Watercolor Creations of Kyoto's Urban Landscapes and Its Relationship with the Philosophy of Ichi-go Ichi-e

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Abstract

This academic paper employs Art-Based Research methodology to propose and justify the Ichi-go Ichi-e Visual Analysis Framework for interpreting the aesthetic and cultural significance of urban landscapes in Kyoto, Japan. The study addresses the gap in scholarship regarding the systematic application of this Japanese philosophy as a framework for visual inquiry. The research utilises watercolour paintings of nine specific Kyoto locations as conceptual practice exemplars to demonstrate the framework's utility. The primary objectives are: 1) to establish the technical properties of watercolour as a philosophical medium embodying the philosophy of Ichi-go Ichi-e, and 2) to systematically analyse these artworks to interpret how Ichi-go Ichi-e informs the visual recording of unrepeatable encounters and inspiring locations. The findings, generated through a systematic visual analysis framework, confirm that the medium's fluidity and non-repeatability serve as direct visual metaphors for the philosophy. This paper's main contribution provides a methodological tool for future Art-Based Research in urban landscape, shifting the philosophical discussion from abstract theory to applied visual analysis.

Keywords: watercolour painting, art-based research, visual arts inquiry, Kyoto urban landscape, Japanese aesthetics

1. Introduction

This academic paper explores the deep connection between the Japanese aesthetic philosophy of Ichi-go Ichi-e (一期一会) and the practice of representing urban landscapes through watercolour painting. Ichi-go Ichi-e emphasises the singular value of every moment and the necessity of mindfulness. While the concept is widely recognised culturally, there is a lack of scholarly work that systematically frames it as an Art-Based Research (ABR) methodology to interpret the urban experience. This study aims to bridge this theoretical gap by proposing a formal conceptual framework rooted in this philosophy.

1.1 Research questions and objectives

This study is guided by the following research questions:

1) How can the dynamic and fluid nature of watercolour be theoretically justified as a medium that communicates the essence of Ichi-go Ichi-e, particularly its focus on impermanence and the acceptance of imperfection?

2) How can the Ichi-go Ichi-e Visual Analysis Framework be structured and applied to artworks of the Kyoto urban landscape to interpret the interplay between the inspiring locations and the human encounters?

The objectives of this article are:

1) To establish and justify watercolour's technical properties as an ideal visual art methodology.
2) To propose and demonstrate the Ichi-go Ichi-e Visual Analysis Framework using select watercolour artworks as conceptual practice exemplars.
3) To contribute a methodological tool for future interdisciplinary Art-Based Research in urban landscape studies and aesthetics.

1.2 Rationale for case selection: Kyoto and Watercolour

The selection of Kyoto as a case study is intentional, reflecting its unique urban and cultural fabric, where the coexistence of tradition and modernity creates a spatial dialogue of temporal layers. Mountains, rivers, and seasonal transitions frame the city. It embodies the Japanese notion of Mujō (impermanence), revealing the fluid interrelationship between nature, time, and human habitation. This makes Kyoto an ideal context for exploring how aesthetic philosophy manifests through lived spatial experience.

Watercolour, as the chosen representational medium, holds methodological significance in this inquiry. Its material characteristics, including transparency, fluidity, and a limited capacity for revision, demand immediacy and acceptance of unpredictability. These properties align with the philosophical essence of Ichi-go Ichi-e, inviting a mode of seeing and making that embraces the ephemeral and the imperfect. Within the architectural context, this approach enables a nuanced interpretation of urban atmospheres and spatial memory through an art-based methodology.

1.3 The significance of urban landscape watercolour painting

The process of sketching urban landscapes serves as a crucial method for designers to bridge the observed scenery with their subjective imagination, fostering a connection between the landscape, the artist, and the audience. In watercolour landscape painting, artists are tasked with simplifying the complex realities of the observed environment. This requires a deliberate focus on composition and spatial arrangement to convey the landscape's aesthetic qualities accurately. By applying principles of perspective, artists can effectively represent depth, light, shadow, and colour, thereby enhancing both their interpretation and the audience's experience of the scene. Additionally, a comprehensive understanding of the spatial dynamics of natural elements, such as the influence of weather and atmospheric conditions, plays a significant role in how these factors are represented in watercolour works. The ability to incorporate these dynamics into the painting process elevates the viewer's engagement and aesthetic appreciation (Zeng, 2021).

2. Literature review

This section reviews three main topics of literature relevant to the present study:

2.1 The philosophy of Ichi-go Ichi-e

2.2 Art-Based Research and watercolour as a reflective methodology, and

2.3 Kyoto's urban landscapes as sites of aesthetic encounter.

2.1 The philosophy and aesthetics of Ichi-go Ichi-e

Ichi-Go Ichi-E is a Japanese life philosophy that emphasises valuing and making the most of every moment (once in a lifetime). The origins of this phrase lie in the core of Zen Buddhism and are often illustrated through the Japanese tea ceremony. Nakagawa (2018) said

appropriate time, place and human perception are essential for Japanese people to appreciate nature. Deep down, Japanese people value the moment, the event, and the people they meet.

The terms Ichigo and Ichie convey profound Buddhist principles centred on the impermanence of life. Ichigo represents the span from birth to death, while Ichie refers to gatherings, particularly those with spiritual significance. These ideas are rooted in the Buddhist understanding that all existence is transient and ever-changing, as highlighted in the Diamond Sutra, which compares life to dreams, illusions, and fleeting phenomena. This perspective underscores the unpredictability of life and the importance of cherishing each interaction as a unique, fleeting opportunity (Li, 2024).

According to García and Miralles (2019), Ichigo Ichie is a philosophy cultivated through five fundamental elements. It begins with Friendships, recognising that supportive individuals enhance the significance of any encounter. This is reinforced by an Inspiring Location, as the setting plays a critical role in shaping perception and encouraging mindfulness. Fully engaging in this setting requires a Sense of Timelessness, which involves detaching from past concerns and future anxieties to immerse oneself completely in the moment. This immersion is given weight through Rituals of Appreciation, where simple acts of gratitude or celebration transform ordinary moments into meaningful occasions. Central to all of this is Mindfulness, the practice of being attentive to one's surroundings, emotions, and interactions, which fosters a deeper connection and a greater appreciation for the fleeting nature of life.

Philosophically, Ichi-go Ichi-e embodies mindfulness of the present, an awareness that every interaction, place, or moment occurs only once in its exact form. This sense of temporal uniqueness relates closely to other Japanese aesthetic notions such as mono no aware (the pathos of things), wabi-sabi (beauty in imperfection and impermanence), and Kachō-fūgetsu (flowers, birds, wind, and moon), all of which celebrate fleetingness and natural simplicity (Isavorapant, 2021; Parkes, 2018)

Art and architecture in Japan have long reflected these ideas. Traditional ink wash paintings (sumi-e) and tea garden designs embody an aesthetic of restraint and transience, where emptiness (ma or 間) and silence are essential components of meaning (Isavorapant, 2000). These aesthetic principles provide the conceptual foundation for linking Ichi-go Ichi-e to watercolour painting as a medium inherently sensitive to time, chance, and the uncontrollable flow of water.

2.2 Watercolour and Art-Based Research as a reflective methodology

While Ichi-go Ichi-e offers a philosophical framework, Art-Based Research provides the methodological grounding for interpreting watercolour painting as scholarly inquiry. Art-Based Research, as articulated by Leavy (2025) and McNiff (2018), situates artistic practice not as a decorative supplement but as a legitimate way of knowing. It emphasises the expressive, interpretive, and experiential dimensions of research, where artistic creation itself generates insight.

In this view, watercolour painting becomes a form of inquiry through making (Zeng, 2021). The artist's engagement with water, pigment, and paper mirrors processes of reflection and interpretation. Each brushstroke is a record of embodied cognition, revealing perception, emotion, and temporal awareness. The uncontrollable quality of watercolour aligns with Ichi-go Ichi-e's emphasis on the irreversibility of moments: once pigment meets paper, it cannot be undone or repeated in the same way.

Previous studies have explored similar connections between artistic media and phenomenology. Rolling (2010) argues that artistic research offers epistemological empathy, allowing knowledge to emerge through intuition and sensory experience. By adopting watercolour painting as an Art-Based Research method, this study situates itself within a growing interdisciplinary discourse that values affective and embodied knowledge.

Moreover, watercolour's translucency and immediacy are especially suited for capturing the essence of impermanence and fluidity, which are qualities central to both Ichi-go Ichi-e and Japanese aesthetic philosophy. In contrast to digital or acrylic media, watercolour resists total control, requiring the artist to accept the moment and adapt intuitively to the flow of pigment and water. This artistic surrender parallels Zen practices of mindfulness and non-attachment (Bryant, 2013), thus reinforcing watercolour's methodological relevance to the study's philosophical focus.

2.3 Kyoto's urban and cultural landscape as a context

Kyoto, Japan's ancient capital, provides a contextual backdrop for exploring Ichi-go Ichi-e in spatial and social dimensions. The city's urban form, composed of riverbanks, Kyō-machiya townhouses, shrines, and gardens (Figure 1), reflects a unique interplay between natural and human-made environments (Kyoto City Government, 2024).

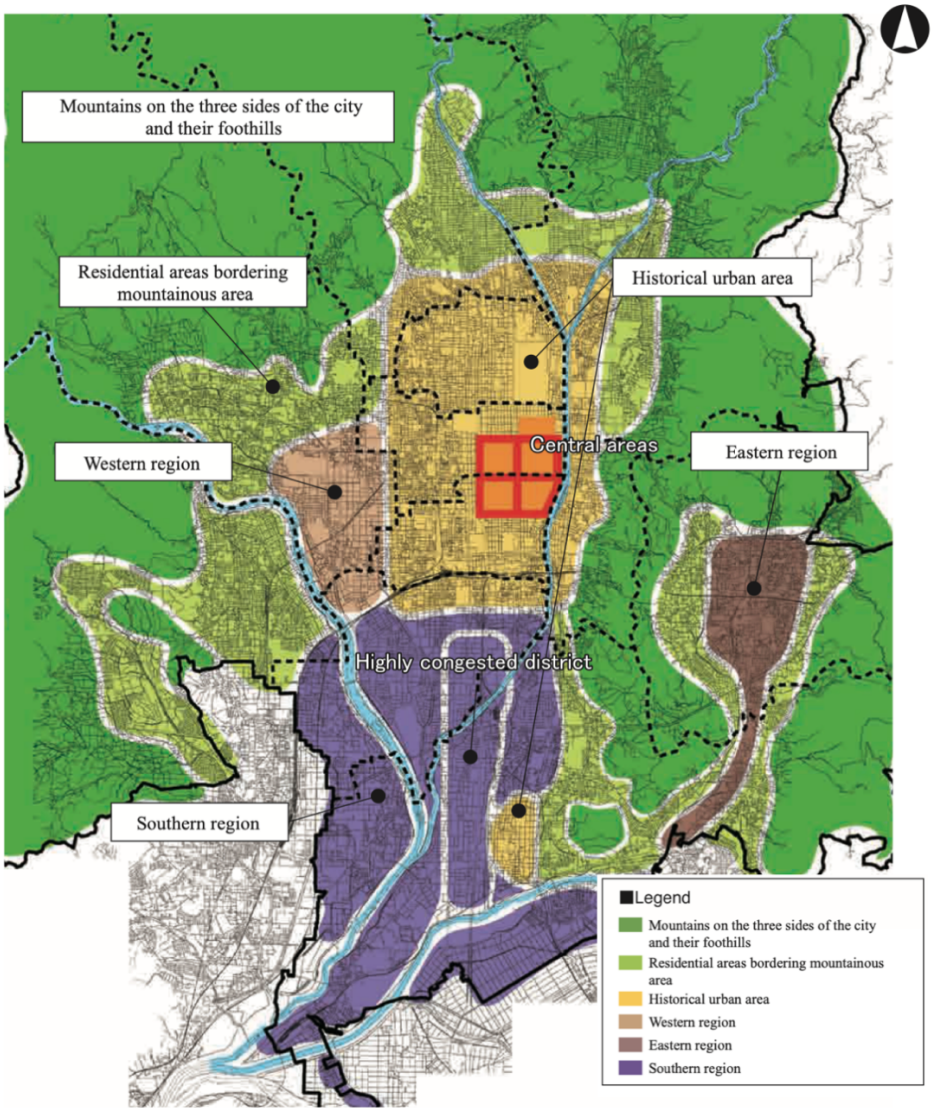


Figure 1 The historical urban area of Kyoto (Kyoto City Government, 2024)

The urban fabric of Kyoto is often described as an aesthetic landscape because its architecture creates a tangible connection between the city's community, its historical timeline, and its cultural rituals (Kyoto City Government, 2024). The city's rhythm, marked by seasonal festivals and daily practices, embodies a lived experience of impermanence, resonating with Ichi-go Ichi-e. The Kamogawa River, for instance, serves as a social corridor that facilitates encounters, while the traditional machiya townhouses preserve traces of intergenerational memory (Iba & Hokoi, 2022).

From an urban cultural perspective, Kyoto represents what Lefebvre (1991) calls lived space. It means a place continually produced through social interaction, emotion, and imagination.

For the present study, watercolour painting becomes a means of engaging with this lived space, translating sensory and emotional impressions of the city into visual narratives. Through this process, art becomes a tool for interpreting urban experience, not merely depicting it.

2.4 Synthesis of literature

Across these three domains, the literature establishes a conceptual bridge linking Japanese philosophy, art-based methodology, and urban cultural analysis. Ichi-go Ichi-e provides the ontological foundation (what is experienced); Art-Based Research provides the epistemological framework (how it is understood); and Kyoto's urban context provides the phenomenological setting (where it is embodied).

Thus, watercolour painting is positioned not only as a creative medium but as a research instrument that captures the transient interplay between artist, place, and time. This integrative framework underpins the study's exploration of how artistic practice can reveal deeper understandings of human encounters, urban space, and the aesthetics of impermanence.

3. Conceptual framework methodology

The methodology of this paper is firmly grounded in Art-Based Research, which builds the artistic process not merely as illustration, but as the primary method of systematic inquiry.

3.1 Defining Art-Based Research as a visual inquiry

Art-Based Research is specifically utilised here within the sub-genre of visual arts inquiry. This approach fulfils two critical functions for the study. Firstly, it allows for data collection through practice, where watercolour painting, conducted in situ and via studio-based reflection, generates phenomenological data. This observational information is captured directly during the creative process, allowing the researcher to record the lived experience of transience and mindfulness in a way that traditional textual notes cannot. Secondly, Art-Based Research provides the methodological justification for the entire process, building the result of the artworks as visual data and confirming that the systematic field observation of specific cultural and philosophical nuances is valid.

3.2 Framework development

The central methodological contribution of this paper is the Ichi-go Ichi-e visual analysis framework. This framework was developed through a synthesis of Ichi-go Ichi-e and also related Japanese aesthetics (Wabi-Sabi and Mujō) and established visual analysis theories

(Kress & Van Leeuwen, 2006). The nine watercolour paintings serve as conceptual case exemplars to demonstrate that the proposed Ichi-go Ichi-e Visual Analysis Framework is functional.

3.3 Systematic case selection criteria

The selection of the nine Kyoto locations was a systematic process, ensuring the artworks generated visual data relevant to the Ichi-go Ichi-e concepts. The locations were chosen based on three conceptual criteria. Transience and nature sites were selected to document the Mujō (Impermanence) of the natural cycle, such as areas reflecting seasonal change. Unrepeatable Encounters sites were chosen to capture the Ichie (one meeting) element in daily social contexts, such as local cafés and shops. Finally, Cultural and historical sites were selected to examine the relationship between enduring heritage (e.g., Kyō-machiya) and the fleeting human presence (Eiweida & Arai, 2018).

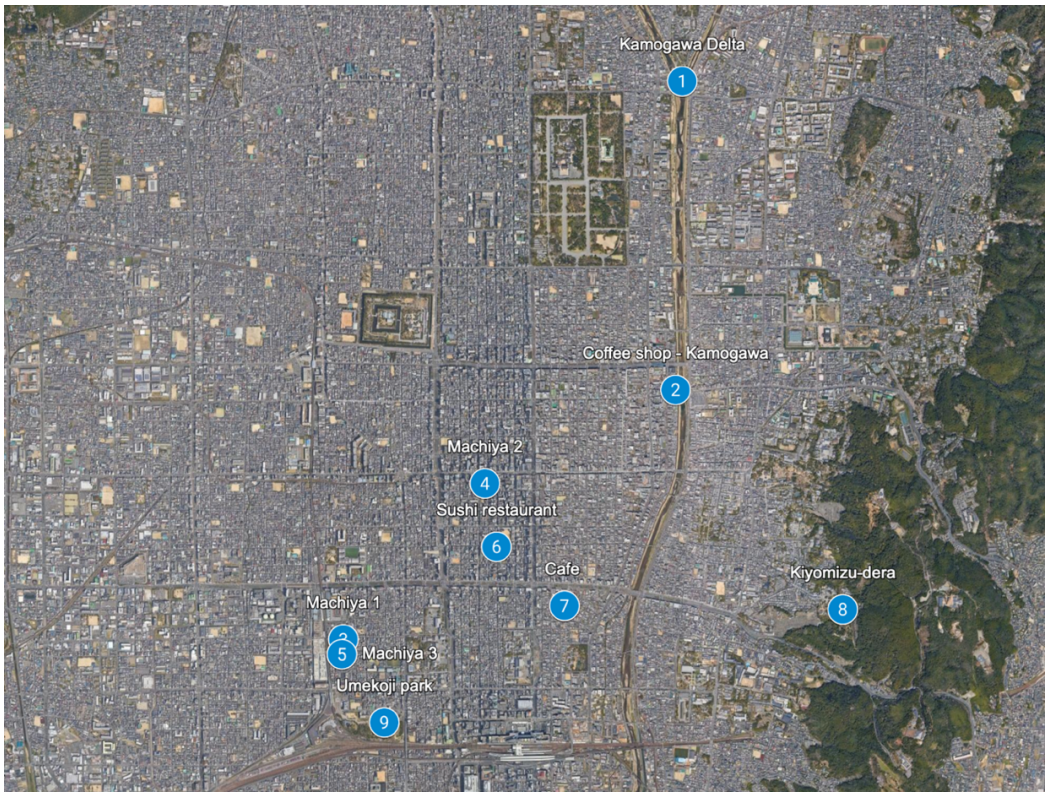


Figure 2 Google Maps. (n.d.). [The nine locations of watercolour paintings].

The map above highlights nine key locations in Kyoto where the watercolour paintings were created, primarily within the historical urban area. Kamogawa Delta (1) and Coffee shop along Kamogawa (2) are both situated along the Kamogawa River, representing the riverbank landscapes known for fostering social interaction. Kyo-machiya houses (3, 4, and 5) illustrate

Kyoto's traditional architectural heritage, located in the central area of Shijo Street and the Shimabara neighbourhood. The sushi restaurant (4) and cafés (6, 7) were venues where social exchanges between the author and shop owners took place. Finally, Kiyomizu-Dera (8), a renowned temple, and Umekoji Park (9), recognised for its seasonal beauty, capture the natural landscapes that inspired the artwork. The paintings from each location are presented in Section 4.

3.4 The Systematic Visual Analysis Framework

To ensure the academic rigour of the Art-Based Research data, the Ichi-go Ichi-e Visual Analysis Framework applies three integrated layers of structured analysis to each artwork.

3.4.1 Formal analysis

This layer focuses on technique, colour, and composition. It analyses how the physical properties of the watercolour medium itself communicate philosophical concepts. The analysis specifically examines transparency that symbolises the ephemeral, non-revisability, which symbolises commitment to the moment, and the use of subdued colour palettes, which align with Wabi-Sabi. The analysis interprets the control and spontaneity employed by the artist as direct reflections of mindfulness.

3.4.2 Semiotic analysis

This layer focuses on visual metaphors and cultural symbols. It interprets elements within the composition as carriers of deeper cultural meaning. The analysis defines the river flow as the primary symbol for Mujō, the machiya as a symbol of cultural vulnerability, and the deliberate placement of human figures as representing the fleeting significance of the Ichie. Semiotic analysis ensures that the cultural interpretation is grounded in established theory.

3.4.3 Content analysis

This final layer ensures the results are systematic by linking the artwork's setting and thematic narrative directly to the pre-defined selection criteria (e.g., confirming that a specific café painting is a suitable exemplar of an unrepeatable encounter). This validates the consistency of the framework.

4. Application of the Ichi-go Ichi-e Visual Framework

This section demonstrates the practical application of the Ichi-go Ichi-e Visual Analysis Framework using the categorised watercolour artworks as conceptual case exemplars.

4.1 Category 1: Riverbank landscapes

This category, including the painting of the Kamogawa delta (Figure 3) and the bird-eye view of the Kamogawa river (Figure 4), demonstrates that public space functions as a temporal framework in which everyday social interactions are articulated as encounters defined by immediacy and non-repeatability, consistent with the principle of Ichi-go Ichi-e.



Figure 3 The Kamogawa River Triangle (Author, 2021)



Figure 4 Watercolour painting at a coffee shop along the Kamo River (Author, 2021)

Case exemplar analysis: The Kamo Delta and riverbank Café

The analysis of these two artworks shows how visual representation supports the philosophy of Ichi-go Ichi-e.

Table 1 Case exemplar analysis of the riverbank landscape using the Ichi-go Ichi-e framework

Framework	Analysis of visual data (Figure 3 & 4)	Conceptual anylysis
Content analysis	The site is a central community space where people meet for activities like painting. The convenience of the location allowed for unique and extended social time across age groups.	The artwork documents a singular, unrepeatable encounter (ichie), structured by the inspiring location as a critical condition for meaningful experience, consistent with Garcia and Miralles' (2019) framework.
Formal Analysis (focus on technique and color)	Both pieces were painted using a dry-on-dry technique within a two-hour time limit, a method that supports immediacy and restricts revision. The palette mainly uses soft greens and earthy tones, with water and sky rendered using light, flowing washes.	The strict time limit forced the artist to practice mindfulness and commit fully to the moment. The use of subdued colors and simple forms (Wabi-Sabi aesthetic) stops the scene from looking perfect or dramatic, emphasizing the beauty of its natural state. The flowing washes function as a material strategy that constrains control and foregrounds unpredictability.
Semiotic analysis	The composition features the ever-flowing river and the permanent Daimonji Mountain in the background, contrasting with the small, gathered human figures. Small details, like bright clothing spots, stand out. (Figure 3)	The river acts as a simple symbol for impermanence (Mujō). The permanent mountain makes the brief presence of the people seem even more precious, urging the viewer to value the present time. The small bright color accents draw attention to the human interactions, thereby contextualizing the encounter (ichie) within the natural environment.

It is significant that the paintings were produced in just two hours and that the participants were friends without any prior experience, as both factors shaped the process and its outcomes. This time constraint forced everyone to accept the immediate result, confirming

that the watercolour process is a direct, practical exercise in Ichi-go Ichi-e. The artwork is thus a shared physical memory of a unique moment of creation, proving that the medium itself is ideal for documenting the philosophical experience (Thanasarn & Kittiprasan, 2023).

4.2 Category 2: Architectural sites

This category focuses on Kyō-machiya townhouses and related commercial spaces (Figures 5, 6, 7, 8). These sites were chosen as cultural and historical places, demonstrating how the enduring nature of traditional architecture frames (Kyoto Centre for Community Collaboration, 2009), unrepeatable encounters and intergenerational exchange. The architectural sites, unlike the riverbanks, often required a studio-based approach (Figure 5, 6) due to the narrow streets, shifting the focus from spontaneous on-site creation to deliberate visual interpretation of memory.



Figure 5 Dandan coffee shop and art gallery (Author, 2022)

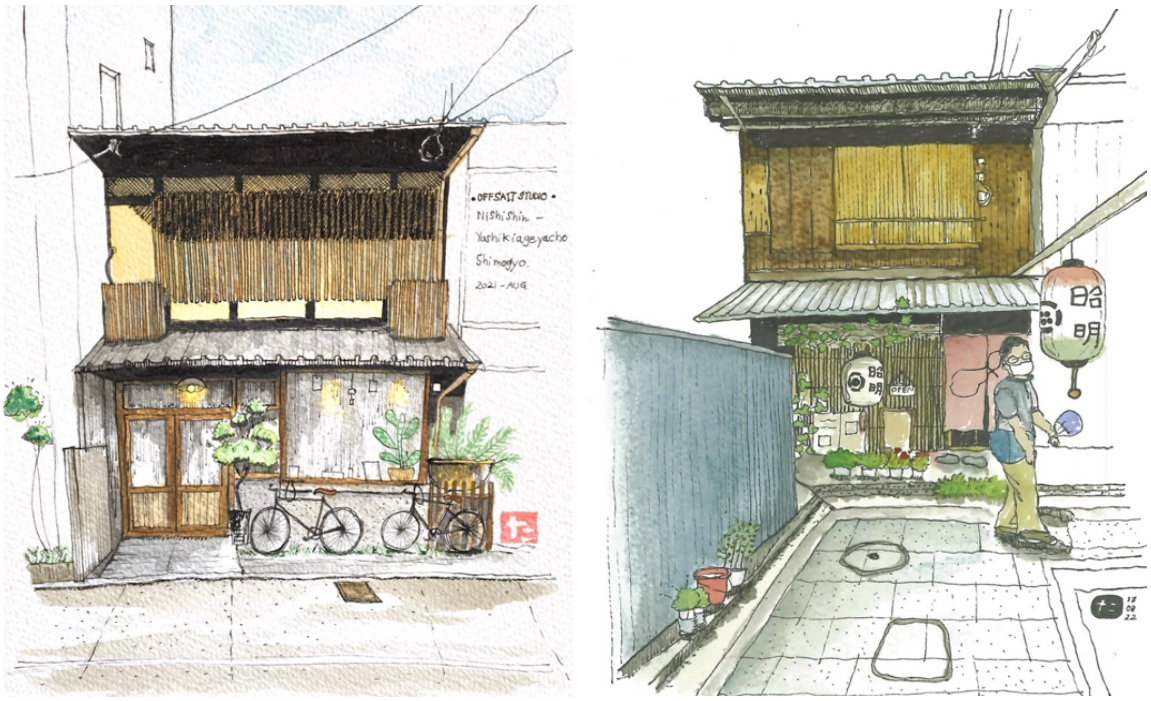


Figure 6 Wooden row house shops in the Nana-cho and Karasuma districts (Author, 2022)



Figure 7 The sushi restaurant located near Karasuma Street (Author, 2022)

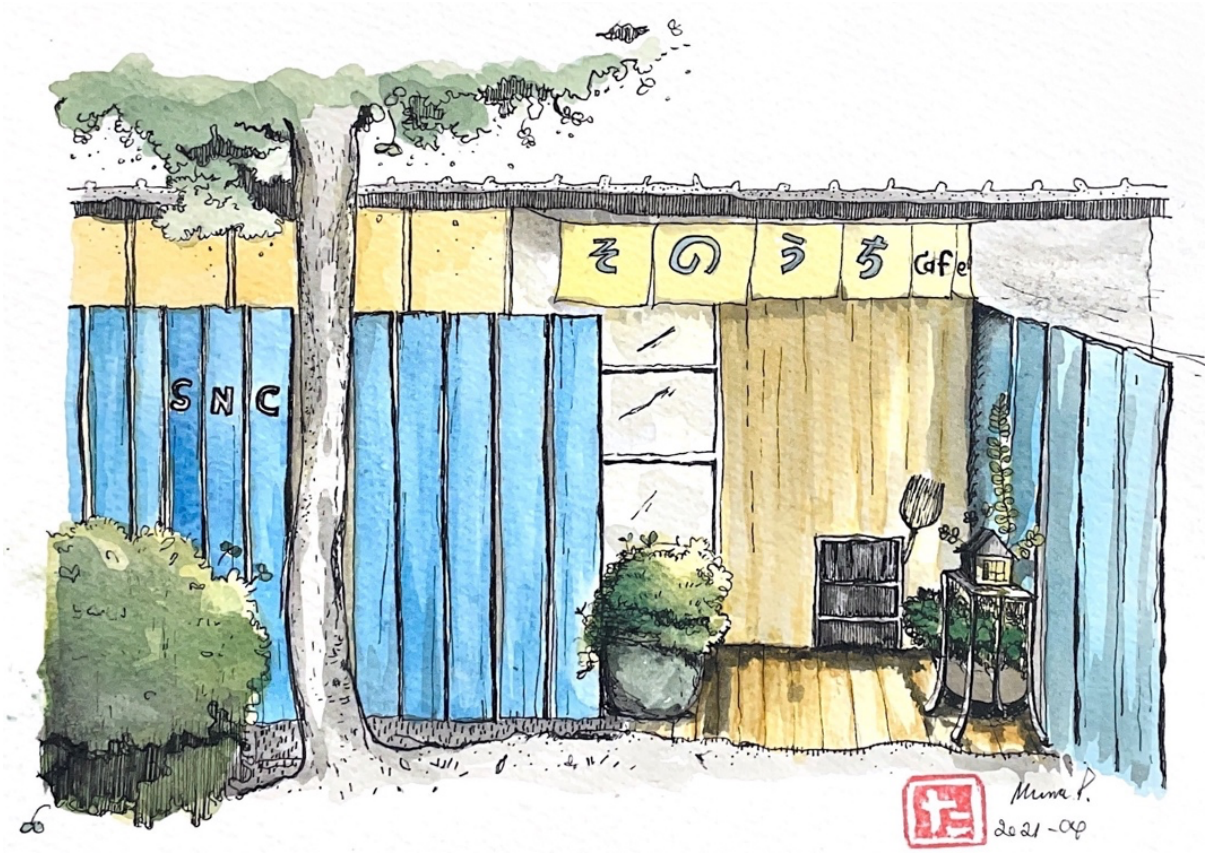


Figure 8 The entrance of café SNC (Author, 2022)

Case exemplar analysis: The Kyō-machiya and the act of gifting art

The analysis frames machiya as spatial constructs mediating cultural continuity and memory.

Table 2 Case exemplar analysis of the Kyō-machiya using the Ichi-go Ichi-e framework

Framework	Analysis of Visual Data (Figures 5, 6, 7, 8)	Conceptual analysis
Content analysis	The artwork of Dandan Coffee Shop (Figure 5) resulted from an initial one-time meeting with the elderly manager. The subsequent gift of the painting (Figures 5, 6) was an intentional effort to initiate and sustain a relationship. This exchange was critical during the pandemic.	The painting functions as a social artifact that transforms a chance meeting into a meaningful *Ichie*. The act of gifting the artwork serves as a powerful means of bridging intergenerational gaps and strengthening community bonds.
Formal analysis	The paintings (Figures 5, 6) exhibit a controlled and deliberate approach,	The controlled technique visually represents the permanence of the

Framework	Analysis of Visual Data (Figures 5, 6, 7, 8)	Conceptual analysis
(focus on details)	focusing on refining details of the wooden facades and *Koshi* (lattice work). The artist uses strong contrasts of light and shadow to define the structure's character (Nakagawa & Isavorapant, 2018).	cultural heritage, the deliberate effort to preserve detail contrasts with the spontaneity of the river views. The light and shadow effects on the wood facades create a visual texture of warmth and welcome.
Semiotic analysis	The Kyō-machiya structures and their wooden *Koshi* are the main symbols. The anecdotes of the elderly woman sharing culture (Figure 5) and the displayed postcard (Figure 8) are central. The artwork of the sushi restaurant (Figure 7), though concrete, shows an ajar door and welcoming curtains.	The machiya is interpreted as a symbol of vulnerability—it is a tradition that is rapidly disappearing (Iba and Hokoi, 2022). The painting is an effort to creating memory and value the architecture in its current state, aligning with the urgency inherent in Ichi-go Ichi-e.

The paintings in this category strongly support the argument that art practice is a social methodology. By focusing on the machiya and using the artworks as gifts, the creative process became a non-verbal language for intergenerational exchange. The narrow streets, which physically prevented on-site painting, necessitate a memory-based approach; the artist relies on field notes and personal impression, making the resulting artwork a true visual interpretation of a past encounter rather than a photographic record. This confirms the Art-Based Research principle that the visual artefact can represent a complex social and cultural memory.

The case of the Kyō-machiya illustrates the dialogue between permanence and transience. The enduring wooden architecture provides an Inspiring location that is steeped in history. However, the interactions within these spaces (the shop owners, the guests, the conversations) are fleeting and unrepeatable. The final watercolour piece captures this relationship, preserving the essence of the encounter that happened in a structure fighting to survive modernisation.

4.3 Category 3: Natural settings

This final category, featuring Kiyomizu-Dera (Figure 9) and Umekoji Park (Figure 10), serves as the clearest demonstration of Ichi-go Ichi-e's foundation in Zen principles. These sites were selected to meet the criteria of transience and natural aesthetic, capturing the powerful yet fleeting shift of seasons.



Figure 9 Autumn foliage at Kiyomizu-Dera Temple (Author, 2021)



Figure 10 Autumn leaves and cherry blossoms in Umekoji Park (Author, 2021)

Case exemplar analysis: seasonal beauty and the act of mindfulness

The analysis interprets these natural scenes as visual commitments to the philosophical idea of impermanence and the need to value the present moment.

Table 3 Case exemplar analysis of natural settings using the Ichi-go Ichi-e framework.

Framework	Analysis of visual data (Figures 9, 10)	Conceptual analysis
Content analysis	The paintings capture the vibrant of autumn foliage (Figure 9) and the fleeting pinks of spring blossoms (Figure 10). The Umekoji Park case explicitly documents the seasonal shift from autumn to spring.	The artworks serve as a visual record of *Kachō-fūgetsu* (beauty of nature across seasons), emphasizing the aesthetic value of the Inspiring location. They record the beauty of the environment, fulfilling the criteria for keeping the unrepeatable moment before it decays.
Formal analysis (focus on color saturation and technique)	The works utilize saturated reds, oranges, and yellows for the foliage (Figure 9) or delicate pale pinks (Figure 10). The wet-on-dry technique enables controlled articulation of detail and spatial structure.	The controlled technique (wet-on-dry) is a deliberate act of mindfulness, requiring the artist to focus intently to capture the detail of the fleeting perfection. The transparency of the watercolor ensures that, despite the detail, the colors remain ethereal, confirming that this beauty is fundamentally transient.
Semiotic analysis	The scenes feature natural elements (maple trees, stream, blossoms) in states of seasonal transformation. The small human figures (Figure 9) are often dwarfed by the environment.	The seasonal transformation is the core symbol for *Mujō* (Impermanence). The human figures serve as observers, emphasizing that the individual experience (*Ichigo*) is small and momentary compared to the cycle of nature. The final artwork functions as a memorial object, preserving the memory and the Zen requirement of being fully present in the vast, sublime natural setting.

The natural settings category is key to proving the philosophical depth of the Ichi-go Ichi-e visual analysis framework. The act of painting the seasonal shift demonstrates that Art-Based Research can be used to document a philosophical concept. The decision to revisit Umekoji Park to paint the spring blossoms after the autumn leaves (Figure 10) is not just

a documentation of nature, but a deliberate intellectual act by the artist to visually confirm the principle of impermanence. In the natural landscape paintings, impermanence is articulated through material behavior. The translucency and layering of watercolor produce visual indeterminacy, aligning the medium with Ichi-go Ichi-e by emphasizing temporality and limiting fixity.

5. Conclusion

This research advances the methodological foundations of Art-Based Research by demonstrating how Japanese aesthetic philosophy can be meaningfully integrated into visual inquiry. By grounding the study in the principles of Ichi-go Ichi-e, it shows that philosophical concepts often regarded as abstract can be translated into a clear and applicable research strategy. The use of watercolour is validated not merely as an artistic choice but as a methodological one: its fluidity, unpredictability, and resistance to replication operate as active instruments for engaging with ideas of impermanence, presence, and the singularity of experience.

A key outcome of this study is the development of the Ichi-go Ichi-e Visual Analysis Framework. This framework transforms the philosophical foundations of the study into a systematic, multi-layered model for analysing visual works through formal, semiotic, and contextual dimensions. The framework provides researchers with a structured tool that can be applied beyond the Kyoto case, supporting inquiries in urban studies, cultural landscape, environmental aesthetics, and other fields where time, memory, and transience intersect with visual practice.

Overall, this study offers a methodological contribution that extends the possibilities of Art-Based Research. It demonstrates that artistic practice, when rigorously framed, can serve as an effective method, one capable of engaging with the lived and fleeting qualities of urban experience.

6. Future Research

To validate the framework empirically, future research could focus on empirical validation by conducting collaborative inquiry with local residents. Additionally, comparative studies applying the framework to other visual art forms would further establish the generalizability of the proposed tool.

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