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AN INNOVATIVE CONCEPT OF SIMULATION IN ART: THE PHYSIOGNOMY OF THE PLACES AND MIMICRY OF THE STRUCTURES

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Abstract. Through the statement "Architecture is frozen music" which reveals a universal theme of expression, the present study has shown the symbolic recognition of the music within the image of the neoclassical and romantic synthesis. In the first quarter of the 19th century, the Italian set designer Pietro di Gottardo Gonzaga (1751-1831) penned his method of working on fine arts and its influences in general to the famous art collector Nikolai B. Yusupov (1750-1831), who had invited the designer to Russia as the chief designer of the Imperial theaters. The semantic analysis of the 'Information a mon chef' written in French and stamped in 1807 in St. Petersburg has shown that the Italian scenographer had a habit of relating musical synonyms with interior-exterior space. Thereupon he had proposed the possibility that the Five Orders of Architecture could be associated with the musical modalities. The terms physiognomy and mimicry actually refer to the notion of a contemporary soundtrack example a wordplay of the scenographer symbolically emphasizing the architectural-musical analogy of physical space and its simulation on the scene where the action takes place. Consequently, the purpose of this study is to interpret the hidden meaning with a contemporary approach so to speak the semiotics of a musicographical image belonging to the Age of Enlightenment and invention on which the audio-visual developments of the next centuries are based on.

1.   Introduction

An essentially mechanical world would be an essentially meaningless world! Suppose that one assessed the value of a piece of music according to how much of it could be counted, calculated, put into formulas; how absurd such a 'scientific' assessment of music would be! What would one have comprehended, understood, known about it? Nothing, absolutely nothing of what is really 'music' in it!" (Nietzsche, 2018: 373) In the Baroque and Classical periods of music, music (and aesthetics as a whole) was strongly influenced by Aristotle's theory of mimesis. Art represented the perfection and imitation of nature, speech, and emotion. (Kovaleff, 2001; Paddison, 2017; Scruton, 2017).

Michael Davis, a translator, and commentator of Aristotle writes:

"At first glance, mimesis seems to be a stylizing of reality in which the ordinary features of our world are brought into focus by a certain exaggeration, the relationship of the imitation to the object it imitates being something like the relationship of dancing to walking. Imitation always involves selecting something from the continuum of experience, thus giving boundaries to what has no beginning or end. Mimêsis involves a framing of reality that announces that what is contained within the frame is not simply

real. Thus the more "real" the imitation the more fraudulent it becomes." (Davis, 1999, p.3).

Mimesis is a term used in literary criticism and philosophy that carries a wide range of meanings, including imitatio, imitation, nonsensuous similarity, receptivity, representation, mimicry, the act of expression, the act of resembling, and the presentation of the self. (Gebauer & Wulf, 1992, p.1). Baroque composers used expressive markings relatively rarely, so it can be a challenge for musicians today to interpret Baroque scores, in particular if they adopt a historically informed performance perspective and aim to recreate an approach that might have been recognized at the time. There are no universal rules in doing so, but there are some broad principles. Looking at the rhythm of a piece, slow rhythms tend to be serious while quick ones tend towards light and frivolous. In the melodic line, small intervals typically represented melancholy while large leaps were used to represent joy. (Tarling, 2000, pp.4–6). Around the start of the 19th Century, the idea of music as a kind of 'ultimate language of the emotions' (Paddison, 2001). The new aesthetic doctrine of Romanticism placed sublime, heightened emotion at the core of artistic experience, and communicating these emotions became the aim of musical performance. Music was expected to convey intense feelings, highly personal to the vision of the composer. As the 19th century developed, musical nationalism extended these emotions beyond the personal level to embodying the feelings of entire nations. (Macdonald, 2002, p. 4)

1.1. Mode in Music

From their meaning to their history in Western music, here's an easy guide to modes.[*] The word 'mode' comes from the Latin for 'manner, or method' but musical modes all originated in ancient Greece, so they have Greek names. The modes were named after various regions, perhaps to represent the people who lived there, because Greek musical theorists were philosophers too, and associated the arts with aspects of morality. Basically, a mode is a type of scale, as in 'doh re mi fa so la si do'. Alter just one of those notes and you can call your scale a 'mode'. Long before people started thinking about pieces of music having 'keys', each mode is believed to have begun on a different note of the scale, conferring its own character to the set of notes running, for example, C to C (Ionian mode) or E to E (Phrygian mode) and so on.

Saint-Lambert (fl. early 18th century) was probably the first continental theorist to recognize the independence of focal pitch and intervalic structure and, at the same time, to set forth a system of relative major and minor keys. In his *Nouveau traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments* (Paris, 1707) (Atcherson, 1973, pp.204-232) Saint- Lambert makes a clear distinction between "ton" (key or key- note) and "mode" (as in major or minor). Our word "tonic" in its musical sense may very well go back to Saint-Lambert; the ton of a piece is indicated by the last note of the bass: This final is always the fundamental note of the air,and is so to speak the note tonique (Saint-Lambert, 1974). "Mode," on the other hand, is the disposition of the remaining pitches in relation to the tonic: Mode is the determination of the path which the melody [chant] of an air, together with its [accompanying] parts (when there are any), must take, all in accord with the final. It is the particular system upon which a piece of music is built (Atcherson, 1973, pp. 204-232).

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[*] https://www.classicfm.com/discover-music/latest/guide-to-musical-modes/

1.1.1. How many modes are there?

The seven main categories of mode have been part of musical notation since the middle ages. So, the list goes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian. Some of them are major modes, some are minor, and some are ambiguous. Some modes are sadder or holier than others.

i. **Ionian**
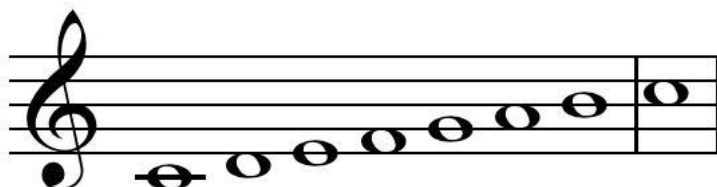
The Ionian mode is a simple 'doh re mi' major key. It is the modern major scale. It is composed of natural notes beginning on C.

ii. **Dorian**
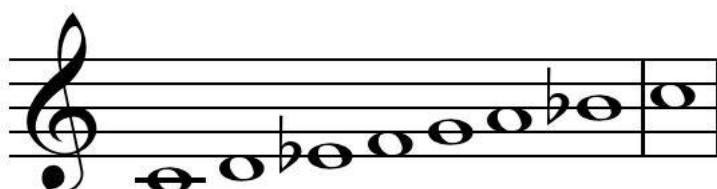
The Dorian mode is very similar to the modern natural minor scale. The only difference is in the sixth note, which is a major sixth above the first note, rather than a minor sixth.

1.2. Five Orders in Architecture

The three orders from Vignola may be considered as key plates (Bourne *et al*., 1926). The column and the beam that it carries, when they are combined so as to be recognized (approximately) as belonging to a definite type, are called an order. The type may be established either by the proportions of the thing or by the ornaments which stigmatize it; usually it is determined by combination of both. There is a large repertory of these recognizable types, both "ordinary" (that is classical) and exotic, but the classical core is fixed at five order. There are Greek: Doric, Ionic, and Corinthian. Two are more or less Roman; the first, of supposedly Etruscan origin, is known as Tuscan; the second, the only one of the five whose label does not refer to a place, is the composite.

In epitome, Gombrich states a fairly clear statement on the subject in the fourth section of '*Art & Illusion* a study in the psychology of pictorial representation's chapter on invention and discovery subtitled xi. from representation to expression:

" In our response to expression no less than in our reading of representation, our expectations of possibilities and probabilities must come into play .Given such a keyboard of relationships, a matrix or scale that has intelligible dimensions of more or less, there is perhaps no limit to the systems of forms that can be made the instrument of artistic expression of psychological and *physiognomical* categories; still it makes sense when Vitrivius recommends Doric temples for Minerva, Mars, and Hercules, Corinthian ones for Venus, Flora, Prosperina, while Juno,Diana, and other divinities who stand in between

the two extremesare given Ionic temples. Within the medium at the architect's disposal, Doric is clearly more virile than Corinthian.We say that Doric expresses the god's severity; it does, but only because it is on the more severe end of the scale and not because there is necessarily much in common between the god of war and the Doric order. (Gombrich,2002, pp-316-317)

2.   On the *Expression* of Architecture

In the first quarter of the 19th century, the Italian set designer Pietro di Gottardo Gonzaga (1751-1831) penned his method of working on fine arts and its influences in general to the famous art collector Nikolai Yusupov (1750-1831), who had invited the designer to Russia as chief designer of the Imperial theaters.

" I imagined that it could be of some use to young students of my art and perhaps, of some interest, to amateurs, I decided to have it printed with small additions made before and after, on the study of fine arts in general and on their effects...No one that I know before me, proposed to be expressive and excited in architecture, or at least, no other author ever based himself *on the mimicry of the appearance of the buildings* that I like to call *physionomie,* since they should show outside what they contain inside " (Gonzaga, 1807, p.6).

Gonzaga uses the term *physionomie* to designate *the combination of shapes or the appearance of visible objects*. Representations of landscapes produce the same interest that we find in portraits. We are equally concerned with making a comparison with all the qualities and circumstances known in the original, or in the imitated landscape, to distinguish all the details and nuances that characterize its *physionomie.* (Gonzaga, 1807, p.30). This distinctive sentimental character that is announced and moved in different ways, is found more in the combinations of natural objects than in the *physiognomies* produced by architecture. Architecture aims to create beautiful forms and make visible the idea of beauty that does not exist in nature; and precisely that part of the architecture that constitutes the *embellishment* is called *decoration.* In the theater, for the scenographer, the most frequent problem is to represent buildings and human constructions, rather than natural places. Therefore he/she needs in-depth the study on the architecture, tastes and customs of all countries in all their eras, in order to put the image of the scene in relation to the needs of the representation. The set designer must necessarily know as much as the professional architect *The essence of the art of building* and its possibilities and conveniences, because they are the same forms that they must render and show, each with their own different means. (Gonzaga, 1807, p.41).

Expression in architecture is difficult, but the architect decorator undoubtedly can make four walls a *cheerful, sad, noble, elegant, horrible* place, etc. Giving buildings the shape and *physiognomy* that suits them is the most difficult, but most glorious goal for the architect, and the most admirable result for architecture. (Gonzaga, 1807, p.60). Ignorance, the whim of the people and the professors, the taste for the fashion, the revolutions of the states and many other competing causes, have confused, in the past, the characteristic distinctions of the decoration of the buildings, to the point of losing all the idea of convenience and order; but, nevertheless, architecture had, from time to time, some men of genius who, despite obstacles, were able to assert the strength of the *representative mimic of ornamentation*, and who sometimes built temples which actually inspired devotion and elevated the soul of those who approached, and imposing castles

and palaces, country houses, delightful gardens and apartments and all kinds of admirable monuments for the clarity of their expression. (Gonzaga, 1807, p.60).

The following quote addresses the *Arte del Vedere (Art of Seeing)*, an Italian work by Francesco Milizia, translated into French, by General Pomereul, in Paris. Gonzaga cites the work due to its content of the most accredited ideas and acclaimed opinions of that era:

"Due to its beauty, civil architecture claims to be counted among the fine arts of imitation; it is necessary then, that it demonstrates its origin from some natural model which it uses as an object to embellish, imitating. The caverns, caves, lairs, the forests! Such are the kindergartens that good nature presents to man, his dear son. He immediately abandoned them as soon as a hut was built. This is the model that architecture presents to have the honor of taking its place among the fine arts, forcing itself to always embellish and make its object noble. It does not matter at all that the model came out of the hands of nature or those of human ability; crude business that hardly deserves a name, but it is essential to see, if from this rustic model of the hut, a good system of imitation can come out for the beauty of the architecture and constant rules to create and describe the beauty of the buildings.

The columns are an imitation of tree trunks, the first supports of the huts. The base is an imitation of the stone that was probably used to prevent it from sinking to the ground. Columns could be baseless when resting on a solid base. They could be fluted, spiraled and decorated with leaves; as they thus represent the furrows formed by the flow of rain and the winding of climbing parasitic plants.

The architectural orders that are the union of the column with its decorations are the true ornaments of the architecture and the main supporters of the building. There are only three kinds of orders: First the solid or Doric, Second the delicate or Corinthian, Third the middle or Ionian, and so for the simple reason that there are only three ways of building." (Milizia 1786; Gonzaga, 1807, pp.43-45).

3. Conceptual Framework

In 1817, on the occasion of the fifth anniversary of the trouble over Napoleon with the participation of Emperor Alexander I. were planned celebrations. Prince Yusupov planned to arrange a theater hall in the estate for the upcoming celebrations in Moscow Already in 1816, a project was received for the Arkhangelsk theater from O.I. Beauve-Yusupov then intended to use the building of the Golitsyn manege for the theater. But this project, which was stored in Arkhangelsk, was not implemented, then Yusupov asked Gonzaga and received from him a fundamentally new project of the theater. The prince has decided to rebuild the arena of the building in the western part of the landscape park thus the construction of the Gonzaga theater was completed in in 1817-1818.In January 1817, a contract was concluded with the master Timofeev for the implementation of alabaster capitals based on the architect's drawings of 12 Corinthian and 4 Ionic columns. The interior decoration of the theater was carried out according to the projects of Gonzaga under the guidance of the architect S.P. Melnikov. In January 1818, according to historical documents, 'two Italians and a theater mechanic' have arrived at the estate, accompanied by the architect S.P. Melnikov. Employees of the State Museum-Estate "Arkhangelskoye" reasonably assumed that these Italians were Pietro Gonzaga and his son Paolo. In June 1818, scenery began to come from Gonzaga from St. Petersburg. For

their installation, the machinist of the Moscow theater Pyotr Ivanov came to Arkhangelsk on January 15, 1819. (Bezsonov, 1937, p.151).

The Gonzaga Theater in Arkhangelsk is one of the few old theaters that exist in the world, not affected by the later reconstructions. Not only the elements of the decoration of the auditorium and theatrical machinery, but also authentic scenery made by Gonzaga is not preserved in any of the European theaters. Currently, the theater is a two-story building, longitudinally facing the road. The only decoration of the road façade is placed in the center of the building, at the level of the second floor with four Ionic columns. The first, semi-basement floor is separated from the second by a horizontal belt. Around the entire building on top of the wall stretches a smooth wooden plastered frieze. The former stucco frieze had bas-reliefs depicting theatrical emblems, partially stored in the theater building. The building is covered in length by two slopes, forming smooth pediments at the ends. A porch is attached to the south side, the stairs of which lead to the platform to the entrance to the second floor. The balustrades of the stairs and the platforms are decorated with vases. The building is painted yellow and the details are white. The building in the plan is divided into four parts: the foyer, the auditorium, the stage and the restrooms. The entire spin of the plan is divided into two almost equal squares. In the first square is concentrated foyer and auditorium, in the second - the stage and restrooms. Each square is divided into two parts, of which a quarter is used under the foyer and restrooms, and three-quarters of each go under the auditorium and stage. In the lower floor were stored props, scenery, placed costume and chat restroom artists. From the foyer to the auditorium there are three entrances. Side entrances lead to the lodges and to the stalls. Corridors, passing by a number of boxes, lead to the entrances to the stage. The middle entrance, treated with an arch lying on the columns of the Roman-Ionic style, first with one march, and then two, diverging into opposite directions, leads to the corridor to the beds of the mezzanine. Gilded candelabras and beautifully used stucco masks are hung along both corridors. The auditorium has an oval shape, and one small arc of its oval is cut off by the stage. The walls of the auditorium at the bottom are covered with a plinth treated with seams. Above the plinth rise twelve columns of the Roman-Corinthian order of plaster, eleven spans between which represent arches. The spans are divided at half the height of the columns by balconies, which made it possible to arrange one over the other two boxes in each span. Thus, the hall has eleven boxes and the same number of bed floors. Above the columns stretched smooth frieze and lush with stucco brackets and rosettes cornice, from which there is a low dome up the ceiling. In the stalls, the floor is inclined to the stage; there is no special amphitheatre. Despite its small size, the hall makes a great impression. The depth of the stage is 12.25 m. Above the stage is a system of grates; on the right side of the wall there are blocks for raising the curtain and scenery, the side curtains move along the rails.For unknown reasons, Prince Yusupov failed to fully present the planned "jubilee" surprise. According to those present, the scenery in the theater was changed only three times that displeasured Alexander I. (Pylyayev, 1891, p.280). Perhaps the emperor knew how many decorations were actually made for the change and was waiting for their full demonstration. Indeed, the tablet of the scene with a pronounced bias had all the necessary devices for changing the scenery and various stage effects. A quarter of the volume of the building is reserved for artistic restrooms. The theater was suitable for performances of any kind - dramatic, opera, ballet, but first of all in Arkhangelsk it was planned to show "performances of scenery". "Performances of scenery", which consisted in changing on the stage of the theater illusory architectural and spatial paintings of various moods, sometimes to music, but without the participation

of actors, were known in Western Europe in the XVII-XVIII centuries. The author of such a performance was a theatrical painter, the importance of his art was comparable to the role of a drama tour, composer, choreographer. Thanks to his skill was born, in the words of Gonzaga, "music for the eyes." For this manor theater, Gonzaga painted a curtain that seemed to continue the architecture of the auditorium, and several changes in scenery. The creation of ten scenery is reliably confirmed, while some contemporaries believed that there were twelve or more. (Korshunova, 2001, p.10).The architecture created by the artist on stage is real and very expressive. The brush is widely painted the main perspective lines and contours of objects, the volumes are emphasized by spaces on a colored background, the brightness of which, unfortunately, has withered from time to time. These unique scenery, and now powered by preserved stage mechanisms, as well as the interior of the theater itself, also designed by Gonzaga in 1810-1817, remain the rarest memories of theatrical culture of the first quarter of the XIX century. The 200th Anniversary of the Gonzaga Theater in Arkhangelskoye", carried out in 2018 by the A. A. Bakhrushin State Central Theater Museum has presented an exhibition dedicated to the personality of Prince Yusupov, who had organized a home theater built by Pietro Gonzaga. Based on the materials of the exhibition, with the support of the Ministry of Culture of Russia, a beautifully published catalog was prepared. (Kolesnikova & Krasnobaeva, 2015, 47 p.)
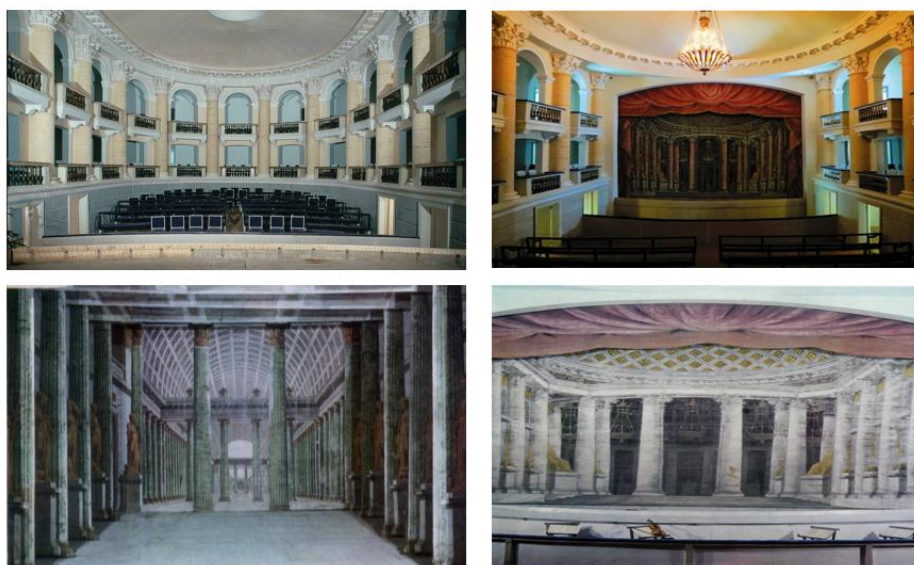
Figure 1. The modern view of the auditorium of the Gonzaga Theater in Arkhangelsk with stage decorations.
Source - the site of the State Museum-Estate "Arkhangelskoe, See 200th anniversary of the Gonzaga Theater on the website of the State Museum-Estate "Archangelskoe".
https://arhangelskoe.su/the_museum/gonzagi/

3.1. Findings

Metaphor is a "molecule" of art, and it contains all its properties. *metaphor*: a figure of speech in which a phrase is transferred to an object that has the form, likeness, or nature of—but is not identical to—that to which the phrase is literally applicable (Chu, 2010, p.82). Several scholars of his days states Gonzaga; had wanted to evaluate the expression of the lines and their combinations and had tried to establish a system to regulate their proportions and fix, so to speak, the sentimental tones of their figures, as it is happily

done in relation to music. Since on closer inspection, nature offers no model for either music or architecture, it gives them all the means to express and create that beauty they seek. Indeed, with the careful distribution of their materials, one in time, the other in space, they can create the elegance of rhythm and expressiveness in music and the convenient beauty of forms in architecture. In this sense, it has been said that architecture is a kind of music for the eyes; in fact, if the divisions of the architectural ordering system are carefully examined, one will find tonic classifications and intervals of octaves, thirds, fifths, etc. (Gonzaga,1807, p.54) For this detail, Gonzaga address to read the in-folio of Mr.Briseux.(Briseux,1974). For these different divisions, although in the same matter, there is a different and clear expression that makes the Doric order *serious*, the Corinthian *graceful* and the Ionian *noble*. The big difference to note is that in music everything flows quickly and passes, while in scenography, everything is permanent. (Gonzaga,1807, p.54)

2.2.1 Semiotical

"A linguistic system is a series of differences of sound combined with a series of differences of ideas. A linguistic system is a system of signs. ..." (Saussure, 1966).
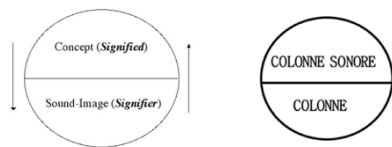
Sauserres sign definition :

Signified: The concept it represents: *Colonne Sonore*
Signifier: The Form which takes the 'sign': *Columns*

2.2.2 Semantic

COLONNE SONORE 🇮🇹 means SOUNDTRACK 🇬🇧
Colonne: *Columns*   Sonore: *Sonorous*

—A picture held us captive. And we could not get outside it, for it lay in our language and language seemed to repeat it to us inexorably (Wittgenstein,cxxix) the meaning of a word is its use in the language. (Wittgenstein,lxxiii) In this picture of language we find the roots of the following idea: Every word has a meaning. This meaning is correlated with the word. (Wittgenstein,xxxiii) —In this manner, we are told, the system of the imaginary is spread circularly, by detours and returns the length of an empty subject.(Barthes, 1983)

3. Conclusion

In the world there are only 22 theaters built in the XVIII century. And most of them, even the Bolshoi Theater in Moscow or La Scala in Milan, have undergone a lot of reconstructions. Only seven so-called "baroque" theaters have survived in their original form, including the Gonzaga Theater. There is no other such theater anywhere else on earth. Pietro Gonzaga thought of a special system for his creation, which was based not on the actors, but on the change of scenery, accompanied by various melodies. So they were given a unique *'music for the eyes'*.The logical picture of fact says Wittgenstein is a *Gedanke*. The musical thought the score the waves of sound, all stand to one another in that pictorial internal relation, which holds between language and the world.

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