

Culture and arts in the context  
of cultural heritage

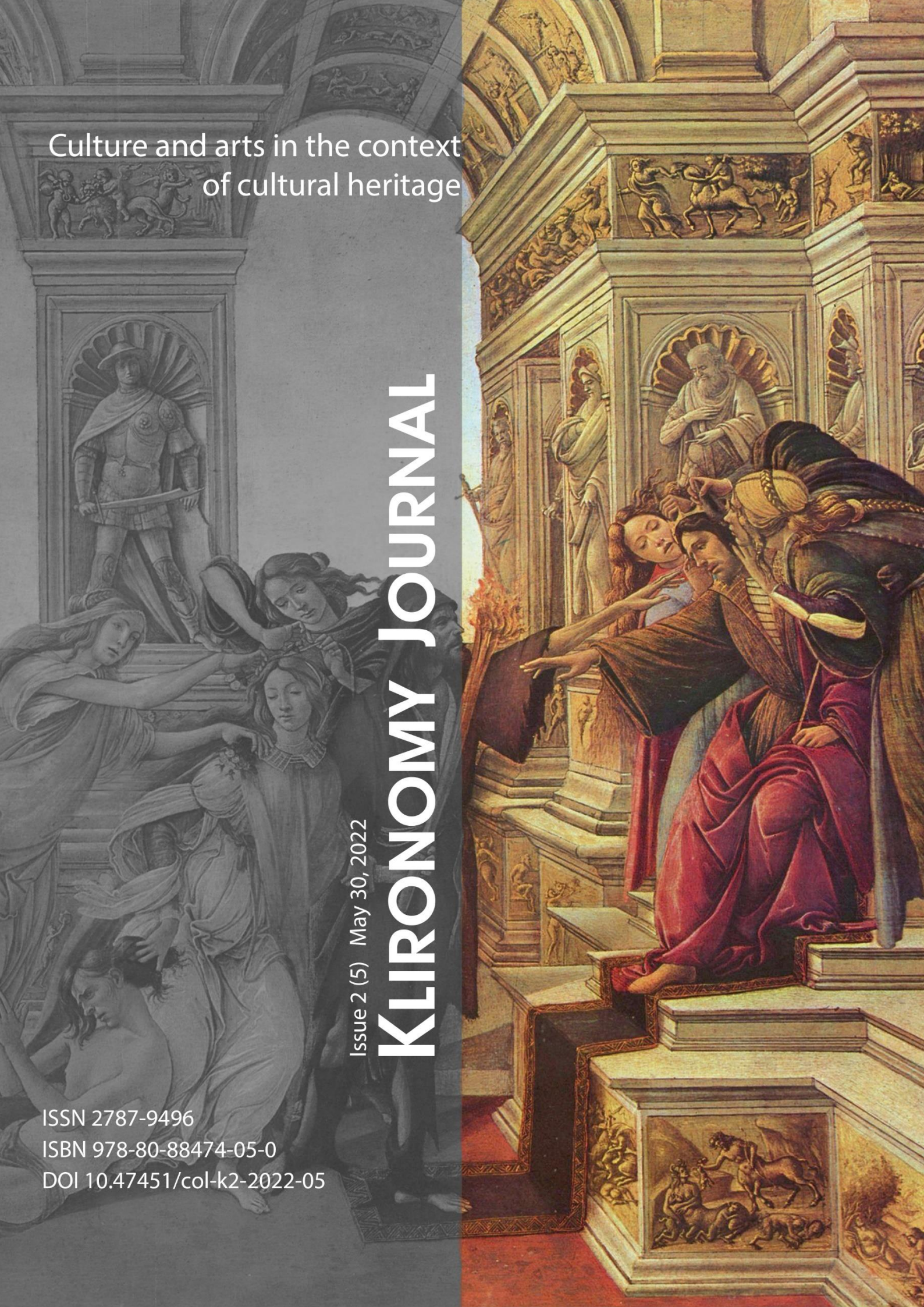
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CULTURAL HERITAGE IS INTENDED FOR THE MEMORY OF THE FUTURE

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## CULTURE AND ARTS IN THE CONTEXT OF CULTURAL HERITAGE

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### **The culture of visuals and the visuals of culture**

*Abstract:* This article offers the premises for an analytical reflection on how we look at images today, while questioning the role they have in our understanding of contemporary culture. We will discuss different visual culture aspects based on relevant case studies from advertising, branding, journalism, and art, arguing that the image is prevalent in today’s media culture, with our perception shaped by its structural lecturing rules (in the detriment of other content formats). Since contemporary culture is constantly and arbitrarily build on a subjective and consciousness perspective, we are witnessing on the cultural identity definition of our existence through image-reading patterns, text-looking solutions, and video-lecturing directions, as a multimodal subjective information-processing reaction to the spectacle of this intense digitalization of the society.

*Keywords:* visual communication, visual culture, media, visual arts, text and image, social media.

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### **Cultura vizualului și vizualitatea culturii**

*Abstract:* Acest articol oferă premisele unei reflecții analitice asupra modului în care privim imaginile astăzi, chestionând, în același timp, rolul pe care acestea îl au în înțelegerea și formarea culturii contemporane. Vom discuta aspecte ale culturii vizuale pe baza unor studii de caz relevante din publicitate, branding, jurnalism și artă, argumentând că imaginea este predominantă în cultura media de astăzi, percepția noastră fiind modelată de regulile sale structurale de lecturare, în detrimentul altor formate de conținut. Deoarece cultura se construiește în mod constant și arbitrar pe o perspectivă subiectivă conștientă, asistăm la definirea identității noastre culturale prin modele atipice – citim imaginile, privim textele sau lecturăm videourile – ca reacție subiectivă multimodală de procesatori de informație la spectacolul intensei digitalizări a societății contemporane.

*Cuvinte cheie:* comunicare vizuală, cultura vizuală, media, arte vizuale, text și imagine, social media.

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### **Introduction**

In this article, we will reflect on the way we look at and see images today, on how we receive image culture in its abundance, or about how this understanding of the image resonates with the context of extreme digitalization. We will observe how the contemporary image becomes prevalent in the media and how it comes to define the very cultural identity of the visual. We discuss visual culture and images in culture, both as visual resources and as mutually constructed components of visibility and how our understanding is built on their manifestations. In the spirit of the poststructuralist discourse of the society of spectacle (*Debord, 1983*) and the technologically reproducible image (*Benjamin, 1969*), invoking the semiotic dissociation between

connotation and denotation (*Barthes, 1985*), we will also call on the studies of Lev Manovich, Ana Peraica, and James Elkins, who talk about the contemporary culture of information processors, or about visibility or composite image built arbitrarily in the consciousness of contemporary visualization. We will then argue how the image is prevalent in today's media culture and how our perception is shaped using it, based on case studies from advertising, branding, journalism, and art, domains where visual communication can be approached and studied sequentially and structured.

### **The culture of visibility**

While introducing the visual culture and the notion of the image (as a content format, as a type of communication), we are considering the concept of society and the spectacle of simulacrum (*Baudrillard, 1981*), and the different policies of representation as they are deduced from the various manifestations of the image in contemporary media. Visual studies insist on the evaluation of representation policies, the analysis of the concept of gaze as a metaphor for the manifestation of the object of desire, along with fetishism and voyeurism. At the same time, visibility brings reflections about the reproduced and mixed image, a symptom of electronic media where democratic access to resources has been the subject of debate since the beginning of the Internet. Discussions about visual culture today look at those aspects of culture expressed in visual images, as they are approached by a multitude of academic fields that study this subject: cultural studies, art history, critical theory, philosophy, media studies and anthropology, etc. They overlap with film studies, invoke psychoanalytic theories, discuss sexual studies, queer theory; involve the media, television, film, or the Internet; include studies of video games, comics, traditional art media, advertising, mobile devices, any other medium that has a visual component, going as far as technological-documentary manifestations of the image such as scanners, xerox, drone, x-rays, technical image etc. (*Elkins, 2003*). Visual culture is about the study of the image in all of its forms, being concerned basically any kind of technologies designed to enhance, or to translate, or to accommodate the visuals – from oil painting to press and television (*Berger, 1977*). In this material, visual culture provides the adequate medium for analysing the role of the image in today's communication patterns.

The versatility of the domain comes from the range of objects under the term “visual culture”, which aggregates “visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology” (*Manovich, 2001a*). The term “visual technology” refers to any media designed for perceptual purposes or with the potential to increase or augment our visual capacity. Because of the changing technological aspects of visual culture, as well as the scientific desire to create taxonomies or articulate what is “visual”, many aspects of visual culture overlap with the study of science and technology, including hybrid electronic media, cognitive environments, science, neurology, and image and brain theory. In an interview with the *Journal of Visual Culture*, academic Martin Jay explains the growing connection between the visual and the technological: “it is necessary to focus on how they work and what they do, rather than going over them too quickly to the ideas they represent or the reality they claim to portray” (*Jay, 2002*). In this regard, we must ask questions about how the technological mediations facilitates or improves the extensions of the visual experience in our cultural perception of media (*Soreanu, 2021*).

### **Mimicking cognitive experience in transient mediums**

Our knowledge process is based on assumed image patterns, and we have formed a system of knowledge of reality less dependent on knowledge associated with text-type content formats. We are witnessing a prevalence of image assumption over text, which is an abstract format, with progressive, sequential, and consecutive reading, which involves extensive mental processes of recognition, identification, association, meaning assignment, meaning construction and final image evocation. Consequently, this proves to be a more difficult communication process than the one offered by the type of image content, where the reading is simultaneous, and the perception of meaning occurs together with the visual identification of the subject.

We notice that in the contemporary media of communication - advertising, internet – the sovereign format is that of the image, where the text has an adjuvant function, of anchoring, fixing, clarifying (*Barthes, 1985*). Is this a mimetic approach, which replicates the primordial psycho-somatic experiences of human knowledge, returned to humanity as processes of knowledge? It is a setback of the tendencies to ergonomize or ease our existence, to facilitate the processes of interaction with the environment, to anchor “with the opposable fingers” in a reality dominated by ease, accessibility, ergonomics, but which reduces our intelligence and ability to adapt, to evoke the human condition? We communicate through images even when communication is mediated through other content formats (text, video, sound). We can say that we “read” the image, “lecture” the video, etc., “browse” a content dedicated, otherwise, to the intellect and reason through other processes than those of simple image reception. Reading the text, for example, is a reading process that involves visual perception, identifying characters, forming mental images, and associating them with concepts to generate understanding, sensuality and, consequently, the meaning of reading. By default, the visual regime is present and required, even if the digestion of the content is done through graphic symbols, letters. On the other hand, the trained human eye no longer goes through the complete process of reading each character or letter, but recognizes words, expressions, providing a shortening of understanding their meaning, as well as the ability to read “diagonally”, to selectively read a text. We are witnessing a similar process in the case of dynamic images, be it film, video, animation, or even comics. Because the reading sequence is progressive, consecutive, and cumulative, there is an immediate and a total meaning which is formed during the “reading” of the film, by appealing to memory, meaning and association of meanings deduced “on the go”. In this regard, the image communication seems to be a clearer, more direct, perhaps more organic form than any other form of communication (text, sound, video).

Our existence is built on the image (and not on the text), because the image addresses another type of understanding and communication that teaches the culturalized reception, the educated one, acquired through education, both at the level of the individual, and at the level of civilized society. Until the acquisition of the ability to communicate through writing or speaking or other methods of artistic communication (sound, singing, signs), children communicate exclusively through visualized image, understood, decoded, reproduced, and practiced. They learn to know and recognize reality through images, whether visual or auditory, and the disciplines of visual arts cultivate this ability in all its forms of artistic manifestation. The introduction of the text as a way of knowledge involves a combined effort of the intellectual

development stage, of specific cognitive processes based on attention, memory and structuring of neural plasticity that allow, ultimately, a baggage of knowledge and a form of high precision communication and powerful.

Contemporaneity seems to offer a setback to this type of comedy, especially in mass culture and consumer culture. I am referring here to communication in advertising, in online and internet media, in virtual media, in the multitude of media channels available to the contemporary public. Given the immediate addressability and the need to reach the target audience as quickly as possible, the speed of dissemination, in the conditions of globalization in which the image transcends language barriers, we are witnessing the tendency to emphasize communication rather through image-specific language elements, and not text. Different instances, such as image development in cinema or streaming film, engaging the image structure in the marketing materials of an advertising campaign, solving the page structure of a website interface, or developing a mobile phone application interface, are all based on image prioritization, and on the rules of visual composition that define it. They offer comfort, fun, usability, ease, speed, features specific to the type of perceiving or lecturing of the image content, which has become a symptom of communication in consumer culture.

### **Digital media stats: the reign of the image content format**

Digital marketing is, without a doubt, the most relevant form of promotion needed today in the context of the global digitalization of the media and, therefore, of the media of cultural expression. The communication takes place online, with the help of the internet and is completely dependent on the vehicle that facilitates the transfer of information (*McLuban, 1964*). A look at the simplest statistics will reveal how information digestion occurs at the conjunction between the specificity of the digital environment and the creative autonomy of users who have become information processors in this era of technologicalization of everyday existence (*Manovich, 2001b*). Coupled with the staging of scientifically collected data that shows that 90% of the information processed by the human brain is visual because the human brain processes images 60,000 times faster than text (*Eisenberg, 2022*), we can argue that a visual marketing construct based on image prevalence is more easily digested by the public, thus fulfilling the communicative desideratum. An exhaustive overview of the role of image in social media relays also shows the explicit prevalence of image over text and consumers' predilection for this type of content, which has been transformed into a marketing strategy by specialized companies. Ordinary user behaviour shows that they will spend, on average, less than 15 seconds to read the content of an online material, with an overwhelming 80% tendency to prefer the video format to textual information.

More than 2 million searches per minute are received on the Google search platform, while a brief estimate shows that humanity today generates an estimated 2.5 quintillion bytes of data every day (i.e.: 90 percent of the world's data has been created in the last two years alone) (*Eisenberg, 2022*). The emergence of a multitude of sources and communication platforms that generate visual image – from social media to the web and technologically generated images, in the conditions of the unprecedented computer explosion in recent years. A research funded by the National Institutes of Health in US back in 2014 shows that the human brain can process entire images that the eye sees for as little as 13 milliseconds (*Trafton, 2014*), with the direct

consequence that before the next image appears, a part of the brain continues to process the images longer than the amount of time it was seen (as initiated and proved as Phi phenomenon from the very first film theoreticians Peter Mark Roget in 1869 and Max Wertheimer in 1912) (*Schuler, 2016:31*). The direct conclusion and effect over the contemporary visual marketing is that text and illustrations work way better than the plain information without illustrations, making the visual an indispensable asset to any form of communication nowadays involving, for example, nonrepresentational pictures, graphic organizers, or learner-produced drawings (*Lentz & Levie, 1982*). This reflects on direct marketing strategies, on personal presentation solutions, on technological or corporate communication, basically in any visual area which rules our live, including education, and cultural understanding. For instance, using visual support in classroom or in a meeting room helps improve learning by up to 400% (clarification of content, motivation to learn, saves time with preparation of lessons or business reports, enhances vocabulary and solutions etc).

An interesting dissociation can be made even while considering the format of the images – the topic, the subject, and the general taxonomy of any visual available for viewing online. Eye tracking studies have documented a dramatic gap in how users approach website images, as analysed by contemporary web-design strategists specialized in Research-Based User Experience who found out that some types of pictures are completely ignored (for instance, the images that are purely decorative), while other types of pictures are treated as important content and scrutinized, such as visuals of products and (real) people (as opposed to stock photos of models) (*Nielsen, 2010*). Their study shows how the average user spent 10% more time viewing the portrait photos than reading the biographies, even though the bios consumed 316% more space of the available screen. The text-image based content, while used for online presentations, also relies on subject and representation, on formal aspects such as size, reading/looking time or visual impact, and the capacity of the image to carry information.

In a non-surprising way, the visual types of content like infographics, photos, charts, presentations, and videos comprise a significant portion of content that business strategies are using, also reflected in social media platforms which are also categorized by content – mainly image-based (Instagram), video-based (Vimeo, YouTube, Dailymotion), text-based (Twitter), or mixed (Facebook, Instagram). However, the turn into the recent structures of the social media showed that every platform needs a textual support (as description of the visual image or video), and the textual messaging is more successful doubled by an image (tweets with images receive 150% more shares than tweets without images (*Cooper, 2013*)). In purchasing decisions, the preferred format of video is assuring the product acquisition, the quality of reviews, and 43% of business-to-consumer marketers say that pre-produced video is the most successful type of content for marketing purposes. Doubling sound with relevant imagery in linear communications, like adding visuals to a sonor message, ensures that people are likely to retained 65% of the information three days later, and remember only 10% of that information if only sound is available (*Medina, 2017*). And, when converted into impact factors and marketing decisions, the prevalence of the visual formats over the textual is clearly a factor to be considered, as in the digital economy, there is a critical need to bridge the type of information (about product's quality and characteristics) toward prospective consumers. While also demonstrating how to apply advanced deep learning techniques to measure the congruence

between information of different types, a study by Wang & Song researchers in US revealed the positive importance of the textual and visual data congruence in consumers' purchase decisions [1] (*Wang & Song, 2020*). Also, in another example of case of conference presentations, the formats dissociation and congruence based on the different types of technical visual knowledge [2] allows conference participants to comprehend the vast amount of visual material shown during presentations, while operating with a visual semiotic considered as an “unvoiced” language of communication in that particular communicational context, where “the images constitute a text” (*Rowley-Jolivet, 2000*).

In many regards, the conjunction of the content formats of text and image used together, reveals the need of a new alphabet of understanding options, where various approaches to multimodality is involved through a wide range of perspectives based on socio-semiotics in visual communication, rhetorical approaches to advertising and visual persuasion, and also cognitive metaphor theories (*Bateman, 2014*). Lecturing this communicational construct – through a semiotic lens which allows both a differentiation and standing-apart structures for text [3] and image pushes our perception to understand that polysemy of an image (inherently more difficult to “read”) and the text’s vocational effortless passing from the signifier to what is signified, are breaking the conventional rule that visual space is about looking, while textual space is about learning. However, this becomes more perceivable in visual arts territory which provides a peculiar environment of a visually assertive textual form, a transposition which signals the materiality of written language as visual feature (*Soreanu, 2020*). The viewer “reads”, and the reader becomes a “viewer”, as they both become aware of the noncognitive and affective qualities of the visible (*Ross, 2014*). This convergence of art (and science) on the topic of visual perception, with a particular touch in contemporary visual arts, for instance, invites to self-reflection on the nature of the artistic medium understood as a philosophical approach of the vision perception (*Schuler, 2016*). As noted and examined by Elizabeth Rowley-Jolivet, visualization and language share similar characteristics of being culturally embedded (since visual communication embodies a social dimension), constituting a code of communication (they develop their own lexicogrammar of visuals), and their usage to make claims in disciplinary discourse (to persuade, to make and support specific arguments) (*Rowley-Jolivet, 2000*).

### **Global image. The multimodal communication**

The image may be worth a thousand words, but the text is, in fact, a much more powerful and richly signified way of communication, precisely because it is abstract by definition and does not introduce canonical limitations of perception. Beyond European writing systems, based on phonetic structures associated with graphic characters (letters, sounds), an example is the writing of the Far East based on ideograms that define things, concepts, situations, ideas and not sounds. Japanese writing, based on kanji imported from China, has led – in turn – to the adoption of syllabaries to replace vocal or sound writing with kanji. The consequence of such a writing system is that the signature beach is infinitely richer, lacking – perhaps – the precision of Western communication, but much broader in directions and meanings (starting from the association of adjacent concepts that give rise to collateral meanings). Paradoxically, we are also witnessing the cultivation of these ideograms as images, as is the case with oriental artistic

calligraphy, which is valid even in the case of not knowing the associated linguistic codes for a visually educated eye.

The presence of the linguistic component in advertising or cinema, for example, leads to hybrid solutions in which the films are dubbed, avoiding subtitling; the subtitles – in turn – offer solutions to increase the content by including interjections as echoes of the sound from the filmed material for a better perception of the film; television shows for the general public constantly offer the image of the moderator or the guests whose reactions are indicative of the audience's behaviour [4].

Visual communication's most important feature is the ability to process information faster, offering ways to connect with audiences. We live in a society dominated by the culture of image, where social media and mobile communication embodies different types of visuals critical in the success of any PR campaign (*Jakus, 2018*). In image specific for the press, one can see the echoes of the relationship between image and text as symbiotic forms of communication, given that informatic disputes and the possibility of manipulating public opinion are the main stakes of media actors (having examples such as Brexit [5], flat-earth movement or the current war in Ukraine). In all cases, influencing public opinion with the help of images, even outside the boundaries of ethics, appealing to false images and forms of fake news, has had an overwhelming impact on the voting decision (in the case of Brexit) or on the international understanding of the de facto situation (from the Russian-Ukrainian theatre of war). Or, in the case of the appearance and development of the much-discussed concept of flat-earth, we witness the paradox of the disappearance of a subjective point of view of the photographic image (*German, 2018*) that becomes an argument and a counter-argument for geographical evidence (*Peraica, 2019*). Obviously, the impact ratio of an image or video that can be viralized much more easily than a text or a title is a consequence of the huge capacity of the visual content format compared to text reading (*Sofron, 2015*).

Globalization is another condition that favours the image, which does not need cultural linguistic codes to be read – hence the success of image advertising and the niche of text-based advertising (*Pflaeging & Stöckel, 2021*). Considering the relation between the two main formats of information we are analysing (text and image), research published in 2022 shows how the typeface anatomy of a logo can define the consistency of brands (and the research covers the case of flexible multimodal brands), in which the visual diversity and structural entertainment are essential for their visual profiling (*Lelis et al., 2022*). These morphologic features which are consistent regardless of the – sometimes – highly mutable contexts, are relying on typography as the key graphic/visual resource for the main translation and reception of a brand's name, assuring the recognition and memorisation goals of the brand. Thus, type is the most constant component, due to its incontestable role in guaranteeing readability. In specific cases, the famous advertising campaigns benefited from geographical versions in which the textual elements or visual semiotics were adapted to the destination cultures [6].

Perhaps the most relevant example of the overall functioning of an advertising campaign is, in branding, as a component element of an advertising campaign, the logo / visual mark. The logo is a key element the visual identity of a brand and stands as one of the most powerful communication elements an entity has, becoming critical in building positioning and identity profiles for the target audiences to recognize and value (*Lelis et al., 2022*). Logos function as

hybrid visual and text-based elements of visual communication. Logos are examples of texts that are visualized, that function as an image and not as text, given their recognizability and the “undressing” of the text reading feature. Logos such as Coca-Cola, IBM, Microsoft, and many others, no longer need the actual reading of the letters, are perfectly identifiable as image elements, in full association with the multitude of collateral language elements (chromatic, font, texture, treatment graphic etc) (Soreanu, 2018). Ironically, since Walter Benjamin’s argument that the mass public of the twentieth century would necessarily correlate with a newly politicized art (and culture), the world has changed considerably, still debating between established cultural values, and the new emerging art market and digitization directions which have made Benjamin’s arguments more pertinent than ever (*Emison, 2021*).

Since multimodality deals with combinations of speech, writing, image, sound, and other expressive resources (or formats of content, ways in which the communicational content is articulated), it is ubiquitous in human communicative practices, sharing structure, discourse semantics and rhetorical function in communicational context (*Manovich, 2001a*). Visual image technologies are nowadays shortening the distance between people and the manifestations of art and culture due to the rapid development of digital media (*Mao & Xunxun, 2021*), while considering the democratization of media.

### **Discussion: the image as a cultural experience**

Because its reception cannot be dissociated from the cultural context of its conception, production, or dissemination – regardless of whether we are talking about the press image (objective, journalistic), the universal visual arts image, which transcends the limitations of objective communication and accesses meanings and high values) or even the social-religious image (the vehicle of communication for so many decades) – the image offers a cultural perspective of reality. As visual culture becomes a discipline which is increasingly central to the cultural understanding of today’s human visual civilization, it is important how we perceive the media influence in our communication, and in what way the reality is shaped through the process of communicating it as both a medium and a message (*McLuban, 1964*). Moreover, it creates a direction of discussion which embodies the very core features of objectivity as a prime condition in crafting the communication process in today’s digital world. The question is if, on one hand, today’s communication objectivity is a tool able to embody this ethical dimension of the cultural studies, and – on the other hand – how the communication in public space is shaped and balanced at the convergence of the message syntax and medium characteristics.

### **Conclusion**

Reflecting on the way we look at images today, and how our understanding of the image resonates with the context of extreme digitalization, we noticed its prevalence in the contemporary media and the way it echoes the definition of our cultural identity. Using visual culture tools and theories and different case studies from both the objective and journalistic press image, and the image in advertising or visual arts which transcends conventional communication limits, our analysis shows different cultural perspectives to reflect of the way we shape our existence today at the intersection of digital media, communication patterns and content cultural digestion. From its very core structural patterns (the way text and image work



in building meaning in communicative structures), we argued how the image is prevalent in today's media culture and how our perception on reality – as information processors – is conditioned by visual reading and lecturing patterns. This research also opens perspectives of further research on the topic of media, content formats and content structure, or post-media aesthetics.

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#### Notes:

- [1] Wang and Song applied deep neural network model to rank the importance of different types of information and used a regression model to investigate the impact of information consistency on sales predictions, based on the empirical analysis. The study showed that the image is more important for ‘search goods’, whereas the text is more influential for ‘experience goods’, in consumers’ purchase decisions (Wang & Song, 2020).
- [2] The author identifies different types of technical visual knowledge in a communication construction, such as interpretational knowledge, spatial knowledge, sequential knowledge, or rhetorical knowledge (Rowley-Jolivet, 2000).

- [3] As Maurice Merleau-Ponty noticed, "...the wonderful thing about language is that it promotes its own oblivion. My eyes follow the line on the paper, and from that moment I am caught up in their meanings, I lose sight of them." (*Ponty, 2013*)
- [4] As seen in nowadays's TV shows, where specific moderators instruct the audience to obtain the desired reaction or attitude in support of the main topic of the show, also stimulating the "televisual quasi-intimacy" for the home viewers in ways which are both ideologically and culturally significant for the mediatic society (*Painter, 1993*).
- [5] A content analysis of several thousands of multilinguistic posts collected from the social media platform Flickr, focus on the types of visual content the citizens used to react to Brexit, as well as on what types of social relations this content can particularly create between their authors and the other members of the Flick community (*Bouko et al., 2021*).
- [6] An example is the case of the rebranding campaign of the Romanian compay "Antibiotice", in which the logo's visual constructive "plus" sign was replaced with an arrow for the Arab countries, where it could have been associated with the Christian symbol of the cross). See "Programul de rebranding al companiei Antibiotice, intre cele mai valoroase la nivel international". Retrieved May 14, 2022, from <https://www.antibiotice.ro/noutati>

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### The escape of Chekhov's characters through religion

*Abstract:* In a study that involves the interpretation of such complex characters as those in the sphere of Russian writing, I inevitably reached issues like faith, soul, religion, suffering and aspirations. Considering that mysticism underlies the Russian soul, I tried to understand the human dimension of the characters from Chekhov's plays, *Three sisters*, *Uncle Vanya*, *The Cherry Orchard* and *The Seagull*. Thus, I analysed the abyssal Slavic soul through the ideas of Russian mystical school and its representatives, Paul Evdokimov and Nikolai Berdiaev, starting from the image of Christ in Russian thinking. „The soul of the Russian man is directed to the Kingdom of God, but yields easily to temptations, imitations, and illusions, and easily falls into the power of the kingdom of darkness” (Berdiaev, 1995:203). For Chekhov, one must be faithful or go in search of faith, otherwise his life will be deserted. This study is intended for those interested in Russian dramatic characters and their search for faith.

*Keywords:* Chekhov, Christ, philosophy, religion, love, sacrifice.

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### Evadarea personajelor lui Cehov prin religie

*Abstract:* Într-un studiu care implică interpretarea unor personaje atât de complexe precum cele din sfera dramaturgiei ruse, am ajuns inevitabil la probleme precum credința, sufletul, religia, suferința și aspirațiile. Având în vedere că misticismul stă la baza sufletului rusesc, am încercat să înțeleg dimensiunea umană a personajelor din piesele lui Cehov, *Trei surori*, *Unchiul Vania*, *Livada de vișini* și *Pescărușul*. Astfel, am analizat abisurile sufletului slav prin ideile școlii mistice rusești și reprezentanții acesteia, Paul Evdokimov și Nikolai Berdiaev, plecând de la imaginea lui Hristos în gândirea rusă. „Sufletul omului rus este îndreptat către Împărăția lui Dumnezeu, dar cedează cu ușurință ispitelor, imitațiilor și iluziilor și cade ușor în puterea împărăției întunericului” (Berdiaev, 1995:203). Pentru Cehov, omul trebuie să fie credincios sau să fie în căutarea credinței, altfel viața lui va fi stearpă. Acest studiu este adresat celor interesați de personajele dramatice în căutarea credinței din literatura rusă.

*Keywords:* Cehov, Hristos, filosofie, religie, iubire, sacrificiu.

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### Introduction

“Coming out of the waters of baptism, the Russian people defined themselves and gave their name to the country not of beautiful Russia, not of Great Russia, but that of Holy Russia” (Evdokimov, 2001:51). This Holy Russia was apparently forgotten with the revolution of 1917, when “[...] the devil of this age spoke Russian. What was triggered in the history of the world [...] was, for hundreds of millions of people, a descent into hell, a barely reversible experience of disfigurement”, according to Romanian philosopher Andrei Pleșu (Berdiaev, 1992:5).

Despite these political circumstances, this Holy Russia, “the other Russia”, as Andrei Pleșu calls it, has never ceased to exist, even if sometimes outside its endless borders. Through the

writings of several great philosophers, religious, theologians, such as Paul Evdokimov, Nikolai Berdiaev, Vladimir Losski, or Lev Shestov, mystical Russia continued to breathe, and then to be reborn and restore to the world the deep religious depths and passions that exist in the depths of the Slavic soul.

Man, no matter how wild and lonely, would lead his life, without any urge coming from outside his existence, from a certain feeling: “looks up at the sky, falls to his knees with a sigh that he doesn’t even understand, but he immediately feels something special, something that pulls him to the top, something that leads him to an unknown world. All religions are built on this foundation” (*The Russian pilgrim...*, 2002:202).

Man, theologian or not, carries with him the religious spirit of his people, of his national Church. This national specificity can put its stamp on the way it is found in works, the spiritual heritage. Between peoples, nations, there are considerable differences, differences that can be noticed even on a spiritual level. Thus, we can talk about the specificity of each people. Unlike other peoples, the specificity of the Russian people is that of a strong feeling at the mystical encounter with God, as Paul Evdokimov argues.

The need for God of the Slavic soul and Russian characters can be found not only in Chekhov’s plays, but also in the works of the great mystics of Russian literature: Dostoievsky, Tolstoy and Gogol, and some might say that we exaggerate if we say that Chekhov’s work, because Russian culture takes its juice from a certain place of the spirituality of the Russian soul.

### **The Slavic soul in search of faith**

The Slavic soul seeks the limits of the liturgical experience, the Russian people never being satisfied with half measures when they live the emotion and the feeling of God’s presence. “Russian maximalism”, as Evdokimov called it, reveals exactly this irresistible need to push the boundaries through an obvious thirst for the absolute. “In Russian, the root of the soul, as in Plato, is suspended indefinitely” (Evdokimov, 2001:50).

“Russian maximalism” can be transposed into the endless expanses of the Russian steppes. The boundless Russian steppes are projected into the boundless Slavic soul, and the word that most eloquently expresses this space is the word “prostor”. The short story *The Bishop* of Chekhov best illustrates this “prostor”, the bishop’s deliverance, through death, from all that burdened him: “again young and cheerful, the bishop crosses the green fields and breathes deeply, with joy, the endless, unlimited field” (Evdokimov, 2001:50). This maximalism can also be applied to those who are trying to confront God. The Russian man never looks for the middle way, or everything, or nothing, we can say. “The Russian man is with God or against God, but never without God” (Evdokimov, 2001:50). According to Evdokimov, atheism and nihilism can be made absolutely divine. The absolute need, specific to the Slavic soul, actually belongs to each person, it is essential where he is going, what he is aiming for, and the real path is the great encounter with God and His knowledge.

According to the specificity of each people, we can speak of a Russian Christ as we can speak of a Greek Christ or a Spanish Christ, ecc. The iconographic image agrees with the vision of each people on its Christ. The Russian Christ has the image of a healer, of one who does not seek to judge but above all to heal the wounds of the soul. He is the merciful, constantly surrounded by the poor and crippled, by the less fortunate of this world as he is, in fact, depicted

in the work of the painter Nesterov, entitled *Christ and Holy Russia*. In accordance with these attributes of the Russian Christ goes the Russian literature, which has in the central plan mainly those who suffer. When the human being seems to be unable to find his way, to find salvation, and to wander aimlessly in a hopeless maze, then a glimmer of light can be seen, expressed through faith, love of God, and salvation, these being the sure ones, which can bring saving peace. Faith in the goodness and saving power of God are essential features of the Russian people and the Slavic soul. Going in the direction of pan-Slavism, Satov claims that “the only <God-bearing> people is the Russian people” and that “the second coming of Christ will take place in Russia” (*Dostoievski, 1981:356*).

“The Russian people are headed for the Kingdom of God, which explains not only their virtues but also many of their vices. The soul of the Russian man is directed to the Kingdom of God, but yields easily to temptations, imitations, and illusions, and easily falls into the power of the kingdom of darkness” (*Berdiaev, 1995:103*). The name of Holy Russia does not implicitly imply a sinless Russian people. The Russians are perhaps the most sinful sinners on earth, Evdokimov believes, but the ideal of the absolute, the aspiration for the holy, places them in the heavenly level.

There have been countless comments and opinions on religious issues in Chekhov’s work. These controversies are based on the author’s personal choice about faith. We know that Chekhov was a practicing Orthodox Christian, spending much time in monasteries, having friends, priests, and a thorough knowledge of liturgical worship. It is also known that orthodoxy and spirituality were lived by him authentically, often arguing as a true theologian. We could say about Chekhov that he did not hide his faith, even more than that, he expressed it in his work, right from the moment he wrote and published *Orthodox Stories*.

About Chekhov we cannot speak of a moment of conversion as in Gogol or Dostoievsky. Chekhov seems to have simply been faithful. Chekhov loves the Church; he writes like a son of the Church. However, you will not find in him the slightest attempt at idealization. His characters may be drunken, uneducated, filthy priests, priests who have stopped their sins. Thus, in the mentality of the Orthodox intellectual, to the two Russian writers who have probed the spiritual depths of man, Dostoievsky and Gogol, is added Chekhov.

For Chekhov, man must be faithful or go in search of faith, otherwise his life will be deserted. We can see this conviction through Masha from *The Three Sisters*: “It seems to me that everyone must have a faith, or at least seek it. Otherwise, his existence is empty ... To live and not know why roosters fly? Why are children born? Why are the stars in the sky? ... Either you know why you live, or everything in the world is trifles ... nothing” (*Cebor, 1960:314*).

Despite the author’s biography, humbly inclined to faith, there were still voices that fought against the author’s faith in terms of the characters he gave life to, because in Chekhov you always see a failure, a helplessness, that no otherworldly hope he does not come to sweeten it, being one of the most pessimistic writers. Chekhov creates a universe in which there is no room for the “Good News”, for the “Resurrection of Christ”, or for the redemption of sinful people. How can God exist when He is not seen in Chekhov’s work? These were the strongest arguments put forward by those who vehemently doubted Chekhov’s faith and the expression of faith in his plays.

In support of the idea of religiosity in Chekhov's plays, Nina Zarecinaia stands up, with that much interpreted monologue from the end of *The Seagull*, before her final departure and the suicide of Kostea Treplev. Although thoughts seem to be uttered with the despair of one who has nothing to lose, Nina nevertheless expresses the great mystery of the defeat of death by removing the fear of death. Chekhov tried to express his faith in the most delicate way, without using emphasis.

The departure of Nina at the end of the play really means the salvation of her, but also of the man who, abandoned, commits the great sin because of this. The woman, however, takes with her, on the ascent of Golgotha, also her soul. The boyfriend of his youth, who gave up and could not make it to the end, is thus saved. The end, then, is no longer without redemption, but on the contrary, it is a beginning of life that defeats death. The *Seagull* is the best example of his writing strategy, to envelop and reveal the spiritual meanings. The miracle of the Chekhov's *Seagull*, without being shown to us, is like a more convincing promise than any firm verdict.

"This is the reading I am now giving to the song. [...] Chekhov was a Christian author and had an attachment to religious ideas above the appreciation shown for literature itself. After all, any author who takes his work seriously, sooner or later, goes beyond it. He looks at his toys in amazement and, even if he does not throw them away, he feels that he is living an incomparable happiness. It is his encounter with the inexpressible and, forgiven is the great statement, with God" (*Stanca, 2011*). Thus, there are arguments to argue that Chekhov is not only orthodox, but has all the hallmarks of a high, perhaps even holy, life.

Paul Evdokimov emphasizes, in his treatise *Christ in Russian Thinking*, that for the Russians all that is temporary and earthly proves to be irrelevant, for what matters is final and universal salvation. This characteristic is also found in the famous monologue of Nina from the *Seagull*: "Since I have been here, I have walked a lot and while I was walking, I thought and felt how, with each passing day, the powers of my soul increase. Now I know, I understand, Kostea, that in what we do, whether we play on stage or write, the main thing is not the glory, it is not the glamour, it is not what I dreamed of, but our power to endure. Know how to carry your cross and keep your faith. I believe and I suffer less..." (*Chekhov, 1967:229*).

Nina Zarecinaia's reply provoked many interpretations, but all agreed that it best reflected Chekhov's relationship with the great unknown. Nina's words carry, beyond apparent despair, the imprint of victory over death by banishing the fear of death. At the same time, they focus on the essence of A.P. Chekhov with the divine: delicate, discreet, like an underground current as perfectly perceptible as it is without ostentation. *The Seagull*, like the *Cherry Orchard*, in fact, is thus enveloped in a spiritual dimension.

This reconciliation with the idea of death, the elimination of fear and the fear of death appears as the basic feature of the new man. The old man must be destroyed to prepare for the birth of the "new man". Man must change, because man's life is suffering, it is fear, which makes him totally unhappy. "Man cares for life because he cares for suffering and fear" (*Dostoiievski, 1981:127*), therefore the old man, unhappy, must be destroyed in order to be born the new man who no longer wants suffering, who is no longer afraid of death, a new man who does not care whether he lives or not.

The apocalyptic dimension often appears in Chekhov's works. What is revealed to us in *Revelation after John*, "Then I saw a new heaven and a new earth; because the first heaven and the

first earth had perished and the sea was gone” (*The Bible or Holy Scripture, 1997*), is often expressed by Chekhov’s characters. Trofimov, in the *Cherry Orchard*, expresses his painful feeling that the old world is sinking, but he dreams of another, another creation, which they will never see again: “Look, it’s coming, it’s getting closer, more and more, I hear his footsteps. And even if we don’t see it, we don’t know it, it doesn’t matter ... Others will see it!” (*Chehov, 1960:394*).

The apocalyptic image of destruction is vehemently expressed by Elena Andreevna, echoing Dr. Astrov’s idea: “Just as Astrov said just now: you all destroy the forest without thinking, and soon there will be nothing left on earth. And without thinking, you destroy man, and soon, thanks to you, there will be no faith left on earth, no purity of soul, no power of sacrifice. [...] in you lies the demon of destruction!” (*Chehov, 1960:243*).

From this outburst of rage of the character come several essential ideas: on the one hand the eschatological dimension of the end times, on the other hand man, the destroyer of God’s creation by its rapture, which categorically contains the involvement of the devil in the human soul, and not in lastly, the appearance of the ruthless primitive man.

Through this cutting of the forests, which brings enormous suffering to Dr. Astrov, through the destruction of God’s creation, man has no place to take refuge, through destruction he cannot even take refuge in God’s creation. Dostoevsky, in *Crime and Punishment*, through Marmeladov’s voice, says that the poor man has no place to flee, all living things find their place in God’s creation, as the *Gospel* tells us, birds have nests, foxes have burrows, only the son of man he has nowhere to put his tired head. Man, as Astrov says, is destructive, not creative; he fiercely destroys what he has received from God. The man, through this destruction, sold his soul to the devil: “Russia’s forests are cracking under the ax. [...] Man is endowed with intelligence and creative power to increase all that is given to him by God, but so far, he has not created, but destroyed. The forests are getting smaller and smaller [...] and with each passing day the land is getting poorer and uglier.” (*Chehov, 1960:243*).

The issue of “new heaven, new earth, the first world has passed, another heaven, another earth” also appears in *Three Sisters*, most often in the conception of the character Vershinin, who goes on seeking immortality. The failure of the characters is “here and now”, in the concrete dimension, but he is comforted by the idea that the world will be recreated from the ground up: “life will stifle you, but you will not all disappear. Your rooting will last! [...] In two or three hundred years, life on this earth will be incredibly beautiful, amazing. Man needs such a life and even if he has not yet arrived there, he must present it, wait for it, dream it, prepare for it!” (*Chehov, 1960:298*).

Immortality, perpetuation over the centuries, is a problem that has constantly crushed Chekhov, which is also evident in the problems of his characters. Astrov wants a projection in that other new world: “Astrov: [...] will those of us who live a hundred, two hundred years after us and to whom we are making our way today remember us with a kind word? Marina: People don’t! But God will remember” (*Chehov, 1960:364*).

Revelation involves coming out of time; there is no more time, the beginning and the end are diluted, they disappear. The time in Chekhov is related to the apocalypse, the “*utopos*”, the good place that cannot be. The characters have time, but their time is apparent, it is a time that works to the detriment of their becoming, it is a time that grinds them that leads them to failure, to final failure, to failure and so time in Chekhov is apocalyptic and utopian.



These ideas can also be found in Sonia's monologue, from the end of the play *Uncle Vanya*: "[...] and when our time will come, we will die humbly, and in the world beyond we will confess that we have been tormented, that we have wept, that our soul is bitter, and that God will have mercy on us. [...]. We will hear the angels, we will see the whole sky with diamonds, we will see how all the evil on earth, all our troubles will melt into the goodness that will fill the whole world, and our life will become peaceful, tender, sweet as a comfort. I believe, I believe ..." (*Cebov, 1960:427*). It refers to the Russian Christ, who is never a judge, but one who comforts, pities, and heals the wounds of the soul. Life must be understood by the "thirst" for eternity under the apocalyptic dimension. The Russian people could not accept the idea of an abstract God, common to all peoples. Evdokimov points out that the Russian God has something evangelical essential.

From this monologue also emerges another important issue, the idea of faith and advancing towards the absolute, towards the "end of times", as well as the idea of escaping into another dimension, resumed in *Three Sisters* – the cosmic escape, illustrated in Olga's monologue: "Peace and Happiness they will descend to the earth, and we today will be remembered with gratitude and blessed [...] A little more and maybe we will know what we live for, what we suffer for!" (*Cebov, 1960:356*).

Chekhov's female characters encompass distinct, extreme human universes, which abound in unrest and suffering, in new beginnings and giving up, in dissatisfaction and failure, the latter being one of the main characteristics of Chekhov's characters. This mediocrity of some characters is in opposition to the concept of infinity of the inner geography of the Russian.

We can observe, in the Chekhov plays, the existence of another "character", which exists and influences the other characters, a "character" that has the same path, that of laziness, fatigue, stillness, non-becoming: the atmosphere. "Chekhov's plays give the stage a hidden vibration, hard to perceive, with a dramatic, slower rhythm, the stage space being filled with a dense, oppressive, suffocating atmosphere, and in this atmosphere the gestures become slow and hesitant, the words are heavy and diffuse, as if impossible to say" (*Cebov, 1967:VI*). We can speak of the atmosphere as a character because it transmits, like the characters, emotion, despair, decay, return, resignation, expresses all the paroxysmal states of the Chekhov characters. The Chekhovian atmosphere is the very projection of the characters' souls: a seemingly apocalyptic atmosphere, in the biblical sense, an atmosphere that will stop at the end of time and be reborn, a new atmosphere in a new world.

Only young people talk about a new life, says Shestov, inexperienced young people who still have the power to hope, to make future projects, who still have aspirations, although most of the time their aspirations do not take the form of victory. But about a new world, about a perfect future society, in which they will find themselves, also speak those who have gone through life experiences, such as Astrof, Vershinin or Olga, those who dream of remaining in the thoughts of new people being gratefully mentioned. If work has no purpose in itself if it does not bring spiritual satisfaction, or if it does not bear fruit in others, today's suffering can be transformed into joy, the joy of those who will live after them. This is the only way that the three sisters can accept the pains, failures and disappointments of the current life as it appears from Olga's final monologue: "Oh! Oh my God! Our sorority will be fulfilled and we will be gone forever. The world will forget us; he will forget our faces, our voices and all that they were!

But our sufferings will turn into joy for those who will live after us. Peace and happiness will descend to earth, and we today will be remembered with gratitude and blessed! My dear sisters, our life is not over yet! So, let's live it! [...] A little more and maybe we will know why we live, why we suffer! If we only knew! If only I knew!" (*Cebor, 1960:356*). Although the dream of reaching Moscow again, this checkovian Edenic city, will never come true, the three sisters understand and accept that despite the disappointments and sufferings, the road of life has only one meaning: before, even if the price paid is huge: happiness, joy and current fulfillment. Perhaps when peace and happiness come down to earth, man will have faith, or at least seek it, as the youngest of sisters thinks it should happen, because to live without faith, without knowing what, it is an empty existence, without content.

"See, we, Russians, are able to reach the highest peaks of thought, but tell me ... why do we let ourselves be enslaved by all the trifles of life? Why?" (*Cebor, 1960:309*). Vershinin wonders, perhaps the most vehement and vocal preacher of a new world, whom he describes as incredibly beautiful and amazing. Through his projections into the future, through his philosophies about new people and new times, he tries to escape from a tense, ugly and petty present, sprinkled with obstacles and disappointments. In fact, the characters are strongly anchored in a past time that triggers painful memories and a wonderful future for others, but which still brings them peace of mind. The present, for the Chekhov heroes, does not exist, they are not able to connect in the present time, not being able to undertake concrete and immediate actions that will bring them spiritual satisfaction.

Chekhov builds a compensatory structure for his characters, so that he can understand and accept his suffering, giving his characters the opportunity to escape from the ugliness of today's life and to imagine a projection of their happiness over hundreds of years. We are therefore talking about a compensatory structure for all the current failures, failures and sufferings: "a happy life will begin, a new life will begin! We will not have it of course; but for her we live today, we toil and suffer. We do it ... and that is the meaning of our existence and, we could even say, our happiness" (*Cebor, 1960:313*). Here we find the idea of fulfilment, not by its immediate and personal realization, but by its fruiting in others, ideally supported by little Irina, eager to sacrifice for those who need it. "Happiness, they believe, is for distant descendants, not for them, and this gives them the strength to move forward, resigned, a resignation considered by some analysts more painful than death: as if the future could restore to them the lost paradise of childhood lived or only longed for, or of resignation more dangerous than death, in a hypothetical Moscow or Paris" (*Bălănescu, 2009:29*).

The theme of the new man, of a new world, is frequently present in Chekhov's plays, but it gains weight in the *Cherry Orchard* through the thoughts expressed by the student Trofimov. He expresses his beliefs in front of everyone, but especially in front of Ania, a good listener and a good student. And he, like Vershinin, understands the unhappiness of the present time as a sacrifice for the happiness of others: "Here is happiness! Look, she's coming, she's getting closer and closer, and I hear her footsteps. And even if we don't see it, we won't know it, it doesn't matter ... Others will see it!" (*Cebor, 1960:395*). In *The History of Universal Theater*, Romanian author Ileana Berlogea attributes to Trofimov an essential attribute: inner youth, a state of mind that brings her effervescence and an intellectual curiosity to ask questions and find answers to essential problems. His answers are not distorted because they come from "the universe of a

man who looks at the world with his eyes uncorrupted by the ugly possible, who listens to it with his soul without forbidding any of his questions, this type of universe shelters solutions for all, efficient solutions, full of substance” (*Berlogea et al., 1982:244*). The student Trofimov not only raises an alarm regarding the deplorable state of man and implicitly of humanity, which deceives itself, full of pride, but even proposes solutions: “[...] man is ill-formed, and in the sea most of us are rude, unintelligent, and deeply unhappy! We must once again cease to delight in ourselves. We need to work hard” (*Cebov, 1960:390*), not for them, but to extend a helping hand to those who seek the truth, he says.

Dr. Astrov’s mission in the world is evident from the beginning of *Uncle Vanya* play. Astrov is, on the one hand, the savior of the forests and, at the same time, the one called, for a decade, to the head of the sick to heal them, his work being thus for the benefit of others. That is probably why he is given the voice to express his views on the new world beyond the ages, like the other characters discussed earlier. The Romanian historian Ileana Berlogea considers Astrov a character to whom countless qualities have been attributed. Lucidity and responsibility and determination of the doctor are the qualities that determined him to become a man given, through his work, to others. Dr. Astrov considers and mentions countless times the decline of the present man, the destruction and progressive degeneration of forests, climate, society, humanity, existence in its complexity, of which only man is guilty. Then he expresses his belief that this way of life of the present time will be despised by the new man: so stupid - they will be able to find a way to be happy. “But we ... You and I have only one hope left. The hope that, once and for all, when we rest in our coffins, we will dream... Maybe even beautiful dreams.” (*Cebov, 1960:267*).

Among Chekhov’s protégés we also find Sonya, the teacher’s daughter, a character endowed with immense kindness and availability. And she walks the path of her uncle Voinitsky, giving up all the joys of life, toiling for others. Sonya’s monologue, at the end of the play, is perhaps the most beautiful and moving tribute, like a prayer, to the resigned “Chekhovian losers”, reconciled with life: “We will live, Uncle Vanya. We will live a long, long series of endless evenings; we will patiently endure the trials that fate will send us; we will toil for others, even now in old age, without knowing rest, and when our hour comes, we will die submissive, and there, beyond the grave, we will say that we have suffered, that we have cried, that we have been bitter and God will have mercy on us both, and we, dear uncle, will see a bright, beautiful, wonderful life! We will rejoice and watch our misfortunes from now on, smiling tenderly – and we will rest [...] We will hear angels, we will see the sky sown with diamonds, we will see all the earthly evils, all our sufferings melted in sorrow which will embrace the whole world, and our lives will be peaceful, tender, and sweet as a caress. I believe, yes, I believe! [...] You have not known any joy in life, but wait, Uncle Vanya, wait ... We will rest! ...” (*Cebov, 1960:283-284*). How many of us, Romanian author and director Bogdan Ulmu (*Ulmu, 1985*) rightly wondered, would have the strength to speak strong in the moments of balance, this superb psalm of the carrying of the cross?

### Conclusion

The fact that Chekhov’s dramaturgy is interpreted and reinterpreted shows the preoccupation of dramatic researchers for over a hundred years with the one who revolutionized

the theater, without consciously realizing this fact. One cannot overlook the religious education Checkov has had as a child. He, like his Russian fellow writers, Tolstoy, Dostoevsky, Turgheniev, had a relentless concern for the mystery of the faith. Much of the Russian drama is populated by “bright” Christians (like Mishkin, Sonia Marmeladova, Aleosha Karamazov), but also “dark” nihilists (like Arkadi Svidrigailov, Pavel Smerdeakov, Nikolai Stavroghin). To understand them, one must make a constant appeal to Orthodox Christian theology. Man is seen as a theological being who, although he contains the world in himself, does not aim at the world, but at God. Man was created as a free, conscious, and responsible being, so he is not entirely dependent on God, but can make his own way in life; he transcends the created order, endowed ontologically with the power to become holy. It is about freedom as an ontological attribute of man, about freedom from the complex mechanisms of the outside world that make up all the laws of nature. The characters ascend and descend the steps of suffering, but at their end the supreme happiness awaits him, and this is the light of God’s love. Love and faith, the true paths of light, intertwine, leading to the salvation of man. This whole picture is based on evangelical precepts. The victory of good over evil is accomplished through love. Suffering has a purifying role, and man’s redemption is accomplished by faith. As a person, man is free, and faith is always linked to freedom, the freedom to seek, to find. Checkov’s characters are also in the seek of peace of mind, of faith, although they struggle with the past and the problems of the present, the future seems bright for them, at least as a hope, seeing the escape in religion, in God.

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### **The Beginnings of the Cult Puppet Theatre in Romania**

*Abstract:* The Romanian puppet theatre had many forms of tradition, which appeared as a result of many intercultural influences. The ukrainian *vertep* influenced the marionette tradition of *vicleim*, the influence of turkish *karagöz* is present in the satirical theatre from 18th century, *Punch and Judy* and *Kasperle* are similar with the romanian *Vasilache*, a.s.o. Many of these popular traditions survived until the middle of the 20th century. However, at the beginning of the 20th century, a modern form of puppetry art was born, as in the other countries from Europe. This phenomenon occurred especially as a result of the influence of the czech and austrian marionette theatres. In this moment were founded some marionette theatres in Romania, as repertory and art theatres. This article is about that important moment of the foundation of the modern animation theatre.

*Keywords:* marionette, puppet theatre, animation theatre, repertory theatre, czech influences.

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### **Începuturile teatrului de animație cult din România**

*Abstract:* Teatrul românesc de păpuși a avut mai multe forme de tradiție, care au apărut ca urmare a diverselor influențe interculturale. Vertepul ucrainean a influențat tradiția marionetelor de vicleim, influența Karagözului turc este prezentă în teatrul satiric din secolul al XVIII-lea, Punch și Judy și Kasperle sunt asemănătoare cu personajul din Romania, Vasilache. Multe dintre aceste tradiții populare au supraviețuit până la mijlocul secolului al XX-lea. Dar, la începutul secolului al XX-lea, a luat naștere o formă modernă de artă a păpușilor, ca și în celelalte țări din Europa. Acest fenomen s-a produs în special ca urmare a influenței teatrelor de marionete ceh și austriac. Atunci au fost înființate câteva teatre de marionete în România, ca teatre de repertoriu și de artă. Acest articol este despre acel moment important al întemeierii teatrului modern de animație.

*Cuvinte cheie:* marionete, teatru de păpuși, teatru de animație, teatru de repertoriu, influențe cehe.

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### **Introducere**

Teatrul de animație din România a cunoscut o serie de forme care au luat naștere, ca și în celelalte țări europene, prin combinarea unor diverse tradiții din alte țări cu cele autohtone. Astfel, a existat o formă de teatru, Vasilache și Marioara, asemănătoare în multe privințe cu cea britanică (*Punch and Judy*), italiană (*Pulcinella*), rusă (*Petrușka*) sau germană (*Kasperle*) (*Pepino, 1998:34*). Aceasta este forma cea mai răspândită, care a fost reprezentată de păpușari ambulanți în turnee prin târgurile și satele românești, vreme de peste două secole. Ca și în tradițiile înrudite, caracteristic este subiectul. Personajul principal își ucide nevasta, apoi pe preot, apoi pe Diavol, apoi pe Moarte. Ca în tradițiile similare, păpușarul folosește un instrument pentru deformarea vocii, care se numește *swazzele* la britanici, *pivetta* la italieni, *mașina* la români). O altă formă de teatru de păpuși care s-a bucurat de un mare succes la public a apărut datorită influenței tradiției

otomane *Karagöz* (Șăineanu, 1900). În aceste spectacole satirice apăreau personaje tipice pentru societatea românească din epocă, așa cum atestă transcrierile pieselor respective (Ollănescu, 1895-1896). Tot un caracter satiric avea și tradiția numită *Vicleimul*, care a apărut prin influența tradiției ucrainene numită *vertep* (Gătză și alți., 1968). Partea religioasă a spectacolului era însă jucată de actori.

Marea popularitate a teatrului de păpuși din țara noastră a determinat câteva personalități ale culturii române ca, la începutul secolului al 19-lea, să scrie câteva piese de teatru care au fost jucate de către păpușari profesioniști. Aceste texte erau pamflete în care erau atacate persoane importante din societatea românească. Astfel, în anii 1810 Costache Conachi (1778-1849) a scris piesele *Comedie banului Constantin Canta*, *Judecata femeilor* și *Amorul* (*Începuturile teatrului românesc*, 1963). În anii 1820, Iordache Golescu (1776-1848) a scris câteva piese-pamflet – *Mavrodinada* și *Barbu Văcărescu vânzătorul țării* (Golescu, 1990). Piese-pamflet nu au fost jucate însă doar de câteva ori. Continuau să predomine formele tradiționale de teatru de păpuși, dar, către sfârșitul secolului al 19-lea, spectatorii deveniseră mai educați și mai pretențioși. Pe de altă parte, datorită caracterului satiric al spectacolelor, statul începuse să controleze conținutul de idei al acestora, interzicând prin legi criticarea autorităților. Totodată, a apărut ideea realizării unor spectacole pentru copii. Forme mai noi de teatru de gen, cu un repertoriu mai variat, cu o scenografie de înalt nivel artistic, au început să apară în țara noastră prin influența teatrului de marionete austriac și ceh.

### Începuturile teatrelor de repertoriu

La începutul secolului al 20-lea a început să se dezvolte un alt tip de teatru, practicat în teatre de repertoriu. Teatrul de marionete din Cehia a avut o importantă contribuție la dezvoltarea teatrului de marionete cult din România. Cea mai veche informație pe care o avem în acest sens este din 1882, când a fost înființat Teatrul de marionete de la Buziaș al familiei Brauer-Berger, o familie originară din Silezia, dar care s-a stabilit în țara noastră. Inițial, aceasta era o trupă de acrobați care făcea turnee prin diverse țări din Europa. În 1882, în timpul unui spectacol, au avut un accident grav și, din această cauză, nu au mai putut să susțină spectacole acrobatic. Văzuseră însă la Praga spectacole de teatru de marionete și astfel le-a venit ideea să prezinte și ei asemenea spectacole. Au comandat la Praga un set de 13 marionete (Crișan, 1982:12; Pepino, 2000). În Cehia se făceau marionete la comandă, cu seturi de personaje pentru diferite piese. Trupa de cinci marionetiști a folosit aceste marionete din 1882 până la sfârșitul celui de-al doilea război mondial pentru a prezenta spectacole în limbile română, germană și maghiară, atât pentru copii, cât și pentru adulți, în turnee prin Banat și Transilvania. În repertoriul acestei trupe erau piesele *Genoveva de Brabant*, *Regina pierdută*, *Negustorul ambulant*, *Familia birjarului vienez*. (Constantin, 2019) În urma succesului acestei trupe, în 1929, autoritățile din Buziaș au eliberat un „Brevet de invenție și interpretare” pe numele Ecaterinei Brauer (Constantin, 2019).

Elena Gherghinescu Ziegler relatează că marionetele cehești ale trupei Brauer-Berger erau de mari dimensiuni, aproape în mărime naturală, și erau mânuite de câte doi sau trei marionetiști (Gherghinescu Ziegler, 2021:26).

În 1973 regizorul Mirel Ilieșiu a realizat documentarul dedicat teatrului familiei Brauer-Berger, intitulat *Genoveva de Brabant sau reabilitarea candorii*, o reconstituire a spectacolului de

marionete, așa cum se desfășura la Buziaș și în alte localități din Banat, la sfârșitul secolului al 19-lea. Impresionantele marionete cehești s-au păstrat la muzeul local din Buziaș.

*Theodor Nastasi* a cunoscut spectacolele teatrului de marionete din Salzburg și a întemeiat la Cernăuți, în 1928, un teatru de marionete după acest model. El a pus în scenă, cu marionete, două opere ale lui Mozart, *Bastien și Bastienne* și *Directorul de scenă*. Un rol important l-a avut scenograful spectacolelor, baronul *George Löwendahl*, care a realizat minunatele marionete (*Vesely, 1931*).

### Influența cehă

Dar o mare importanță a avut activitatea familiei Șesan din Cernăuți. *Valerian Șesan* (1878-1940) a avut un rol deosebit în istoria teatrului de păpuși din România (*Fig. 1*). Deși era un reputat specialist în drept bisericesc și un profesor universitar cu numeroase doctorate, i-a îndrumat pe copiii săi să studieze și teatrul de animație la Praga și să înființeze un teatru de gen. În perioada în care își făcea studiile la Praga, Valerian Șesan s-a căsătorit cu artista de operă de origine cehă, *Božena Maria Nemcova (Nemec)*, care era și ea o mare admiratoare a teatrului de marionete praghez.

Valerian Șesan a reprezentat România la congresul de înființare a *Uniunii Mondiale a Marionetiștilor* (UNIMA) (Praga, 1929), țara noastră devenind astfel una dintre cele șapte țări fondatoare ale acestei organizații internaționale, alături de Cehoslovacia, Franța, Italia, URSS, Marea Britanie și Jugoslavia (*Fig. 3*).

*Vera Mora* este pseudonimul marionetistei și cântăreței *Carolina M. Șesan*, care a trăit între anii 1908-1980 (*Fig. 4*). Este fiica lui Božena Maria Nemcova (Nemec) și a profesorului universitar Valerian Șesan. Vera Mora, împreună cu fratele ei, Milan Șesan și sub îndrumarea tatălui lor, Valerian Șesan, a creat un teatru de păpuși de familie în anii '20, la Cernăuți (*Pepino, 2000*). În timpul studiilor sale de canto la Conservatorul din Praga, Vera Mora a fost artist păpușar al teatrului *Říše Loutek* (Impărăția păpușarilor), condus de către marele sculptor și marionetist *Vojtěch Sucharda* (1884-1968). În 1931, Vera Mora a participat la întemeierea Academiei Teatrelor de Păpuși de pe lângă *Institutul Educational Masaryk (Masarykův lidovýchovný ústav)*. În spectacolul inaugural era interpretă a ariei din ciclul *Păpușile se prezintă* de J. Machon. În 1932 Vera Mora scrie piesa *Povestea unei seri (Pohadka jednoho večera)*, care va fi pusă în scenă în Cehia de către Milan Șesan care a pictat și decorurile. Premiera piesei a avut loc la 10 decembrie 1932, la Pisek - Cehoslovacia, apoi a fost jucată la Praga, în 1933, pe scena Teatrului Artistic *Ríše Loutek* și a reprezentată de 30 de ori (*Fig. 5; Fig. 6*). Vera Mora este și autoarea unui articol despre teatrul de păpuși românesc, publicat în revista *Loutkar* nr. XVII și a făcut documentarea pentru monografia despre teatrul de păpuși din România, publicată în Cehoslovacia (*Vesely, 1931*). În spectacole, mânuia marionetele și cânta în același timp. Soprana Vera Mora a trăit la Praga între anii 1935-1940, când a cântat la Opera Națională din Praga și a fost profesoară de canto. A fost măritată cu marele tenor ceh Richard Kubla.

*Pavel Milan Șesan* (1910-1981) a fost profesor de istorie bisericească și filosofie al mai multor facultăți din Cernăuți, Suceava, Sibiu, cercetător și ecumenist de renume (*Fig. 2*), doctor în istorie și filosofie (1935) și doctor în teologie (1937). A absolvit trei facultăți: Facultatea de Teologie, Facultatea de Drept și Facultatea de Litere și Filozofie – secția istorică. Între anii 1932-1934, și-a continuat studiile la Praga, unde și-a susținut, în 1935, teza de doctorat în istorie. În 1940, în

urma cedării Basarabiei și Bucovinei de Nord, datorită înțelegerii dintre Stalin și Hitler, s-a refugiat împreună cu familia sa la București. În 1948, familia Șesan s-a stabilit la Sibiu, unde Pavel Milan Șesan a fost profesor titular la catedra de Teologie Fundamentală și Istoria Religiiilor de la Institutul Teologic Universitar din Sibiu. Milan a activat în teatrul de familie al familiei Șesan, ca marionetist și regizor. Împreună cu sora sa a realizat o mică echipă de teatru de marionete, cu care a prezentat mai multe spectacole la Cernăuți, în jurul anului 1929 (*Pepino, 2000*). Împreună cu soția sa, Elena Șesan, a continuat în cadrul familiei această pasiune pentru teatrul de marionete pe care au transmis-o copiilor, Irina Boldor-Șesan și Dragoș Șesan și nepoților, Ciprian și Lucian Vlad Boldor, care au moștenit păpușile și decorurile originale. Aceștia au continuat să prezinte spectacolul inițial și să organizeze expoziții cu marionetele familiei Șesan (*Colecția familiei Șesan la Muzeul Civilizației Urbane a Brașovului; Une histoire de marionnettes..., 2017*).

Piesa *Povestea unei seri* de Vera Mora este prima piesă originală românească de teatru de păpuși scrisă pentru copii (Figure 4). Ea a fost reprezentată mai întâi în 1932 în Cehia, la Pisek, unde a fost jucată de șase ori. Au urmat 30 de reprezentații la Praga, în 1933, pe scena Teatrului Artistic *Rise Loutek*. Muzica era compusă de Joža Jaro, care a și dirijat orchestra care acompania spectacolele. Ariile erau interpretate atât de Vera Mora cât și de valoroși cântăreți de operă cehi, cum ar fi Miloš Pilat, L. Danesova, Mila Smekal, Iulia Maxianova și alții. Marionetele erau mânuite de artiști ca A. Suchardova-Brichova, Vojta Sucharda, Vera Mora, dar și de personalități diverse, funcționari superiori, consilieri, directori, pasionați de teatrul de marionete. În iulie 1933 spectacolul a fost prezentat la Congresul UNIMA de la Lubljana. Apoi au avut loc reprezentații la teatrul profesorului dr. Aichler, celebrul teatru de marionete de la Salzburg. În 1934 piesa a fost publicată la Cernăuți, la Editura Iconar (*Streinul, 1934*). Piesa Verei Mora a constituit un exemplu pentru dramaturgii genului, care s-au inspirat din poveștile tradiționale românești, pentru a scrie piese dedicate copiilor.

### **Întemeierea organizației mondiale UNIMA**

O personalitate marcantă a teatrului de animație a fost și istoricul, publicistul și dramaturgul *Jindřich Veselý* (1885-1939). Pasionat de teatrul de marionete, Jindřich Veselý a avut inițiativa creării primei asociații a păpușarilor din lume, *Asociația cehă a prietenilor teatrului de păpuși* (1911), și a înființat publicația *Český loutkář* (1912). Familia Șesan l-a cunoscut pe profesorul Veselý care a popularizat prin revista sa teatrul românesc de păpuși într-un număr special în care erau prezentate atât tradițiile, cât și teatrele lui Șesan și Theodor Nastasi (*Vesely, 1931*).

În 1929, la Praga, datorită inițiativei lui Jindřich Veselý, a avut loc congresul de înființare a *Uniunii Mondiale a Marionetiștilor* (UNIMA), la care Veselý a fost ales președintele acestei organizații, România fiind reprezentată, așa cum am menționat mai sus, de Valerian Șesan. UNIMA a avut și are și acum un rol decisiv în ridicarea nivelului profesional și artistic al artiștilor genului.

### **Înființarea teatrului de marionete Țândărică**

În 1939 a fost înființat Teatrul de Marionete din București de către actrița și scriitoarea *Lucia Calomeri*. Ea participase la Praga la un turneu al Teatrului Național din București și fusese impresionată de teatrul de marionete ceh. De altfel, prima marionetă a acestei companii



particulare a fost adusă de la Praga de către Lucia Calomeri (*Breslașu, 1958:5*). Prima marionetistă a fost Dorina Tănăsescu, care a devenit apoi una dintre cele mai mari artiste de gen din țara noastră. Ea a mânuit mai întâi marioneta adusă de la Praga, apoi a adus unele modificări sistemului de mânuire, sistemul ei fiind și astăzi studiat la UNATC I.L.Caragiale din București, la secția Păpuși/Marionete. Unii dintre artiștii Teatrului de Marionete din București au întemeiat în 1945 Teatrul Țândărică, Dorina Tănăsescu fiind pentru multe generații cea mai importantă profesoară de marionete din România.

Tot de la Praga a adus și artistul Al. Ferrat marionetele teatrului său. Ferrat a înființat compania particulară *Pinocchio*, care a activat între anii 1931-1949. El prezenta în mod curent spectacole pentru copii în București și în turnee prin țară. În spectacolul *Albă ca zăpada și cei șapte pitici* de Sergiu Vladimir, erau folosite decoruri, păpuși și marionete achiziționate de către Ferrat din Cehia, ale căror fotografii au apărut în revista *Boabe de grâu* în 1931. Acest teatru a funcționat până în 1949, când au fost etatizate toate teatrele particulare (*Teatru de păpuși, 1931*).

Membrii familiei Șesan au continuat și după 1950 să împărtășească marionetiștilor din teatrele din România din experiența dobândită la Praga.

Aceste importante influențe au stat la baza formării teatrelor de animație stabile din România.

### Discuție

Cercetarea de față se cere continuată în sensul urmăririi evoluției fenomenului artistic al teatrului de animație din țara noastră în context intercultural. Interculturalitatea a caracterizat de altfel teatrul de animație din toate țările din Europa încă din perioada de început, așa cum am arătat în partea introductivă a acestui articol. Există încă multe aspecte care nu au fost suficient clarificate, cum ar fi influența posibilă a tradiției păpușărești germane în tradiția românească a lui Vasilache. Faptul că unii termeni folosiți de păpușarii tradiționali români provin din germană, cum ar fi denumirea prezentatorului, numit la noi *șprebul* (la britanici el se numește *leatherhead*, la francezi *le compère*), sau denumirea aparatului de deformare a vocii, numit la noi *mașina* (la francezi *sifflet pratique*, la britanici *swazzele*, la italieni *pivetta*) ar putea fi indicii în acest sens. Pe de altă parte, există mărturii despre activitatea unor păpușari de limba germană în țara noastră, aceștia provenind fie din zonele locuite de germanii stabiliți în urmă cu câteva secole în România (cum ar fi orașul Sibiu) [Rodean], fie din Bucovina. Astfel s-ar putea explica multiplele asemănări ale spectacolelor românești de Vasilache cu tradițiile europene Kasperle, Punch and Judy etc. Asemănările țin de caracteristicile fizice ale personajului (cocoașa), ale costumului (haina roșie și pălăria țuguiată cu un ciucure care flutură), linia generală a subiectului piesei, tipul acțiunilor fizice și chiar melodia frazei. Desigur, odată ce păpușarul român a asimilat această tradiție, a adăugat și elemente caracteristice românești, cum ar fi parodia ceremonialului religios de înmormântare, jucat de un personaj care este un preot ortodox, personajul hoțului de cai, și numeroase părți ale dialogului care cuprind referiri la actualitatea din țara noastră din acea vreme. Ca și personajele din tradițiile similare europene, Vasilache a devenit un erou național, care critica societatea contemporană și exprima idealurile de independență ale românilor. Acest fenomen este caracteristic teatrului de păpuși european din perioada de dinainte de revoluția de la 1848. Acest lucru a condus la cenzurarea spectacolelor păpușarilor, la prigonirea lor, la stabilirea unor restricții în ceea ce privește textele și chiar la interzicerea completă a acestor

spectacole pentru o vreme (*Gâțzâ și alți., 1968*).

### Concluzie

Contactul cu teatrul ceh de marionete și cu celelalte teatre europene de gen (prin participarea la festivalurile organizate de UNIMA) a reprezentat un fenomen important pentru evoluția teatrului de animație din România. Creația scenografică a primilor noștri scenografi profesioniști, care au fost baronul George Löwendahl și Ioana Bassarab, care au cunoscut realizările celorlalți artiști europeni, a marcat trecerea de la stilul artizanal al păpușilor tradiționale la un stil modern și la un înalt nivel de profesionalism. Astfel, teatrul de gen de la noi s-a aliniat la tendințele europene. Pe de altă parte, datorită cunoașterii tradiției cehe a teatrului de marionete pe fire, această tehnică de construcție și animație a ajuns și în teatrele de la noi. Tehnica aceasta a permis abordarea unui repertoriu mai complex din punct de vedere literar. Posibilitățile de mișcare ale marionetei pe fire au permis realizarea unor atitudini expresive complexe ale personajelor. De asemenea, a capatat o mare importanță expresia plastică a caracterului personajului prin fizionomie, dar și prin ansamblul componentelor sale. Tehnica marionetei pe fire a permis, alături de cea a păpușilor de tip *wayang* (sistem introdus în teatrul european de către Richard Teschner) și dezvoltarea unor concepte regizoral-scenografice caracteristice pentru teatrul modern european. Acestea au fost începuturile teatrului de animație de artă din România.

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## Appendix



Figure 1. Valerian Sesan and Vera Mora  
(Carolina Sesan)



Figure 2. Milan Sesan



Figure 3. Vera Mora, Marta  
Reznickova and Valerian Sesan in  
Salzburg



Figure 4. The cover of the book The  
Story of an Evening



Figure 5. A scene of the play *The Story of an Evening* at Rize Loutek



Figure 6. A scene of the play *The Story of an Evening* at Rize Loutek

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### From Mosaic to Pixel in Textile Art

*Abstract:* Due to technology and how the woven or knitted textile surfaces are created, they can be reduced to a graphical representation of modular, often square modular geometric grids. Thus thought, any decorative composition resembles the mosaic technique in which for the construction of the image it is reduced to a structure of units of the same size but of different colours or textures. Historically, the patchwork illustrates the technique of textile mosaic and makes the transition between classical, manual or mechanical techniques and contemporary digital art. Pixel art and the compositions of NFT works are based on a similar concept, creating the work from tiny independent images, which are chromatically modular correlated.

*Keywords:* textile art, textile design, patchwork, textile collage, digital, pixel, mosaic, contemporary art, NFT.

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### De la mozaic la pixel în Arta Textilă

*Abstract:* Datorita tehnologiei și a felului în care iau naștere suprafețele textile țesute sau tricotate, acestea pot fi reduse la o reprezentare grafică de rețele geometrice modulare, pătrate de cele mai multe ori. Gândite astfel, orice compoziție decorativă se aseamănă cu tehnica mozaicului în care pentru construirea imaginii aceasta e redusă la o structură din unități de aceeași dimensiune, dar din culori sau texturi diferite. Patchwork-ul din punct de vedere istoric ilustrează tehnica mozaicului textil și face tranziția între tehnicile clasice, manuale sau mecanice și arta digitală contemporană. Pixel art și compozițiile lucrărilor NFT au la baza un concept similar, de creare a lucrării din imagini minuscule independente, corelate modular cromatic.

*Cuvinte cheie:* artă textilă, design textil, patchwork, colaj textil, digital, pixel, mozaic, artă contemporană, NFT.

#### *Abbreviations:*

NFT = non-fungible token;

ACM = Association for Computing Machinery

### **Introducere**

Analiza similitudinilor dintre o lucrare mozaicată și o operă pixel art are ca mijloc de legătură utilizarea elementului în compunerea imaginii și face apel la estetica minimalistă [5]. Astfel, fie prin alăturarea bucașilor miniaturale, așa cum se regăsește în decorațiunile de tip mozaic sau de patchwork, fie prin utilizarea pixelului ca formă elementară, ambele recurg la blocuri mici de forme asemănătoare de culoare. Dacă în spectrul decorativ această compoziție este o formă implementată în arta încă din mileniul III î.Hr., apariția ideii de artă a pixelului este certificată începând cu anul 1970, care utiliza în compunerea digitală a imaginii pixelul – ca element de mici dimensiuni întâlnit sub formă de pătrate sau dreptunghiuri. Însă, termenul de artă a pixelului este menționat prima dată în 1982 în articolul „Scrisoarea președintelui ACM: Pixel Art”, de către Adele Goldberg și Robert Flegal (*Goldberg & Flegal, 1982*). Anvergura erei computerizate a oferit o platformă amplă în care pixelul a fost o componentă importantă în formarea jocurilor video sau a imaginilor cu scop artistic. Astfel, pixel art apare ca mișcare artistică și rămâne în atenția publicului până în ziua de azi, chiar dacă în domeniile de consolă și jocuri a fost înlocuită cu tehnologia modernă pe care o oferă programele de grafică actuală. Însă, desprinderea de imaginea pixel nu este completă deoarece atractivitatea de a construi mozaical rămâne o tendință puternică atât în Arta Textilă prin utilizarea de tehnici ce permit integrarea unor mijloace de expresie asemănătoare (patchwork, colaj textil, quilting etc.), cât și în diferitele forme de artă digitală. Maniera de a lucra cu pixeli este o alegere stilistică a artiștilor contemporani care fie abordează opera într-o notă vintage, chiar retro, cu trimitere la formele incipiente ale erei formării imaginii computerizate (*Tribe & Jana, 2006:28*), fie constituie conceptualizarea imaginii în stilul de bloc lângă bloc pentru a puncta o idee, o imagine de ansamblu aparte.

### **Între tradiție și tehnologie – „pixelii textili”**

Textilele prin însăși structura lor internă, tipul de țesere sau de tricotare au la bază o alcătuire modulară, geometrică. Alternarea firelor de urzeală și a celor de băteală în cazul țesăturilor sau a ochilor în cazul tricotelor dau naștere la o suprafață texturată a cărei reprezentare grafică este printr-o rețea de pătrate.

Redarea unor compoziții decorative complexe în aceste tehnici textile presupune construirea formelor din unități modulare independente alăturate asemănătoare tehnicii mozaicului. Din acest motiv primele motive decorative țesute sau brodate aveau un aspect stilizat, geometrizat după o structură predeterminată. Materialele textile monocrome au fost la rândul lor valorificate decorativ prin alăturarea lor în funcție de cromatică și textură. Dorința de a înfrumuseța spațiul prin crearea de obiecte decorative estetice a dus la apariția Artelor Textile cu toate subdomeniile lor determinate de tehnicile variate, de tipul de expunere și de funcția obiectului final.

Pornind de la rădăcina expresiei, prin *colaj textil* se înțelege „lipirea” a două materiale textile. Din punct de vedere tehnic, acest lucru este posibil prin unirea lor cu ajutorul unui liant (firul

de ață, inserția textilă sau substanțe chimice de lipire). Colajul textil permite alăturarea de materiale diverse, fragmente mai mult sau mai puțin regulate urmărind o reliefare reciprocă a expresivității plastice.

Colajul textil este o variantă rudimentară și mai puțin pretențioasă, din punctul de vedere tehnic a patchwork-ului. Realizat inițial în casă din piese vestimentare sau produse textile de interior uzate, colajul textil era un material compus din petice de diferite forme și dimensiuni, suprapuse sau alăturate, fără a se urmări o compoziție prestabilită clar. Suprafața rezultată avea totuși anumite coordonate estetice.

Cea mai apropiată tehnica textilă de reprezentare a mozaicului clasic mural este fără îndoială patchwork-ul. Patchwork-ul nu s-a născut din dorința de recuperare a unor materiale uzate, așa cum a fost în cazul colajului textil. Compoziția de tip patchwork a apărut pentru prima dată descrisă într-un cântec medieval anglo-normand, în cea de-a doua jumătate a secolului XIII (*Jannière, 2003:14*) (*Fig. 1; Fig. 2*). Primele referiri la colecții și la expoziții cu astfel de lucrări datează din secolul XVII (*Jannière, 2003:18*).

În Franța și Anglia, acest gen al Artelor Textile a fost abordat de doamnele nobile care utilizau materiale scumpe, imprimate, din care alegeau doar anumite secțiuni potrivite în compoziția creată de ele. Patchwork-ul are o structură strict geometrică, modulară, bazată pe rețele de pătrate, dreptunghiulare sau hexagonale. Modulele sunt asamblate într-o tehnică specifică, cusăturile fiind invizibile pe fața materialului. Datorită complexității structurii, unirea peticelor a fost făcută de mână până la începutul secolului XX. Deși inițial patchwork-ul avea o destinație casnică, produsele decorând mobilierul de interior, cu timpul, imaginile au fost tot mai savant compuse, iar suprafața materialului a devenit atât de amplă, încât așezarea lor parietală a fost o necesitate. De aici până la conceperea unor lucrări cu o destinație pur artistică a fost doar un pas. Faptul că încă din secolul XVIII patchwork-ul era creat cu scop artistic, pentru o expunere parietală, este confirmat de restauratorii ce au găsit în interiorul lucrării, nedeteriorată după aproape 300 de ani, hârtia folosită ca ghidaj în această tehnică. Patchwork-ul parietal, la fel ca tapiseria, era scuturat și curățat fără spălare, fapt ce ar fi deteriorat opera.

Astăzi, tehnica patchwork și-a păstrat complexitatea, dobândind aportul tehnicilor moderne de asamblare. Compoziții de mari dimensiuni, având laturi de peste 10 metri, sunt realizate utilizând tehnologii complexe. Majoritatea se desprind de structura geometrică clasică cu o singură rețea de module pe toată suprafața, mai nou fiind preferate rețelele de module complexe, care permit evoluția de la triunghi la pătrat, hexagon, octogon etc. Patchwork-ul păstrează specificul decorativ mai puternic decât în oricare dintre celelalte domenii ale Artelor Textile din secolul XX. Gama tematică a compozițiilor variază în funcție de spațiul geografic, de autor, dar mai ales de momentul istoric în care sunt realizate. Există compoziții abstracte, monotone, cu un decorativism pregnant, dar și patchwork-uri în care figurativul joacă un rol important, în această tehnică putând fi realizate la scară monumentală portrete, peisaje etc.

Datorită noilor tehnologii, paginile de internet au favorizat răspândirea rapidă a informațiilor cu privire la diferitele tipuri de tipare, de modalități de asamblare a elementelor de patchwork, sugerând structuri compoziționale. Interesul sporit al publicului a dus la o recunoaștere a patchwork-ului și a quilt-ului ca Arte Textile decorative reprezentative. În Occident – Anglia, Franța, Germania și în Statele Unite ale Americii – există muzee care cuprind vaste colecții de lucrări tip patchwork, spre exemplu, în Anglia *Victoria and Albert Museum* –



Londra găzduiește patchwork-uri murale care datează din 1718. Muzeul francez *Notre Dame des Bondeville – Industriel de la Corderie Vallois* are cea mai vastă colecție de patchwork-uri și quilt-uri internaționale, cuprinzând 300 de ani de tradiție din toate cele cinci continente ale lumii (Jannière, 2003:19). Deși accentul se pune pe partea istorică, majoritatea muzeelor de profil își înnoiesc periodic colecțiile prin achiziționarea lucrărilor contemporane.

Datorită faptului că tehnica de realizare a patchwork-ului este laborioasă, expozițiile și competițiile de profil în arta contemporană sunt evenimente speciale, de obicei organizate anual, bienal sau trienal. Printre evenimentele europene marcante se numără cele din Franța și din Cehia. Printre lucrările prezentate la ultimele ediții ale anualei *International Patchwork Meeting* din Praga se observă tendința includerii mai multor experimente de broderie mecanică și de quilt, ca ramuri conexe cu patchwork-ul. Școala de patchwork din Rusia, alături de cea din Statele Unite ale Americii sunt astăzi printre cele mai puternice.

Deși considerat o tehnică diferită, quilt-ul apelează deseori la matlasarea unei suprafețe textile ce are o compoziție artistică realizată în colaj textil sau patchwork. Structura lucrării ia naștere din coaserea între două materiale a unui strat de material pufos (vatelină, melană sau lână), speculându-se volumele create prin presarea stratului din mijloc. Inițial aceste cusături aveau doar un rol funcțional, de fixare a stratului din mijloc (a lânii), de cele două materiale, pentru ca în timpul utilizării sau al spălării să nu se deformeze obiectul textil. Modelele cusute erau simple rețele geometrice de pătrate sau romburi. Cu timpul, motivele au devenit din ce în ce mai complexe, evoluând de la abstracția geometrică simplă, către structuri aleatorii complexe.

În anul 1971, la Muzeul Whitney din New York, Andy Warhol prezintă 16 quilt-uri din colecțiile private ale lui Jonathan Holstein și ale lui Gail van de Holf, sub titulatura generică *Abstract Design in American Quilts* (Jannière, 2003:9).

Așadar, interesul pentru aceste tehnici este din ce în ce mai mare, deși metodele de realizare sunt laborioase (Fig. 3). Artiștii americani, în mod special, preferă combinarea tehnicii patchwork cu cea a colajului textil, realizând portrete sau peisaje. Mozaicul de materiale atrage nu doar prin tehnică, ci și prin adaptarea subiectului la structura compoziției.

### **Arta Textilă și pixelul – interferențe vizual – artistice**

La sfârșitul secolului XX, Arta Textilă a evoluat spre o varietate de conexiuni interdisciplinare, dezvoltând metode de transpunere cu un potențial artistic și inovativ ridicat. Așa se face că lucrările realizate în tehnica patchwork sunt formate după principii specifice mozaicurilor sau broderiile cu puncte de coasere în cruce și pot fi asociate cu ușurință mișcării artistice *pixel art*.

Toate aceste mijloace de producere a unor lucrări artistice au în comun modalitatea de compunere a unei imagini și anume prin alăturarea de unități sau module identice ca dimensiune în compoziții decorative, figurative, abstracte etc. Un alt aspect ce creează o conexiune între acestea ar fi că artistul, indiferent de tehnica pe care o utilizează fie că este mozaic, patchwork sau pixel art este constrâns în ceea ce privește alegerea formelor și a culorilor ele putând avea de cele mai multe ori un număr limitat mai ales în cazul formelor figurative care necesită o anumită așezare a unităților pentru ca acestea să fie înțelese.

Recunoașterea formelor de către privitor și analiza întregii compoziții de la distanță constituie o metodă general aplicabilă în vizualizarea lucrărilor de artă de acest tip. Dacă micile

bucăți de marmură dau viață mozaicurilor prin metode transmise din generație în generație și conturează idei cu privire la societatea, cultura și arta vechilor civilizații, pixelul este modulul digital principal din care este construită fața culturii noastre vizuale electronice (*Birnbaum & Reichel, 2008:20*). Conexiunea dintre aceste două sfere este abordată de artistul Faig Ahmed (*Fig. 4*) în lucrările sale prin explorarea tranziției dintre designul tradițional al covoarelor și efectele digitale, experimente ce abordează forme ale practicilor artistice în mod normal opuse (*Contreras-Koterbay & Mirochá, 2016:131*).

De asemenea, interferența dintre pixel art și arta textilă pare a fi o soluție plastică remarcabilă. În acest sens, realizate digital, imaginile cu o rezoluție redusă amintesc de structurile textile întreșute. Pe de altă parte, odată cu apariția noilor tehnologii modele realizate după imagini pixelate sunt imprimate pe țesături, procesul de creație și de transpunere digitală a unor forme vizuale de tip pixel art favorizând interesul artiștilor pentru matematică și tehnologie (*Fig. 5*). Astfel, artiștii textiliști s-au adaptat societății actuale, marcată de dinamica valorilor și de viteza dezvoltării tehnologice, prin utilizarea mijloacelor din mediul digital, lucru care a contribuit la integrarea conceptului de pixel art în lucrările textile contemporane.

În același timp, pixelul sau noul mozaic contemporan are o multitudine de interferențe în domenii ce fac apel la estetica produsului. În sfera vestimentară abordarea mozaicului pixelat se regăsește în tematica brandului Anrealage, colecția „Low” a designerului Kunihiko Morinaga (*Fig. 6*), ce face referire la imagini cu rezoluție joasă de 8 biți, regăsite în general în anii 70. Fiecare componentă a imaginii de ansamblu a fost tratată în spirit de mozaic pixelat: de la produse vestimentare până la ciorapi, pantofi, accesorii pentru chip.

Intriga utilizării pixelului este cu atât mai mult investigată în planul social media contemporan cu cât este utilizat și în compunerea unui NFT ce devine popular datorită tehnicii de realizare și a modului de comercializare. Cumpărarea dreptului de proprietate a unei opere de artă digitalizată și un activ pe care ar putea să-l revândă ulterior este oficial tranzacționată la o sumă record prin casa de licitație Christie's în anul 2021. Autorul este Mike Winkelmann, cunoscut în lumea artistică sub pseudonimul de Beeple, a cărei NFT intitulat *Everydays: The First 5000 Days* (*Fig. 7*), reprezintă un colaj mozaical a propriilor desene, schițe, picturi care au fost postate în ultimii 14 ani.

Popularitatea sa este dată nu numai de imaginea în sine și de modul în care fiecare zi de postare reprezintă o parte a propriei lucrări NFT. Astfel, ideea de parte lângă parte sau de patchwork virtual a fost creată prin formele întâlnite în informațiile digitale ce fac parte din fenomenul trans-media. Ideatic mozaicul mental al promovării zi de zi, a narativității și perseverenței de a compune zilnic o lucrare, a constituit și construcția popularității prin următorii săi pe rețelele de socializare care au fost în creștere cu fiecare imagine postată.

### Concluzii

Această relaționare metodică și conceptuală dintre mozaic și pixel ce are loc în sfera artelor textile este constituită în baza a mai multor aspecte comune și creează noi legături între tradiție și tehnologie. În corelare cu acest aspect, o altă similitudine a conceptelor analizate este legată de percepția vizuală atât a imaginii de ansamblu cât și a detaliilor. Construcțiile de tip mozaical, fie în forma clasică, decorativă sau interpretată în domenii ca arta textilă, designul vestimentar sau arta digitală certifică într-o anumită formă atractivitatea în era contemporană a ideii de parte

micro ce se transformă treptat în imaginea macro de ansamblu. Compozițiile realizate folosind unități repetitive diferențiate cromatic îmbogățesc lumea din jurul nostru, putând fi considerate expresie a mediului social. Astfel, societatea actuală se comportă ca un mozaic perpetuu, în care preponderența spre narativitatea reală sau virtuală conturează o direcție spre diversitate și vizibilitate ce emite și orientarea estetică în arta contemporană a ordonării armonioase a elementelor eterogene. Noile forme artistice sunt generate de metamorfoza ideologiilor estetice, precum și de interferențele dintre domenii artistice, în cazul de față arta textilă (patchwork) și arta murală (mozaic), dar și de apariția unora noi ca arta digitală (pixel art), cu referire la tehnicile tradiționale revigorate sub concepte inovatoare. Prin urmare, cercetarea acestor idei demonstrează că există o relație foarte puternică între trecut și prezent, între tradiție și o abordare generativă inovatoare, iar elementul central de legătură dintre mozaic și pixel în contextul Artei Textile îl constituie micile forme individuale și asamblarea lor.

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## Appendix

### Anexă imaginii:

- Figura 1. Patchwork din bumbac din 1726, Anglia, 197/207cm, *McCord Museum of Canadian History*, Montreal, Quebec;
- Figura 2. Verso lucrării din bumbac din 1726, Anglia, 197/207cm, detaliu, *McCord Museum of Canadian History*, Montreal, Quebec;
- Figura 3. Cornelia Brustureanu, patchwork pe structură modulată de pătrate, 150x100cm, 2009;
- Figura 4. Faig Ahmed – *Tradition in Pixel*, 2010; <https://faigahmed.com/>
- Figura 5. Lana Dumitru - Jacheta PUMA T7, 2013; <https://www.lanadumitru.com/lana-x-puma>
- Figura 6. Kunihiko Morinaga, *Low*, Săptămâna modei din Japonia, colecția de toamnă/iarna 2011/2012 a companiei sale de modă Anrealage cu model de pixeli <https://i.pinimg.com/originals/b8/3d/b4/b83db41b8eaddfb876e23b095ce9f6a.jpg>

Figura 7. Mike Winkelmann – NFT – *Everydays: The First 5000 Days*, 2021;  
<https://www.theverge.com/2021/3/11/22325054/beeple-christies-nft-sale-cost-everydays-69-million>



Figure 1. Patchwork din bumbac din 1726, Anglia, 197/207cm McCord Museum of Canadian History, Montreal, Quebec



Figure 2. Verso lucrării din bumbac din 1726, Anglia, 197/207cm, detaliu, McCord Museum of Canadian History, Montreal, Quebec



Figure 3. Cornelia Brustureanu, patchwork pe structură modulată de pătrate, 150x100cm, 2009



Figure 4. Faig Ahmed – Tradition in Pixel, 2010

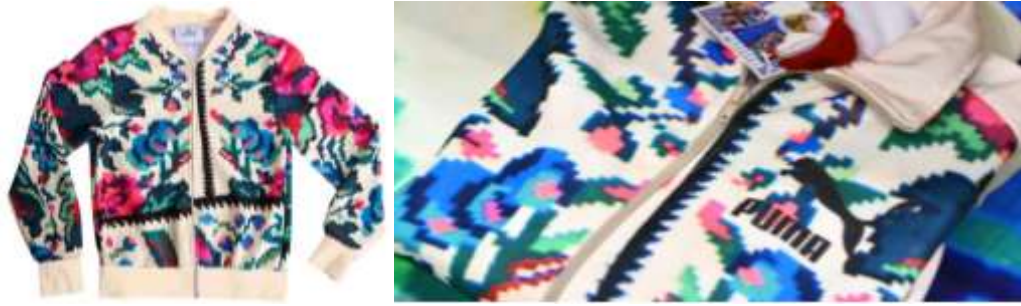


Figure 5. Lana Dumitru - Jacheta PUMA T7, 2013



Figure 6. Kuniyiko Morinaga, Low, Săptămâna  
modei din Japonia, colecția de toamnă/iarna  
2011/2012 a companiei sale de modă  
Anrealage cu model de pixeli

Figura 7. Mike Winkelmann –  
NFT – Everyday: The First 5000  
Days, 2021

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### **Cyclicity in creation: from drawing to memory, from memory to drawing**

*Abstract:* This study provides a wider view over Romanian contemporary painting from the two national poles of art: Iasi, located in the north-east part of the country and Timisoara, representing the west side of Romania. It is focused on fusing painting and drawing, with an array of works on paper such as drawings, watercolor, altered photographs and mixed media by Smaranda Moldovan and mixed media portraits on canvas by Ioana Palamar. Both study cases present a microcosmos of the intangible cultural heritage with roots in memory, not a collective one, but an individual one – a long term memory and an iconic memory of landscapes from Romania and France. The study shows the importance of memory in contemporary art, even if it was nominated as *a cliché*. The authors believe that memory has still not been sufficiently offered as an empirical art research method and that memory combined with the two genders, painting and drawing, can produce a new and unique repository of imagery.

*Keywords:* painting, avantgarde, contemporary painting, ready-made, memory, iconic, drawing, monochrome, mixed media, Iasi, Timisoara, Romania.

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### **Ciclicitatea în creația artistică: de la desen la memorie, de la memorie la desen**

*Rezumat:* Acest studiu oferă o imagine de ansamblu asupra picturii contemporane românești din prisma celor doi poli naționali ai artei: Iași, situat în partea de nord-est a țării, și Timișoara, reprezentând partea de vest a României. Articolul subliniază conexiunea dintre pictură și desen, prin ilustrarea unei serii de lucrări aparținând Smarandei Moldovan, realizate pe hârtie în creion, acuarelă, intervenții pe fotografie și tehnici mixte, precum și a unei serii de portrete pe pânză realizate în tehnici mixte care îi aparțin Ioanei Palamar. Ambele studii de caz prezintă un microcosmos al patrimoniului cultural imaterial adânc înrădăcinat în memoria individuală, și nu în cea colectivă – o memorie de lungă durată și o memorie iconică a peisajelor din România și din Franța. Studiul ilustrează importanța memoriei în arta contemporană, chiar dacă este considerat ca fiind un clișeu. Autorii consideră că memoria nu a fost încă suficient de mult explorată ca metodă de cercetare empirică a artei și că memoria combinată cu cele două modalități de exprimare vizuală, pictura și desenul, poate da naștere unei arhive vizuale unice.

*Cuvinte cheie:* pictură, avangardă, pictură contemporană, ready-made, memorie, iconic, desen, monocromie, tehnici mixte, Iași, Timișoara, România.

## Introduction

Humankind has always been interested in capturing specific daily scenes, beloved persons or simple moments, by immortalizing them at the beginning of times in a spontaneous and intuitive way starting working on: cave walls, stone, bones, parchments and continuing afterwards with papers, wood panels and eventually with canvases; their working instruments varied too from: flints, sticks, feathers to brushes in the end. It must be mentioned that gradually, art began developing throughout history in a more conscious way and this desire of fighting against time, by immortalizing a glimpse of visual experiences reached the highest level in the 20th century when photography appeared which was the starting point of the technological era. The strong desire to memorize specific empirical situations was in fact the real motivation of human beings to fight against implacable time. Despite all these development levels within art history, drawing is considered to be the queen of visual arts, “the father of the three visual arts – architecture, sculpture and painting”, according to Giorgio Vasari (*Stendl, 2004:25*). In Renaissance drawing became an independent art and its importance for an artist’s growth was recognised also by the artists from 16th, 17th, 18th, and 19th centuries such as: Peter Paul Rubens, Rembrandt Harmenszoon van Rijn, Jean-Antoine Watteau, Francisco de Goya, Jean-Auguste-Dominique Ingres and many others. At the beginning of 20th century, modern painters gave a high importance to drawing which also became abstract like painting, Wassily Kandinsky being one of the most representative artists whose artworks stand for nonrepresentational line. Artists like Pierre Soulages and Hans Hartung considered line and implicitly drawing as being a primary manifestation of form (*The Editors of Encyclopedia Britannica*). Contemporary artists like: Zhang Xiaogang, Anselm Kiefer, Peter Doing and others, engage with memory and collective history expressed either through a figurative or an abstract style, drawing being in a natural way the basis of their artworks.

David Hockney (*Hockney, 2007:14*) makes various comparisons between the line used by Ingres and that of Warhol, Pain and Caravaggio, Velázquez and Cranach and concluded that memory was not used in the design of various rudimentary optical devices such as the darkroom.

According to UNESCO, “intangible cultural heritage” (ICH) is important in safeguarding cultural diversity in the age of globalization. It is “transmitted from generation to generation, is constantly recreated by communities and groups, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.” (*Cabrero, 2021*).

Iconic memory is the repository of sensory information of sight. It comes from the term *icon* that names shape, an involuntary image that involves duplicating the image recorded on the retina. According to the researcher A.O. Dick (1974) “The view is developed that iconic memory is postretinal but uncoded; nor is it influenced directly by strategies or subsequent mechanisms.”

Visual iconic memory is the most complete and closely related to all the senses. It records all the information on the retina involuntarily and can only be used for a split second. The retina itself is considered the center of iconic memory. Unlike the memory of images after a long time, characteristic of eidetic people, the use of this memory is not voluntary. In order for information to pass through higher processes in the brain and be stored in the center of memory, it must capture our attention. Also in the study from 1974 *Iconic memory and its relation to perceptual processing*

*and other memory mechanisms*, experiments show that the luminance can influence the icon to be captured on the retina.

Thus, the memory process continues after recording the image on the retina, by taking over the duplicate, decomposing in a very short time into another visual image and correlating it with another memory, which can be tactile, olfactory, gustatory, visual, auditory.

Other memories involved in the vast process of visual memory are: visual declarative memory and retrospective autobiographical memory. Visual declarative memory or explicit memory is divided into two categories: the episodic memory contains memories in time and space, and the semantic memory, which I use mainly, stores general information regardless of the source of the information.

The semantic declarative report concerns the facts without taking this context into account. It contributes to the achievement of the goals of this research of personal creation by encoding abstract information about the environment. Retrospective autobiographical memory, on the other hand, contributes visually to the storage of important information about visual experiences. This type of memory is important in the artistic approach because memory is constantly updated by recognizing and reproducing information. Recognition is based on the original information. Reproduction is made in the absence of the original information. It always bears the experience and the autobiographical imprint of the subject, being of a subjective and unique order.

Long term memory is based on a self-investigation that is a complex inner journey in unconsciousness, which means digging in oneself in order to reveal the true self which becomes possible when the appearance is removed and things get deeper, according to Adrian Guță's statement: "The penetration into the forms of appearance throws us inside among the objects of our thoughts, generating forms of spiritual meditation that provoke the awakening and vision of our own SELF (s.a.) and of the worlds we are going through" (*Guță, 2008:143*).

People have always been interested in exploring themselves also through the others considered to be the mirror of their own selves, by drawing and painting (self) portraits, which originally used to be a symbol of people's social status and of their physical features authenticity, but later on this genre became a real way of expressing their personality characteristics, emotions and feelings, which was an evidence of a higher intellectual level. Taking into consideration that a painter "borrows" pieces of his temper and of his inner states of mind when creating an artwork, then a portrait can be considered a self-portrait, because each artistic creation is nothing but a reflection of an artist's soul. There is no real boundary between an author and his artwork, which means that this transition from portrait to self-portrait is just a beautiful conceptual confusion. And a (self-) portrait becomes the object of one's own retrospective autobiographical memory which is certainly based on personal past experiences of which recollection is usually codified and distorted (*Freud and Memory: An Exchange, 1995*). The visual expression of this psychological aspect becomes the result of defragmented portraits which are strongly related to the tactile memory, because of some specific painting textures which can be easily noticed at the surface of the canvas. Even if we are talking about a figurative or an abstract style, an artwork becomes the expression of either an iconic or a long term visual memory.



## Methods

The research methods used in this article are based on empirical experiments and study cases. The modus operandi was chosen because the intangible cultural heritage of performing arts such as painting is closely connected to both memory and drawing.

In this article, following an art based research methodology based on different artistic methods of treating the drawing (conceptual and visual), We proposed the study of two situations: the first from memory to drawing, and the second from drawing to memory.

The two study cases exposed are regarding the artworks:

- The first case is from artist and assistant professor Ioana Palamar's artworks *Deepness*, 100/100 cm, mixed technique on canvas, 2022 and *Wounded child*, drawing on paper, A5 size, 2022 under the title *From drawing to memory*.
- The second case involves the artworks from the post doctoral studies of artist assistant professor Smaranda-Sabina Moldovan. The second case is presented under the title *From memory to drawing*.

### From drawing to memory

Ioana Palamar is interested in revealing these aspects by representing a series of eyes, portraits, but also distorted facial features which are a metaphor of her moral structure that needs to be harmonized. Thus, she developed her interest in searching for her own identity and for (self-)knowledge, by transcending her own physical limits in order to discover some inner truths and to find herself. Once a specific spiritual level is reached, a big price is paid: loneliness, which can degrade the human soul sometimes, but the spiritual balance can be reached by gaining a peaceful state of mind she is craving for and the connection with the others can make this possible. She is exploring this complex concept by using mixed techniques on various materials which offer her a great freedom (*Fig. 1*).

The methodology itself betrays a specific tensioned state of mind, due to the gestural brushstrokes and drawing lines, but also due to the overlapped layers of colors, some of them being spontaneous and others controlled. This fact reveals a thin border between figurative and abstraction, but also a border between color and drawing based on the used mixed technique (charcoal, oil color and enamel paint). The character's distorted eyes show a lack of moral balance, an inner conflict which is amplified by the black and white contrast that creates a dramatic atmosphere (*Fig. 2*).

### From memory to drawing

Smaranda Moldovan research is based on associating some already existing concepts from philosophy regarding the object. Her studies not only approach the object in different currents and periods of art history but also the direct observation and interpretation of the near space. She selects for the elements with which we interact in everyday life and essentializes them by abstracting them. The choice of the object is random and without having a linearity, nor a system of selection. Her recent study involves the study of the natural landscape.

After her visit in France, Pigerolles, she started her drawing series. Observing the French landscape at an altitude of about 1000 meters with plants specific to the area led the artist to an area of colourful drawing. The linearity is quantitatively superior to the color most of the time.

The line, although coloured, remains dominant over the chromatic. Spots and transparent areas appear, but even these do not quantitatively equal the surface area of the line. The conglomeration of the line appears, its concentration in order to highlight areas of primary and secondary interest, but also as compositional reinforcement. The water technique most often produces passage areas, the connection between the linear aggregates that derives from the reduction of the image of nature in the respective area. From a conceptual point of view, the representation of a raw object takes over from the natural frame and its replacement in an abstracted form. Interobjective connections that appear in nature as elements such as air, water, or soil are rendered in the same simplified manner by surfaces or spots of colour (Fig. 3).

She does not use memory as afterimage, nor the landscape study in her works. The direct observation is ephemeral. The basis of the works is memory, especially iconic memory. Thus, the studies are continued in specific painting techniques, such as oil painting. The oil on canvas entitled *Internal landscape* (Photo 4) is a result of the drawing made in Pigerolles, France after the intangible cultural heritage of the area, the barely untouched landscape. It is based on the iconic elements that the retina has sensed in the environment, the translation in abstract composition of lines, as drawings. It has evolved further in a sort of drawing on canvas in the medium of oil colours.

### Results

The result of the two case studies, marks both the closest encounter of the artist with its inner self by memory and the inauguration of new concepts that are a response of the processes of iconic and long term formal memory, concerning processes related to memory issues such as: erosion, succession, continuity and modification

In Smaranda Moldovans work it can be seen a clear interrelation between the landscape, as physical location and the imaginative projection. The result is a self-constructed panoramic extension of image and effect of her memories, which are further refracted into paintings, with minimal elements on colourfields. Her results are an incorporation of time and travel, as a cumulative effect of now and recent past.

Ioana Palamar, instead, sees drawing as just an extension of painting, being a way of synthesizing specific emotions, by revealing fragments of portrait, like eyes, and covering other parts, like mouth, for expressing the idea of observing the inwardness within a frame of silence (Fig. 5).

### Conclusion. A cyclity in creation

In the contemporary art scene, memory is still playing an important role in creation. The recent works of the two artists show the creation of images in which facts and fictions have merged in fitful types of memory. The cyclity in creations is not only from the memory to the result as drawing, as in the study case presented by Ioana Palamar with *Wounded child*, but also from the drawing to the memory as in the *Internal landscape* by Smaranda Moldovan.

By the cyclity of memory – drawing – memory of the intangible cultural heritage we receive a sense of our identity that makes us part of a community, or of an international society. The concept of identity comprises the uniqueness of ourselves, due to the action of archiving

personal experiences during our lifetime which shape our personality and reflects or temper. Identity is what defines us as human beings, it's the essence of our culture heritage.

### About the authors

Ioana Palamar is interested in exploring her memories from her childhood period and their strong influence upon her adulthood. According to Sigmund Freud's theories, mental processes and motivations are outside our awareness and during our development they are pushed into unconsciousness. Ioana is using art as a therapy in order to bring into her consciousness specific wounds that strongly affected her in the past so that she can heal them and gain afterwards a certain level of balance. She is mainly focused on facial expressions that are represented in mixed and experimental painting techniques.

Smaranda-Sabina Moldovan artworks represent a small universe of collective iconic memory of objects that she has interacted with during everyday life. It is like an encapsulating diary of ordinary life, with accents of cultural and philosophical allusions of *the object*, – from Platon and Plotin to Barry Smith. Her main research is concentrated on defining, yet at the same time, crossing and blurring the borders between traditional painting and objects seen as assemblage, installations and sculpture.

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## Appendix



Figure 1. Ioana Palamar, *Deepness*, 100/100 cm, mixed technique on canvas, 2022



Figure 2. Ioana Palamar, *Wounded child*, drawing on paper, A5 size, 2022



Figure 3. Study of relations of trees and humans, mixed media on paper, 50/70 cm, 2021. Photograph from artist personal archive



Figure 4. Study of relations of trees and humans, mixed media on paper, 50/70 cm, 2021. Photograph from artist personal archive



Figure 5. Ioana Palamar, Eye, mixed technique on paper, A5 size, 2022

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### **American Choral Music. Historical and Stylistic Aspects**

*Abstract:* Speaking about the American choral music, conductor Kathy Romey observed that “our choral inheritance reflects a kaleidoscope of cultural and religious roots which gave birth to an astonishing melting pot” of musical and individual voices. The “American” choral music can be observed from two geographic perspectives – the United States and North America – which include works of composers from Canada, the United States, Puerto Rico, and Mexico. In both contexts, “specific American” choral music is extremely varied, flexible, and in a continuous change. It could take the form of a hymn of Shakers, of a song of Native Americans, a Moravian hymn, a spiritual Negro, of a song from the divine service of Judaic Sabbath, of a lullaby, a civil war marching, a Mexican salsa dance, a gospel hymn, an Asian artistic song, Broadway music, blues, a cowboy ballad or a European folk song. All these and much more are part of our collective culture – a diverse and rich tradition of many peoples, which expresses itself through a multitude of musical styles and genres.” (*An Encyclopedic Biobibliography – Women in Music, 1992*)

*Key words:* American choral music, choral musical styles, choral musical genres, musical influences, musical tradition.

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### **Muzica corală americană. Aspecte istorice și stilistice**

*Rezumat:* Vorbind despre muzica corală americană, dirijoarea Kathy Romey a remarcat faptul că „moștenirea noastră corală reflectă un caleidoscop de izvoare culturale și religioase care au dat naștere unui uimitor „melting pot” (vas în care se topesc și se amestecă diferite metale) de voci muzicale și individuale. Muzica corală „americană” poate fi privită din două perspective geografice – Statele Unite și America de Nord – ce includ lucrări ale compozitorilor din Canada, Statele Unite, Puerto Rico și Mexic. În ambele contexte, muzica corală „specific americană” este extrem de variată, flexibilă și în continuă schimbare. Ar putea lua forma unui imn al Shaker-ilor, a unui cântec al băștinașilor americani, un imn moravic, un negro spiritual, unei piese din serviciu divin de Sabat iudaic, un cântec de leagăn, un marș al războiului civil, un dans mexican de salsa, un imn gospel, un cântec artistic asiatic, muzică de pe Broadway, blues, o baladă a cow-boy-ilor sau un cântec popular european. Toate acestea și multe altele fac parte din cultura noastră colectivă – o tradiție diversă și bogată a multor popoare, care se exprimă într-o multitudine de stiluri și genuri muzicale”. (*An Encyclopedic Biobibliography – Women in Music, 1992*)

*Cuvinte cheie:* muzică corală americană, stiluri muzicale corale, genuri muzicale corale, influențe muzicale, tradiție muzicală.

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### **Introduction**

We add to this especially varied palette the amazing fact that 1 of 10 American adults sings weekly in a choir, according to a recent study of the National Arts Foundation. *Chorus America*,

one of the most important associations, published its own study which indicates that choral interpretation is the preferred form of art in America. There are approximately 250,000 American choirs amongst which 12,000 are professional or community ensembles, 38,000 are school choirs, and 200,000 are church choirs. The majority of the participants in the study reported that “their participation in the choir has broaden the area of skills, influencing social and professional interactions, developing the team spirit, the skill of listening to and following instructions, social interaction, and discipline.” The report states that these skills “are not efficient only for the individual, but also for the community, society as a whole.”

Most part of the music sung in America at the end of the 20th century was actually musical hybrids, unique musical traditions which were specific to existing cultures. On the one hand, musical traditions are to a great extent copies of the original, extra-American or pre-Columbian, and on the other hand, they are completely different, influencing a different tradition. Amerindian musical activities used different combinations, for instance: vocal music with drums or electrical guitar, only with textual references to the Amerindian origin (native populations of America, of the Mongoloid race). African tradition also varies from religious music with percussion instruments and text coming from the Western African culture, up to orchestral pieces specific to the Western Europe tradition, but also African rhythms and tone influences. The same can be said about European, Asian traditions, and other traditions present in the music sung nowadays in America. In many cases, a musical tradition is not defined by those who are directly involved in musical activities (music being a part of this tradition or a part of the other tradition), but they consider it as belonging to them. A style can be classified as specifically African, European, Amerindian, or as belonging to a certain culture, but, actually, music reveals a unique combination of sounds and rhythms which do not necessarily come from a certain place.

The terms used to describe musical traditions in America reflect political processes and academic sensitivities that have modified throughout time. The national identity was the main concern of the 19th century, but also in the beginning of the 20th century, the use of electricity and of cultural distinctions as organisation concepts (both found in the same nation or even in multinational regions) have increased in importance towards the end of the 20th century. The musical traditions of ethnic or cultural groups in the same nation have originated from local variations of historical and musical events. A certain combination of groups in a given area, the contact established between these groups on an economic and political level, together with economic and cultural events, and certainly, the influence of different composers, musicians, critics and the laws of the local culture, all these contributing to the creation of a certain history of music for nations and certain regions within the nations.

Most of the collections of instruments are found in museums of natural history, in connection with other works of art, and necessarily, removed from the context of sound or of their musical attributes. After 1500 and during the colonial period, important documents were preserved by colonial powers and can be consulted today especially in archives in Spain and Portugal, but also in France, England, and in other countries. The accounts of that time mention musical events and ecclesiastical documents, but also refer to important musical manifestations of colonial churches. Later, the documents of the colonial church were transferred to the archives of the country of origin.

## 1. American Musical Traditions

The study of music on the territory of the United States of America requires an understanding of persons composing this music. Together with the arrival of Christopher Columbus and of other Europeans to America immediately after 1492, the first contact with the Amerindian societies was established, contact which has proven to have a very powerful impact on the European and Amerindian communities.

### *1.1. Amerindian Influences*

Some Amerindian inhabitants lived in very small villages, and the only means of survival were hunting and very simple foods coming from working the land. They used only several instruments that accompanied the vocal singing. Other Native Americans lived in larger communities, and they provided for themselves using very advanced systems of practising agriculture. These communities were organised in extended empires, with very complex social and political structures, which included musical ensembles, the making of professional music, and a large area of specializations in music. Many communities were located somewhere between the two categories mentioned above.

From the south of Argentina and the North of Canada, we find continuity in musical activities: in the intent, style, and dance. These include:

- 1) association of music with powerful spirits, animals, and gods;
- 2) using music in magic and in healing with the help of spirits and gods, which is often accompanied by the use of alcohol or tobacco;
- 3) a predominance of vocal music and of elaborate spoken styles, accompanied by instrumental ensembles;
- 4) the unity of music and dance;
- 5) general image of the body during dancing;
- 6) types of musical instruments used;
- 7) certain structural aspects of music, including repetitions and also the use of certain onomatopoeic sounds.

The music of the Native Americans is correlated with certain seasons of the year, and often associated with agriculture and hunting. The season can be temporal, specific to the agriculture (seeding or harvesting) or correlated with certain religious celebrations. The solstice, for instance, was very well calculated in certain communities, and more recently, in the Catholic calendar, including the celebrations of saints, it is used for the scheduling of certain musical activities.

One of the most important influences coming from outside the Amerindian music is the music of Christian churches. Both Catholic missionaries, and the Protestant ones discouraged or even prohibited Amerindian communities to use traditional music, offering them instructions about the forms of European music. Furthermore, many Native Americans were converted to Christianity and singing the hymns is found in many communities in the North and South of America, in very different styles reflecting the denomination they belong to and the period of their conversion. In other cases, in Brazil, the only musical genre is the sung hymn. In other cases, the intonation of hymns survives together with traditional social music. The result is usually synthetic.



### ***1.2. Influences of African Music***

Although the cultural differences were obvious between the ones coming from Africa, we also find certain musical and cultural values that they had in common. Amongst the things that we find in Africans in the Western area, we can remind: rhythmic structures, an aesthetic base for the combination of various tones, an active interaction between the audience/public and the artists, the integration of various sounds, of dance and the use of music for expressing certain spiritual states. The artists insist on active participation through movement (by clapping or dancing) and the frequent use of antiphony. Improvisation was very well-spread. In Western Africa, music was associated with religions where the venerators directly experimented divinity through the possession of the spirit, things that were going on during rituals involving percussion (even a drums ensemble) and singing; this musical genre is currently in certain parts of America. Religious institutions have played a very important role in maintaining and developing African musical genres.

Around 1720, in English colonies, the participation of African slaves in the Great Baptist Awakening had as a result the foundation of Baptist churches of African American persons and of independent churches belonging exclusively to African American persons, which favoured an institutional framework for the development of the musical style specific to North America. The emotional appeal of the Great Awakening probably found resonance in multiple religions in Western Africa, and independent churches soon published their own books of hymns, that they sang in new, different styles.

Negro-spirituals and later on compositions in the gospel style, have developed and have become musical styles recognised internationally, with the sustained help of African-American composers and educators. African-American churches were also important public institutions whose influence was visible in the rights movement in the 20th century, where churches and the music in churches played an important role in mobilising a very large number of participants (*Voices of Civil Rights Movement, 1997*). African slaves could not practise their specific music styles. Colonial decrees indicated attempts of modifying public celebration and religious activities. African slaves were trained both by the churches and by the owners of plantations to use European instruments.

### ***1.3. Influences of Emigrants' Music***

The 19th century was a period when many emigrants from Europe or Asia came to America, especially after the abolition of slavery. Favourable laws encouraged masses of people to come to America and the number of emigrants increased during this period. A large number of emigrants remained in America and formed important segments of population and regional cultures, with distinctive musical genres and traditions maintaining the South-Asian and South-Eastern roots. The impact of musical traditions was different in each county, but it is clear that these communities of emigrants influenced the local music.

### ***1.4. European Influences***

The immigrants from various parts of Europe brought their own genres and styles to the USA. Some of the musical genres were subsequently preserved: choirs of children and ballads, genres of folk dance and the music that was part of the religious context. Different social classes

often brought distinctive musical traditions. European music can be characterised as a music containing a measured meter, a fixed number of moods, pieces based on varied harmonic structures, the creation of melodic parts which inter-relate in quite a complicate manner with a complex harmony sung by instruments or vocal ensembles, the daring use of string instruments with increasing tendencies in using the instrumentation or orchestration and the concept of fixed melody. Although there is certainly more to tick regarding European music, these are amongst the main tendencies distinguishing it from other contributions to nowadays American music.

Wealth and patronage were the incentives for European arts music and both were found in America. Secular and sacred administrative structures in America dominated by Spanish people, provided for diverse (secular and sacred) musical activities. Composers, choirs, and musicians were involved in administrative centres. The wealth of the colonies encouraged the creation of administrative and urban centres that funded only the best musicians, who influenced the remaining of the population through musical education and competition. Cathedrals promoted chants and various other musical forms found in religious music.

The colonisation within English colonies intensified in the 17th century and pilgrims and other emigrants brought with them hymn books. Secular dancing music was discouraged, and church music was promoted due to the fact that it was appropriate to the church creed. As a result, multiple discussions regarding the manner in which hymns should be sung emerged in the British colonies. Understanding the importance of the involvement in musical activities within divine services and adopting a correct manner of singing the hymns, certain “singing schools” are founded where musical notation was taught to a rather large group of interested students.

This visibly contributed to the development of publishing houses, that printed and multiplied hymn books and, later on, had a diversity of books with different musical styles that they distributed. The opera became popular amongst the members of the elite. Operas together with other forms of urban popular shows produced for the stage were composed and presented in various countries, opera houses (or buildings dedicated to opera) and in many cities.

## 2. Gospel Music

Descendant of the African music, gospel music has an especially important place in the history of American music. Due to its special role within the American choir genre, we shall attribute it a distinct section. Without doubt, the “cry” is a reminiscent form of the African cultural phenomenon of “possession”... it is a sign of favour from the gods when, for a short period of time, the individual consciousness is replaced by the divine one and the human body is used for their own expression.” (*Hurston, 2000:11*)

“From the variety of folk songs that survived in America until the present moment, “the spiritual” is the vastest one and to a certain extent the most well-known. Under the name of “Negro spirituals”, these songs penetrated both religious places and secular ones. They influenced music composers from Dvorak to Virgil Thompson, were sung in schools and by choir ensembles from the entire culture English-speaking space. However, despite the large popularity, both through publication and public performance, the origins of these songs are little studied and the manner in which they were sung initially is probably little known.

Even the term of “spirituals” was not used by the coloured population (although it was used in the Caribbean space, instead, the name of “hymns” was much more frequent and has survived until the 1950s in rural areas.” (*Oliver & Balcom, 2002:20*) Thus, the “hymns”, later on renamed “spirituals” and even later gospel – “Evangelic” music, although they do not have a direct and vital connection with the African continent, they are essentially American songs. A musical genre so well-integrated into the “tapestry” of the American musical culture that most musical folk genres have connections with it.

### ***2.1. African Origin***

African tribal music of 400 years ago was different than the European and American-European one, firstly, through the fact that they had no secular version of expression. Apart from the religious music, European also sang about love, war, drunkenness, as well as about “historical events” occurred either in the neighbouring village, or in far-away countries. Although many of these songs mentioned God tangentially, they remained secular, folkloric in spirit. Alternatively, African music was predominantly sacred and the concept of singing secular music was unknown to Africans. Their music seemed to satisfy distinct aspects of everyday life: religion, agriculture, sexual fertility, and hunting. From this point of view, African music had more in common with the traditional music of aboriginal (native) peoples in American than with the European music, as long as the song was perceived as a means of harmonising man with nature and with the cosmos.

A predominant style, which has remained prevalent until today was brought to America during the slavery period between the 1600s until 1865, is the one of “calling and response” where a soloist sings a line and then an entire group answer. Typical styles also contain a backup with drums and other percussion instruments. A good example of this style is the super-hit of American singer Ray Charles: “What’d I Say”.

### ***2.2. The Slave Era***

From the need to subjugate, or from certain fears, many owners of American slaves allowed coloured slaves to use African instruments or to sing their traditional music. In time, many of these texts and melodies have been forgotten and have vanished from Northern America. But this interdiction of the connections with the ancient music issued a new African-American typical music style. New songs saw the light of day in a combination of African traditional harmony, *call and response*, on a background of distinct rhythmic meter, harmony and European traditional instruments. The new gospel songs created by coloured artists used Christian leit-motifs with typical African rhythmic and vocal influences. The church had become a sanctuary of cultural expression for coloured slaves. It is the only place where groups of slaves could gather outside the supervising eye of the masters. When the slave masters did not allow religious gatherings or services, such meetings took place in secrecy.

The process of enslaving the coloured population in American colonies started in the 1600s. Slavery flourished in the Southern part of the American states’ confederation, on the vast plantations of cotton, tobacco, and sugar cane. These plantations required intense manual labour. Work songs and “work cries” were used to brighten the spirits during the tiring toil on the torrid fields. In time, the same songs were also sung on railway sites or the ones for the

manufacturing of turpentine (colourless liquid obtained from the resin of coniferous which is used as a solvent for lacquers, resins).

Slavery was not profitable enough in the Northern states, where the economic activity was focused more on small farms and industry. Around the 1860s, slavery states owned almost 4 million slaves. These represented approximately a third of the population of the Southern states. And because from a demographic view point, the coloured population was more predominant in the South, the emergence of the gospel music was born there, to then be taken over in the rest of America. Many songs and melodies were adopted by white persons and at the same time, they began to influence the American folk and religious music.

Around the 1800s, the artistic performances of the slaves before the master's families had become a fashion and then these performances extended to larger and more refined audiences, even with instrumental backup. However, only at the end of the civil war, did European instruments become accessible to the former-coloured slaves. Sometimes, these instruments were just abandoned on the battle fields, other times they were found in fairs, and recently-liberated slaves used their small incomes to buy them or they used trade-off (exchange of products in kind, without the use of money).

Although some forms of “blues”, had existed at the beginning of the 1800s, the complete development of the genre – the first form of secular music of the coloured population – did not take place until the end of the 20th century instantaneously and simultaneously in all the territories populated by coloured minorities. Actually, “work cries” constituted the first steps of separating from religious musical themes, with a theme strictly connected to everyday activities. However, musical critics suggest that many of the songs considered as having a strictly religious content, such as “Swing Low, Sweet Chariot”, would have a double thematic meaning. On the surface, the lyrics refer to the promise of afterlife, but any coloured slave knew very well that the promise was for the present life lived outside the shackles of slavery. The word “home” in the song is not necessarily paradise, but freedom itself. Some historians even state that all gospel songs of the early period are actually codified protest songs. However, “blues” was not the first secular African-American strict form, immediately followed by styles of *ragtime* and *jazz*.” (Tanner, 1999)

The role of the church has a central character in the life of the colored population in America after the liberation from slavery. Unfortunately, “the liberation” did not manage to bring genuine freedom and social equity, these still being evasive. The laws of subjugating the coloured population, named the “*Jim Crow*” laws, were still in force in the southern states, which led to a massive exodus to the industrialised area of the northern states. This exodus continues until the 1970s and promised employment on the work field and with it, genuine freedom. To a certain extent, jobs could be found, but most of them were refused by white persons. Some historians suggest that more freedom was possible in the north, because society there did not have a tradition of racist organisation and structure, on the contrary, the so-called “Abolitionist” life philosophy had become predominant after the civil war. Thus, the lawyers for the abolition of slavery in the north had then taken the first step forward: from the liberation of the coloured population to ensuring equal rights in society for the new members.

On this social and political background, the church evolved from a sanctuary for defending fugitive slaves, to a forum for the development of their culture and music. In this atmosphere,

churches were used for organisational community meetings, which had most of the times political agendas and not at all religious ones. Gospel music was also in a process of transformation. Once the rural coloured population began to migrate to the urban centres in the north, but also to the ones in the south to a certain extent, and built an urban minority micro-economy, a somewhat sophisticated one, gospel music has slowly pulled away from its pure forms of harmony, melody and structure. White artists disguised in coloured singers, imitating their style in travelling performances, had the role of tempting the audiences of the majority white population and working up their interest for authenticity. In 1871, the group *Fisk Jubilee Singers*, whose members were students of one of the first segregated universities for African Americans, went on a successful national tournament, singing “spirituals”.

“Furthermore, at the end of the 1800s, the *Ragtime* style began to evolve, while, later on in 1917, a musical critic for the *San Francisco Journal* newspaper called it “jazz” or “jass”. Gospel music had initially influenced the *blues* and *jazz* music style, but now, at the beginning of the 1900s, it was in turn influenced by these styles. For instance, syncopated rhythms of *ragtime* penetrated then the performances of the singers in church. Many of the travelling preacher-singers began to be accompanied by the piano or guitar. The guitar had become the most renowned backup instrument due to its mobile nature. And because “blues” pianists and guitarists were more and more and were increasingly popular, preacher-singers began to adopt their melodic and harmonic styles. “Blues” and “Jazz” became the new fashion, being thus, a sort of “condiment” for the taste of the coloured population, while *gospel* music continued to be the “basic nourishment”. The most organised and prosperous of these travelling preachers had concerts in evangelization tents, in churches and in asylums for the homeless. Many of them travelled from place to place accompanied by an entourage of musicians and small choirs.” (Tanner, 1999)

Many music publicists in the society of white people began to recognise that the style of the pre-war coloured music of “jubilee” and “spirituals” were going extinct, so they decided to publish on a large-scale score with the music of the 19th century. This phenomenon brought this dying form *gospel* music to the centre of attention: in venues and churches attended by white people and colored ones, it is appreciated either for its simple artistic beauty, or for the nostalgia of the southern pre-war period. After the civil war, the phenomenon of splitting the African-American churches into different denominations became predominant and this schism was made depending on the differences between the regions and the influence of the white religious community. Therefore, more conservatory nuance churches, such as the Coloured Methodist one and the Separatist Baptist one, from the beginning embraced traditional hymns such as those of English composer Isaac Watts (1647-1748).

Coloured parishioners appreciated to the most part the Methodism, because the white Methodists were very enthusiastic in adopting some hymns and choirs from the liturgy of the coloured churches. Moreover, these Methodists imitated even some styles of creeds, prayers, and vows. Nonetheless, the liturgies of the Methodist churches (both white and coloured) and those of the coloured Separatist Baptist Church were quite balanced from a musical point of view, in comparison with the new *Holiness* churches and the so-called *Foursquare* ones. The latter preserved the rural unrestrained nature of the less sophisticated meetings. The music in pure

coloured churches bonded in terms of form, intensity, and attitude with the versions of blues and later on with those of “rhythm and blues” (R&B), “rockabilly” and even “rock and roll”.

The new invention of the phonograph and later of plastic disks exceeded the sales of *gospel* music scores and at the same time, they facilitated the access of this artistic form in American living rooms, both white and coloured, certainly only of those who could afford it financially. At the beginning of the 1920, the radio intensified this phenomenon of propagation, but the status of “stars” of *gospel* music singers was not reached until after World War II.

After World War II, a former “blues” singer and the son of a preacher (who used to be the backup for the popular blues singer Bessie Smith), T. A. Dorsey converted and capitalized his talent by writing religious music. He is known for the hymn *Precious Lord, Take my Hand*. He is the first African-American who opened a publicity campaign in America, taking Sellie Martin as partner. It is the distinctive style of Dorsey of writing that most choirs use today: a combination of the old melodicy of Watts and “calling-response” of African origin, sang in rural churches. With much controversy amongst the church-goers, he was the first to make publicity for religious concerts cashing in money from the participants. By doing this, T.A. Dorsey helped create and promote choirs, quartets or especially valuable soloists.

### Conclusion

The musical resources of America before the 1500s are limited and are restricted to the archaeological discoveries in certain regions. The presence of musical instruments, their description in ceramics or their sculpted visualisation, presents only vaguely indications about how those instruments were played or how they sounded. We find references to wind instruments and sometimes to drums.

Moreover, at the end of the 20th century, local, national, and international archives of communication companies became important resources for the studying the evolution of musical style. The condition and possibility of obtaining access to these companies is very varied. Furthermore, publishing houses that print music, the radio, television programs and recording studios offer a large variety of musical styles.

Many countries developed their musical dictionaries and encyclopaedias, for instance *Enciclopedia de la música popular brasileira* (1977), they also created musicological journals, where they included detailed historical studies. Some authors wrote books about continental regions (*Behague, 1979; Hamm, 1983*), and others became very renowned due to their studies and researches during that period (*Stevenson, 1968*).

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### Photography and Sociality. Between Banfi and the Selfie

*Abstract:* The main purpose of this article is to analyse the relationship between photography and sociality. Since its beginnings, the photographic language was in close proximity to society and therefore was able to depict significant aspects of the everyday life through images. In contemporary times, the photographic image developed new variables and nuances that will be analysed in this article. The relationship with social issues changed in the last decades, especially considering the advent of the social media. Because of it, the photographic image went through different transformations and it obtained new socio-psychological nuances. In the first section of the article, the analysis is broader and more philosophical, aiming to capture the nature of photography and its relation to contemporary society but also to solitude. The works of Antonio Banfi are quite relevant here and especially his concept of “sociality” related to aesthetics. Afterwards, in the second section of this article, the author will focus on a narrower analysis, applied to the selfie and to how this type of image constructs the virtual identity of its users. The focus will be placed both on the psychological and sociological aspects.

*Keywords:* photography, sociality, transdisciplinary, aesthetics, art, selfie, social-media, Antonio Banfi, solitude.

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### Fotografie și Socialitate. Între Banfi și Selfie

*Abstract:* Scopul principal al acestui articol este de a analiza relația dintre fotografie și socialitate. Încă de la începuturile sale, limbajul fotografic s-a aflat în proximitatea societății și astfel a fost capabil să reprezinte cele mai semnificative aspecte ale realității cotidiene prin intermediul imaginilor. În timpurile actuale, imaginea fotografică și-a dezvoltat noi variabile și nuanțe care urmează să fie analizate în cadrul acestui articol. Relația fotografiei cu problemele de natură socială a trecut și ea prin schimbări semnificative în ultimele decenii, cu precădere rețelele de socializare au reprezentat un factor decisiv în acest sens. Datorită acestora și imaginea fotografică a suferit anumite transformări și a dobândit valențe socio-psihologice noi. În prima secțiune a articolului, analiza are un caracter mai general, o perspectivă mai largă, mai filosofică, își propune să surprindă esența fotografiei contemporane în prezent și a relației acesteia atât cu societatea cât și cu solitudinea. Ideile și textele lui Antonio Banfi sunt relevante aici, cu precădere conceptul de “socialitate” va fi prezent pe parcursul întregii analize. Mai apoi, în cea de-a doua secțiune, autorul se va concentra pe o analiză mai îngustă și mai aplicată pe fenomenul de selfie și pe maniera în care acesta contribuie la construirea identității virtuale a utilizatorilor. Accentul va fi plasat atât pe aspectele sociale cât și pe cele psihologice.



*Keywords:* fotografie, socialitate, transdisciplinar, estetică, artă, selfie, social-media, Antonio Banfi, solitudine.

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## Introduction

In this article, I tried to evaluate photography in accordance to its social character, or its sociality (according to the Cambridge dictionary it represents “the fact of living together in an organized way as a society” or “the activity of meeting and spending time with other people for pleasure”). Therefore, I chose to treat photography based on its social character that it bears today and the challenges it faces with the external reality.

“It can be talked about a social history of art, which highlights those moments of *sociality* which determine the structure and evolution of artistic realities; or about a social critique of art that analyzes its reality according to its planes, forms, social syntheses and the reports that derives from them; and, finally, about a philosophical phenomenology of art, according to its social moment, which will recognize its living fabric even in the sphere of artistic realities, based on an universal principle.” (*Banfi, 1984:190*)

Through the present study, I will focus on the last layer developed by Banfi, by connecting it to the contemporary period through a universal context. Beyond the impact of the pandemic on the social, personal and cultural life, I plan to focus on analyzing the condition of the solitude as a catalyst of artistic experiences. Before examining this aspect, I planned on evaluating the photography’s condition in contemporary society and the new perspectives that define it as an art.

The methods chosen to more accurately analyse the ideas developed in this article are mainly qualitative research methods, such as: hermeneutics, most present in both sections in the analysis and interpretation of ideas; image analysis, where different creations or images were interpreted visually (more used in the second section of the article); historical analysis, where the modern and contemporary aesthetical ideas that circulates in our culture were evaluated; a variant of the case study, where the selfie was approached; transdisciplinary approach, by combining sociology, aesthetics and psychology in a structured and cohesive manner.

## Sociality, Photography, Solitude

‘Art for the sake of art’, and pursuing freestanding beauty are directions that lose themselves in the context of contemporary culture. They are insufficient. The need to include social and political components in the artistic discourse is felt more strongly and it also should provoke debates centered around complex subjects such as civil rights, democracy, capitalism, ecology. Although it carried after itself this political dimension, rendered especially through freedom of speech, to offer a viewpoint, to argue and to present itself as an identity construction, art differentiate in a key aspect from politics, through its unpredictable character. This aspect can be essentialized in the following manner: Art has an infinite potential of possibilities, as long as it manifests in accordance to the uniqueness of our perceptions as individuals, and this particularity is most probably the one that transforms art into a “fingerprint of eternity”, as Antonio Banfi profoundly called it.

“But also more relevant is the fact that just as it inserts itself as a secondary reality in the overall picture of the social life, art is altering its dimensions, it creates spaces, reports and new structures. It can be the reason of emphasizing human communion, just because it creates symbolical landmarks; but, furthermore, it can create an oasis of loneliness, centers of meditation and of distance beyond the normal social relationships. It must not be forgotten that accentuating some forms and relations of significant emotional contents, with the help of the work of art, it highlights them, influencing the foundations of the social structures and of their expression. Finally, art, idealizing the significance, confirms and promotes new forms of sociality, a new unity of the groups and functions. We should think of the meaning of the architectural monumentality, at the value of courtly and urbanistic art, at the ambiance created by decorative arts, at the pomp of the ceremonies or of the banquets. Art leaves a mark over all life forms, a trace if not of eternity, certainly of ideal vitality that pervades and invigorates social structures.” (*Banfi, 1984:201*)

Exactly this characteristic of art of being unpredictable gives it the unbridled strength to change the world. It becomes a competitive force that encompasses other forces of different types. Beyond the considerations that art is the source of a universal truth, or rather a lie whose purpose is to shape mentalities, to manipulate the perception over life, art remains an “engine” that engages society in perpetual movement.

“Amongst the new things produced by the social development, firstly is the recurrence, against many obstacles, of the conviction that art also has an important social and ethical function and a close connection with a classicism of style. This belief may attain the distorted forms of intervention of the political sphere into arts – which, as history may show us, is not always negative – and of propagandistic art. But it answers to a more profound call: humankind’s desire to recognize itself in the artistic representation, with all of its values and renewed energies inside the concrete reality.” (*Beigel, 2002:26*)

Either we analyze artists or art viewers, a fundamental quality of art is that of facilitating connections between people who in a different context, beyond the cultural one, would not interact. Art means dialogue, interdisciplinarity and it lives amongst people. The question which comes at this point of our analysis is in what way it is necessary to “expose” the artistic creations in society, in order for everyone to see it, or, on the contrary, to keep it hidden, as a refuge known only by the artist and untouched by the external reality? Or, even more than this, what is the solution to harmonize these two extremes – the compulsivity to manifest an artistic outcome in a social framework, or the isolation, the social detachment and the seclusion of the artistic creation in a state of fear towards exposition. Fear lies at the base of both extremes – to share exaggerated or not share at all, both tendencies being proofs of the need to be accepted in society.

If we move past the analysis of art in general, towards the specificity of photography, seen as a social phenomenon today, these questions remain valid: given the fact that photography, amongst all arts, suffer the most from the massive access of the general public to photographic tools, it can be remarked an oversaturation of images on the social-media channels. On the other side, this visual intoxication places the photographic artists in a vulnerable position. The conflict between amateur photography and professional ones can be defined in many ways. It can even be called a ‘war of the images’, but the greatest threat is that both sides begin to

homogenize. People who use photography as a tool, enjoy the increasingly more advanced technical qualities, whilst photographers borrow methods from the mainstream, which will include in their creations. We are witnessing a revolution of the image's meaning in society, and this aspect can be perceived from at least two perspectives: either as a revolt against the image, or as an opportunity which may encourage photography to become the primary universal language.

Antonio Banfi admits in his book *Filosofia Artei/ The Philosophy of Art* (1984) that “a rupture is created between art and society, through which art believes that it can find its ideal value outside the contrasts of society. From here derives the artist's withdrawal as a subject creator, his tragic and grotesque isolation from the human reality alive and concrete, just as its deviation of the creative function from any tradition and its reporting to the spontaneity of an arbitrary subjectivism, or in the best case, at a geniality satisfied only by itself. At the same time, the public's taste is gradually dissolving, it is widowed from the community life of a social organism and the meaning and a reality of the art which will represent, displaced in the plane of an aesthetical problem with a partial character [...] I will add that in the period we are discussing here, the alive art is the crisis art: rich in problems, in unfulfilled experiences, in dramatic calls, in an exasperated sensibility, in disciplinary efforts, of discovering and in indications.” (Banfi, 1984:202-204)

What connects and likens both sides, the producers of amateurish photography and the photographic artists is the need for expression. Photography, amongst all arts, enjoy the richness of the snapshot. Discoveries, wonders, curiosities, pleasures, fears, basically a varied palette of emotional tones can be instantly expressed through photography. More precisely, the reference will be made strictly to digital photography which is dominant in the photographic universe in our times.

“Of course, the classical art has not hesitated to represent portraits, interior scenes, landscapes; and the literature is even abundant in descriptions. *The representation is not a repetition of the real*, it is foremost *a bringing in presence* (“art helps to see”, as the poet Paul Eluard said), a presentation. What the artist receives and express in his creation is without a doubt essential, he reveals a reality that is independent from the susceptible appearances. *Any work of art is “expressionistic”*, in the sense that it liberates from imitation and passive impression. What the expressionism of the 20th century reminds us strongly more than any other, is that a drawing is explosive, a color is discordant, an order ravaged.” (Begel, 2002:26).

Beyond the need of representing the reality, the photographic images we meet today everywhere, especially in the virtual reality, hide a calling and a desire towards integration – *You see me, therefore you accept me*. This desire towards external affiliation is treated and countered by Brené Brown, which said: “True belonging is the spiritual practice of believing in and belonging to yourself so deeply that you can share your most authentic self with the world and find sacredness in both being a part of something and standing alone in the wilderness. True belonging doesn't require you to change who you are; it requires you to be who you are.” (Brown, 2017:39)

An intriguing case study for this analysis is the social media. The terminology used on these platforms aims at a diverse range of domains and of “content creators”. From art to tourism and life-style, the “content creation” targets the form, ironically, rather than the content. The

aim is that of a constant promotion, which reminds us of the compulsivity of the image in the virtual reality, mentioned previously. Also, the accent is placed on the massive attention obtained following the gesture of creating online posts, then on the essence of the content itself.

In this regard, I tried to diagnosticate a symptom of contemporary society, related to the function of the image which suffers transmutations and to the artist's condition, the effect is the feeling of solitude, theme which will be further analyzed in the next section.

### **Analysis of the Selfie in contemporary culture and media. Aesthetical, psychological and sociological nuances**

In this section of the article, I plan on continuing the analysis between photography and its exploration of the social dimension and how it relates to solitude, started in the previous section by my colleague, Amalia Gaiță, by focusing on a particular aspect of it: the manner in which the selfie influenced how social identity is constructed, the way digital-social interactions have changed because of it and the role solitude plays in this phenomenon.

In general, the selfie does not hold any intellectual or aesthetical value which is why it is not frequently analysed in the academic field of visual arts, maybe is more relevant in sociological and psychological studies but less here. However, my aim in this article is to investigate this contemporary phenomenon and its potential ramifications: aesthetically (the connections with the self-portrait), sociologically (its social impact and value) and psychologically (with a particular focus placed on solitude).

In essence, the selfie is a form of photographic language which aims to communicate something related to the social identity or personality of its creator. Psychologist Elena Stănculescu noticed how the “virtual self” is shaped by the selfie. This “virtual self” would be placed somewhere between “the actual and the ideal self” (*Panisoara et al., 2016:69*). Quite relevant to our discussion is this idea. In essence, the “virtual self” claims both areas of the self (the ideal and the actual ones) but in order to obtain itself a visual form, it needs a selfie. Otherwise, there would be only words or images taken by other people of us. But the selfie can also be seen as a tool which helps us built a virtual identity.

Another relevant idea can be found in Erving Goffman's concept of “social theatrical mask” (*Goffman, 1952:6-8*). The sociologist noticed there are different “masks” that people create in order to better fulfill their social roles. However, it could be relevant to apply this theory to the selfie phenomenon. By using it, the selfie can be seen as contemporary “social mask”, purely visual, and that represents an integral part of our digital identities. Adults can separate this mask more easily than teenagers do because their identities are more precisely structured and therefore may not be so easily susceptible to outside influences modelling their personality. This can be seen as a negative aspect of the selfie, especially for teenagers and to their psyche.

Media critic, Brooke Wendt, remarked that the selfie can be seen as an effect of the proliferation of digital medium. An essential difference between film and digital is that the first one cherishes preservation, whilst the latter, accumulation (*Wendt, 2014:16*). And this accumulation, characteristic to all digital mediums, is perhaps most easily noticed in the self-portraits, or selfies, uploaded on Instagram. The quantity prevails.

The abundance of images on Instagram represents an issue on the matter of individuality because it is almost impossible to authentically build “a social mask”. All masks are alike. Instagram, and other social media platforms, flatten the unique characteristics of authentic personalities in favor of the collective persona. Most users adhere to this collective persona in order to be more socially accepted.

An interesting case study titled “Top Girls: Photographic Self-Image of Berlin Hauptschuler”, related to this matter, was written by Stefan Wellgraff (*Wellgraff, 2018:356-359*). There, the author tried analysing how teen-agers of Islamic religion that lived in Germany used the selfies as a tool of deforming their actual social status. They did this by posing next to luxury items or objects, or to other objects that they considered to be luxurious, for instance car brands like Aston Martin, expansive clothes or the latest iPhone. But they did not own these items. They knew persons, maybe considered them their friends, that were actually in possession of these items, but were not their own.

So, psychologically, this can be perceived as an issue. These teen-agers used the selfie as an instrument of ascending socially and economically but only artificially. They used other people’s propriety in order to highlight their potential social status. However, it is an illusion for others and, more severely, for themselves. They force themselves to believe in it, in order to obtain a better image of themselves. It is interesting to notice that only teen-agers that belonged to a working-class environment exhibited this type of behavior quite frequently. Probably, in order to compensate the financial and social shortcomings.

On the other hand, the author noticed a positive aspect in this case study. Most of the subjects do not forget their own culture and religious background. Many selfies represent aspects of them. So, in other ways, the selfie can be seen as a way of promoting one’s own values and cultural identity. In this respect, the selfie has a positive connotation.

Also, the selfie hypersexualizes the stereotypical image of women, basically transforming it into a commodity, an object to be admired, consumed and desired. This type of image was promoted obsessively in Hollywood films. The selfie was quite influenced by this approach. Many teen-agers chose, especially girls, to present themselves in this ‘hypersexualized’ light, devoiding themselves of their own personality and particularities in the process.

If this type of image ends up being a reference point worth following in life and of absolute value to which all young women should relate or tend towards, then it is not surprising that the selfie is seen as probably the best way to realize these overly consumerist and reductive towards women ideals. Many teenagers think of themselves as having a type of value in society if they are physically attractive, if they take selfies with a duck muzzle, if they are posing in something different than what they are. Because if they do not this, they may be ostracized from the social groups they belong to (in their own entourage or at school) or can be found in physical or virtual bullying situations. They choose to comply in order to avoid these uncomfortable situations.

Many other aspects can be analyzed regarding the nature and essence of the selfie in contemporary culture, on multiple levels and from different perspectives, however in this section, my aim was only to analyse the selfie from a particular perspective. Many other approaches can still be nuanced regarding this social phenomenon.

## Discussion

In the academic literature, this subject, the relevance of the selfie, was often overlooked, mainly because it does not hold any particular cultural or intellectual value. But if it is perceived from a more sociological and psychological perspective, the selfie does hold more relevance. And if the aesthetical component is not overlooked, the selfie subject should not be forgotten by other media or photography theorists because through it we can begin to understand better how the teen-agers (but not only them) of our times built their identity using it.

Also, from a broader perspective, the relationship between photography, society and solitude, analyzed in the first section, poses many questions. Antonio Banfi, a Marxist culture philosopher, nuanced quite profoundly this relationship from a social, political and cultural perspectives. That being the reason for why I chose to focus on his ideas.

The authors hope that this article could help by fulfilling the spaces in the field of photographic studies, by focusing on the dynamic relationship between contemporary photography, society and psychology in a transdisciplinary manner.

## Conclusion

*In conclusion*, the analysis developed throughout this article between society, psychology and photography (with an accent on the more particularised form of selfie) should be relevant today. Photography was always the art extremely connected to the everyday realities and to the changing social and political realities, but at the same time this macro angle was permanently mirrored by a micro one, in which the focus on the individual was placed and his feelings of solitude and detachment from society were often explored. This duality was, in a sense, the main idea explored in varied ways throughout this article.

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## **Psychology of objects and their interaction with our culture and society. Emotional design**

*Abstract:* Numerous designers, sociologists, and psychologists have written about the relationships we establish with objects. Some speak of emotional connections, while others completely distance themselves from the connotation of emotions, valuing only the object's function. Also, it should be noted that we are talking about inanimate objects, which can only offer us experiences related to the function for which they were created. This article aims to investigate the relationship between the object and the consumer, considering the society in which we live. We are taking into account the psychology of objects and how they play such an essential role in our lives, from their origins to the present. The evolution of object design is parallel to that of society, and it must be so because it has to respond to the needs of each moment. Most of the objects are created for practical purposes, but despite not having a defined use, one could say that decorative objects also have their function: to embellish. The field of study of this article intends to demonstrate also that even practical objects, if they have an aesthetic aspect, are easier to use, respecting specific criteria to be listed. It is about searching, classifying and analyzing each criterion to find a tool for understanding and hierarchical organization with which the individual can order the surrounding stimuli within their world of values and concepts. The methodology used is monographic-theoretical (we are dealing with a topic, an "abstract problem that may or may not have been the subject of other reflections"). It is divided into two parts, one about the theory of objects and the other that deals with the interaction of the object, through its interface, with society, and its psychological qualities. We will also establish right from the beginning the concept of *interface* as a communicating form and as a communication context of the object. We will take the *interface* as a communicating aspect of the object with the world, a "*language*" specific to each object. Just as we humans have our language to communicate, each object has its interface corresponding to its destination (the function for which it was designed). And depending on the "*language*" used (the *interface*), we get one response or another from the interlocutor. Each interface represents an identity, the identity of each object through which it communicates with the outside. We will refer to an influential author, Donald Norman, among others, who speak of those emotional aspects that intervene in the functionality of the design. We will summarise by way of conclusion all the criteria mentioned, which could be considered criteria for good design, leaving a record of the research results for future designers, creators of objects and user experiences. Through this study, the possible bases for future research or practical projects that start with the theme of the functionality/attractiveness of objects are established.

*Keywords:* object, design, psychology, communication, society, object interface, emotional design.

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## **Psicología de los objetos y su interacción con nuestra cultura y sociedad. El diseño emocional**

*Resumen:* Numerosos diseñadores, sociólogos y psicólogos han escrito a lo largo del tiempo sobre las relaciones que establecemos con los objetos. Algunos hablan de relaciones emocionales, mientras que

otros se desmarcan completamente de la connotación de las emociones valorando solo la función del objeto. También, cabe destacar que se habla de objetos inanimados, los cuales nos pueden ofrecer únicamente experiencias relacionadas con la función para la que fueron creados. Este artículo pretende investigar esa relación entre el objeto y el consumidor, teniendo en cuenta la sociedad en la que vivimos, y en qué punto se posiciona la cultura en ella. Todo esto, teniendo en cuenta la psicología de los objetos y cómo están diseñados para que jueguen un papel tan importante en nuestras vidas, desde sus orígenes hasta el presente, ya que la evolución del diseño de objetos es paralela a la de la sociedad; y ha de ser así porque tiene que responder a las necesidades de cada momento. La mayoría de los objetos están creados con fines prácticos, pero a pesar de no tener una utilidad definida, se podría decir que los objetos decorativos tienen también su función: la de embellecer. El campo de estudio de este artículo también pretende demostrar que incluso los objetos prácticos, si tienen un aspecto estético, son más fáciles de utilizar, respetando ciertos criterios a enumerar. Se trata de buscar, clasificar y analizar cada criterio para encontrar una herramienta de comprensión y organización jerárquica con la que el individuo pueda ordenar los estímulos circundantes dentro de su mundo de valores y conceptos. La metodología que se usa es *monográfico-teórica* (afrontamos un tema, un “problema abstracto que ha podido ser, o no, objeto de otras reflexiones” (Eco, 1994) y está dividida en dos partes, la parte de que habla de la teoría de los objetos en si y la que trata sobre la interacción del objeto, a través de su interfaz, con la sociedad, y sus cualidades psicológicas. Estableceremos también el concepto de *interfaz* como forma comunicante y como contexto de comunicación de lo objetual. Tomaremos la interfaz como *un aspecto comunicante* del objeto con el mundo, un “idioma/lenguaje” propio de cada objeto. Así como los humanos tenemos nuestro idioma para comunicarnos, cada objeto tiene la interfaz que le corresponde según su destino (la función para la que fue diseñado). Y según el “idioma/lenguaje” utilizado (la interfaz), obtenemos una respuesta u otra del interlocutor. Cada interfaz representa una identidad, la identidad de cada objeto a través de la cual se comunica con el exterior. Vamos a hacer referencia a un autor importante, Donald Norman, entre muchos otros, que hablan de esos aspectos emocionales que intervienen en la funcionalidad del diseño. Resumiremos a modo de conclusión todos los criterios mencionados, que se podrían considerar criterios de un buen diseño, dejando constancia de los resultados de la investigación para los futuros diseñadores, creadores de objetos y de experiencias de usuario. A través del presente estudio se establecen las posibles bases para futuros proyectos de investigación o proyectos prácticos que parten del tema de la funcionalidad/attractivo de los objetos.

*Palabras clave:* objeto, diseño, psicología, comunicación, sociedad, interfaz de objetos, diseño emocional.

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## Introducción

Actualmente nos encontramos completamente inmersos en una sociedad capitalista y consumista. En nuestro día a día utilizamos un sinfín de objetos, algunos los desecharnos en poco tiempo, y otros forman parte de nuestra rutina y cotidianeidad. ¿Se podría encontrar una explicación a todo ello?

Trataremos de encontrar una herramienta de comprensión y organización jerárquica con la que el individuo pueda ordenar los estímulos circundantes dentro de su mundo de valores y conceptos.

Numerosos diseñadores, sociólogos y psicólogos han escrito a lo largo del tiempo sobre las relaciones que establecemos con los objetos. Algunos hablan de relaciones emocionales (Norman, 2003, 2013), mientras que otros se desmarcan completamente de la connotación de las emociones valorando solo el objeto por lo que es (Maeda, 2010).



Pero, ¿qué es un objeto y cuál es su relación con el usuario?

Vamos a indagar en las teorías del objeto, desde sus orígenes hasta nuestros días. Veremos su evolución en el tiempo, definiendo conceptos, hablando del objeto como mediador social, de su mensaje completo, del objeto como sistema de elementos y de la semántica del objeto, de su papel y funcionalidad en general, incluso de la comparación entre lo útil y lo estético. Investigaremos el tema de nuestra interacción con el mundo de los objetos y el papel que estos juegan en la sociedad. Revisaremos cómo ha evolucionado nuestra manera de relacionarnos con los objetos y si en esto tiene algo que ver la manera de diseñarlos, produciendo un estudio de fases. Parece que el usuario final, qué uso va a tener nuestro objeto y de qué manera va a tenerlo, está premeditado antes de que entre a producción.

El artículo enfoca, a través de una metodología *monográfico-teórica*, esa relación que nace entre el objeto y el consumidor, teniendo en cuenta la sociedad actual, y en qué punto se posiciona la cultura en ella. Todo esto, en relación con la psicología de los objetos y cómo se está pensado su diseño para que jueguen un papel tan importante en nuestras vidas.

Los resultados, resumidos en las conclusiones finales, abrirán las puertas para nuevos estudios, teóricos o prácticos, con punto de partida del mundo del objeto, para futuros diseñadores, creadores de experiencias.

### **El origen de los objetos y la funcionalidad arcaica**

“La primera manifestación del objeto” se produce en el momento en que cierta gestualidad corporal “adquiere una forma objetiva” (*Leroi-Gourhan, 1965:35*): es la típica herramienta primitiva, la forma elemental que recoge una función relacionada muy de cerca con la estructura de nuestro cuerpo y con su supervivencia.

Pensemos en el acto de beber agua de un río, o de un lago: cómo se aprende a utilizar las manos para ello. La forma cóncava que se acabó formando al juntar las dos palmas es la más efectiva para esta función y es la misma que se traslada al objeto elemental que la sustituye después, el cuenco. La forma primaria del cuenco, que proviene de la posición de las manos, está muy cerca de ser natural, dentro de las posibilidades que ofrece el cuerpo humano: podemos pensar que cualquier humano en las mismas circunstancias acabará bebiendo de la misma manera, igual que todos los pájaros de una misma especie construyen el mismo tipo de nido (*Catalá, 2005:632*).

El cuenco es solo un ejemplo, muy significativo, pero hay muchas otras herramientas que tienen la misma procedencia arquetípica: sus formas con funciones concretas son reflejo y la materialización de nuestras necesidades corporales y deseos mentales.

“El objeto en sí es un perfecto, aunque operativamente limitado, interfaz que nos conecta con nuestro imaginario, que materializa directamente partes del mismo relacionadas con el deseo” afirma Ezio Manzini (*Manzini, 1992:36*).

La materialización de este imaginario es una constante que se mantiene inalterable, y que está en continua evolución (al mismo ritmo que la evolución de la sociedad), desde el amanecer de los objetos hasta hoy en día.

Marshall McLuhan, en su libro *Comprender los medios de comunicación: las extensiones del ser humano* (*McLuhan, 1996*), lo expone de la siguiente forma: “las herramientas nacen de una necesidad, y también son una extensión, un apoyo adicional del cuerpo. Extendemos nuestras extremidades

a través de las herramientas. Así, el martillo es una extensión de nuestro brazo, una llave inglesa una extensión de nuestros dedos. Un objeto nuevo, o una “herramienta” nueva es una extensión mental, que introduce un patrón o un ritmo nuevo en la sociedad”.

## Teoría de los objetos

### ¿Qué es un objeto?

En términos generales, según definición de la RAE, objeto (del lat. *obiectus*) (con sentido de *cosa* con propiedades sustanciales) es algo inmaterial e inanimado (por oposición a ser viviente).

El objeto es la materialización de nuestras necesidades y nuestros deseos, y su interfaz es la expresión de una funcionalidad concreta para un fin particular. No se puede hablar de un objeto sin una funcionalidad y un destino/ fin (útil, o no) específico y particular (único o múltiple). Lo principal de un objeto, la razón de ser del mismo es su finalidad: lo útil (utensilio) o simplemente lo estético (obra de arte), que se manifiesta a través de su interfaz.

Citando a Abraham Moles: “el objeto es resolver o modificar una situación mediante un acto en el que se utilice (raíz de las palabras *utensilio* y *útil*). Este aparece –y es ya un primer sentido– como mediador entre el hombre y el mundo.” El objeto es, inicialmente, “prolongación del acto humano en una funcionalidad esencial, utensilio generalizado”. Luego se transforma “en elemento del sistema, en condicionamiento del ser humano por el entorno” (Moles, 1974).

Moles fue uno de los primeros en considerar el objeto como un mediador social, y en proponer la idea de un ciclo vital que describe su unión con el hombre, para explicar la relación que los objetos desarrollan con los seres humanos. El ciclo propuesto se basa en el fenómeno de la catalogación necesaria de los objetos, como paso inicial para cualquier investigación que se dirija al objeto en su ámbito social. A partir de sus observaciones se puede establecer un criterio que describe la relación objeto-hombre y la posibilidad de catalogar el objeto según su cercanía-lejanía en la percepción cotidiana sobre él.

Moles trabajó en la Hochschule für Gestaltung de la ciudad de Ulm, formando parte de la generación de profesionales como Tomás Maldonado y Gui Bonsiepe, cuyos escritos sobre objetos e interfaces se citan más adelante en este trabajo. Todos ellos observaron el aspecto comunicativo de los objetos, un denominador común en sus estudios, que retoma algunos postulados de la lejana experiencia de la Bauhaus y del funcionalismo en el diseño.

La *Teoría de los objetos* destaca como un primer intento por lograr una teoría integral para el estudio del objeto desde una perspectiva cercana a la semiótica (donde se incluyen también Barthes y Baudrillard) y con un carácter netamente sociológico.

Volvamos ahora a las definiciones. Según Moles, etimológicamente “*objetum* significa lanzado contra, cosa existente fuera de nosotros mismos, cosa puesta delante de nosotros que tiene carácter material: todo lo que se ofrece a la vista y afecta a los sentidos (Larousse); los filósofos emplean el término en el sentido de lo pensado, en oposición al ser pensante o sujeto.

El término objeto, por tanto, comprende:

- por una parte, el aspecto de resistencia al individuo;
- por otra, el carácter material del objeto;
- finalmente, la idea de permanencia, ligada a la de inercia.” (Moles, 1974:29)

La palabra alemana *Gegenstand* expresa la misma idea: lo que está situado contra, aquello cuya materialidad se opone a los entes del pensamiento o de la razón (objetivo, objetivable, etc.).

La definición es amplia y Moles propone diferenciar entre *objetos* y *cosas* al ser restringidos por la fenomenología de la vida cotidiana.

“El objeto es la idea de un producto específicamente humano” (Moles, 1974:30).

“En nuestra civilización, el objeto es artificial. No se dirá que una piedra, una rana o un árbol es un objeto, sino una cosa. La piedra se convertirá en objeto cuando ascienda al rango de pisapapeles y se le pegue una etiqueta (precio..., calidad...) que la haga ingresar en el universo social de referencia.

El objeto tiene, pues, un carácter a la vez pasivo y fabricado. Es el producto del *homo faber* o, mejor aún, el producto de una civilización industrial; una pluma, una lámpara de despacho, una plancha, son objetos en el sentido más pleno de la palabra” (Moles, 1974:30).

Moles divide los objetos según sus dimensiones en cuatro niveles de percepción basados en el conocimiento táctil:

- 1) los objetos en los que se penetra: el coche, la casa (los maxi-objetos);
- 2) los objetos de nuestra talla y con escasa movilidad, como los muebles (esfera del gesto);
- 3) los objetos sostenidos por los precedentes o contenidos en ellos (platos, máquinas de escribir) que pueden cogerse con la mano;
- 4) los micro-objetos, que se toman entre los dedos.

El objeto es “un elemento del mundo exterior, fabricado por el hombre y que este puede coger o manipular”. Un objeto es “independiente y móvil” (Moles, 1974:32).

Finalmente, el objeto tiene “un carácter, si no pasivo, al menos sí sometido a la voluntad del hombre. Podemos manipular un objeto a voluntad y, si bien es cierto que un gato no es un objeto, un gato cibernético sí puede serlo” (Moles, 1974:32).

### ***Papeles y funciones del objeto***

La función básica viene ya definida por la pregunta “¿para qué?” o “¿para qué sirve?” – y es “asimilable a una semántica objetiva y universal del objeto, enunciable; – el término de función suele quedar reducido a esto, a la utilidad, al papel de mediador entre situaciones y actos” (Moles, 1974:24).

El psicólogo, al estudiar las reacciones del ser frente al entorno, verá en el objeto el elemento de un sistema de posesión, de dominio provisional y local del hombre sobre el mundo próximo, lo que lleva a la acumulación como modo de ensanchar su espacio vital, y a identificarse con la suma de los objetos poseídos (signos ostentadores de su capacidad consumidora).

“El objeto aporta al individuo una catarsis de sus deseos, una comprensión de la frustración: es el regalo que consuela a la mujer poco amada, el instrumento que distrae y alegra al ser decepcionado, la enciclopedia cuya compra crea la ilusión de dominar el saber.” (Moles, 1974:24)

En cuanto a ser elemento del entorno, el objeto se “inserta en un set, en una agrupación estructurada, y realiza una función estética” también, “a la vez profunda e inmediata, al mismo nivel que la vida cotidiana: es el principal responsable de la estética de la cotidianeidad, del placer de lo bello al nivel de lo vivido” (Moles, 1974:24)

Pero si inicialmente el objeto es la prolongación del acto humano en una funcionalidad esencial (“el primer sentido del objeto es el de mediador entre el hombre y el mundo” (Moles, 1974:15)), a lo largo del tiempo este se convierte, se eleva al rango de elemento de un sistema

que integra al ser humano en el entorno. El objeto es ya “mediador entre el individuo y la sociedad.” El “otro”, como individuo, se ha despersonalizado para quedar reducido a elemento de un conjunto social distanciado, neutro, impersonal, frío. La presencia del “otro” en la esfera cotidiana se produce por la vía de estos mediadores, de estos “objetos” – testimonios de la existencia industrial y tecnológica de otros seres humanos.

### ***Objeto como mediador social. El mensaje del objeto***

“El objeto se ha convertido en el mediador esencial del cuerpo social”. Está presente en el entorno por medio “de la casa construida, del automóvil fabricado, de la lata de conservas producida, etc. Es la prueba operacional, la demostración de la existencia de un sistema social profundamente alterado respecto a esa presencia de todos frente a todos” (Moles, 1974:25).

“La comunicación de masas se establece entonces por esta vía: el objeto es comunicación; es portador de signos.”

Del objeto “función” inicial del que hablábamos antes se pasa al objeto “comunicación”, mutación que le hace respetar cada vez más las leyes de la ciencia de las comunicaciones.

Moles introduce la siguiente clasificación de los objetos según categorías sociológicas:

- *objeto en sí*: el objeto con una identidad marcada, que está en relación de reciprocidad con un individuo determinado, un observador externo que acompaña al objeto en sus transformaciones y se identifica con él;
- *objeto aislado*: objeto situado en un contexto, en un marco; en un entorno vacío y neutro (tipo escaparate de tienda);
- *objetos en grupos*: constituyen un set o conjunto interrelacionado (la población de objetos de un apartamento, por ejemplo, donde se establecen espacios vitales y leyes de coexistencia);
- *objetos en masa*: forman un conjunto desprovisto de la propiedad y de la relación mutua (el bolígrafo siempre anónimo y siempre reemplazado que va de bolsillo en bolsillo).

Según Moles, la mencionada categorización de los objetos pone de manifiesto su invasión en nuestra vida cotidiana, su “promoción al rango de mediadores y, por tanto, su función comunicadora” (Moles, 1974:27).

El papel del objeto (y por consiguiente su interfaz) como medio de comunicación tiene varios aspectos.

En primer lugar, y antes que nada, está la noción del objeto como *portador de forma*: por ejemplo, la curvatura del grifo del cuarto de baño, percibida simultáneamente por la vista y el tacto, genera una reacción y estimula un reflejo motor. Este es el punto de vista del creador (artesano, artista, diseñador) que depende de la estética y de la teoría funcionalista, puntos de partida para cualquier análisis ulterior.

En segundo lugar, a raíz de lo anterior, está el papel del objeto en el contacto del hombre con los otros (sus congéneres); el contacto interindividual. “Los objetos cotidianos de nuestro entorno, comprados, utilizados y desechados, ejercen las mismas funciones de comunicación que los periódicos, las copias del museo imaginario o los conciertos radiofónicos; su circulación en la sociedad sigue las mismas leyes, y ejerce las mismas acciones, poblando el cerebro del individuo de formas y reacciones: la originalidad o la banalización, la alienación o el dominio del entorno se manifestarán en este campo” (Moles, 1974:28). Aquí el punto de vista no es el del

creador, sino el del usuario, (o del emisor/remitente de un objeto, en el caso de los regalos, por ejemplo), quién personaliza el uso (quién “firma” el envío).

### ***El objeto como sistema de elementos. La complejidad de los objetos***

“Todo conjunto de elementos o de objetos que están unidos por unas relaciones funcionales puede ser considerado un sistema en el sentido de la teoría de este nombre, sistema que se caracteriza por una métrica propia, inherente al universo de los objetos o de los organismos, por la magnitud de su complejidad.” (*Moles, 1974:32*)

La dimensión de la complejidad permite medir una propiedad inherente a todo universo combinatorio y comporta tantos aspectos, o dimensiones, como nuevos puntos de vista descubre el individuo sobre el mundo exterior. Hay dos dimensiones ligadas a la descripción de un sistema u organismo unitario: la complejidad funcional y la complejidad estructural. La complejidad funcional está relacionada con las necesidades de los individuos miembros de un mercado. La complejidad funcional es una dimensión estadística de los usos.

La complejidad estructural de un sistema está relacionada con el conjunto de las piezas elementales que ha montado el constructor de los objetos. Se concibe que la complejidad estructural está unida a la variedad del repertorio de elementos.

Complejidad estructural y complejidad funcional son las dimensiones esenciales del mundo de los objetos, y permiten trazar un mapa del mundo de los objetos.

Manzini afirma que “los objetos han sufrido una paulatina pérdida de dimensiones, de forma que sus significados se han trasladado a la superficie, pero ello no implica que se anulen estos componentes, que se haya perdido realmente espesor, sino que los mismos han sido absorbidos por la forma, cuya capacidad comunicacional ha aumentado” (*Moles, 1974:32*).

Catalá establece una serie de elementos que intervienen en la formación del objeto, capas múltiples y variables de significados que sustituyen la forma de este, y cuya interacción define la manera en la que es percibido.

Los ilustra con una figura que se explica a continuación.

En la siguiente figura se intentan resumir algunos de los elementos que intervienen en la formación de un objeto. Se pretende “visualizar la estructura compleja de cualquier objeto para que quede claro que la forma final del mismo, así como la interpretación dada a esa forma, depende del juego de equilibrios entre estas distintas partes” (*Catalá, 2005:633*) (*Fig. 1*).

Los arquetipos se refieren a “imágenes o esquemas congénitos con valor simbólico que forma parte del inconsciente colectivo” (*RAE, 2010*). Son aquellas imágenes ancestrales autónomas constituyentes básicos del inconsciente colectivo, según Jung (*Jung, 1970:70-74*).

C. G. Jung retrocede hasta el fondo de la psique considerando que todas las culturas poseen formas privilegiadas que utilizan para simbolizar sus significados más profundos.

Es muy probable que muchos objetos tengan un fundamento arquetípico, una capa arquetípica, compuesta, a su vez, por diferentes capas que combinen varias de estas posibilidades.

Si nos referimos, por otra parte, a los imaginarios social e individual, hemos de considerar que los mismos gestionan no solo los aspectos más simbólicos del objeto sino también los emocionales: habría que subdividir estas capas para comprender su verdadero alcance. Lo mismo ocurre con el concepto de valor, que incluye tanto valores mercantiles como

sentimentales, o valores que provienen de la específica relación con el objeto, puesto que no es lo mismo este para su fabricante que para su vendedor o para su usuario. En los valores de uso también podemos encontrar estas categorías, pero enfocadas de manera distinta, puesto que el uso en resumidas cuentas es la contrapartida de la estética. Una contrapartida que no deja de ser problemática, pero que nos introduce en la moderna fenomenología de la interacción, puesto que en esta, especialmente en el terreno de la interfaz que estamos tratando, también se mezcla estética con usabilidad.

En la capa contextual se encontrarían incluidas tanto las cuestiones que podríamos denominar decorativas, y que “están referidas al entorno visual en el que se encuentra el objeto”, como las estructurales, “relacionadas con el sistema de objetos al que pertenece o el sistema de argumentos del que forma parte” (*Catalá, 2005:633*). Estos contextos pueden ser también imaginarios o emotivos, en el sentido de que un objeto puede no tener un valor simbólico o emocional en sí mismo pero estar conectado en un escenario que sí los tenga. El resto de las capas tienen funciones claras.

### **El sistema de los objetos. El concepto actual de funcionalidad**

Si desde la perspectiva de Abraham Moles hemos contestado a las preguntas fundamentales: “¿qué es el objeto?” y “¿para qué sirve?”, considerando la funcionalidad y la relación con el usuario, incluso el aspecto de “mediación social”, pasamos ahora a indagar desde Baudrillard el tema de la relación del mismo con el entorno humano. Las preguntas que hay que contestar ahora son: “¿cómo son vividos los objetos, a qué otras necesidades, aparte de las necesidades funcionales, dan satisfacción?” (*Baudrillard, 1969:2*). ¿En qué sistema cultural o transcultural se basa la percepción de su cotidianidad?

Jean Baudrillard afirma en su libro *El sistema de los objetos*, uno de los ensayos más cercanos a la semiótica estructural, que los objetos son parte de un sistema en el cual no satisfacen solo necesidades primarias sino signos que pueden comunicar estatus, feminidad, tradición, modernidad, elegancia, etc. Según su observación, el objeto se encuentra en el interior de un sistema y desde ahí participa junto al individuo en el mismo.

“Cada uno de nuestros objetos prácticos está ligado a uno o varios elementos estructurales, pero, por lo demás, todos huyen continuamente de la estructuralidad técnica hacia los significados secundarios, del sistema tecnológico hacia un sistema cultural. El ambiente cotidiano es, en gran medida, un sistema “abstracto”: los múltiples objetos están, en general, aislados en su función, es el hombre el que garantiza, en la medida de sus necesidades, su coexistencia en un contexto funcional.” (*Baudrillard, 1969:6*)

Pero Baudrillard no trata de “objetos definidos según su función, o según las clases en las que podríamos subdividirlos para facilitar el análisis, sino de los procesos en virtud de los cuales las personas entran en relación con ellos y de la sistemática de las conductas y de las relaciones humanas que resultan de ello” (*Baudrillard, 1969:2*).

En la cultura de consumo que nos rodea, los objetos han alcanzado un carácter determinante en la determinación de la identidad y en la motivación de los individuos dentro de la sociedad. “*La configuración del mobiliario es una imagen fiel de las estructuras familiares y sociales de una época*” (*Baudrillard, 1969:13*). Más allá de cuestiones estéticas, se trata del valor que tiene la presencia de los objetos (o cualquier otro elemento) dentro de la vida cotidiana.

Entonces, ¿cómo se pueden clasificar los objetos?

Desde su origen hasta hoy los objetos se han diversificado, complicado, multiplicado. Existen casi tantos criterios de clasificación como objetos mismos: según tamaño, grado de funcionalidad (y relación con su propia función objetiva), lo gestual a ellos vinculado (pobre, rico, tradicional, moderno), su forma, su duración, la materia que transforma, grado de exclusividad o socialización en el uso (privado, familiar, público, etc.). Se puede hacer un análisis puramente funcional; formal; estructural.

“Actualmente, en las sociedades de consumo, los objetos ya no se producen, ante todo, para dar satisfacción a las necesidades primordiales del hombre, ni tampoco a esas necesidades secundarias, pero no menos reales, de la comodidad, el esparcimiento, el lujo estético” (*Osorio & Javier, 2005*), sino que responden a aspectos psicológicos de los sujetos que los consumen

Según la RAE, la funcionalidad está relacionada con la “función” de la siguiente manera:

- 1) “todo aquello en cuyo diseño u organización se ha atendido, sobre todo, a la facilidad, utilidad y comodidad de su empleo;
- 2) dicho de una obra o de una técnica: eficazmente adecuada a sus fines”;
- 3) Pero para Baudrillard, desde la perspectiva del sistema de los objetos, lo “funcional” tiene otro significado.

El sistema de los objetos determina que los colores, las formas, los materiales, su colocación, el espacio..., todo, sea “funcional,” pero “lo funcional” no define “de ninguna manera lo que está adaptado a un fin, sino lo que está adaptado a un orden o a un sistema: la funcionalidad es la facultad de integrarse a un conjunto” (*Baudrillard, 1969:71*).

Baudrillard añade más adelante en la misma obra un papel más a los objetos: el que permite el equilibrio neurótico en el ser humano. Los objetos “desempeñan un papel regulador en la vida cotidiana; en ellos desaparece mucha neurosis, se recogen muchas tensiones y energías en duelo” y eso “es lo que les da un *alma*, es lo que hace que sean *nuestros*” (*Baudrillard, 1969:102*).

Así, por ejemplo, el objeto-reloj devora al tiempo, no solo por el hecho de saber la hora, sino por “poseer” la hora, por tenerla continuamente registrada para uno mismo, además de hacer al individuo esclavo del tiempo medido entre sus manecillas.

Dentro de la sociedad tecnificada, el sistema de los objetos ejemplifica la fragilidad de lo efímero y la recurrencia a la repetición, una constante búsqueda de satisfacción que, paradójicamente, genera decepción.

En nuestra sociedad nos enfrentamos a una saturación y a una sistemática integración de objetos, en la que estos sustituyen la relación entre las necesidades básicas y las necesidades técnicas o secundarias. ¿Cuántas veces nos pasa que, por ejemplo, sin el teléfono móvil, o sin tener conexión a Internet, nos sentimos incomunicados, con las manos atadas, aislados?

Tanto la producción material como la elaboración conceptual de productos tienen un impacto directo en la reproducción de los patrones de comportamiento social. *La noción de “personalización” es algo más que un argumento publicitario: es un concepto ideológico fundamental de una sociedad que, al “personalizar” los objetos y las creencias, “aspira a integrar mejor a las personas”* (*Baudrillard, 1969:160*).

Los objetos no se sistematizan en función de las necesidades, sino en función del orden de la producción y la integración ideológica.

Según Baudrillard, el objeto ya no tiene función, posee una virtud: es un signo. Nuestros objetos cotidianos son los objetos de una pasión, la de la propiedad privada, en la que la inversión afectiva no cede en nada a las demás pasiones humanas, una pasión cotidiana que a menudo se impone a todas las demás, que a veces reina sola en ausencia de las demás. *Así pues, en su función concreta, el objeto es la solución a un problema práctico. En sus aspectos “inesenciales”, es la solución a un conflicto social y psicológico.*

### **Semántica del objeto**

Para hacer un cuadro completo del objeto, tenemos que hablar también de la perspectiva de Roland Barthes, autor notable en el campo de la semiótica.

El objeto, en su relación con el lenguaje, es observado como una unión necesariamente complementaria en la que el primero no puede prescindir del segundo.

El objeto requiere la función mediadora del lenguaje para tener acceso al significado. Gracias a esta característica es posible plantear una tipología de los objetos como punto inicial de toda actividad analítica y de estudio. Esta es la observación que realiza Roland Barthes en su búsqueda de la dimensión semántica del objeto.

El objeto es capaz de transmitir otras ideas, más allá de las que se le supone por su uso. Genera connotaciones existenciales (apariciencia o existencia de una cosa), denotaciones tecnológicas (lo que es fabricado con materia finita estandarizada y normalizada), y también finalidades (o funciones). En el caso de la función, los parámetros translingüísticos permiten entender el objeto como “transitivo”, como una especie de mediador entre la acción y el hombre. Al connotar la función que en cuanto objeto realiza, se transforma en un objeto-signo y genera un proceso de resemantización a partir del preciso momento en que es producido.

Barthes observa además dos coordenadas que permiten estudiar la dimensión semántica del objeto: la simbólica y la de clasificación. La primera hace referencia a una especie de profundidad metafórica, la cual está implícita porque todo objeto posee al menos un significado; la segunda se refiere a la taxonomía necesaria que toda sociedad impone a los objetos en su uso cotidiano para su consumo y comercialización. Las coordenadas propuestas por Barthes permiten también analizar diversos fenómenos vinculados con la polisemia característica del objeto: el deslizamiento de los significados y su aglutinación, los cuales posibilitan la identificación de una serie de movimientos susceptibles de ser descritos mediante la retórica.

El semiólogo francés encuentra un campo abundante de ejemplos en la publicidad que se realiza para algunos objetos de consumo cotidiano.

Al descomponer el objeto en elementos mínimos significantes, gracias a su metodología, es posible comprobar su funcionalidad como punto de partida para el análisis: el objeto es útil y funcional, y a partir de esto genera sentido, convirtiéndose en signo. Barthes coincide así con Moles, cerrando un círculo teórico completo.

### **Del objeto útil cotidiano al objeto estético y al accesorio. El “objeto de diseño”.**

#### **Incursión histórica en el diseño de objetos**

Hemos hablado de las definiciones, de las características y de la catalogación de los objetos desde diferentes puntos de vista (Moles, Baudrillard, Barthes: cada uno con extensas obras que analizan en detalle la esencia de la materialidad).



Hemos especificado primero la diferencia entre “cosas” y “objetos”. Las primeras: sistemas naturales existentes fuera de nosotros mismos, separables y enunciables tal como se encuentran en el medio ambiente sin intervención humana; y los últimos: sistemas materiales, manufacturados por el hombre).

Hemos establecido, después, coincidiendo con la perspectiva de Moles, que el objeto es “un mediador funcional” que se “convierte en el verdadero testimonio de la existencia de una sociedad industrial”.

El objeto se ha convertido en el elemento esencial de nuestro entorno, de todo lo que nos rodea, en el espacio y en el tiempo, interviniendo como prolongación del acto humano. Es el mediador de las relaciones entre el individuo, la sociedad y el mundo porque su papel es el de resolver o modificar una situación mediante su uso (es el “utensilio”, “producto”, “artefacto”, “bien material”..., etc.).

Es el momento de ir un poco más lejos: hablar del diseño de los objetos, y del “objeto de diseño”.

El objeto es, al mismo tiempo, el reflejo de la sociedad, y de su evolución a través del tiempo. Como consecuencia, ya no se queda en una simple herramienta útil de uso cotidiano. Se desarrolla y se vuelve objeto útil-estético, o solamente estético, sin función útil.

Definamos antes el concepto de “objeto de diseño”, y el concepto de diseño y diseñador. Vamos a citar de nuevo a Moles aquí, ya que sus palabras son muy reveladoras:

“Como ya hemos visto, en otro tiempo los objetos eran producidos por un artesano y sus funciones principales y secundarias se habían mezclado progresivamente o habían llegado a fundirse en un todo (peso y centro de gravedad, momento de inercia del hacha respecto a la mano del leñador). Gracias a este juego intuitivo de tensiones, que el artesano captaba más por su talento que como resultado de un razonamiento, los objetos estaban dotados de una función principal a la que subordinaban todas las demás.

Desde el advenimiento de la civilización industrial, y sobre todo desde la fabricación en grandes series, la profesión del creador de objetos, llamada diseño, ha adquirido una importancia considerable. Ella se encarga de organizar la estructura de un objeto, sea nuevo o tradicional, en función de cierto número de objetivos que vienen dictados tanto por el usuario como por el mercado. Ella efectúa análisis de la función generalizada que se atribuye a un objeto, análisis en los que hace entrar no solo el objetivo general sino también el aspecto, la manejabilidad, la durabilidad, la reparación, la limpieza, etc., en un complejo juego de funciones parciales del que construye un organigrama que prepara escalonadamente un diseño automático en el que las funciones estéticas o estilísticas están situadas al mismo nivel que la función tradicional.” (*Moles, 1974:55*)

Identificamos el objeto de diseño como objeto transformado en mensaje social, destinado a un mercado, con un valor económico y con un valor estético ligado al placer que obtiene la persona con su posesión.

Alfredo Cid opina que, según ISIA (Instituto Superior de Diseño Industrial de Florencia), hablar de “objeto de diseño” implica expresarse en términos que coincidan con los planteados por el mercado y dichos términos promueven la interacción entre la teoría del diseño de objetos y la semiótica (*Cid Jurado, 2002*).

El comportamiento del mercado ha generado una contraposición: por una parte, el objeto artesanal, cuya principal característica es una menor masificación en el consumo y, por otra, el objeto de masas, que se caracteriza por su accesibilidad generalizada. El diseño italiano, el danés y el francés, por ejemplo, se han trasladado desde estimular la producción del objeto de masas (en los años 60 y 70) hacia la creación de objetos de autor y la personificación del objeto de consumo, hasta tal punto que en los años 80 se afirmaba que todo era considerado “diseño”.

Hay que señalar que nos referimos en esta ocasión al diseño de objetos – el diseño industrial, – en oposición a otros tipos de diseño, como por ejemplo el gráfico.

La definición global de diseño industrial fue propuesta por Tomás Maldonado, y fue adoptada por el consejo Internacional de las Sociedades de Diseño Industrial (ICSID): “Es una actividad creadora que consiste en determinar las propiedades formales de los objetos que se desean producir industrialmente. Por propiedades formales no solo deben entenderse las características exteriores, sino en especial las relaciones estructurales que hacen de un objeto (o sistema de objetos) una unidad coherente, tanto desde el punto de vista del productor como desde el del consumidor.” Es una actividad global que tiene en cuenta los datos pragmáticos, la relación producto-usuario, las posibles prestaciones, la ergonomía y la dimensión semántica del producto, es decir su carga simbólica, su significación, la manera en que será aceptado, percibido y comprendido.

Según el Ministerio de Industria y Energía de España, se trata de la sistematización y utilización de una serie de conocimientos de disciplinas diversas para, de forma compleja y no convencional, realizar un proyecto o definir un producto intentando conseguir una unidad de concepto en tres vertientes distintas: el producto en sí mismo, las funciones que debe cumplir y el entorno que le rodea.

En síntesis, el diseño industrial nació para resolver los problemas planteados por la producción industrial en cuanto a determinar la forma y las funciones de los objetos fabricados por las máquinas.

Para entender mejor el desarrollo del concepto de “diseño” y el de diseño industrial es preciso realizar una breve incursión histórica en la evolución de la producción de objetos desde la Revolución Industrial. Si el mercado ha influenciado con sus parámetros en el proyecto del objeto – lo que a su vez ha llevado a una infinidad de artículos hacia el consumo de masas – ha sido sobre todo gracias al proceso industrial.

No es posible hablar de diseño sin hablar de la Revolución Industrial, que tuvo lugar en Inglaterra, a partir del siglo XVIII, a raíz de la invención y el empleo de máquinas que dieron pie a la mecanización de la producción de objetos y bienes de consumo.

La Revolución Industrial, según el historiador Óscar Salinas Flores (*Salinas, 1992:50*), tuvo las siguientes consecuencias inmediatas:

- Una enorme capacidad industrial que transformaría el panorama urbano en el mundo occidental, originando grandes núcleos poblacionales que demandarían cada vez más artículos de consumo para su vida cotidiana y servicios públicos más eficientes y modernos, acordes con el desarrollo que estaba teniendo lugar.
- Una gran cantidad de artículos fabricados de forma masiva que sustituyeron a los productos artesanales, los cuales desaparecieron prácticamente del mercado, desplazados por la abrumadora presión de lo industrial.

- Los nuevos artículos, manufacturados en forma iterativa, reflejaban una marcada despreocupación por parte de los industriales de tomar en cuenta los aspectos formales y estéticos de estos, limitándose a resolver el funcionamiento técnico.

Se afirma que el punto de partida del diseño industrial fue la construcción del puente de hierro de Coalbrookdale (Shropshire, Inglaterra), en 1777, y que la instauración del término *design* tuvo lugar también en Inglaterra, con el funcionario civil Henry Cole como autor. Sin embargo, antes de este nacimiento oficial que aparece inscrito en las enciclopedias, en la ciudad de Barcelona ya existía una escuela gratuita de diseño industrial – la Llotja, – que fue inaugurada el 23 de enero de 1775 con el propósito de formar a dibujantes y proyectistas capaces de atender las necesidades de la industria textil. En esta época ya se empleaba la palabra diseño con el sentido que hoy tiene en la lengua española.

En Reino Unido, Henry Cole (1808-1882), preocupado por la fealdad de los objetos fabricados en serie, y en general por la falta de voluntad de hacerlos atractivos para los consumidores, inicia un movimiento con la intención de unir el mejor arte con la manufactura. Como estrategia de promoción de sus ideas consiguió la colaboración de la Society of Arts (Sociedad de las Artes) para crear un premio anual al mejor diseño ornamental. El siguiente paso fue la edición del *Journal of Design and Manufactures*, primera revista especializada en este tema, que se editó entre 1849 y 1852. El punto final de la obra de Cole fue la fundación en 1852 del Arts and Crafts Museum (Museo de Artes Aplicadas), conocido a partir de 1899 como el Victoria and Albert Museum, institución en la que se estableció la primera escuela de diseño que posteriormente se convirtió en el Royal College of Art, a día de hoy uno de los más destacados centros educativos de diseño industrial a nivel mundial.

Gracias también a los esfuerzos de Henry Cole, la corona británica convocó la primera Gran Muestra Industrial que se llevó a cabo en Londres en 1851, donde estuvieron presentes unos 14.000 expositores de todo el mundo. Allí se exhibieron grandes avances tecnológicos pero todavía había una notable carencia de diseño. Las siguientes ferias tuvieron como escenario diferentes ciudades como París (1855), nuevamente Londres (1862), Viena (1873), Filadelfia (1876), Sydney (1878), Melbourne (1881), París (1889) o Chicago (1893). Y la primera muestra del siglo XX se efectuó de nuevo en la capital francesa en el año 1900.

El heredero del trabajo de Cole fue el arquitecto William Morris (1834-1896), quien cofundó en 1861 la empresa Morris, Marshal y Faulkner, en la que diseñaban y construían productos que destacaban por su manufactura impecable, los cuales contrastaban con los que se hacían en serie. A raíz de esta tendencia surgió el movimiento de Arts and Crafts, caracterizado por el alto nivel estético de sus objetos (eso sí, de alto coste), destinados únicamente a personas adineradas, lo que evidenciaba que para aquel entonces todavía no se había unido el atractivo formal a los bajos costes en los productos de uso cotidiano elaborados masivamente.

A finales del siglo XIX ya se localizaban ciertos objetos cuya presentación y precio los identifica como antecesores del diseño industrial, entre los que se cuentan:

- Los muebles Thonet (Alemania), cuya economía en los procesos de corte y montaje, así como la normalización de piezas modulares intercambiables, los convirtió en hitos del diseño de mobiliario. Antes de la Primera Guerra Mundial esta fábrica produjo 50 millones de sillas (silla n.14, de 1859).

- Con los avances tecnológicos también creció la preocupación por mejorar las condiciones higiénicas del hogar y de los lugares de trabajo, lo cual originó inventos como el inodoro de cerámica en 1890.
- Con la bombilla de filamento incandescente, creada por Swan y Edison, se desterraron definitivamente los candelabros y se desarrolló la iluminación eléctrica (1880).
- A nivel de las telecomunicaciones, el gran invento fue el teléfono de Graham Bell (1876), un artefacto que se ha hecho de uso común en el hogar junto a otros productos posteriores como la nevera, la lavadora, la cocina con hornillo, etc.
- Otro producto hito fue la cámara Kodak (1888), descendiente directa de aquellas inmensas cajas negras con las que se captaban las imágenes anteriormente.

Una de las consecuencias de la rusticidad y falta de seguridad de las primeras máquinas era que con frecuencia mutilaban, e incluso mataban, a quienes las manejaban. Ante tal situación, algunos gobiernos (Austria fue pionera en esto), promulgaron leyes para reglamentar la seguridad laboral, estableciendo la obligatoriedad de recubrir los engranajes. De esa manera la configuración técnica de la máquina quedaba oculta por carrocerías, aspecto que se convirtió posteriormente en una característica dominante de las tipologías de los objetos mecánicos de la civilización industrial.

En 1907, Muthesius creó en Alemania el Deutscher Werkbund (Asociación Artesanal Alemana), después de una misión en Londres, donde fue influenciado por las ideas de Ruskin y William Morris. Esta agrupación aglutinaba a fabricantes, arquitectos, artistas, diseñadores, comerciantes, periodistas y hasta pedagogos con el fin de incluir al diseñador en la industria moderna a través de diversas actividades, entre ellas la publicación de un anuario, cuya primera edición data de 1912, en el que se defiende el funcionalismo y la estandarización, ideas que desembocan en la *Gute Form* (buena forma).

En la misma Alemania, una gran empresa, la AEG, contrató al que se considera padre formal y legítimo del diseño industrial, Peter Behrens, quien es llamado como consultor artístico en 1907. Su trabajo se extendió a toda la imagen institucional de la compañía, incluida la creación de productos de distinta índole: desde la arquitectura de sus edificios hasta el material publicitario. Fundió arte y técnica en sus diseños y legó su experiencia como docente a varias universidades, en las que tuvo como alumnos a Mies van der Rohe, Le Corbusier y Walter Gropius, protagonistas del movimiento Bauhaus.

La escuela Bauhaus nace en el año 1919, fruto de la fusión de dos grandes instituciones educativas de la República de Weimar: la Escuela Superior de Bellas Artes y la Escuela de Artes Aplicadas. Su historia suele dividirse en tres períodos, que corresponden a tres directores, o bien a las tres ciudades donde se asentó su sede: Weimar (1919-1924), Dessau (1925-1930) y Berlín-Steglitz (1930-1933). La dirección estuvo a cargo sucesivamente de Walter Gropius, Hans Meyer y finalmente, hasta el momento de su clausura definitiva, de Mies van der Rohe.

Desde el punto de vista del diseño, el período más eminente, debido a los aportes teóricos y prácticos, corresponde a la gestión de Gropius, posterior a la Primera Guerra Mundial, cuando a causa de la crisis posbélica se decide que la escuela debe ser productiva. De la necesidad de aliarse con la industria se desarrolló lo que se consideraba “Estilo Bauhaus”, que consagraba el equilibrio (concordia) entre el arte y la máquina.

Se pasaba de proclamar el arte y la artesanía a exaltar la combinación de arte y técnica, resaltando siempre la búsqueda de la estética en los productos industriales, los cuales eran concebidos en los talleres de la Bauhaus con creatividad artística gracias a la formación primordialmente plástica de maestros como Paul Klee, Vassily Kandinsky, Lyonel Feininger, Gerhanrd Marcks, Georg Muche y Laszlo Moholí-Nagy, quienes también fueron reconocidos pintores.

Desde finales del siglo XIX hasta mediados del 1900, los movimientos europeos que intentaron conciliar arte e industria fueron el Arts and Craft en Inglaterra, la Union Centrale des Arts Decoratifs francés, el movimiento De Stijl de los Países Bajos, en el que participaron los pintores Piet Mondrian y Van Doesburg, exaltando el geometrismo y la primacía de los colores primarios, el Art Noveau en Austria y Bélgica, el Vkutemas en Rusia y la Bauhaus en Alemania. Los equivalentes estadounidenses fueron la Chicago School of Design, fundada en 1939, y la Cranbrook Academy, fuente de ingeniosos diseños de muebles, textiles y cerámica durante las décadas de 1940 y 1950.

Pasando al nuevo continente, en Estados Unidos, Henry Ford impuso la racionalización en los procesos con la fabricación del coche Ford T, modelo único durante años, que fue el punto de partida de la tendencia bautizada como “fordismo”, caracterizada por la durabilidad y la eficiencia del producto.

Años más tarde, surge el *estilismo* o *formalismo* (*styling*), el cual desarrolla un concepto de visión capitalista propio del sistema del “American way of life”, al crear productos atractivos superficialmente que desencadenan un consumo acelerado a causa del envejecimiento psicológico determinado por la ley del último modelo. El principal exponente de esta tendencia fue la General Motors, cuyo presidente, Alfred Sloan, optó por oponerse a la filosofía fordista que requería “pequeñas ganancias, grandes ventas”, aumentando los precios de los vehículos a medida que iba apareciendo un nuevo modelo cada año, con lo que se estimulaba el apetito del consumidor por medio de la imposición de modas promovidas por la publicidad. Cabe destacar que esta es la tendencia que predomina todavía en la actualidad en el sector automotor.

El *estilismo* se consolidó después de 1929, al captar a jóvenes emigrados de Europa como Henry Dreyfuss, Walter Dorwin Teague y Raymond Loewy, francés, autor del libro *Lo feo no se vende*, especie de credo del *styling*, y creador. Paradójicamente, la primera época de esplendor del diseño industrial en Estados Unidos se inició en plena gran depresión económica. La explicación que se ha dado a este fenómeno es que en esa época de crisis en la que las personas rehusaban gastar dinero, aparecieron productos irresistibles y llamativos que impulsaban la actitud a favor de la compra.

Esta tendencia fue criticada en Europa por considerarse superficial y subordinada a la publicidad. Sin embargo, en Estados Unidos, el interés por el diseño industrial era cada vez mayor, entrando por la puerta principal de los museos a partir de 1933, con la inauguración de la exposición “El siglo del progreso”, que contó con la presencia de los diseñadores del momento.

El Museo Metropolitano de Nueva York presentó en 1934 la exposición “Arte industrial del mobiliario para el hogar moderno”, y el Museo de Arte Moderno de la misma ciudad montó la muestra Machine Art, que presentó el trabajo de los más destacados nuevos profesionales en ese área. Ahí comenzó la tendencia a dar un espacio a los objetos cotidianos producidos en serie

en salas de exhibición que antes se dedicaban exclusivamente al arte. Tal auge provocó que, en la Feria Mundial celebrada en Nueva York en 1939, por primera vez el diseño industrial rebasara a las artes decorativas y, desde el año siguiente, se crearon los primeros galardones para los creadores y para los productos mejor concebidos.

Estados Unidos demostró así la importancia de promover y divulgar esta disciplina como una actividad ligada al progreso, además de reconocerla como una profesión.

Volviendo a Europa, después de la Segunda Guerra Mundial se fundó en Alemania la Escuela Superior de Diseño de Ulm (Hochschule für Gestaltung – HfG), considerada la entidad más importante de las creadas para la formación de profesionales y que ha dejado una profunda huella a nivel mundial.

Desde su apertura en 1947 se planteó un programa de estudios que seguía el modelo Bauhaus. Sin embargo, en él las artes se incluían con un interés meramente instrumental. En el desarrollo del programa se acentuó la estrecha relación entre diseño y tecnología por medio de la inclusión de asignaturas de carácter científico.

Varios de los institutos pertenecientes a la HfG de Ulm dieron a entender a los empresarios la importancia de integrar el diseño industrial en la producción, y para ello crearon proyectos específicos. Asimismo la influencia de la escuela llegó al punto de que sus profesores y alumnos eran una especie de jueces que determinaban qué era buen o mal diseño en la República Federal Alemana. Las áreas cubiertas por esta escuela fueron la construcción, la cinematografía, la información y la comunicación visual.

Cerró sus puertas por problemas políticos en 1966 y se considera que su principal aporte fue crear una metodología del diseño, expresión del racionalismo y de la objetividad germana que se extendió al modelo de la empresa Braun, punto de partida del movimiento *Gute Form* (buena forma), el cual se definía con la frase “la forma sigue a la función”.

A comienzos de los 80 el concepto *Gute Form* comenzó a ser cuestionado, dando un giro inesperado hacia la emotividad y la creatividad del *object trouvé* y del *ready made*. Esa idea fue la simiente del movimiento contrapuesto: el Nuevo Diseño Alemán, cuya aparición fue influenciada por el eclecticismo posmoderno. Su principal característica ha sido la tendencia de crear piezas únicas o fabricadas en series limitadas, que han desechado la idea de que el diseño industrial únicamente se aplica a la fabricación en grandes volúmenes de unidades de producto.

El mayor exponente de este movimiento surgió en Alemania Oriental bajo el nombre de Kaufhaus des Ostens (la gran tienda del Este), que se fundamentaba en los conceptos de sencillez y consciencia.

El primer concepto se despliega en varias vertientes: sencillez para el usuario, ya que el producto debe ser fácil de utilizar, lo que no significa necesariamente simpleza en la fabricación; y sencillez en la estructura del objeto, así como en los materiales constructivos, casi siempre reciclados o tomados de otras áreas industriales.

En cambio, el concepto de consciencia se manifiesta en la forma en que cada diseñador se enfrenta a la creación de sus piezas, ya que puede dirigirse hacia la crítica social o económica. También parte de la responsabilidad ecológica, plasmada en el ahorro de energía, el uso racionado de las materias primas y la previsión del destino de los productos a la hora de deshacerse de ellos, para evitar los daños ambientales.

En todo caso la conciencia se aplica en general, pero la sencillez varía según la necesidad. El movimiento del Nuevo Diseño Alemán se está extinguiendo porque las nuevas generaciones se concentran en el estudio y desarrollo de los mecanismos de los productos, por lo tanto predominan los cálculos de ensamblaje y construcción.

Desde hace unas cuatro décadas, Italia también ha sido una gran exportadora de diseño industrial como factor cultural y económico. Su tradición no es tan larga como la alemana, sino que arranca a partir de la industrialización del triángulo norteño (Milán, Turín y Génova) planteada después de la Segunda Guerra Mundial.

El interés se ha demostrado primordialmente en el nivel práctico, pero también en la teorización. Prueba de ello es la importante cantidad de publicaciones bibliográficas y hemerográficas de las que se dispone (entre las revistas están las famosas *Domus*, *Ottogono*, *Abitare e Interni*), cuyo contenido analiza la interesante vinculación entre arquitectura, arte y diseño que ha venido desarrollándose en ese país, a su vez escenario de grandes eventos, como la Feria de Milán, y de foros a los que asiste lo más representativo del diseño internacional.

El estilo predominante ha sido el *Bel Design*, basado tanto en la tradición cultural artesanal como en las innovaciones técnicas y creativas que carecen del lastre funcionalista. La compañía Olivetti es la gran exponente de las características formales del diseño italiano.

El *Bel Design* no es barato, sino que está orientado al poder adquisitivo de grupos sociales que exigen la exclusividad de las piezas. Esto lo diferencia, por ejemplo, del componente social que caracteriza al diseño escandinavo.

Como antítesis de este movimiento surgieron los grupos Archizoom, Superstudio, Strum y 9999 en los años 60; Global Tools, Alchimia y Memphis en los 70, con la idea de crear metodologías de trabajo innovadoras y el intercambio de ideas para plantear la participación del diseñador en el desarrollo cultural del país. De estos estudios nacieron estilos como el Diseño Banal y el Neoprimitivismo.

En cuanto a Escandinavia, es decir, el bloque conformado por Suecia, Dinamarca, Finlandia, Noruega e Islandia, su diseño es una mezcla de artesanía y procesos industriales. Lo fuerte de esta región son los productos para el hogar, principalmente mobiliario, cristalería, cerámica, tejidos e iluminación, los cuales son tratados con formas de geometría apacible, materiales naturales como la madera y colores claros. Sus principales valores son la sencillez y la utilidad. Solo en los últimos tiempos se ha orientado el trabajo del diseñador industrial a la construcción de máquinas, de automóviles, o a la tecnología médica y de telecomunicaciones, como es el caso de la reconocida marca finesa Nokia.

El desarrollo del diseño en España ha tenido como principal cuna la provincia de Cataluña, en donde se remonta como tradición cultural al siglo XVIII.

A partir de 1960 Barcelona se convierte en el epicentro de esta disciplina, y es allí donde surgen escuelas, estudios de profesionales, premios como el Delta y nombres como Javier Mariscal, Joseph Lluscá, Enric Satué, o Yves Zimmerman.

El impulso definitivo del diseño hispano fue dado por los Juegos Olímpicos celebrados en la capital catalana en 1992.

Si nos trasladamos al continente asiático, destacamos Japón como país que se percató rápidamente de que el diseño es una herramienta efectiva para la comercialización de los productos.

Sus procedimientos de diseño fueron recogidos en las visitas realizadas a las corporaciones norteamericanas entre 1950 y 1960. La lección fue bien aprendida por los nipones, quienes emergieron exitosamente y compitieron con Occidente con los productos de Toyota y Sony, de excelente calidad y creatividad.

A diferencia de Europa y Estados Unidos, donde los diseñadores son reconocidos individualmente, en Japón sus nombres se esconden en el anonimato de los departamentos de innovación de las grandes compañías, y tienen como objetivo el seguimiento de las directivas corporativas.

No obstante, en general, durante la segunda mitad del siglo XX el diseño industrial sufrió algún altibajo. En los 50 presentó un estilo orgánico que se manifestaba en formas redondeadas de índole naturalista; en la siguiente década se le inyectó un sentido escultórico debido al empleo de plásticos texturizados y color.

Desde 1980 se acusaron los elementos del posmodernismo: el “pastiche” y la legitimación del “kitsch”, la apropiación de formas de culturas maduras reunidas para conformar una moda pasajera, la cultura del desecho, el usar y tirar. A finales de esa década se inició la tendencia a adaptar los objetos al cuerpo humano y en los 90 se ha rescatado el sentido de lo lúdico.

Esta panorámica desemboca en el actual renacimiento del diseño, o lo que en la revista *Time* se define como “economía del diseño, el punto donde la prosperidad y la tecnología convergen con la cultura y el marketing”.

A esto hay que añadir la tendencia a lo emocional, que se puede apreciar en objetos divertidos como los de la firma italiana Alessi o la japonesa Sony, los relojes Swatch o la colorida transparencia del ordenador Mac, comercializado por Apple. Sobre este tema profundizaremos en otro capítulo, tomando como base los estudios de Donald Norman (“*Diseño emocional. ¿Por qué amamos (u odiamos) los objetos cotidianos?*”).

### **La cultura de las cosas. Interacción con la sociedad**

Todos los objetos que nos rodean, o de los que nos rodeamos, son una extensión de nosotros mismos, “una visualización de lo invisible, un autorretrato, una manera de presentarnos a los demás y una dimensión esencial de la humanidad, especialmente de la humanidad actual consumista”, según Jorge Frascara (*Frascara, 2000:67-69*).

Hemos comentado ya que ningún animal pone tanta energía en el acto de rodearse de objetos con el propósito de comunicar como lo hace el ser humano.

“Podría argumentarse que uno compra un reloj para saber la hora, un traje para vestirse y un coche para transportarse con libertad, pero es obvio que la funcionalidad, en el sentido restringido de la palabra, se refiere solo a una pequeña parte de las funciones de nuestros objetos y las razones por las que los elegimos. Además de basar nuestras elecciones en sus funciones específicas, adquirimos nuestros objetos para que nos ayuden a comunicarnos con los demás, para hacer visibles ciertos aspectos de nuestra persona. Y su función no termina aquí: los objetos que elegimos no solo representan nuestra persona, sino que, en parte, también la construyen.”

Lo que favorece la elección (o el rechazo) es, en el fondo, el diseño de un objeto, entendido como su capacidad de comunicación.

“La vida humana sucede en un mundo conceptualmente promovido y juzgado por los medios masivos y físicamente construido por el diseño.” (*Frascara, 2000:72-73*) Todos los días,



desde el momento en que suena el despertador, nuestras actividades son favorecidas u obstaculizadas por el diseño, sea este gráfico, industrial o ambiental. Así que, para que nuestras actividades cotidianas se desarrollen de forma espontánea, como si no estuvieran mediadas por objetos, el diseño tiene que ser “bueno”; pero no tanto en el sentido de la atracción que impulsa una compra, o el uso, como en el de tener una buena comunicación, sin fallos, con el usuario y también de ser buen comunicante/representante de la personalidad de este.

### **Criterios para un buen diseño**

Según Jorge Frascara, *diseño* es un término equivalente a “diseño de comunicación visual”, idea que vuelve a centrar nuestro enfoque de la interfaz como contexto de comunicación (objeto de estudio de la presente tesis).

Los escritos de Frascara hacen hincapié en el diseño gráfico, pero el conjunto de sus teorías puede ser perfectamente aplicable tanto al campo de las interfaces objetuales (de los objetos de diseño) como al de las interfaces virtuales.

Según el autor, el *diseño* es “una disciplina dedicada a la producción de comunicaciones visuales dirigidas a afectar el conocimiento, las actitudes y el comportamiento de la gente”; incluso puede ser “un medio importante para encarar problemas sociales, para servir y definir grupos sociales”.

Para que las comunicaciones puedan afectar el conocimiento, las actitudes o el comportamiento de la gente deben ser “detectables, discriminables, atractivas, comprensibles y convincentes. Deben ser construidas sobre la base de un buen conocimiento de la percepción visual y de la psicología del conocimiento y la conducta, y, considerando las preferencias personales, las habilidades intelectuales y el sistema de valores culturales del público al que se dirigen” (Frascara, 2000:20).

“Una comunicación llega a existir porque alguien quiere transformar una realidad existente en una realidad deseada. El diseñador es responsable por el desarrollo de una estrategia comunicacional, por la creación de los elementos visuales para implementarla y por contribuir a la identificación y a la creación de otras acciones de apoyo destinadas a alcanzar los objetivos propuestos, es decir, la creación de esa realidad deseada.” (Frascara, 2000:23)

Un buen diseñador ha de tener conocimientos complejos que abarquen varios campos:

- *sociología*, porque es necesario contextualizar la actividad en el más amplio medio social, con sus correspondientes fenómenos sociales;
- *psicología*, porque es preciso extender la contribución al diseño mas allá de los tradicionales estudios de la percepción: la psicología de la conducta, del desarrollo, del conocimiento y de la educación puede ofrecer sus avances a la comprensión del pensamiento, el comportamiento, los sentimientos y el aprendizaje en diferentes momentos de la vida;
- *antropología*, porque es necesario comprender las nociones de cultura y de diversidad cultural (los diseñadores se enfrentan incluso a sistemas de valores diferentes de los propios);
- *ciencias de la educación*, porque muchas comunicaciones visuales conciernen a aspectos relativos al aprendizaje;

- *marketing*, porque es una herramienta fundamental en el desarrollo de servicios comerciales y publicidad, y ofrece un gran potencial para la comprensión de conductas colectivas del público (Frascara, 2000:26-27).

Una de las mayores responsabilidades del diseñador es la de producir comunicaciones que realmente comuniquen algo. Sin comunicación no hay cultura, afirma Frascara. El diseño es una manera de intervenir en el debate cultural que se desarrolla permanentemente en la sociedad.

Para él, la característica esencial del trabajo del diseñador viene dada por la necesidad de mantener su atención constante en los siguientes niveles de variables interrelacionadas: comunicación, forma, economía, tecnología y logística.

Parece que las cosas mejor hechas, más agradables y atractivas, según estudios recientes y habituales del diseño actual, se utilizan más fácilmente, se utilizan mejor.

### **Diseño de objetos agradables ¿Por qué amamos u odiamos los objetos cotidianos?**

Volviendo a Donald Norman y sus teorías, relacionadas con la psicología cognitiva, en su obra se reafirma el concepto de significado asociado al producto, idea que comenzó a postularse en los años 80, cuando aún no existía la Web. Gran divulgador de la “usabilidad”, a lo largo de todo su trabajo va defendiendo un diseño orientado al usuario, centrado en él. Defiende los productos que disfrutamos utilizando una característica que atribuye a la unión de las emociones y el diseño, o el corazón y la mente (Norman, 2005).

Son varios los autores que hablan de estos mismos conceptos.

Bernhard Bürdek (Bürdek, 1994) afirmaba en su libro *Diseño: historia, teoría y práctica del diseño industrial* que los productos no solo tienen funciones prácticas, sino también simbólicas, y había que reorientar lo racional y analítico del diseño hacia valores sensitivos y emocionales.

A la pregunta “¿Qué influye en que un producto de diseño guste al usuario?”, Danielle Quarante (Quarante, 1992) contestaba en su libro *Diseño Industrial* que existen diversos factores que influyen en la capacidad de un producto para producir placer en su utilización:

- Factores puramente *emocionales*, relacionados con la subjetividad;
- Factores *cognoscitivos*, relacionados con lo que se conoce, con lo aprendido;
- Factores *intelectuales*, que se refieren a la satisfacción lógica ante la comprensión de un product;
- Factores *psicofisiológicos*, según los que el placer estético depende de la calidad de nuestras sensaciones, de nuestras reacciones emocionales, cognitivas, intelectuales...

Pero en su libro *Diseño emocional. ¿Por qué nos gustan (o no) los objetos cotidianos? (Emotional Design; Why we Love (or Hate) Everyday Things)*, Norman hace también sugerencias de diseño: interfaces más fáciles de usar y diseños más emocionales, más cercanos para el usuario.

En realidad, él no quiere utilizar la palabra *usuario*; citando textualmente: “Por cierto, odio la palabra *usuario*. Es degradante. Prefiero llamar *personas* a las personas que usan productos o servicios. Pero ya es hora de reenfocar las cosas y pasar de diseñar cosas prácticas (funcionan bien, se entienden bien) a productos y servicios que se disfruten, que reporten placer y hasta diversión. Ese es el objetivo del *Diseño Emocional*: hacer que nuestras vidas sean más placenteras. En el libro propongo un esquema para entender la esencia del atractivo emocional de los productos. (..)Nos sentimos mucho más vinculados a aquellos productos que nos son cercanos.

Por tanto, la verdadera personalización y la customización marcan una gran diferencia. Tan pronto como establecemos algo de compromiso o involucración respecto a un producto, es nuestro para siempre. Pero cambiar el color o algún otro detalle menor no es suficiente. La persona tiene que invertir de verdad, tiene que ser dueña de los cambios.” (*Cañada y Hout, 2005*)

En su libro *El ordenador invisible*, Norman se refiere a los “dispositivos de información” (pequeños aparatos digitales especializados en una sola tarea) como la vía para superar la mayoría de problemas derivados del concepto actual de ordenador personal. Es un fenómeno que ya se ha dado si nos fijamos “en el auge de las cámaras digitales, los teléfonos móviles, los sistemas GPS de navegación, los reproductores portátiles de MP3 o los grabadores personales de TV (como TiVo en los Estados Unidos). Tenemos mucho más apego emocional a aquellos productos que podemos llevar encima todo el día que a objetos masificados y complejos que descansan encima de nuestras mesas de trabajo. De hecho, sí hay una relación emocional entre nosotros y esos ordenadores gigantes que tenemos sobre la mesa, solo que esa relación es negativa para muchos. Es frustrante e irritante.” (*Norman, 2001*)

El diseño está relacionado con las emociones de muchas formas distintas: a veces nos divertimos usando ciertos objetos, otras nos enfadamos cuando nos cuesta utilizarlos.

Disfrutamos contemplando algunas cosas y nos encanta lucir otras porque nos hacen sentir diferentes.

Hay objetos que nos traen recuerdos, por cómo huelen, por su textura, y otros que no queremos tirar a la basura y nos gusta cómo envejecen.

Siempre se ha sabido que el diseño puede evocar emociones, pero nunca antes se había estudiado a fondo la forma en que se produce este fenómeno. Hay varias escuelas que lo analizan a la vez, cada una desde distintos enfoques o en diferentes disciplinas: diseño gráfico, de producto, interactivo...

Una de estas escuelas es la impulsada por la ingeniería Kansei, método creado en los años setenta por el profesor Mitsuo Nagamachi. Kansei es una palabra japonesa compuesta donde la sílaba *kan* significa sensibilidad y *sei*, sensibilidad. Este método propone medir científicamente el grado de “kansei” que tiene un diseño específico: dependiendo de las diferentes respuestas emocionales respecto a los objetos (y sus partes), se pueden lograr diseños más efectivos, más satisfactorios para sus usuarios.

El fabricante de automóviles Mazda apostó desde el principio por este método. Contrató a Nagamachi y su equipo para liderar el diseño del MX5. Lo estudiaron todo, desde el radio de las curvas hasta el sonido de las puertas al cerrarse y acabaron diseñando el deportivo más vendido del mundo.

Pat Jordan, antiguo director de diseño de Philips, pasó muchos años estudiando cómo la usabilidad podía ayudar a mejorar el diseño. Finalmente, llegó a una conclusión muy reveladora: “el enfoque tradicional de la usabilidad es deshumanizador”. ¿Cómo se llega a tal conclusión? La usabilidad busca adaptar los objetos y los sistemas a los usuarios, hacerlos más humanos. Sin embargo, desde el principio, solo ha tenido en cuenta los aspectos cognitivos; ha dejado de lado los emocionales. Es decir, se ha fijado en lo que ocurre en el hemisferio izquierdo y ha ignorado el derecho. Los seres humanos son razón, pero también emoción. Para Jordan, cualquier diseño que solo tenga en cuenta una de las dos facetas es deshumanizador, pues no considera a las personas en su totalidad.

Algunos investigadores del diseño se han dedicado a proporcionar los métodos necesarios para que los diseñadores puedan hacer diseño emocional de una forma rigurosa.

Pieter Desmet ha ideado PrEmo, una herramienta de software que sirve para evaluar el tipo y la intensidad de las emociones generadas en usuarios reales ([Cañada y Hout, 2005](#)).

En *Diseño emocional: ¿por qué nos gustan (o no) los objetos cotidianos?*, Norman completa el mensaje de su famoso libro *El diseño de los objetos cotidianos* ([Norman, 2005](#)): ya no basta con que los objetos sean funcionales para que funcionen, porque “las cosas atractivas funcionan mejor”.

Norman propone un ejemplo muy interesante para apoyar esta declaración de principios.

Investigadores japoneses e israelíes probaron que la apariencia estética puede hacernos creer que los objetos funcionan mejor. Estos investigadores evaluaron diferentes diseños de cajero automático con usuarios reales. Todos los cajeros tenían los mismos botones y las mismas funciones, pero algunos de ellos tenían diseños más cuidados en la estructura, la ordenación de los botones y el aspecto de la pantalla. La mayoría de los usuarios consideraban que los cajeros más atractivos funcionaban mejor que los menos atractivos.

Norman explica este fenómeno de la siguiente forma: “las cosas atractivas hacen que las personas nos sintamos mejor, lo que nos lleva a pensar de forma más creativa. ¿Cómo se traduce eso en mejor usabilidad? Muy simple, haciendo que las personas puedan encontrar soluciones a sus problemas más fácilmente”.

Y sigue explicando cómo el proceso por el que nos gustan o no los objetos se ajusta a tres funciones cognitivas: *visceral*, *conductiva* y *reflexiva* ([Norman, 2005](#)).

Nuestra respuesta visceral a los objetos es la primera reacción instintiva que mostramos. Por ejemplo, el nuevo Mini de BMW produce en la gente una primera impresión positiva de tipo visceral. La respuesta conductual es la que se produce por efecto del placer de usar un objeto de forma eficiente. Cuando comprobamos que el Mini se conduce con facilidad, nuestro cerebro genera una respuesta conductual.

Finalmente, las respuestas reflexivas son las que se producen a largo plazo. Son las sensaciones y evocaciones que puede despertarnos el uso de ciertos objetos: orgullo cuando el objeto denota status social, nostalgia cuando nos recuerda a tiempos pasados, etc. ([Donald Norman Blog](#))

*Ahora*, las ideas arriba expuestas nos llevan a plantearnos la siguiente pregunta: ¿Cuál es la característica que nos puede provocar estas respuestas positivas hacia un objeto/interfaz, que haga que este nos guste y que nos resulte fácil de utilizar?

### **Interfaz humana. Ergonomía. Ingeniería cognitiva**

La respuesta a la cuestión planteada al final del capítulo anterior sería: el objeto ha de tener una interfaz *humana* y, si es posible, ha de ser ergonómico.

Expliquemos cada concepto:

“Diremos de una interfaz que es humana si responde a las necesidades humanas y es considerada con las limitaciones humanas” ([Raskin, 2000](#)): es decir, si contempla las fragilidades del ser humano en contraposición con las interfaces que han sido diseñadas tradicionalmente con el fin de atender primero las necesidades de las máquinas, los requerimientos de información de los sistemas o el modelo mental del programador.

La interfaz humana (*the human interface*) es el paso siguiente en el diseño de las interfaces, presente en las opiniones anteriormente citadas de D. Norman. La problemática de las interfaces no se restringe al uso de objetos aparentemente complejos por definición como los ordenadores, sino que se puede apreciar en aparatos y herramientas simples como los relojes digitales, los aparatos de vídeo para grabar programas televisivos o los teléfonos móviles (*Piscitelli, 2005*).

En muchas ocasiones se puede fracasar en la utilización de estos aparatos supuestamente inteligentes y con unas funcionalidades aparentemente fáciles... Justamente porque no se adaptan lo suficientemente bien a los usuarios; no son fáciles y agradables de manejar o entender (“user-friendly”).

Por eso, lo primero que deberían hacer los diseñadores es tratar de averiguar cuáles son los rasgos comunes y generales a los que todos los usuarios nos enfrentamos en el uso de los objetos. Lo que falta en la mayoría de ellos (los mal diseñados) es precisamente su *adaptación* a las necesidades psicológicas, a los mapas o modelos mentales de los usuarios (para las tareas rutinarias) y a los espacios de comprensión mutua. Para eso se deben desarrollar y proyectar las interfaces humanas, el punto de contacto entre el ser humano y los objetos que utiliza diariamente.

Todo objeto de uso cotidiano, o no (y por objeto nos referimos a piezas manufacturadas, desde una escoba a un móvil, desde un libro a un destornillador), posee un punto de contacto con el usuario, mediante el cual se “efectiviza su función” (Gibson, Bonsiepe): el mango de la escoba, el teclado del móvil, la llave de encendido de una luz, etc. Ese punto de contacto puede ser resumido como una interfaz de usuario. (Hemos definido el concepto en el Cap. 1 de esta tesis.) Muchas de esas interfaces de objetos cotidianos no necesitan apoyo gráfico para hacer evidente su función. El correcto uso de una escoba puede clasificarse como un “hecho cultural”, transmitido sin esfuerzo consciente de generación en generación.

Pero a medida que los objetos unifuncionales y “clásicos” son reemplazados por objetos modernos, de diseño o multifunción, su uso se hace cada vez más complejo y menos evidente, hasta tal punto que determinadas funciones de dicho objeto no son utilizadas por desconocimiento del usuario o dificultades en el diseño de la función específica de uso. Y cada función “perdida” o desaprovechada hace que ese objeto sea un poco menos efectivo, un poco más engorroso, un poco más IN-útil. Esta dificultad de uso es por supuesto más evidente cuanto menor es el “tiempo de entrenamiento” del usuario.

La función última de la interfaz es convertir una situación potencialmente estresante en una experiencia “placentera” y, en última instancia, práctica. El objetivo final es que el objeto (o el CD-ROM, o el sitio Web) sea aprovechado al máximo; que “sirva”, cumpla su función y las expectativas del usuario. Un objeto que cumple las expectativas de uso es un objeto con “éxito”. (*Wacholder, 2007*)

Lo ergonómico es otra cualidad que puede contribuir también a que el objeto tenga ese éxito que le puede dar la interfaz humana. La ergonomía, como disciplina que da las directivas para el diseño de productos que interactúan físicamente con nosotros, no es nueva. Para ello se ha catalogado con bastante precisión el *abc* de nuestros sentidos y disponibilidades, lo que da como resultado que sea más o menos fácil y que tenga bastante probabilidades de éxito diseñar sillas, teclados, pantallas.

*Ergonomía (Calderon, 2017)*

La palabra *ergonomía* se deriva de las palabras griegas “ergos”, que significa trabajo, y “nomos”, leyes; literalmente: “leyes del Trabajo”, y podemos decir que es la actividad de carácter multidisciplinar que se encarga del estudio de la conducta y las actividades de las personas, con la finalidad de adecuar los productos, sistemas, puestos de trabajo y entornos a las características, limitaciones y necesidades de sus usuarios, buscando optimizar su eficacia, seguridad y confort.

Aunque existen diferentes clasificaciones de las áreas donde interviene el trabajo de los ergonomistas, en general podemos considerar las siguientes:

- Antropometría;
- Biomecánica y fisiología;
- Ergonomía ambiental;
- Ergonomía cognitiva;
- Ergonomía de diseño y evaluación;
- Ergonomía de necesidades específicas;
- Ergonomía preventiva.

#### *Antropometría*

La antropometría es una de las áreas que fundamentan la ergonomía, y se basa en las medidas del cuerpo humano que hacen referencia al tamaño del cuerpo, formas, fuerza y capacidad de trabajo.

En la ergonomía, los datos antropométricos son utilizados para diseñar los espacios de trabajo, herramientas, equipo de seguridad y protección personal, teniendo en cuenta las diferencias entre las características, capacidades y límites físicos del cuerpo humano.

Las dimensiones del cuerpo humano han sido un tema recurrente a lo largo de la historia de la humanidad; un ejemplo ampliamente conocido es el Hombre de Vitruvio, el dibujo de Leonardo da Vinci en el que la figura de un hombre está circunscrita dentro de un cuadrado y un círculo, y donde se trata de establecer las proporciones del ser humano “perfecto”. Sin embargo, las diferencias entre las proporciones y dimensiones de los seres humanos no permitieron encontrar un modelo preciso para establecer su tamaño y sus proporciones. Los estudios antropométricos que se han realizado analizan poblaciones específicas (por sexo, edad, nacionalidad...)

#### *Ergonomía biomecánica*

La biomecánica es el área de la ergonomía que se dedica al estudio del cuerpo humano desde el punto de vista de la mecánica clásica o newtoniana y la biología, pero también se basa en el conjunto de conocimientos de la medicina del trabajo, la fisiología, la antropometría y la antropología. Su objetivo principal es el estudio del cuerpo con el fin de obtener un rendimiento máximo, resolver algún tipo de discapacidad, o diseñar tareas y actividades para que la mayoría de las personas puedan realizarlas sin riesgo de sufrir daños o lesiones. Algunos de los problemas en los que la biomecánica ha intensificado su investigación han sido el movimiento manual de cargas, y los microtraumatismos repetitivos o trastornos por traumas acumulados.

#### *Ergonomía ambiental*

La ergonomía ambiental se encarga del estudio de las condiciones físicas que rodean al ser humano y que influyen en su desempeño al realizar diversas actividades. Son, por ejemplo, el ambiente térmico, nivel de ruido, nivel de iluminación y vibraciones.

La aplicación de los conocimientos de la ergonomía ambiental ayuda al diseño y evaluación de puestos y lugares de trabajo, con el fin de incrementar el desempeño, seguridad y confort de quienes trabajan en ellos.

#### *Ergonomía cognitiva*

Los ergonomistas del área cognoscitiva tratan temas tales como el proceso de recepción de señales e información, la habilidad para procesarla y actuar con base en la información obtenida, conocimientos y experiencia previa.

La interacción entre el humano y las máquinas o los sistemas depende de un intercambio de información en ambas direcciones entre el operador y el sistema, ya que el operador controla las acciones del sistema o de la máquina por medio de la información que introduce y las acciones que realiza sobre este, pero también es necesario considerar que el sistema aporta cierta información al usuario por medio de señales, para indicar el estado del proceso o las condiciones del sistema.

El estudio de los problemas de recepción e interpretación de señales adquirió gran importancia durante la Segunda Guerra Mundial. En esa época se desarrollaron equipos mucho más complejos que los que se conocían hasta entonces.

Esta área de la ergonomía tiene gran aplicación en el diseño y evaluación de software, tableros de control y material didáctico.

#### *Ergonomía de diseño y evaluación*

Los ergonomistas pertenecientes a esta área participan en el diseño y la evaluación de equipos, sistemas y espacios de trabajo. Utilizan como base conceptos y datos obtenidos en mediciones antropométricas, evaluaciones biomecánicas, características sociológicas y costumbres de la población a la que está dirigido el diseño.

Al diseñar o evaluar un lugar de trabajo, es importante considerar que una persona puede requerir más de un espacio para realizar su actividad; de igual forma, este espacio puede tener que servir para más de un individuo en diferentes momentos. Por ello, es necesario tener en cuenta las diferencias entre los usuarios en cuanto a sus dimensiones, distancias de alcance, fuerza y capacidad visual, para que todos ellos puedan llevar a cabo su trabajo de forma segura y eficiente.

#### *Ergonomía de necesidades específicas*

Esta área de la ergonomía se centra principalmente en el diseño y desarrollo de equipos para personas que presentan alguna discapacidad física, para la población infantil y escolar, y en el de microambientes autónomos.

La diferencia que presentan estos grupos específicos radica principalmente en que sus miembros no pueden tratarse en forma “general”, ya que las características y condiciones para cada uno son diferentes, o son diseños que se hacen para una situación única y un usuario específico.

#### *Ergonomía preventiva*

La ergonomía preventiva es la que trabaja en íntima relación con las disciplinas encargadas de la seguridad e higiene en las áreas de trabajo. Dentro de sus principales actividades se encuentra el estudio y análisis de las condiciones de seguridad, salud y confort laboral. Los especialistas en el área de ergonomía preventiva también colaboran en las especialidades relacionadas con el análisis de las tareas, como es el caso de la biomecánica y la fisiología para

la evaluación del esfuerzo y la fatiga muscular, determinación del tiempo de trabajo y descanso, etc.

Pero si queremos tener interfaces de una gama más alta, que funcionen todavía mejor en el contexto actual, necesitamos algo que vaya más allá de la ergonomía.

Según Jef Raskin, en su libro *The Human Interface. New Directions for Designing Interactive Systems* (Raskin, 2000), cuando se desarrollan innovaciones e invenciones para mejorar nuestras capacidades cognitivas e intelectuales, además de las propiamente físicas, necesitamos lo que se podría llamar una “ergonomía de la mente”, definida por él con el término de *cognética* (Piscitelli, 2005).

Se trata de un enfoque aplicable a nuestras habilidades cognitivas desde el punto de vista de la ingeniería: es decir, una *ingeniería cognitiva*.

Raskin trabajó mucho la distinción entre *consciente* e *inconsciente cognitivo* apuntando a dos formas de conocer que conviene destacar para entender este tipo de interfaces.

Sin entrar en detalle en la biología del cerebro, podemos formar una tabla distinguiendo las propiedades del inconsciente y el consciente cognitivo (*Cuadro 1*).

Lo que se desprende de la tabla es que el consciente cognitivo opera cada vez que nos encontramos frente a una situación novedosa o amenazadora o cada vez que tomamos una decisión no rutinaria, es decir, basada en lo que está pasando aquí y ahora.

Esta distinción nos introduce en el tema de las rutinas y los hábitos, y en su relación con el diseño de interfaces y la necesidad de teorías diferenciales para entender cada uno de ellos. Así, según Raskin debemos tener interfaces que aprovechen el rasgo humano del desarrollo de hábitos y que permitan a los usuarios desarrollar hábitos que faciliten el flujo de su trabajo.

*Resumiendo:* todos estos conceptos son fundamentales para entender mejor el mundo de los objetos que nos rodean.

### **Clasificaciones culturales**

Para poder entender un poco más por qué algunos productos nos gustan más que otros o tienen un mayor impacto en nuestra vida, hace falta sumergirse de nuevo en la teoría de Norman (2003) sobre las múltiples etapas del diseño emocional. El establece, como decíamos, tres fases por las que un objeto ofrecería sus cualidades al usuario, abordando cada una diferentes formas de interpretación del objeto. De esta manera tenemos el nivel visceral, el de comportamiento y el reflectivo. El nivel visceral se centra en la apariencia, lo primero que vemos y lo que nos llama la atención. Es necesario que el objeto o producto que se está diseñando sea atractivo para nuestro público objetivo ya que es el primer filtro que debemos superar. En segundo lugar, está el diseño de comportamiento, que se centra en la experiencia de uso que tenemos con el producto. La experiencia de uso deja huella en el sujeto, por lo que debe cumplir su función. Esta parte es importante porque, de poder comprender la función del producto, se podrán establecer los lazos para que un futuro diseño reflectivo pueda desempeñar su trabajo. El nivel reflectivo tiene que ver con la experiencia estética personal del usuario, la educación y su mirada particular sobre el mundo. El nivel reflectivo habla sobre las relaciones y sensaciones a largo plazo que vamos a tener con ese objeto o usando el producto. Se trata de una interacción entre la personalidad del usuario y el producto.



Teniendo en cuenta que el nivel reflectivo es el que más perdura en el tiempo en nuestra relación con un producto, es evidente que hay que tenerlo en mente a la hora de diseñar. Si bien es cierto que el nivel reflectivo atiende a experiencias personales únicas del consumidor y es un factor que no se puede controlar, hay que saber que no siempre un producto logrará el objetivo dependiendo del usuario con el que interactúe. Es por esto por lo que siempre debemos tener en cuenta para qué público estamos diseñando, y con ello establecer una estrategia. No podremos conseguir que el producto guste a todos, pero clasificando a la sociedad por grupos, solemos encontrar similitudes en algunos puntos que nos pueden servir para captar la atención de nuestros futuros consumidores.

“Los objetos pueden entenderse como signos o iconos de la sociedad. Un signo o icono es algo que representa algo, o sea, una señal o significante que hace referencia a otra cosa” (*Mateos, 2006:7*). Un objeto puede representar otra cosa. Si tratamos los objetos como iconos, lo que representan podría ser una idea o un mensaje. Los objetos de diseño, aquellos cuyo discurso está tan pensado, pueden representar, por tanto, ideas, pensamientos, o ideologías; igual que lo hacen el arte y la cultura. Ya lo comentamos anteriormente. La semiótica y la doctrina comunicativa tienen mucho que ver con el nivel reflectivo del que hablábamos.

A pesar de que antes han tenido que jugar factores como atraer la atención del usuario y que la experiencia de uso haya sido satisfactoria, es en el nivel reflectivo en el que el objeto comunicará su discurso, aquella idea que está pensada para llegar al usuario.

Por tanto, los objetos con los que nos topamos tienen un discurso que apela a nuestro nivel reflectivo y a través del cual pretenden establecer una conversación con aquella persona que interactúe con ellos. Dependiendo de en qué sector de la cultura se vayan a mover estos objetos, tendrán una carga dialéctica u otra.

MacDonald et al. (1992), desarrolla los cuatro campos en los que se mueve la cultura. De esta manera, tenemos un estudio con relación al arte y al público al que se dirige. Según dónde se emplace un producto, estará destinado a un cierto público objetivo, se exhibirá a través de unos medios concretos y su consumo dependerá de estas dos variables anteriores (*Cuadro 2*).

Mayo Vega, L. desgrana los principios que desarrolla MacDonald et al. (1992) referidos a los cuatro tipos de culturas. Para ello, hace una clasificación de estos teniendo en cuenta la cantidad de productos creados por cada cultura y el hueco que tendrían según su tipología dentro de este mundo.

Las cuatro culturas de las que se hablaría están estrechamente relacionadas (y no podría ser de otra manera) con la sociedad actual, siendo High-cult, alta cultura; Midcult, Kitsch; Masscult, cultura de masas y Folk, cultura popular.

Podemos ver, por tanto, que entre la alta cultura y la cultura de masas (los polos más opuestos de la tabla), existe una gran diferencia en cuanto a cantidad de producción y prestigio, siendo además casi inversamente proporcionales. Esto es, mientras que en la alta cultura la cantidad de producción respecto al 100% es bajísima (del 0,01%), en la cultura de masas estamos hablando de un 75% del total. En lo que respecta al prestigio, vemos cómo en la alta cultura se dispara, llegando al 90% de las obras consideradas, mientras que en la cultura de masas se hablaría de un 5%.

También observamos cómo la cultura popular cada vez es más valorada y que, aunque en pequeño porcentaje de participación y prestigio, este está en auge. Sería una especie de

resistencia contra la centralización y la desaparición de zonas poco pobladas y con ellas sus tradiciones y comercios locales.

Aunque parezca que las divisiones entre un tipo y otro sean y estén bastante marcadas la realidad dista bastante de lo que se encuentra sobre el papel. Hay obras de numerosos artistas que pueden ser clasificadas en varias partes de la tabla y a la vez no formar parte de ninguna al 100%. Esto ocurre por ejemplo con Marcel Duchamp, quien, usando elementos de la Masscult, creó obras que se emplazan dentro de la alta cultura. Esto demuestra que las barreras son permeables y que se puede pertenecer a una cultura, pero realizar trabajos que se identifiquen y se emplacen en otra (*Cuadro 3*).

Mayo Vega, L. a través de MacDonald et al. (1992) también trata los tópicos de las cuatro culturas, teniendo en cuenta los profesionales que se encuentran en cada una y cómo estos interactúan con su obra.

En cuanto a la alta cultura, los profesionales son destacados y reconocidos por su obra, la cual firman y a través de su estilo en muchos casos se le pueden atribuir obras con un solo vistazo. Estos reclaman la individualidad y la autoría. Según nos alejamos de esta Highcult, el concepto de reconocimiento se va desvaneciendo, quedando la figura creadora en un segundo plano.

### **Discusión**

Están claras las relaciones que establecemos con los objetos, funcionales, útiles/prácticos o simplemente estéticos. No podemos existir casi sin hacer uso de un objeto u otro, y más en el contexto de una cultura tan materialista como la nuestra. Todos los objetos que nos rodean, o de los que nos rodeamos, son una extensión de nosotros mismos, un autorretrato, una manera de presentarnos a los demás y una dimensión esencial de la humanidad, especialmente de la humanidad actual consumista. Hemos comentado ya que ningún animal pone tanta energía en el acto de rodearse de objetos con el propósito de comunicar como lo hace el ser humano.

Los objetos de diseño, aquellos cuyo discurso está tan claramente pensado, pueden representar ideas, pensamientos, o ideologías; igual que lo hacen el arte y la cultura. Está claro el valor emocional, la psicología del mundo objetual unida a nuestra psicología, pero quizás existan los matices culturales internacionales. La cultura es algo particular, específico de cada país, región, no tiene el valor universal. Podríamos hablar de una Cultura con mayúscula, con un sentido más amplio, universal, y una cultura con c minúscula, la regional, la particular... ¿Se aplicarían las mismas reglas de juicio?

### **Conclusion**

Este artículo ha repasado la teoría de los objetos, con sus definiciones, desde conceptos como el del objeto como mediador social, con un mensaje establecido; los aspectos semánticos; el concepto de funcionalidad en contexto actual; hemos ido de lo útil al práctico y estético. Hemos enumerado criterios para un buen diseño, y hablado del valor de la estética para un correcto funcionamiento, según teorías de autores como Donald Norman; hemos hablado de la interfaz como contexto de comunicación, entendiendo por interfaz la superficie del objeto (principalmente su forma externa). Hemos visto el uso del objeto en la sociedad actual y nos hemos adentrado, debido a todos los aspectos analizados, en la psicología de los objetos. Hemos

descrito las relaciones que se establecen con los usuarios en el contexto de la nuestra sociedad haciendo incluso una serie de clasificaciones culturales. El análisis exhaustivo de la presente investigación establece una base para futuros estudios dentro del campo del diseño objetual/industrial. Habrá que tomar en cuenta al diseñador/creador de objetos, también, y su propia experiencia; incluso al usuario como creador de interacción. También habrá que considerar las tendencias y avances tecnológicos del momento, las normas estándares ya en uso y la información obtenida por los sistemas que ya se encuentran en funcionamiento.

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## Apéndice

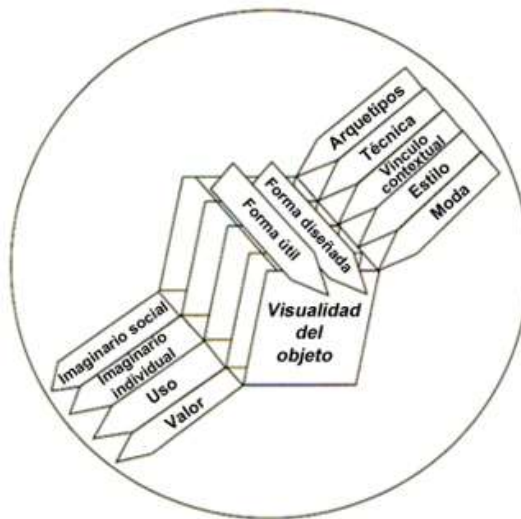


Figure 1. Generalización de algunos elementos involucrados en la formación de un objeto

Cuadro 1. Las propiedades del inconsciente y el consciente cognitivo

<u>Propiedad</u>	Consciente	Inconsciente
<i>Involucrado en</i>	Novedad	Repetición
<i>Involucrado en</i>	Emergencia	Hechos esperados
<i>Involucrado en</i>	Peligro	Seguridad
<i>Usado en</i>	Nuevos hechos	Rutinas
<i>Puede lidiar con</i>	Decisiones	Tareas no complejas
<i>Acepta</i>	Proposiciones lógicas	Lógica o inconsistencia
<i>Opera</i>	Secuencialmente	Simultáneamente
<i>Controla</i>	Voluntad	Hábitos
<i>Capacidad</i>	Pequeña	Inmensa
<i>Persiste</i>	Decenas segundos	Décadas (vida)

Cuadro 2. Un estudio en relación con el arte y el público al que se dirige (1)

CIRCUITO	HIGHCULT <u>Alta cultura</u>	MIDCULT <u>Kitsch</u>	MASSCULT <u>Cultura de masas</u>	FOLK <u>Cultura popular</u>
Cantidad de producción del 100%	0.01% <u>estable</u>	20% de la <u>Masscult</u>	75% <u>del total</u>	25% <u>del total y subiendo</u>
<u>Prestigio. Aparición en libros de texto.</u>	90% de las obras <u>consideradas</u>	0% de la <u>Masscult</u>	5% <u>del total</u>	5% <u>del total y subiendo</u>

Cuadro 3. Un estudio en relación con el arte y el público al que se dirige (2)

HIGHCULT	MIDCULT	MASSCULT	FOLK
<u>Profesionales destacados sobre los demás, únicos, lo mejor de su profesión.</u>	<u>Profesional de éxito reconocido por crítica y público, famoso, con ascendencia pública.</u>	<u>Profesional integrado en los massmedia. Diluido en la industria de la comunicación masiva.</u>	<u>Amateur integrado en un grupo familiar o comunal, un pequeño grupo.</u>
<u>El artista firma la obra, autoría individualidad.</u>	<u>El artista firma la obra y su individualidad es un tema que preocupa al artista.</u>	<u>El artista se diluye en la autoría del grupo en el que trabaja.</u>	<u>El artista se considera copartícipe de una obra coral.</u>

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### Music teachers influencing lives

*Abstract:* There are many teachers in Slovak music history and in present times who have educated generations of musicians with love and who have influenced many artistic careers and lifestyles. Paying homage to these personalities and making their activities accessible to the public is the goal of the national project KEGA 003UMB-4/2021, Lexicon of Personalities of Slovak Music Pedagogy. The aim of this paper is to briefly present two exceptional personalities who work with talented pupils/students of different ages, in different cities, different types and levels of schools, but with a common mission. They are united by their love for the teaching profession, their way of communicating, and their responsibility and exceptional human values. We present piano teacher, performer and accompanist Viera Horváthová, a prominent figure in primary art education; we also present Gregorian chant teacher, researcher and author of theoretical works Janka Bednáriková, a respected pedagogue at the Catholic university. The method used in this research is a questionnaire and interviews conducted in 2021-2022.

*Keywords:* music, teacher, Horváthová, Bednáriková, education.

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### Učitelia hudby ovplyvňujúci životy

*Abstrakt:* V histórii a súčasnosti slovenskej hudby je veľa učiteľov, ktorí s láskou vychovali celé generácie hudobníkov a ovplyvnili ich umeleckú kariéru i životné smerovanie. Vzdať hold týmto osobnostiam a sprístupniť ich činnosť širokej verejnosti je cieľom rozsiahleho *Lexikónu osobností slovenskej hudobnej pedagogiky* v rámci projektu KEGA 003UMB-4/2021. Cieľom tohto príspevku je stručne priblížiť dve výnimočné osobnosti, ktoré sa venujú svojej práci s talentovanými žiakmi rôznych vekových kategórií, v rôznych mestách, na rozdielnych typoch a stupňoch škôl, ale so spoločným poslaním. Spája ich láska k učiteľskému povolaniu, spôsob komunikácie, zodpovednosť a výnimočné ľudské hodnoty. Približujeme učiteľku hry na klavíri, interpretku a korepetítorku Vieru Horváthovú, výraznú postavu základného umeleckého školstva a vyučujúcu gregoriánskeho chorálu, výskumníčku a autorku teoretických prác Janku Bednárikovú, uznávanú pedagogičku katolíckej univerzity. Vo výskume bola použitá metóda dotazníka a rozhovory, ktoré sa realizovali v rokoch 2021-2022.

### **Introduction**

Music education in Slovakia takes place in state, private and church schools. Music is taught at three levels: primary art schools, secondary schools, conservatories and tertiary level universities with an artistic or pedagogical focus. At all of them, formally educated, licensed teachers prepare their students for active performance and composition, for a conscious music perception and also, they systematically develop students' talents and enrich their professional knowledge. Through music, and with their own artistic and personal contributions, teachers influence students in the educational process. Moreover, they often provide lifelong support for their students; they are a source of artistic and human wisdom, role models and lasting friends. The versatile American artist Maya Angelou (1928-2014) aptly described such exceptional personalities: "People will forget what you have told them, they will forget what you have done, but they will never forget how they felt about you." (*Ballard, 2022*)

The purpose of this paper is to briefly present two exceptional teacher personalities working with talented pupils/students. The first one is the piano teacher, performer and accompanist Viera Horváthová, a prominent figure in primary art education. The second one is the Gregorian chant teacher, researcher and the author of theoretical works Janka Bednáriková, a respected pedagogue at Slovak Catholic university. In order to gain the necessary data, we created and distributed a questionnaire to selected teachers. Further, we conducted personal interviews, in order to add information, clarify some answers and to ensure the quality of information. The research started in 2021, and is not finished yet – we still collect data from more respondents. The result of the research will be a Lexicon of Personalities of Slovak Music Pedagogy, which will be an outcome of project KEGA 003UMB-4/2021. The Lexicon will be published online to make accessible information about important Slovak music pedagogues.

### **The results of the study**

*Viera Horváthová (1949, Banská Bystrica)*

Viera Horváthová is a piano teacher. Behind these austere, little-spoken words hide a wide range of her work and generations of pupils: gifted preschoolers, young schoolchildren, adolescents, adult music lovers, pupils with special educational needs, for whom piano playing is a kind of therapy.

Viera Horváthová is a teacher with a big heart and empathy. At the piano, she patiently wipes the tears of the little ones when their "fingers do not listen", she listens to schoolchildren when they talk about joys and worries, she gives advice to older pupils about "unjust" prohibitions and orders from their parents, she solves love problems of high school students, she helps them to choose a profession, she analyzes attitudes of her adult students...

Viera Horváthová is a teacher with a high degree and quality of pedagogical mastery. Her students win prizes at national and international interpretation competitions. Her model lessons were broadcasted by the opinion-forming media radio and television. Recordings and concert performances of her pupils are stored in the archives of the regional television and the Christian radio station. She organizes attractive class concerts at which her students perform with their



parents, grandparents and siblings in various chamber groups, and which are regularly of interest of regional television AZTV Group. (*Hrá a spieva celá rodina, 2005*) Her graduate students continue to use progressive, well-thought-out and experience-enriched methods of their teacher in their own pedagogical work at basic art schools, conservatories and pedagogical and art universities at home and abroad. Several of her former students work in the arts as soloists, chamber musicians, and two devoted themselves to church music in monasteries in Italy and Finland.

Viera Horváthová is a professional, who constantly develops her own professional competencies, updates her knowledge and studies the most modern literature in the field of music, pedagogy and psychology. During well-deserved vacations, she regularly participates in courses and seminars organized by one of the most important educational art-pedagogical platforms for piano teachers, EPTA (European Piano Teachers' Association), and she attends workshops and lectures. Consequently, she implements acquired international knowledge to Slovak school practice and publishes it in pedagogical periodicals "with recommendations for piano teachers." (*Horváthová, 1991:5*) Her rich private library includes a number of music sheets and rare methodologies and piano methods from around the world.

Viera Horváthová is a piano "therapist". She applies specific strategies and alternative approaches when educating pupils/students with disabilities, which contribute to building their self-confidence, to the development of communication, motor skills and emotional world, to the development of children's creativity. She has taught children with various speech disorders, a girl with cerebral palsy, autistic or Asperger boys, a child with selective mutism, a child with ADHD, a girl with dyslexia and two blind boys. They all graduated from the first level of primary art school, and they keep in touch with their teacher. From a professional point of view, her teacher's exceptional approach and, from a human point of view, a loving care about disadvantaged pupils reflect her life credo "Art teaches us humility" (*Horváthová, 1992:11*).

Viera Horváthová is a performer. She performed solo and 4-hand pieces at school and occasional concerts, and she accompanied students and colleagues. Also, an organist, she plays in the church of St. Anthony of Padua in Donovaly near Banská Bystrica, she has been a member of the singing choir Xaverius at the Cathedral of St. Francis Xavier in Banská Bystrica (*Horváthová, s.a.*).

*Some information from the Curriculum vitae*

She graduated from high school – Secondary School of Economics in Banská Bystrica – in 1968. She studied piano at the conservatory in Žilina and graduated in 1977, when she obtained the title DiS. art. – Diploma graduate art specialist.

Since 1969, she has been working at the Primary Art School in Banská Bystrica as piano teacher and accompanist. At the Conservatory of Ján Levoslav Bella in Banská Bystrica, she was teacher of compulsory piano class, accompanist and teacher-leader of the pedagogical practice of student teachers (1992-2000). At the same time, she became a lecturer and head of the Cabinet of Primary Art Schools at the District Pedagogical Center in Banská Bystrica.

For her excellent pedagogical work, she received many diplomas, thank-you letters, medals at competitions, and the rarely bestowed Plaque of Ján Amos Komenský for her contribution and active work in the field of education (2019).

One of her former students in the interview said, “This teacher was the one, who helped me to overcome my worries, who was patient with my issues, who dedicated time to me beyond the compulsory hours – not only during extra classes, but also during extracurricular activities, competition preparation etc. She was always willing to listen to me, she was always prepared to help me and she was the one of the reasons why I decided to continue in my music studies after finishing the primary art school...” (*Interview with M.S., former student of Viera Horvátová*)

*Janka Bednáriková (1969, Ružomberok)*

Janka Bednáriková works at the Department of Music in the Faculty of Education at the Catholic University in Ružomberok. Her character features are her tireless professional activity, high professionalism, extraordinary pedagogical tact and rare human values. She shapes in her students, future music teachers, both their minds and hearts through the common intersection of art and music education. In interaction with students, she is an equal partner, and in mutual communication, she provides sufficient space for their artistic and human self-expression. She fulfills J.W. Goethe’s prudent recommendation.

“Treat people as if they were what they ought to be and you help them become what they are capable of being.” (*Burk, 2014*)

Associate professor PaedDr Janka Bednáriková, PhD. (maiden name Bystričanová) completed her master’s degree in Russian language and Music education at the University of Constantine the Philosopher in Nitra (1987-1992). Further, she received a master’s degree in Gregorian chant at the Pontificio Istituto di Musica Sacra in Rome (1992-1997). Afterwards, she passed a rigorous exam at the Catholic University in Ružomberok and obtained the title Paedagogiae Doctor – PaedDr (2002). She extended her qualification by doctoral studies in Rome, where after defending her dissertation Frammenti gregoriani in Slovacchia, she became a Philosophiae Doctor – PhD (2010). After meeting strict criteria and defending her scientific work on the topic Teaching Gregorian chant in Slovakia, she successfully completed the habilitation procedure at the Catholic University in Ružomberok and she was awarded by the scientific and pedagogical title Associate Professor – doc. (2014). (Pedagogická fakulta Katolíckej univerzity v Ružomberku)

The titles of Bednáriková’s qualifications theses indicate her priority research, publication and artistic focus are on medieval church music and Gregorian chant. With the research and processing of medieval notated resources from Slovakia, especially notated fragments, she still contributes to the advancement of Slovak musical medieval studies. She has participated on major research projects, such as unique historical gradual research, antiphonales and psalters. She implements her new knowledge into the content of theoretical lectures in the bachelor studies of Gregorian Chant at the home university. The repertory consists of mass songs, songs of hour liturgy and works that became the starting point for the initial stage of polyphonic music. It is a 4-semester core course, during which students get acquainted with the history, semiology, modology and musical forms of Gregorian chant. J. Bednáriková also involves students in practical artistic activities in the elective course Schola Cantorum, which is offered in each semester in both the bachelor’s and master’s degrees. She is the founder and the conductor of the vocal ensemble Schola Cantorum Rosenbergensis. Its mission is “to arouse a

positive relation towards Gregorian chant ... and at the same time, to interpret this spiritual genre as faithfully as possible for future liturgical purposes.” (*Schola Cantorum Rosenbergensis*)

The ensemble regularly performs at liturgical festivities, public concerts of sacred music, competitions and international festivals (France, Czech Republic, Poland, Hungary).

J. Bednáriková’s special interest in education is documented by her monograph Historical overview of teaching Gregorian chant in today’s Slovakia from the Middle Ages to the present, where the author states, “The stimulus for writing the publication was my own pedagogical experience and natural demand for a work in which available information related to teaching Gregorian chant was concentrated.” (*Bednáriková, 2018:7*)

Other valuable educational materials are studies in journals and scientific proceedings (Journal of the Czech Musicological Society, Adoramus te, Studia scientifica Facultatis paedagogicae, Disputationes scientificae Universitatis catholicae in Ružomberok, Roczniki Humanistyczne) and numerous published papers at both domestic and foreign conferences. (Hudobné centrum)

Bednáriková’s professional profile is completed by regular invitations to lectures at the popular week-long Gregorian chant workshops (Ogólnopolski Kurs Śpiewu Gregoriańskiego), which take place every year in Poznan, Poland. She provides the course participants with rich knowledge and skills in the field of Gregorian semiology. Since 2005, she has been regularly responsible for specialization Gregorian chant at Slovak courses of church organists and cantors.

Her extraordinary lectures at Faculties of education at Czech universities in Hradec Králové, Ostrava, Olomouc and Pilsen, have been met with great interest and attention. Her lectures series was a part of her residency at the Departments of music education.

Associate professor J. Bednáriková has worked in important institutional positions in the academic, artistic, scientific and social environments. She has been a member of the scientific councils at universities, professional commissions and various professional associations.

For her extensive work, she received several rare awards, including the unique Fra Angelica Award for personal contribution to Christian values into the culture in Slovakia, which was awarded to her by the Council of the Slovak Bishops’ Conference for Science, Education and Culture (2015).

The extensive personal bibliography of J. Bednáriková contains 2 scientific monographs published by foreign publishers, 6 domestic scientific monographs, 12 scientific papers in peer-reviewed scientific proceedings, 13 papers published in Slovak and foreign conferences, 26 papers in peer-reviewed journals and proceedings, 3 editorial titles among other published documents.

## Discussion

The topics about education resonate in the circles of both lay people and professional public. Although considerable attention is paid to key competencies in school subjects such as mathematics or languages, art and music are no less important in terms of personal development. Through music education, it is possible to influence the cognitive, social, emotional and even physical characteristic of pupils/students. One of the most important factors influencing the effectiveness of the music impact on pupils/students is the music

teacher. (S)he plays a key role not only in contributing to cultivate the student's personality, but also in building his relationship to art and music. It is necessary for passionate music teachers to be given the necessary gratitude to be able to maintain their enthusiasm and passion in demanding and challenging vocation – education, and to continue to influence the lives of their pupils/students. The creative energy which they devote to their pupils/students, teachers could also draw (besides others) on the recognition of pupils, parents, colleagues, school administration or even public.

Therefore, general public should also be informed about music teachers' profession so that people can appreciate their daily efforts and their importance in the lives of young generation. We find it important to provide certain space to pedagogical personalities in musical life. Several questions arise here. What is the most effective way to identify teachers who are prominent personalities influencing the lives of their students? What are the criteria for selecting those who deserve the most attention? Further research could also address the competence profile and qualities of music teachers who have a strong influence on their pupils/students. Although topics about teachers, their qualities, competencies, characteristics, etc. are relatively frequent, they require constant attention and research, as the school as a system and a living organism is in constant development and movement, which causes changes in all its substructures and subjects.

### **Conclusion**

In this article, we have tried to briefly characterize two exceptional pedagogues who, with their well-founded and tireless work, personality, love for people and music, have influenced and are still influencing the lives of their pupils and students. It was music that gripped by their hands and hearts became an important means of education and a bearer of beauty and knowledge for pupils and students. The first one, Viera Horváthová, has been working at the primary level in Banská Bystrica, Slovakia. She is not only an exceptional teacher, but also, she is endowed with characteristics that make her unforgettable to her pupils: based on her updated knowledge gained at various courses and workshops, she can choose the adequate approach for her pupils, encourage them, and find methods that are effective for each personality. Moreover, she has been a performer: not only she accompanied many students on piano, but also, she plays organ in the nearby church. The second exceptional teacher/lecturer is Janka Bednáriková. She teaches Gregorian Chant at tertiary level in Ružomberok, Slovakia. She gained precious experience during her doctoral studies at Rome and dedicates her time not only to teaching, but also to research on medieval church music and publishing.

Both of these teachers deserve attention, since they have dedicated their lifetime to teaching. They have had a great impact on their pupils/students and contributed to educating the new generations of music lovers, concert goers, music teachers, performers, and artists.

### **Acknowledgments**

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### **Cultural Heritage of the Russian Abroad – Russian Envoy to the world**

*Abstract:* The report examines the cultural heritage of the Russian diaspora from the viewpoint of a complex socio-cultural system that has been formed over a long historical period and includes objects of cultural heritage that are different in their composition, kinds, types and forms. Many of them are part of rossika – a vast array of foreign materials related to Russia (historical, socio-political, scientific, religious, literary and artistic), its authorship belonged to both foreigners and representatives of the Russian diaspora, who were engaged in diversified studies of the fatherland in a foreign land. All heritage objects are united by their involvement in Russia, by connection with its past and present, by transmission of the historical experience and cultural memory of the Russian people, as well as the preservation of the national and cultural self-identification of compatriots. It allows us to consider them as a historical and cultural phenomenon, which deserves a detailed description and study.

*Keywords:* Russia, Russian abroad, cultural heritage, monuments, architectural objects, archival and book rossika, museums, museum collections, necropolis.

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### **Культурное наследие русского зарубежья – посланник России в мире**

*Аннотация:* В докладе рассматривается культурное наследие русского зарубежья с точки зрения сложной социокультурной системы, формировавшейся в течение длительного исторического времени и включающей разные по составу, типам, видам и формам объекты культурного наследия. Многие из них являются частью россики – обширного массива зарубежных материалов, связанных с Россией (исторических, общественно-политических, научных, религиозных, литературных, художественных), авторство которых принадлежало как иностранцам, так и представителям русского зарубежья, занимавшимся на чужбине разносторонними исследованиями отечества. Все объекты наследия объединены причастностью к России, связью с ее прошлым и настоящим, трансляцией исторического опыта и культурной памяти русского народа, а также сохранением национально-культурной самоидентификации соотечественников, что позволяет рассматривать их как историко-культурный феномен, достойный детального описания и изучения.

*Ключевые слова:* Россия, русское зарубежье, культурное наследие, памятники, архитектурные объекты, архивная и книжная россика, музеи, музейные коллекции, некрополь.

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### **Introduction**

Russia is famous for its cultural heritage. Its formation took place in close interaction with the cultures of other countries and nations both within the Russian state and beyond its borders

– this formation is reflected in the numerous monuments of rossika and the Russian abroad. The substance of the monuments was determined by Russian identity, which attracted such great figures of world culture as the geographer Alexander von Humboldt, the writer Victor Hugo, the architect Jean-Baptiste Leblon, the artist Tannauer, the composer Claude Debussy. The image of Russia that they created is to a large extent still alive today – motley, contradictory, full of skepticism and amazement, stereotypes and mutually exclusive features. Even those who had never seen it willingly spoke and wrote about Russia, e.g., the German naturalist, philosopher, poet J. W. Goethe, who drew information about the Russian state and its people from the stories of diplomats, writers, scientists, artists, and just travelers.

A significant role “in the representation of Russia in the world was played by the Russian diaspora – it was a kind of outpost and mirror of Russia. Its cultural mission was twofold: on the one hand, it conducted a creative dialogue expanded in time and space with the nations of the world, and, on the other hand, it used the achievements and cultural wealth of mankind in the interests and benefit of Russia” (*Parkhomenko, 2019:309*). An amazing phenomenon of domestic and world culture, the Russian abroad has been evolving over the centuries, layer by layer, becoming, like a valuable rock formation, richer and more diverse. “What an interesting subject: *Russia is outside of Russia*,” the poet Apollon Maikov said it in 1869 to the writer Fyodor Dostoevsky who was at that date living and working abroad (*Asimbaeva, 1984:81*). Nobel laureate in literature Ivan Bunin, poet, prose writer, playwright Vladimir Nabokov, academicians in the department of literature and language Dmitry Likhachev, Gerold Vzdornov and many others who defended the ideas of the historical relationship between the “mainland” and “island” parts of Russian culture, of their continuity and equivalence, wrote about the importance of studying Russian foreign heritage, the unique cultural baggage accumulated by compatriots outside of Russia.

### **The results of the study**

The Russian diaspora was characterized by the versatility and diversity of commemoration – and thanks to these features it succeeded to preserve and develop outside of Russia the directions, which were forbidden in the homeland in certain periods: first, the monuments of revolutionary and religious resistance, then the culture of Imperial Russia, then underground art and dissident literature. “Russian foreigners”, the creative elite of the Russian diaspora, played an important role in this case. They turned it into a “cultural and social phenomenon” (*Pivovarov, 2011*), shaped the image of Russia in the world consciousness and left a noticeable mark on domestic and world culture: the poet Vasily Zhukovsky, the writer Ivan Turgenev, the painter Orest Kiprensky, the sculptor Paolo Trubetskoy, the biologist Ilya Mechnikov, the ethnographer Nikolai Miklukho-Maclay and others. Their works abroad created a large array of Russian cultural heritage, which aroused and still arouses the deep interest of researchers in many foreign countries.

At the same time, a multifaceted complex of Russian studies was taking shape in the world – it consisted of foreign works of a historical, cultural, scientific, socio-political, religious, and artistic nature dedicated to Russia. Rossika is currently a major area of scientific knowledge, defined by exteriority – a set of foreign materials about Russia in its historical, geographical and cultural boundaries, formed mainly outside its borders, but associated with it by authorship or

content, regardless of their language and nationality of the creator. An analysis of Russian studies makes it possible to trace what kind of understanding and idea of Russia developed in the world and how it developed, what images of national history and culture found a lodgment in the minds of mankind, what kind of policy of international relations and the so-called “politics of memory” were built on their basis. In a word, the entire complex system of trust, sympathies and antipathies to Russia. The history of Russia is the history of the emergence of mutual interest of countries and peoples in each other, the development of their integration and cooperation, especially in the field of science and culture, which is the most important factor in maintaining stability in the world.

The unique envoys of Russia on the international arena were the members of the Russian diaspora. They made a great contribution to the opening of Russia to the world, to the growth of interest in its past and present, the growth of its influence and authority. In science, literature, art, many representatives of Russian abroad have achieved brilliant results, suffice it to say that there are many memorial museums of Russian scientists, writers, artists in the world. For example, the museums of the founder of military field surgery Nikolai Pirogov in Bulgaria and Ukraine, the museum of the Nobel laureate in economics Vasily Leontiev in the capital of Japan, Tokyo, the literary museum “Chekhov Salon” in Badenweiler, Germany, the museum “Ivan Turgenev’s Dacha” (the Country House of Ivan Turgenev) in the French Bougival, the museum-apartment of Nikolai Gogol in Rome, the Leonid Pasternak Museum in Oxford, the Nicholas Roerich Museums in Calcutta, New York and Ulaanbaatar, the Marianna Verevkina Museum in Ascona, Switzerland, the Marc Chagall Museum in Nice, the David Burliuk Museum in New York and the Nikolai Fechin House Museum in American Taos. Finally, one cannot fail to mention the French Museum of the Countess de Segur, born Sophia Fedorovna Rostopchina, the daughter of the Moscow governor, who gained fame in France as a litterateur and children’s writer, whose works are still included in the school curriculum of the French Republic.

Some museums of the world are the custodians of the historical heritage of Russia and the Russian diaspora. So, in the Dutch Zaandam there is the House-Museum of Tsar Peter I, in the German city of Zerbst the Empress Catherine II Museum has been operating since 1995, in Switzerland there is the Museum of Generalissimo Alexander Suvorov, in Slovakia there is the Museum of Field Marshal Mikhail Kutuzov, in France there is the Museum of the Russian Diaspora, created in the crypt of St. Nicholas Cathedral in Nice on Nicholas II Street, and so on.

Many American museums also preserve the historical memory of Russia. For example, the Alexander Baranov Museum, which in 1790-1818 was the “chief ruler of Russian settlements in North America” and founded Fort Novo-Arkhangelsk in Alaska, which became the modern city of Sitka, and ordered the creation in California, the Russian fortress of Fort Ross. Currently in the fortress, there is a historical park and a museum, which annually hold in California the “Cultural Heritage Day”, the “Fort Ross Festival” and the international conference “Russian-American Dialogue Fort Ross” (*Petrov, 1980*). Thanks to the efforts of the Russian diaspora in the United States, the Museum of Russian Heritage and the Gallery of Russian Art in New York, the Museum of Russian Culture in San Francisco, and the Museum of Russian Art in Minneapolis were also created.



Russian art collections reside in many national museums of the world: in the Austrian Albertina Museum in Vienna, the Argentine National Museum of Fine Arts in Buenos Aires, the Royal Museum of Fine Arts in Brussels, in the Petit Palais Museum of Contemporary Art in Geneva, in the Czech National Gallery in Prague and the Fine Arts Gallery in Ostrava, in the British Victoria and Albert Museum in London, which is currently hosting an art exhibition of two hundred works by the famous Saint Petersburg jeweler Carl Faberge, and others.

Separate unique works of Russians are kept in the Royal Collection of Great Britain - among which, e.g., there is a portrait of the young Peter I The Great, created in 1698 by Gottfried Kneller during the tsarist Great Russian Embassy. A picturesque portrait of the prominent Russian diplomat Pyotr Potemkin, created in 1681-1682 by the royal artist Juan Carreno de Miranda during his stay in Madrid, is exhibited in the Prado National Museum of Spain. Two paintings by Ivan Aivazovsky on the theme of American assistance to the Russian people in the fight against the famine of 1891-1892 hang in the American White House, and Aivazovsky's self-portrait is presented in the famous Italian Uffizi Gallery in Florence (its collection also includes works by Orest Kiprensky, Boris Kustodiev, Marc Chagall).

An interesting block of objects of Russian cultural heritage is represented by archival and library collections, collections of documents and materials from foreign Russia. The long, eventful history of the Russian diaspora has led to the formation of a large number of private, public, university archives and libraries in the world that store the funds of various Russian institutions abroad, as well as the personal funds of Russian politicians, scientists and culture (*Muromtseva, 2016*). Over time, many of them became part of foreign state archives (e.g., the State Archive of Bulgaria in Sofia or the Archive of the Italian province of Florence), of various multifunctional centers for the storage of historical memory (in particular, the International Institute for Social History of the Royal Academy of Sciences and Arts of the Netherlands (*Internationaal Instituut voor Sociale Geschiedenis*), of various scientific, educational and cultural organizations.

Currently, the most informative and large collections of archival and printed rossika are located in the United States (Department of Archives of the University of Alaska, the Bakhmetev Archive of Columbia University, the Library of Congress, the Hoover Institute for War, Peace and Revolution of Stanford University) (*Petrov, 2001*), as well as in a number of European centers (Archive of Russian emigration of the Library of Contemporary International Documentation (BDIC) at the University of Paris X-Nanterre, the National Library of France in Paris, the Ivan Turgenev Russian Library in Paris, the Vyacheslav Ivanov Research Center in Rome, the Center "Christian Russia" ("Russia Cristiana") in Seriata, the Ivan Myasoedov Foundation in Liechtenstein, the "Fedoroviana Pragensia" Foundation of the Museum of National Literature in Prague).

Of particular interest is the Russian foreign architectural heritage, some objects of which are even under the protection of foreign governments and have the status of a historical monument, such as the Holy Trinity Church of the Russian Orthodox Church Abroad in Buenos Aires, the Church of the Nativity and St. Nicholas the Wonderworker of the Western European Orthodox Diocese in Florence, the Orthodox Cathedral of Alexander Nevsky in Paris, the Baron Pavel von Derviz villa "Valrose" with a Gothic castle and a Russian wooden

hut in Nice, the building of the old Russian diplomatic mission in the capital of South Korea, Seoul, and the Russian Fort Elizabeth in Hawaii in the USA.

But even if an architectural object does not have the protection status of a particular state, it still retains its historical and cultural significance, especially for a Russian person. For example, the Roman villa of Princess Zinaida Volkonskaya, where the creative elite of Russia and Europe gathered in 1830-1850 – Karl Bryullov, Nikolai Gogol, Mikhail Glinka, Alexander Ivanov, Stendhal, Walter Scott, Bertel Thorvaldsen, Gaetano Donizetti (*Bocharov & Glushakova, 1991*), or the Viennese palaces of Prince Dmitry Golitsyn and Earl Alexei Razumovsky, the Florentine villa of Pavel Demidov (San Donato), the Keriole castle in the French Concarneau, bought in the middle of the 19th century by Princess Zinaida Ivanovna Naryshkina-Yusupova. She rebuilt it to her taste, which is why the locals called the castle “a little Russian madness in Brittany”. On the roof of her castle, Naryshkina-Yusupova placed a sculpture of a bear looking towards Russia, and on the facade, she installed the coat of arms of the Naryshkins with an incomprehensible motto “Pri Toi” (“With her”), which, as many believe, means – with Tsarina Natalya Naryshkina – the mother of the Russian Tsar Peter the Great.

Finally, one cannot fail to mention the memorial plaques and monuments to Russian figures of science and culture, installed in different countries of the world, for example, in honor of the chemist Dmitry Mendeleev (in the UK), aircraft constructor Igor Sikorsky (in the USA), ethnographer Nikolai Miklukho-Maclay (in Australia, Indonesia, Malaysia, New Guinea), physician Nikolai Pirogov (in Bulgaria, Estonia), academician Dmitry Likhachev (in Bulgaria), agrochemist and the founder of winemaking in California Andrei Chelishchev, whose name was even included in the “Culinary Hall of Fame of America”. Many monuments and memorial plaques in the world were set up to Russian writers – Ivan Bunin (in France), Nikolai Gogol (in Italy), Fyodor Dostoevsky (in Bulgaria, Germany, Estonia), Mikhail Lermontov (in China, Mexico), Alexander Pushkin (in Bulgaria, Germany, Greece, Egypt, Italy, Canada, China, Nepal, Nicaragua, Serbia, the Philippines), Leo Tolstoy (in Hungary, USA, Philippines), Ivan Turgenev (in France), Fyodor Tyutchev (in Germany), Anton Chekhov (in Germany, France, Sri Lanka, Japan), as well as to artists, for example, the ballerina Anna Pavlova in London, Pyotr Tchaikovsky in Luxembourg, Sergei Diaghilev in the Principality of Monaco and France.

### Conclusion

*In conclusion*, it is necessary to say about the necropolis of Russia Abroad, which keeps the memory of many of its figures (*Parkhomenko, 2015*). Russian cemeteries and Russian sections of foreign cemeteries are found in Europe, Asia, North and South America, Australia and Africa (*Romanov, 2000*). Most of them have memorials, monuments, tombstones – local Orthodox communities, historical and local history societies, and school organizations take care of them. A number of Russian burial places abroad, which have historical and memorial significance for Russia, are under the patronage of its government. These are the graves of famous figures at the Italian cemetery of Testaccio in Rome, at the cemeteries in Berlin, Baden-Baden and Wiesbaden, Germany, at the New Cemetery in Belgrade, at the Central Cemetery in Sofia, at the Russian cemeteries in the Turkish Gallipoli, at the Orthodox cemetery in Warsaw and at Olshansky Cemetery in Prague. In 2016, the Russian government included the entire Russian

sector of the famous French Cemetery of Sainte-Genevieve-des-Bois, with 5,200 graves, into the list of historical and memorial burial places (*Gresin, 2009*).

At the same time, some objects of the historical and cultural heritage of the Russian abroad are currently in a neglected, sometimes destroyed state, in particular, the monuments of Russian church architecture in China, which were seriously damaged during the so-called “cultural revolution”. A number of objects of Russian cultural heritage, e.g., in the same China or Turkey, were destroyed, while some simply could not stand the test of time and natural disasters and left only a memory of themselves. However, nevertheless, most of the monuments of the Russian Abroad, thanks to the efforts and cares of their descendants, have survived to this day.

In general, the richness of Russian culture and the variety of forms of its representation in the world suggests that the Russian cultural space is not limited to Russia itself, but goes far beyond its borders. The value and significance of the cultural heritage of the Russian diaspora is determined by the historical, social, political, ethical and aesthetic context of the time of its formation and functioning, refracted in various artifacts of the objective world, which preserve and reflect the era that created them in all the diversity of its connections and relationships. The information potential of cultural heritage objects, scrupulously disclosed by experts, “resurrects” the past, gives it a new sound, incorporates it into the present and connects it with the future.

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### **Documentary scientific heritage – actual contextual representation**

*Annotation:* The report analyses the process of the heritage model formation as the choice of different generations of different parts of it. The field of scientific knowledge is considered as a set of systematised objective knowledge accumulated by mankind. The role of science is considered, in which rational, i.e., reasonable, true, reliable knowledge of people about the environment and themselves is concentrated, which is intersubjective, can be shared and translated by people in communicative processes. The significance of cultural heritage, including scientific, is also evaluated, which for new generation is only illustrative information that is not related to current life and requires updating, i.e., rational development in order to be used in solving vital tasks for an individual. The problem of reliable and objective interpretation of historical events and circumstances of scientists' activities reflected in the submitted documents, letters, diaries, notes, photographs, etc. is revealed.

*Keywords:* heritage, historical and cultural heritage, scientific documentary heritage, document, actualisation, social and cultural competence.

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### **Документальное научное наследие – актуальная контекстная репрезентация**

*Аннотация:* В докладе анализируется процесс формирования модели наследия как выбор разными поколениями разных его частей. Область научного познания рассматривается как совокупность накопленных человечеством систематизированных объективных знаний. Рассматривается роль науки, в которой концентрируется рациональное, то есть обоснованное, достоверное, надежное знание людей об окружении и самих себе, которое интерсубъективно, может разделяться и транслироваться людьми в коммуникативных процессах. Оценивается также значимость культурного наследия, в том числе научного, которое для нового поколения является лишь иллюстративной информацией, не связанной с текущей жизнью и требующей актуализации, то есть рационального освоения с целью использования в решении жизненно важных для индивида задач. Раскрывается проблема достоверного и объективного трактования исторических событий и обстоятельств деятельности учёных, отражённых в представленных документах, письмах, дневниках, заметках, фотографиях и др.

*Ключевые слова:* наследие, историко-культурное наследие, научное документальное наследие, документ, актуализация, социокультурная компетентность.

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### **Introduction**

Heritage as a social and cultural phenomenon can be represented as a process of mastering multidimensional social and cultural experience: a necessary “set” of points of view on the world, world pictures, representations, symbols, traditions, stereotypes and patterns of activity. It should be emphasized that in the context of the classical paradigm of the last century, history

as a whole was understood as evolutionary changes with certain “patterns”, presented in the form of multi-link chains of cause-and-effect relationships. The purpose of studying history was to study such patterns, to organise the relevant facts in chronological order. Then the cultural heritage was considered in a cumulative way and represented the totality of all the real objects of the past.

However, modern society cannot be identified with the traditional one, if only because it is heterogeneous in cultural terms. As a result of the intensive stratification of modern society, different social strata, communities, and groups of the population find “their” cultural origins in the heritage, and, accordingly, form “their” traditions and ideas. This stratification raises questions of heritage and continuity in a new way. In fact, in a transforming society, the universalism of the worldview is replaced by a multitude of “pictures” of the universe, the classical definitions of heritage break up into many forms differentiated by different levels of cultural competence of representatives of various social groups. Cultural heritage is perceived by these groups to the extent that certain fragments of it meet the requirements of social significance and thus allow them to adapt in a complex and dynamic social and cultural environment. It should be emphasized that the very concept of “inheritance of culture” was introduced by I. K. Kuchmaeva (*Kuchmaeva, 2006*). Social and cultural experience is transformed in accordance with those virtual representations (ideals, ideas, paradigms, representations) that are set by the current social and cultural situation. And the transformed experience is reproduced in new generations. Under these conditions, those fragments of heritage that are perceived through the mechanisms of tradition are able to change their functions, meanings, as a result of which there is a “gap” between their “place” in the structure of heritage and the modern social and cultural situation. The widespread understanding of heritage as a “set of cultural and historical values” in the modern world is becoming insufficient to determine the role of heritage, since it is not possible to formulate the meaning of heritage as a universally shared universal value.

### **Actualisation of cultural and historical heritage**

Actualisation of cultural and historical heritage in general is an activity aimed at preserving and integrating cultural and natural heritage into modern culture by activating the social and cultural role of its tangible and intangible objects, as well as their interpretation. As a phenomenological category, heritage records the results of transmission and inheritance in society of certain objects of the past. In other words, the category is used to distinguish what is evaluated, inherited and transmitted from generation to generation compared to what is forgotten, representing a cultural and value space composed of objects of the past, ordered in accordance with the selected social and cultural criteria. In modern science, it is considered that the patterns of movement from the past to the future are the “metaphysics of history”, and in reality, there is only a set of theories interpreting the past in relation to solving modern socially significant problems. Then heritage is considered as “traces of the past”, a kind of “construct” indicating the “observer’s position” in retrospect, and history in a certain aspect can be represented as a “constructed chain of being”, ideas about the form and duration of which change over time. There are different approaches to this: e.g., that history moves “in a circle”, or has an irreversible vector development, or each sequence of events is unique. It is also

obvious that with any approach, the assignment of “heritage status” to different classes of cultural objects of the past varies depending on ideological, ideological, axiological, and even administrative ideas. Cultural and historical heritage, which undoubtedly includes scientific heritage, is not a simple set of cultural and historical values, the social and cultural experience of previous generations is mastered by the individual in a form transformed by himself in accordance with the ideas that are set by the current social and cultural situation, it is transformed experience that is reproduced in new generations. As a result, different social strata, communities, and population groups find “their” cultural origins in the heritage and, accordingly, form “their” tradition. “The function of its transmission is no longer the main criterion, since all the components of the stratified scheme of the heritage subject are necessary: subjective, objective, functional, dynamic, axiological. The heritage model turns out to be a variable value and really exists as a choice by different generations of its different parts.” (*Selezneva, 2006:4-11*). The main thing in this process is the meaningful representation of heritage, understanding the significance of those ideas and images that carry different classes of heritage objects.

In fact, we are answering the question: what cultural and historical heritage are we preserving and reviving? The answer to this question, as well as the choice, at the individual level depend on the social and cultural competence of a person, i.e., a set of knowledge and skills that allows you to select, understand, organize information presented in a symbolic form, and successfully use it in solving personal and socially significant group tasks and problems. In the modern virtual information space, this is done by keywords, but the information itself is only illustrative material for real events of the past and present. Such “cognition in images” allows us to interpret the content of the heritage object in different ways.

It should also be remembered that the expansion of the space of mass culture, which began much earlier, under the influence of modern technical and technological capabilities revealed an obvious transformation of the concepts of the significance of cultural heritage, including historical and cultural. “Digital technologies have created unprecedented opportunities for expanding the information space of humanity as a whole and, in addition, have given new opportunities for a new reading of forgotten works that may be consonant with our time and enter the cultural practice of our days.” (*Shapinskaya, 2016*) At the same time, let us recall that in the era of globalization, a new type of social and cultural transformations was formed, which John Naisbit designated as a large-scale transformation of social and cultural interactions “from hierarchy” to “networks”, from the choice of “either-or” to the choice of “and-and”, the formation of the possibility of control over the diversity of social and cultural ties and relationships (*Naisbit, 2003*).

Despite the active use by the modern generation of the cultural environment formed by the mass media from limitless information resources and digital technologies, a person can select in the information field only what corresponds to his own, very limited life experience, that is, what is already mentioned social and cultural competence. It would seem that the modern media space offers the widest opportunities for the active independent development of social and cultural reality by members of society, but modern visual culture has formed specific problems of the use of visual forms and technologies by the new generation, which are sharply different from the existing traditional social and cultural forms and communications and only partially

allow them to keep in touch with the experience of previous generations. The fact is that today's mass culture has almost completely become visual, categorically offering ready-made images, largely depriving a person of imagination and the ability to independently form an individual picture of the world – their own ideas. Mastering such cliché visual information happens quite easily and quickly, but just as quickly it becomes ineffective for use in real life, since an individual does not master the discrete combinatorial system of our iconic culture – a system of meanings (concepts), the elements of which form new modern concepts, and the basic meanings are not mastered at all. And no discursive practices will help an individual to identify the stable meaning of the perceived environment, it remains ambiguous, requiring additional comprehension when repeated.

### **Documentary scientific heritage – actualisation and representation**

It should be emphasised that it is science that is the totality of the systematised objective knowledge accumulated by mankind, with the help of which a person safely masters the environment, extracting meaning from his objective perceptions. In general, even today, the system of scientific knowledge as part of the universal culture preserves the basic meanings due to the parameters—the meanings of the professional words-signs used, since they are included in a stable and reliable semantic context. This is pointed out by Claude Levi-Strauss: “Science is entirely based on the distinction between the accidental and the necessary, which is also a distinction between an event and a structure. The qualities that she defended at her birth as belonging to her, without entering into the experience she was experiencing, remained external and, as it were, alien to events – this is the meaning of the concept of primary qualities.” (*Levi-Strauss, 1994:126-130*) In the modern information society, the interpretation of meanings and, moreover, their transmutation according to M.K. Petrov (*Petrov, 2004:72-87*), i.e., the change of meaning that is assimilated by the entire human community in the processes of communications and broadcasts, have become ubiquitous, resulting in false interpretations and their practical application. Ihab Hassan points to the fact that in a situation of multiplicity of meanings, uncertainty of their application, “Immanence ... allows a person in conditions of decentering to correlate all reality with himself ... Religion and science, myth and technology, intuition and reason, popular and high culture, male and female archetypes... they begin to modify and informatively saturate each other ... A new type of consciousness is emerging” (*Hassan, 1983:27-28*).

Since one of the functions of heritage is socializing, historical and cultural heritage becomes a real social and cultural fact only if it is mastered, i.e., actualised. But today, all over the world, the actualisation of individual fragments of cultural and historical heritage is carried out not in the traditional form of a consistent transfer of experience, but in the form of selective continuity of those parts of the heritage that, one way or another, are significant for contemporaries. This also applies to scientific heritage, including documentary. As a rule, the documentary scientific heritage is stored in the archives of either individual scientific organisations or in the joint archives of departmental subordination and contains unique documentary evidence of activities in the field of science, both organisations themselves and outstanding scientists, reflecting their real contribution to science. It is today that the context of a scientific discovery or the life of a scientist becomes especially important, in fact, an actualised historical memory recorded in

archival documents, drawings, photographs, books, manuscripts, and other artifacts reflecting the memory of individual scientific events in the life of mankind. The documentary scientific heritage reflects, in fact, the dynamics of human development of the natural environment, the development of the artificial world, the formation of social relations within various fields of science.

It should be emphasised that a document is a symbolic image corresponding to a certain period of time and requiring, in fact, decryption. It is the document containing reliable information about the event or, in our case, the result of scientific activity, the process of scientific discovery, the life circumstances accompanying it, that allows us to highlight the historical and cultural context, the time space of what is happening. Then the detailed, elementary meaning of science as a creative intellectual activity is revealed. The main task then becomes what methods, technologies (including visual ones) to explain, decipher the social and cultural meaning of heritage from the point of view of creating the future. It is unlikely that this can be done effectively or efficiently with words alone-image substitutes or images-substitute meanings.

Clarification of the historical context of the creation of a scientific document makes it possible to use two main functions of texts more effectively: adequate transmission of meanings and generation of new meanings (according to Yu. M. Lotman). “The first function is performed in the best way with the most complete coincidence of the codes of the speaker and the listener and, consequently, with the maximum unambiguity of the text. Taking into account its second function, the text is presented as a “thinking device”, and its main structural feature is internal heterogeneity.” (*Gavrilova, 2017:27*)

The significance of the scientific documentary heritage, which is located in various archives, for modern generations is only illustrative information that is not used, as a rule, to solve vital tasks related to current life. As already mentioned, from the entire volume of information resources, young people, and the middle generation, can select in the information field only what corresponds to their limited life experience. In fact, knowledge is formed not by a rational education system, but by the mass media and consists of a set of messages randomly snatched from the information flow. However, “visualisation of the text of a historical document is a process of imaginative cognition, in which memory, imagination, thinking and personal meaning participate. Individual documentary sources, such as diaries, letters, drawings or drawings of scientists, often contain creative ideas of researchers, which only competent people can reveal ... their task is to help the younger generation in identifying the active meaning of the text hidden in time, its connections, both with the historical environment and with the modern environment – updating this document ... the complexity of this task is associated with the widespread ... of interactive and multimedia technologies familiar to the younger generation, which create a short-term effect of interest in the material due to the game effect.” (*Urmina, 2018:54*).

The volume of documentary scientific heritage is huge only in our country (e.g., the scientific potential of the Archive of the Russian Academy of Sciences is 2000 archival funds, including over one million items of storage about the activities of outstanding Russian scientists and scientific institutions), but for younger generations the significance of this wealth is not always clear and it becomes only illustrative information unrelated to real life. And the scientific activity itself is not a priority in terms of success and significance.



Yu.M. Lotman, Soviet and Russian literary critic, cultural critic and semiotic, wrote about the document: “Since the end of the 18th century, in an environment of heightened demands for truth in art, the authority of the document has grown rapidly. Pushkin already introduced authentic court documents of that era into Dubrovsky as part of an artistic work.” (*Lotman, 1973:8*) It would seem that the tradition of trust in documents persists today, but there has been a polysemy of interpretations of the same events and factual materials, the appearance of discrepancies and author’s positions concerning many historical events of our time.

All this highlighted a serious problem – the extracts used from historical documentary texts or private assessments of witnesses of these events, by themselves, are interpreted in accordance with the social and cultural competence of researchers of documentary sources. Even researchers studying archival documents cannot always reliably determine the original intentions related to the cultural and historical context of their creation, interpreting the content of texts very freely. The author of the article encountered this when preparing exhibition projects based on authentic documents from the personal archives of Russian scientists of academic level. In the process of preparing expositions, the creative process of scientific work was revealed, while its context, actualized historical scientific and documentary memory became especially important. It should be emphasised that the combination of biographical and historical aspects helps to trace the role of a particular scientist against the background of the general path of development of scientific thought and its significance in the life of society. This is confirmed by the monographic study of the President of the USSR Academy of Sciences, Academician V.L. Komarov activities, in which the authors “tried to avoid personal evaluation conclusions and used only documented facts” (*Bogatov & Urmina, 2020:443*). It is possible that such an approach will attract modern researchers of historical documentary materials to a deeper theoretical analysis of events in the field of science, which differ in the specifics of human relations at all times.

### Conclusion

Is it possible to solve this problem? With the help of what visualization tools, what modern social and cultural technologies, the active meaning of a scientific text document hidden in time can be revealed, its connection is established not only with the historical environment, but also with the modern environment – these tasks are only being set and solved by trial and error. It is only obvious that the widespread use of interactive and multimedia technologies only creates a short-term effect of interest among young people (e.g., in the documentary material exhibited at the exhibition) due to the game effect, but does not activate the imagination and does not stimulate further in-depth study of the thematic area. The position of linguists who claim that “a scientific text has a depersonalised character” (*Gavrilova, 2017:17-18*) seems interesting, assuming the absence of direct contact between the author and the reader and allowing us to “control” the recipient’s perception of the contents of an archival scientific document much later than the time of its creation.

But what should be the level of social and cultural competence of those who reveal the authentic meaning of the documentary heritage? As T.M. Dridze notes, “... if the recipient has learned for what purpose the text was generated, what exactly the author wanted to say in addition to all the means used, we can say that he interpreted the text adequately” (*Gavrilova,*

2017:19). Then, at the same time, how reliable and adequate to real events will the reproduction of the meaning of event-related documents that are in the personal funds of scientists be? The question remains open.

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## **The relevance of klironomy as a complex of scientific knowledge of cultural heritage preservation**

*Abstract:* The relevance of the topic Klironomy Relevance as a Complex of Scientific Knowledge of Cultural Heritage Preservation concludes in consideration of klironomy not as a separate science but as a scientific knowledge complex, connected with many sciences from social and humanitarian fields. Despite klironomy includes three fundamental scientific directions, each of them has few sciences, cumulative existing knowledge forming united humanitarian outlook directed to researching of the main tangible and intangible values. Each klironomical science is clearly identified, withal has close connection together and uses knowledge received in adjacent sciences development, e.g., history, philosophy, anthropology, archaeology, physics, chemistry, etc. The study subject is the complex of klironomical sciences. The study object is cultural heritage preservation phenomenon. The study purpose is to detect interconnection of separate klironomical directions and sciences on example of each direction's representative. In the study, historical, comparative, and logical analysis and also analyses and synthesis methods were used. To reach the set destination and solve tasks made, the works of the native and foreign specialists in culture, art, philosophy, history, geography, archaeology, and other sciences that help form klironomical outlook. The author concludes that to analyse three separated klironomical sciences each of which is included in separated klironomical direction it was concluded that they are interconnected, complete each other, and present complex and full characteristics to an object, subject, or element of cultural heritage. Thus, it can be concluded that Klironomy as the science of cultural heritage is a set of multiple separated klironomical sciences united in three scientific directions.

*Keywords:* klironomy, klironomical sciences, cultural heritage preservation, humanitarian, natural sciences, social sciences, art history.

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### **Introduction**

The relevance of the topic Klironomy Relevance as a Complex of Scientific Knowledge of Cultural Heritage Preservation concludes in consideration of klironomy not as a separate science but as a scientific knowledge complex, connected with many sciences from social and humanitarian fields. Despite klironomy includes three fundamental scientific directions, each of them has few sciences, cumulative existing knowledge forming united humanitarian outlook directed to researching of the main tangible and intangible values. Each klironomical science is clearly identified, withal has close connection together and uses knowledge received in adjacent sciences development, e.g., history, philosophy, anthropology, archeology, physics, chemistry, etc.

The study subject is the complex of klironomical sciences. The study object is cultural heritage preservation phenomenon.

The study purpose is to detect interconnection of separate klironomical directions and sciences on example of each direction's representative.

Based on the study purpose, following tasks were set:

- perform short historiography of the cultural heritage preservation phenomenon;

- monitor philosophical thought about the role of cultural heritage preservation for civilization development;
- characterise the kinds and levels of cultural heritage;
- analyse achievements natural and social sciences to preserve the cultural heritage;
- analyse restoration, conservation, renovation, and revitalization as the main directions in cultural heritage preservation;
- characterise the complex of klironomical sciences at short;
- perform the comparing analysis of urban, folklore, and geographical klironomies as a complex of scientific knowledge;
- detect interconnection of separate klironomical sciences of various directions to study in complex in the cultural heritage preservation field.

In the study, historical, comparative, and logical analysis and also analyses and synthesis methods were used. To reach the set destination and solve tasks made, the works of the native and foreign specialists in culture, art, philosophy, history, geography, archaeology, and other sciences that help form klironomical outlook.

### **The short history of cultural heritage preservation's fact**

Klironomy is a science of cultural heritage preservation. Cultural heritage is a part of tangible and intangible culture created by previous generations and society's klironomical basis.

Last 12 thousand years, humanity has been creating a lot of buildings, paintings, and subjects of living. We find them in the settlements, among which Jerichoan, Bibl, Damask, and Gobekli-Tepe are the most ancient. Their appearance dates to the 8<sup>th</sup> century BC.

For many years among scientists, there has been a discussion about what it should be understood as cultural heritage. These norms are regulated by laws of states and UNESCO. In Russia, there are objects historically connected with their territories, art works, sculptures, decorative applied art, and other items, which have a historical value. However, the final solution of the object's value is the commission's discussion.

The first documental approved appearance of human's klironomical outlook was the message about the Big Sphinx recovering from sand. It is dated to the Thutmose IV epoch approximately 1400 BC. The recovering works plan was following:

1. Cleaning the monument from sand,
2. Building defence walls,
3. Reconstructing broken parts (*Buychik, 2014*).

It was the earliest complex of klironomical works that was mentioned in documents.

However, vandalism co-existed with klironomy for all the epochs. Vandalism is a demandable destruction of culturally valuable object by a man. The various kinds of vandalism have been known since Ancient Egypt. The Egyptian warriors looted and destroyed Nubian temples, but Nubians did the same in Egypt. There are proofs of reconstructing some of the destroyed temples. This is an indirect argument of the klironomical outlook before the first mention of restoration works.

Vandalism can be classified by S. Cohen's motivational typology:

- Way of obtaining

- Tactical
- Ideological
- Revenge (*Cohen, 1973*).

The most ruining species of ideological vandalism are Islamic vandalism and vandalism based on fascist ideologies.

In the Medieval, klironomical outlook faded away in people. Its confirmation is the numerous paintings of European authors of that period, which describe the life of ordinary people at the background of the past epoch's ruined buildings. There is no documentary evidence of klironomical works either. In the medieval period in Europe and beyond, monarchs edited unwanted materials or destroyed them at all.

Duality was unchanged till the Renaissance. The Old World's attitude to cultural heritage became much more loyal, despite of the New World. Local tribes' culture was destroyed or exported to Spain's treasury expense. The first klironomical works took place in the Sistine Chapel in 1565 at the end of the Renaissance.

At the Enlightenment Age, the Last Supper restoration by the painter Michelangelo Bellotti was the first klironomical activity. People realized the klironomical outlook on historical heritage at that epoch.

The most active in archaeology and conservation was the 19th century. People finally approved and supported the ideas of cultural heritage preservation.

The modern stage of klironomy development started from 1918, when the ancient painting's recovering conference was held in Russia. In 1930, The International Conference on the Scientific Methods Study for Art Works Research and Preservation, at which the issues of object's restoration and conservation were discussed, was held in Rome.

### **Philosophical thoughts of cultural heritage preservation's role for civilization development**

To analyse klironomy as a scientific direction, it should review the development of klironomy philosophy and its importance in civilization evolving. Several last centuries, modern world has more become global that positively influences interaction between different people's cultures. This is why the "values" understanding is very important.

Cultural heritage preservation is a main aim for men. Cultural values exchange is an important factor in the development of every people's culture. It is also an instrument for international politics and it helps to find mutual understanding with the most different people. That is because culture has no borders and barriers. Cultural values accumulate men's experience of many years and have a re-creating function in people. The problem of cultural values preservation should be discussed on the international level. It needs close cooperation between states. Migration of cultural valuable objects between states helps to do this.

To monitor achievement of "cultural value" in history, it should review ancient philosophers. Socrates was a principal enemy to understand nature in philosophy. He directly called it as heretism because in his opinion, it is a creature of God. Democritus joined the discussion about values. He declined material benefits to the divine spiritual ones. He was against demagogy and stood for use. In the ideas' world, hierarchy, on the top of which Benefit Idea is, dominates. Various ancient philosophers understood the Benefit Idea in different ways.

Plato believed every man should reach benefit inside and outside himself. In this case, the soul would be clear. Protagoras felt differences of people on their social and material status. In the future, it would play an important role to form klironomical outlook in people. Basic klironomical education needs to be socially realized individual understanding about an object's value. Aristotle thought even if an object is a bit valuable, it will have been protected and saved until it's destiny won't be useless.

Absolutely new understanding of value comes from the works of I. Kant Foundations of the Metaphysics of Morals, Critique of Practical Reason, and Critique of Judgment. In them, moral value is detected by man's individuality. After forming "value" in philosophy, it was able to analyse the issue of value's understanding in social development fields, including "cultural values" in frames of which cultural heritage in klironomical view is placed. The definition of "cultural value" introduced by N.P. Koptsev, V.P. Lozinsky, and A.A. Makhonina was generated "Cultural value is a specific kind of ideal, the form of their attitude to common important sites of culture created in civilization and currently outlived by people, has projected reality character, and exists in the situation of life's choice of practically important sites." (*Koptseva et al., 2013*)

### **Kinds and levels of cultural heritage**

To prove the relevance to create the united klironomical outlook it is necessary to analyse the multi-sidedness of cultural heritage in kind and level understanding. Cultural heritage is a part of tangible and intangible culture created by previous generations and transferring valuable information to the current generation about the past. Therefore, objects, items, and elements of cultural heritage are not only artifacts having detected minimal age but passing to the modern society the information, which greatly damages understanding epochs and periods in history in case of loss.

There are 6 kinds of cultural heritage objects:

1. Archaeological objects, i.e., ruins of buildings, living and art items;
2. Historical objects, i.e., houses and buildings;
3. Monumental art objects, i.e., paintings, monuments, architecture assembles;
4. The objects of architecture and urban building, i.e., historically valuable streets and blocks;
5. The objects of garden and park art, i.e., mixing park building and natural or anthropogenic landscape;
6. Landscape objects, i.e., natural territories having a historical value (*Federal Law No.73-FZ*).

According to the official UNESCO data, on April 1, 2019, 908 cultural names, including 39 natural-cultural and 169 mixed objects, have been received since registration start in 1978. It should mention the countries which are continental centres:

- Europe: Russia, Greece, Portugal, Poland, Czech Republic, Sweden, Belgium, Austria, The Netherlands, Switzerland, Croatia, Bulgaria, Denmark, Hungary, Norway;
- Asia: Japan, Turkey, Korean Republic, Israel;
- Africa: Morocco, Ehippia, Tunisia, Algeria, Egypt;
- Southern and Northern Americas: Brazil, the USA, Canada, Cuba.

Values are the base of intangible culture. Values are cultural norms accepted by society. Cultural norms are appeared in the terms as:

- Habits, i.e., installed stereotypes of behaviour in different situations;
- Manners, i.e., outside forms of behaviour
- Etiquette, i.e., cultural manners complex connected to the definitive actions having symbolic mean;
- Customs, i.e., behavioural algorithm as the cultural complex functioning based on them (*Buychik, 2018b*).

Everything is included into the human's cultural structure. Some specialists call it the lifestyle, a part of culture characterizing current generation or social group life.

Manners and customs are long-time installed norms transmitted through generations and awarded tradition's status. Custom is a regulation of everyday life. It is directly following regulations, taken from the past, which applies to practical actions. Custom can be understood as people's agreement about what, where, and how it should do an action. Tradition is the same regularly repeating actions, pinned and positively marked by specific ethnos, frequently gaining ceremonic, ritual, custom, and rite form. Myth is a real-life action's fiction. Knowledge is a judgement checked by science and experience for truthfulness. Religious beliefs are an emotional relationship to a value or idea. It is based on subjective belief in fact's truthfulness. Religion is a developed form of beliefs. Supreme society's values of the eternal and created, life and death, sin and judgement, mercy and missing are mirrored in religion. Folklore is the first historically artistic and collective ethnic activities such as verbal, verbally-musical, chorographical, and dramatic. Folklore is multi-sided. It includes four categories such as traditional, modern, peasant, and urban.

Thus, cultural heritage is an absolute part of society's being. Complex differentiation of the objects, items and elements of cultural heritage forms over the world means multi-component and scientific and logical research of the peoples' cultural past.

### **Destinations of natural and social sciences in cultural heritage preservation**

Natural sciences, including chemistry, physics, and biology, are developed for thousand years but separated from philosophy comparably recently in time measurement. However, natural sciences made a huge use in forming all the directions of cultural heritage preservation fields as conservation, restoration, renovation, and revitalization.

Conservation and restoration include various aspects. The most important of them are:

- Studying material base of painting and applied art (*Grenberg, 1980*),
- Searching new restoration materials (*Buychik, 2019*),
- Preventive conservation (*Devina et al., 2001*).

From the late 19th century only, e.g., analysis of painting and decorative applied art was made by professional high-degreed chemists, who used the newest achievements of analysing and non-organic chemistry to solve tasks. When conservation and restoration began becoming an independent direction of man's activities in the field of klironomy, i.e., cultural heritage preservation, the same mixtures, drying oil, and varnishes, which were used by the original authors, as a specific material. Methods of the creation were the same as ones used by ancient masters. By that time, the circumstances, which did not allow to solve the main conservation and restoration problem, i.e., realize long-time keeping of art objects or items, appeared.

The attempts to use the chemical industry's achievements in conservation and restoration have been viewed for the last 150 years. The chemical industry's development in the synthesis of new polymer materials in the mid-20th century significantly expanded the opportunities of material's choice in relation to each problem of conservation and restoration. In the process of developing various fields of chemistry and physics as well as newest technologies, new materials are constantly appearing, traditional conservation and restoration techniques are being improved, and in some cases, unique technologies are being offered (*Buychik, 2018c*).

Preventive conservation is directed to create storing conditions, preserve and expose items. This kind of conservation includes creating microclimate and illumination of museum rooms and supporting outside statues and monuments. Medieval masters used preventive and conservative methods in creating of architectural works, paintings, books, and jewellery. It influenced items' preservation well. In the 19th and early 20th centuries, there were prophylactic activities of defence from bio-damage. Partly thanks to it, we have got a lot of well-preserved items.

A huge role in cultural heritage philosophy was played by cultural philosophy. It is a philosophy's direction studying culture as a whole. Cultural philosophy started from the representative of German Romanticism Adam Muller from the 19th century. A special role in cultural philosophy development was played by the works of Neo-Kantians Wilhelm Windelband and Heinrich Rickert, who rejected the need to allocate a special branch of knowledge that would be engaged in the study of culture and cultural heritage. The subsequent development of cultural heritage philosophy followed the path of identifying various approaches to understanding the phenomenon of human attitude to culture. The classical concept of the culture's vision in European philosophy was replaced by other concepts, which were based on other tasks generated by the epoch of its crisis and the need to rethink many of its values.

Starting from the second half of the 19th century, in Russia, various organizations and societies began to form. In them, scientists and members of the enlightened public discussed issues of preserving cultural heritage, showing elements of kironomical outlook. In 1972, the most of countries assigned the Convention Concerning the Protection of the World Cultural and Natural Heritage fixing the significance of protection, preservation, and saving the unvaluable and unfillable world heritage.

By the end of the 20th century, the issue of cultural heritage preservation had become more important. The question "What will we save?" transferred to the new measure "What will we retain?" Each culture has its cultural heritage volume that allows it to be relevant and "alive".

Thus, the development of the philosophical thought helped humanity to realise the actuality of cultural heritage preservation as a factor of society's preservation development. Socially-genetic code included in artefacts has the special meaning for temporal changing of human's consciousness in the direction of cognition of heritage being for the descendants. In the 21st century, cultural heritage framed in countable works of philosophers, art critics, culturologists, and historians got new content, filled with theoretical base that is a fundament of methodology and practice development (*Buychik, 2018a*).



## **Restoration, conservation, renovation, and revitalisation as the main directions of cultural heritage preservation**

Restoration is a complex of activities that directed to prevent or repair damage consequence and create optimal conditions of keeping (*Vygonnaya et al., 2000*). The main goals of restoration are:

- 1) repair the object's damage,
- 2) enhance the outside view of an object (*Buychik, 2019*).

Restoration divides on commercial and museum. Their differences are in that commercial one often includes enhancing the outside view but museum one is directed to serve the actual outside view and its supporting.

There is no clear border between conservation and preservation has not been yet. However, it is necessary to detect the main goals of conservation:

- 1) design of basic conservation principals,
- 2) design of conservation methods and paths,
- 3) forming of regime parameters and keeping system (*Buychik, 2019*).

Nowadays, there clearly are five methods of conservation of cultural heritage objects:

- 1) repeated turning into the ground,
- 2) natural conservation,
- 3) indoor constructing,
- 4) conservation with fragmental restoration,
- 5) objects layout (*The methods of ruins conservation in the restoration practice*).

Provision to save the ruins of architectural monuments with help of total conservation is hard realised very frequently. Decision of the way of monument's preservation depends on state's economic situation and the specialists, which are enough qualificative to realise such sort of works. Conservation approach is also specified accounting climatic conditions and its crowding. Thus, restoration practice is varying depending on region. Nowadays, there are relevant problems of lack development of subject.

## **Scientific directions of klironomy**

### *6.1 Tactile Klironomy*

Tactile klironomy is a scientific direction of klironomy that replies to tactile feeling cultural heritage objects and tangible object's preservation. It is one of the triple representatives of klironomical sciences system. Its relevancy is in impossibility to develop society and form new cultural values without back. Experience and knowledge of previous generations, pictured in tangible form, are the base for new values' creating. Tactile klironomy tasks are:

- 1) describe objects' condition and design their restoration plan,
- 2) analyse objects' condition and value to characterise and include them to cultural heritage list,
- 3) design methods of objects' preservation, reconstruction, and restoration,
- 4) realise scientific and enlightening activities and form scientific base.

Tactile klironomy functions are:

- 1) preserve all kinds of tangible cultural heritage,
- 2) restore damaged or partly lost objects,

- 3) reconstruct lost objects.

There are seven sciences in tactile klironomy, such as: Landscape, Urban, Architectural, Sculptural, Pictural, Artistic, and non-Authentic Klironomies (*Fig. 1*).

### *6.2 Facile Klironomy*

Facile Klironomy is a scientific direction of klironomy that replies to preserve intangible cultural heritage, includes in klironomical sciences system. There are customs, forms of imagination and expression, knowledge and skills, and, also, the subjects, tools, spaces connected with them in intangible cultural heritage. The relevance of this direction includes in itself the necessity to preserve cultural heritage due to impossibility of complex forming without knowledge and skills of ancestors. Without intangible cultural heritage correct forming of men's outlook is impossible. The purpose of this direction is to preserve elements of intangible cultural heritage. Tasks of the direction are:

- 1) describe elements' condition and detect volume of restoration,
- 2) analyse elements' condition, categorise, and include them to cultural heritage list,
- 3) design methods of elements' preservation, reconstruction, and restoration,
- 4) form scientific base and realise scientific and enlightening activities.

Facile klironomy functions are:

- 1) preserve all the kinds of intangible cultural heritage,
- 2) recover of damaged or partly lost objects,
- 3) reconstruct lost objects

In the frame of Facile Klironomy there are five sciences:

- 1) Inventum Klironomy,
- 2) Folklore Klironomy,
- 3) Traditional Klironomy,
- 4) Confessional Klironomy
- 5) Communicative Klironomy (*Fig. 1*).

### *6.3 Theoretical Klironomy*

Theoretical Klironomy is the specific and scientific direction of Klironomy, which forms its common scientific basis, i.e., history, geography, methodology, systematics, statistics, and jurisprudence.

The relevance of the direction is in complex vision, analyze, and design of theoretical mechanism to use applied skills. It is necessary to form the professional level of future specialists in the various fields of cultural heritage preservation.

The study object is objects, items, and elements of tangible and intangible cultural heritage.

The study subject is history, geography, methodology, statistics, systematics, and jurisprudence of cultural heritage preservation.

The purpose of this direction is to form the theoretical klironomy base. The tasks are:

- 1) Realise historical and geographical analysis of man's and society's activity in cultural heritage preservation;
- 2) Design the methodology of development of facile and tactile klironomical sciences;
- 3) Realise statistical research in facile and tactile klironomies;

- 4) Systemise received data in cultural heritage preservation;
- 5) Develop legal field of cultural heritage preservation.

The functions are:

- 1) Preserving all the kinds of cultural heritage;
- 2) Systemising the artefacts of cultural heritage, methods, techniques of its conservation, restoration, renovation, and revitalisation;
- 3) Research historiography in cultural heritage;
- 4) Geography of the spreading of the elements, objects, and items of cultural heritage in time and space.

In the frame of theoretical klironomy, following sciences can be separated analytics klironomy, methodological klironomy, philosophical klironomy, geographical klironomy, and legal klironomy.

In the frame of Theoretical Klironomy there are five sciences:

- 1) Analytic Klironomy,
- 2) Methodology of Klironomy,
- 3) Philosophy of Klironomy,
- 4) Geography of Klironomy,
- 5) Legal Klironomy (*Fig. 1*).

### **Comparing analysis of Urban, Folklore, and Geographical Klironomies as a complex of scientific knowledge**

#### *1. Urban klironomy*

Urban Klironomy is a klironomical science preservation of settlement cultural view. Urban Klironomy is an independent science in field of the klironomical sciences that closely cooperates with the list of another sciences:

- 1) ethnic and cultural landscape studies researching human's influence on various landscape objects,
- 2) urbanistics researching city systems' development
- 3) architecture researching building and buildings' projecting.

The study object in this science is the city environment territories having specific historical and cultural value, i.e., buildings complexes, architectural objects and landscapes. The study subject is the preservation of city environment places keeping historical and/or spiritual values. Science purpose is to save historical and cultural city environment. Science tasks:

- 1) analyse the condition of the several city environment territories and categorise and include in the cultural heritage list,
- 2) describe the condition of the several city environment territories, included in the cultural heritage list, to detect their relevance and the volume of restoration works,
- 3) design methods of preservation, restoration and reconstruction of the city environment,
- 4) form of the scientific basis and realise scientific and enlightening activities.

Science functions are:

- 1) preserve all the kinds of the city environment detected as a part of the cultural heritage
- 2) recover of damaged or partly lost places of the city environment,
- 3) reconstruct the lost components of the city environment.

## *2. Folklore Klironomy*

Folklore Klironomy is a klironomical science that preserves verbal, word and musical ethnic arts as elements of intangible cultural heritage. Folklore klironomy is an independent science of the Facile Klironomy direction. It closely cooperates with the list of another sciences:

- 1) cultural anthropology, researching the culture as a set of the tangible objects, ideas, values, and viewpoints in all the stages of its development,
- 2) Ethnology, researching the aspects of ethnos and ethnic groups life;
- 3) Philology, researching people culture performed in language and literature;
- 4) Musicology, researching music.

The study object of this direction is the elements of verbal and musical folklore, included in cultural heritage. The study subject is the processes to preserve the verbal and musical folklore, included in cultural heritage. The science purpose is to preserve verbal, musical, choreographical, and dramatic folklore. Science tasks are:

1. Preserve all the kinds of folklore included in intangible cultural heritage;
2. Preserve folklore forms that may be included in intangible cultural heritage;
3. Restore damaged or partly lost folklore elements included in intangible cultural heritage;
4. Reconstruct lost folklore elements included in intangible cultural heritage.

Science functions are:

- 1) Preserving all the kinds of folklore detected as intangible cultural heritage;
- 2) Preserving forms of folklore that may be included in intangible cultural heritage;
- 3) Reconstructing damaged or partly lost folklore elements detected as intangible cultural heritage;
- 4) Reconstructing lost folklore elements detected as intangible cultural heritage.

## *3. Geography of Klironomy*

Geography of klironomy is the klironomical science researching geographical location of the cultural heritage elements and their territorial development in history. Geography of klironomy is an independent science and closely interconnection with list of sciences:

- 1) Cultural Geography, researching territorial cultural differences and territorial distribution of culture;
- 2) Country studies, researching states and systemising various data of their nature, population, culture, economy, and social organisation;
- 3) History, researching man and his activities, outlook, social connections, organisations, etc. in the past.

Geography of klironomy also interconnects with Theoretical, Historical, and Analytical Klironomies. The study object is territories having historical and cultural values and methods, techniques, and other forms to detect such territories. The study subject is the laws of territorial distributing cultural heritage. Science purpose is to form correct man looks on territorial development of cultural heritage. Science tasks are:

- 1) Analyse of territorial changes in cultural heritage distribution;
- 2) Realise geography of events on cultural heritage preservation;

- 3) Design klironomical methods of geographical research on cultural heritage preservation by society;
- 4) Form scientific base and realise scientific enlightenment activities on cultural heritage preservation influencing spiritual development of society.

The science functions are:

- 1) Preserving all the kinds and types of tangible and intangible society's cultural heritage;
- 2) Preserving all the kinds and types of methods practices of tangible and intangible society's cultural heritage preservation;
- 3) Preserving of information about location and forms of space development of tangible and intangible society's cultural heritage that can be included as a part of heritage;
- 4) Reconstructing of lost cultural territories in purpose to preserve cultural heritage by society.

### **The relevance of analysing various klironomical sciences in complex**

Urban Klironomy studies city environment from the cultural heritage point view. If analysing a city as a set of different historically united districts, the common characteristics, on background of which cultural differences keep, are detected. Especially significant places obtain status of so-called "place spirit" by time.

Folklore Klironomy studies the similar features of city environment, its separate districts and places. However, folklore is the historically first artistic (aesthetic) and collective folk art. Thus, in the places of special concentration of culture, folklore units are preserved. They form a "place spirit". The researches in this field help for specialists to correctly identify cultural specifics, inherited from the original people of this area.

The purpose of Geographical Klironomy is to design and redact the ethnographic and region maps, which were made before. Because of these researches, scientists may not only design maps of separate areas in several periods of settlement, but detect its transformation, migration streams, and ethnical mixes that form new ethnic phenotype. The city environment is the same territorial object as other region. The Cartography of ethnic regions helps for archaeologists, historians, and anthropologists to design the future projects and accent the locations of excavations.

Thus, the compilation of these klironomical sciences creates the complex view on the research of every cultural heritage characteristic, despite each of these sciences are parts of various directions of the united Science of Klironomy. This proves that the new and developing science has a certain scientific complex and directed to oversee research of cultural heritage objects, their development, transformation, and preservation during many epochs.

### **Discussion**

The topic of the developing of klironomy as a fundamental science has a great meaning for more certain and structural understanding of cultural heritage preservation specifics in difference of modern and future culture and art. It should understand that culture and art are dynamic meanings. They do not stand in a place. They do constantly develop, generate new forms, standards, and values, which can be preserved for a long time, or be transformed for a short period. In contrast of culture and art, cultural heritage differs certain view on the constant, i.e., permanence of its being. Various criteria of significance of objects, subjects, and elements

of cultural heritage in different states and historical periods may be. However, the contention of cultural heritage, since its creation, preserves for centuries, even if the informational or material contention disappears.

In mind of author, it necessary to research following directions:

- 1) more certain detection of the duration to exist a culture and art object, subject, and element, which may be identified as cultural heritage unit;
- 2) detecting significance of cultural heritage objects' revitalisation in the meaning of "place spirit" a preserving of it.

### **Conclusion**

Klironomy is an independent and vast science that includes many other scientific directions and studies. In this part Urban, Folklore, and Geographical Klironomies were compared. These sciences are not the same, but share the idea and methods. The cultural heritage preservation idea has been forming and morphing for thousands of years until its modern form. In this work, Klironomy's history was described and explained.

To analyse three separated klironomical sciences each of which is included in separated klironomical direction it was concluded that they are interconnected, complete each other, and present complex and full characteristics to an object, subject, or element of cultural heritage. Thus, it can be concluded that Klironomy as the science of cultural heritage is a set of multiple separated klironomical sciences united in three scientific directions.

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## Appendix

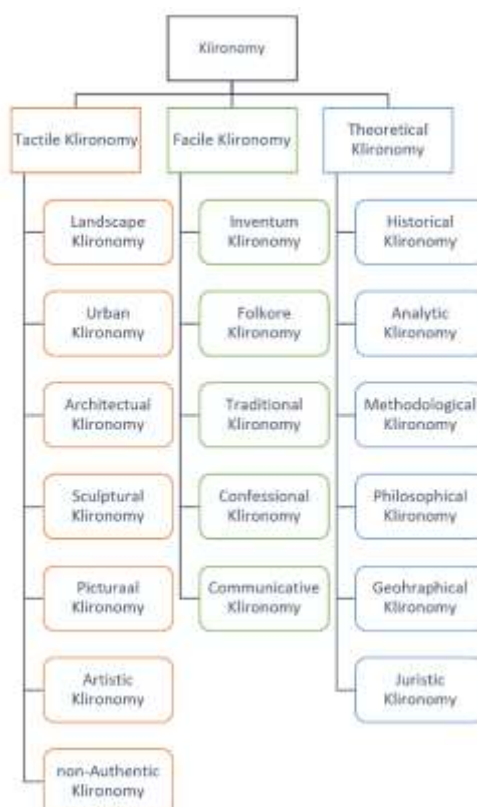


Figure 2. The system of klironomical directions and sciences





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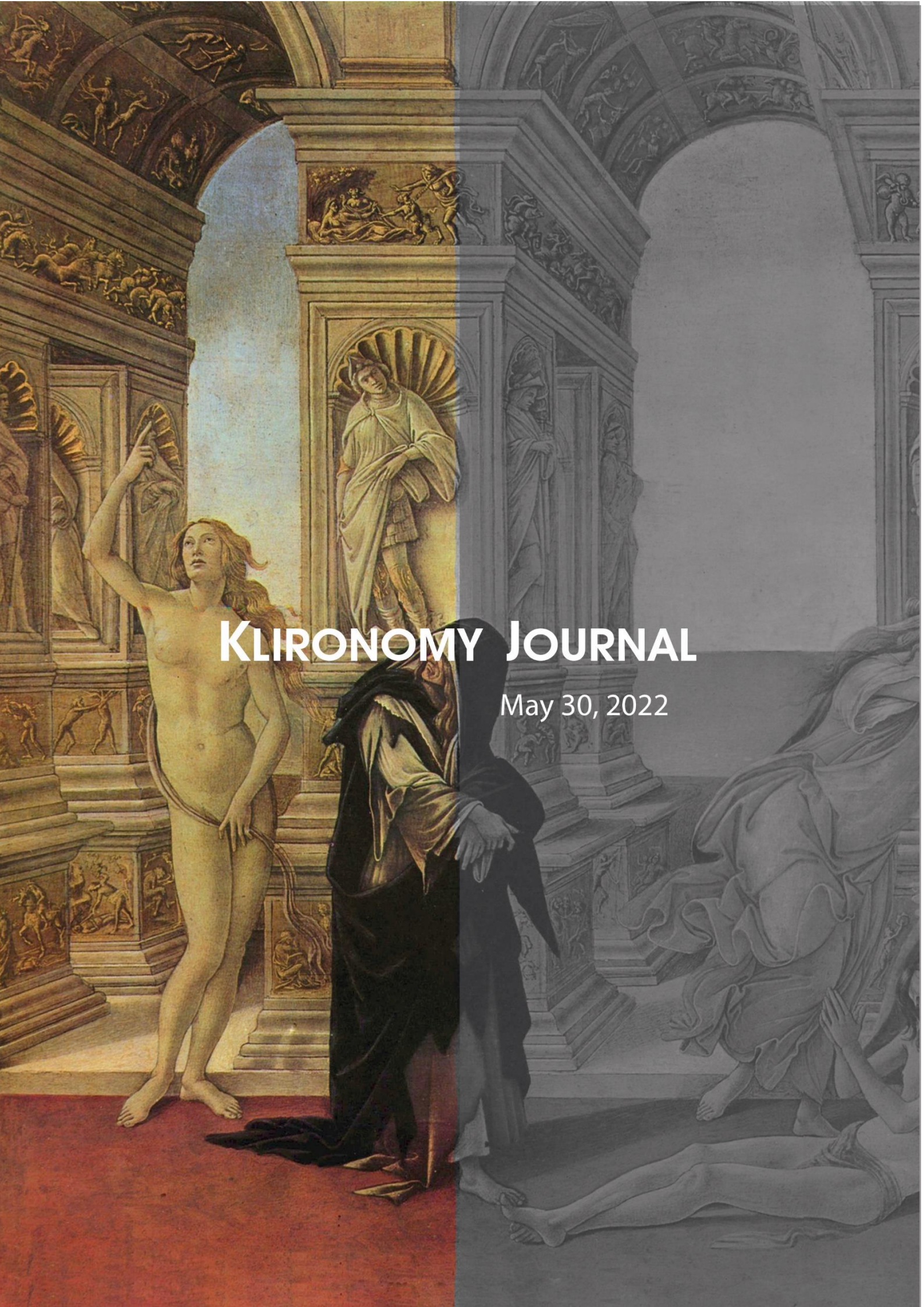
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