

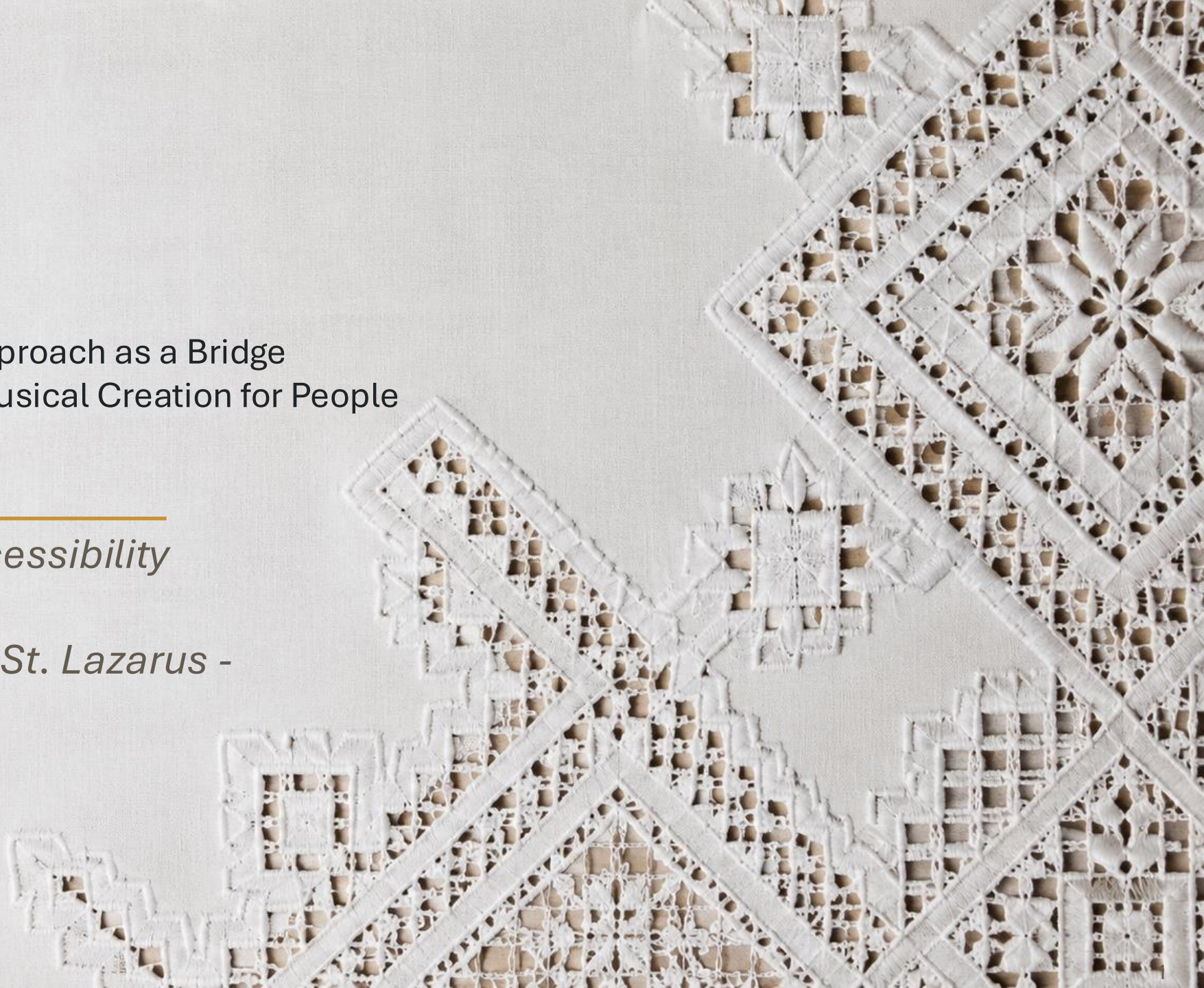
Beyond Imagination

Kandinsky's Synaesthetic Approach as a Bridge
between Lefkara Lace and Musical Creation for People
with Disabilities

A case study on arts accessibility

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Central Argument

Cultural heritage becomes accessible when it is reinterpreted through the senses.

- Lefkara lace is approached as a visual and tactile pathway toward musical creation.
- Participants with disabilities engage as active creators, not passive recipients.
- Accessibility is understood as artistic transformation, not only adaptation.



The Interdisciplinary Bridge



The bridge is built through adapted accessibility and collaborative artistic practice.

Synaesthesia as Method

- Synaesthesia describes interaction between sensory experiences.
- Colours, shapes, textures and movement may evoke acoustic or emotional responses.
- For Kandinsky, visual art could be “heard”, and music could create images.

Visual elements become carriers of musical and emotional qualities.



Kandinsky-inspired visual field used here as conceptual reference

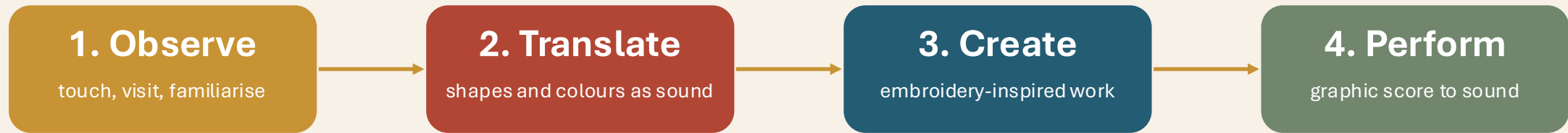
Lefkara Lace as Visual Score



- An important element of Cyprus' intangible cultural heritage.
- Recognised for geometry, repetition, symmetry and structural precision.
- Motifs, stitch directions and visual density are interpreted as musical structure.

From decorative craftsmanship to a readable musical structure.

Methodology: Four Interconnected Stages



- The process moves from sensory familiarisation to symbolic translation.
- Participants build their own visual material and collectively map it into sound.
- The final work combines embroidery, rhythm, timbre and performance.

Stage One: Deconstruction and Tactile Engagement

- Participants explored Lefkara lace through touch and close visual observation.
- The work was presented as a living structure of lines, repetitions, textures and movement.
- A visit to the Local Museum of Traditional Embroidery and Silversmithing in Lefkara contextualised the tradition.

Participants began to perceive embroidery as a potential source of rhythm, movement, texture, and sound.



Stage Two: Kandinsky as a Tool for Musical Creation



- Shapes and colours were explored as possible sources of sound.
- Geometric forms were linked with rhythmic behaviour.
- Colours related to sound sources, percussion timbres, and intensity.

Examples

repetition → repeated rhythms
angular forms → sharper sounds
circular motifs → smoother responses

Stage Three: Creation of the Embroidery Work



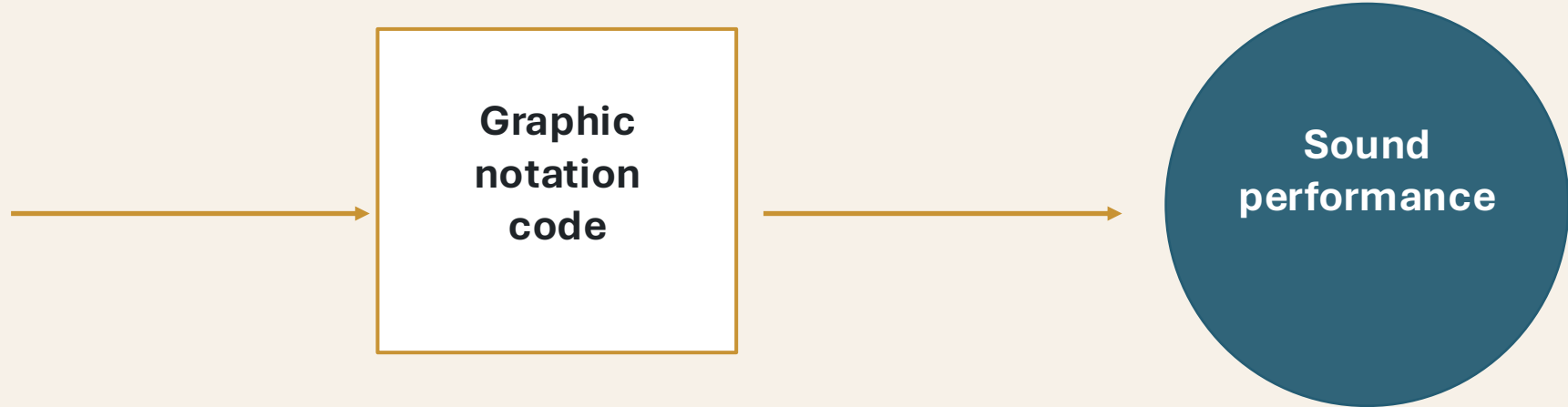
- Participants created their own Lefkara lace-inspired embroidery.
- Traditional motifs were redefined through personal sensory, visual and musical understanding.
- Colours acquired meaning and character; each stitch acquired significance.

The tradition became an accessible and living source of artistic expression.

Stage Four: Synthesis of the Final Work



**Embroidery
visual structure**



- Rhythm, timbre and gesture emerged from colour, line and stitch direction.
- The visual creation could be “read”, interpreted and performed through sound.

Part A: “Luminous Mobility”



Yellow frame	Maracas	wave-like repetition; rising light
Red outline	Rhythm sticks	basic pulse; clock-like continuity
White / yellow rhombuses	Metallophone	ascending and descending scales
Red central circle	Tambourine	beginning, transition, and completion

Light, stability, and transition are performed as rhythm and timbre.

Part B: “Geometric Strictness”



**Black frame
and “X”**
Xylophone

Wooden timbre reflects the strictness and intensity of the black lines; symbolically, it represents the seriousness of life events.

**Grey
triangles**
Rainstick

Scattered stitch-points become falling rain, producing randomness and unpredictability.

Geometric clarity is transformed into a soundscape of seriousness, chance and motion.

The Graphic Notation

Αποτύπωση του έργου σε γραφική παρτιτούρα

1. «Φωτεινή Κινητικότητα»

2. «Γεωμετρική Αυστηρότητα»

Outcomes and Observations

- Adapted multisensory media enhanced engagement and communication.
- The process encouraged emotional expression, collaboration, and shared meaning-making.
- Participants actively interpreted tradition through their own sensory perspective.



**Accessibility
& Expression**

embroidery and music as
means of perception



**Fine Motor
Skills**

each stitch as achievement;
instruments as agency



Inclusion

participants as creators of
culture

Conclusion

Inclusion in the arts is not only about access to existing practices; it is about creating new possibilities for expression, communication and shared cultural meaning.

Traditional craftsmanship, multisensory art, and musical creation can coexist within inclusive accessibility frameworks.

Thank you very much for your attention.