviews were organised with world-famous experts in the field of classical musical improvisation. Five people took part in this project. Each of them provided their own original improvisation. Following this, an interview was conducted, with the help of which the subjective auxiliary memories of the musicians were revealed. They served as the basis for the collection, as well as a retrospective verbal analysis of the data that revealed the strategy of their improvisations. With the help of the software, the materials from the noted interviews were coded and, subsequently, analyzed. As a result, 46 improvisation strategies were discovered. Besides, they were divided into five categories. They are related to such aspects as plan, concept, structure, atmosphere, style, and reality. These results are of great importance for modern musical pedagogy in the field of performance. They encourage educators to inspire students to implement a range of improvisational strategies, as well as encourage them to use these principles (Desores et al., 2017) [19].

Thus, it becomes obvious that the genre direction in which musicians work plays an important role in determining the specifics of interpretation. If, for performers of classical music, individual music-making turns out to be more acceptable, then for vocalists and instrumentalists of jazz and folklore styles, playing in an ensemble is more typical. No less important in the context of musical art is the nature of interpretation.

Following the academic canons is typical for representatives of the classical branch of performing (Hromchenko, 2022) [20]. The use of improvisation is typical for jazz and, to some extent, folklore musicians. It should be noted that genre direction and the specificity of interpretation are components of a single, complex system that embodies modern musical culture as a whole. They are closely interconnected and largely determine the nature of music, its style, belonging to a particular era, as well as national tradition. This fact contributes to

the perception by performers and listeners of the cultural, ethnic, historical identification of musical works. It also favors their preservation for future generations.

## 4. DISCUSSION

The study underlines the significance of genre in shaping musicians' interpretive practices, showing that classical musicians favor solo practice, while jazz and folk musicians prefer ensemble settings. Experts evaluated performances, with classical musicians scoring higher in individual practice and jazz musicians excelling in ensemble contexts, highlighting the role of genre in performance interpretation. These findings point to the importance of both individual and collective practices in music-making and the varied approaches to interpretation across different musical genres, emphasizing the rich complexity of musical culture and its transmission through generations. The basis for the study of creative processes, which are integral components of artistic interpretation, were video sources (recordings of rehearsals) and the survey regarding the performance aspect received from nine musicians. In addition, the musicians were given a reflective questionnaire to fill out. Independent observers recorded the creative activity of the musicians. At the first stage of processing the information obtained in this way, the principle of content analysis was used. Further, the leading aspects of phenomenology, adapted on the basis of interviews, found application. With their help, the actions of the performers were framed in a scientific text. Explanatory interviews played an important role in deciphering the activity of the musicians' subconscious at the time of interpretation. They contributed to a wide coverage of the details of the work of the human intellect in the field of art and a detailed description of this phenomenon. As the results of this experiment show, there are a number of strategies that are most effective in giving an interpretation of a unique concept. These strategies are based on the activation of such areas of mental activity as variability (divergence), optimisation (convergence), and identity (creative associativity). However, all of them are refracted individually in each specific case, becoming the material of the author's decision, characteristic of a single musician (Heroux, 2016) [21]. This information confirmed the concept of the proposed study, according to which interpretation is a single complex system consisting of a number of components. They, in turn, are closely interconnected and determine the nature of memorization of the work, its genre affiliation, and the specifics of the performing manner. Modern researchers also focus their attention on such aspects as the characteristics of the personality of the performer, the objectivity of perception and statement of one's capabilities, and creative identity. So, in the example of comparing the listed indicators provided by vocalists and instrumentalists ( $N = 108$ ), general (large-scale) and specific categories of this phenomenon were analysed. According to the conclusions of scientists, vocalists' emotions, positive attitude, and readiness for dialogue with the audience and society as a whole are wider and more multifaceted than instrumentalists'. Musical self-perception was examined using the following method: students were asked to share their own thoughts about the art of self-identification. The following components of creative self-identification and progress were equally significant for both vocalists and instrumentalists: focus on results; uniqueness of self-expression of the personality; brightness and versatility of shades of manifestation of musical activity. It should be noted that individuality in all its variety of qualitative characteristics is considered by singers as an object of the greatest importance and value in the world of art. The instrumentalists put the marked object only in third place. In addition, there are various aspects of perception of the creative process that are realized in musicians' own work that have paramount importance for vocalists and instrumentalists. So, for singers, the key elements of creative self-expression and self-perception turned out to be the tone of the voice, the emotional colouring of the performance, and the artistic concept. For performers on musical instruments, the leading role is played by: a system of dynamic shades; a concept; and sound colour (timbre) (Sandgren, 2019b) [22]. Such conclusions also testify to the importance of identifying the nature of the interpretation.

This is facilitated by the factors discussed in the proposed study. They are: the specialisation of the musician; the performing composition of ensembles and larger groups (orchestras). The process of listening to music, its perception, and the individual interpretation of the content encrypted in the notes have undergone a radical update as a result of the emergence of equipment that captures and preserves the live interpretation of works. Sound recordings of material related to musical performers of the past and present have become not only a technology for its preservation but have also opened up a unique opportunity for interpreters of the 21st century to comprehend the styles, manners, and nature of the game characteristic of representatives of various national cultures and historical periods. The significance of the archive of audio recordings in the context of the activities of musicians of the present time is becoming an actual topic of research by scientists. It is due to the fact that the problem of the direct impact of audio recordings on the work of contemporary musicians remains completely unexplored. It must be remembered that their activity is a complex phenomenon that combines a predetermined interpretation plan with improvisation, which reflects the unique talent of each performer. Discoveries in this area were obtained thanks to the online survey method aimed at identifying the specifics of the use of records during the educational process and in performing concert activities. The analysis of the results obtained was carried out using the method of thematic induction ( $N = 130$ ). Thus, the following facts were revealed: the demand for recordings by modern musicians is increasing; recordings contribute to the creative progress of students and touring artists; they create the prerequisites for a high level of culture among listeners and the formation of objective critical thinking in relation to various interpretations among them as well as among performers. This, in turn, opens the way for the creation of a new progressive method of teaching musical performance, which is based on: a creative approach to mastering the program (repertoire); self-education; and the search for optimal interpretation options, where the originality of the talent of musicians is realised, and their individuality is manifested (Volioti & Williamon, 2017) [23]. This concept serves as an additional aspect of a single and complex system of modern musical performance. It turns out to be a source of fixation and preservation for various interpretations belonging to the classical, folklore, and jazz trends. It, in turn, helps modern musicians better navigate the process of determining the specifics of the performance of their repertoire. The introduction of society to the musical arts is a multifaceted phenomenon. It contains such areas as composition, the process of listening to works, educational and training performing practice, and interdisciplinary synthesis that contributes to the development of choreographic elements by musicians. This fact indicates that a person can simultaneously master certain types of musical art. Thus, the process of creating music can include a number of components: mastering the discipline in an educational institution; performing on musical instruments; vocal interpretation; playing on a concert stage; festivals and competitions; preparing musical works for publication. The interdisciplinary synthesis noted above is also reflected in the direction of musical culture as choreography. The artist, in the process of performing a dance, comprehends the nature of a musical composition, listening to it attentively and with concentration. It should be noted that in the context of creating music, people who are directly related to it play different roles. These roles are divided into two groups: participation and coordinating activities. In the first case, a person takes over a teacher's knowledge of music, plays in a group, and listens to a piece. In the second case, a person organises the musical process and manages its course. This is how the singing (choir) or instrumental (orchestra) groups are managed, as well as the organisation of music classes by the teacher. In addition, there are differences between the formats of musical practice. They are official if they are directly related to teaching and academic performance on stage. The process of self-education and amateur music-making (amateur art) has an informal context (Krause et al., 2020) [24]. The listed aspects are also important for the characteristics of musical performance. They can be directly related to the genres of works and the specifics of their performances, which are discussed in this article. Specialists are also interested in the degree of awareness by the members of the chamber ensemble of the processes that occur at the time of their performance of classical

music, how their interaction is carried out and coordinated with each other, and the specificity of the audience's perception of their performance in a duet. The fact is revealed that musicians intuitively feel and accurately determine the intentions of partners with whom they perform a musical work (Barytska et al., 2022) [25]. Moreover, their assumptions about the existence of a creative, emotional, and intellectual relationship with the audience are justified, which gives the performers a sense of the artistic result of their performance and motivates their activities in the future. The practice of passive participation in the process of musical performance forms in the audience a culture of listening and experience of perception, as well as objective, constructive, and productive criticism of the skill of musicians. The process of perception of musical works by listeners is enriched with the help of the method of observing the text of the music performed on the stage. It happens through the use by the audience of claviers or scores (during the sound of the orchestra) of the compositions being listened to. At the same time, the listener has access to various artistic interpretations of the opus performed by different musicians (Spiro & Schober, 2021) [26]. This aspect of performing activity highlights the essence and qualities of collective interpretation as an artistic phenomenon. Here, too, there is a significant role for the genre and the specifics of the performance. If music teachers believe that students should develop independent musical skills as a consequence of their musical education, it is absolutely essential that large ensembles are structured in a way that promotes musical independence with an emphasis on student free will, critical decision-making, and lifelong musicality. This does not mean that all the curricula should be the same, but each curriculum should ensure that students experience the critical freedom of action that will enable them to make meaningful associations with music throughout their lives. One of the ways to meet this expectation is to incorporate music independence training into the core curriculum of higher music education, giving priority to ensuring that each student develops the skills to interact, criticize, and evaluate the wide range of musical experiences that they can gain throughout their lives by participating in study group programs (Weidner, 2020) [27]. It reveals the effectiveness of improvisation, a unique performing technique that is discussed in this study. It can be mastered through individual as well as collective music-making. The methodological levers contained in the problem statement of the formation of performance thinking can be considered constructive and promising for scientific discussion by the scientific community. These levers include, first and foremost, the following:

1) setting the performer's personality on a reflective structure of self-consciousness, which identifies itself with the other consciousness — the author-creator and the subject of the music itself; hence the role of the personality phenomenology;

2) the role of theoretical principles of musical thinking (pitch structure, principles of development of a given structure, musical texture due specifically to the performance line-up, etc.).

Thus, music theory is enriched by the performance-psychological factors of perception of the new spiritual reality that the interpreter of music creates (intentions of will, love, and human symbiosis with the world). The "starting point" for the performer's search for his or her own concept is taken from the well-established system of integrative links between music theory and its modern "branch," interpretology (Shapovalova & Aleksandrova, 2020) [28]. This conclusion is a valuable source for practicing. It is an interdisciplinary synthesis. Thanks to him, the works are interpreted by the interpreter deeper and more expressively and become standards of performance.

The productivity of mastering musical disciplines is based on a number of aspects. Among them, there is one that has key values. This is a research approach to improvisation as a process for creating music. The pedagogical practice of the first decades of the 21st century testifies to the extent to which individual (focused on the person) and creative approaches are in demand in the learning process (Kachur, 2015) [29]. The updated methodology for teaching musical disciplines motivates students to independently master subjects in the field of performing arts. Composing music and improvisation are becoming the most effective principles for building a knowledge base and skills that contribute to the professional growth of students. This approach is a constructive learning system that encourages both teachers

and students to think outside the box and make creative decisions regarding the rhythmic, intonation, chord-harmonic, thematic, timbre, and stylistic design of the musical material. It serves as a prerequisite for the development of students' skills in independent creative thinking and the creation of artistic images, as well as ideas that are innovative in essence (Volioti & Williamon, 2020) [30]. These are the leading aspects of high-level interpretation. It is their development that contributes to the creation of unique samples of the performance of music from various stylistic trends, national schools, and eras.

Through field research based on monitoring the activities of large musical collectives (orchestra rehearsals, sessions, and recordings) as well as conversations with famous conductors (Claudio Abbado, Lawrence Akilby and Claire Guibaud), scientists seek to highlight the problem of group interpretation. According to the results of their research, this phenomenon is an artistic self-realisation not only of an individual but also of the team in general. At the same time, group creativity comes first. The scale of this topic has led to its study in several directions. One of them is focused on revealing the importance of personality and professionalism, as well as the authority of the artistic director of the orchestra (conductor). Coverage of all these aspects helps to comprehend the mechanism of interaction between the conductor and the team and the adoption of public decisions that contribute to the full disclosure of artistic intent.

The second direction is focused on the analysis of a holistic spectrum of various components of the collective performance of music, necessary for a harmonious, balanced, and, at the same time, expressive sound. In accordance with the monitoring data of the activities of various groups, it was revealed that the artistic director (conductor) performs a leading function, and at the same time, he is closely connected with a group of musicians, thanks to which the performance of the works is carried out.

Thus, his role is not autonomous. Collective performance is an artistic phenomenon that is characterized by flexibility, openness to renewal, and the embodiment of performance options that arise spontaneously. Thus, in the process of presenting musical ideas and plots, the significance of each of his creative personalities undergoes a transformation and often appears in a new capacity. The very concept of the work and its essence serve as the foundation for the unification of all performers (including the conductor) into a single whole. Creativity abounds with initiatives by each of the participants and is expressed in their synergy (Ravet, 2016) [31]. The musical instrument is not just a tool for designing an artistic concept. It also forms a special type of mental activity in the musician who performs with it. This fact helped to reveal a deeper and larger problem in modern musical culture. It consists of the fact that the timbre of a musical instrument acquires the meaning of a certain image, character, or mood and serves as a concentrated expression of artistic ideas. The instrumental timbre, thus, becomes a mechanism for reforming sonority, structure, dramaturgy, plot orientation, and all other components of a musical work of the present period without exception. It forms a modernised type of orchestral (in particular) and compositional (in general) thinking (Chernovianenko, 2019) [32].

It is expected that the expressive presentation of the work by the performers will gradually develop over time, as it is seen by the listener as the most appropriate way of reflecting the artistic image of music. As modern studies in the field of musicology show, rhythm, as an artistic, expressive, and compositional-technical aspect, acquires tremendous significance in the context of the musical art of the 21st century. The specifics of the rhythmic design of the composition can convey a certain range of states of the authors and musical characters, as well as the atmosphere of the environment and the period of time in which they have to be. Various facets of expression in the process of performing a musical work can arise spontaneously and also manifest themselves due to a plan outlined in advance by the performers. In the first case, musicians rely mainly on their creative intuition. In the second case, the specificity of the interpretation is due to the musicians' experience of practical activities, which, in turn, contributes to the formation of a conscious, predetermined concept regarding tempo and dynamics. It should be noted that for the masters of the performing sphere, a deliberate, constructive planning of the expressive scale in the context of interpretation is

typical (this is confirmed by soloist musicians) (Demos et al., 2020) [33]. This information is of great importance for understanding the specifics of the performance. They are applicable to various genres and directions in the art of music.

All of these studies have played an important role in highlighting the problem of genre and the specifics of performance in the context of musical art. However, they were focused on one of its sides. This circumstance served as the basis for writing the proposed article, where the noted topic is a multifaceted and, at the same time, holistic phenomenon of performing culture. The study in question explores the intricate dynamics between individual and ensemble practice among musicians from various genres, and how these practices shape their interpretive strategies. The primary limitations of the study arise from the methodology and the scope of the data collected.

## 5. CONCLUSIONS

These findings are important because they underline the significant role genre plays in shaping a musician's interpretative skills, particularly highlighting the value of improvisation in genres like jazz. The research contributes new knowledge by providing empirical evidence that supports a genre-specific approach to teaching musical interpretation in higher education. It reveals that musical interpretation is not a one-size-fits-all skill but rather a spectrum of abilities that vary across musical genres and require different pedagogical strategies. The emphasis on improvisation as a key factor in interpretative skill development is a novel insight, suggesting that educational programs should allow for more creativity and personal expression. This could lead to a more dynamic and innovative approach to music education, ultimately enriching the performance and creation of music across various genres. Further research and methodological development in music pedagogy are recommended to enrich music interpretation and invigorate the progress of musical arts, design and humanities scholars.

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# PROBLEMS OF THE CRISIS OF SPATIAL DESIGN OF ART EVENTS IN CONDITIONS OF MILITARY AGGRESSION (UKRAINIAN EXPERIENCE)

*Problemas da crise de design espacial de eventos de arte em condições de agressão militar (experiência ucraniana)*

## ABSTRACT

During wartime, rethinking spatial design with a holistic approach can drive innovation. In this regard, the study of the spatial design of art events is an urgent issue that requires thorough research. The purpose of the scientific work is to study the phenomenon of "spatial design", as well as to study the problems of the crisis, in particular, the Ukrainian design of the space of the events of the artistic direction in the realities of martial law. To study this issue, the analysis method, descriptive research method and survey were used. As a result of the scientific research, the real state of the crisis of spatial design of artistic activities in Ukraine was studied and analysed, as well as the focus of the vision and trends introduced in the field of spatial design in the conditions of war were studied and described. The development of digital technologies and their use in the field of design has greatly reduced the material and time costs associated with the mobility of planning and creating a project of artistic space. That is why the comfort of the atmosphere, where people will feel safe and comfortable, is one of the main requirements for the space of artistic events that take place during military operations. The needs of visitors to art events in Ukraine were also investigated through a survey. Based on the answers and the wartime context, the main requirements for the spatial design of artistic events in Ukraine under the conditions of military aggression from Russia were formed.

## RESUMO

Em tempo de guerra, repensar a conceção espacial com uma abordagem holística pode impulsionar a inovação. A este respeito, o estudo da conceção espacial de eventos artísticos é uma questão urgente que requer uma investigação aprofundada. O objetivo do trabalho científico é estudar o fenômeno do "design espacial", bem como estudar os problemas da crise, em particular, o design ucraniano do espaço dos eventos da direção artística nas realidades da lei marcial. Para estudar esta questão, foram utilizados o método de análise, o método de investigação descritiva e o inquérito. Como resultado da investigação científica, foi estudada e analisada a situação real da crise da conceção espacial das atividades artísticas na Ucrânia, bem como foi estudado e descrito o foco da visão e das tendências introduzidas no domínio da conceção espacial em condições de guerra. O desenvolvimento das tecnologias digitais e a sua utilização no domínio do design reduziram consideravelmente os custos materiais e de tempo associados à mobilidade do planeamento e da criação de um projeto de espaço artístico. É por isso que o conforto do ambiente, onde as pessoas se sentem seguras e confortáveis, é um dos principais requisitos para o espaço dos eventos artísticos que se realizam durante as operações militares. As necessidades dos visitantes de eventos artísticos na Ucrânia também foram investigadas através de um inquérito. Com base nas respostas e no contexto do tempo de guerra, foram definidos os principais requisitos para a conceção espacial de eventos artísticos na Ucrânia em condições de agressão militar por parte da Rússia.



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**PALAVRAS-CHAVE**

espaço ativo; ideia composicional; composição tridimensional; organização funcional e espacial; interior.

**1. INTRODUCTION**

In 2022, Ukrainian culture, in particular its architectural branch, suffered significant losses, which is connected with Russian aggression on the territory of the Ukrainian state. However, in the scientific space, there is an increase in interest in the study of Ukrainian culture as a phenomenon through the prism of modern events and great attention to the Ukrainian issue in the world mass media. It is important to understand that the need to study the spatial design of artistic events that take place during martial law on the territory of Ukraine is, to a large extent, a necessity, because the study and analysis of the creation of a safe and, at the same time, modern creative space for Ukrainian society is a necessary component for healthy functioning a nation that has a request for cultural development, despite the war. Numerous American and Ukrainian scientists were engaged in the study of the development of spatial design. So, for example, K. Halskov et al. (2021) [1] studied the construction of the design space and drew attention to the fact that the previous experience of the designer allows him to create new projects in the framework of design work. In addition to their own experience, designers should gather insights from their colleagues, customer feedback, and visitor impressions. The results of the author's research include the development of a descriptive language for characterising the design space and the use of filtering and combinations of aspect parameter sets to explore connections and gaps in existing examples.

O. Heath et al. (2021) [2] studied the creation of positive spaces and noted that the sense of community among visitors to the space of art events is an important aspect in creating the design of the space. It is worth noting that in order to improve the space, it is important to take into account the requests of visitors and their needs. Highlighting visitor needs and requests reflects user-centred design principles and participatory design approaches. A creative approach to the creation of a venue for artistic events in Ukraine in 2022, where the war continues, is an important task for specialists in the design industry. The Ukraine example surfaces important practical considerations about flexible design, safety, representing local culture/values, and addressing trauma. It connects to research on design activism and social impact. In the study of G. Richards (2020) [3] on the design of creative places, the creative component and strategies for taking into account the context of the venue and general design strategies are studied. However, in the realities of war, it is important to consider not only the chosen place where the events take place but also the context of the security of visitors and artists. Key findings are that engaging stakeholders, giving meaning to resources, applying creativity, and linking local to global is important in harnessing tourism for community benefit.

Ukrainian researcher Y.S. Lazareva (2022) [4] studied the interior design of the exhibition space, focusing on environmental friendliness and creating harmony not only with the internal but also with the external environment. In view of the author's research, it is worth noting the relevance of taking into account not only harmony with nature and taking into account the development of ecological strategies for the creation of design projects but also taking into account security issues, which is an important aspect in the territory of Ukraine today. The author draws attention to the shift away from outdated Soviet-era design towards a more environmentally conscious aesthetic that is linked to culture. Creating a spatial layout that provides multifunctionality and psychological comfort. In turn, researcher K.O. Chverkalyuk (2021) [5] in its own work studying the design

of art spaces draws attention to the issue of free self-expression of design specialists who create a multifunctional space. The study provides important insights into transforming public spaces into vibrant hubs for creative engagement and community building. However, it is worth noting that in addition to the fact that designers have to create a project of a universal place, it is important to study the views of visitors to art space events in order to create a complete picture of the anamnesis of the spatial design of art events. The discovery of uniqueness and reflection of identity modifies the Ukrainian artistic environment, which creates a connection between the audience and the artist, which entails a change in cultural codes.

The purpose of the research work is to study the real state of spatial design of art events in Ukraine for 2022. It is also important to analyse the needs of visitors to such events and develop alternative approaches to creating design projects that meet modern conditions and challenges.

## 2. MATERIALS AND METHODS

The following methods of scientific knowledge were used in the study of the crisis state of the spatial design of Ukrainian art events: the method of analysis, the descriptive method, as well as the survey. Using the analysis method in the study of spatial design, the general theoretical principles were studied, which is an important part of the scientific work, and, in turn, the collection and analysis of the thematic literature on the research topic was performed. Using the descriptive method of scientific research, the basic characteristics of the Ukrainian spatial design of art events, which were relevant during the war in Ukraine, were depicted. The survey method, in research work, was used to collect responses from visitors to art events, to take into account respondents' requests in planning the spatial design of Ukrainian art events during martial law on the territory of the state.

The study of the crisis state of spatial design of artistic events during the war in Ukraine was carried out successively in several stages. At the first stage of the scientific research, the results of previous research by international and Ukrainian experts in the field of spatial design were analysed. In the second stage of the study of the crisis of spatial design during the war, a survey of respondents who attended art events in the city of Vinnytsia was carried out. At the third stage of the research, the results of the research work were summarized and the results of the survey were analysed, followed by a description of the optimal space for artistic events in Ukrainian cities during military operations.

Studying the spatial design, a survey was conducted, and its results were analysed, which contributed to the formation of the results of the study of the spatial design of the art project on the territory of Ukraine during the war. The group of respondents included 60 people aged between 20 and 55 who attended art events of various natures and directions that took place in the "Blue Cactus" art space in the Vinnytsia region. Each of the three events included the presentation of visual arts (painting exhibition), poetry (meetings of the poetry club), and a themed art event-lecture.

The first art event was held on October 8, 2022 and had the nature of a poetic event "Birthday of the Literary Club "Osiaiannia" 20 visitors-listeners who agreed to take the survey were interviewed. According to the agreed survey, the respondents answered several questions about the level of comfortable light, sounds, location, smells, and other nuances of a general nature. At the second event on October 22, 2022, where Svebara's painting exhibition "Mii Izium" was held with a charity sale of the artist's presented paintings in "Blue Cactus", respondents were re-surveyed on the same questions. The third event took place 6 days later at the base of the "Blue Cactus" space in Vinnytsia on October 28, 2022, where a coffee event called "Lectorium. Calibration. Tasting", a part of the received funds from which was transferred to the Armed Forces of Ukraine. At the coffee event, a survey of 20 respondents was conducted for the third time. At the end of three surveys of the scientific research, an evaluation of the results was carried out and the general results of

the survey were analysed, followed by a description of the practical and actual space for conducting artistic events in Ukraine during the war. Vinnytsia was chosen for the study as a typical Ukrainian city where artistic life took place during the war, which made it possible to study the actual issues of adapting spatial design to the needs of society. This city has a sufficient number of artistic institutions and an active audience, which allows conducting surveys among a representative sample of visitors to various events.

### 3. RESULTS

The understanding of space and the development of a person's spatial imagination is a unique phenomenon of an individual's inner world, which is connected with locomotion in the environment. The space and its structure, in turn, are the stimulus of this environment and its primary basis, which gives rise to the sense of aesthetics of the one who is in it. The structure of the space consists of the following elements: spatial, artistic compositional and visual (Merye, 2019) [6].

It is important to remember that in the process of creating the necessary creative atmosphere by a specialist in the interior design of an artistic event, a number of physical aspects must be taken into account (Tab 1).

**Tab1.** Aspects that need to be taken into account when creating a spatial design of artistic events.

Source: (Prykhodko, 2020) [7].

Aspect	Explanation of reception	Application example
Balance or kin-aesthetics	The reaction and feeling of the body of the visitor of the art event to the movement in the space of the hall or room, namely the actions he/she performs by changing his/her own body position.	Moving from carpet to marble floor surface.
Scent	By secreting smells, the human body receives a certain amount of information that passes through the brain and enters the bloodstream, which creates special impressions of the surrounding atmosphere. Such specificity is a feature of people who get a general impression of the event, because the smell conveys a specific atmosphere that cannot be reproduced visually or with sound.	The smell of coffee conveys cosiness. The aroma of flowers immerses a person in the atmosphere of a romantic spring walk.
Tactile sensations	The faithful decoration of the walls and ceiling, its texture, furniture decoration creates an impression and combines the tactile sensations of the visitors of the event with their ideas that will remain after the attended event.	Embossed wall decoration adds pretentiousness to the event. Sleek chairs add a futuristic feel to the event.

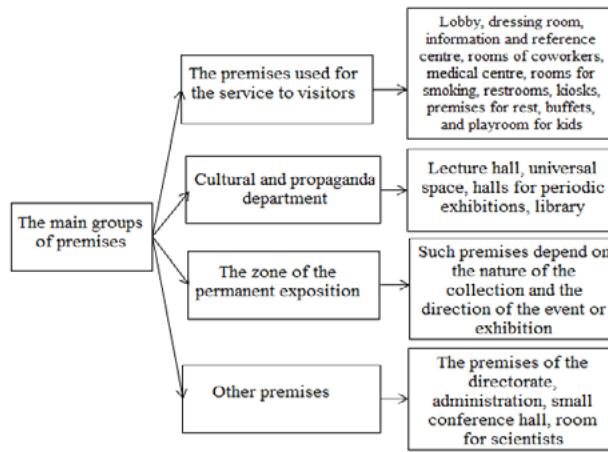
Hearing	Sound signals for humans perform important functions, as they form a specific sense of context, time, and place.	The access of street noises to the ear of the event visitor gives the event urbanity. Sound insulation adds atmosphere.
Vision	A visual survey of space gives a person the information he needs to understand and feel the atmosphere. Lighting, colours greatly affect her perception and reactions to it.	A small space can put pressure on a person's perception of an event. Bright lighting adds to the mood of the guests.

**Tab1 (Continuation).** Aspects that need to be taken into account when creating a spatial design of artistic events. *Source: (Pykholodko, 2020) [7].*

When considering the volume-spatial structure of art centres, it is important to pay attention to the organization of space, where the idea and ideological-artistic concept of the author play an important role. A common idea in the organization of spatial design is the creation of the so-called “universal space”, which is a mobile option for solving the issue of the functionality of the room, and, in accordance with the set tasks of the exposition, is able to change and transform over time. Thus, a multifunctional object can meet the requirements of various concepts, while leaving a reflection on internal structures and groups of premises (Fig 1).

Spatial design is perceived as an ontological structure, however, it is worth understanding that design is only one element of a whole series of spatial design structures. In view of this, it is important to pay attention to the requests of users of the space, which involve communications in the field of design, in order to create a successful project. The experience of involving space users in the joint creation of its design in global practice shows positive results. The process of creating ideas and their further implementation into reality captivate participants and stimulates visitors to actively contribute to the future project. Given the experience of colleagues from the scientific community, the following survey was conducted, which involved visitors to art events in Ukraine to create a spatial design of an art event based on their answers to the questions.

In accordance with the topic of the scientific work, a survey was conducted on the basis of Vinnytsia institutions, in which artistic events aimed at raising funds for the support of the Armed Forces took place. Thus, in one of Vinnytsia's institutions, “Blue Cactus”, located in the city centre, a number of artistic events took place, at which visitors were surveyed. 20 event visitors aged 20 to 55 took part in each survey. The first poll was held on October 8, 2022, at 5:00 p.m. on the poetic event “Birthday of the Literary Club "Osiaiannia". Visitors answered questions about comfortable light, sound level, location of the event, and smells within the art space (Tab 2).



**Fig.1**  
Structure of the premises.  
*Source: (Bulhakova et al. 2017) [8].*

**Tab2.** Results of the conducted survey among visitors of the Literary Club “Osiaiannia”.  
Source: compiled by the authors.

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		70%	30%
2	Balance or kinaesthetics	Availability of carpets	The presence of a marble floor
		80%	20%
3	Scent	The smell of coffee	The aroma of flowers
		72%	28%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		50%	50%
5	Hearing	Access to street noise	Sound insulation
		75%	25%
6	Vision	Bright light	Dim light
		15%	85%

For the visitors of the Literary Club “Osiaiannia”, the most important aspect was the location of the venue, because the basement provided them with protection and peace during air raids, which was chosen by 70% of the visitors and only 30% were ready to join the event in the ground room as well. Scents and lighting were also important, prompting the majority of listeners to choose 85% dim light and 72% coffee aroma, which added atmosphere and cosiness. The presence of a carpeted floor added cosiness, so 80% of respondents were not against such a design decision and only 20% were in favour of a marble floor. Access to street noise was not critical, so 75% were not against hearing street sounds and only 25% were against extra noise. The decoration of the walls was not important, so here the opinions were divided equally by 50% for the relief and smooth walls of the art event premises. The second survey took place on October 22, 2022, at 5:00 p.m. at the exhibition of paintings by the artist Svebara “Mii Izium” with a charity sale of the author's paintings (Table 3).

**Tab3.** Results of a survey among visitors to the painting exhibition “Mii Izium”.  
Source: compiled by the authors.

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		64%	36%
2	Balance or kinaesthetics	Availability of carpets	The presence of a marble floor
		50%	50%

3	Scent	The smell of coffee	The aroma of flowers
		32%	68%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		20%	80%
5	Hearing	Access to street noise	Sound insulation
		35%	65%
6	vision	Bright light	Dim light
		65%	35%

**Tab3 (Continuation).** Results of a survey among visitors to the painting exhibition "Mii Izium".  
Source: compiled by the authors.

For the visitors of the painting exhibition "Mii Izium", as well as the Literary Club "Osiaiannia", safety remained a more important factor, therefore, 64% of visitors chose the location of the event in the basement, and only 36% preferred the location on the ground. The issue of lighting was essential, which prompted us to choose 65% bright light and only 35% dim light because light was decisive for viewing pictures. The aroma of flowers was more appropriate for the audience in 68%, and the aroma of coffee was completely satisfactory in only 32%. 65% of visitors did not like street sounds, but 35% of respondents did not pay attention to them. The decoration of the walls was important, so in 80% of cases, the walls had to be without relief decoration so as not to distract attention from the paintings. The presence or absence of carpets did not concern visitors, so their opinions were divided 50% by 50%. The third poll took place on October 28, 2022, at 5:00 p.m. at a coffee event called "Lectorium. Calibration. Tasting", where part of the funds received was transferred to the Armed Forces (Table 4).

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		78%	22%
2	Balance or kinesthetics	Availability of carpets	The presence of a marble floor
		60%	40%
3	Scent	The smell of coffee	The aroma of flowers
		95%	5%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		90%	10%
5	Hearing	Access to street noise	Sound insulation
		50%	50%

**Tab 4.** Results of the conducted survey among the visitors of the art event "Lectorium. Calibration. Tasting".  
Source: compiled by the authors

**Tab 4 (Continuation).**  
Results of the conducted survey  
among the visitors of the art  
event “Lectorium. Calibration.  
Tasting”.

Source: compiled by the authors

6	vision	Bright light	Dim light
		5%	95%

Safety for visitors to the art event “Lectorium. Calibration. Tasting” was also important, as well as for the Literary Club “Osiaiannia” and the painting exhibition “Mii Izium”, so 78% chose the basement as opposed to 30%. 95% of respondents chose the aroma of coffee, and only 5% agreed with the aroma of fresh flowers. Wall decoration and lighting were also important, so the majority of respondents chose embossed wall decoration in 90% and dim light in 95%, which created a cosy atmosphere. 60% of the event attendees chose the carpet floor covering, and only 40% of the listeners chose the marble floor. Access to street noise was chosen 50% by 50%. As a result of surveys for three art events, the following results were obtained, which reproduce the vision of comfort and safety of visitors to art events in the city of Vinnytsia in 2022 (Table 5).

**Tab5.** Results of surveys  
conducted among visitors to three  
art events.

Source: compiled by the authors

No.	Aspect	The result of the survey	
1	Location of the artistic event	Basement	Ground room
		70.6%	29.4%
2	Balance or kin-aesthetics	Availability of carpets	The presence of a marble floor
		63.3%	36.7%
3	Scent	The smell of coffee	The aroma of flowers
		66.3%	33.7%
4	Tactile sensations	Embossed wall decoration	Smooth walls
		53.3%	46.7%
5	Hearing	Access to street noise	Sound insulation
		53.3%	46.7%
6	vision	Bright light	Dim light
		28.3%	71.7%

Thus, it can be concluded that 70.6% of visitors prefer basements, which allow them to stay there during an air raid, without worrying about their safety, and only 29.4% of visitors to art events expressed a desire to attend ground events. In turn, surveys on balance and kinaesthetics showed that the presence of carpets adds cosiness in 63.3% of cases, and in 36.7% it is not important and visitors wanted a marble floor surface. As for smells, 66.3% of event visitors believe that the aroma of coffee adds to the atmosphere of the event, and only 33.7% preferred the aroma of fresh flowers.

Tactile sensations for viewers and listeners are of great importance, but opinions are divided, so 53.3% of visitors like embossed wall decorations, and 46.7% voted for smooth walls. Sound insulation from street noise for guests of art events is important in 46.7% of

cases, and in 53.3% it is not so important. An interesting picture emerged in the issue of light design during art events. Taking into account the fact that in the cases of the literary club and the coffee event – the light did not carry significant importance, it was endowed with importance at the exhibition of paintings. However, in general, in 28.3% of cases, visitors preferred bright room lighting, and in 71.7%, dim lighting. This dim lighting likely falls more on the warm end of the colour spectrum, with hues like yellow, orange and red. Warm lighting can evoke comfort and intimacy. The brighter lighting preferred by some may sit on the cooler end of the spectrum, with shades of blue and green. Cool lighting can promote focus and energy. Overall, the variations in light preferences and event types speak to the nuances of designing lighting to match both functional needs and desired atmospherics. Consideration of the light spectrum adds another layer of complexity and control to crafting the visitor experience.

The survey results reveal important insights into attendee priorities for art event spaces during wartime. Safety is the top concern, with 70.6% of respondents preferring basement locations that protect air raids. Atmospheric elements like lighting, smells, textures, and sounds are secondary to physical security. In summary, the survey indicates safety is paramount for art event attendees during wartime, while atmospheric details are important for providing comfort once security needs are addressed. Understanding these priorities allows designers to create spaces that meet visitor needs for protection and refuge, while also providing welcoming, inspiring environments conducive to artistic experiences. The results offer insights to inform spatial design decisions that align with attendee preferences under the unique constraints of war.

## 4.DISCUSION

The organization and design of a functional space require a specific structure, with the help of which the space acquires the desired shape. Based on research by M. Bhatt et al. (2014) [9], the concept of the structural form of space requires the use of means of spatial abstraction and, in turn, their calculation, which provides expanded thinking of spatial design specialists who are engaged in its creation. However, given the events of the war unfolding on the territory of Ukraine, masters of spatial design must take into account all key aspects, which produces the active use of digital programs by specialists. The means and principles of space transformation are means of co-creation with the digital world, which is an architectural phenomenon of the modern world.

According to A.M. Salama (2016) [10], future specialists in the field of design should receive a modern design education, which will become a cornerstone in their chosen profession. This important and correct statement finds support in the group of researchers Y. Li et al. (2020) [11], who claim that with the help of 3D technologies, students who only acquire knowledge, skills, and design skills of spatial design contribute to the understanding of the geometric structure and characteristics of space by future specialists. However, both for students of art majors and for specialists in the field of design, it is important to find the uniqueness of each art space, its identification, and the idea that it carries to the masses of visitors.

In turn, N.B. Latif et al. (2020) [12] emphasize teaching students 3D design using the specific program Cabri 3D, which contributes to the improvement of the spatial abilities of students in the mentioned field. However, it is worth remembering that the training of future specialists in the field of spatial design depends on the development of many spheres of society at the same time, therefore, even after graduating from higher educational institutions, designers must continue to follow the latest developments and achievements of both the scientific field of design and related fields, which will allow the specialist to continue learning and developing. It is important to pay attention to the study of P. Visconti et al. (2010) [13], who refer to the planning process as a fundamental stage in the formation of new projects. It is important to remember that planning is one of the basic parts of the

structure of creating a design space for artistic events. However, K. Son and K. H. Hyun (2022) [14] claim the effectiveness of using digital technologies at the design stage, as well as D.P.H. Claessens et al. (2020) [15], who note the possibility of using three-dimensional spatial zoning for the structural creation of projects.

Understanding the importance of the planning stage, researchers J. Feng et al. (2022) [16] note that, in addition to other nuances, an important role in the creation of space is played by the temperature balance of the air in the room, which should be designed even at the above-mentioned stage. It is worth agreeing that when planning, spatial design specialists should take into account all the key elements that collectively form the overall picture of the space for artistic events. Also, when planning the subject-spatial environment of an art event, it is worth paying attention to the volumes of internal objects and their volumes to find a harmonious combination of them both among themselves and with people (Dubinchyk et al., 2020; Khomyakov and Bessimbayev, 2017) [17; 18].

M. Carmona (2019) [19] claims that it is important to take into account the location of the space where the artistic event is to be held. According to the researcher, realism in the assessment of the place is one of the main features of the designer, because it is impossible to create a quiet vibe in the middle of a metropolis, or a noisy atmosphere in a sleeping area, therefore the expediency and relevance of the place must meet the requests of customers. It is worth noting that regardless of requests, specialists in the field of spatial design need to take into account nuances that cannot be noticed by a non-professional eye, therefore it is necessary to inform customers of the perspectives and limitations dictated by time and circumstances. However, it should be noted that with the help of technologies and techniques of graphics, sculpture, film, and fine arts, design solutions for the design of artistic space lead to the formation of actual architectural and spatial compositions that combine functionality with expressiveness (Smailov et al., 2023; Kabdoldina et al., 2022) [20; 21]. Among other things, it is important to pay attention to how the chosen place shapes the very process of creating an artistic event and influences design decisions. In the study of D. Lynch and B. Quinn (2022) [22] emphasis is on artistic production, in the context of creating events and activities that are saturated with social, cultural and physical aspects of the chosen place of the event, thus the relationship between the event and the place of its implementation appears as the embodiment of the common idea of artists and designers. However, it is worth noting that in the realities of the 2022 war in Ukraine, several structural units that provide the basic needs of visitors to the art event and its creators come to the fore in the choice of venue, which is not always a reflection of ideological initiatives (Lavrukina et al., 2023) [23].

According to I.S. Artemyeva and T.V. Nikitina (2021) [24], Ukraine's integration into the global economic space requires rapid development of the design industry, and, in particular, specialists who possess the necessary knowledge, skills, and abilities that allow them to perform their professional activities at a high level. However, it is important that design skills should be formed from school age, so the harmonious development of schoolchildren who develop spatial imagination will be further reinforced in the process of obtaining higher education, where the formation of spatial thinking is carried out based on its initial level of development and provides an opportunity for future designers to become qualified specialists in the chosen field (Gilmanshina et al., 2020; Kornilova et al., 2023) [25; 26].

We will also pay attention to the active popularization of reconstruction and the involvement of traditional elements of Ukrainian life, clothing, and customs in various spheres of life and, in particular, artistic events that continue to take place during the war in Ukraine with Russian aggression. Thus, the traditional elements of the rural life of the Ukrainian people in the form of towels, embroidery, tableware, folk paintings, and dishes in the petrykivka style began to be actively used in authentic spaces that encouraged their visitors to touch their historical memory (Ostapenko et al., 2023; Schults et al., 2016; Shults et al., 2023) [27-29]. In this regard, N. Studenets (2020) [30] draws attention to the museum and archival exhibits that embody the regional artistic features of Ukrainian artists, because textiles, wall

paintings, and elements of the life of the people of Ukraine, according to the researcher, are a complete ornamental form of the space of the Ukrainian home, which again acquires value in the conscious Ukrainian people and world community. However, regardless of the value and relevance of folk motifs in the design of artistic events, it is necessary to take into account the expediency of using this or that element of Ukrainian culture. The study of the spatial design of art events in Ukraine is extremely relevant, as the full-scale war has dramatically changed the context of their organisation, putting forward new requirements for creating a safe space. Access to art is important for maintaining the cultural identity and psychological health of Ukrainians in times of war. Therefore, exploring ways to adapt the design to the extraordinary conditions of war is extremely timely and can help to better meet the current cultural needs of Ukrainians.

## 5. CONCLUSIONS

In Ukraine, as of 2022, the issue of the crisis situation of the spatial design of art events is open and requires clear solutions, taking into account all the features of wartime. Due to security issues, most Ukrainian artists work and hold art events in bomb shelters, however, due to the lack of adequate facilities, art events are organized in the basements of museums, theatres, and metro stations, which serve as a safe places, shelter, and creative platform. During the war in Ukraine, artists, actors, and other artistic figures also became active in terms of helping the military (organizing the sale of their works for donations) and supporting the morale of the Ukrainian people. However, it is worth noting that the creation of safe spaces for the submission of creative material still requires significant implementation, taking into account all aspects of war.

Therefore, in the study of spatial design as a phenomenon and a structural component of creating a safe and convenient creative environment for art events in Ukraine, direct familiarization with them during the study is a necessary aspect for both future specialists in the design industry and for current professionals. The originality and value of this research lies in the comprehensive study of the current and under-researched issues of adaptation of spatial design to the conditions of war in Ukraine.

The use of a combination of literature analysis, descriptive methods, and surveys has revealed unique data on the priorities and needs of visitors to art events. On their basis, specific recommendations for design that are of practical importance were formulated.

As a result of the scientific research, the phenomenon of spatial design of artistic events was studied and analysed, taking into account the state of war in Ukraine, which is a crisis period in all spheres of the country's activity, and also the focus of the movement in the design of spatial design was created with the help of a survey of respondents, regarding requests for actual space for artistic events in the realities of war. The construction of a three-dimensional composition, taking into account the individual wishes of the users of the artistic space, is one of the variable functional possibilities as of late, which creates additional ways of creating a comfortable, cosy and, most importantly, safe environment for Ukrainians. The study of the crisis of spatial design of art events during the martial law in Ukraine is the basis for further study of the issue.

This research has important practical implications for spatial designers and arts organizations in Ukraine. The data and recommendations provided can directly inform decisions about creating safe, comfortable, and inspiring spaces for art events under the unique constraints imposed by war. Understanding user priorities and adapting design strategies accordingly is key to meeting the current cultural and psychological needs of Ukrainian society. The specific guidelines formulated based on the survey results offer actionable steps event planners can take to align their spaces with attendee preferences. Moreover, the focus on security and refuge addresses a pressing real-world challenge facing the arts community amidst military aggression.

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**Fundamental research**

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# THE STRUCTURAL AND ACTIVITY METHOD OF STUDYING THE UNIVERSAL CREATIVE PERSONALITY (ON THE EXAMPLE OF MUSICAL CULTURE)

*O método estrutural e de atividade do estudo da personalidade criativa universal (a partir do exemplo da cultura musical)*

## ABSTRACT

The trend of the global educational process aimed at developing a universal creative personality is leading young people to expand their professional spectrum. The study of the universal personality of a musical artist is a prominent issue in the context of socio-cultural changes in modern society. The aim of the research is to study the specific and characteristic features of a creative personality as well as to clarify the aspects of the formation of a musician's universal personality. This article uses the following scientific methods to study the issue of the universal creative personality of a music student: description, analysis, synthesis, comparison, abstraction, and generalisation. The paper highlights the issues of the formation and development of the universality of the creative personality among representatives of musical culture. The authors studied the functions of leading and auxiliary activities in the process of forming a musician's creative personality in view of personal motivation. The work analyses and highlights ways of forming and developing the creative aspects of a musician's personality. This study also examines the typology of the universal creative personality, which resulted in the formation of the following types of musical personalities, in particular, the musician-master and the musician-creator, and the differences between them. The article explores the structure and activity of the creative

## RESUMO

A tendência do processo educativo global que visa o desenvolvimento de uma personalidade criativa universal está a levar os jovens a alargar o seu espelho profissional. O estudo da personalidade universal de um artista musical é uma questão proeminente no contexto das mudanças socioculturais na vida da sociedade moderna. O objetivo da investigação é estudar os traços específicos e característicos de uma personalidade criativa, bem como clarificar os aspectos da formação da personalidade universal de um músico. Este artigo utiliza os seguintes métodos científicos para estudar a questão da personalidade criativa universal de um estudante de música: descrição, análise, síntese, comparação, abstração e generalização. O artigo destaca as questões da formação e desenvolvimento da universalidade da personalidade criativa nos representantes da cultura musical. Os autores estudaram as funções das actividades principais e auxiliares no processo de formação da personalidade criativa de um músico, tendo em conta a motivação pessoal. O trabalho analisa e destaca os modos de formação e desenvolvimento dos aspectos criativos da personalidade de um músico. Este estudo também examina a tipologia da personalidade criativa universal, que resultou na formação dos seguintes tipos de personalidades musicais, em particular, o músico-mestre e o músico-criador e as diferenças entre eles. O artigo explora a estrutura e a atividade da personalidade criativa de um compositor, intérprete,



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personality of a composer, performer, musicologist, teacher, and public figure. The authors' work can be the subject of further investigation by researchers and teachers who study the topic of the universal creative personality of music students.

#### KEYWORDS

Creativity; cultural figure; artistic potential; motivation; professional training.

musicólogo, professor e figura pública. O trabalho dos autores pode ser objeto de uma investigação mais aprofundada por parte de investigadores e professores que estudarão o tema da personalidade criativa universal dos estudantes de música.

#### PALAVRAS-CHAVE

Criatividade; figura cultural; potencial artístico; motivação; formação profissional.

## 1. INTRODUCTION

The contemporary social and professional roles of a musician cover a wide range of activities. The education and development of a musician's creative personality consist of a number of structural elements that continue to improve as the musician acquires professional knowledge, skills, and abilities, which leads to changes in activity and the formation of a universal musician's personality [1,2]. Thus, there is an interest in deepening the understanding of the universal nature of the musician's creative personality and the need to study this issue. The understanding, possession, and accumulation of professional tools by a creative personality helps to play various individual functions and roles, for example, as a public figure, performing musician, musicologist, composer, teacher, and to engage in the activities of a public person, which requires completely different skills and qualities of the artist's personality. The presence of a wide choice of music activities raises the problem of studying the universal nature of the creative personality.

The musical issues presented in scientific research are quite broad. Many of them reveal various aspects of the formation and development of a musician's personality. In particular, R. Lawendowski et al. (2019), who studied the perspectives of measuring a musician's personality in view of dependence on learning, noted the need to pay attention to the training and education of a musician's creative personality during the educational process [3]. The scientists argue that an important nuance of the formation and development of a musician's personality among the student community of musical educational institutions is the problem of dependence on learning and the educational process, as this phenomenon includes the prerequisites and consequences of the formation of universality and creativity in the individual. The student's dependence on learning implies an active involvement in the educational process and interest in general, but fostering a universal musician's personality during educational activities requires assessment in more detail.

J.B. Lloyd's (2022) study focuses on two main paradigms of human personality structure, in particular the five-factor model (traits) and the Myers-Briggs model (type) [4]. The scientist notes that the students of higher education institutions have personal traits that contribute to the universalization of musicians, and their separation occurs according to the type of activity. The features and typology of the creative personality demand a thorough study of the universality of the musician in the twenty-first century.

The education of a gifted individual should include social and emotional development trajectories, sensitivity, self-confidence, motivation, and general mental health. Based on a number of necessary aspects, the creative personality of a musician accumulates personal skills and abilities, which help to form a universal artist. It is necessary to take a closer look at the aspects that form the universal personality of a musical individual. The authors, F. Preckel et al. (2020), studied the structure of an artist's life and the factors influencing their development and professional achievements at certain stages of formation [5]. The researchers suggest focusing on psychological constructs that are a subject of measure and

assessment of the achievements of artists, including musicians, at different stages of formation and development of the creative personality.

Another aspect of the study, the universal personality of a musician, was studied by Y.H. Solovei (2020) [6]. The Ukrainian scientist draws attention to the study of the value orientations of a creative personality through the process of integral spiritual and mental development of the artist, depending on the level of activity [6]. Based on the levels of functioning in relation to the subject (biological individual), monosubject (subject of specific activity), polysubject (personality), metasubject (individuality), and absolute subject (universality), the author pays special attention to the last level, namely the universality of the creative personality, which shows the highest degree of human spiritual development [7]. Therefore, it is necessary to study the level of universal nature of the musician's personality in more detail to understand the value of social and personal incentives for the artist.

The purpose of the research is to study the creative personality of the musician, his main characteristics, and his inherent features, as well as to investigate the specifics that condition the artist's universality. The work uses scientific research methods, including analysis, description, comparison, synthesis, abstraction, and generalisation, which helped uncover the subject of the universal creative personality.

## 2. HISTORICAL BACKGROUND TO THE CONCEPT OF "UNIVERSAL CREATOR".

The first reason for the creation of the "universal creator" was precisely the secular culture that developed under the patronage of kings and palaces of noblemen as well as under churches. Thus, the combination of two types (musician's personality and master) manifested itself in the unification of the role of the performer in a choir chapel/chaplain as organist with a composer, which became a standard owing to the existence of numerous church and court choirs and the obligatory use of the organ in the Catholic tradition. If in the early periods, choral and instrumental music was used at court festivities (i.e. for entertainment), later these types acquired a more serious character and were associated with theatrical art". The personality of musical culture in the Middle Ages defined a historical prototype of the universal understanding of the artist, characterised by a synthetic type of giftedness that manifests itself in composing and writing poetry, reflecting the position of the creative personality as an artist, philosopher, and scientist, thus reflecting the universal nature of the creative person.

The concept of a multilevel understanding of art in the Middle Ages regarded music as part of the "liberal arts", which included other closely intertwined areas of culture. Studying the characteristic features and properties of the universal creative personality of a Renaissance musician, it should be noted that the performing activities of the artists were dominating over professional functioning and other types of musical profiles. This resulted in a generalisation of musicians' activities and a lack of differentiation of the musicians by type of activity, which means universalization (mixing of different types of performers' skills). The creativity became a product stipulated by the needs of entertainment services, resulting in the "underdevelopment" of the phenomenon of universalism in the musician's creative personality, which could involve a mixture of two, rarely three types of artists' activities [8, 9]. The type of musician's personality in combination with a master's persona was primarily a merger of the roles of a performer in a choir chapel or chaplain as organist with a composer, which became a standard owing to the existence of numerous church and court choirs and the obligatory use of the organ in the Catholic tradition. The secular culture flourished under the patronage of kings and palaces of noblemen, serving their particular needs. This choral or instrumental music (e.g., lute) is featured at court festivals and for entertainment. Later, it was often associated with the theatre. The role of performance and the demand of society for a multi-instrumentalist performer were dominant among all types of musical activity up to the seventeenth century. The typological multifunctionality of the musician

was also notable at that time. This indicates the priority of the practical type of musical activity and, perhaps, the requirement to push the boundaries, methods, and types of music making associated with the rapid development of music. The emergence of a universal creative personality as a contemporary model for artists occurs through the formation of a new type of musician, which is the musician-creator. These processes were the result of the fall of the monarchy, the establishment of a democratic society, the growth of individualistic tendencies, and the desire to overcome stereotypes. Among the musicians of the eighteenth century, Wolfgang A. Mozart of the last Viennese decade was one of the first messengers of a new type of universal personality.

Opera, as a living embodiment of theatrical art, became an important stimulus, which was reflected in the quality of its universalism. The history of the genre is devoid of vivid examples of a universal personality. This is especially noticeable in comparison to the practice of instrumental performance or church and court service. In particular, the representatives of eighteenth-century Italian or French opera, such as N. Piccini, D. Cimarosa, P-A. Monsigny, and A. Gretry, had already promoted themselves exclusively as composers, not performers. Probably, this tendency had some connection with the specifics of the classicist aesthetics, where the opera genre became a significant part of the eighteenth century. Some other factors were also notable. In particular, there is the synthetic genre specificity of opera and the multidisciplinary nature of its performing cast, which requires a significant concentration of efforts and a completely different attitude towards authorship compared to church or court art, namely its emphasis on importance and social significance, especially in the context of public theatre. Owing to all this, the profession of composer soon reached the heights of public recognition.

A new category of musician-creator that became popular in the nineteenth century produced numerous examples of a universal creative personality at the turn of classicism and early romanticism. It's important to note that the universalism of the musician-creator and the universalism of the musician-master will be very different in how they see similar activities that come together through the synergy of completely separate creative activities into a new whole structure. The new form of a musician's creative activity, shaped by the personal individualism of the nineteenth century, would thus be devoid of random combinations, including those that arose involuntarily from the official position of musicians of the past centuries. The quality of the universal creative personality will weaken under the new conditions.

An example of a modern universal creative personality of the XXI century is the Ukrainian conductor, arranger, and musicologist M. Gobdych (Zalevska, 2021) [10]. The conductor founded the Kyiv Chamber Municipal Choir, and management of the choir as well as concert preparation are the artist's main activities. Another universal figure in the musical field is the personality of A. Tomlionova, who is a composer, teacher, and poet (Bukhniyeva, 2020) [11]. Contemporary musicians who operate with their own creative abilities and have a universal artist's personality possess unique opportunities for self-realisation, forming the basis for the education of younger generations of musicians.

### 3. UNIVERSAL ARTIST AND TYPES OF ARTISTRY DEPENDING ON THE DOMINANT ACTIVITY

Building upon the previous section, there are three main theories of psychological personality types in the scientific space: psychodynamic (clinical psychology), characteristic theory (cataloguing the dimensions of individual differences), and interpersonal (social interaction) (Hogan & Sherman, 2020). [12]. The study of the universal creative personality in musical culture has its own specifics. One of these features is the type of musician who evolves owing to progress in historical conditions, circumstances, the place and function of society, and ways of communicating with the audience. The key differences between the types of performers and creator musicians are in the artists' perception of themselves and the perception of their own identity by others. The musician's understanding of individual

professional roles promotes the versatility of the creative personality, as the preference for one activity helps the artist identify personal capabilities and develop them. However, it is important to note that increasing skill level is likely to transform a creative person's musical identity towards a more differentiated identity as a musician.

The complex of types that inherited different ways of musician-creator's activity includes six aspects. Five of these types emerged from the dominance of one leading activity in the musician's general profile: the universal personality of a composer, the universal personality of a performer, the universal personality of a musicologist, the universal personality of a music director, and the universal personality of a teacher. Instead, one type, namely the classic universal, emerged from the balance of all types of activities. Finally, when choosing the leading activity as a criterion for a universal typology of personality, the rarity of cases combining features of different types in one person should be practically assumed. These cases can bear the name "on the verge of types". The establishment of this type of musician-creator comes together with the emergence and development of new types of musician's activities. There are five of them. The first type is the composer, whose status is the highest as fully meeting the requirements of a creative personality. The activities of a music editor and arranger generally fall within the composing field [13]. An example of this type of musician is the figure of M.D. Leontovych, a bright personality in the Ukrainian and world music spaces, whose universality as a musician-creator is worth noting. In addition to composing as the main factor in artistic functioning, M.D. Leontovych's competence extended to choral conducting, teaching, collecting music folklore in Ukraine, and prolific musical and social activities [14].

The second type of activity is performing, although its status is lower than that of composing. The etymology of the word comes from performing something (a work) or realising the author's idea rather than one's own. Accordingly, the performer function embodies technological and operational workload rather than creative space. The performing activities include instrumental, vocal performance, solo, ensemble, and choral singing, along with conducting and directing roles as well as choirmaster. However, this complex of performers' achievements can be a manifestation of a single type of musician's activity. It should be noted that in addition to talent and a direct understanding of the chosen specialty, a performing musician must have solid musical knowledge. Thus, the piano and conducting activities of C.M. Weber, F. Liszt, M. Lysenko, F. Yakymenko, and F. Mendelssohn fall into the performance category.

The third type is a musicological activity. Musicologists usually have extensive musical experience and theoretical knowledge. In addition to the suggested concept, this term also covers music-critical and journalistic activity in the broad sense of music literature, oriented towards a wide readership. The fourth type is a combination of musical and social activities, known since the nineteenth century. It develops the formation of national musical cultures and the need to educate, encourage, and raise the target audience, forming the basis of artistic expression. This activity involves the promotion of national art in a variety of forms, such as organising concerts, creating societies, giving lectures, and preparing and publishing popular music literature. Musical and social activities often played a key role in the overall configuration of a universal creative personality, for example, as in the case of M. Lysenko. The last type is a musical or pedagogical activity. It combines private lessons, teaching at music schools and conservatories, and the creation of manuals, textbooks, reference books, and management activities in the field of education. It should be noted that music teachers contribute to the development of their students' musical literacy by supporting student autonomy, which is accepted by music teachers themselves [15, 16]. The definition of a musician's versatility consists of three main aspects (Fig 1).

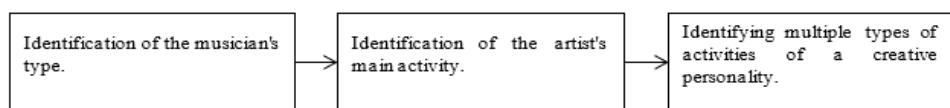
Based on the above, it can be assumed that a universal creative personality is a combination of at least three types of creative activity. At the same time, it is worth noting that the leading activity is the one marked by a special scale, duration, and value in the eyes of the artist, contemporaries, and descendants, where new types of activity and creative processes usually emerge and differentiate. The phenomenon of leading activity can involve the artist's

work of any period and all creative achievements in general, describing the general profile of the personality. The transition of a creative person from one stage to the next involves a period of growth and emotional instability.

The accumulation of musical experience and continuous musical training throughout life gives a creative personality much-needed stability, not only in the professional but also in the emotional field. An important aspect for a universal musician is the leading activity, determined by the scale, strength (including the impact on other areas), duration, and significance of this activity both in the eyes of the musician and in the eyes of the artist's contemporaries and descendants. With changes in personality over the course of life, the definition of the leading activity implies ignoring some personal traits in favour of emphasising typological features. The first step towards the development of a universal creative personality is the formation and improvement of the personality of a musician-student under the influence of primary and higher music education institutions.

#### 4. APPROACHES TO UNDERSTANDING THE EMERGENCE OF UNIVERSAL PERSONALITY IN CREATIVE SPACE

**Fig 1.**  
Algorithm for determining the universality of the creator.  
Source: created by the authors.



Attention should also be paid to the formation of a musician's creative personality. It's a complex, multi-component process shaped by a structure that consistently replaces one stage with another. In this regard, the continuity of the aforementioned process explains why the visible indicators of the consistent development of a creative personality are only present in some manifestations. However, if we observe this as a long-distance process, changes in the attitude of the individual towards the environment may be found, along with breaks in previous communication, professional evolution, and practical adoption of new circumstances [17]. These phenomena indicate a change of motive and a further path to the established goal of the universality of the creative personality.

According to M. Tetelea (2020), a creative personality forms through psychological characteristics, pedagogical characteristics, didactic factors, and artistic factors that generate artistic development [18]. The scientist draws attention to the fact that the very concept of "creativity" forms the individual's desire to express themselves in an artistic way, as this phenomenon means a need for a creative personality to outline the individual's aesthetic values. The universal personality of a musician usually consists of a significant number of aspects and various manifestations of creative potential that help the artist with self-expression. S.M. Nordin-Bates (2012) notes in an early 2023 study that the experience, talent, motivation, and practical activities of a creative personality determine the growth and development of professional skills as well as psychological skills, creative expression, and emotional indicators [19]. The author's findings suggest that the growth of professional skills leads to the acquisition of additional professional qualifications, which expands the versatility of the musician.

Therefore, the universal nature of a musician's artistic personality increases with the growth of creative and professional experience and the presence of appropriate emotional and psychological characteristics.

The Swedish psychologist A. Nilsson (2014) suggests that personality's study may involve trait constructs, referring to objective patterns of behaviour, worldview constructs, and subjective sources of meaning [20]. The authors of the study agree with the researcher's position, since a structural approach to the formation of an artistic personality complex is a

key point in the harmonious development of a musician. O. Yurchenko (2014), a researcher on the universalism of the creative personality, draws attention to the fact that music artists in Ukraine occupy several important niches [21].

First, it is a performing or concert activity, an educational field, which consists of popularising musical art outside the artistic community and scientific or scientific-methodological and pedagogical activities as a way of transferring personal knowledge, skills, and abilities to future generations. Given the newest findings of 2023, the potential areas of activity of a musician's creative personality and fields of influence go far beyond the performing arts, which opens up a number of opportunities for artistic expression of the creative personality. The study of the creative personality should note the importance of the potential for universality of the artist. According to researchers G.E. Corazza and V.P. Glaveanu (2020), it is important to take into account the individual, social, and material prospects of the artist as part of the universal personality of the musician in the context of creative activity [22]. Therefore, the context of the musician's artistic activity requires integrative functions, as confirmed by the 2023 study. The researchers M. Benedek et al. (2014) investigate the creative activity of jazz musicians who are more likely to engage in musical activities outside of their studies as they deal with improvisation and eventually experience more significant success in the musical field than their colleagues [23]. The scholars also point out that jazz music performers demonstrate a much higher potential for creative activity, as highlighted by analysing the artist's creativity and creative thinking skills. The 2023 study draws attention to the universal musician's personality, manifested in the jazz style, and its performers as universal artists of musical art.

Ayyildiz and A. Yilmaz (2021) point out the influence of the artist's personality traits on individual potential for creative thinking through a competitive educational environment and teachers' attitudes as a stimulus for students [24]. The potential of the creative personality in synergy with the appropriate educational environment and the teaching staff of the educational institution produces a positive effect on the universality of the future artist [25, 26]. The American psychologist T. Lesiuk (2019) studied the typology of the creative personality [27]. The researcher applied a method based on the Myers-Briggs Personality Inventory, which studied the personality traits of university students in six different music specialties (music business, music composition, music education, music engineering, music performance, and music therapy). This method addresses the influence of professional activity on the type of musician's personality.

However, the researcher interprets personality separately from the activity of the person. In turn, the 2023 study of the universal creative personality focuses on a comprehensive approach to the musician's personality in many important aspects.

The researchers P. Kostagiolas et al. (2017) note that a musician's creative personality and self-efficacy are the result of searching and analysing a certain amount of professional literature, as the professional knowledge of the artists is a significant contribution to various types of creative activity of the musicians [18]. The scientists agree with the authors' findings of 2023 that a creative person changes personal roles thanks to growing competencies and gaining new knowledge and experience. According to the study by K. Martowska and M. Romanowicz (2020), both female and male representatives of the music profession have significantly higher sensory, imaginative, and intellectual indicators compared to individuals not engaged in creative activities [29]. The study of 2023 confirms this position, since the creative personality of a musician has a number of characteristic features, including a greater tendency towards emotional manifestations.

The scientists G. Lopez-Iniguez and D. Bennett (2020) point out that professional musicians need "multidisciplinary" training to ensure a promising professional career, envisioning the development of a significant number of qualifications in the creative personality of a musician in addition to performing [30]. The universality of the musician within the professional field includes the development of a flexible musical identity for the artist, consisting of musical, social, personal, and educational identification of the musician's creative personality. The researchers of the study agree with the scientists because identification

of the creative personality of a musician produces a successful career for a musician. The authors of the study assume that research on the universal creative personality through the prism of musical culture includes the study of the structures of behaviour and motivation of musicians, their social role, and musical activity since the influence of the musician's life cycle on professional achievements is crucial in the formation of the universal personality of the artist.

## 5. CONCLUSIONS

The scientific study of the universal creative personality in the music industry has led to the following conclusions. The creative characteristics of the artist's personality take numerous forms and occupy various fields of life as they ensure the overall cultural development and progress of the musician. Using the example of musical culture, the research paper managed to explore the nuances of studying the universal personality in view of the multifaceted aspects that engage the artist in developing relevant skills and professional qualifications. This research paper has studied the creative personalities of music artists through the prism of their activity, which helped to highlight the nuances of the musicians' personalities. The authors analysed and highlighted the algorithm for identifying the creative personality of a musician and the main features of multifunctional figures of the artists of different times, in particular A. Mozart, M.D.

Leontovych, M. Gobdych, and A. Tomlionova. In addition, the researches managed to identify the main characteristics of the universal creative personality of music artists. They defined the main characteristics and reasons for the formation and development of the universal creative personality of musicians. The researchers studied the role of leading and auxiliary activities of music representatives in the formation of a creative personality and self-motivational field, which engages the artist's personality to universalize their professional skills and experience. This research study examined the main activities of the creative personality of the musicians, their areas and specialties, as well as the changes that occur during each life cycle of a musician's personality. The results of the research work can be applicable to scientists, art historians, and teachers who study the issues of the universal creative personality of a music artist. Future researchers on this topic should pay attention to the development and education of the necessary personal qualities for achieving the universal personality of a music artist.

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Iryna Rehulich is a PhD in art studies, senior lecturer at the Department of Conducting and Choral Disciplines and Voice Production, Lutsk Pedagogical College of the Volyn Regional Council. She graduated with honors from the Lutsk Pedagogical College (2004). In 2007, she obtained the qualification of master of music pedagogy, teacher of musical disciplines at the Institute of Arts of Lesya Ukrainka Volyn National University (specialization "Choir Conductor"). Since 2007, she has been a conducting teacher at the Lutsk Pedagogical College. In 2010–2014, she was a graduate student at the East European National University named after Lesya Ukrainka. In 2016, she defended her thesis for the PhD in art studies degree at the Lviv National Academy of Music named after M.V. Lysenko on the topic "The sheet music collection of Father Volodymyr Hanzhuk as an example of the canon of church hymns of the liturgical practice of the Orthodox Church in Ukraine". Since 2016,

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