The OSCAR PUBLISHING Services
International Journal of Pedagogics

VOLUME Vol.05 Issue12 2025
PAGE NO. 315-318
DOI 10.37547/ijp/Volume05Issue12-84

Theoretical And Practical Aspects Of Using Kinetics In Creating The Scenic Design Image Of A Dramatic Performance

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Received: 27 October 2025; **Accepted:** 17 November 2025; **Published:** 24 December 2025

Abstract: The article explores the artistic-aesthetic and methodological potential of kinetics as one of the significant means of shaping a scenographic image in dramatic theatre. The paper clarifies the content and polysemy of the term “kinetics” within the context of performing arts and identifies the fundamental differences between kinetic and mechanical movement in scenography.

The study outlines the main stages of development and artistic trends in twentieth- and twenty-first-century theatre in which kinetics gained the status of a key expressive tool of scenographic thinking. Using interpretations of William Shakespeare’s Hamlet in productions by leading directors and scenographers, the article analyses the artistic and technological features of creating different types of kinetic scenographic images. The findings substantiate the distinctive characteristics of kinetic scenography and suggest that it can be regarded as an independent artistic direction—relevant to contemporary theatre and promising under the conditions of advancing stage technologies, including within the theatrical practice of the Republic of Uzbekistan.

Keywords: kinetic scenography, stage movement, synthesis of art and technology, scenographic image, dramatic performance, Hamlet, contemporary theatre.

Introduction: In the artistic culture of the twentieth century, movement gradually ceased to be perceived as a purely auxiliary effect and became one of the leading factors of form- and meaning-making. In theatrical scenography, kinetics—understood as the dynamic transformation of form, structure, and the visual-plastic organization of stage space—has been established as an expressive resource capable of enhancing the metaphorical quality of the image, generating a powerful emotional response, and shaping a spectacular dramaturgy of space.

During the periods of modernism and postmodernism, stage movement was actively incorporated into the plastic solutions of performances across various genres: it set the rhythm, organized the composition, and functioned as an independent semiotic element of scenic expression. In the twenty-first century, against the backdrop of rapid development in multimedia and engineering technologies, kinetics has acquired new modes of realization—from the physical mobility of stage constructions to optical and digital transformations (projection effects, interactive graphics, mapping, and the synchronization of light and movement).

For the theatrical practice of the Republic of Uzbekistan, engagement with kinetics is of particular relevance for several reasons. First, contemporary audiences are oriented toward dynamic visual narration and rich imagery. Second, theatres increasingly interact with technological resources (lighting, sound, video), which expands the instrumental potential of scenography. Third, the professional training of directors, scenographers, lighting designers, and stage engineers requires a methodologically grounded understanding of kinetics as an artistic phenomenon, rather than merely a set of technical techniques.

Despite the fact that kinetic solutions are often discussed in studies on the history of scenography, stage technology, and contemporary theatrical practices, a comprehensive consideration of kinetics specifically as an independent principle of figurative scenographic thinking remains fragmentary. As a result, a scholarly gap emerges: dynamic experiments

on stage are documented as isolated cases, while their general methodological foundations, typology of images, and patterns of artistic-technological implementation are insufficiently examined.

The aim of the study is to identify the possibilities of kinetics in creating figurative scenographic solutions for dramatic performances and to delineate the features of kinetic scenography as a distinct direction within the contemporary visual-plastic culture of theatre.

Objectives of the study include:

- clarifying the content of the term "kinetics" in the context of scenography;
- distinguishing kinetic and mechanical movement as different principles of stage form-making;
- identifying the stages of the actualization of kinetic ideas in the twentieth and twenty-first centuries;
- proposing a typology of kinetic scenographic images;
- demonstrating the significance of artistic-technological collaboration in the creation of kinetic scenography;
- outlining the practical prospects for applying the findings within the theatrical sphere of Uzbekistan.

Methodological framework and theoretical background. The methodological framework of the study is based on an interdisciplinary synthesis that integrates theatre history, scenography, and stage technologies. The research employs problem-oriented chronological analysis, historical-comparative and historical-typological approaches, as well as artistic-figurative analysis (the iconographic method), which makes it possible to consider scenography as a system of meanings, forms, and modes of impact.

- The term "kinetics" (from the Greek κίνησις — movement) entered the field of art from scientific discourse, where it is associated with the description of processes of change and the evolution of systems over time. In the context of scenography, it is important to emphasize that kinetic movement is not merely the physical displacement of an object, but a transformation of structure and relationships between elements, generating a new layer of meaning and perception.
- Movement has always been inherent to the stage: changes of location, actors' movements, and transformations of scenery have accompanied theatre since antiquity. However, for a long period such changes primarily served an illustrative function—aimed at creating a plausible "picture" of events. Technically, this was most often achieved through mechanical means (rearrangement of scenery, lifts, trapdoors, wing-and-groove machinery), while artistically it remained within the logic of representation.
- The transition to kinetics as an artistic principle became most evident at the beginning of the twentieth century, when a demand emerged for a new type of imagery—mutable, unstable, metaphorical, and functional. Kinetics responded to this demand by proposing a stage space that "lives," develops, and generates meaning not only through depiction, but also through the dynamic organization of form.
- In the second half of the twentieth century, kinetic ideas received a powerful impetus due to scientific and technological progress and artistic experimentation. During this period, scenography came to be understood as an active system, in which the stage design could function not only as the setting of the action but also as its "participant": an environment, a character, or a rhythmic score.
- In the twenty-first century, against the backdrop of the digital revolution, kinetics has further expanded: alongside physical mobility, virtual transformations, light-based and projection-driven "movements," and interactive visual plasticity have emerged. This has strengthened the role of technology and made collaboration between creative and engineering teams a key condition for achieving a high-quality scenographic outcome.
- In a dramatic performance, the scenographic image is significant because it conveys the concept of the production indirectly—through metaphor, association, plastic form, and dynamics. Kinetics enhances these qualities by enabling the translation of meaning from a static image into a process, rhythm, and transformation.

Within the framework of the present study, three basic types of kinetic scenographic images are proposed:

1. Dynamic plastic environment — a mobile structure that changes in response to the character's inner states or the dramaturgy of the conflict;
2. Image-as-character — a scenographic object that functions as an autonomous force within the performance and enters into semantic interaction with the actors;
3. Multifunctional apparatus for performance — a complex (often high-tech) construction that simultaneously defines space, rhythm, performative possibilities, and semantic "transitions."

As culturally significant material for analysis, the study

retains examples of scenographic solutions in twentieth- and twenty-first-century interpretations of William Shakespeare's Hamlet. In these productions, kinetics manifests itself as a universal mechanism of metaphorization, enabling the translation of the tragedy's philosophical problematics into the visual-plastic language of the stage.

Kinetic scenography almost always requires a different model of authorship and production. In such projects, the scenographer acts not only as a co-author but also as a participant in the director's construction of the action: the dynamic environment becomes an "accumulator" of mise-en-scène and the rhythmic organization of the performance.

Key features of kinetic scenography include:

- the mandatory testing of the concept through models (physical maquettes, 3D visualizations, scenographic scores), since movement and transformation cannot be fully assessed in a static sketch;
- the transformation of technical parameters into artistic ones, whereby trajectory, speed, tempo, smoothness, and the synchronization of light, sound, and video directly influence meaning and emotional impact;
- the necessity of interdisciplinary collaboration involving stage engineers, constructors, lighting designers, multimedia specialists, and materials technologists;
- the risk of technological "correction" of the image, whereby even a strong artistic concept may be altered due to spatial, safety, or budgetary constraints—making phased design and testing essential.

For Uzbekistan, the effectiveness of kinetics as an artistic tool is evident in three main areas:

- renewal of the audience's experience: kinetic environments intensify the impact of performances without relying on direct illustration and enable communication through a contemporary visual language;
- development of scenographic education: the inclusion of kinetics modules in curricula (scenography, directing, stage technology), ranging from conceptual design to basic engineering literacy;
- technological modernization of theatres: even with limited resources, kinetic solutions can be developed on principles of mobility, transformation, and the synchronization of expressive means (light, texture, sound, projection), thereby advancing production culture.

At the same time, maintaining balance is essential: kinetics should not replace dramaturgy with external effects. Its artistic value emerges when movement becomes a meaning-forming factor—expressing conflict, state, temporality, environmental pressure, rupture, uncertainty, and transformation.

CONCLUSION

Kinetics in scenography is understood as a distinctive principle of artistic form-making, in which movement and transformation function not as decoration but as means of creating a metaphorical scenographic image. An analysis of the genesis of kinetic ideas demonstrates that the shift from mechanical "scene changes" to kinetic scenography is linked to modernist and postmodern rethinking of theatrical space, as well as to technological development.

The proposed typology of kinetic images (dynamic environment, image-as-character, multifunctional apparatus) systematizes the diversity of practices and serves as a methodological tool for the analysis and design of performances. For the theatrical sphere of Uzbekistan, engagement with kinetics represents a promising direction: it strengthens the contemporary visual language of the stage and fosters the development of interdisciplinary competencies in professional training.

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