

Culture and arts in the context
of cultural heritage

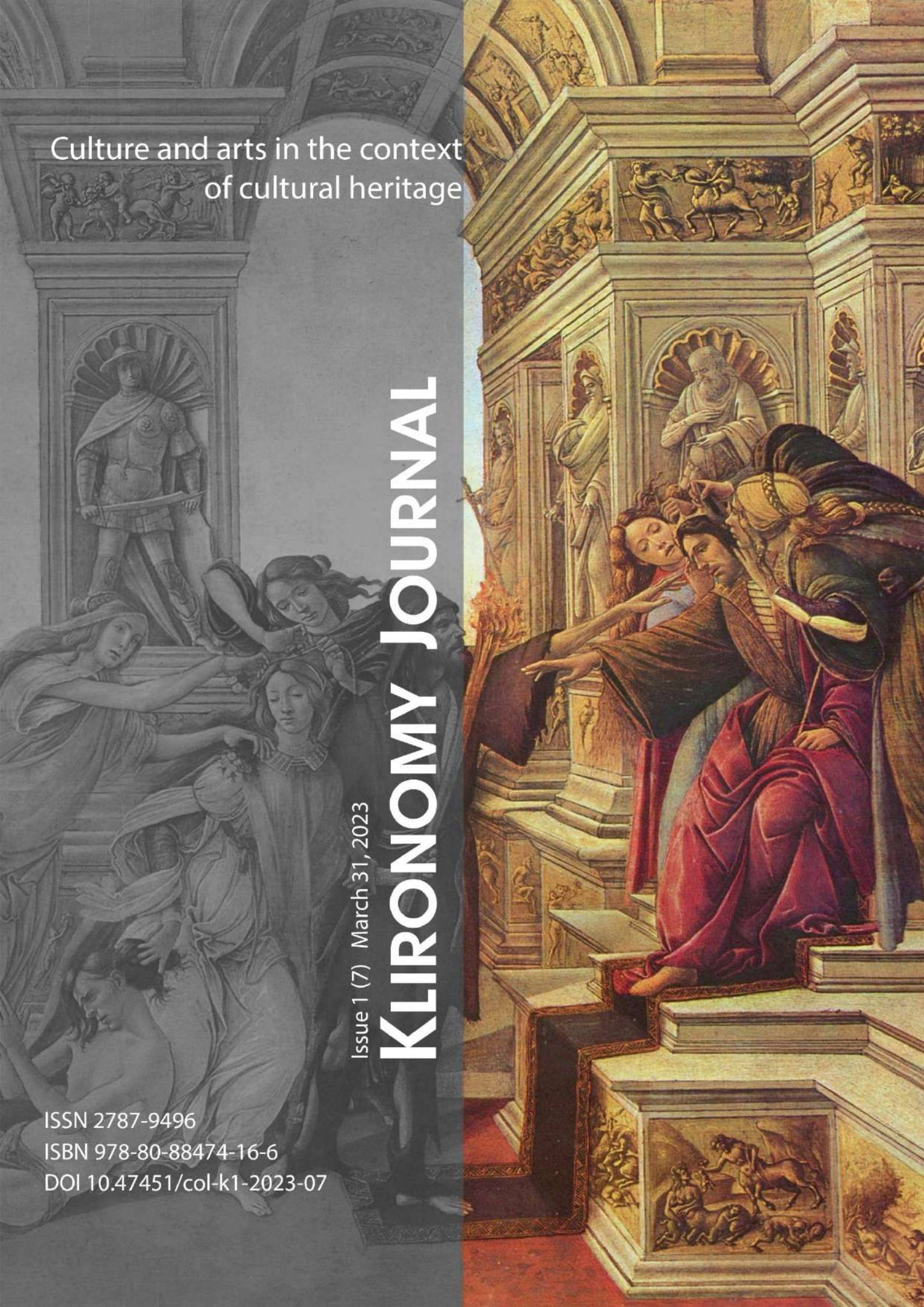
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CULTURAL HERITAGE IS INTENDED FOR THE MEMORY OF THE FUTURE

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Elements of the Romanian mythical space in advertising

Abstract: For design, the myth is a source that creators turn to in order to translate into everyday life those ideas that we have genetically implanted in us and to which we feel a call or to which we refer at certain times. The myth is for every society an identity known by the vast majority, which is why it is used in design either to repeat the primordial acts of the ancestors unconsciously, or consciously to make connections between the newly created object and the mythological one, which is it ensures credibility, security and success, and, in addition to these, an emotion coming from a more or less profound experience. In order to achieve the research goal and solve the tasks set, the authors conducted quantitative studies and comparative studies concerning the main characteristics of the myth, taking several primitive myths and observing their search in modern times through their use in the advertising sphere. The research used the works of researchers Mircea Eliade, George Călinescu, Mădălina Moraru, Romulus Vulcănescu, Doina Graur. The author notes that turning to the myth in advertising, echoes of the world are vaguely preserved, which can have reverberation among the audience, and thus the impulse to buy is determined by proximity to the world a long time ago, when the heroes of the first great exploits lived in the paradise world of a fairy tale, in which good wins and after the created chaos returns to a state of balance and harmony. The product can be considered as a replacement for fantastic weapons or companions with magical functions that, together with the hero, lead to victory in the final stage or battle. The product, maybe for the client, represents the magic from fairy tales that makes the world of beginnings so attractive and seductive.

Keywords: mythology, archetype, advertising, heroes in advertising, design, contemporary art.

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Elemente ale spațiului mitic românesc în publicitate

Abstract: În studiului “Elemente ale spațiului mitic românesc în publicitate” se observă cum mitul și arhetipul sunt folosite pentru promovarea unor produse ele creând astfel o punte de legătură cu lumea strămoșilor. După identificarea câtorva reclame publicitare care fac apel la substanța mitică și corelarea cu principalele tipuri de mituri la care fac aluzie vom observa dacă ele sunt o trimitere superficială spre mit, prin intermediul arhetipurilor, sau ele pătrund în esența mitului până la o decodificare subtilă și profundă. De asemenea, urmărim și care este relația personajelor care apar în publicitate cu produsul pe care-l expun publicului. În concluzie, prin abordarea mitului în publicitate sunt păstrate vagi ecouri ale unei lumi ce pot avea reverberații în rândul privitorilor și, astfel, impulsul de a cumpăra să fie determinat de apropierea de lumea paradisiacă a basmului. Pentru a atinge obiectivul de cercetare și a rezolva sarcinile stabilite, am realizat o cercetare cantitativă și studii comparative ce au vizat caracteristicile de bază ale mitului, preluarea câtorva mituri primordiale și observarea regăsirii acestora în contemporaneitate prin utilizarea lor în domeniul publicitar. În cursul studiului, au fost utilizate lucrările cercetătorilor Mircea Eliade, George Călinescu, Mădălina Moraru, Romulus Vulcănescu, Doina Graur. Prin abordarea mitului în publicitate sunt păstrate vagi ecouri ale unei lumi ce pot avea reverberații în rândul privitorilor și, astfel, impulsul de a cumpăra să fie determinat de apropierea de lumea de demult când, eroii primelor înfăptuiri

mărețe trăiau în lumea paradisiacă a basmului, în care binele învinge și după haosul creat se revine la o stare de echilibru și armonie. Produsul poate fi văzut ca un substitut al armelor fantastice sau a tovarășilor cu funcții magice care, împreună cu eroul, duc la câștigarea unei etape sau a unei bătălii finale. Produsul, poate fi pentru client, reprezentarea magiei din basme ce face atât de atractivă și seducătoare lumea începuturilor.

Cuvinte cheie: mitologie, arhetip, publicitate, eroii în publicitate, design, artă contemporană.

Introducere

Prin intermediul spectacolului publicitar putem accede la modalități de reprezentare simbolică a lumii care ne permit întoarcerea în *illo tempore* sau pătrunderea în zona mitului și cunoașterea unor imagini arhetipale. Publicitatea apelează la structuri ancestrale de gândire, la reprezentări colective ale lumii și chiar la structuri mitice în reclame ce au ca scop sporirea vânzării unor produse. Miticul și arhetipologia se înscriu în atemporalitate, de aceea pot fi accesate oricând, miturile precum cel al iubirii, cel al eroilor, al întoarcerii la origini stau la baza formării modelului uman. Publicitatea face des apel la aceste povești, foarte bine conservate în timp și imposibil de schimbat, combinând fondul ancestral cu necesitățile vieții contemporane. Multe dintre reclame nu copie fidel un mit, ci fac trimiteri la acele modele arhetipale, simbolice care iterează semnificația originalului. Mitul original se poate dezvolta în mai multe povești, în care eroul este la fel de spectaculos ca Făt-Frumos sau ciobanul din Miorița, dar câmpul de acțiune este reprezentat de lumea nevoilor actuale.

Studiind și analizând elementele spațiului mitic românesc în publicitate se observă o relevanță a mitului și implicit a arhetipului în promovarea unor produse sau servicii. Astfel, evidențiem măsura în care publicitatea creează o punte de legătură cu lumea strămoșilor prin intermediul miturilor și a arhetipurilor, oferind o imagine de ansamblu prin analizarea și cercetarea acestora. Un prim pas în acest demers este de a identifica câteva reclame publicitare care fac apel la substanța mitică urmat apoi de o corelare cu principalele tipuri de mituri la care fac aluzie. Următorul pas în demersul nostru este de a vedea dacă aceste abordări sunt o trimitere superficială spre mit, prin intermediul arhetipurilor, sau ele pătrund în esența mitului până la o decodificare subtilă și profundă. O altă sarcină este de a urmări care este relația personajelor din publicitate cu produsul pe care-l expun publicului.

Pentru a atinge obiectivul de cercetare și a rezolva sarcinile stabilite, am realizat o cercetare cantitativă și studii comparative ce au vizat caracteristicile de bază ale mitului, preluarea câtorva mituri primordiale și observarea regăsirii acestora în contemporaneitate prin utilizarea lor în domeniul publicitar.

În cursul studiului, au fost utilizate lucrările cercetătorilor Mircea Eliade, George Călinescu, Mădălina Moraru, Romulus Vulcănescu, Doina Graur și a celor enumerați mai jos.

Rezultatele cercetării

Mitul este pentru design o sursă la care apelează creatorii pentru a transpune în cotidian acele idei pe care genetic le avem implantate în noi și spre care simțim o chemare sau la care ne raportăm în anumite momente. Mitul este pentru fiecare societate o identitate cunoscută de marea majoritate, motiv pentru care el este folosit în design fie pentru a repeta actele primordiale

ale strămoșilor la modul inconștient, fie conștient pentru a face conexiuni între obiectul nou creat și cel mitologic, ceea ce-i asigură credibilitate, siguranță și succes, și, pe lângă acestea, o emoție venită dintr-o trăire mai mult sau mai puțin profundă.

În timpul creației un designer face apel la același acțiuni pe care le face fiecare om când, în momente importante ale vieții, renunță la momentul istoric și se afundă într-un spațiu atemporal, încercând să se poziționeze în *illo tempore* (Eliade, 2011).

Orice creator se poziționează în zona asemănătoare cu cea a Fărtașilor (demiurgilor) la momentul creării lumii. Bagajul de cunoștințe și propriile trăiri duc la realizarea a noi și noi forme care îl surprind pe creator și ulterior și pe public, asemeni Fărtașului care a fost surprins de ceea ce a ieșit din Apele cosmice. Actul în sine al creației aduce artistul și implicit designerul în același context cu cel al Creației lumii. Uneori el caută conștient, având reperatele miturilor fundamentale, forme și imagini care să fie aluzive, dar să reprezinte o noutate în acord cu timpurile contemporane. Trăsura trasă de caii iuți cu care Soarele se plimba pe bolta cerească a luat forma acum a numeroase obiecte zburătoare conduse de motoare ce au cai putere, jilțul împărătesc al Fărtașului a luat forma a mii de scaune cu forme cât mai variate, iar amintirea Paradisului a dus la realizarea de reclame ce ne arată ținuturi de vis la care tânjim cu toții sau eroine sau eroi în care ne vedem metamorfozați. Formele obiectelor sau semnele prezente pe acestea pot fi purtătoare de emoții în funcție de momentul din trecut la care a făcut apel designerul. Trecutul funcționează ca o memorie absolută. Toate acțiunile consumate în prezent sunt depozitate în trecut, și, ca orice depozit, el va păstra tot ceea ce a fost înmagazinat pentru ca, în viitor, îmbogățirea cu noi forme să se facă prin preluarea de elemente vechi poziționate în contexte noi.

Mădălina Moraru în *Mit și publicitate* afirmă că „mitul este un «rețetar» inepuizabil de povești publicitare” (Moraru, 2009, p. 13). Mitul originilor sau nostalgia originilor este întâlnit des în publicitate, fiindcă reprezintă un mit la care apelăm cu toții, pe care îl credem și la care aspirăm. Starea aceea paradisiacă, cu peisaje superbe populate de eroi și în care oamenii nu munceau și nu sufereau, este o condiție la care visăm cu toții. Dacă în America Marlboro își făcea reclamă prin intermediul eroului cowboy, plin de forță și putere, cuceritor de pământuri, în România anilor ‘30, casa regală făcea reclamă valorilor tradiționale românești, țara noastră fiind prezentată ca un tărâm de basm în care magia își avea încă sălașul. Astfel, privind reclama românească din acest unghi al peisajelor superbe unde oamenii par aceiași de la începutul lumii pentru că trăiesc în armonie cu natura și viețuiesc în pace după legi morale, am putea spune că apelarea la mitul originilor este în măsură să îl facă pe consumator să accepte acest gen de reclamă ca pe un adevăr și nu ca pe un scop publicitar (Figura 1).

Aluzia erotică se manifestă sub forma iubirii văzute ca ispitire și seducție, ca iubire hedonistă, ca iubire pură de la începutul lumii sau ca iubire casnică. Feminitatea, frumusețea sunt folosite în publicitate în special pentru brandurile de cafea, parfum, bijuterii, pentru a atrage atenția asupra lor prin intermediul unui obiect, frumusețea devenind uneori dezirabilă. Departe de a mai considera femeia ca mamă iubitoare, protectoare sau ca zeiță a fertilității reclamele care folosesc femeia doar pentru sensurile sexuale alterează elementele morfologice ale mitului și le vulgarizează dramatic (Figura 2).

Femeia, prin grija uneori excesivă pe care o acordă podoabelor și implicit frumuseții ei, potențate de acestea, se consideră ea însăși ca fiind un obiect pe care-l propune atenției bărbaților. Mai mult, ea se folosește de nuditate pentru a se dăruii iubirii bărbaților seduși de frumusețea ei. Sentimentalismul se despiritualizează și se transformă în atracție sexuală, nuditatea devenind tema generală a erotismului. Feminitatea trezește plăcerea gustului, a apropierii senzuale, așa cum este cazul reclamelor la ciocolată (Figura 3; Figura 4).

Iubirea paradisiacă de dinaintea păcatului ne dezvăluie în reclamele de acum o femeie angelică atrasă de tot felul de obiecte ispititoare. În publicitate, începutul unei relații sau al unei căsnicii se face cu ajutorul unui produs liant, care facilitează întâlnirea celor doi, sugerându-le sentimentele de iubire. Produsul își

hipnotizează utilizatorul și-l domină. Femeia are rolul, în acest caz, de a alege ce este mai bine pentru cei dragi, devenind un protector de încredere pentru familie (*Figura 5*).

Astfel, vedem că femeia este un atractor foarte puternic folosit adesea în publicitatea diferitelor produse și servicii, deoarece impactul pe care aceasta îl are în societate este unul major, indiferent de statutul ei de mamă, fiică, iubită, prietenă etc. În mitologie, femeia are preponderent rolul de zeitate, preoteasă, zână, eroină, funcția erotică sau senzuală fiind mai puțin evidențiată dar, evident că erotismul feminin este prezent deoarece mulți din eroi se luptă cu monștri pentru a lua de soție personajul feminin ce este de cele mai multe ori plasat în plan secund (*Călinescu, 1965*). Femeia devine de multe ori motivul ce declanșează cumpărarea produsului de cele mai multe ori datorate calităților ei estetice.

Știm că responsabile cu hărăzirea drumului în viață sunt Ursitoarele și că cele hărăzite de ele nu pot fi schimbate decât prin acțiunile unor vrăjitori sau magicieni (*Vulcănescu, 1987*) dar, chiar și așa, rezultatele sunt îndoielnice. Reclamele însă, apelează la mitul sortii, dar în ele parcursul poate fi schimbat lesne, magia îndeplinindu-se foarte ușor prin intermediul unor obiecte sau servicii. Așa este și cazul suitei de reclame BCR – credite de poveste – *Împreună schimbăm povestea*, unde nu numai soarta oamenilor obișnuiți este schimbată, ci și a personajelor de poveste.

La Divers BCR, *Harap Alb* le-a învins pe *Ileana Cosânzeana* și pe *Cenușăreasa*. La Tranzacții, *Scufița Roșie* s-a luptat cu *Ursul păcălit de vulpe* și cu *Punguța cu doi bani* și a învins în prelungiri. La creditul Casa Mea, *Soacra cu trei nurori* a bătut-o la *tie break* pe *Fata babei* (*Figura 6*).

Eroul este personajul care schimbă viața unei colectivități, este cel care sacrifică totul pentru un crez și prin acțiunile sale temerare se distinge de ceilalți. Într-o tensiune creatoare continuă, eroul mitic caută cu încăpățănare să producă bunuri și valori culturale care să stârnească admirația semenilor. Vedem astfel, în advertising că reprezentarea eroului este adesea chiar un produs care salvează utilizatorul dintr-un impas. De cele mai multe ori observăm mapări agresive care schimbă percepția și atacă profund chiar structura morfologică, sintactică și fiziologică a mitului eroului.

La Kaufland fiecare poate deveni erou fiind cel care luptă cu forțele răului în jocul Animaterra, într-un sat uitat de lume, alături de personaje din basmele românești (*Figura 7*). O luptă între bine și rău, între întuneric și lumină care poate declanșa procesul de cumpărare prin poziționarea cumpărătorului într-un cadru geografic de basm. Identificarea cumpărătorului cu acțiunea și eroii jocului poate să declanșeze apartenența la acel spațiu de basm prin intermediul produsului.

Uneori eroul transferă din calitățile sale produsului de care beneficiază viitorii consumatori. Așa este și reclama la Cosmote War Hero, când singurul supraviețuitor, acum foarte bătrân, al unei misiuni de război este agresat de o gașcă de tineri pe stradă. Aceștia, după ce îi află povestea rapid, prin intermediul internetului de pe mobil, îl salută militarmente cu respectul cuvenit unui erou (*Figura 8*).

Alteori eroii se diferențiază față de masa largă a celorlalți. Între produs și consumator, se creează un liant care se dorește a duce la o mitizare a acestuia. Valoarea produsului este egală cu valoarea omului care-l consumă. Așa se întâmplă și în reclama pentru CEC din 2014 care îl are ca personaj principal pe Brâncuși, plecând de la o fotografie reală a acestuia, ceea ce dă o credibilitate vizuală majoră spotului. „*Trebuie să încerci necontenit să urci foarte sus dacă vrei să poți să vezi cât mai departe, iar a vedea în depărtare e ceva, însă să ajungi acolo e cu totul altceva. Lucrurile bune din țara asta vor dăinui indiferent de vremurile care trec peste ele*” (*Varia, 1986*). Legătura între Brâncuși și CEC este forțată și întinează memoria artistului, care și-a dedicat întreaga viață căutărilor spirituale și a fost indiferent față de agonisiri materiale (*Figura 9*).

O altă categorie este cea a produsului devenit erou prin personificare. Acesta acționează ca un salvator care deține singura rezolvare prin puterea sa și metodele eficiente de combatere a problemelor. Acești eroi se comportă ca personajele din filmele celebre Batman sau Superman. De multe ori, idealul întrupat din acest erou este similar celui din basme. Acțiunile personajelor din reclamele care folosesc eroii din povești – Albă ca Zăpada, Cenușăreasa, Scufița-Roșie sunt previzibile datorită acțiunilor lor din poveste.

Există și categoria reclamelor care fac asocieri cu personalități contemporane, adevărați eroi din diverse domenii – artă, sport, politică, știință sau altele. Așa este cazul și celebrilor Nadia Comăneci, Ilie Năstase și Hagi care au fost imaginea BRD. De-a lungul timpului, cei trei sportivi au pozat în fel de fel de ipostaze unice, care mai de care mai năstrușnice (*Figura 10*). În acest caz, este vorba de încrederea pe care cele trei personalități o pot oferi unui produs bancar și crea o punte de legătură între calitățile eroilor din vechime translate acum prin cei trei eroi contemporani unui produs.

Publicitatea apelează la mit, uneori la modul ieftin și vulgar, creându-și o sursă inepuizabilă de discurs prin vulgarizarea momentelor mitice. Ea preia constant câteva trăsături ale acestuia, și anume narativitatea și repetabilitatea, împrumutând un vag ecou al mitului. Beneficul adus de advertising-ul care apelează la mit constă în faptul că el conservă formele narrative ale mitului. Mitul are funcții de care trebuie să se țină cont, elementele morfologice ale mitului, în momentul în care sunt decupate, duc la un rezultat forțat și de neînțeles. Modificarea, alterarea, decuparea unor elemente morfologice și poziționarea lor în alt context duc la o prejudiciere prin vulgarizare. Asocierea dintre produsele comerciale și mit sunt dureros de artificiale și compromit ideea de mit, ducându-l în zona de superficialitate ce apare datorită mijloacelor folosite pentru interpretarea mitului.

Se aduc mereu în atenție momente ale mitului încercând să se sugereze structuri originale care să fie adaptate noilor situații. De fapt, publicitatea recurge doar la forma superficială a mitului, la povestea cunoscută de marea majoritate doar pentru că asocierile contextuale dintre produs și poveste determină impulsul de cumpărare, dar implicarea consumatorului în acțiunea mitului este una imaginară.

Discuție

Membrii unei națiuni cunosc mitologia prin intermediul basmelor, poveștilor, a folclorului, colindelor etc. Ei iau contact încă de la primele clipe de viață prin intermediul tradițiilor și obiceiurilor, specifice zonei în care s-a născut, cu miturile fundamentale, cu arhetipurile, cu eroi și personaje ancestrale. Ne întrebăm în ce măsură apelarea tot mai mult la valori culturale din alte spații vor mai putea crea, fie și la nivel superficial, așa cum este acum, o punte de legătură între vechi și nou și o metodă de cunoaștere a valorilor proprii spațiului din care face parte fiecare individ? În ce măsură publicitatea prin aceste apelări sporadice la mit mai generează, fie și superficial, o punte de legătură cu lumea de basm a strămoșilor care aveau o viață morală, un trai în acord cu natura și cu legile ei, un respect față de ființele ce populează Lumea de Dincolo și o conștientizare a vieții în aici și acum și, dacă nu cumva, toată această trimitere la lumea de basm determină cumpărătorul să achiziționeze produsul sau serviciul sugerat.

Concluzie

Identificarea mitului se face prin intermediul arhetipului, care este universal și se raportează la anumite scheme. Atât în mit cât și în publicitate, care se folosește de mit, arhetipurile sunt cele care ilustrează caracterul colectiv și funcția sa exemplară. Reprezentările mitului și implicit ale publicității ne introduc în *illo tempore* fără a ignora însă formele de manifestare ale unui mit. Prin intermediul arhetipului, mitul este receptat personalizat, societatea contemporană nu inventează miturile, nici nu le schimbă pe cele existente, ci păstrează anumite coordonate mitice, pe care le îmbracă într-o altă formă, în cazul acesta în publicitate. Prin arhetip este păstrată vie conștiința mitică, indiferent de gradul de apropiere sau îndepărtare față de forma originală a mitului.

Arhetipul reprezintă tiparele unei serii de fenomene și situații care se desfășoară la un moment dat. Arhetipurile au în egală măsură o natură individuală, dar în același timp și diversă. Pentru noi toți arhetipul poate apărea sub aceeași formă, dar conținutul, structura lui poate fi diversă în funcție de gradul nostru personal de percepție, de experiența personală. Fiecare persoană are un cod de înțelegere propriu în funcție de structura lui genetică, ceea ce face ca arhetipurile să fie ușor de recunoscut și de folosit, deoarece ele se asociază cu acest bagaj genetic ce favorizează înțelegerea propriei persoane.

Arhetipul are ca rol crearea impulsului motivator. Nașterea ambițiilor și dorințelor se realizează prin amestecul imaginilor generice și universale cu subconștientul personal. Chiar dacă uneori apelul la mit este superficial și vulgar, în publicitate se face această legătură pentru a spori și menține vie atenția asupra produsului și pentru a declanșa cumpărarea lui. Prin abordarea mitului în publicitate sunt păstrate vagi ecouri ale unei lumi ce pot avea reverberații în rândul privitorilor și, astfel, impulsul de a cumpăra să fie determinat de apropierea de lumea de demult când, eroii primelor înfăptuiri mărețe trăiau în lumea paradisiacă a basmului, în care binele învinge și după haosul creat se revine la o stare de echilibru și armonie. Produsul poate fi văzut ca un substitut al armelor fantastice sau a tovarășilor cu funcții magice care, împreună cu eroul, duc la câștigarea unei etape sau a unei bătălii finale. Produsul, poate fi pentru client, reprezentarea magiei din basme ce face atât de atractivă și seducătoare lumea începuturilor.

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Anexe

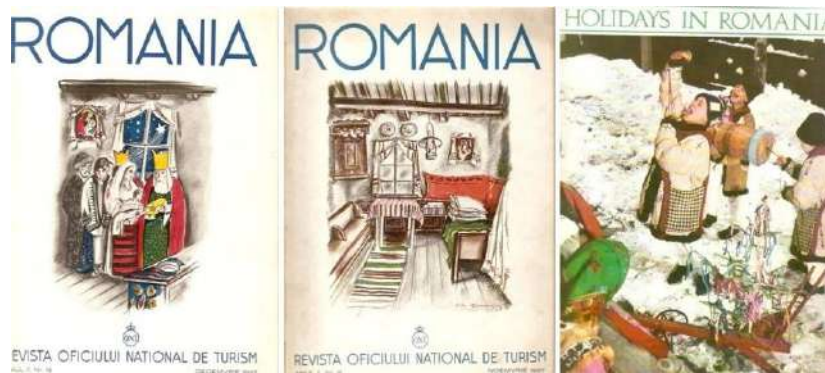


Figura 1. Revista Oficiului Național de Turism – România, 1937-1938



Figura 2. Alfons Mucha – Lance Parfum Rodo T-Shirt, 1896



Figura 3. Reclamă la ciocolată



Figura 4. Reclamă la ciocolata Kit Kat



Figura 5. Hochland – Brânză topită



Figura 6. Divers BCR – Harap Alb și Soacră cu trei nurori

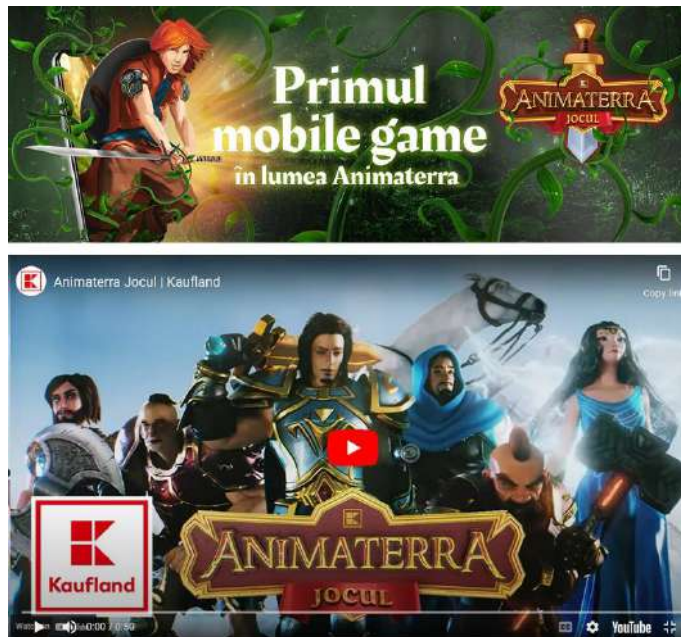


Figura 7. Kaufland jocul Animaterra



Figura 8. Cosmote War Hero



Figura 9. Brâncuși în reclamă CEC



Figura 10. Nadia, Năstase și Hagi, personaje de basm pentru BCR

Anexă imagini

Figura 1. Revista Oficiului Național de Turism – România 1937-1938

<http://www.iqads.ro/articol/27436/colectiune-a-propagandei-turistice-de-altadat>

Figura 2. Alfons Mucha – Lance Parfum Rodo T-Shirt, 1896

<http://www.yowzers.com/viewitem.php?productid=241>

Figura 3. Reclamă la ciocolată

<http://www.pescariusports.ro/un-weekend-cu-ciocolata/>

Figura 4. Reclamă la ciocolată KitKat

<http://thechicjeweles.wordpress.com/category/fun/>

Figura 5. Hochland – Brânză topită

<http://www.fragrantica.com/board/viewtopic.php?id=32099&p=6>

Figura 6. Divers BCR – Harap Alb și Soacra cu trei nurori

<http://www.iqads.ro/creatie/30270/divers-bcr-harap-all>

Figura 7. Kaufland jocul Animaterra

<https://www.kaufland.ro/noutati/animaterra-jocul.html>

Figura 8. Cosmote War Hero

<http://www.220.ro/reclame/COSMOTE-Spot-Eroul-National>

Figura 9. Brâncuși în reclamă CEC

<http://www.iqads.ro>

Figura 10. Nadia, Năstase și Hagi, personaje de basm pentru BCR

http://www.click.ro/vedete/romanesti/FOTO-INCREDBIL-Nadia-Nastase-Hagi_0_1362463776.html

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Central Asian playwrights' works on the Azerbaijani stage

Abstract: It is a historical tradition of the Azerbaijani theater to refer to translated works, to show examples of world drama, works of neighboring nations. Central Asian playwrights' works (Fitrat's (Abduarif Rashidov) "Indian Inventors") have been staged on the stage of the Azerbaijani theater since the mid-1920s. Central Asian playwrights' works contributed to bring our peoples closer and develop cultural relationships besides enriching the repertoire of Azerbaijani theaters. The subjects of these works introduced people to the culture, art and moral norms of other nations. Works on different themes were staged in different theaters in different years, on the theme of land: "Indian inventors" by Uzbek playwright Fitrat (Abduarif Rashidov) was staged at the Azerbaijan State Academic National Drama Theater, "Silk Patterns" by Uzbek writer A. Gahhar ("In the New Land") at the Ganja State Drama Theater, "Mother Earth" by Kyrgyz writer Ch. Aitmatov at the Nakhchivan Theater, "Mankurt" based on the novel "The Day Lasts More Than a Hundred Years" at the Azerbaijan State Pantomime Theater, "Socrates's Remembrance Night" by Chinghiz Aitmatov and M. Shahanov at the Sumgayit State Musical Theater ("Trial on Donkey Skin"), "Pienbald Dog Running on the Seashore" by Chingiz Aitmatov at the Azerbaijan State Theater of Young Spectators, on the theme of morality: "Family Honour", "Who is to Blame" by Turkmen writer H. Mukhtarov at the Azerbaijan State Academic National Drama Theater ("Family of God"), "The Ascent on Mt. Fuji" by Chinghiz Aitmatov and K. Mammadjanov at the Azerbaijan State Theater of Young Spectators, "Jamila" by Chinghiz Aitmatov at the Azerbaijan State Academic Musical Theater. These works, which deal with the current problems of the time, have found a stage solution in accordance with the requirements of today in different directorial structures. The author concludes that Central Asian authors' works staged at the Azerbaijani theaters were welcomed by theatergoers and had a positive impact on the formation of their audience ideological and aesthetic taste along with the positive and negative features.

Keywords: Central Asia, playwright, Uzbek, Kyrgyz, theater, land, spirituality, work, play.

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Произведения драматургов Средней Азии на азербайджанской сцене

Аннотация: Обращение к переводным произведениям, постановка образцов мировой драматургии, произведений соседних народов – это исторические традиции азербайджанского театра. С середины 1920-х годов на сцене Азербайджанского театра стали ставиться произведения азиатских драматургов Фитрат (Абдурауф Рашидов) «Рассказы индийского путешественника». Произведения азиатских драматургов не только обогатили репертуар азербайджанских театров, но и способствовали сближению народов и развитию культурных связей. Темы этих произведений знакомили людей с культурой, искусством и нормами морали других народов. В разных театрах, в разные годы и на разные темы: в Азербайджанском Государственном Академическом Национальном Драматическом Театре на тему земли узбекского драматурга Фитрат (Абдурауф Рашидов) «Рассказы индийского путешественника», в Гянджинском

Государственном Драматическом Театре узбекского писателя А. Гаххара «Шелковое сюзане» («На Новой Земле»), в Нахчыванском театре киргизского писателя Ч. Айтматова «Материнское поле», «Мангурт» по роману Айтматова «И дольше века длится день» в Азербайджанском Государственном Театре Пантомимы, в Сумгаитском Музыкальном театре Ч. Айтматова и М. Шаханова «Ночь памяти Сократа» («Суд на шкуре туполобого»), Азербайджанский Государственный Театр Юного Зрителя Ч. Айтматова «Пегий пес, бегущий краем моря», на тему духовности: в Азербайджанском Государственном Академическом Национальном Драматическом театре туркменского писателя Г. Мухтарова «Честь семьи» («Семья Аллана»), «Кто преступник», в Азербайджанском Государственном Театре Юного Зрителя Ч. Айтматова и К. Мамеджанова «Восхождение на Фудзияму», в Азербайджанском Государственном Академическом Музыкальном театре Ч. Айтматова «Джамиля» поставлены представления. Эти произведения, рассказывающие об актуальных проблемах того времени, нашли свое сценическое решение в соответствии с требованиями современности на различных режиссерских постановках. Автор делает заключение, что произведения среднеазиатских авторов, поставленные в Азербайджанском театре, наряду с положительными и отрицательными характеристиками были встречены театрами с одобрением и оказали положительное влияние на формирование их зрителей идейно эстетического вкуса.

Ключевые слова: Средняя Азия, драматург, узбек, киргиз, театр, земля, духовность, произведение, спектакль.

Introduction

Starting from the end of the 19th century, Azerbaijani theatrical figures began to translate and stage works by foreign playwrights. Staged in the Azerbaijani Theater, M.F. Akhundzade's comedy "*The Vizier of the Lankaran Khan*" (March 10, 1873), which laid the foundations of stage art in the Muslim East, became the first translated comedy. The comedy "*Sacrifice for Sacrifice*" translated by S.M. Ganizade from Dyachenko was staged in 1892. The work "*The First Winemaker*" translated by L.N. Tolstoy was released in 1894. The comedy "*The Inspector*" translated by N. Narimanov from N. Gogol was staged in 1896 as the first translated works.

Translations of samples of the world peoples' dramaturgy have become a tradition since the beginning of the 20th century and played a big role in enriching the Azerbaijani theater. In this respect, the Central Asian dramaturgy also had its role. The Central Asian playwrights' works not only enriched the Azerbaijani theaters' repertoire, but also contributed to the rapprochement of peoples and the development of cultural ties. In different years, "*Stories of an Indian traveler*" (29.10.1924) of Uzbek playwright Fitrat (Abdurauf Rashidov), "*Honour of the Family?*" ("*Allan's Family*") (October 30, 1951) and "*Who is the Criminal*" (December 11, 1964) of Turkmen writer G. Mukhtarova, "*Silk Suzane*" ("*On the New Earth*") (November 20, 1952) of Uzbek writer A. Gakhkhara, "*Mother Field*" (December 29, 1966) of Kyrgyz writer Ch. Aitmatova, "*The Night of Socrates' Memory*" ("*The Trial on the Skin of a Dumb-ass*") (September 4, 1999) of Ch. Aitmatova and M. Shakhhanov, and again "Mangurt" (June 14, 2018) according to Aitmatov's novel "*The Day Lasts More Than a Hundred Years*" were staged at the Azerbaijan State Academic National Drama Theater. "Ascent to Fujiyama" (December 29, 1984) of Ch. Aitmatov and K. Mamedzhanov, "Piebald Dog Running by the Edge of the Sea" (February 2, 2010) of Ch. Aitmatov were staged at the Azerbaijan State Theater for Young Spectators. Ch. Aitmatov's "Jamila" (March 19, 2020) (the premiere did not take place because of the

pandemic) was staged at the Azerbaijan State Academic Musical Theater. The play “Mangurt” (October 5, 2013) based on Aitmatov’s novel “*The Day Lasts More Than a Hundred Years*” was staged at the Azerbaijan State Pantomime Theater.

The works of Central Asian playwrights on the Azerbaijan State Academic National Drama Theater stage

On October 30, 1951, the premiere of Huseyn Mukhtarov’s work “*Honour of the Family*” took place at the Azerbaijan State Academic Drama Theater. The play of this work, remarkable in many respects, reflecting the moral purity of a person, pure and honest work, was met with favour by the Azerbaijani audience.

Allan Mardanov’s family is an honest, business family. Allan has been working at the railway station for thirty years. During that period, he has never missed a working day, he has passed a happy and glorious life path. Allan Mardanov’s family took an active part in the Great Patriotic War, three of his sons were killed, Bayram and Arif returned home after several serious injuries. Bayram, the eldest Allan’s son, after returning from the war, was elected collective farm chairman. In a short time, he turned the collective farm into one of the most advanced. However, at the same time, violating the charter, he appropriated three farm sheep. To cover up the case, he instructs the young accountant Azad to draw up a fake act. Azad rejects his offer and informs Bayram’s brother Arif about it. Bayram’s violation of the collective farm charter causes a great stir in Allan’s family. They condemn Bayram as a person who defiles family honour. Bayram has been claiming for a long time that he is not to blame for anything. In the end, he realises his mistake and admits his guilt in his speech at the general meeting of the collective farm.

In the play “Family Honour” by the Turkmen writer Huseyn Mukhtarov, the main idea is to preserve the national heritage as the apple of the eye, to elevate and revere the honour of the people.

The director of the work “Honour of the Family” was Tofik Kazimov. In the play, he brought to the fore a new struggle against people who deceive the people, despise the national heritage. The director skillfully used all the opportunities available in the theater to convey the main idea to the audience, as a result of working together with the composer, the artist and the acting team, he managed to convey the main work’s idea to the viewer. Corresponding member of the National Academy of Sciences of Azerbaijan Ingilab Kerimov said about the play: “...in the play, the struggle against those, who deceived the people and neglected the national heritage, was brought to the fore” (*Kerimov, 2002, p. 282*). Both the artistic design of Badura Afganli’s performance and the harmonious music of composer Zakir Bagirov helped the director to reveal the idea of the work. In the play, the main roles were performed by Allan – Ali Gurbanov, Arif – Malik Dadashov, Bik’s mother – Marzia Davudova, Zina – Hokuma Gurbanova.

The first play production of “*Silk Suzane*” (“*On the New Earth*”) by Uzbek playwright Abdullah Kahkhar on November 20, 1952, was staged at the Azerbaijan State Academic National Drama Theater. It was one of the works reflecting the peculiarities of that period. The work, written on a modern theme, was translated into Azerbaijani by Jabbar Majnunbekov. This play, absorbed topical issues, was staged in many leading theaters of the Soviet Union, where it

quickly became popular. He was also awarded the title of Stalin Prize laureate, which was considered the highest award of its time.

The work topic was taken from the new cotton fields in the sandy arid desert in Uzbekistan called “*Hungry Steppe*”, and the struggle that the Soviet man waged in this matter. The sandy “*Hungry Steppe*”, where no human foot was for a long time, has been teeming with snakes for a long time. However, Soviet people, who were not afraid of any difficulties, were breaking cotton fields in these sandy deserts, laying railways, building new residential buildings.

In the first play act, events take place in one of the rich Uzbek collective farms engaged in cotton growing. The author introduces the viewer to the young mass of this collective farm. The situation is aggravated by the statement of Dekhganbek and Hafiza at the Komsomol meeting that they will also go there. A heated argument arises between both mothers, Hamrabibi and Holnisa, who do not want to let their children go to the “*Hungry Steppe*”. Dekhganbek finds himself in a tense situation. On the one hand, he has to persuade his mother Holnisa, and on the other hand, use her to persuade Hafiza’s mother. First of all, he had to convince his mother. By reminding his mother about the blessings, she gave when he went to war, he manages to convince her.

After receiving the mother’s blessing, Dehganbey sends her to Hamrabibi (Hafiza’s mother), and thus both mothers agree to bless their children. Further events unfold in the “*Hungry Steppe*”.

The work was written in the comedy genre. It was filled with folk humour and life’s joys. With this folk humour, the author openly criticised vices.

However, it should be noted with regret that the work director, Honoured Artist Saftar Turabov, could not solve the play on the basis of the comedy genre on the stage, as the author did. The performance has acquired the character of some serious drama. However, the director managed to correctly distribute the roles. However, it is also a fact that the correct distribution of roles can increase the success of a play, but cannot lead to its complete success.

As for acting skills, Hafiz – H. Gurbanov, Dehkanbek – A. Zeynalov, Hamrabibi – A. Sultanov, Holnis – A. Mammadov, Rahimjan – A. Sultanov, Movlanak – A. Gurbanov, Guziev – M. Dadashov, Aman – A. Gasimov played their roles with talent. In the book “*Azerbaijani Drama Theater*”, Jafar Jafarov wrote: “In general, it should be noted that regardless of the “small” and “large” episodicity, an optimistic spirit, sensitivity and caring reigns in the artistic performance of this performance” (*Jafarov, 1959, p. 135*).

It should note that the Azerbaijan State Academic National Drama Theater was on tour in Uzbekistan in the summer of 1951. Adding to demonstrating their creativity, the troupe was able to get acquainted with the life, customs and traditions of the Uzbek people. Designing the performance, Badura Afganli studied the life and way of life of the Uzbek people well, created artistically rich scenes demonstrating the natural beauty of Uzbekistan. The participants’ clothes were correctly chosen. The actors’ close acquaintance with the life of the Uzbek people contributed to the naturalness of the images they created.

In 1964, the Azerbaijan State Academic National Drama Theater again turned to the work of the Turkmen playwright Huseyn Mukhtarov and on December 11, 1964, staged the first production of his play “*Who is the Criminal*”.

The author served an excellent purpose in his work. People who live by great deeds sought to reflect their high moral qualities, peculiarities, show that they are waging an acute struggle not only against swindlers alien to society, but also against those who are negligent about their duty.

“*Who is the Criminal?*” is the second independent work of the young director Mammadkamal Kazimov. Of course, without a doubt, if M. Kazimov had prepared a dramaturgically perfect work for the performance, then his directorial abilities would have been more pronounced. Despite the fact that the play lacked dramatic perfection, the scales were clear and expressive. The structure was favourable for the development of major events. This is a considerable merit of the main theater director Tofik Kazimov and his acting team. The actors who played the main roles, M. Novruzova (Saltanat), A. Javadov (Barkali), M. Sanani (Kurd Bashir), A. Agayev (Allanazar), M. Shamkhalov (Safarov), Sh. Huseynov (Salmanov), etc., helped to improve the director’s work with their skillful performance. The creators of the play sought to prove that man is a wonderful being, he should be treated with care and love. Soviet judicial officers, prosecutors, police officers should approach their duties more seriously and conscientiously, always be objective and honest.

Once again, the Azerbaijan State Academic National Drama Theater turned to the work of the world-famous Kyrgyz writer Chinghiz Aitmatov “*The Mother Field*”. The premiere of the play took place on December 28, 1966, staged by the Honored Artist Huseyn Sultanov.

Based on the reviews and articles published in the periodical press, we can say that the work has found its worthy stage solution. G. Sultanov, proceeding from the essence of the work, ideological pathos, preferred to give the performance a simple design. The artistic idea of the honoured artist Gabil Kazimov also was successful. The Ala-Too Mountains, visible from afar, seemed to be overshadowed by the horrors of war, and in the end, with the end of the war, nature plunged into the sun. By this, the artist expressed that nature, as it were, is in harmony with the mood of people. The lyrical musical composition of the People’s Artist Jahangir Jahangirov, consistently followed the events throughout the performance, further enhanced its meaning and impressions.

One of the main characters in the play Tolgonai’s mother was played by the People’s Artist Hokuma Gurbanova. “People’s Artist of the USSR Hokuma Gurbanova, who played the role of mother, is quite natural and expressive. A talented master of the stage skillfully reveals the mother’s great sorrow, grief, joy, tragedy, proud and fighting nature” (*Jafarov, 1959, p. 135*).

The images embodied on the stage were dominated by an optimistic spirit, regardless of its “greatness” and “smallness”. Honoured Artist Makhluga Sadygova, performed the image of “*Mother Earth*”, as well as other characters M. Sheikhzamanov (Suvangul), L. Mammadbekov (Gasim), R. Asimov (Jainag), G. Gasimova (Aisha), I. Israfilov (Janbolad) and Yu. Ismailov (Bektash) adequately coped with the task assigned to them.

In 2018, the Azerbaijan State Academic National Drama Theater prepared a performance of “*Mangurt*” based on the novel “*The Day Lasts More Than a Hundred Years*” for the 90th anniversary of the Kyrgyz writer Ch. Aitmatov, one of the prominent figures of world literature. Reviving the problems of humanity in his works, he also highlights the problem of humanity and the motherland in this play. The first performance of the play “*Mangurt*”, played on June 14, 2018, was presented to the audience on the Abbas Mirza Sharifzadeh’s stage.

Mangurt is an unconscious slave from Turkic, Altaic and Kyrgyz legends. Shaving off any person's bald head, pulling wet camel skin on him and leaving him under the sun creates a Mangurt. As it dries, the camel's skin tightens causing incredible pain, causing loss of consciousness. Such a person becomes a slave who unconsciously and implicitly performs anything.

Based on publications in the press, it can be said that the stage solution of the performance was successful. The artistic director of the play "Mangurt" is Anar Babaly. The director is Izama Babayeva, a graduate of the University of Culture and Arts. The artistic director is Ilham Elhanoglu, the Honoured Worker of Culture. In the stage work, which is an epic narrative, the roles were performed by Honoured Artists Mehriban Khanlarova (Nyaman's mother), Elshan Rustamov (the event performer), actor Ramin Shikhaliyev (Sholama). Colleagues (minor characters) Imran Ali Gurban, Amina Babayeva, and Mehman Fatullayev shared the stage with them.

When the curtain was raised, an angry man could be seen wandering around the destroyed cemetery on the stage. The Ana Bayit cemetery was a reason. This (Mangurt) is a crippled Sholama (R. Shikhaliyev). Though he is a Mangurt, he still remembers that the Ana Bayit cemetery is not an ordinary cemetery, but a historical monument, a sacred temple. He thinks that if it is destroyed, all memories will be erased, history will be destroyed. However, the performer (E. Rustamov) and his minions want the cemetery to be wiped off the face of the earth.

Both sides are persistent, and this territory is their main purpose to destroy and protect. At this moment, interesting thoughts occur in the director's chair. The author (E. Rustamov) performs a stage version of the holy lake Saryozek's legend. Thus, he masterfully discovers the use of the well-known method of merciless punishment of those who insisted on the demolition of the tomb – Juan-Juan. He knocks his opponent to the ground and completely subdues him on a wooden structure installed in the middle of the stage. He ties his arms and neck to a wooden device and puts a piece of freshly cut camel skin on his head.

The actors perform this process so skillfully that the thought arises that it is better to die in agony than to lose memory by torture. In the end, both sides: one turns into a mangurt, and the other becomes a ruthless creature because one renounces his past. The director gave both images freedom, the opportunity to justify themselves in the context of the scene-viewer dialogue. The viewer received it, too. Elshan Rustamov played the image "inside the image". He played the role of a Turk protesting against the demolition of the cemetery of Ana Bayit and telling the legend of the "Mangurt" and the enemy Juan-Juans. His instantaneous changes, the ability to masterfully select the tone of voice and facial expressions, changing in every word, could fascinate the viewer (*Shakhany, 2018*).

There is also a light in this game, salvation is Mama Naiman. A mother who has been looking for her son for a long time finds him – Sholaman (R. Shikhaliyev) near the Ana-Beyit cemetery. But how? Like Mangurt, who lost his bruise and himself in an instant. Mehriban Khanlarova expresses the tragedy of Naiman's mother with such feminine emotionality that it is impossible to withstand her languishing on stage. To restore the memory of her son, the mental states into which she fell, her artistic language, facial expressions, talking eyes, become a

demonstration of the actress' passion for the game, which she suppressed for years (*Shakhbani, 2018*).

With the play "Mangurt", the Azerbaijan State Academic National Drama Theater also took part in the International Youth Theater Forum held on November 30, 2021 in Tashkent, the capital of Uzbekistan. The performance presented at the forum was determined two years ago by the experts of the international jury. This is the play "Mangurt" based on the novel by Chinghiz Aitmatov "The Day Lasts More Than a Hundred Years" staged by Azerpasha Nematov and shown on June 14, 2018.

The performance was accompanied by applause from the participants of the event and the audience of Tashkent and was awarded a diploma of the forum.

The work of the Central Asian playwright on the stage of the Azerbaijan State Theater for Young Spectators

On December 29, 1984, the Azerbaijan State Theater of the Young Spectator presented to the audience the work "The Ascent of Mt. Fuji" by Kyrgyz writers Ch. Aitmatov and K. Mamedzhanov. In the production and artistic design of Azerpash Nematov, the problem of a person's duty to his conscience was brought to the fore.

Director and production designer A. Nematov manages to create the impression of a mountain for the viewer by drawing a coating on the stage, treated with yellow, brown colours, resembling the silhouette of a steep, precipitous peak at different points, placing large and small stones in space. The light fades on the stage, silence ensues. Mombet (F. Naibov), Dostbergen (M. Alikhanoglu), Osinbay (Kh. Akhmedov) and Isabek (A. Salmanov) appear on stage with their tourist accessories. Having gathered them together in nature, the dramatist tried to convey how pure they are in front of their inner world, show their attitude to each other after a tragic incident that happened in the past.

Childhood friends gather with their families on Mount Fuji every year. The fact is that during the war they betrayed one of their friends, the talented poet Sabur, presented him as a pessimist, did not take any action against his depression and ignored the fate of Sabur, who still lives a drunken life.

Being with her family on Mount Fuji, Aisha, a wise mother, looks like Mount Fuji, F. Sharifova appears on the scene. Director A. Nematov seated Aisha at the head of the table. The friends sitting in front of this sensitive judge had to admit their guilt, both to their teacher and to Mount Fuji, and purify themselves internally. However, whether it is friends or spouses, they will not admit it. The friends' wives Almagul (G. Gurbanova), Gulzhan (Z. Fatullayeva, Kh. Hajieva), and Anbar (S. Gurbanova) argue and try to defend their positions. Only Mombet seeks objective truth. Seeing this contradiction and insincerity, Aisha's mother (F. Sharifova), leaving them alone with her conscience, returns to the village.

Realising that the influential views of Aisha (F. Sharifova) do not follow them, the friends begin to have fun again. After nightfall, as in childhood, they throw stones down from Mount Fuji, and as in childhood they rejoice at the roar of these stones.

The next day, it discovers that because of the stones they threw, an accident happened. A woman died. They must either stay on Mount Fuji and confess that they committed this crime, or disappear as if nothing had happened. Fearing that they will be dismissed from their posts,

Isabek, Osinbek, Guljan, and Anbar soon return from Mount Fuji. They put their interests first. They want to describe this event as a natural phenomenon. However, they (Isabey, Osinbey, Guljan, and Anbar) will answer to their conscience for the rest of their lives. Mombet, Dostbergen, and Almagul do not leave the scene of the incident. They decide to stay and accept every accusation. Thus, the courageous actions of people who have not lost their dignity during their lifetime give the audience confidence that humanity has not died yet. "The play has a strong educational value from the point of view of demonstrating the solemnity of a sense of faith in a person, his nobility, dignity" (Kerimov, 2002, p. 385).

Works of Central Asian playwrights on the regional theater stage

The Central Asian playwrights received a stage solution not only in the state theaters of Baku, but also in some regional theaters of the republic. G. Mukhtarov's "*My Grandmother Is Getting Married*", Sh. Bashbekov's "*Iron Lady*", M. Baykiev's "*Train of Life*" were staged at the Irevan State Azerbaijani Drama Theater, Ch. Aitmatov's "*Red Scarf*" was staged at the Agdam State Drama Theater, M. Baykiev's "*Duel*" was staged at the Mingachevir State Drama Theater, A. Qahhor's "*My Dear Mothers*" was staged at the Sheki State Drama Theater, G. Mukhtarov's "*I am Marrying My Grandmother*" was staged at the Sumgait State Drama Theater, Ch. Aitmatov's and K. Mamedzhanov's "*Guest on Mt. Fuji*" and Ch. Aitmatov's "*Manguri*" are staged at the Nakhchivan State Musical Drama Theater.

The Central Asian playwrights' works were also staged on television. The work of the Kyrgyz writer Chinghiz Aitmatov "*The Red Scarf*" (1967) was staged in the television theater "*Shelale*". The play was staged by Yu . Osnov for the Moscow theater "Bedaya". The work was translated into Azerbaijani by A. Aliyev.

The work of the Central Asian playwright on the stage of Azerbaijani television

Though the story of the lives of ordinary people that we encounter every day, is acute and interesting, conflicts raised him to a high artistic level. In the play "*The Red Scarf*" shown by the television theater "Shelale", moral problems of concern to people were discussed. The main character of Asel's work was played by Amalia Panakhova, People's Artist of the Republic. The actress created Asel's image, pure love embodiment, with great sincerity. Asel lived confidently, well understood the true meaning of life. With her wise advice in many cases, she stood above the driver Ilyas. In Ilyas's image, Samandar Rzayev conveyed to the audience in a convincing and natural language what was happening to him, skillfully revealing his courage and struggle. The Khadija's image of, created by Amina Yusifgizi, also attracted attention with its completeness. Khadija sincerely conveyed to the audience her love for Ilyas and willingness to do anything for the sake of this love. Kamal Khudaverdiev sensually created Baytemir's image, one of the main characters of the play.

In general, the creative team prepared the play "*The Red Scarf*", director of photography Lufi Mammadbekov, TV director Ramiz Mirzoev, production designer Gurban Mammadov, cameramen Faik Mehdiyev and Eldar Mammadov, editor Heyrulla Abdullayev seriously and diligently approached their work and were able to come up with an interesting performance.

Discussion

In this scientific article, the problems of staging plays of Central Asian playwrights on the Azerbaijan theater stage were discussed. These problems are homeland, love, spirituality, war, conscience. The study of this problem in the interpretation of different theaters and different directors is the novelty of our article. Director Tofiq Kazimov's "*Honour of the Family*", Saftar Turabov's "*Who is to Blame*", and Huseyn Sultanov's "*Mother Earth*" on the Azerbaijan State Academic National Drama Theater stage, Azerpasha Nematov's "Guest on Mt. Fuji" on the Azerbaijan State Theater of the Young Spectator stage, etc. performances are analysed. At the same time, the work of the Kyrgyz writer Chinghiz Aitmatov "*Mangurt*" was staged in several of Azerbaijan theaters. He found various stage interpretations in the productions of Izama Babayeva, a graduate of the University of Culture and Arts, at the Azerbaijan State Academic National Drama Theater, Shamseddin Gasimov at the Nakhchivan State Musical Drama Theater, Bakhtiar Khanizade at the Azerbaijan State Pantomime Theater and played a big role in shaping the aesthetic taste of theater people.

Conclusion

Thus, human problems prevailed in the Central Asian playwrights' work. They were looking for answers to questions about the earth, homeland, mother, human spirituality, love. In the story of Ch. Aitmatov's "*Mother Earth*", staged at the Azerbaijan State Academic National Drama Theater, talked about the land problem, about the problems that the war caused in the destinies of people, and about the hard times they went through. The "*Mother Earth*" itself is alive on stage as an image. And again, the same theater perfectly played a role in the work of the Turkmen playwright Huseyn Mukhtarov "*Who Is to Blame*". People who lived by great exploits sought to reflect their high moral qualities and moral characteristics, to show that they stubbornly fought not only with crooks and crooks alien to society, but also with slanderers and those who carelessly relate to their duties.

The work "*Mangurt*" is considered a masterpiece of Ch. Aitmatova. The erasure of the human mind by cruel tortures and turning it into a slave has a psychological effect on the audience. In addition to many countries of the world, it was interpreted by different directors in several theaters of Azerbaijan. It was shown to the audience at the Azerbaijan State Academic National Drama Theater on June 14, 2018, the Azerbaijan State Pantomime Theater on October 5, 2013, the Nakhchivan State Musical Drama Theater on March 15, 2014.

In the performance of Kyrgyz writers Ch. Aitmatova and K. Mamedzhanova "*Guest on Mt. Fuji*" Azerbaijan State Theater of the Young Spectator (December 2, 1984) put the problems of duty to one's own conscience at the forefront. These works on contemporary themes related to spirituality have always attracted the Azerbaijani audience. It is natural because the Azerbaijani theater has always emphasised the problem of spirituality and tried to be spiritually modern.

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The body as a source of beauty: on the problem of perception of a work of art

Abstract: The study is devoted to the topic of the human body beauty, which is relevant at all times. Human beauty is an eternal and favorite topic – art, aesthetics, and psychology. It is presented in sciences as a limitless field, accommodating the entire rich history of thinking about beauty as a complex phenomenon combining physics and metaphysics, logical and irrational, conscious and subconscious, including the unconscious. Today, turning to the topic of physicality is a natural reaction to the events taking place, and the changes caused by them in our attitude to the body. Our body loses the necessary connection with the living natural environment, which has always been healing for it. The author presents an individual experience of the works of art based on the recipient’s internal resources: cognitive, perceptual, intellectual. The study purpose was to apply this experience in existential psychotherapy. The study object was fine art, represented by the works of artists of different eras and trends. The study subject was the image of the human body in the artists’ works, presented explicitly or indirectly. To achieve the purpose and solve the tasks, formal-logical, hermeneutical, axiological, phenomenological, semiotic, religious-philosophical, and psychological methods were used. The author used the works of thinkers of different eras, which consider the topic of corporeality: representatives of religious philosophy and the Russian art studies school. As a result of the study, the author concludes that fine art is a full-fledged source of aesthetic knowledge, and can offer us in artistic, often symbolic forms the most important information about human nature. This information is contained in the picture as a unity of the conscious, subconscious and unconscious.

Keywords: the human body, the beauty of the body, aesthetics of perception, old age in art, existential psychology, nude.

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Тело как источник прекрасного: к проблеме восприятия художественного произведения

Аннотация: Данное исследование посвящено актуальной во все времена теме красоты человеческого тела. Красота человека – извечная и излюбленная тема: искусства, эстетики, психологии. Она представлена в науках как безграничное поле, которое вмещает в себя всю богатую историю размышлений о красоте как явлении сложном, сочетающем в себе физику и метафизику, логическое и иррациональное, сознательное и подсознательное, в том числе, бессознательное. Сегодня обращение к теме телесности – это естественная реакция на происходящие события, и вызванные ими перемены в нашем отношении к телу. Наше тело теряет необходимую связь с живой природной средой, которая всегда была для него целительной. Автором представлен индивидуальный опыт прочтения художественных произведений с опорой на внутренние ресурсы реципиента: когнитивные, перцептивные, интеллектуальные. Целью исследования являлось применение данного опыта в экзистенциальной психотерапии. Объектом исследования являлось изобразительное искусство, представленное работами художников разных эпох и направлений. Предметом исследования явилось изображение человеческого тела в работах художников, представленное явно или опосредованно. Для достижения поставленной цели и решения задач исследования были

применены формально-логические, герменевтические, аксиологические, феноменологические, семиотические, религиозно-философские и психологические методы. В работе были использованы в качестве источников труды мыслителей разных эпох, в которых рассматривается тема телесности: представителей религиозной философии и русской школы искусствознания. В результате исследования автор приходит к выводу о том, что изобразительное искусство является полноценным источником эстетического знания, и может предлагать нам в художественных, часто символических формах важнейшую информацию о человеческой природе. Данная информация содержится в картине как единство сознательного, подсознательного и бессознательного.

Ключевые слова: человеческое тело, красота телесного, эстетика восприятия, старость в искусстве, экзистенциальная психология, ню.

Introduction

Human beauty is an eternal and favorite topic – art, aesthetics, psychology. It is presented in these sciences as a limitless field accommodating the entire rich history of thinking about beauty as a complex phenomenon combining physics and metaphysics, logical and irrational, conscious and subconscious (including the unconscious). In this article, the continuation of the conversation about beauty is presented as an attempt to combine all three scientific fields in one process – the perception of an artwork. The relevance of the presented experience lies in its novelty and freedom, as well as in the appeal to the fundamentals. There is an artistic analysis of paintings, which has some significant differences from the usual ways of presenting material and perception. It is an attempt to individually read an artwork based on the recipient's internal resources: cognitive, perceptual, intellectual.

In present days, turning to the topic of physicality is a natural reaction to the events taking place, and the changes caused by them in our attitude to the body. This is also due to the pandemic when everyone felt how vulnerable our body can be in the face of unexplained danger, hence the increased existential discomfort. Of course, this is an increasingly exciting virtual environment for a person in which, in general, our physicality is not really required. Our body loses the necessary connection with the living natural environment, which has always been healing for it. It turns to be deprived of such a natural and sensual connection with the world of objects that the Internet world replaces today. There is another reason, influenced a person's attitude to his body. This is the dominance of false information about gender, disorienting a person, confusing his consciousness. All these events affect both the physical and mental life of a person. Art therapy is becoming increasingly popular in the modern world.

The study object was fine art, represented by the works of artists of different eras and trends.

The study subject was the human body's image in the artists' works, presented explicitly or indirectly.

The study purpose was to present an original experience of reasoning about the beauty of the human body, referring to its images in paintings of different eras. The purpose is set relating to existential psychology.

Based on the study purpose, the following tasks were formulated:

- present the body beauty as an objective property of a person, manifested in the universe in its harmony and expediency;
- analyze artistic works and present the beauty of the female body as close in essence to the beauty of nature, to show the varieties of manifestations of beauty in painting, how the substitution of genuine beauty with prettiness takes place;
- show beauty as a manifestation of love not only human, but also divine on the scale of the universe;
- present the fading beauty as a natural process in which a qualitative transformation of visible beauty takes place, using the example of different genres of painting.

To achieve the study purpose and solve the tasks, various methods related to the above-mentioned scientific disciplines were applied. Among them is dialectical one, including the principle of consistency. Analyzing an art work, researchers turn to a multifaceted world, involving consideration of various aspects of the phenomena under study, their interaction, identification of the essential and accidental.

The author used the works of thinkers of different eras, which consider the topic of corporeality: representatives of religious philosophy and the Russian art studies school.

The beauty of man in the representation of thinkers

An artwork is presented as a world harmoniously arranged and, at the same time, full of contradictions. It is a reflection of life in all the dialectical complexity of the presented plots and author's reflections. In general, the entire spectrum of the most common methods in science can be involved in this study. Perceiving an art work as an object given to a person in sensations and experiences, and its visible artistic forms, the researcher relies on a variety of methods, including formal-logical, hermeneutic, axiological, phenomenological, semiotic, religious-philosophical. It is impossible to do without the inclusion of such methods as methods of in-feeling, gestalt, existential psychology, aimed at increasing self-understanding and self-knowledge.

A painting as an art work is a kind of aesthetic space in which various worldviews and worldviews of individuals are combined. The interrelation of aesthetic and artistic is expressed, on the one hand, as scientific logical knowledge, and, on the other, as sensory, built on the human experience of the symbol and such psychological states as emotion, empathy, catharsis, expression. In general, this synthesis is the basis for the experience of perception of an art work presented in this article.

The study has researched and used material, examining the notion of the human body beauty in art history, including philosophical and religious thought. Although the notion of the human body beauty has varied through the ages, something common, indisputable, something, uniting us all as universal knowledge, remains there. With this knowledge, a person has wealth, because the world appears in all its diversity of beauty, and man appears as the crown of creation. "Man is the measure of all things," said Protagoras. Antiquity admired the human body and the idea of beauty was expressed in Greek thought by Plato, Aristotle, and Polycletus.

Christian apologists wrote about the human body beauty as an expediency and a harmonious arrangement. So, Gregory of Nyssa wrote about a perfectly arranged body,

comparing it with a musical instrument. Everything in it is reasonable and conditioned by God's plan. In the treatise "On the Constitution of Man", he wrote about the main purpose of human hands and their connection with the human ability to speak. "After all, if a person were deprived of hands, then, undoubtedly, in the likeness of quadrupeds, his parts of the face would be accordingly arranged with the need to eat: the face would be elongated and thinned to the nostrils, the lips would protrude forward, calloused, hard and rough, as it is necessary to pinch grass, a tongue would be inserted between the teeth, not the same as now, but fleshy, hard and bumpy, helping the teeth chew what got into the teeth, or moist and soft at the edges, like dogs and other predators...Therefore, if the body did not have hands, then how would it form an articulate voice when the structure of the larynx would not be adapted to the needs of pronunciation" (*Nyssky, 1995, p. 25*). Human hands took care of food, freeing our mouths to serve the word. Man is perfect in his dispensation as long as he is like the prototype, but any deviation from it immediately reveals human ugliness.

"The body is an integral element of the personality" and "The body is the soul's home, its garment, its instrument" can be read in John Chrysostom's works (*John Chrysostom, 2010*). These statements testify to the relationship of external and internal beauty. This duality of beauty reflects the duality of man himself, with his material and spiritual essences, which are interconnected and interdependent. And this duality of human nature will never allow us to say the last word about man.

Russian religious philosophy represents beauty as God's plan, potency in a person whose purpose is to strive for perfection. The theme of beauty is presented in Russian thinkers' works as eschatological. The beauty mystery can never be fully solved. S. Frank wrote: "The beautiful is always an "image", a "picture", an unanalysed whole – an object of pure sensual contemplation, and not an analysing, fragmented thought" (*Frank, 1990, p. 424*). At V. Solovyov's "aesthetic value" concept is not just a synonym for beauty, but a designation of a complex relationship of aesthetically "positive" and "negative" value existence principles with the dominance of "positive", while preserving the trinity of Truth, Goodness and Beauty. Beauty in the mind of a thinker is a manifestation of a spiritual, good beginning in a person (*Soloviev, 1991*). "From a religious and metaphysical point of view," N. Berdyaev wrote, "the path of beauty is no worse than the path of goodness, it also leads to God, and even more correctly, even more directly" (*Berdyaev, 1994, pp. 234-244*). Explaining this, he writes: "Beauty is a characteristic of the highest qualitative state, the highest achievement of existence, and not a separate side of existence... Beauty is the ultimate goal of world and human life..."

Attempts to explore beauty have occurred at all times. The theory of the proportions of the human body was developed: Vitruvius, Cennini, Bonaventure. Beauty became the subject of research. All these ancient ideas about beauty, as proportionality and harmony are still alive in our minds. Who today will argue with the statement of St. Augustine, who defined beauty as the proportionality of body parts combined with a pleasant skin color? Asymmetry has always been associated with the concept of the right, beautiful. It "is the idea through which man has been trying for centuries to comprehend and create order, beauty and perfection" (*Weil, 1986*).

A person arranged as a whole has always been looking for the whole and could find it in art. Beauty, as the basis of any art, of course, is contained in the artist's mind. However, it is impossible to teach her how to teach the basics of painting or sculpture. As an entity, as a living

energy, it is contained in the universe itself. The beautiful body has been celebrated in art since antiquity. It is art that is able to convey beauty to us in its sublime sense. “Fine arts capture and capture a particular moment of human life in which everything internal – experiences, thoughts, memories and dreams – can be revealed only in its external, bodily expression, as mute as in dance, but motionless” (*Kagan, 2001, p. 439*). In the depiction of bodily beauty, fine arts have advantages over other types.

The topic of physicality is relevant at all times, and this is understandable – a person has always been interested in himself first of all. However, every epoch leaves its mark on the idea of beauty, we know about it, turning to the world of art. And this is completely understandable, a person is changeable, he cannot remain the same, he is given freedom. In this study, the topic of physicality is considered as a topic that combines the methods of two very close scientific fields: aesthetics and psychology. Here, both of these areas have united on the basis of art, or rather, in the process of perceiving an artistic work.

In general, what is presented here is an analysis of artistic works, but this analysis is an exclusively individual aesthetic process in which both our intellectual and perceptual capabilities are involved. A work of art is considered as an object directed by all its material and spiritual components to human sensations. The end result in this case is the birth of new meanings, which are exclusively the product of an individual mind and feeling.

Reflections on beauty, in relation to one’s own ideas, experiences, likes and dislikes, personal complexes – self-reflection. The ability to think independently about important things for yourself, including those related to mental problems, is the most natural way to overcome existential confusion, anxiety. Through the prism of an artwork, this study examines such important questions for a person: about the essence of beauty, about the difference between beauty and prettiness, about inner beauty. Special attention is paid to the topic of aging, bodily withering, which is particularly exciting for a person.

Thus, the beauty of man has always been presented by thinkers in unity with the beauty of the universe, as something harmoniously and expediently arranged. For most of human history, this phenomenon has been inseparable from the religious context. Divine providence was felt throughout the harmoniously and beautifully arranged world, including man. It was the arts that were able to express the inexpressible – revealing the beauty of the spiritual behind the bodily perfection. In this duality, presented to us in painting works, we find the foundations that help a person not to lose himself in such a rapidly changing world.

The beauty of the female body: a variety of contexts

What do we generally mean by the “beauty” concept when we say about a person that he is beautiful? It must be said that in art in this category, mostly women predominate. Even female artists preferred to paint their own kind. It is female beauty that has been the subject of admiration for centuries. Why? In the ancient world there was admiring the male body, but it was mostly gods or heroes. This is a completely different beauty, detached.

The female body beauty has always been perceived as sensual. Since ancient times, it has been associated with a cult, endowing women with special properties. Over time, this idea disappeared, but it remained in the subconscious, in the feeling of a woman as a being close to the natural world. Our ancient ancestress knew about the properties of herbs and other plants.

With the help of numerous conspiracies, she exorcised evil spirits, treated diseases, knew the plants and minerals secrets, and the healing properties of water. It is logical to assume that the references in fairy tales about Living and Dead Water have a real basis. These abilities of a woman, as a being endowed with special knowledge, were reflected in ancient mythology. The Slavic pantheon has more than a dozen different goddesses: Makosh, Rozhanitsa, Lada, etc. Moreover, a large number of all kinds of mythical creatures are also feminine: mermaids, Sirin and Alkonost birds, all kinds of witches, etc. The revival of the female myth is a return to female wisdom, her natural elemental beauty. The loss of the feminine essence is the loss of the masculine essence within the boundaries of the entire human society. The weakening of the natural position of a woman is a loss for all mankind, as it is directly related to male strength. The state of general harmony is lost.

The understanding of this unity of woman and nature is reflected in a special poetic form, the so-called flower metaphor. The comparison of a woman with a flower is quite common in literature. However, here we need to pay attention to how the emotional, sensual life of a man is reflected in this metaphor, e.g., in the poem dedicated to K. Balmont's orchid, everything breathes eroticism. And the flower is not a simple association with a desirable woman, but a sensual admiration for physicality.

I was in the rainforest,
I was waiting to see orchids.
Oh, those stalks are definitely snakes
The seal of sin on the petals...
...In the intertwining of trunks,
Each other strangling plants
Among the intoxicating fumes
I tore up the love color of sins.
Leaning over the kissing bowl,
In the rolling roar of cicadas
I inhaled a thin sweet poison,
Lily-shaky, multi-jet,
Like someone's tender mouth,
More tender than the ravings of a fairy in love,
This is the smell of an orchid
He gets drunk, he gets drunk, and he drinks will.

The flower is perceived by the poet as a kind of living, beautiful and at the same time mysterious entity. In this personification of a woman with a flower, there is not only a tribute to her beauty, but also a certain philosophy of unity, where every creature on earth has its own role and at the same time, everyone is included in a single whole. Such an attitude to the surrounding reality is a man's worldview of the pagan world, where: he himself, and his dwelling with all the inhabitants, and the natural world and the cosmos represent such unity. This Unity is very well reflected in the visual and traditional art in a number of stable symbols.

Interesting Russian philosophers' thoughts about the world of plants. In E. Trubetskoy and V. Soloviev, you can read that the life of a flower is as if shackled by sleep, the flower gives its beauty without realising it. There is no feeling in him, but only the power of the elements. "The beauty of his poetic dreams about light is disturbed by the hard struggle for light" (*Trubetskoy, 1998, p. 204*). It is this elemental, strong, often dark, hidden that the sensual beauty of a woman also keeps in itself. Poets, like artists, especially acutely aware of it, find suitable metaphors from the world of plants for this. The beauty of a woman in the visual arts is always filled with mythical content (*Figure 1*).

Art here is just trying to bring back to us the knowledge of beauty as an archetype, as a collective unconscious. Jung said that the collective unconscious contains the entire spiritual heritage of human evolution, revived in the structure of the brain of each individual (*Jung, n.d.*). This is something that affects us as if unconsciously. Beauty is something given to humanity once and for all, but subject to change and at the same time, basically unchanged. You can call it an idea. At VI. We read Soloviev's "beauty is an idea really realized, embodied in the world before the human spirit, and this embodiment of it is no less real and much more significant than those material elements in which it is embodied." "Beauty, or the embodied idea, is the best half of our world" (*Soloviev, 1991, p. 41*). It is impossible not to agree with this, although Soloviev writes here about the beauty of nature.

The image of the female body in art has always been given a significant place. This is due, of course, to the stable idea of him as a beauty object. It is the woman who is the most plastic and colourful. This is a beauty akin to the beauty of nature, hence the image of numerous sleeping beauties against the landscape. Where nature often merges with a naked beautiful body through lines and colour (*Figure 2*).

It is the plasticity of a woman, the smooth curves of her body, soft movements that so appealed to the artists of the Art Nouveau era. In the work of Alphonse Mucha, we see a continuation of the myth of a woman as a natural being. The artist presented his numerous beauties in images: seasons, times of day, constellations or minerals. Modernity, having preserved this ancient knowledge about the beauty of a woman as a being of the natural world, left her only this content. Over time, this depth also goes away, and only external beauty is left to female beauty. Such beauties, who, in fact, are only a sign, something that attracts the eye, can be seen on advertisements, or magazine covers, i.e., where it is necessary to attract the attention of a potential client.

Prettiness and beauty (in the sense of beauty) are not the same thing. And this understanding is very important for a person, since it is quite easy to be deceived. G.S. Pomerants writes "Genuine beauty helps to reveal the depth of life, and beauty distracts from the depth. Beauty, as a rule, is associated with what one wants to possess" (*Pomerants, 2013, p. 65*). Nikolai Gumilev in the poem "The Sixth Sense" has very precise words that characterize real beauty – "Neither to eat, nor to drink, nor to kiss." Here there is a fine line between real beauty, which elevates, and that which causes only animal instincts in a person. "Art, marked by the seal of beauty, tends to be young, blooming, bright, delicious. Whereas deep art does not disdain the fact that outwardly it is not so exciting" (*Pomerants, 2013, p. 68*). In connection with this problem, it is very important to introduce a person to the great art that reveals the depths.

It is possible that he needs help in this, to introduce him into this world, even if it is not a bright, eye-catching art that requires from the recipient, first of all, attention and desire for this depth.

Thus, the appeal to world art informs us about the basics, the knowledge of which is already being lost in the modern world. This is the idea of the human body beauty (in painting, it is mainly a female body) as perfection. We see how in different epochs, the woman beauty was perceived differently, but the prevailing view of her is as a perfect creation of nature. Her closeness to nature is especially noticeable in paganism, where a woman was part of the natural world with its spontaneous and sensual beauty. Christianity adds to this the idea of female beauty as a receptacle of tenderness and devotion. The body beauty in art reflects different ideas about it, including such varieties of it as dark beauty associated with the pagan, demonic world. The deprivation of this phenomenon of internal content leads to the image of bodily beauty as a simple sign, a signal.

Beauty is a manifestation of love

The feeling of beauty in us is not always caused by a beautiful appearance, there is something else that makes us perceive a person as beautiful. To express exactly what attracted us to a particular person, sometimes words are not enough. And yet, it is possible to convey this with the help of a special language – symbolic. This is the language of art, where the artist of the word, or brush, tries to say about this untold by means of expression close to him. Ideas about beauty are different, but they all tell us about a living feeling. Behind the pictorial form, human history opens up to us. And, as a rule, this is a love story. It is these plots that are most often beautiful, as, indeed, youth itself is beautiful. The theme of love is a kind of manifestation of beauty. We can say that love and beauty are always side by side. This is confirmed by the well-known story “Venus and Cupid” in the world of art. Lovers see beauty in the object of their love, which others may not see at the same time.

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go –
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

(Rollins, 1944, Sonnet 130)

Love makes a person beautiful. But in general, everyone should remember that he was created beautiful. He should have known about it since childhood. Beauty is a very broad concept, it accommodates different meanings, and each really has one or another beauty. If a person does not feel attractive, then there are a number of reasons for this. A lot comes from childhood, the complex of appearance is associated with self-doubt, in general, with the inability to enjoy life. A joyful, smiling person is always attractive. Love is the companion of beauty, perhaps the most important. After all, our whole world is the result of love – the greatest love of the Creator and the people themselves, experiencing this love individually for each other. Love adorns a person, internally enriching his world with the beauty of feelings, the richness of emotions. And our spiritual, and accordingly the soul body, makes itself felt, illuminating the flesh with the inner light of the great feeling fullness. We love the object of adoration with all our essence. “Beauty cannot be limited to any one sense, for example, vision. All our senses have their own ability to sense beauty: not only sight, but also hearing, and smell, and taste, and touch, and there is absolutely no reason to exclude any of the existing and possible senses from here, because the beauty field is accessible to all of them” (*Bulgakov, 1994, p. 220*). It is impossible to treat the body as only a receptacle of vice, only through it does the great miracle of the beauty of the universe open to us.

Thus, it is the state of love represented in the plot of the picture that reveals to us another secret of bodily beauty – the ability to transform in the rays of love.

The beauty of withering as a revelation

It is the beauty of depth that is so unusual sometimes to our eyes, because depth is known by depth. It requires stopping and contemplation, it requires inner work. And what is depth in a person? This is his personality: unique, creative, inexpressible. It is not easy, e.g., to see beauty in an aging body. When it comes to the vegetable world, the beauty of withering is a rather aesthetically attractive plot. We can see it in landscapes and still-lives, where fading is beautifully defined by graphics and a mood of subtle sadness (*Figure 3*).

And again, plants appear in art as expressions of our emotions and reflections, now about the transience of all earthly things. In the still-lives of the *vanitas* style, a human skull was used for a reason. Here again there is a motif of unity, but already, as one for all earthly inhabitants, the end. On the one hand, it is an obvious symbol of death, the last thing that remains of a person who was once alive. On the other hand, Adam’s head is a symbol of resurrection and eternal life, depicted at the foot of the Crucifixion. The inexorable passage of time is imprinted in symbols: hourglass, solar and mechanical clocks, statues damaged by time, ruins; everything is battered, touched by decay, withering and crumbling. The transience of all sensual pleasures. Returning to the analogy of female beauty with a flower, it is worth paying attention to what a flower becomes at the end of its flowering. He turns into a fruit. Behind the withered sepals hides the seed, which is nothing but a new life. We do not see these seeds, but we see a withered plant. In the same way, in man, the fading beauty informs us that it passes into another state – the inner beauty, spiritual – immortal. That is how it should be. And whether this happens to us depends only on ourselves.

The beauty of withering, or destruction, is also in the landscape. This love for the image of the old, decaying, can be explained by a special attitude to such subjects as to the images of

our memories. Here we can also enjoy the beauty of the texture, e.g., the cracked wood of old buildings. We admire the beauty of historical ruins, admire ancient buildings, a sagging hedge overgrown with Ivan tea. In the old days there is a special charm of the outgoing, as something whole. It has already been completed and filled up. It is full of its own history, internal content (*Figure 4*).

There is a myth-making in this antiquity, which is connected with our personal memories, and with those childhood stories that acquire a special charm with age, e.g., about abandoned haunted houses. The old in the picture is sometimes used for a specific purpose – to emphasise something, to give it expressiveness. How beautiful it looks, e.g., in the landscape of an old log cabin against the background of white snow, or dazzling blue puddles, or surrounded by blooming lilacs.

The situation is more complicated with the beauty of human decay. After all, the art world has left us a lot of portraits and genre paintings depicting old age. Where is the beauty here? It turns out that she is here. In depicting the fading of human beauty, the skill and depth of feeling that are inherent in the artist are very important. After all, old age is natural, and like everything natural, it should not be ugly. Unless she's ugly on the inside.

On the eve of his 90th birthday, the famous Italian screenwriter, poet, artist, and writer Tonino Guerra wrote about old age: "... Until the age of seventy, I worshiped the grandiose works of art, the masterpieces that humanity has created. I had a lot of energy for adoration... Now I am fascinated only by natural things, only by what is created by nature. Rain or snow is always a performance. And you are no longer a spectator, not an admirer. You are a part of the universe. I learned that in old age you can experience great pleasures simply because you touch the depth of what you see. I once explained the difference between two words – look and see. Youth looks, and old age sees. When you are young, you are blinded by the world, you see the color, the material. You often look, but you do not see?

Now the world around us scares us with its attitude to old age. People are so afraid of her that they seek to destroy the traces of wrinkles from their faces. There are quite a lot of images of old age in art, especially in portraiture. It differs in its tasks, according to a certain era. For example, in Rembrandt we see a masterful image of old people, brilliantly written traces of old age. We can admire the craftsmanship here, but the old people in the paintings are of little interest to us. If there is one character on the canvas, an old man or an old woman, then you pay attention to whether the artist managed to notice, emphasise, show the age characteristics of a person, his individuality. Very expressive are the hands, the presence of senile changes on the part of the musculature, the position of the hands, poses, gestures, gaze. This is an old age that cannot inspire us, it is akin to those still-lives like *vanitas*.

If the canvas shows a genre scene with a wife, children and grandchildren, even with pets, then you already pay attention to what is depicted, what is shown, what these characters are doing, their relationships. The plot always brings the movement of life into the picture, gives some characteristics, calls for participation (*Figure 5*).

In addition, here we see the beauty of old age, which is reflected in human relationships. This is the beauty seen through the eyes, or rather, the heart of a loved one. Therefore, artists so often depict old people surrounded by children, or grandchildren, or elderly spouses who have preserved the beauty of their feelings until old age.

Among such works there are numerous portraits of the artist's relatives. These are fathers, or mothers, whose beauty is always felt by us when we look at the picture. It is contained in that careful attitude to the depicted, and in that tonality, in that entourage, which certainly reflect the sympathy of the master (*Figure 6*).

It seems to me that the special beauty of old age lies precisely in what this person possesses due to his age – this is: wisdom, and the ability to look down on the little things of life; these are the gifts of the years lived in the form of grandchildren. In general, the old man has always been treated with respect in many cultures. And art should serve this task to represent old age as a certain kind of wealth.

Everyone knows the tender attachment of A.S. Pushkin to his nanny. This simple woman who played a huge role in the formation of his poetic genius. The artist dedicated lines full of tender feelings to her.

A confidante of magical antiquity,
A friend of playful and sad fictions,
I knew you in the days of my spring,
In the days of joys and dreams of the original.
I've been waiting for you; in the evening silence
You were a cheerful old lady,
And she was sitting above me in a shushun,
In big glasses and with a frisky rattle... [1]

In these lines, the old nurse and the divine Muse appear as two incarnations of the same person. This beauty of the old man, of course, was perceived by the poet in a special way, through the prism of spiritual attachment. And although it is not known for certain what Arina Rodionovna looked like, but the feeling that permeates Pushkin's poems and memories of her draws only pleasant features in our imagination. In the painting by the artist Yuri Neprintsev, the light falling on the nanny's face seems to come not from the lamp, but from her very heart (*Figure 7*).

How to correlate the concepts of "old age" and "beauty"? This opportunity is given to us by life itself, in which everyone will have their own old people. Art, only emphasises this, snatches out of life these plots in which we do not see an ugly old age. Frequently encountered portraits of artists, people of the world of science, art, are, as a rule, images of beautiful people. They are beautiful with their inner world, which is always interesting to the artist, they are beautiful with their individuality (*Figure 8*).

Why is individuality, uniqueness of a person (including external) not a sign of beauty? If we see an old man in front of us, but extremely interesting in communication, beautifully and interestingly telling, beautifully presenting himself, open and friendly, we no longer notice his age. And we do not even remember about it, because the charm of his inner world captures us and switches our gaze.

There is another ability to relate to the world and to oneself, including, which makes a person attractive, is humour. A person who knows how to joke beautifully and acutely is always interesting and charming. He is lively, dynamic, and does not feel old at all. In D. Likhachev

and M. Bakhtin, you can read about laughter, as a person's ability to get out of any difficult state, albeit in a short, but free space. Laughter gives a person a sense of dynamism. This is a kind of defensive reaction, a form that helps in overcoming fear and uncertainty. And of course, laughter unites people. Hence the special appeal of people who know how to make a joke, including on themselves. In Russian culture, laughter is a common phenomenon. The laughing culture existed in Ancient Russia, and included: ritual and spectacular forms, verbal, etc.

You can also laugh at old age as a condition that should not be taken too seriously. Old age is as natural as youth, as any period of a person's life – it contains both joys and sorrows. It depends on our attitude to it, in what colours we will paint it. In the art world, you can also see a similar view of old age, through a joke and laughter (*Figure 9*).

In numerous works by the artist Leonid Baranov on the theme of old age, there is just this laughter, but the laughter is kind. This special attitude to this age is felt not only in the fact that its main characters are charming and have good feelings for each other. There are several paintings where the artist depicts an old man on an enlarged scale in relation to the rest of the world. There is an obvious mythmaking here, and old age takes on a new context – as something towering over everyone, something very significant.

Thus, in the art of painting, a deep secret of the inexhaustible beauty of man is revealed to us. Belonging to the corporeal world of nature, we preserve our beauty in our descendants, realise it in our deeds, and our conversion of our spiritual component to Eternity is manifested in a feeling of love, in those beautiful inner states that shine through our bodily shell.

Discussion

This topic was presented at the festival on the psychology of physicality, held by the Institute of Practical Psychology “IMATON”. The author's purpose is to present a variant of a very natural in its simplicity, therapeutic action – viewing works of fine art, in which, one way or another, the beauty of the human body is reflected. A similar trend in psychotherapy, which is based on the process of aesthetic perception of art, refers to existential psychology. Turning to one's own mental and emotional resources is an individual creative process, and art at the same time serves as the harmonious environment in which this process unfolds. The importance of art therapy is increasing in the modern world. The experience presented in this article is one of the variants of this psychotherapeutic influence. Existential psychology is based on a philosophical approach and is a process of searching for the value and meaning of life. Art opens up new opportunities here, turning to the internal resources of a person. This study is a possible vector for the development of the presented experience.

The problems requiring further development lie both in aesthetics and existential psychology. They are put before a person by reality itself. Consequently, the following areas require further development:

- 1) individual perception of a work of art as an effective technique for use in existential psychotherapy;
- 2) “beauty” in the variety of aspects of its manifestation: ontological, axiological, eschatological, art criticism, etc. – as an object of perception.

Conclusion

Thus, the human beauty has always been understood by thinkers of all times and peoples indivisibly with the beauty of the universe, as something harmoniously and expediently arranged. Art turned out to be able to express the inexpressible – behind the bodily perfection, it reveals to us the beauty of the spiritual. In this duality, represented in the works of painting, we find those foundations that help a person not to lose himself in such a rapidly changing world, the knowledge of which is gradually being lost. The world of art reveals to us the beauty of the human body (and in painting, it is mainly a female body), as perfection. We see how in different epochs, the beauty of a woman was perceived differently, but the prevailing view was as a perfect creation of nature. Beauty, as an essential phenomenon, is considered in painting as a kind of beautiful and non-disappearing quality of a person. It is love that reveals the secret of the imperishable beauty of man.

A world without beauty is impossible. So, she has her own purpose in the universe. And this goal is connected with our inner world. The view of beauty, especially of the human body, is changeable, but beauty does not disappear from this, does not disintegrate into the smallest atoms of individual preferences. It is and will be until the end of the world. And this once again informs us about her involvement in the Eternal. It is this property of beauty that can elevate us, as owners of not only physicality, but also spirituality. There is a beauty of the flesh – it is in everything; it is addressed to our sensuality and makes us related to the world of the plant and animal world. However, the duality of human nature gives him a sense of another beauty – High! This High in beauty cannot be expressed by any verbal and visual means, but we can feel it with our spiritual senses and enjoy it, and strengthen ourselves, and even improve. Art gives us this opportunity – to see the beauty of others, and our own, to learn to find it everywhere and enjoy this simple natural joy. In fact, in art we have to double the beauty, and we have the opportunity to triple it.

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Notes:

- [1] The author's translation of the A.S. Pushkin's rhyme "A Confidante of Magical Antiquity".

Appendix



Figure 1. Oleg Gurenkov. Water Lily



Figure 2. A. Mylnikov. Morning



Figure 3. K. Klein. An untitled postcard



Figure 4. V. Brzhezovsky. Village idyll



Figure 5. To. Makovsky. They cook jam

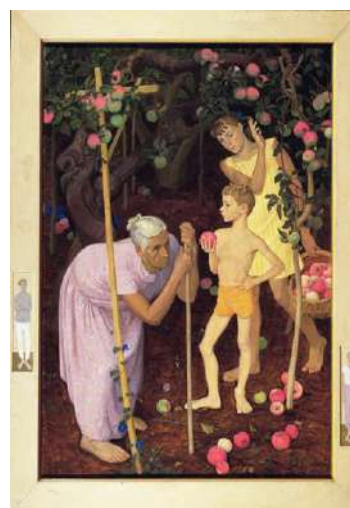


Figure 6. D. Zhilinsky. Under the old apple tree



Figure 7. Yuri Neprintsev. Pushkin in the village of Mikhailovsky



Figure 8. I. Repin. Portrait of Stasov



Figure 9. L. Baranov. Once upon a time there was a gaffer and grandma

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Computer-aided Moorish geometric design and patterns

Abstract: Humans have been striving to decorate their surroundings with various visual elements, such as shapes, textures, and symbols, since ancient times. A lot of times the inspiration for these patterns and textures came from nature, which has always motivated people to create aesthetically pleasing patterns. Geometry assists us to comprehend and reproduce numerous patterns found in nature. Hence, producing geometric patterns has been an integral part of art and ornamental interior design. Exploring a design process for recreating ornamental patterns has led to the development of software for generating Moorish patterns using computer-aided tools. The generated geometric patterns are two-dimensional elements, and could be transformed into three-dimensional objects before they can be used in numerous aspects in interior and architectural design. Thus, combining a two-dimensional pattern with a three-dimensional graphical software, adding extra features and functions to it, provides a powerful tool for artists and designers. The Moorish geometric patterns, renowned for their intricate interlacing and strongly geometric designs, have a long history embedded in multiple cultures. Nevertheless, modern-day computer software has been utilized to incorporate Moorish geometric design into the process of creating interior design- furniture and even in architecture planning and building structures. Computer-aided Moorish geometric design and patterns can influence the manner in which designers and architects create their work. This research traces some of the historical backdrop of Moorish style, the posthumous dynamic of the development of geometric patterns, the advances in PC programming that empower its utilization, and the potential applications of this correlation. The study object was geometric patterns as a form of decoration in architecture and design in the context of geometry and form creating with the purpose of aesthetic search. The study subject was the creation of geometric patterns and the ways possible to make this process faster and more efficient in the work of today's designer and architects. The study purpose was to investigate the source of making geometric design patterns, in terms of employing them in decorating interior spaces and in architecture in general by a brief exploration in historical samples. By inspecting an example of how PC helped Moorish geometric designs can be used in the process of designing interior places or in architecture planning, this exploration will show how innovation can be utilized to produce works of art and design. The last section concludes by summarizing the main aspects of this work and explaining points for further improvements.

Keywords: Moorish architecture, Taprats, software integration, geometric patterns, 3ds MAX modelling, design, object modelling, Adobe Photoshop.

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Мавритански геометричен дизайн и компютърни програми

Абстракт: От древни времена хората се стремят да подобряват заобикалящата ги среда с различни визуални елементи, като форми, текстури и символи. Вдъхновението за тези модели много често идва от природата, която мотивира хората да създават оподобяващи форми и чрез анализа им да извеждат геометричните зависимости и закони, на базата на които са изградени. Геометрията ни помага да разберем и възпроизведем множество модели, открити в природата. Следователно създаването на геометрични дизайни е широко използван похват в изкуството, интериорния дизайн и архитектурата. Проучването на процеса на проектиране довежда до разработването на

софтуер за създаване на геометричен дизайн. Генерираните геометрични модели като двуизмерни елементи могат да бъдат трансформирани и в обемни обекти, преди да бъдат използвани в интериорния дизайн и архитектурата. По този начин комбинирането на софтуер за генериране на двуизмерни геометрични форми и възможността за последващото им развитие чрез триизмерен графичен софтуер чрез добавяне на допълнителни характеристики и функции към тях, осигурява мощен инструмент за дизайнери и архитекти. Мавританските декоративни форми, известни със своите силно геометрични дизайни, имат дълга история, засягаща множество култури в миналото. Въпреки това съвременният компютърен софтуер също може да се използва паралелно с принципите, взаимствани от древните практики, за интегрирането им в днешния процес на проектиране на продуктово дизайн, третирането на интериорните пространства и дори и в архитектурното проектиране. Тази статия разглежда основните насоки в историческото развитие на мавританския дизайн, напредъка в компютърното програмиране, който позволява използването му в съвременния процес на проектиране и потенциалните му приложения в интериорния дизайн и архитектурата. Чрез разглеждане на примери за генерирани с помощта на, разработен специално за целта софтуер- Taprats, геометрични дизайни в Мавритански стил, тази статия разглежда темата как съвременните технологии могат да бъдат използвани за създаване на произведения на изкуството и дизайна на база на добре изследвани практики познати в миналото. Последният раздел завършва с обобщаване на основните аспекти на тази работа и описва посоките за бъдещо развитие по темата.

Ключови думи: мавританска архитектура, Taprats, софтуерна интеграция, геометрични модели, 3ds MAX моделиране, дизайн, обектно моделиране, Adobe Photoshop.

Introduction

Today when we study the history of art and in particular the Moorish architectural style, we are intrigued by the intricate patterns that can be generated with the help of a compass and straight edge, or paper-folding. As in the past the artists and scientists delve deeper into the process, they become more adept at perceiving points and lines, calculating angles visually, and recognizing generative units and proportional relationships. As artists progress, they are exposed to terms such as orthogonal, periodic, algorithmic, group theory, set theory, combinatorics, permutations, tilings, and tessellations (*Necipoglu, 1996; Grünbaum & Shephard, 1987*), which are unfamiliar but vital to mathematical art. The mathematical ideas expressed in art are not merely representational, but also expressive. Nowadays modern mathematics, algorithms and technology can be applied to the study of these ornamental styles and used for understanding and further development of new more complex designs and forms. Geometric patterns have been an integral part of art and decorative design for thousands of years. Mathematical concepts of geometric patterns and related works have been reviewed extensively in scholarly research (*Necipoglu, 1996; Grünbaum & Shephard, 1987*). Specialized computer software, such as Taprats by Craig Kaplan (*Kaplan, n.d.*), has been developed to generate Islamic star patterns. These patterns are typically represented in two-dimensional (2D) formats, but for architectural design, three-dimensional (3D) elements are also necessary. To achieve this transformation, a graphical environment like 3ds MAX modeling software can be used. This paper aims to illustrate the implications of architectural design with geometric patterns, and to demonstrate how patterns can be used to generate forms.

The study object is geometric patterns as a form of decoration in architecture and design in the context of geometry and form creating with the purpose of aesthetic search.

The study subject is the creation of geometric patterns and the ways possible to make this process faster and more efficient in the work of today's designer and architects.

The study purpose is to investigate the source of making geometric design patterns, in terms of employing them in decorating interior spaces and in architecture in general by a brief exploration in historical samples. Furthermore, to comprehend the correlation between the methods employed in the past and present. In order to fulfill this objective, while adhering to a deduction-based investigation approach of the case study an example will be presented by generating geometric patterns with a software in 2D format. Nevertheless, to apply these patterns in architectural designs, architects and designers necessitate 3D elements. To be able to accomplish the transformation, we would use a different modeling software.

It will be explained how Taprats designs are imported into 3ds MAX to use all generated patterns and further transforming them into 3D forms with the help of software programs. The rest of the paper is organized as follows. Section two discusses about the history of using patterns in Moorish architecture and design. Section three gives an explanation about Taprats program and its capabilities. A graphical environment is explained in this section and how 2D patterns are created. Section four shows how those patterns can be transformed into 3D patterns and can be manipulated as objects in architectural design and product design. The last section concludes by summarizing the main aspects of this work and explaining points for further improvements.

This article is oriented towards those sharing an interest in the design and architectural modelling- particularly Moorish geometric based designs- from educational, academic, professional, or simply general interest areas.

History of Moorish geometric patterns

For centuries, intricate patterns have been crafted onto architectural surfaces, most notably in Islamic culture but also in many other parts of the world like Europe and Asia. Examples include the Alhambra in Granada, Spain (*Irwin, 2004*) (*Figures 1; Figure 2*) and many North African landmarks.

These patterns have also been studied extensively by artists, designers, engineers and mathematicians, as they can be used for various applications in tilings, carpets and woodcraft in cultures around the world, from China to South America and from Asia to Europe (*El-Bouri & Critchlow, 1993; Bourgoin, 1973; Grünbaum & Shephard, 1987*). In Islamic cultures, due to religious restrictions, more complex geometric patterns were used in place of sculptures and portraits.

The development of these patterns was strongly influenced by the ancient Greek philosophical and mathematical works of Euclid and Pythagoras, which were translated into Arabic and drove an enthusiasm for astronomy and the creation of infinite decorative patterns. Each pattern offers a distinct technique of composition employed in forming each repeat unit. These patterns are typically created by adjusting regular polygons such as squares, equilateral triangles, hexagons, etc. by equally partitioning the circumference of a circle into the necessary number of parts. A wide array of patterns generated by the division of the circle into equal parts such as four, multiples of four, six, multiples of six, and so forth. Although the exact methods used by Islamic artisans to create these designs remains a secret passed from one craftsman to another, there are some written evidences like The Topkapı script (*Necipoglu, 1996*). The script

was used in a variety of contexts, from art to architecture. The design of the script is based on geometric shapes and patterns drawn by hand but nowadays computer systems have been developed to generate similar patterns, thereby allowing for further exploration and study (*Figure 3; Figure 4*).

Numerous computer scientists have also conducted mathematical descriptions and analyses of these patterns, such as Grünbaum and Shephard (*Grünbaum & Shephard, 1987*), as well as Craig Kaplan's java applet, Taprats (*Kaplan, n.d.*), which implements a design technique for 2D Islamic star patterns and produces extensive scientific articles.

As a result, it is of utmost importance to understand the past in order to make progress in the future. By looking at the history of design, we can gain valuable insight into the patterns and principles that have been used to create successful designs. By using this knowledge, we can create more effective computer-aided designs that not only look great, but also function better, mistakes are easier to fix and changes are not so time consuming as in the hand-made designs from the past.

Patterns generation in Taprats

Geometric patterns have been a common sight throughout the history of art and architectural design. In order to study and explore these ornamental styles, Craig S. Kaplan (*Kaplan, 2002*). in his dissertation, he presents his research in the area of computer-generated geometric art and ornament. In the process of writing his PhD dissertation, he develops a collection of tools and methods for producing traditional Islamic star patterns, utilize modern mathematics, algorithms, and technology.

Taprats is a computer program for constructing and generating Islamic star patterns, developed by Kaplan at the University of Washington's Department of Computer Science and Engineering. This program provides a user-friendly interface for browsing available tilings and choosing one on which to create a design. After a few more steps, a design is created based on the selected tile and parameters (*Figure 5; Figure 6*). The generated design can be exported in EPS (Encapsulated Post Script) or SVG format for further analysis and study.

With the help of Taprats, a software with a simple interface, designers can generate a wide variety of geometric designs. There is a set of available tilings to choose from, and designers can change the following parameters to explore and achieve their desired results. Islamic patterns are a complicated subject, and the implementation of periodic forms with the help of a software offers tremendous freedom in the construction of tilings with regular polygons, resulting in numerous easily-modified and enriched designs.

Collaboration between 2D patters and 3D objects and their use in architecture and interior design

Computer-aided design (CAD) is a powerful tool for crafting innovative designs. With the rise of 3D printing technology and vector drawing software, CAD offers ample opportunity for users to explore different design ideas. CAD makes it possible to create complex designs with accuracy, speed, and precision.

Highly complex patterns can be represented in two-dimensional (2D) formats. When translating these patterns for use in architectural designs, however, three-dimensional (3D)

elements are required. In other words, these patterns must be transformed into 3D structures to be applied to architectural design purposes. To facilitate this transformation, a graphical environment such as 3ds MAX software can be used with the help of a script written for use in 3ds max. Taprats saves generated patterns in an output file in SVG format; however, when importing this file into 3ds MAX, with the various modifiers' lines and vertex, can be recognized. Software programs like 3ds MAX provide a wide range of features for creating, editing, and deleting graphical elements, as well as offering the ability to customize the form in a way you can create architectural elements (*Figure 7; Figure 8; Figure 9*).

Automation processes, custom utilities, and commands can be executed in 3ds MAX. Designs are created using Taprats and refined in 3ds MAX for architectural design. The integration of Taprats and 3ds MAX permits designers to plan and later render their projects containing Moorish geometric design. 3ds Max has import and export features for certain data formats, and designs in EPS format can be read in Adobe Photoshop and exported like an AI files that can be imported into 3ds MAX.

The 3ds MAX software provides an easy way to create accurate and high-quality 3D models from a variety of sources. With its powerful tools, architects and designers can easily modify and customize existing models to create complex architectural elements such as fences and balusters. Additionally, 3ds MAX is compatible with the STL (Stereo Lithography interface format or Standard Triangulation Language) file format, which is widely used in the 3D printing industry. To ensure that the 3D printing process goes smoothly, it is important to check that all surfaces and meshes in the STL file are closed. This file format also allows for complex 3D models to be created with a combination of tiny triangles, which are defined by three vertices.

Thus, Computer-Aided Design (CAD) is a powerful tool for crafting innovative designs. Taprats and 3ds MAX integration allows designers to plan, render, and refine their projects containing Moorish geometric designs. Overall, CAD is an efficient tool for creating extraordinary designs with accuracy, speed, and precision which makes it a popular and desirable tool for the community of architectural design users.

Discussion

This method of collaboration between a software like Taprats and a further development of the model in an environment like a 3ds Max allow access to a wide variety of designs based on Moorish geometric patterns.

The available selection of 3d modelling software for architectural planning is expansive. Further exploration could be achieved by leveraging applications like Maya to manipulate patterns into 3D shapes with the utilization of Maya's scripting language. Or by writing a system similar to Taprats that could move away from periodicity through the implementation of aperiodic tessellations composed of regular polygons.

Conclusion

This paper is an attempt to demonstrate the implications of architectural design utilizing geometric patterns, and to show how patterns can be employed in the formation of architecture (*Figure 10*). The integration of Taprats' Java applet into 3ds MAX has been explored, allowing for the reuse of generated patterns and their transformation into 3D objects. This integration

has several advantages for users, including the ability to work within one environment and to manipulate generated patterns from Taprats as architectural design objects within other software programs. By using computer-aided design, designers can quickly generate complex geometric patterns and easily modify them to their exact specifications.

As this work is still in progress, more features and facilities should be added before it can become a popular and desirable tool for the architectural design community.

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Appendix



Figure 1. Examples of Moorish geometric design in history- A geometric design of a ceiling in the Alhambra palace, Granada, Spain- picture taken 2016

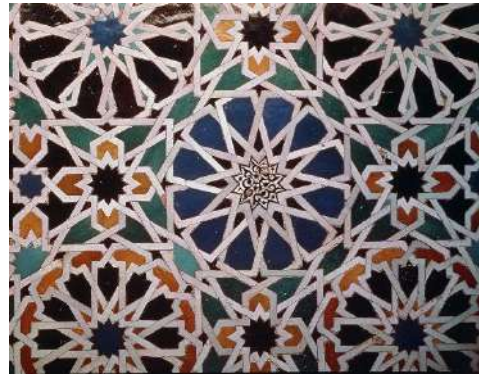


Figure 2. Examples of Moorish geometric design in history- A geometric design in the Alhambra palace, Granada, Spain-picture taken-2016

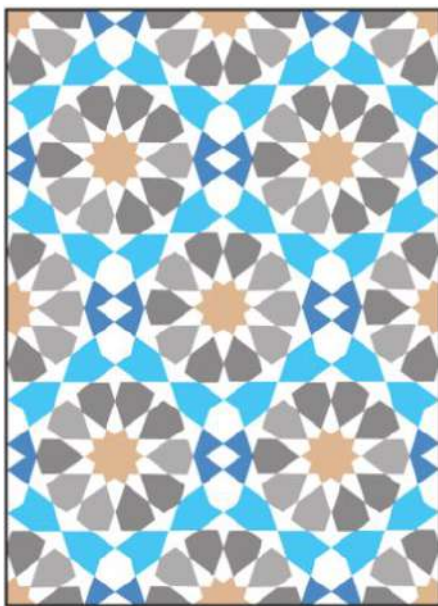


Figure 3. Examples of Moorish geometric design in history- the pattern expanded (translation repetition) to four units. Note the inclusion of the rhomb in this version.

It is nested in the “bow” shape located in middle of each edge of the repeat unit

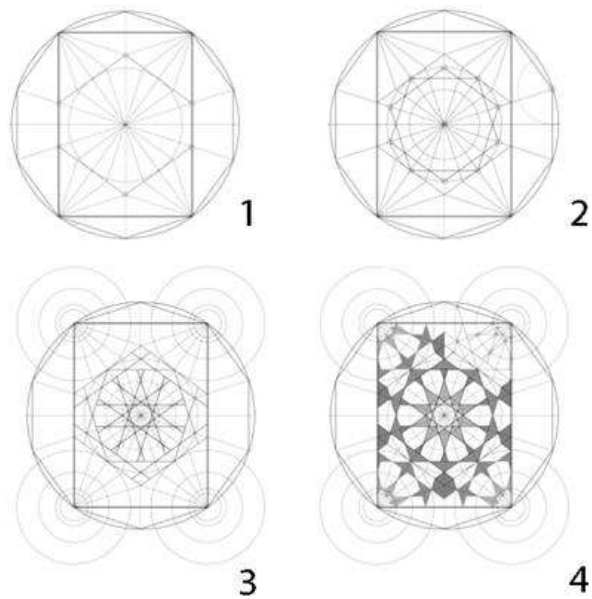


Figure 4. Examples of Moorish geometric design in history- A design made by hand from panel 73 of the Topkapı Scroll. Example step by step of the long process of making the previous figure 3

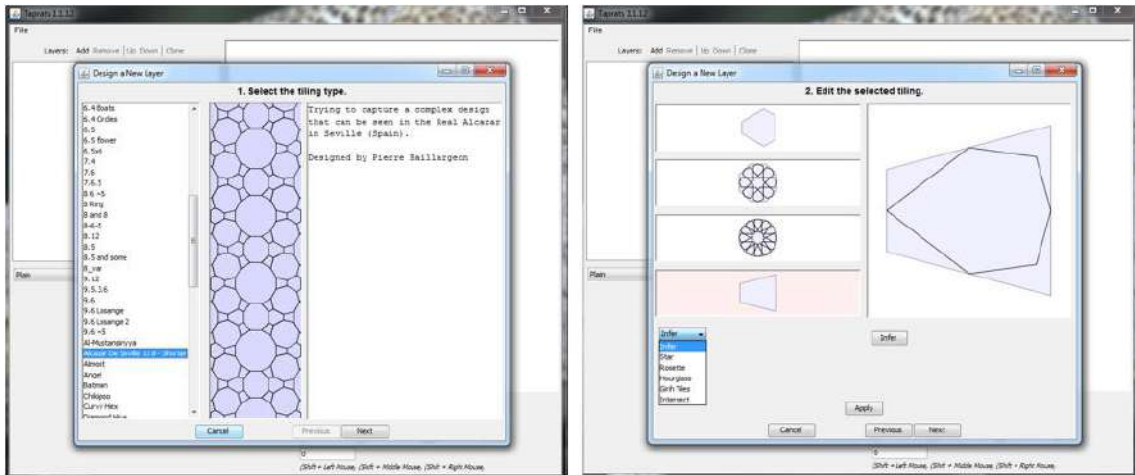


Figure 5. Interface of Taprats

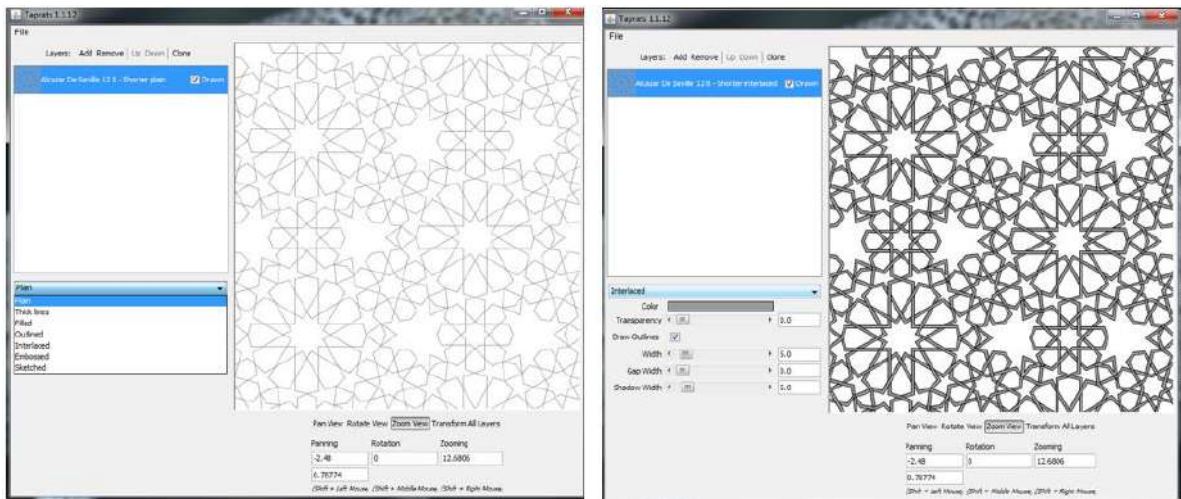


Figure 6. Examples of geometric designs generated in Taprats

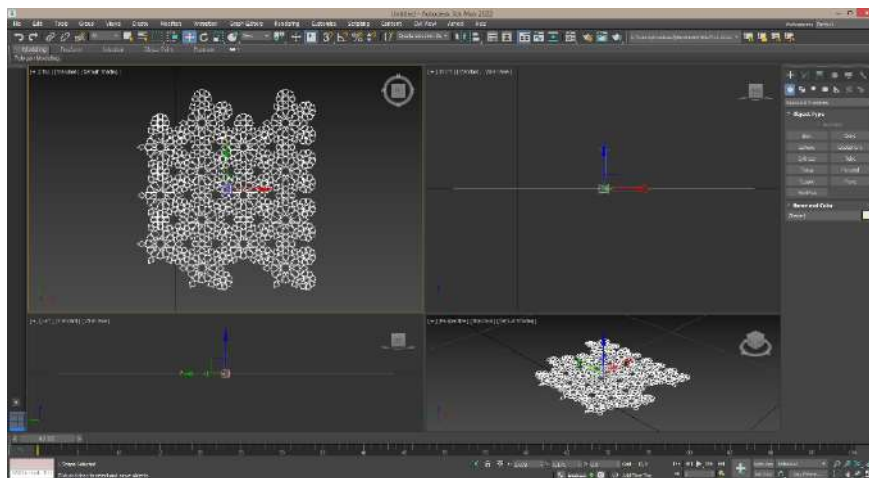


Figure 7. Generated patterns in Taprats and imported to 3ds MAX

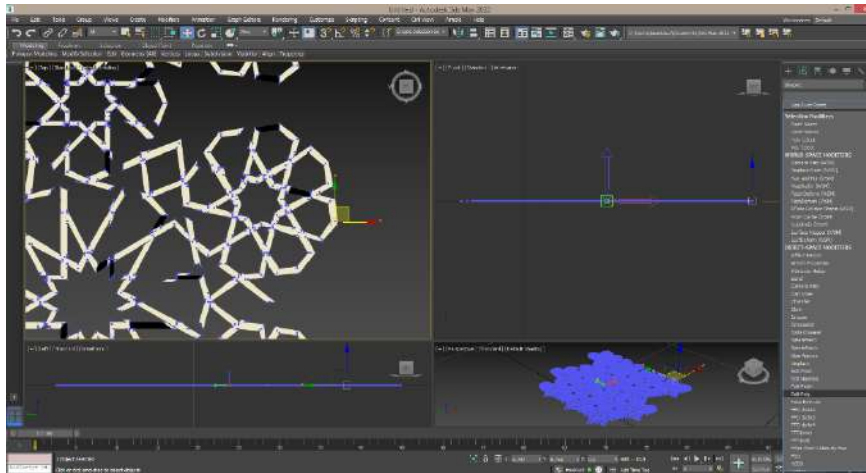


Figure 8. Generated patterns in Taprats and imported to 3ds MAX- using modifiers



Figure 9. Generated patterns in Taprats and imported to 3ds MAX - few shapes of patterns converted into 3D objects



Figure 10. Example of the integration of Moorish style inspired architectural elements and modern technologies into the realization a contemporary building in Sofia, Bulgaria. pictures taken 2022

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Urban man: aesthetics of the future

Abstract: The main content of the article is the consideration of new trends in the aesthetics of modern cities. What will the city of the future look like in the light of the problem of its perception as an aesthetic phenomenon. The relevance of the study is related to the problems of modern cities as a habitat for a sentient person. The following issues are highlighted: preservation of the cultural heritage of cities in the context of revitalisation; new aesthetics of street art; metamodern architecture and related anthropological problems; the city as an existential phenomenon. The study object is the architecture of modern cities; the subject is modern architecture as an object of artistic perception. The study purpose is to present the process of urban planning in the context of its tasks related to culture as a whole and to man as a subject of perception of the phenomenon of architecture. To achieve this purpose and solve the research tasks, along with philosophical and aesthetic methodology, methods of other sciences were applied: hermeneutical, axiological, existential-phenomenological, semiotic, psychological. The sources used were works on urban studies by such well-known researchers as: N.P. Antsiferov., C. Landry, A.E. Gutnov, I.G. Lezhava, A.G. Rappoport, as well as publications on the Internet by modern observers, cultural figures, authors of architectural projects, artists. Modern urbanism is a creative field where a constant search for new forms and solutions is performed. But all these numerous finds and discoveries are interesting, but not connected by a single idea of creative thought. It is necessary to form a goal that will unite all efforts. And the main content of this goal should be a feeling person.

Keywords: architecture, urbanism, the city of the future, street art, firewall, revitalisation, postmodern architecture, metamodern, the genius of the place, artistic perception, feeling person.

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Человек урбанистический: эстетика будущего

Аннотация: Главным содержанием статьи является рассмотрение новых тенденций в эстетике современных городов. Как будет выглядеть город будущего в свете проблемы его восприятия как эстетического феномена. Актуальность исследования связана с проблемами современных городов, как среды обитания человека чувствующего. Освещены такие вопросы как: сохранение культурного наследия городов в контексте ревитализации; новая эстетика уличного искусства; архитектура метамодерна и связанные с ней антропологические проблемы; город как экзистенциальный феномен. Объектом исследования является архитектура современных городов; предметом – современная архитектура - как объект художественного восприятия. Целью было представить процесс градостроительства, в контексте его задач, связанных с культурой в целом и с человеком, как субъектом восприятия феномена архитектуры. Для достижения поставленной цели и решения задач исследования наряду с философско-эстетической методологией были применены методы и других наук: герменевтические, аксиологические, экзистенциально-феноменологические, семиотические, психологические. В качестве источников использовались труды по урбанистике, таких известных исследователей, как Н.П. Анциферов, Ч. Лэндри, А.Э. Гутнов, И.Г. Лежава, А.Г. Раппопорт, а также публикации в Интернете современных обозревателей, деятелей культуры, авторов архитектурных проектов, художников. Современная урбанистика, представляет собой креативную сферу, где

осуществляется постоянный поиск новых форм и решений. Но все эти многочисленные находки и открытия являют собой интересные, но не связанные единой идеей проявления креативной мысли. Необходимо сформировать цель, которая объединит все усилия. И основным содержанием этой цели должен стать человек чувствующий.

Ключевые слова: архитектура, урбанистика, город будущего, уличное искусство, брандмауэр, ревитализация, постмодерн в архитектуре, метамодерн, гений места, художественное восприятие, человек чувствующий.

Introduction

An urban person is a person who not only lives in an urban environment, but also perceives this environment as an aesthetic, sensual space. He perceives it the way an artistically designed environment is perceived, because that's how it was created. Through volumes, line, color, composition, he feels the aesthetics of the city, with the only difference that he himself is also inside this artistic space. All these visible elements, which also have gigantic, disproportionate volumes with a person, surround a person, affect him: with their material, aesthetic, emotional components. This is the most native existential environment in which days after days pass, with which the feelings and experiences of an urban dweller are connected. And this moment, so important for an urban person, is usually secondary when designing an urban environment. Cities of the future are an important topic not only for science fiction writers. The rapidly changing world is changing a person's worldview, his attitude. In turn, a person of the 21st century can no longer be satisfied with the habitat that corresponded to a citizen of the 20th century, and even more so of the 19th century. These complicated human relationships with the urban environment gradually pose a number of new challenges to urbanism. And these tasks are connected both with the care of the cultural heritage of the city and with the care of its inhabitants.

The study relevance is related to the pressing problems that have arisen in urbanism due to a number of reasons, among which the primary tasks are the preservation of the cultural heritage of cities and the search for new solutions and meanings that consider urban planning as a dynamic environment focused on a feeling person.

The study object was the architecture of modern cities; the subject is modern architecture as an object of artistic perception.

The study purpose was to present the process of urban planning in the context of its tasks related to culture as a whole and to man as a subject of perception of the phenomenon of architecture.

Based on the purpose, the following tasks were developed:

- present the process of revitalisation – not only as a process of preserving the ancient cultural heritage, but also as a process of filling the updated objects with a new meaning;
- consider street art as a variant of the new aesthetics of cities, the new life of firewalls;
- present metamodernism as a new direction in architecture, in the complex of its possibilities and disadvantages;
- indicate the importance of looking at the city in the context of existential psychology.

In this study, a systematic approach was applied. The basic methods of aesthetic analysis and synthesis are used. Along with the philosophical and aesthetic methodology, methods of other sciences are also applied: hermeneutical, axiological, existential-phenomenological, semiotic, psychological.

Turning to the problem of preserving the cultural heritage of cities, we encounter such a concept as re-development. This process is associated with the revitalization and restoration of urban space. As a rule, this means a partial or complete change in the purpose of a structure or land plot, which begins with the development of a concept, economic analysis and ends with construction work. Zaur Aleskerov outlines the range of tasks and related problems on the example of the re-development of industrial zones in Moscow (*Alekserov, 2019*). Any urban or architectural object is an established spatial system with a specific functional purpose. A.E. Gutnov and I.G. Lezhava draw attention to the fact that, in addition to functionality, dynamic analysis is of great importance, implying the study of the evolution of a spatial system over time (*Gutnov & Lezhava, 1977*). Revitalisation as a process of the birth of new meanings is considered in his article by A. Kostyukovsky (*Kostiukovsky, 2012*).

The most important element of visualization in an urban environment is street art. Murals, or monumental murals on the walls, are a fairly new art, but with an ancient history. Now street art is developing in several directions: graffiti, posters, murals, tags, drawings on asphalt – all this, the art of urban spaces. The main motive here is free creativity and the desire to declare something to the world. In this regard, there is a problem of the purity of this pictorial form, which balances between art and vandalism (*Lozinskaya, 2002*). Art critic, deputy director for Scientific and educational activities of the Nevsky Zastava Museum, director of the Street Art Storage project has been studying street art for many years, giving lectures on street art and organizing exhibitions of contemporary artists (*Matiukhin, 2023*). This study examines the monumental form of street art. The bearers of this art are the walls of city houses, or firewalls. The future of St. Petersburg firewalls is considered as an aesthetic potential and at the same time a problem associated, in particular, with the lack of interest of local authorities in this kind of art.

The coming time of media technologies leaves an imprint on the aesthetics of urban space. Of course, this is due to the fact that a new generation of artists and architects has grown up, with the worldview of people of the postmodern era. Ars Electronica artistic Director Herfried Stocker believes that “there is no modern art outside of media art.” In new media, there is no rigid boundary between the artist and the viewer. New art is interactive. They interact with the viewer (*Lukina, 2019*). Artist and editor of the magazine “METAMODERN” Maria Serova connects the search for new expressive forms in urbanism with the reaction to crisis states in public life, with the instability of the existence of modern man, with his alienation from the natural world. “One of the names of metamodern is fluid modernity” (*Perevedentseva, n.d.*). Metamodernism in architecture “allows you to create complex, polycentric, multi-layered changing spaces” (*Borisov, 2018*). However, the new trend in architecture is not so unambiguously perceived in the world of science, the deconstructivism of the new direction is a danger to man as a biosocial being (*Melodinsky, 2017*).

M.G. Dikansky adheres to the organic theory of the city, who describes the following paradigm in the study of the city: “Modern city science considers streets, squares, markets,

means of communication, etc. as parts of a single whole, as parts of the urban organism” (*Rappoport, 2011*). The holistic image of the city is to be perceived by a person as an artistic phenomenon, and is revealed to him in all the variety of his readings. Considering the city as a unity of the old, preserving cultural memory, an object and at the same time dynamically developing, close to people in its openness, ease, is a synthetic process. The importance of the interaction of collective and individual consciousness should be taken into account here. It is important for a person not only to feel himself qualitatively in an individual, personal space, but also to preserve the memory that unites him with generations of predecessors. And this memory is contained in culture. “My further path to the creative city lay through an interest in culture. I have always been interested in two important aspects here: firstly, the connection between cultural evolution and the formation of the city, and secondly, the deep inner connection between creativity and the development of culture” (*Landr, 2000*). There is also such a thing as “the genius of the place” associated with memory. This topic is considered in the works of V.L. Alekseeva (*Alekseeva, n.d.*) and N.P. Antsiferova. The researcher proceeded from the premise: “... to consider the street as an element of the city, in which all its inherent features can be reflected. And through the knowledge of the part, we will come to the knowledge of the whole” (*Petersburg in the life..., n.d.*).

Revitalisation as a problem of new meanings

Revitalisation is a territory development project that changes the function, but retains the building. A classic example of revitalisation is the creation of public spaces on the site of an old industrial area. This process is associated with the restoration, revival of a seemingly abandoned building, endowing it with new content and meaning. In the 19th century, in connection with the industrial revolution, factories, manufactures, and other utilitarian structures were actively built in many countries. This is a kind of architecture, the purpose of which is a special purpose associated with a particular industry. Over time, many of them were abandoned for various reasons. These are territories that occupy quite large areas, and their development remains problematic due to the fact that these lands belong to the city and the task of revitalisation should be solved primarily by local governments and public organisations. They are the ones who most often prepare and implement such programmes, whose task is not just to repair abandoned buildings, but to add new functions to them: a leisure center, a museum, consulting and educational points, etc. Buildings are being renovated, useful public spaces are being created, communications are being repaired, and the standard of citizens’ living is improving.

For an integrated approach, it is necessary to consider the following multiple aspects:

- climatic (climate, territorial features of the area, ecological condition of the territory, weather conditions, etc.);
- functional;
- urban planning and architectural requirements;
- social, considering the reaction and evaluation of the viewer;
- comfort and accessibility of the facility,
- temporary.

Revitalisation in urbanism is not so much the restoration of the architecture of a spot that has lost its former functionality, as the giving of new meanings to restored objects. Usually, this is the most difficult.

The process of revitalisation is common in modern cities and over time it will gain momentum. In Poland, revitalisation projects began to develop at the beginning of the 21st century. In 2002, work began on the transformation of Israel Poznański's Lodz textile factory into a shopping and entertainment center "Manufaktura". In the city of Constantin, in a factory building of the nineteenth century, a luxury shopping center "Old Paper Mill" was built. The Masovian Museum of Modern Art is located in the building of the old power plant in the center of Radom, and the Silesia City Center, operating on the territory of a closed mine, was commissioned in Katowice. Former factories began to turn into residential buildings in Lodz, Gliwice, and Żyrardów.

In Hamburg, e.g., there are many objects of port architecture that have undergone renovation, they are distinguished by ancient brickwork, combined with glass facades (*Figure 1*). The successful examples of revitalisation are such the objects as:

- Cultural Industries Quarter – the quarter of cultural industry in British Sheffield;
- The Art Center of the Salts Mill in Saltaire;
- Manufaktura in Lodz, which is now the second largest shopping complex in Poland.

From the viewpoint of revitalisation, there are several interesting projects in St. Petersburg, one of the most successful is the New Holland complex. On the site of the former admiralty buildings of the time of Peter the Great, one of the most popular spaces was placed, where today the largest skating rink in the city, restaurants, offices, recreation areas, art galleries, playgrounds and shops are located. An interesting project is the emerging cluster "Sevkabel – Istkabel – Brusnitsyn".

Loft Project Floors is the first (opened in 2007) and by far the most famous loft in the city. The interior design, executed in the best traditions of loft architecture in New York and Amsterdam, was performed by the arch bureau of the brothers Egor and Savely Archipenko. Galleries, a bookstore, a hostel, a cafe are located on five floors of the abandoned Smolninsky bakery building on Ligovka today, exhibitions, master classes and lectures are held. Large, spacious industrial premises are perfect for exhibition halls of contemporary art. The loft "Creative Space Weavers" is located in the building of the former spinning and weaving factory named after Peter Anisimov, built according to the type of English factories in 1846. Now the reconstruction of the building continues. Exhibitions of artists are held in "The Weavers", lectures are held. The plans include the creation of architectural bureaus and departments of advertising agencies, creative workshops of artists, designers and photographers. The loft "Space Asterisk" is located in one of the buildings of the spinning and thread mill "Sovetskaya Zvezda". There are three photo studios, exhibitions of photographs and graphic works by St. Petersburg artists are held here (*Kostiukovsky, 2012*).

One of such projects waiting in the wings is the revitalisation of former fortifications in the waters of the Gulf of Finland, e.g., the famous forts of Kronstadt. The creators of The Island of Forts project are currently working on restoring and turning 3 such structures into museums. The approach they use can be called a combined one: here both the preservation of historical objects and the creation of new spaces. In August 2020, the first stage of the cluster was opened

for visitors. “The project purpose is to create a large center of attraction for tourists. At the same time, The Island of Forts will not be just an amusement park in the spirit of Disneyland. The organisers place a clear emphasis on the educational mission of the project. A large museum and historical complex will be created here, which will tell visitors about the history of the Russian Navy” (*Chernyshev, n.d.*). For this purpose, three historical forts are being restored here – Kronshlot, Peter the First, and Emperor Alexander the First (the famous plague fort). A warship and the first Soviet nuclear submarine will be presented here as exhibits.

In St. Petersburg there are a lot of abandoned buildings that could be rethought in a new format and create fascinating and useful spaces for every taste, ranging from hotels, and restaurants to theater and exhibition venues. According to experts, today only on the territory of the historical center of the Northern capital about 2.2 thousand hectares of land (almost half of the area of the center) are occupied by industrial enterprises, the wear of which is about 70%. But this process is only gaining momentum. Often, this is the only way to preserve the historical essence of industrial facilities.

Of course, the importance of the revitalisation process lies in its social aspect – to improve the quality of life of citizens through the restoration of abandoned territories. However, a full-fledged solution to this problem is impossible if we consider it only from the viewpoint of practical benefits. There is no doubt that the tasks of this direction in the urbanism of the future should be considered in line with culture and psychology. And this is not only the task of preserving ancient architectural monuments, in general, it is the ability to understand how to make this historical place affect a person with its aesthetics. How to connect history and modern vision in such a way that new important meanings are born?

Street art as new aesthetics of cities

Graffiti, posters, murals, tags, drawings on asphalt are street art, the art of urban spaces. The task of street artists is to make themselves known to the world, to make their art as democratic and accessible as possible. The fragility of street art works is one of the central ideas of this art form. The first manifestations of this type were “tags” – a kind of tags containing the name or pseudonym of the author. “Tags have become a kind of way to denote their individuality, to proclaim the very fact of their own existence – and to assert themselves, of course. If your name screams from every corner – you mean something! Today it is believed that the pioneers of street art worked in the technique of “writing” – in fact, this is the name of the process of drawing graffiti of any style. After that, they began to highlight “bombing” – very fast drawing in extreme conditions, as well as “tagging” – the image of the artist's nickname. After a while, the writers began to improve the artistic component of their art, striving to introduce new techniques and stand out among other artists. The spirit of rivalry gave rise to such styles as “bubble-letter” – huge letters similar to bubbles, “throw-up” – a typical style of New Yorkers with simple shapes in two colours” (*Lozinskaya, 2020*). 3D-style images, attracting attention with their virtuoso technique and interesting ideas, are also popular today.

Some large corporations – IBM and Sony – decided to take advantage of the popularity of urban painting to promote their products in collaboration with street artists. One of the most notable European street art objects is the Berlin Wall. This is a living reminder of the Cold War. The trend towards the transition of street art from street spaces to art galleries indicates the

recognition of this type of art by the artistic community. St. Petersburg is probably the only city where you people find a museum of street art, an institute for street art research, and now also a repository of such works open to the public.

The aesthetics of street art is quite aggressive in its openness. It does not ask if an ordinary citizen wants it or not. However, it is the shortest way to inform the majority about the most important things. Modern murals – paintings of external empty walls – are also a kind of street art. However, this species already has its own prehistory, which began in the primitive period of mankind. And there are not so long-standing predecessors in the art world. This is a monumental painting that decorates not only the interior walls of the oldest architectural structures, but also the one that is present on the facades in the form of mosaic or stained-glass images. The first murals used as billboards appeared back in the days of the NEP. Monumental art has always been a part of the external environment of Russian cities. In 1924, according to the A. Rodchenko's project, an advertising painting of the Mosselprom House was made. It was restored in 1996 by students of the Moscow Art Institute under the guidance of Elena Vinogradova. This is an advertisement with a simple chopped font, devoid of any embellishments (*Figure 2*).

The openness of street art to the whole society makes it possible for the artist to talk to everyone at the same time about the most important problems of our time. Very often these are environmental problems resonating in every person. So, the creators of *The Sea Walls: Artists for Oceans Project* (the PangeaSeed Foundation) set themselves a similar ambitious task. They call their activities by ARTIVISM and strive to inform the public about critical environmental problems through street art. In 15 countries there are more than 300 Sea Walls murals created by 250 artists from different corners of the Earth today (*Figure 3*). Of course, the task that artists set is not new. Art in different periods of history has sought to speak in its expressive language about the most important universal themes. And we see this in the example of art as a whole, and not just its monumental forms. His ability to influence the viewer almost at first sight sets him the most important aesthetic task – to be as open as possible to artistic perception. To enable the viewer to participate in the creative process. In fact, street art acts in this aspect as a kind of dialogue with a resident of the city. And of course, artists from different cities of the world respond to the most acute topics of our time.

In Nizhny Novgorod, street artists are actively fighting for the preserving wooden architecture in the city, and wooden abandoned houses were the first canvases for them. Street artists have become urban defenders, in fact, in an illegal field. The Encyclopedia of Street Art of Nizhny Novgorod was released, and a similar encyclopedia is being created in Yekaterinburg. “This is such a trend: it is necessary not only to create, but also to document. Street art in Russia is already 30 years old and 60 years old around the world, and, comparing with the Impressionists, whose century was only two decades, this is a very stable direction” (*Zorya, 2022*).

However, it is impossible to limit street art only to this, albeit a very important function. These are, first of all, art objects, they directly affect the viewer with their artistic features: composition, colour, spot, line, font design. And these properties must be combined with the existing landscape. In European cities, there is an architectural element that street artists are very fond of, these are firewalls. In Russia, there are especially many of them in the capital cities.

This is due to the construction features (the houses were originally built with a single facade, as in St. Petersburg) and fire safety. Gradually, these end walls began to reveal their entire unattractive appearance. However, if we talk about St. Petersburg, it is no longer perceived without these strict rather gloomy walls. In a citywide environment, they seem to correlate with the dual nature of the city, which in Russian culture has always been perceived as a lush city, a poor city. The whole atmosphere of St. Petersburg with its mysteries and mysticism corresponds to this strange neighborhood of majestic beauty of palaces with gray courtyards-wells.

The firewall in this context is interesting in itself, in its fit into the existing environment. It was in this way, with trees and shadows of neighboring buildings reflected on its plane, that artists loved and captured it (*Figure 4*). However, the problems associated with the firewalls design do not look so attractive. Of course, murals appear in the city, but it all looks somewhat disorganized. St. Petersburg is a cultural capital, which imposes certain obligations on its appearance and, in general, on the lifestyle of its inhabitants. According to experts, the majority of St. Petersburg residents believe that the city needs a new architecture, in particular outside the center. The city, created by Peter, and developed as an imperial residence, seemed to freeze in its development after the revolution of 1917. The historical center remains intact (in general), thanks to the fact that the old-timers have preserved a special and rather active attitude towards the city as something unchangeable. However, new buildings are being built all over the world and new projects are being created, and the life of St. Petersburg should also be updated. And even in the historical center there are opportunities for this.

For example, an industrial heritage has been preserved, an old industrial building that is no longer in use and can find a new life. And, of course, this is an opportunity to use all architectural small forms, in particular, firewalls and adjacent territories, which would bring new life, while preserving the ensemble integrity of the city. However, all this involves not only solving land management, financial and other problems, but also cultural tasks. St. Petersburg has its own rich history, in the words of the poet:

“Neva has been speaking in verse for a long time.
Nevsky falls on Gogol’s page.
The whole Summer Garden is Onegin’s chapter.
The Islands remember about the Block,
And Dostoevsky wanders along the Road.”

(S. Marshak)

Therefore, the tasks that the urban planning committee will set for itself should consider not only the existing architectural environment, but also this most important cultural aspect. The identity of St. Petersburg is directed to the past and this must be considered.

On April 23, 2013, the Committee on Urban Planning and Architecture held a summing up of the results of the competition for the architectural and artistic design of firewalls. 34 artists participated. Those works whose projects were recognised as the best, fully showed that modern artists understand the importance of the task. According to the authors, the house on Stremyannaya 11 is an excellent example of St. Petersburg Art Nouveau. The work of the artists continues the tradition laid down by the architects of the Russian Art Nouveau N.V. Vasiliev and A.F. Bubyr (*Figure 5*). A.V. Dobrodeev’s “Super Square” on Lenin Street, 40A. is read as the image of a “Black Square” interpreted by optical art, on which the names of various

undeservedly forgotten historical figures are imprinted (*Figure 6*). The appeal to the cultural heritage of the city, the attempt to fit the images of writers and artists into the architectural environment, as if returning them to a single spiritual space, is the most important universal activity performed by modern artists (*Figure 7*).

In one of the courtyards of St. Petersburg, you can recently see the work of the street art artist Krasas Lampas. As part of a collaboration with the Wynwood Design Hotel, he decorated the blank wall opposite the hotel windows with his new work. The work “Dualism” is devoted to the duality of perception of contemporary art. Its text is written in two languages. This is the largest work of Krasas Lampas in St. Petersburg because it covers an area of more than 250 square meters. His works belong to the unique style of “calligraphuturism”, the concept of which is the unification of various world cultures in a new understanding of aesthetics, balance and harmony through the prism of calligraphy (*Figure 8*). Here is presented, in fact, a universal style that is possible for use in any culture. After all, it is the “word” that is able to unite people of different countries and nationalities, especially when this word is so artistically expressive. Font as a visual phenomenon has always had an impact on a person with its ornamentation. It is possible that Krasmas Lampas will gradually turn directly to the ornament, enriching his works with new archetypal content. There is a clear interest in tradition in his work. “Now I have started working with Cyrillic more often, focusing on our roots, on the Soviet avant-garde. For example, on the “lineism”, which Rodchenko invented: there are a lot of experiments with the movement of a line, a plane. I choose not exhibitions, not gallery projects, but rather cultural ones” (*Russian Modern, 2019*).

Thus, street art has every opportunity to fill the cities of the future with a new aesthetic. It has everything for this: freedom of expression, a mass audience, huge spaces of various city walls. Of course, to fully enter the world of architecture, it will have to become more organised. Over time, this art will be able to reconcile museum spaces with street spaces. There has already been a similar experience of the Russian Museum in St. Petersburg, when the walls of houses along the Griboyedov Canal were decorated with reproductions of famous museum canvases.

New technologies and architecture of the future

Architecture and urbanism actively use media art. Interactive facades allow us to change the appearance of houses depending on the time of day and weather. In 2006, a 10-storey Chanel boutique by American architect Peter Marino was opened in the Ginza shopping district in Tokyo. Giant store facades are a solid video screen. If passers-by can watch a movie from the side of the street, then being inside, a person will see the street. This is facilitated by the most complex triple glazing. Media art is in demand in advertising, interior and exhibition design. “Art + Com Studios” from Berlin makes the world’s largest kinetic sculptures, which are controlled by computer programs. Kinetic Rain is installed at Shanghai Airport: a rain of metal drops suspended from fishing lines moves to specially written music. Kinetic rain consists of two sets, each with 608 aluminum-coated drops. Both sets are computer controlled. The whole installation creates a sense of peace.

The emergence and development of 3D, virtual reality (VR) and augmented reality (AR) technologies contributed to the emergence of independent art forms. The interpenetration of traditional types of fine arts and modern digital technologies has opened up new opportunities

in architecture. In 2017, Christie Digital artists used 3D mapping to transform one of Vancouver's bridges into a virtual ocean. This was done in order to attract public attention to environmental problems. The last Russian METAXIS media art festival was dedicated to the topic of human-planet interaction: audiovisual compositions were demonstrated on the dome of the St. Petersburg Planetarium No. 1 by artists from different countries. The art of media art, being a mass kind, performs the same tasks here as street art. At the same time, new technologies facilitate the activities of artists, make their projects more impressive and impressive. "In new media, there is no hard border between the artist and the viewer. New art is interactive. Often the work is finally created, it is when the viewer gets inside it, whose reaction is very important" (*Lukina, 2019*). This freedom of penetration of new art into the sensuous field of a person, his ability to let the viewer into the space of media art should be understood and used in modern architecture. Modern architectural education also needs to take into account such a component as the psychology of visual perception.

The situation in Russia lags behind the global one, but it is not hopeless. In 1999, the Center for Culture and Art "MediaArtLab", which seriously engaged in media art, was established in Moscow. For 20 years, it has implemented many projects, including the Media Forum within the framework of the Moscow Film Festival, the educational programme "Projections of the Avant-Garde", the Open School "Manege / Media Artlab", the project to promote young Russian artists "Great Hopes". One of the successful teams of Russian contemporary art is the AES+F Group (Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, and Vladimir Fridkes), creating works in the format of new media. Artists create moving digital paintings, in their video installations "AES+F" enliven the world of advertising. Media facades, used mainly for advertising, are becoming large-scale canvases to showcase the works of digital artists. New technologies expand the possibilities of the urban environment, turning the urban landscape into a huge exhibition space.

The metamodern forerunner is considered to be the artist and architect Friedensreich Hundertwasser, who advocated the integration of various ethnic cultures against modernist unification. Postmodernism has tried to bring human habitation closer to the natural environment and cultural context. In architecture, this style "was concerned about the value of the old foundation, it sought to integrate new houses with the ensemble of historical buildings, eliminate the alienness of human housing to the external environment, postmodern eclecticism considered the diversity of ethnic groups in the metropolis" (*Zankovsky, 2022*). A completely new idea of architecture is emerging. Deconstructivism violates the usual architectonics, creating an increasingly complex composition with the introduction of elements of randomness. "Postmodernism is the ideology of de-anthropologisation. The object becomes an event, and the subject disappears. "The death of a man" instead of him is a structure (scheme). The content of the architecture is replaced by text. Decentralisation breaks the established classical architectonic system – deconstruction – removes a person... The former position of a person becomes irrelevant. He drops out of poetics. The tendencies of abandoning nature as a natural human habitat and replacing it with a new, artificial environment are visible" (*Melodinsky, 2017*). Our time is at the junction of two cultures of Modernism and Postmodernism. The time of qualitative changes in the world of art and architecture is associated with the emergence of such

a phenomenon as metamodernism. This direction, not yet strengthened, but already actively exploited, proclaims that our time is in a state of oscillation.

The North Star Web 3 Awards in 2023, which took place as part of the Disartive digital art fair, brought together young and well-known digital artists, experts in the development of metaverses, NFT and blockchain to develop business, communications and search for new ideas. Among the nominees were collected the names of those who influenced the development of Veb3 – developers of blockchain startups, platforms and financial services – people who develop the community, digital art and culture. In total, 48 people and projects received North Star, including Olga Piven, CIPR, DAW, Blots, 1 Inch, Near, Sergey Khitrov, Pokras Lampas, Gleb Kostarev, AES+F, Napasio, Andy Newmerge, Artem Tkach, Pixelord, businessman Vladislav Utushkin and Oleg Ivanov, Natalia Tkacheva, Laganza. Meta Rite winners include a digital artist, editor-in-chief of the magazine METAMODERN, administrator of the RUSSIAN METAMODERN public (the largest community in Russia dedicated to metamodernism). She works in the author's style of "Russian metaphuturism". Lives in St. Petersburg. The main topics are man in the digital space, a new identity, the transition of humanity to the Internet 3.0 era. Meta Rite is a participant in Cosmoscow 2021, the NUR Media Festival, Tavrida Art, NFTMOSCOW and Disartiv, one of 5 authors who presented their works within the framework of ReForum 2021 (Figure 9). The work of Meta Rite "Oscillation. Shards" was demonstrated at the largest media facade in Eastern Europe, (Ak Bars Arena Stadium) as part of the NUR International Media Art Festival (2021, Kazan).

Meta Rite describes metamodernism as the triumph of self-organising virtual systems. "One of the names of metamodern is fluid modernity. This is the term of Sigmund Bauman from his book of the same name, where he writes about the emergence of a new reality, where the sense of security is lost, and individual life projects are experienced as fragile as possible. This is a transition from a structured world to an uncertain and unpredictable world, when long-term planning is impossible, and among the necessary skills is risk tolerance and the ability to quickly rebuild" (Perevedentseva, n.d.). In an interview with Meta Rite, posted on the educational platform "1artchannel" (Art Person..., 2021), people can read her reflections on the metamodern as a time of liberation from inertia. Big projects like communism and fascism collapsed. Postmodernism has made all truths equivalent, or even more precisely, meaningless. This created an atmosphere of the end of history, detachment and eternal irony. What is the point of believing in something and moving somewhere if everything is relative? "All we have left are the burned ships." The man began to be regarded as a misunderstanding. Postmodernism has taught us that any truth is relative and that there is no single picture of the world.

The metamodern, following the postmodern, gave us an oscillation – oscillation, we know that any of our projects is dual, but this does not give rise to postmodern detachment and apathy in us.

Metamodern architecture originates in the direction of parametricism. The studio of Patrick Schumacher and Zaha Hadith, published his manifesto in 2007. This is a postmodern trend in modern architecture based on innovative IT technologies. The manifesto of parametricism, revealing the essence of its expressive language, is interpreted as an absolutely new stylistic phenomenon, unrelated to traditional classical art. Dynamics are coming to the fore. The ideas of artistic shaping based on the principle of dynamism have been actively promoted since the

late 1970s. The manifesto clearly spelled out the rejection of traditional ideas of classical architecture and introduced a number of new provisions: the predominance of space, not mass; the imposition of plans of various scales, the destruction of the “idea of place”, atectonicity, decentralisation, incompleteness, curvilinearity, etc. The mass dematerialises, acquires a sense of extraterrestrial reality (*Figure 9*). Metamodern is a search and a path to a new actual reality without denying the whole variety of meanings, a new way to look at the world. It is a symbiosis of the inner world and the outer through architectural experience and perception of everything as a common stream of meanings, which is part of something bigger.

At the beginning of the 21st century, the approach to the architectural object is changing. It is increasingly viewed not as a static entity, but as a system capable of growth and change over time. According to the theory of self-organisation, it is now possible to talk about the determinism of chaos, that instability is built into the process of evolution as its necessary stage, which leads to a new order. The world is like a living self-developing organism. The idea of free form has become a symbol of nonlinear movement in architecture. “The method of computer modeling is an algorithmised program of self-organisation of an architectural form proposed by modern information technologies. The programme reflects the phenomenon of evolution. The form is extracted from a dynamic computational process taking place in virtual reality” (*Dobritsina, 2019*). In general, all this is a new understanding not only of architecture, of course, but also of the person himself, who begins to be considered as the owner of not only biological, but also a new body – electronic, in which information circulates. And this new body begins to play an increasingly important role in human life.

Urbanism receives question of how to integrate the space associated with nature and the virtual one, connected with the world through a virtual electronic network. Similar projects, which look as if they have descended from the pages of the works of Ray Bradberry, or Ivan Efremov, will most likely become a reality after a few decades. (*Figure 10*). This new trend in architecture and art is becoming increasingly relevant today. Its capabilities make it attractive for business, but this is not the main reason for its growing popularity. This is a phenomenon caused by time itself and the changes that have taken place in the world of science associated with new ideas about evolution as a self-organising non-linear process in which dynamic chaos is considered as a model of creative self-organisation.

Thus, it can be stated that the development of media technologies has undoubtedly enriched architecture, giving it new expressive forms, which are in many ways attractive to an urban person. Being, in fact, a natural consequence of the self-development of technogenic reality, the metamodern cannot be classified as a fashionable, but short-lived hobby in the art world. The architecture of the metamodern, of course, is turned to the future, but at the same time, it should not forget about the most important thing – about the person. Modern scientific thought represented by well-known scientists, architects, art critics, philosophers clearly notes that as a result of the development of the ideas of deconstructivism, the concept of integrity, as the most important axiological component of a person’s worldview, is being destroyed. Man is biosocial, he is an integral part of the universe. And he will have to defend himself in this capacity. For a new trend that breaks with traditions, the entire architectural heritage, which is a rich cultural and spiritual experience, becomes unnecessary. And this will undoubtedly affect the new generation of professionals in the field of art and architecture. Academician of architecture A.V.

Stepanov. “In an age of global technological revolution with the invasion of digital technology, there are talks about reducing the role of traditional design methods. Of course, in our time, the creative process of an architect cannot but be closely related to computer technology. However, a new galaxy of modern architects is trying to completely switch to computer technology, at the risk of losing the skills of man-made images, the value of which cannot be replaced by any technical progress. (*Melodinsky, 2017*). At the same time, it is worth mentioning a group of scientists who do not directly relate to metamodernism, but indirectly explain the reason for its occurrence: A.V. Boldachev, V.S. Gott, V.A. Berdnikov, R. Carneiro, H. Klassen, E. Southall, see it in non-linearity as one of the most important components of the historical process, a chance for the survival of mankind. The foundations of metamodernism are seen in the teachings of G.V.F. Hegel, A. Schopenhauer, in the philosophy of Russian cosmism.

City as a text, image, character. Urban environment as a phenomenon of perception

Urban studies, as a science, has its own methods, among which psychological methods must also be present. In many ways, his existential feeling also depends on how a city dweller perceives the environment in which he lives. The problem of understanding the city in the context of subjective perception is well represented by the example of St. Petersburg. Such cities with a rich cultural memory require a special approach in solving urban problems. There is an idea of the city as a living organism. It is given not only in the works of local historians, but also in works of literature and art. The city we see there is a lively being. It feels like its “flesh” and “soul”. Considering the city as a social organism, N.P. Antsiferov proposed, by analogy with a living being, to single out three elements that determine three approaches to the study of its unity - anatomy, physiology and psychology (soul) of the urban organism. “The image of the city must remain “alive”: we must not forget about the constant variability of the city itself and its perception by people” (*Antsiferov, n.d.*). Local historian I.M. Grevs founded urban local lore – urban studies, based on a holistic approach to the study of the urban environment. The central concept becomes the “image of the city” or the “soul of the city” to put it more emotionally. The influence that the city has on a person is full of spirituality (*Yukhnevich, n.d.*).

The image of the city has its own destiny. N.P. Antsiferov developed a special approach “to the city as a “historical and cultural organism”, “fluid”, “creatively changeable”, but preserving internal unity throughout its development, behind successive images” (*Antsiferov, n.d.*). He considers the street (district) as a kind of microcosm of the urban organism, which contains the past, reflects the present and looks through the future of the city. In the book “The Soul of Petersburg”, Antsiferov noted that when studying the city, one must keep in mind such a dichotomy: the “visible” city, that is, the city in the present, and the “invisible” world of the past that exists in our imagination (or in the images captured in the photo – or film, on digital media). The scientist writes about a peculiar phenomenon, the so-called genius loci (from Latin, “the genius of the place”, “guardian spirit”). This spirit of the city is impossible, as an object of knowledge, can be fully felt by a person. There are numerous testimonies of this in the form of literary and artistic works about St. Petersburg. And the suburban palace and park ensembles are examples of such “interaction” with the spirit of the area.

“In the late 20th and early 21st centuries, the place genius concept became part of popular culture, one of the tools for the development of the tourism industry and marketing of places.

It is also used in the protection and development of cultural heritage. Within the framework of humanitarian geography, it semantically correlates with the concepts of cultural landscape, local (spatial) myth, symbolic topography, and geographical image” (*Alekseeva, n.d.*). History cannot give us the necessary feeling of belonging to this place in full measure. Memory is the phenomenon that makes our experience actual. It is memory, and not history, that is able to make us feel the connection between the present and the past. “History is always a problematic and incomplete reconstruction of what no longer exists. Memory is always an actual phenomenon, an experienced connection with the eternal present. History is a representation of the past. Memory, by virtue of its sensory and magical nature, gets along only with those details that are convenient for it” (*Nora, 1999*). Culture preserves the memory of mankind. And knowledge of this is essential in building the cities of the future. A person should not be torn out of the space of collective memory to which he belongs. Ch. Landr in his creative city concept points to the most important connection between cultural memory and the formation of the urban environment. “I have also often come across the enormous power of cultural heritage and tradition. Why, in our desire for change, for everything new, do we often find solace and inspiration in the architecture, material culture, skills, values, and social rituals of the past? Is it because in the era of globalisation we are looking for stability and roots? Cultural heritage connects us to history, to the collective memory of a community, reinforces our sense of life and can prepare us to face the future” (*Landr, 2000*).

Memory is often underestimated, although it is very important for the identification of a person, it can and should give ground to new ideas. For example, in Glasgow, the tradition of music and film production has become a resource for building a brand. They served both the purposes of maintaining an internal identity for the townspeople and the formation of a new city image in the eyes of other peoples. Helsinki, rethinking city assets, turned to the tradition of mass events such as Night of Arts, Total Balalaika Show, Forces of Light. They showed how the city can be rebuilt and how many economic and social opportunities open up for it thanks to these holidays. And there are many such examples. The main thing is that this is not carried out formally. For this, of course, it is necessary to involve specialists from different fields of knowledge in projects. In interdisciplinary planning, different areas are taken into account simultaneously. Each of them retains its integrity in this process, but they all mutually enrich each other. It must be a creative activity. Forms of knowledge, the abilities of people of the 21st century should be a source of inspiration, reflect a living thought, sincere interest. There is no doubt that these creative processes cannot be replaced by the activity of media technologies. “A mechanistic worldview offers mechanistic solutions, while a worldview based on biological parallels is much more likely to generate sustainable, self-reproducing ideas for urban development” (*Landr, 2000*).

The issue of the need for a developed theory of architectural forms, which would reflect the urban lifestyle in architecture, requires reflection and solution. At the same time, the space of the city should be considered as an artistically perceived environment. It should be an environment filled with drama. The components of the artistic image, which are denoted in such terms as: rhythm, size, scale, acquire the character of content-coloured phenomena in such a dramatic vision. The viewer perceives them sensually, as experiences: tightness, or space, expression, silence, etc. Dramatic images, in addition to architecture, include design elements,

people's behaviour, the movement of cars, storefront signs, the sounds and smells of the city. Recently, numerous studies have appeared on the semiotics and psychology of the perception of the urban environment, they are aimed at the phenomenology of the city perception – the image. The environment appears as an object of associative experience. Ensemble fullness gives way to polyphony, fragmentation. “Streets, courtyards, squares, crossroads reveal a multitude of mise-en-scenes. Houses stretch into lines or stray into groups, converge and disperse. Merging with weather and time, houses freeze at dusk or languish in the heat. And all this together creates a special psychological climate of the urban landscape” (*Rappoport, 2011*).

The city as an environment is dynamic, a kind of theater in which the scenery changes – such an idea of the cities of the future excites the imagination. However, we are faced with a dilemma of how to preserve the historical appearance associated with centuries-old culture and renew, let new life into the urban space. This is a task that should be solved by joint actions: scientists, artists, public organisations, and local authorities. However, the dream has always remained the engine of progress, and why not, e.g., such a dream come true: “I always wanted to see architectural monuments in the future completely different from what they are now. I dream of pyramids – white polished edges going up. And on their tops, there are golden tops, sparkling in the rays of the setting sun. That heap of dusty stones that we are forced to enjoy is a pathetic semblance of former greatness. I want to see the Parthenon painted in “Barbarian” colours, not marble remains washed by the rain. The full ellipse of the Colosseum would also be beautiful (*Gutnov & Lezhava, 1977*).

The age of digitalisation and media projects sets new speeds for humanity, and we see how this opportunity to quickly implement our projects captures the minds. The architecture of the future does not require the application of such physical efforts, which were required back in the 21st century. But the inhabitant of the cities of the future is, first of all, a person. And even though virtual spaces are now open before him, he still remains a biosocial being and the physical world, in all its materiality, he needs as a material being. And that is why, in solving the problems of urbanism of the future, these reflections on the city as a living organism are so important now. About the city as an artistic image: metaphorical, narrative, filled with dramaturgy.

Discussion

Solving most urban problems will require their integration with other areas of knowledge, especially with the sciences of man and society. After all, the knowledge accumulated in the field of history, anthropology, cultural studies, psychology, is little taken into account in urban management.

In light of the spread of media technologies, modern architectural theory is beginning to neglect traditional teaching methods, and this will undoubtedly affect the training of future specialists in this field, who will completely lose their skills in man-made activities.

The ideas of metamodernism in architecture require philosophical and theoretical substantiation.

The question of the aesthetics of the perception of the city as an art object is associated with the psychology of perception, which must be paid attention to both in teaching future students and in solving urban problems.

Conclusion

In solving the problem of the aesthetics of the cities of the future, ways are outlined that have their own attractive and negative sides. Attractive ones are connected, of course, with the priority of the preservation of cultural heritage, traditions, as a repository of common memory. And this is observed everywhere when it comes to projects that are associated with the support of the authorities and the public. One can see how carefully the old industrial fund is treated in European countries. Respect for tradition is also observed in the development of such projects that want to bring new life to those forms of native culture that are undeservedly forgotten.

The issues of the cultural heritage preservation are also of concern to muralists who decorate the walls of houses with murals. In general, and in street art, you can find many positive aspects when this activity becomes organised.

Metamodern architecture uses new technologies to improve the lives of people facing the future. And here, completely abandoning traditional culture, it still does not completely leave it, while turning to natural forms. Such an appeal has always existed in culture in various forms and forms. It is enough to turn to the organic architecture of Gaudi, or Wright, to understand that this has already happened once. In general, metamodernism in architecture is a reflection of the idea of the non-linear development of evolution. Trying to create something radically new on the old foundations is impossible. In the architecture of metamodernism, one can see not so much a departure from tradition, but an attempt to comprehend tradition in a qualitatively new existential space.

However, with all the positive aspects, there is no feeling of certainty that the fate of the architecture of the future is decided positively. In general, we can state that so far only the search for these solutions. And this is a positive thing. We see with what enthusiasm and energy this search for something new takes place. And there is hope that this new one will somehow be consistent with what has already been achieved and valuable, which must be preserved. “In relation to objects and objects of art, “value” is defined as a constant category, not a temporal one. Accordingly, such objects become valuable forever, their preservation and restoration become the good intentions of both a single individual of society and society as a whole (*Buychik, 2019*).

It is necessary to form a goal that will unite all efforts. And the main content of this goal should be a feeling person. The existential environment in which the modern city dweller lives is often felt by him as alienated. A person does not feel unity with the urban environment. And this is due not only to the gigantomania of megacities. In the city of the future, they should be combined, as N.P. Antsiferova – anatomy, physiology, and psychology. It must take into account the holistic perception of a person, he himself must be perceived by urbanism as an integrity. The city of the future is a convenient, comfortable living environment with all the associated institutions and institutions, and an artistic image that is sensually perceived. The task is not easy, but it must be solved. And the more aspects of the problem will be considered, the more inventive will be the approach to solving it.

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Appendix



Figure 1. The building in Hamburg



Figure 2. Advertising of Mosselprom. A. Rodchenko



Figure 3. Bruno Smoky, Canada



Figure 4. Yard. Ya. I. Krestovsky

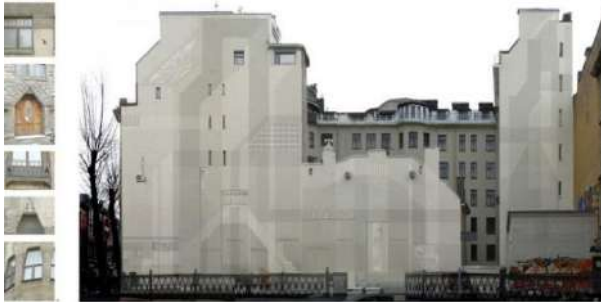


Figure 5. Firewall on Stremyannaya Street 11. St. Petersburg. G.V. Dodonova, V.A. Reppo



Figure 6. Super Square. St. Petersburg. A.V. Dobrodeev



Figure 7. Zuk Club, M. Bulakov. Moscow



Figure 8. Dualism. St. Petersburg. Pokras Lampas



Figure 9. "Oscillation. Shards". Ak Bars Arena Stadium. NUR, International Media Art Festival, 2021 (Kazan). Meta Rite



Figure 10. Heydar Aliyev Cultural Center in Baku. Zakha Khadid

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The relevance of creating a scientific and educational complex for training specialists in revitalization

Abstract: At the present stage of development of the advanced society of the planet, a more careful attitude to the objects of the past, which have the value of cultural heritage, becomes relevant. One of the problems is the lack of uniform norms for the interpretation of objects as cultural heritage units. Consequently, in each society the fund of such objects is formed according to different principles. Some of these units, which become objects and structures of cultural heritage, fall into significant disrepair or lose harmony with the renewing environment, landscape, and buildings over time. The relevance of their existence or the profitability of their restoration is under threat. The way out of this situation was the process of revitalization, i.e., giving an object or structure a new life while preserving the part of the authentic appearance (exterior) survived to this day. The study subject was the processes of evolution and transformation of klironomical thought in revitalization of cultural heritage objects and objects. The study object was a scientific and educational complex for the revitalization of cultural heritage objects and objects. The study purpose was to identify the evolutionary regularity of the actualisation for creating a scientific and educational complex to train future specialists in revitalization. To achieve the set purpose and solve problems, historical, logical, and comparative methods were used in the study course. In the study course, the works of scientists and researchers in the history of urban planning and architecture, in revitalization, culture and cultural heritage (Klironomy) were used. The author concludes that the study revealed an evolutionary need for the emergence of a new specialty that would represent specialists in revitalization, who will have a broader professional view of the principles, processes and conditions for the revitalization of cultural heritage objects and structures. For the emergence of specialists in revitalization in state, municipal, and commercial structures, it is necessary to create a scientific and educational complex for training specialists on the basis of universities and research institutes that deal with the problems of urbanisation, urban planning, architectural and landscape design. However, the fundamentally distinctive feature of such a scientific and educational complex should be an approach from a klironomical worldview, i.e., the main mental activity of a specialist should be the maximum preservation of the cultural and historical forms of an object or structure and the desire to adapt the environment to the historical appearance of the revitalized object using the latest technologies and new art forms.

Keywords: revitalization, cultural heritage, scientific and educational complex, specialist in revitalization, urbanistic, urban renewal.

Introduction

At the present stage of development of the advanced society of the planet, a more careful attitude to the objects of the past, which have the value of cultural heritage, becomes relevant. One of the problems is the lack of uniform norms for the interpretation of objects as cultural heritage units. Consequently, in each society the fund of such objects is formed according to different principles. Some of these units, which become objects and structures of cultural heritage, fall into significant disrepair or lose harmony with the renewing environment, landscape, and buildings over time. The relevance of their existence or the profitability of their

restoration is under threat. The way out of this situation was the process of revitalization, i.e., giving an object or structure a new life while preserving the part of the authentic appearance (exterior) survived to this day. For more than 100 years, in various countries of the world, revitalization has been saving individual significant cultural heritage sites from complete destruction or disappearance, which are applicable by society in new forms and types of their activities. However, the revitalization era can be divided into three time periods:

- 1) the Epoch of Engineering Revitalization, which was characterised by a simplified vision of the adaptation of objects and structures with the priority of building codes and economic profitability;
- 2) the Epoch of Urban Planning (Urbanistic) Revitalization, which began in 1960-70s, focused on the architectural and construction harmonisation of a revitalised object in the appearance of a city or its quarter, i.e., harmonisation of a revitalised object or structure with its environment;
- 3) the Epoch of High Revitalization should come in the 2030s to replace urban revitalization due to the complexity of the complex of revitalization works, the requirements for it, the rapid development of technologies and a comprehensive understanding of the essence of revitalization.

Therefore, there is an urgent need to create a scientific and educational complex for the training of specialists in revitalization, who will come with broad and comprehensive knowledge and skills to replace narrow-profile specialists in order to more effectively and professionally approach the creation, development, examination and implementation of projects for the revitalization of cultural heritage objects and structures.

The study subject was the processes of evolution and transformation of klironomical thought in revitalization of cultural heritage objects and objects.

The study object was a scientific and educational complex for the revitalization of cultural heritage objects and objects.

The study purpose was to identify the evolutionary regularity of the actualisation for creating a scientific and educational complex to train future specialists in revitalization.

Based on the study purpose, the following tasks were set:

- give a comprehensive description of revitalization;
- analyse the state of the practical base of revitalization projects through landmark projects in various countries of the world;
- substantiate the evolutionary pattern in the need for the emergence of specialists in revitalization;
- to determine the basic requirements for the inclusion of basic disciplines and scientific fields of culture, art, and cultural heritage in the scientific and educational complex for the training of specialists in revitalization.

To achieve the set purpose and solve problems, historical, logical, and comparative methods were used in the study course.

In the study course, the works of scientists and researchers in the history of urban planning and architecture, in revitalization, culture and cultural heritage (Klironomy) were used.

Revitalization as social activities in the field of cultural urban renewal

Revitalization in the context of urbanism refers to the process of recreating and revitalizing urban space. The main principle of revitalization is to open up new opportunities for old territories and buildings. In the process of revitalization, an integrated approach is used to preserve the originality, authenticity, identity and historical resources of the urban environment (*Barabanov, 2013*). The Cambridge Dictionary offers the definition that it is the process to give new life, energy, activity, or success to something, and “of making something grow, develop, or become successful again” (*Revitalization, n.d.*).

The main revitalization principle is to open new possibilities of old forms considering their modern functions. The revitalisation process uses an integrated approach to preserve the identity, authenticity, identity, and historical resources of the urban environment. The revitalization of the surviving buildings of industrial complexes, located within the city, are very popular in the modern world from the position of cultural heritage preservation (*Buychik, 2021*). This is due to the contradictions between the needs of society and the existing structure of the urban environment in the three ways of preservation:

- 1) restoration of the object to resume production activity;
- 2) restoration of the object to preserve its original appearance as an object of cultural tourism;
- 3) conservation of the object to preserve the existing state of the object for restoration in the future (*Buychik, 2019a, pp. 111-112*).

There are five main stages in the procedure of object revitalization:

- stage 1 is development of the concept of territory revitalization including the business model and ways of its monetization;
- stage 2 is landscaping of the former plant, zoning, and navigation;
- stage 3 is creation of infrastructure spaces, i.e., venues for events, design workshops, trading platforms;
- stage 4 is formation of the community within the object and identification of the main tools of its communication;
- stage 5 is development and implementation of the object promotion strategy (*Buychik, 2019a, pp. 115-116*).

Urban renewal, also called urban regeneration in the United Kingdom and urban redevelopment in the United States, is a programme of land redevelopment often used to address urban decay in cities. Urban renewal involves the clearing out of blighted areas in inner cities to clear out slums and create opportunities for higher class housing, businesses, and other developments.

Urban decay, also known as urban rot, urban death, or urban blight, is the sociological process by which a previously functioning city, or a city quarter. Urban decay can include the such aspects as industrialisation and deindustrialisation, depopulation and overpopulation, counter urbanisation, economic restructuring, abandoned buildings or infrastructure, etc.

Since the 1970s and 1980s, urban decay has been a phenomenon associated with some Western cities, especially in North America and parts of Europe. Cities have experienced population flights to the suburbs and exurb commuter towns; often in the form of white flight (*Jackson, 1985, p. 522*). Another characteristic of urban decay is blight – the visual, psychological,

and physical effects of living among empty lots, buildings, and condemned houses. Urban decay has no single cause. It results from combinations of inter-related social and economic conditions, including the city's urban planning decisions, the poverty of the local populace, the construction of freeways and railroad lines that bypass or run through the area (*Caro, 1974, p. 522*), depopulation by suburbanisation of peripheral lands, real estate neighborhood redlining, and immigration restrictions (*Grogan & Proscio, 2001, 139-145*).

A primary purpose of urban renewal is to restore economic viability to a given area by attracting external private and public investment and by encouraging business start-ups and survival (*Caves, 2004, p. 710*). It is controversial for its eventual displacement and destabilisation of low-income residents, including African Americans and other marginalised groups.

Modern attempts at renewal began in the late 19th century in developed nations, and experienced an intense phase in the late 1940s under the rubric of reconstruction. The process has had a major impact on many urban landscapes and has played an important role in the history and demographics of cities around the world. Urban renewal is a process where privately owned properties within a designated renewal area are purchased or taken by eminent domain by a municipal redevelopment authority, razed and then reconveyed to selected developers who devote them to other uses. The concept of urban renewal as a method for social reform emerged in England as a reaction to the increasingly cramped and unsanitary conditions of the urban poor in the rapidly industrialising cities of the 19th century. The agenda that emerged was a progressive doctrine that assumed better housing conditions would reform its residents morally and economically. Another style of reform – imposed by the state for reasons of aesthetics and efficiency – could be said to have begun in 1853, with the recruitment of Baron Haussmann by Napoleon III for the redevelopment of Paris. In the 20th and 21st centuries, the practice of urban regeneration is normally completed with one (or more) of three goals, economic renewal, social and cultural renewal, or environmental renewal (*What is..., 2021*). Many cities link the revitalisation of the central business district and gentrification of residential neighborhoods to earlier urban renewal programmes.

The urban renewal purpose evolved into a policy based less on destruction and more on renovation and investment, and today is an integral part of many local governments, often combined with small and big business incentives. If it is monitored the main purposes of the urban renewal, they are:

- tackling barriers to economic growth;
- decreasing the level of unemployment;
- increasing the level of attractiveness for both local residents and investors;
- increasing residents' satisfaction in where they live;
- creating opportunities for deprived communities;
- unlocking potential in deprived areas (*What is..., 2021*).

The process of urban regeneration is often performed in rural areas, referred to as village renewal, though it may not be exactly the same in practice (*Chigbu, 2012*). In some cases, urban renewal may result in urban sprawl when city infrastructure begins to include freeways and expressways (*Lobbia, 2008*). Urban renewal is a widely discussed and controversial programme. It has been seen by proponents as an economic engine and a reform mechanism, and by critics

as a mechanism for control (*Pan, 2010*). The controversy often involves the use of eminent domain, demolition of historic structures and direct displacement brought by slum clearance. Poorly conceived designs can lead to the destruction of functional neighborhoods and the creation of new ones which are less desirable. Areas are often cleared in order to construct highways, which bring pollution and heavy vehicle traffic to surrounding neighborhoods, or replaced with experimental new development patterns which prove undesirable or not economically sustainable.

In terms of utilising the eminent domain as a legal method to take private property for city-initiated development, Kelo case is the real-life example of the resistance against eminent use. The U.S. Supreme Court upheld the taking by a 5 to 4 vote, but nothing was built on the taken property. In many US cities, especially those in the Rust Belt, huge areas of productive buildings were demolished to enable speculative future development which never materialised. Syracuse, Cincinnati, and Niagara Falls, among many others, cleared entire neighborhoods under urban renewal plans only to have the cleared areas end up as surface parking lots, sparse industrial uses, and vacant land (*Knight, 2007*).

Thus, revitalization, which has been developing in practice for more than 130 years, has proved its viability and practicality for a society striving, on the one hand, to preserve the cultural heritage, on the other hand, to feel an urgent need to present old forms in a new shell, modern or even futuristic.

Modern experience of effective activities of in the field of revitalization

Projects for revitalizing historical buildings, structures, and places have been actively implemented for several decades in all the leading countries of the world on all continents of the planet. Major revitalization projects have been implemented, e.g., in China, Hong Kong, Japan, South Korea, Singapore, India, Israel, Egypt, Morocco, European Union countries, Great Britain, Argentina, Brazil, Mexico, USA, Canada. Then below, several markable revitalization projects are shown.

The revitalization of industrial and ex-industrial objects is gaining momentum. The former manufactory “Manufatura” located in Lodz (Poland) (*Figure 1*) is one of the most interesting examples of revitalization in Europe. Thanks to a good marketing component, the manufactory became one of the most successful projects for the restoration of ex-industrial objects. The complex with a total area of 110 thousand square meters including 300 conceptual spaces, became the main cultural attraction of the small town of Lodz. Due to the revitalization and change of the concept of one industrial complex, the city is one of the most popular tourist centers in Poland.

Sheffield cultural industrial quarter (*Figure 2*), where the creative companies, was created on the territory of the industrial complex in the UK. There are Yorkshire Studio space arts, audiovisual enterprise Center, night club Leadmrl, Studio Management, scientific Sheffield Park, the Site Photography gallery, the complex of Cinema in the quarter. Also, about 300 companies of specialization connected with movies, music, television, design and information technology, rent spaces there.

Moscow design plant “Bottle” (*Figure 3*) can be cited as a successful example of the Russian revitalization. It is a former factory for the production of glass products of the Crystal Factory

named Kalinin in the Butyrsky district of Moscow, which existed from 1865 to 2000. Production was organized by Joseph Duthoy to meet the needs of Russia's first full-fledged perfume factory founded in 1843 together with Alphonse Rule. Accordingly, the whole complex of buildings was defined as a cultural heritage. However, the restoration of the buildings was a huge investment, and the urban environment has changed for the last 20 years. The preservation of manufacturing has become almost impossible in terms of the harmony of the environment.

Revitalization of the object was performed by the holding "Realogic" under the leadership of Russian entrepreneur Nikolai Matushevsky. In 2009, the holding bought the factory and made a creative space that had to combine design, fashion, architecture and other ways of the creative business. For four years, the organizers were making a creative cluster in the field of industrial design within the office center in the style of loft.

Stony Island Arts Bank (*Figure 4*) was designed and built in 1923, a formerly vibrant community savings and loan bank, situated in Chicago's south side, had become vacant and abandoned by the 1980s. In 2012, Chicago-born artist, urban planner and professor Theaster Gates purchased the 17,000-square-foot ruin. Gates transformed the bank into a contemporary art gallery, media archive, library, and community center. Though it's entirely renovated, details of the bank's age and history, such as peeling paint and damaged ceiling tiles, have been preserved to physically merge the past and present. The bank has become an institution of and for the south side of Chicago, that celebrates and preserves African American culture.

Infra-Space 1 in Boston (*Figure 5*) is a pilot project of a state-wide Massachusetts Department of Transportation led study to revitalise landscapes under elevated highway viaducts. These areas commonly have detrimental characteristics, being inaccessible, foreboding, dark, loud, and interrupting the urban fabric. Infra-Space 1 introduces multimodal connections and increases safety and comfort through new uses and lighting. It is converted the under-highway landscapes into a green stormwater infrastructure to treat the vast amounts of runoff from the highway that would otherwise contaminate local waterways. Combined, these features re-organise and re-purpose transportation infrastructure into a quality urban realm and public access landscape.

Winner of the Passageways 2.0 international design competition, City Thread (*Figure 6*) transformed a formerly neglected 6,200-square-foot alley in downtown Chattanooga, Tennessee into an active, public space. The project was developed by River City Company, a non-profit economic development organization, and designed and built by SPORTS, a multidisciplinary architecture and design collaborative. The project serves as a social connector where people can come together for both unique public events and informal gatherings. The corridor breaks from the surrounding urban fabric with a neon green, zig-zagging steel tube and painted graphic surfaces. These features also function to segment the space into a variety of smaller enclaves or "urban rooms", which supports different types of activities. Furthermore, its design is intended to allow all users to discover varying ways of utilizing the space.

Prone to natural disasters, Japan invests heavily in infrastructure and training to ensure the safety of its citizens. High flood defense walls, e.g., protect cities like Osaka from the risk of flooding. However, they simultaneously disconnect citizens from their coastlines and waterfronts. Tocotocodandan (*Figure 7*) remedies this by reimagining infrastructure as public space. It provides a public space and waterfront promenade that also functions as flood defense.

It's converted the hard, engineered infrastructure of the original flood defense wall into a terraced landscape with room for varied interpretation, inhabitation and appropriation. Greenery has also been integrated into the space, which softens the concrete structure and creates a more inviting atmosphere.

A finalist in the 2019 A+ Awards, the Idea Exchange Old Post Office (*Figure 8*) is Canada's first "bookless" library, providing an array of spaces for public learning and creation. The original structure, a post office dating back to 1885, features a new 9,000-square-foot transparent pavilion that wraps around the original building and stretches over the water. The character of the historic building and the new, contemporary space are in constant dialogue as a result of this openness. RDHA has created a bastion of creativity for the surrounding community while simultaneously preserving the heritage of the site.

Thus, modern urban planning, renewal, and redevelopment already has a fairly large and long experience in implementing theoretical knowledge and developments in practice of modernising the external appearance of outdated and partially destroyed buildings, structures and urban landscapes.

The relevance of creating a scientific and educational complex for training specialists in revitalization

At the present stage of development of society, it becomes relevant to create a unified scientific and practical base for revitalization, which would include not only aspects of various sciences of urban planning, but the foundations of cultural heritage in various directions.

If we consider revitalization from the viewpoint of urban planning and architecture, then more practical industries, e.g., mathematics, mechanics, materials science, construction and others take the leading positions. It should note that all these industries are very important for a competent approach to the technical possibilities of revitalization of buildings and architectural structures. However, from the viewpoint of Klironomy, the Science of Cultural Heritage Preservation, revitalization contains a more extensive set of knowledge and skills that help the specialist to correctly perceive the object of renewal and modernisation, as well as to effectively use the appearance of the object (*Buychik, 2019a*).

Therefore, it should not talk about a specialist in urbanisation as a representative of some combined direction of construction and architecture, but about a specialist in revitalization, who received a professional education, including the scientific areas of culture, art, and cultural heritage (*Buychik, 2015*).

From the viewpoint of Culture, a specialist in revitalization has to master such scientific areas as the history of culture, the cultures of the peoples of the world or region, cultural philosophy, semiotics, and intercultural communication. These areas of cultural sciences will form in the future specialist an understanding of culture, its universally recognised values, regional and national traditions, features of national communication, reflected in art history forms.

From the viewpoint of Arts, a specialist in revitalization has to master, additionally to architecture, such scientific fields as art history, colouring, painting and graphics, raster and vector graphics, two-dimensional and three-dimensional design (*Buychik, 2017*). This will

contribute to the combination of classical and modern art history education, which is so necessary for understanding the principles and laws of revitalization.

From the viewpoint of Klironomy, the Science of Cultural Heritage Preservation, the revitalization specialist has to master Landscape Klironomy, Urban Klironomy, Architectural Klironomy, Sculptural Klironomy, Inauthentic Klironomy, Geographical Klironomy, and Historical Klironomy (Buychik, 2019a; Buychik, 2020). These scientific fields, or individual sciences in Klironomy, will contribute to the formation of a correct understanding of the specialist about the cultural heritage, varieties and territorial features.

Consequently, the need to create a scientific and educational complex of disciplines for training and graduating specialists in revitalization of cultural heritage objects, which can be called a “revitalizer”, is actualised. This specialist will have a wider range of professional knowledge that will help him in one person manage projects for objects’ revitalization, control the creation of project documentation, evaluate and examine objects for the need for revitalization, and most competently assess the professional level of specialists of a narrower format, e.g., urbanists, architects, designers, planners, etc.

At the present stage of transformation of the society of developed and rapidly developing countries, the revitalization of an increasing number of cultural heritage objects will increasingly be required to adapt them to the needs of the new time, new views on the ancient and ancient, eliminate the risks of the absolute loss of the most dilapidated objects, organic inclusion in new modern and even futuristic landscapes.

Thus, a specialist in the field of revitalization, or revitalizer, can become an extremely sought-after profession in the first half of the 21st century. Therefore, the development of a scientific and educational complex for the training of specialists should begin today so that the society receives the first experienced specialists in the early 2030s.

Discussion

The main problem of creating a scientific and educational complex for training future specialists in a new direction remains a clear understanding of the breadth and depth of knowledge that the student should receive. Therefore, three questions are proposed for the scientific world and methodologists, which will contribute to the compilation of a scientific and educational complex of more or less similar content, i.e., contributing to the future unification and recognition of diplomas:

1. Determination of equity relations of the main blocks of disciplines.
2. Determination of the professional competencies and skills of a specialist in revitalization at each of the three or four levels.
3. Determination of basic attestation topics that determine either the content of examination questions or final design work.

Conclusion

Thus, the study revealed an evolutionary need for the emergence of a new specialty that would represent specialists in revitalization. These specialists will have a broader professional view of the principles, processes and conditions for the revitalization of cultural heritage sites and structures. For the emergence of specialists in revitalization in state, municipal, and

commercial structures, it is necessary to create a scientific and educational complex for training specialists on the basis of universities and research institutes that deal with the problems of urbanisation, urban planning, architectural and landscape design. However, the fundamentally distinctive feature of such a scientific and educational complex should be an approach from a klironomical worldview (Buychik, 2021), i.e., the main mental activity of a specialist should be the maximum preservation of the cultural and historical forms of an object or structure and the desire to adapt the environment to the historical appearance of the revitalized object using the latest technologies and new art forms.

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Appendix



Figure 1. Ex-industrial complex “Manufatura” in Lodz (Poland) after the revitalization activities



Figure 2. Sheffield cultural industrial quarter (old industrial complex after revitalization)



Figure 3. Design plan “Bottle” on the site of the Crystal Factory named Kalinin after a complex of revitalization works



Figure 4. Stony Island Arts Bank in Chicago, revitalised by Rebuild Foundation



Figure 5. Infra-Space 1 in Boston, revitalised by Landing Studio



Figure 6. Infra-Space 1 in Boston, revitalised by Landing Studio



Figure 7. Tocotocodandan: Flood Defense as Waterfront Public Space in Osaka, revitalised by Ryoko Iwase



Figure 8. Idea Exchange Old Post Office in Cambridge, revitalised by RDHA

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Riddles and mysteries of grandfather clocks from the palaces of Peterhof and Tsarskoye Selo

Abstract: The article is devoted to the conservation and restoration of the upper part of the wooden carved gilded case of the grandfather clock from the White Dining Room of the Grand Peterhof Palace, which lost its expositional appearance as a result of the distortion of its appearance by late multi-layered oil painting, as well as the reconstruction of the lost lower part of the watch case with its subsequent finishing on the basis of an analogue and documentary research. The novelty of the topic lies in the comprehension and understanding by the restorers of the uniqueness of artworks, both at the time of their creation by the authors, and in the individuality of the conditions for their utilitarian use, storage, and exhibition, which were reflected in the distortion of the exhibition view as a result of various negative impact factors. The study subject was the works of European arts and crafts of the 18th century with a wooden base and decoration in the form of combined decorative gilding. The study object was the combined gilding of the wooden case of an 18th-century grandfather clock with a musical mechanism, made in Berlin by watchmaker Konrad Erbar. The study purpose was to identify the author's finish of the object of restoration and to determine the methods of its conservation and reconstruction in order to return the work of exposition. In the study course, historical-archival, iconographic and comparative-analytical methods were used. The article highlights the process of technology research related to the history of finishing the wooden gilded case of the 18th-century grandfather clock, created by the watchmaker Konrad Erbar; the process of removing late multi-layered layers of oil paints from the author's finish in the form of decorative combined gilding, conservation of the ground with finishing, reconstruction of various types of gilding on gesso, applying tinting to restoration gesso and gilding are described.

Keywords: conservation, restoration, reconstruction, reconstruction, glossy and matt gilding, late painting, White Dining Room of the Grand Peterhof Palace, Great Hall of the Catherine Palace, Tsarskoye Selo.

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Загадки и разгадки тайн напольных часов из дворцов Петергофа и Царского Села

Аннотация: Статья посвящена консервации и реставрации верхней части деревянного резного золочёного корпуса напольных часов из Белой столовой Большого Петергофского дворца, утратившего экспозиционный вид в результате искажения внешнего вида поздними многослойными масляными закрасками, а также реконструкции утраченной нижней части корпуса часов с её последующей отделкой на основе аналога и документальных исследований. Новизна темы заключается в осмыслении и понимании реставраторами неповторимости произведений искусства как в момент их создания авторами, так и в индивидуальности условий их утилитарного использования, хранения, экспонирования, отразившихся на искажении экспозиционного вида в результате различных отрицательных факторов воздействия. Предметом исследования являлись произведения европейского декоративно-прикладного искусства XVIII века с основой из дерева и отделкой в виде комбинированной декоративной

позолоты. Объектом исследования являлась комбинированная отделка позолотой деревянного корпуса напольных часов XVIII века с музыкальным механизмом, изготовленных в Берлине часовым мастером Конрадом Эрбаром. Целью исследования было выявление авторской отделки предмета реставрации и определение методов его консервации и реконструкции для возвращения произведению экспозиционного вида. В ходе исследования использованы историко-архивный, иконографический и сравнительно-аналитический методы. В статье освещён процесс исследований технологии, связанный с историей отделки деревянного золочёного корпуса напольных часов XVIII века, созданных часовым мастером Конрадом Эрбаром; описан процесс удаления поздних многослойных наслоений масляных красок с авторской отделки в виде декоративной комбинированной позолоты, консервация грунта с отделкой, реконструкция разных видов золочения по левкасу, нанесение тонировок на реставрационный левкас и позолоту.

Ключевые слова: консервация, реставрация, воссоздание, реконструкция, гляцевое и матовое золочение, поздние закраски, Белая столовая Большого Петергофского дворца, Большой зал Екатерининского дворца Царского Села.

Introduction

The relevance of the topic is inextricably linked with the preservation of the cultural material heritage and, in particular, numerous objects of decorative and applied art that have changed their appearance, both as a result of unforeseen circumstances, and from the natural aging of their base and decoration materials. It also lies in the fact that the preservation of the Russia's cultural heritage monuments was, is, and will be the most important at any time for the transmission of the traditions of folk crafts from generation to generation, which is especially important for the aesthetic and moral education of young people. Love for the Motherland, for people who create and preserve beautiful artworks for contemporaries and posterity should be instilled through love for creativity in various fields.

The novelty of the topic lies in the comprehension and understanding by the restorers of the uniqueness of works of art, both at the time of their creation by the authors, and in the individuality of the conditions for their utilitarian use, storage, and exhibition, which were reflected in the distortion of the exhibition view as a result of various negative impact factors.

The study subject was the 18th-century European artworks and crafts with a wooden base and decoration in the form of a combined decorative gilding.

The study object was the combined gilding of the wooden case of an 18th-century grandfather clock with a musical mechanism, made in Berlin by watchmaker Konrad Erbar.

The study purpose was to identify the author's finish of the restoration object and determine the methods of its conservation and reconstruction to return the exposition work.

Based on the study purpose, the following tasks were set:

- study the sources of information on the combined decoration of woodwork in the 18th century;
- search for analogue works;
- present full-scale analytical studies obtained while working with the monument and information materials;

- perform a set of measures and a description of the methods for returning the museum object to its expositional appearance.

In the study course, historical-archival, iconographic, and comparative-analytical methods were used to restore the historical picture of the technology for creating the 18th-century carved gilded wooden grandfather clock case with a musical mechanism by the German watchmaker Konrad Erbar. The applied study methods make it possible to analyse the historical changes in decoration and, based on an analysis of their current state of preservation, develop techniques and methods for returning a work of decorative and applied art to a historical, aesthetic, and expositional form, thereby extending the life of a work for a long time.

Search for sources of information on the creation of works of wood and their decoration with decorative gilding, analog works and analysis of the information received

The history of the creation of palace and park ensembles in Peterhof and Tsarskoye Selo is described in the books of A.N. Benois, G.K. Lukomsky, A.A. Kedrinsky, I.A. Gurevich and V.V. Znamenova, M.M. Izmailova, I.F. Yakovkin give an idea of the time and architectural styles, created interiors and some objects of arts and crafts that adorn the interiors of the front halls of suburban palaces, recreated after the sad events of the Second World War, and give the researcher only a general idea. They do not cover the details of the manufacturing technology, information on the history of the existence of certain objects of decorative and applied art, methods of their restoration in cases of loss of the exposition appearance (*Gurevich & Znamenov, 1979; Izmailov, 1909; Kedrinsky et al., 1983; Kedrinsky, 2013; Lukomsky, 1926; Yakovkin, 2008*).

Researchers-performers needed to find reliable iconographic material to restore and reconstruct the lost base of the lower part of the grandfather clock case and present its true finish using types of decorative gilding characteristic of the 18th century. According to the documents provided by the customer, it was known that these watches were made at the manufactory of watchmaker Conrad Ehrbar in Berlin in the 1770s. According to B. Geres, “the watch was a gift from Prince Heinrich, brother of the Prussian King Frederick II, presented to Catherine II or her heir Pavel Petrovich during Henry’s visit in 1776 or sent as a gift after this visit.”

According to the custodian of the furniture fund, O.S. Kislitsina, the first documentary information about the clock dates back to 1816. In the inventory of the Grand Palace, the clock in the White Hall (Dining Room) is mentioned as gilded with a gap. Subsequently, the watch was repeatedly repainted, completely replacing the gilding, which, probably, was lost more and more over time, with paint. This grandfather clock was in the interior of the White Dining Room of the Grand Peterhof Palace until 1941. In early September 1941, the upper part of the building with the musical mechanism was evacuated to Leningrad, while the lower part of the building remained in the palace and burned down during a fire on the day Peterhof was captured by the Nazis.

The palace and park ensemble of Peterhof was created in the 18th century by the work of Russian compatriots under the guidance of foreign architects and craftsmen who came with them to Russia to teach Russian masters the art of interior decoration. In 1714-1725, architects

J.-B. Leblon and N. Michetti created the interiors of the Grand Peterhof Palace, including the hall, later called the White Dining Room.

In 1748-1752, this hall was decorated by the architect F. Rastrelli in the Baroque style by order of Empress Elizabeth Petrovna, but this interior did not last long.

The change in the architectural style, the change in the owner of the palace and the tastes of the new mistress, Catherine II, led to the fact that in 1774-1775, by her Decree, Yu.M. Felten remade the once baroque hall with lush ornamental compositions into an interior with stucco decoration in soothing monotonous light colors, calling it the White Dining Room. The white dining room of the Peterhof Palace existed with almost no changes in decoration from the end of the 18th century until the sad events of the summer of 1941.

During the construction and decoration of interiors in the 18th century, some unique items of decorative and applied art were ordered simultaneously with the decoration of palace halls abroad in well-known companies that manufactured their products using the advanced technologies of that time and the impeccable quality of the products. Among them was Konrad Erbar's watch manufactory, which was famous for making outdoor interior clocks with a musical mechanism in wooden cases, decorated with carved gilded decor according to all the canons of high-quality finishes.

A search for materials on this issue in Internet resources gave researchers information that such companies exist to this day, continue to manufacture interior floor clocks for individual orders for every taste and budget.

In the guide M.M. Izmailov, published for the 200th anniversary of Peterhof in 1909, there is a photograph of a fragment of the White Hall depicting a Russian-made ceramic stove, and in the description of this hall on the same page 97 it is written: "The furniture of the hall is all white, upholstered in cream-coloured silk. In the corner is an old clock in a white case. That is all the information that could be gleaned from printed sources on this issue (*Izmailov, 1909*).

Similar grandfather clocks made in Berlin were in the collection of the State Hermitage Museum and earlier in the Catherine Palace in Tsarskoe Selo. The fate of the Catherine Palace and the evacuation of valuables was similar to the fate of the works of Peterhof. The fate of the Tsarskoye Selo clock by K. Erbar remains unknown to this day, since they are not available either in the exposition or in the funds. In the registers of the Catherine Palace Museum objects of different years, no records were found about the fate of these watches. The inventory books of the evacuation time do not contain information about the location of these watches (*Lukomsky, 1926*).

Among the literary sources, it was possible to identify the G.K. Lukomsky's album with photographs of the Catherine Palace interiors in Tsarskoye Selo, published in Berlin in 1924 in German, where against the background of the central opening of the end wall of the Great Hall there is a (conditionally similar) grandfather clock with a carved gilded decor on the upper part of the case and selective gilding of the carved decor on the front side of the door. Separate fragments were similar to the decorative elements of the door of the lost lower part of the Peterhof clock case. This source of information was revealed much later than the process of restoration of the watch case itself. The Tsarskoye Selo clock in the photograph of 1924 is also depicted "in a white case" (*Lukomsky, 1926*).

To perform the work, the performers were given pre-war black-and-white photographs of fuzzy quality that were available in the museum at that time, in which the entire watch case from top to bottom was painted with paint of different colours.

When studying the sources of iconographic material for the decoration of wood products during the restoration of objects of decorative and applied art in the form of combined gilding, any trifles are important, which should be paid special attention to the performers of the work – gilding restorers.

In this regard, I had to additionally turn to a variety of iconographic materials: guidebooks from the pre-revolutionary years, old postcards and photographs, and consider a large amount of information on the Internet. The search and analysis of the obtained material has borne fruit and even made it possible to trace some of the movements of those and other palace grandfather clocks through the halls in different periods of time.

In the course of searching for the necessary information on the grandfather clocks of the imperial palaces of Peterhof and Tsarskoye Selo, we studied old postcards of the early 20th century, published by the Association of R. Golike and A. Wilberg, located in photo-tinto engravings of the partnership “Obrazovanie”. These were small-scale images of Konrad Erbar’s watches in the Great Hall of the Catherine Palace, on which it was impossible to see the details of the cases. It was only visible that the upper part of the body was gilded, and the lower part was white. Also, in another photograph of the Great Hall, in the same place where the Erbar clock used to be, there was another grandfather clock with a lacquered finish on the case. Their fate, by the way, is also unknown (*Figure 1; Figure 2; Figure 3; Figure 4; Figure 5; Figure 6*).

At the same time, none of the identified old photographs showed a grandfather clock in the interior of the White Dining Room of Peterhof. The photographs found on the Internet, was fragmentarily presented only a served dinner table against the background of the White Dining Room corner with stucco decoration on the walls.

However, in later photographs and postcards with post-war period images of the White Dining Room of the Peterhof Palace, grandfather clocks from D. Röntgeng’s company were revealed. They had a complex architectural form as a cylindrical column with a clock in the center, crowned with a classical vase in the upper part of the composition, and a stable massive cubic base at the bottom. This clock was made of mahogany and had a lacquered base finish. In different photographs, the grandfather clock was located either on the left or on the right in the corner near the outer wall of the hall. Subsequently, this clock could be seen in the corner of the Chesma Hall.

When studying photographs of the Catherine Palace interiors of different years, the researcher’s attention was suddenly drawn to a very familiar dining table, standing for some reason in the Portrait Hall of Rastrelli’s Golden Enfilade, and not in its rightful place in the White Front Dining Room. The search for photographic materials of the White Dining Room interior led the researcher to several more images of the same table and in the White Dining Room before and after restoration. Suddenly, in one of the old photographs (most likely from the beginning of the 20th century), to the right of a table that was also historically served, but covered with another tablecloth, stood the clock Konrad Erbar was looking for. And just like in the revealed photograph of 1924 in G.K. Lukomsky’s book, for this watch, the upper part of the case was gilded, and the lower part was white with applied carved gilded decor.

It should note that when comparing the images of the two works, it was obvious that both watch cases were of different shapes. Those and other watches had original compositions of the upper parts of the cases, different from each other. They were topped with vases of various shapes. The Peterhof clock was crowned with a strict composition of a classic vase, stretched upwards, located on a light body with arches and gossamer doors for better sound output from the musical mechanism. The front door of the upper part of the case was richly decorated with shells, leaves, and flowers. The upper part of the Tsarskoye Selo clock was decorated with a wide low vase in the form of a bowl with a lid. The ornamental part of the upper door was also more modest in decor than the original door from the Peterhof Palace.

The lower parts of the buildings were also different. Peterhof watches had a case that expanded significantly downwards and ended with powerful developed currencies. They were more voluminous compared to the clock from Tsarskoye Selo (*Figure 3; Figure 45*).

The case of the Tsarskoye Selo clock compared to the case of the Peterhof clock was, as it were, stricter, elongated and more straightforward in the shape of the lower part, lighter in weight. It expanded slightly only at the very bottom, necessary for the stability of the hull. The resemblance of carved overhead elements in the decor is observed in the decoration of the front doors of the cases and the ornaments of the side walls of the cases; repetitions in the ornamental part of individual elements, but used in other compositional solutions. These were custom orders.

Literary sources on the creation and decoration of decorative and applied interiors artworks in terms of work technologies and methods of old masters such as V.L. Antsov, L. Lermontov, K.A. Kaznacheev, A.S. Nikolaev, A. Reshetnikov, and L.P. Schmidt made it possible to study various options for technologies and recipes used by masters of the past in the field of creating works of decorative and applied art and their finishing options, made it possible to analyse the information received and choose the most acceptable recipes for the finishing compositions of the preserved upper part of the grandfather clock (*Antsov, 1908; Lermontov, 1890; Nikolaev, 1949; Reshetnikov, 1971; Schmidt, 1909*).

Special literature on the restoration of works of tempera and oil painting and chemists-technologists authors V.V. Filatova, M.K. Nikitina, E.P. Melnikova and T.S. Fedoseeva made it possible to comprehend and evaluate the historical value of the watch case decoration, to decide on the choice of materials for the restoration and reconstruction of the lost fragments of the base with decoration; reveal the secrets and methods of restoration of the monument, thanks to which, in a fairly short time, it was possible to restore a complex monument and give this work of the past the future (*Nikitin & Melnikova, 1990; Fedoseeva, 1999; Bogdanov et al., 1986*).

Thus, as a result of searching, collecting and conducting comparative-analytical studies of historical documents, iconographic material on two similar monuments, obtained from literary sources of information about the technologies and materials of the base and finishing of products of the past, as well as a direct study of the presented fragment of the original, were selected methods of conservation and restoration of the upper part of the grandfather clocks case, methods of their implementation, corresponding to the tasks of the complex revival of the monument.

Returning the exposition type to the museum object

The architect, the author of the restoration project, together with the museum's researcher, curator of the furniture fund, specified the restoration task. The overall dimensions of the grandfather clock case were impressive. Among the works of arts and crafts, this case of grandfather clocks can even be considered a monumental work (316 x 80 x 60 cm) due to its size.

Only the upper part of the case was available, and the lower part was missing, it had to be reconstructed and finished in the form of combined gilding according to the technology of the 18th century. The available upper part of the grandfather clock case, provided for restoration, was repeatedly painted with oil paints of different colors: beige, pink, grayish-blue, obviously not the author's one, but unprofessionally applied late (*Figure 7; Figure 8; Figure 9; Figure 11; Figure 13; Figure 15; Figure 21; Figure 25; Figure 27; Figure 28; Figure 34; Figure 37*)

The author's decoration was distorted beyond recognition, and in no way, even remotely, did not remind that it was a "white case", as it was said in Izmailov's guide. Restorers of carvings and decorative gilding compiled detailed descriptions of the technical condition of the monument before restoration, studied the necessary materials and documents, and historical references.

In the restoration task, it was ordered to restore the wooden base and the author's finish of the upper part of the watch case, to reconstruct the lower part of the watch case in wood, to recreate its carved decoration and gilding on the basis of the analogue. The work had to be divided into two stages.

Stage 1. Task for the restoration of the upper part of the watch case:

- perform the necessary carpentry repairs with cracking, filling in the losses of the base of the watch case and correcting the base wood deformation;
- make up for the loss of carved decor in the monument material;
- remove multi-layer late painting with oil paint from the surface of decorative gilding;
- recreate decorative gilding;
- toning new gilding to match the historical colour.

Stage 2. Task for the reconstruction of the lost lower part of the grandfather clock case:

- make the lower grandfather clock case part in wood;
- make carved decor for the doors and side surfaces of the clock case in the monument material according to the 18th-century analogue;
- produce a high-quality finish using the technique of combined gilding with a combination of glossy gilding on poliment and matte.
- tint the restoration gilding to match the historical colour.

Note. When performing a complex of conservation and restoration works, discuss their progress and make collective decisions at the restoration councils.

Before starting work, Vladimir A. Gradov, the oldest restorer of State Hermitage woodwork, came to our workshop at RUST LLC for a consultation, with whom we discussed all the stages of work on the monument and chose the most optimal solutions.

The artist-restorer of works made of wood A.V. Antonov got instruction to perform the necessary carpentry repairs with cracking, make up for the loss of the base of the watch case

and correct the base wood deformation, and also, make up for the loss of carved decor in the monument material, which he successfully performed with the necessary and inherent accuracy and professionalism. The restorer very carefully performed his work to restore the base, secured the case sides with a plank so that they retained the author's geometric dimensions. The fact is that there was no back plate at the top of the watch either, since initially it was made to the entire height of the watch case for the top of the case and the lower part as a single element, which gave the high wooden product the necessary rigidity.

The work of removing multi-layered late oil paints from the decoration surface of the upper part of the grandfather clock case to possibly reveal the surface of the decorative historical gilding was entrusted to the artist-restorer of the gilding of the highest category N.M. Fomicheva. In the event that the author's finish was discovered after clearing, it was necessary to recreate two types of decorative gilding: glossy on a poliment ground and matte on an adhesive binder. The upper historical part of the clock that the author of the article got left made a depressing impression.

For what purpose and who painted this object so "picturesquely", no one knew. The author of the article had to work very carefully and remove the paint layer by layer. This work is painstaking and complex, given that it was not known in advance what type of gilding was previously performed on the watch case, and whether the author's or historical gilding was preserved. Style is style, and no one canceled later interventions in the monument, they were, as they say, on the face.

In this regard, not to loosen the carpentry connections restored by Alexei, the author of the article had to put the watch case on the roof of a solid wooden typesetting board, since this upper-case part also did not have a bottom, and could not have been. Otherwise, how could a pendulum move there, in a clock, and weights would be located?! The upper watch case part was intended only for the musical mechanism. The author of the article noted that the side doors of the top of the case were of a radial shape with a very thin through slotted gilded thread in the form of a web, so that the musical sounds could be clearly heard during the mechanism operation. A small architectural superstructure on the main body in its upper part also had arched openings for better sounding of the melodies being played (*Figure 15; Figure 21*).

The top of this part of the body was decorated with decorative architectural elements in the vase form with a towel on its body and an interesting lid with a previously lost element, which was later made by someone in the form of an onion that completed the vase. The base of the vase and plinth existed on their own. Previously, all the details of this structure were fastened together with wooden dowels and put on glue. The dowels and glue dried out from time to time and ceased to fulfill their functions. After the restoration of the base of the top of the watch case, Alexei set about restoring the dowels of this architectural structure. (*Figure 7; Figure 27; Figure 40; Figure 41; Figure 42; Figure 43; Figure 45*).

When revealing late non-professional painting with oil paints, it turned out that the watch case was gilded at one time using the technique of combined gilding on gesso with the use of red-brown poliment in combination with matte glue gilding on shells and stylised leaves. This circumstance made it possible to clean the top of the watch case layer by layer with organic solvents. Otherwise, with author's lacquer gilding, one could lose the original author's gilding

(*Figure 10; Figure 12; Figure 14; Figure 17; Figure 18; Figure 19; Figure 22; Figure 23; Figure 26; Figure 29; Figure 30; Figure 31; Figure 35; Figure 38*).

On most of the ornament, this primer-poliment was preserved, but was badly worn, as if someone had tried to scrape off the gilding from it before starting to “paint” the watch with oil paints. The author of the article had to work with the help of a gel B-52, a remover of old paint and varnish coatings, which the author of the article applied to small areas, covered with polyethylene for 10-15 minutes, and then carefully removed the top layer of swollen paint with a wooden stack. And so, each of the colourful layers of different colour, thickness and application time was carefully removed layer by layer. After removing the paint, the surface was treated with cotton wool micro swabs on a torch, moistened with acetone, with great care to stop the process of swelling of the lower paint layer. Each working area was periodically treated with a cotton swab moistened in acetone. When working with solvents, technological breaks were made after short time intervals (*Figure 10; Figure 12; Figure 14; Figure 16; Figure 22; Figure 29; Figure 35; Figure 38*).

This operation took quite a long time. In the end, the author of the article managed to still identify the author’s finish and what was left of it. To her great surprise, her experimental tests on gilding on poliment gave a very positive result. Although after so many layers of oil paint and how to remove it from the surface of the author’s gilding, she could have expected anything, but it turned out the way it was necessary for the case. This could not but rejoice her, since after unprofessional interventions in the author’s decorative glossy gilding, it is not always possible to restore this particular type of gilding. He is very afraid of mechanical impact, moisture, grease, and even more so such harsh manipulations to remove multilayer oil shadings on the finest gilding using chemical solvents.

The process of restoring the losses of the author’s glossy gilding went almost without complications. After that, it was also possible to perform local matte gilding in places where it was lost. (*Figure 20; Figure 24; Figure 32; Figure 33; Figure 36; Figure 39; Figure 40; Figure 41; Figure 43; Figure 44; Figure 45*).

The new gilding tinting to match the colour of the preserved author’s one had to be done with extracts from the roots and bark of plants, prepared in advance in the form of alcohol solutions. These extracts, added in small quantities to the matte solution, regulated the shades of restoration gilding in different areas (*Figure 45*).

Thus, in the course of restoration work on the removal of multi-layered late shading with oil paint, a complex state of the author’s decoration of the decorative gilding of the upper-case part was revealed. However, despite the presence of only traces of gilding, it was possible to reconstruct both glossy and matte gilding; and then, with the help of extracts from the roots, bark and resins of tropical plants, give the new gilding a shade of old gold.

Reconstruction of the base and finish of the lower part of the watch case

The reconstruction of the lower watch case part was performed by the craftsmen of Rust LLC: Valery S. Antonov, an artist-restorer of ornamental carvings and sculptures made of wood, and cabinet maker Andrei B. Klementiev.

Based on the drawings, the craftsmen made the lower part of the grandfather clock case in wood; made a carved decor for the front figured door and side surfaces of the clock case in the monument material, in linden wood, according to the 18th-century analog (*Figure 42; Figure 43*).

Thus, the reconstruction of the base of the lower watch case part required a serious engineering solution for the implementation of the project, both in the reconstruction of the figured shape of the case, and in resolving the issue of opening the front figured door of the case, associated with the subsequent operation of the grandfather clock case. After accepting this part of the work, the watch case was transferred to Dedal LLC. There, under the guidance of the artist-restorer of gilding of the highest category R.A. Shkarednykh gilding on gesso based on wood using the 18th-century technology with a combination of glossy gilding on poliment and matte was recreated. Then the restoration gilding was tinted to match the color of the historical (*Figure 44; Figure 45; Figure 46; Figure 47*).

Discussion

In the course of the researcher's search for iconographic and historical archival materials, questions arose regarding the history of the creation and existence of the analog and other grandfather clocks of the Catherine Palace in Tsarskoye Selo, as well as the history of their mysterious disappearance from the exposition. The author of the article would like to know when and how they disappeared from the palace: were they sold in the 1920s and 30s, or perished in the fires of the war, or were they taken to Germany, how many cultural values are still in private hands? The answers to these and other questions are to be found in the documents.

Conclusion

In the study course and restoration work on the return of the grandfather clock case of the exposition type, a search was made for analogue works.

An analogue for the work on the reconstruction of the lost lower part of the grandfather clock case in the White Dining Room of the Grand Peterhof Palace was the grandfather clock from the Great Hall of the Catherine Palace, made in the 18th century on a special order by the Berlin watchmaker Konrad Erbar.

The restorers also identified and studied literary and iconographic sources of information on the combined decoration of decorative and applied artworks made of wood of the 18th century and historical iconographic materials on these monuments with comparative analytical studies of the information received about the monument.

For the direct implementation of the restoration processes, the selection and implementation of work methods for the conservation of historical decor and finishing of the watch case, restoration and its reconstruction, as well as the processes of recreating the base of wood, carved decor and finishing the watch case with decorative gilding for the return exhibitional museum item.

After performing a set of necessary restoration processes and the painstaking work of a cabinet maker, restorers of ornamental carvings and sculptures from wood, gilding restorers and gilders managed to restore the exhibitional look to the watch case, which made it possible to

return the grandfather clock to its historical place in the interior of the White Dining Room of the Bolshoi Peterhof Palace, where they are currently exhibited.

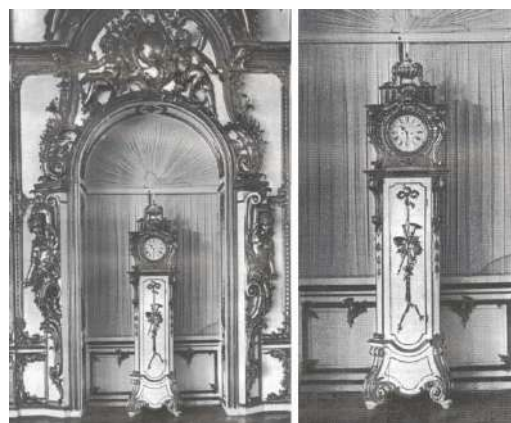
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Appendix



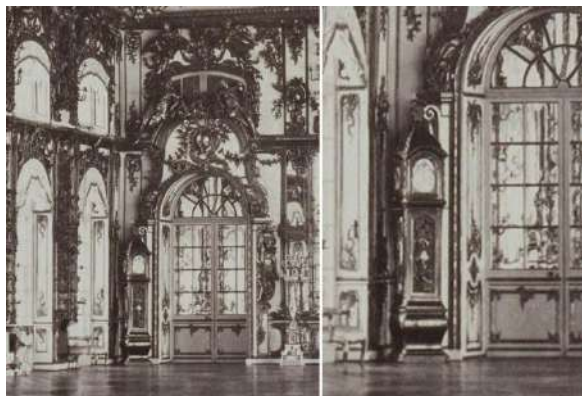
Figure 1. Great Hall of the Catherine Palace before the revolution. 1910s



Figures 2-3. Grandfather clock by Konrad Erbar in the Great Hall of the Catherine Palace. Photograph published in Berlin by G. Lukomsky in 1924



Figure 4. Great Hall of the Catherine Palace. 1910s. Another grandfather clock in the same place where Konrad Erbar's grandfather clock was previously located. Another stucco decoration on the Great Hall



Figures 5-6. Grandfather clock from another company with a lacquer finish on the same spot in the Great Hall



Figures 7-8. The upper grandfather clock case part before restoration with numerous and multi-layered decorative gilding



Figures 9-10. The upper front part of the grandfather clock case in the process of restoration and removal of numerous and multi-layered shadings of decorative gilding and after this process with the opening of the author's gilding on poliment and glue



Figures 11-12. A fragment of the front side of the upper watch case part in the process of removing multi-layer shading with oil paint from the surface of decorative gilding on poliment and after removing multi-layer shading with oil paint from the surface of decorative gilding on poliment



Figure 13-14. A fragment of the front side of the upper watch case part in the process of removing multi-layer shading with oil paint from the surface of decorative gilding on poliment and after removing multi-layer shading with oil paint from the surface of decorative gilding on poliment



Figures 15-16. General view of the left side door of the upper watch case part with solid multi-colour and multi-layer painting of the author's finish with oil paints before restoration



Figures 17-18. General view of the left side door of the upper watch case part with solid multi-colour and multi-layer painting of the author's finish with oil paints and loss of the base during the restoration process



Figures 19-20. General view of the left side of the upper grandfather clock case part. Conservation and restoration processes



Figures 21-22. General view of the right lateral side of the upper grandfather clock case part before restoration and in the process of half-cleaning of historical gilding from late painting with oil paint



Figures 23-24. General view of the right side of the upper grandfather clock case part. Processes of conservation and restoration of historical gilding



Figures 25-26. A fragment of the right side of the upper watch case part with solid multi-colour and multi-layered oil painting of the author's finish in the form of gilding before restoration and after the removal of multi-layer late painting of oil paint from the well-preserved author's gilding



Figure 27. General view of the front side of the upper watch case part of the architectural decor with solid multi-colour and multi-layer painting of the author's finish with oil paints before restoration



Figure 28-29. General view of the front side of the upper part – a vase of the watch case with solid multi-colour and multi-layer painting of the author's finish with oil paints before restoration and in the process of control clearing from late layers



Figures 30-31. General view of the vase of the upper watch case part after the removal of solid multi-colour and multi-layer painting of the author's finish with oil paints in the process of restoration after their removal and replenishment of local losses of primer-gesso



Figures 32-33. Sculptural decoration – vase of the upper watch case part after ground conservation and restoration of gilding



Figures 34-36. A fragment of the upper watch case part with solid multi-colour and multi-layer painting of the author's finish with oil paints before restoration; in the process of control clearing from late layers of oil paint and after the restoration of decorative gilding



Figures 37-39. Fragments of the architectural decoration of the upper watch case part – covers with solid multi-colour and multi-layer painting of the author's finish with oil paints before restoration and in the process of restoration and replenishment of local losses of primer-gesso and after conservation and restoration of gilding



Figure 40. Sculptural decoration of the upper watch case part after conservation and restoration of gilding



Figure 41. Historical ornamental and sculptural decoration of the upper watch case part after conservation, restoration and reconstruction of two types of gilding



Figures 42-45. Reconstructed lower clock case: side façade, front façade in wood and front façade of the lower grandfather clock case part after reconstruction of the base in wood and restoration of glossy and matt decorative gilding. Floor clock assembly after tinting gilding to match the colour of the historical



Figure 46. Grandfather clock in the White Dining Room interior of the Grand Peterhof Palace after conservation and restoration of the upper historical part, reconstruction and reconstruction of the lower-case part



Figure 47. White Dining Room of the Grand Peterhof Palace with a clock by Konrad Erbar after conservation and restoration of gilding and reconstruction of the lower-case part.

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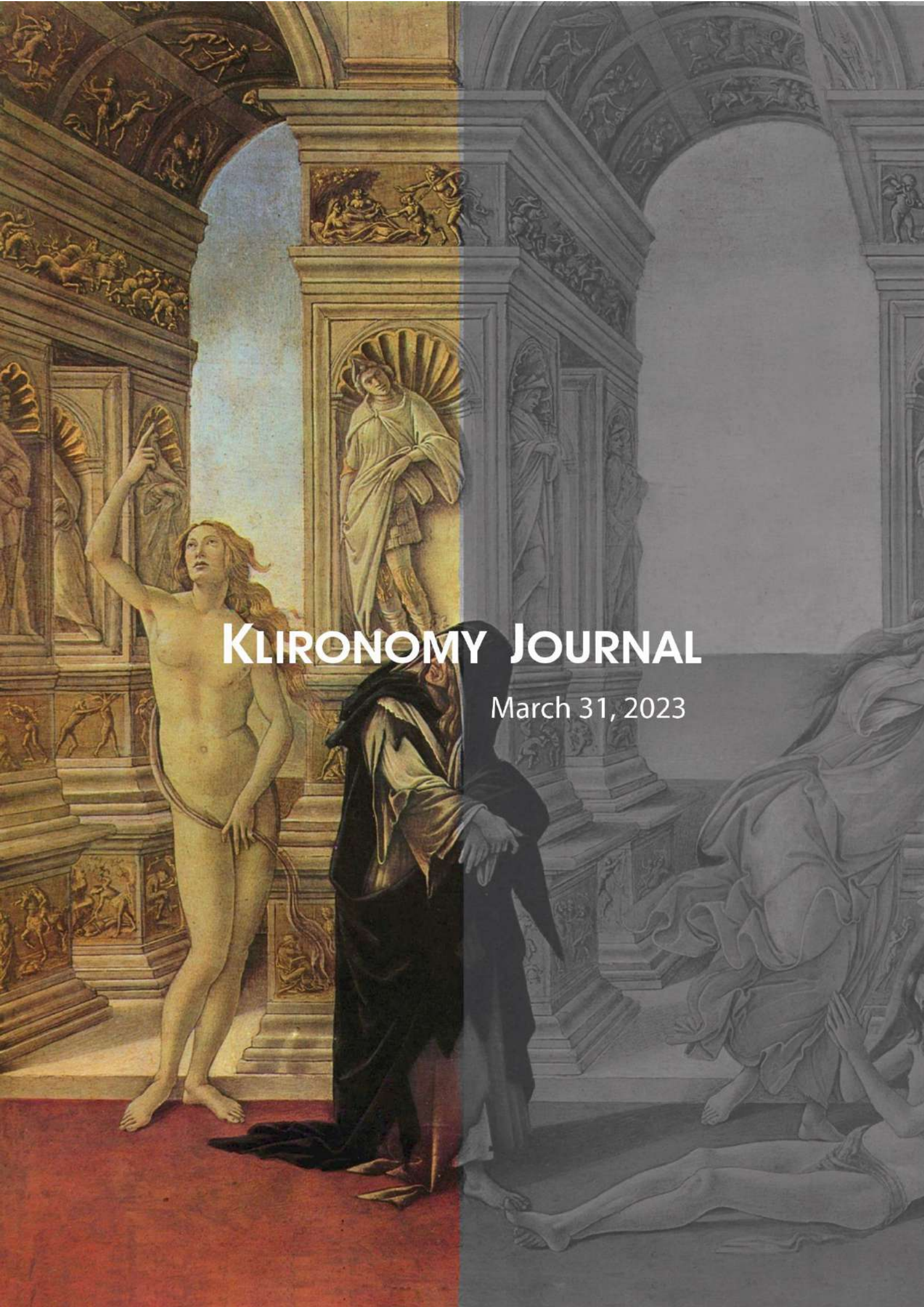
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