

Art in a distance
Arte a distanza

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Understanding gesture systems, with particular respect to textures and materials

András Ferenc PINTÉR

Abstract

Gesture painting appeared around mid-century. Most dominant in the United States, it is best defined as a style of painting that falls under the umbrella category of abstract expressionism. The term “abstract expressionism” was first used by Alfred Barr in 1929 in reference to Kandinsky’s improvisations, but it only took hold after Clement Greenberg’s suggestion in the 1950s. According to Kandinsky, abstract painting is the hardest style because it demands perfect drawing technique and a heightened sensitivity toward color and form. Abstract painting requires the same kind of expression as a poet writing about emotions. I relate to the abstract visualization inherent in gesture painting as an individual, sensitive being, and I study what makes colors, shapes, spatial systems, and surfaces on the canvas become the primary form of expression for gesture painting.

Keywords: gesture system, material, texture, abstract painting

Astratto

La pittura gestuale è apparsa intorno alla metà del secolo scorso. Più dominante negli Stati Uniti, è meglio definita come uno stile di pittura che rientra nella categoria ombrello dell’espressionismo astratto. Il termine “espressionismo astratto” fu usato per la prima volta da Alfred Barr nel 1929 in riferimento alle improvvisazioni di Kandinsky, ma prese piede solo dopo il suggerimento di Clement Greenberg negli anni Cinquanta. Secondo Kandinsky, la pittura astratta è lo stile più difficile perché richiede una tecnica di disegno perfetta e un’elevata sensibilità verso il colore e la forma. La pittura astratta richiede lo stesso tipo di espressione di un poeta che scrive di emozioni. Mi relazio alla visualizzazione astratta inerente alla pittura gestuale come un essere individuale e sensibile e studio ciò che fa sì che i colori, le forme, i sistemi spaziali e le superfici sulla tela diventino la forma primaria di espressione della pittura gestuale.

Parole chiave: sistema gestuale, materiale, texture, pittura astratta

Gesture painting appeared around mid-century. Most dominant in the United States, it is best defined as a style of painting that falls under the umbrella category of abstract expressionism. The term “abstract expressionism” was first used by Alfred Barr in 1929 in reference to Kandinsky’s improvisations [Kandinsky: Improvisation 28. (second version), 1912], but it only took hold after Clement Greenberg’s suggestion in the 1950s. According to Kandinsky, abstract painting is the hardest style

because it demands perfect drawing technique and a heightened sensitivity toward color and form. Abstract painting requires the same kind of expression as a poet writing about emotions. I wholly agree with Kandinsky’s assessment: without knowing shapes, colors, and their use, and without the necessary sensitivity or humility, it is impossible to create a good abstract piece. Of course, that begs the question: what actually is a good abstract piece? Is it even possible to define it precise-

ly? These questions could form the basis of a whole new study. According to Greenberg’s theory, abstract painting is a sort of pure form of painting that is free from everything that is not inseparably tied to painting, like narrative or the figurative. Greenberg pinpoints the flatness or two-dimensionality of the painting as its purest trait, though he also admits that this kind of effect is not necessarily unique to abstract painting. However, this would in fact be the primary goal of abstract painting, and not the exclusion of representation and the object. “Abstractness, or the non-figurative, has in itself still not proved to be an altogether necessary moment in the self-criticism of pictorial art, even though artists as eminent as Kandinsky and Mondrian have thought so. Representation, or illustration, as such does not abate the uniqueness of pictorial art; what does do so are the associations of the things represented.”¹ From the perspective of interpretation, these associations shift focus to the beholder: the ways in which abstract painting impacts the viewer, the ways in which it alters the viewer’s outlook, and the kind of relationship that exists between the artwork,

the artist, and the beholder. In my research, I seek answers to this question by interpreting gesture systems in painting on an empirical basis.

The question lends itself: what exactly do we mean by painterly gesture systems? Does this definition only apply to the formal language of abstraction, or rather to all forms of creative expression in painting, such as brush strokes or surface application? I believe that every type of artistic expression present on the surface of the image counts as a kind of gesture system, regardless of whether it is a narrative representation, nonfigurative, or abstract. According to Leopold Zahn, the abstract painter does not use nature as an example but creates pieces the same way nature itself does; he thinks the abstract artist questions nature rather than mimic it. In this manner, the abovementioned definition, the painterly gesture system should be understood in its complexity; it applies just as much to Vincent van Gogh’s idiosyncratic linear systems as it does to Jackson Pollock’s dripped surfaces [Jackson



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Kandinszkij: Improvisation 28. (second version), 1912, oil, canvas, 111,4x162,1 cm, Solomon R. Guggenheim Museum, New York.

Source: <https://www.guggenheim.org/artwork/1861>

Downloaded: 2018.07.09.

Jackson Pollock: Number 1 (Lavender Mist), 1950, oil, enamel, and aluminum on canvas, 221x299,7 cm, Ailsa Mellon Bruce collection, National Gallery of Art, Washington.

Source: <https://www.nga.gov/collection/highlights/pollock-number-1-1950-lavender-mist.html>

Downloaded: 2018.08. 02.



Pollock, Number 1 (Lavender Mist), 1950]. What I am trying to point out is that regardless of style, content, or even material, painterly gesture systems can apply to anything that emerges on the surface of the canvas concurrently with the creative will.

As to the relationship between paint and the artist, and on the topic of artistic expression, to quote James Elkins in his book, What Painting Is: *“Paint records the most delicate gesture and the most tense. It tells whether the painter sat or stood or crouched in front of the canvas. Paint is a cast made of the painter’s movements, a portrait of the painter’s body and thought.”*² As Elkins posits, our every vibration is channeled onto the surface, the surface that is in the material, i.e. the texture. In my view, the significance of the texture is enormous: in terms of interpretation, beyond subject matter and color, it expresses everything. The texture gathers everything, the smallest microscopic particles, vibrations, bits of brush and leather, and practically everything else. The gesture is uniqueness itself, in the sense that the unique and singular shapes, materials, and surfaces

visible in the painting define its creator and subject matter. *“In the artwork, the artist arranges phenomena seen in nature in the way that each detail of the painting serves the clearest possible expression of the subject matter. Without the conscious transfer of the observed phenomena in this manner, there is no art. One of the key tenets of the artwork is artistic adaptation and transformation.”*³ There are no two perfectly identical motions, just like there are no two perfectly identical lines or dots. With every move, every gesture, we create something new, unique, and unrepeatable.

Adding materials into the equation, it becomes the understood and studied tool of the creative act. Examining common definitions of gestures and gesticulation, it is quite astounding that they are never associated with artistic expression; in my opinion, they should be integral to it. It could not be any other way. At this point, let me refer back to the main hypothesis of this paper, which is that understanding painterly gesture systems is possible primarily through texture and material, but gesticulation and human, creative moves and gestures in general also integrate into the surface of the painting. These unmistakable signs, imprints, artistic style markers are present in the painting just like the imprint of our paint-smudged fingers on a piece of paper. *“Non-verbality is inseparable from our human nature, including our communication. We use it naturally, through hand gestures, body movement, and eye contact. But gestures have meaning: partly physiological, stemming from the way our bodies work, and partly emerging from social consensus, i.e. conventions and traditions.”*⁴

Gestures can express internal tensions, thoughts, and emotions. Material is the substance itself; and each material has its own unique characteristics. To quote René Berger: *“And so in art, the material is never limited to being the mere container of form. Wild and obedient at once, it resists and surrenders to the artist’s will,*

*which ultimately seeks not to subdue it but to find equilibrium. When treated with indifference or tyranny, the material only responds with empty form or silence. It must be treated with respect to be filled with life. The great lesson of universal art history: there is no great artwork whose artist did not respect the material.”*⁵ As Berger’s words demonstrate, we must find harmony and balance with the material. In other words, the artist must be in harmony not only with themselves, but also with the material elements.

In painting, texture refers to surface treatment, intricacy, brush strokes, and the visible or only tactile, material-like surfaces. It is textures that best reveal the unique style of the artist. The texture is the material essence of the material; we could say that the material manifests itself in the texture. In essence, the texture can be a form of interpretation, an approximation of comprehension. In addition, the type of visual sensation or first impulse that first affects the viewer of a painting is highly significant from the perspective of textures, as it affects us like a stimulus, impacting our comprehension and experience. It is especially true about works of art in which, let’s say, abstract shapes and gesture systems abound on the surface at various, ever more intriguing levels of refinement.

I believe the study of painterly gesture systems primarily through textures and materials has legitimacy. The painter’s self-serving communication is a dead-end street, but at the same time, we must provide space for free artistic self-expression. According to Descartes, reason is an inherent human trait, and the ultimate source of all knowledge. By this, Descartes refers to the process and significance of thought, not to accept things as they are but rather to doubt and question them. He said we could doubt everything except doubt itself. What I am trying to express is how the presence of consciousness and doubt is just as important to thinking as it is to the creative process.

Conclusions

I believe the study of painterly gesture systems primarily through textures and materials has legitimacy. The painter’s self-serving communication is a dead-end street, but at the same time, we must provide space for free artistic self-expression. According to Descartes, reason is an inherent human trait, and the ultimate source of all knowledge. By this, Descartes refers to the process and significance of thought, not to accept things as they are but rather to doubt and question them. He said we could doubt everything except doubt itself. What I am trying to express is how the presence of consciousness and doubt is just as important to thinking as it is to the creative process.

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Towards a New Bauhaus

Ferenc SEBESTÉNY

Abstract

“This is why we will launch a new European Bauhaus movement – a collaborative design and creative space, where architects, artists, students, scientists, engineers and designers work together to make this vision a reality. The New European Bauhaus will be a driving force to bring the European Green Deal to life in an attractive, and innovative and human-centered way.” (European Commission President Ursula von der Leyen). The Hungarian Design Cultural Foundation has played an active role in this key project of the Commission. Their Autumn 2021 exhibition showcased the corresponding works of contemporary industrial artists, and it has partnered the Hungarian Design Council in the Hungarian engagement in NEB, which was launched with the participation of students and faculty members from various educational institutions of architecture and design. The Spring 2022 exhibition of the BME Department of Graphics, Form and Design together with the Hungarian Design Cultural Foundation, organized in the framework of the international initiative New European Bauhaus (NEB) featured the works of students of architecture and design.

Keywords: architecture, design, exhibition, New European Bauhaus, form, composition

Astratto

“Per questo motivo lanceremo un nuovo movimento Bauhaus europeo – uno spazio collaborativo di design e creatività, in cui architetti, artisti, studenti, scienziati, ingegneri e designer lavoreranno insieme per trasformare questa visione in realtà. La Nuova Bauhaus Europea sarà una forza trainante per dare vita al Green Deal europeo in modo attraente, innovativo e incentrato sull’uomo.” (Presidente della Commissione europea Ursula von der Leyen). La Fondazione culturale ungherese per il design ha svolto un ruolo attivo in questo progetto chiave della Commissione. La sua mostra dell’autunno 2021 ha presentato le opere corrispondenti di artisti industriali contemporanei e ha collaborato con il Consiglio ungherese del design per l’impegno ungherese in NEB, lanciato con la partecipazione di studenti e membri di facoltà di vari istituti di architettura e design. La mostra della primavera 2022 del Dipartimento di Grafica, Forma e Design del BME insieme alla Fondazione Culturale Ungherese per il Design, organizzata nell’ambito dell’iniziativa internazionale New European Bauhaus (NEB), ha visto la partecipazione di studenti di architettura e design.

Parole chiave: architettura, design, mostra, New European Bauhaus, forma, composizione



The exhibition in the gallery of the
Association of Hungarian Fine and
Applied Artists, Budapest

Introduction

The Spring 2022 exhibition of the BME Department of Graphics, Form and Design together with the Hungarian Design Cultural Foundation, organized in the framework of the international initiative New European Bauhaus (NEB) featured the works of students of architecture and design. In her call for NEB, European Commission President Ursula von der Leyen explained: “This is why we will launch a new European Bauhaus movement – a collaborative design and creative space, where architects, artists, students, scientists, engineers and designers work together to make this vision a reality. The New European Bauhaus will be a driving force to bring the European Green Deal to life in an attractive, and innovative and human-centered way. It will be a movement based on sustainability, accessibility and aesthetics to bring the European Green Deal closer to people and make recycling, renewable energies and biodiversity natural. It is an invitation to address complex societal problems together through co-creation. By creating bridges between different backgrounds, cutting across disciplines and building on participation at all levels, the New European Bauhaus inspires a movement to facilitate and steer the transformation of our so-

cieties along three inseparable values: sustainability, from climate goals, to circularity, zero pollution, and biodiversity; aesthetics, quality of experience and style, beyond functionality; inclusion, from valuing diversity, to securing accessibility and affordability”.

Reflections on an exhibition

The Hungarian Design Cultural Foundation has played an active role in this key project of the Commission. Their Autumn 2021 exhibition showcased the corresponding works of contemporary industrial artists, and it has partnered the Hungarian Design Council in the Hungarian engagement in NEB, which was launched with the participation of students and faculty members from various educational institutions of architecture and design. Concepts and ideas conceived through teamwork at the October workshop were later developed into academic projects and theses, research programs or creative artworks.

The current exhibition presents formal and functional visual concepts by students of the BME Department of Graphics, Form and Design, created under the call word “Floating Campus”. In their approach, students perceived the network of Danube, its tributaries,

and the other major rivers of Europe as a form of a venous system, interconnecting countries and riverside metropolitan communities. This natural link has served as a stage for commercial activities and the exchange of cultural heritage for centuries. The concept behind ‘Floating Campus’ calls for the strengthening of cooperation and mobility among the various universities along the Danube. The proposal involves collaborating universities with the arrangement of a series of lectures, practical courses and workshops taking place at a venue traveling down the Danube for a certain period, as more and more academic content, programs as well as participating students, instructors and professionals are added by the various cities down the stream. The physical boundary of the venue ensures focused learning and work, while shorter or longer stops at riverside cities with breakout programs help socializing and foster the informal exchange of knowledge and information. In certain proposals, the various modules planted on the barge (lecture hall, studios, and creative workshops) are variable and can be combined according to need, or even temporarily deployed to land. Considering the spatial characteristics and dimensions of conventional barges operated on the Danube, students analyzed and modeled conceptual arrangements that combine functionality with characteristic innovative design, opening new platforms for the exchange of knowledge and international networking. The model barges are placed along the central axis of the exhibition space, eloquently envisioning the floating campuses along the Danube. A companion exhibition of photo prints and posters with drawings appear on the walls of the room.

Another group of the exhibited works invoke the educational approach of the Bauhaus school, drawing inspiration from the artworks of acknowledged Hungarian photographer, painter and designer, László Moholy-Nagy. Students attempted to transcribe the abstract paintings of the artist into spatial composi-

tions. Converting the two-dimensional artworks into three-dimensional objects they created architectonic models whose formative potentials and proportions foreshadow – even if not actual buildings, but – distinct architectural tendencies in their forming. The theoretical and practical work with abstract forms, repeated dimensional transformations, the freedom of composition, creative approach and experimentation are all well-known notions of the Bauhaus, which its instructors – including Moholy-Nagy – adopted among the fundamental principles of architecture and design education. Analytical and creative activities on the borderland between fine arts and architecture has traditionally been one of the academic focuses of BME Department of Graphics, Form and Design. Understanding and experiencing the compositional principles and visual operations both in plane and space are essential to design artists working primarily with forms and spaces, and at the same time, the implementation and conscious use of architectural spatial effects are probably best taught through such fundamental form finding exercises. The transcription of abstract geometrical planar artworks into space is on one hand a compositional analytical exercise in which students examine the complex interaction of forms, tones and colors and their effects and

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Judit Viniczai, Architecton model,
2022 (l)
Annabella Szabó, Architecton model,
2022 (r)



Kamilla Rostási-Szabó, Architecton

relation to the visual space of the picture, and on the other hand, an inspirational exercise which explores the possible reinterpretation of these planar compositional relationships in three-dimensional space. Transformation is never a simple algorithm-based conversion but more of an immersive creative response. In the process the creator employs a sort of 'architectonic instrumentation' in which plasticity comes into harmony with architectural proportions and structural thinking, which may eventually lead to the impression of a building or architectural complex without using clearly recognizable architectural elements. This is another proof of how deeply embedded in our visual consciousness learnt and empirical impressions of architecture and the built environment are and how easily they can be retrieved. The use of uniform materials and colors (white cardboard) in the exhibited models allows the power of plasticity, light and shadow to take effect, while it also leaves enough room for fantasy and the architectural vision to prevail. The models are accompanied by inspiring photo series which manage to create the illusion of a human perspective and a unique visual world through specifically chosen viewpoints and characteristic lighting. This might as well be interpreted as another dimensional transformation in which the spatial forms are converted into plane. Employing the visual compositional principles once again in the arrangement of contrasting light and dark surfaces, the space is read and transcribed through the perspective foreshortening of the forms within. A final addition to the series of dimensional transformations are the colorful painted planar compositions based on the illuminated orthogonal views of the models, which open new perspectives for creators and viewers alike, and although in two dimensions, they still carry spatial information in the con-

trast of lights and shadows, complementing them with the additional 'dimension' of colors. The series of transformations offer a genuine cognitive experience in the creative process, an immersion into the essence of artistic composition. István Frigyes Váli has the following opinion about the creative work carried out in the community: „*The main priority in the conception of the art colony was not merely the analysis of contemporary art but rather the recognition of some lasting, interminably human, human-scale, timeless quality. ...Collaborative action and creation has the power to form and shape community.*”¹

In memory of Prof. Peter Lelkes

Included in the section 'Floating Campus' of the exhibition as a tribute to the teaching activity of late Professor Péter Lelkes, Munkácsy-Award winner design artist, the former President of the Hungarian Design Cultural Foundation were the diploma projects of two former students. The final chapter in Péter Lelkes' successful academic career was the post-graduate master program in Design and Visual Environmental Design Engineering at BME. The program itself was the result of his tireless efforts and he actively participated in it as instructor, lecturer, and design consultant until the termination of the program. The 2014-2015 Diploma Studio project – due to the similar theme and context – can be regarded as a predecessor to the project 'Floating Campus'. Instructors and design consultants for Krisztina Mezőberényi's project of walkable floating platforms along the embankments of the Danube offering pedestrians a more intimate connection with the river, as well as for Gergely Barna's 'Event Boat', a structure of containers placed on a barge were Peter Lelkes, DLA and Ferenc Sebestény, DLA.

Event details

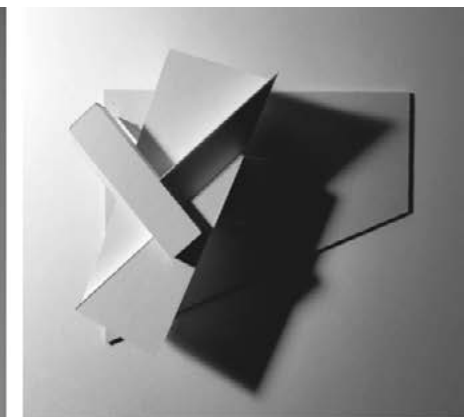
The joint exhibition of BME Department of Graphics, Form and Design and the Hungarian Design Cultural Foundation was organized in the gallery of the Association of Hungarian Fine and Applied Artists, in the frame of New European Bauhaus program series between April 21 and May 5, 2022.

Curator of the exhibition: Ferenc Sebestény, DLA, President of the Hungarian Design Cultural Foundation

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Dóra Károssy, Architecton model, 2022



The Falerone landscape in the painting of József Zalakovács

Il paesaggio di Falerone nella pittura di József Zalakovács

István Frigyes VÁLI

István Frigyes Váli DLA
Architect – BME Department of
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Abstract

Since 2007, the Falerone Art Colony has been involved in the promotion of artistic talent among students of architecture and art in higher education in Hungary. Most of the participants of the summer drawing camps held in Italy are students of architecture at the Budapest University of Technology and Economics (BME). Similarly, most of the art directors of the art camps are art teachers from the BME's Department of Graphics, Form and Design. József Zalakovács, painter and adjunct professor at the department, was the most intensively involved in the work of the Art Colony. On four occasions he guided and assisted the work of the participating students, teaching them also outside the university walls. This lecture presents the results of József Zalakovács's four creative periods in Falerone.

Keywords: József Zalaovács, Landscape, Falerone, Falerone Art Colony

Astratto

Dal 2007, la Colonia Artistica Falerone è impegnata nella promozione del talento artistico tra gli studenti di architettura e arte dell'istruzione superiore in Ungheria. La maggior parte dei partecipanti ai campi estivi di disegno che si tengono in Italia sono studenti di architettura dell'Università di Tecnologia e di Economia di Budapest (BME). Allo stesso modo, la maggior parte dei direttori artistici dei campi d'arte sono insegnanti di arte del Dipartimento di Grafica, Forma e Design della BME. József Zalakovács, pittore e professore aggiunto del dipartimento, è stato il più coinvolto nel lavoro della colonia artistica. In quattro occasioni ha guidato e assistito il lavoro degli studenti partecipanti, insegnando loro anche fuori dalle mura dell'università. Questa relazione presenta i risultati dei quattro periodi creativi di József Zalakovács a Falerone.

Parole chiave: József Zalaovács, Landscape, Falerone, Falerone Art Colony



View from Falerone, Watercolours, 2008

József Zalakovács, painter, graduated from the Hungarian Academy of Fine Arts in 1981, where his master was Pál Gerzson. From 1982 he was a lecturer at the Faculty of Architecture of the BME. There he taught freehand drawing, figure drawing and colour dynamics until his retirement in 2019. In 2012, he was awarded the Zoltán Szentkirályi Prize in recognition of his teaching achievements, and in 2021 he was awarded the title of Honorary Associate Professor. In 1990, he and his departmental colleagues participated in the design and implementation of the Wayfinding system of the Budapest Metro Line 3. Zalakovács's fire enamel murals can be seen in the Újpest-Városcapu and Forgách Street stops. Together with his departmental colleagues,

he designed the environmental colour design of the city centre of Gyöngyös in 1992. He himself also created art at the Falerone Art Colony. He used faster techniques, such as ink drawings, watercolours and pastels. On returning to Hungary, he continued to work on several of the themes he had encountered at Falerone, producing large oil paintings. These, like most of his works, were shown in exhibitions. In Falerone, József Zalakovács mostly painted landscapes, but there were years when he chose buildings as his subject. He worked in Falerone in 2008, 2010, 2012 and 2016, but there was also a year in Hungary when he continued the work he had started in Italy. His way of working in Italy was also characterised by the fact that

he only sketched his watercolours in the field, with the final touches being made in his studio in his lodgings in Falerone.

The Falerone landscape

In the Marche region we have a very different experience of landscape from home. Most of the time, we see the landscape around us from above, as our residences, the towns, are built on mountain tops.

The Falerone landscape is characterised by:

- the irregularly shaped agricultural parcels give the hillsides a particular pattern
- hilltops crowned by small towns

- the agricultural landscape is enriched by dots of farm buildings
- there are many places with calanques
- to the west, the background is the Apennines mountain range, dominated by the distinctive shape of Monte Vettore. To the south, the characteristic three humped peaks of Monte Ascensione give the mountain landscape a distinctive character
- in the coastal area, the Adriatic Sea stretches to the horizon to the west
- the altitude of the viewpoint makes the atmosphere more perceptible
 - the aerial perspective has a strong effect
 - the cloud cover becomes a counterpart to the landscape

József Zalakovács in Montegiorgio, near to Falerone, 2012



View from Montegiorgio, 2012

2008 Watercolours

The A3 watercolours depict the hills between the Appenines and the sea. Each of the images captures the landscape from Falerone, 433 metres above sea level. They are given a special emphasis and in all of them the characteristic irregular patches of arable land appear. The subject matter is varied, with the peaks of the Appenines, the characteristic shape of Monte Ascensione and the silhouette of the town of Monte Vidon Corrado making the subject matter recognisable, despite its abstract formulation. In several of his paintings, however, he focuses exclusively on the characteristics of the cultural landscape, cutting out a small part of the panorama and zooming in on a hillside. One of his paintings is particularly striking for its capture of the atmospheric phenomenon that led to the formation of cloud shapes never seen before.



Watercolours, 2008

Watercolours, 2008

2010 Watercolours

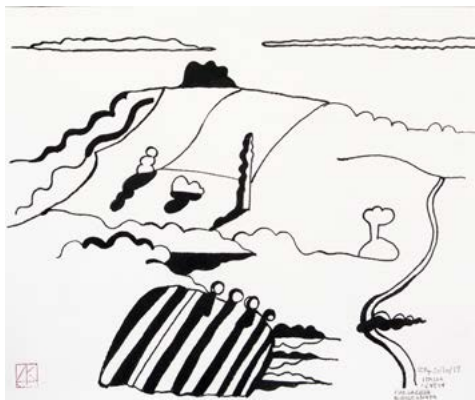
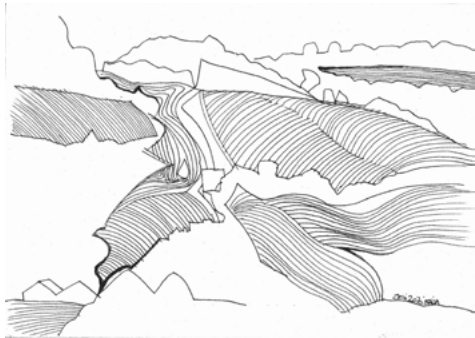
The watercolours from 2010 are even more abstract than those from 2008, although the distinctive outline of Monte Vettore remains identifiable. The paintings can be grouped around two themes. A little more than half of the paintings focus on the almost 2,500-metre high rocky outcrop of Monte Vettore. The artist is interested in analysing and capturing the light conditions and atmospheric phenomena. The other paintings go even further along the path of formal abstraction in the way they depict the patches of vegetation on the hills. We witness a formal game inspired by the landscape. Zalakovács takes abstraction to the extreme limit where the local character of the landscape is still preserved, but he is able to go as far as he can from depicting the natural.

2010 Graphics

The graphics, about A5 size, are more like theme searches. Most are landscapes, but there is also a quick crock of local men playing cards. One of these graphics has been recreated in several versions in Hungary. These reinterpreted graphics have a particular flair. He creates a version reminiscent of cubist drawings from the 1930s. He also formulates the same image with forms evoking the art of the 1980s. But you can also see in them the hard-edged shadows of Giorgio de Chirico.

Graphics, 2010

Redrawn landscapes, 2010



Watercolours, 2010



2012 Watercolours

In 2012, he created an endlessly exciting series of watercolours. Drawing on the experience of previous years’ study drawings, he has completely reconfigured the landscape. The format is the same throughout. These are portrait format watercolours in A3 size. The landscape and its features are painted at the bottom of the images, but typically with few lines and spots. With as few tools as possible, which is still enough to recognize the landscape. Nothing “superfluous” in the pictures. It is impossible to take away a single element without the picture losing its connection with the landscape depicted. At the top of the images we see the clouds, mostly contained in a rectangle. The elements depicted appear sometimes as side views, sometimes as top views, sometimes as bottom views. This degree of formal abstraction gives the viewer great freedom in interpreting the images. In our thoughts, we can also weave our own experiences into the images, although the landscape elements remain recognisable to the viewer familiar with Falerone.

2012 Graphics

These are small-scale pen-and-ink drawings, more classical landscape sketches. He uses the expressive power of line to depict the landscape and the buildings in it.



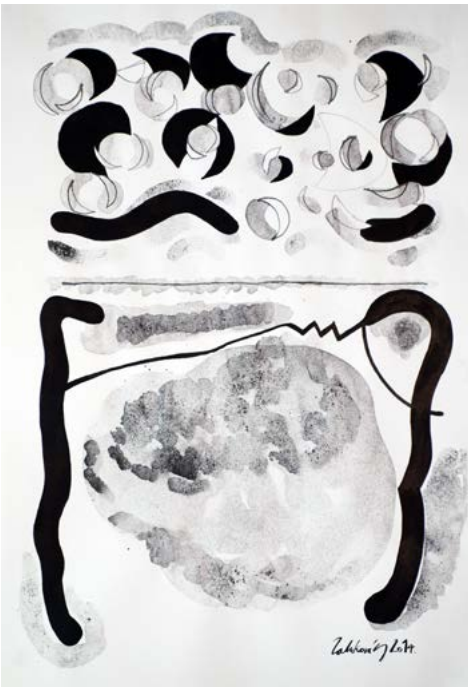
2014 Oil paintings

In 2014, Zalakovács did not visit Falerone, but he produced a series of large oil paintings in his university studio. These 70x100 cm paintings are based on watercolours he painted in 2012. The compositions are mostly unchanged, with a different formulation of the surfaces according to the technique used. Some pictorial elements are further developed, thus the “Earth Woman” is “born” from the shapes of the hills around Falerone.



2014 Graphics

The theme of the 2012 watercolour series was also worked on in ink by Zalakovács. For these paintings he used a powdery solid ink, which he could freely shape by spraying it on a wet surface, using sticks, brushes or blowing. He used this technique with pleasure and it is for this playfulness and experimentation that these pictures are so enjoyable for us.





Watercolour, 2008



"Mother Earth", Oil painting, 2014

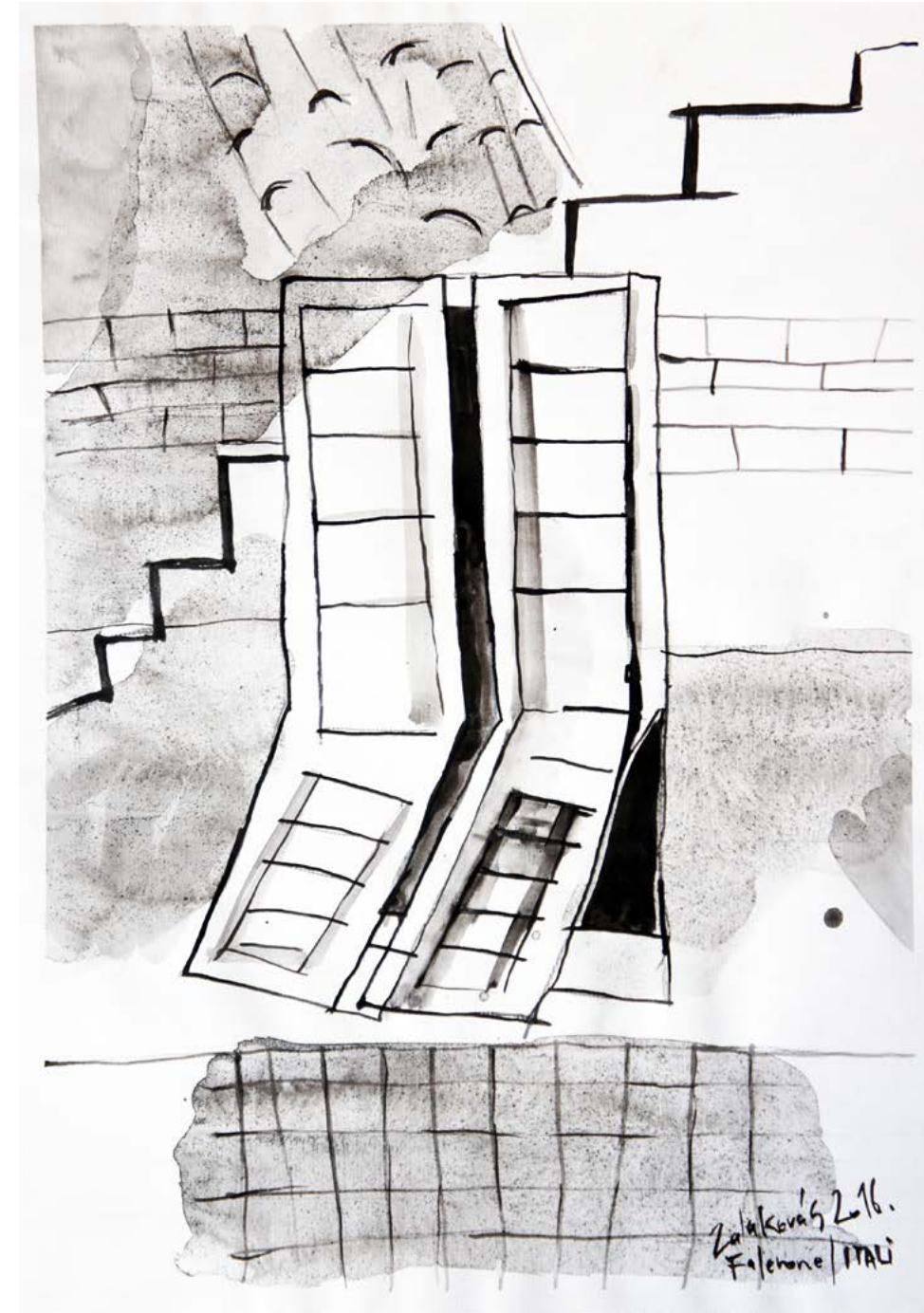
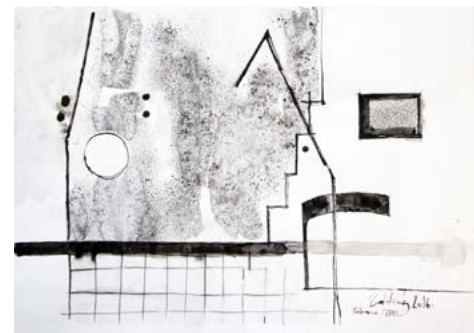
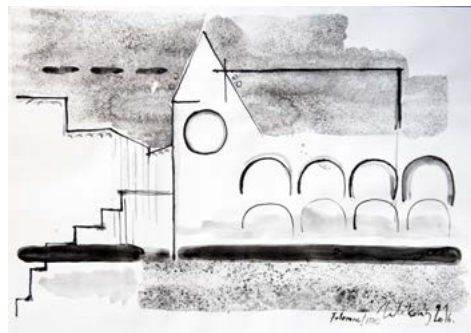
In 2016, using the ink technique mentioned above, he produced a series of A3-sized graphics, in which he summarises the experience of Falerone's cityscapes by compositing buildings and building elements. It is interesting to note that this year Zalakovács was accompanied to Falerone by his wife, fashion designer Zita Borszéki. As a counterpart to Zalakovács's masculine paintings with their definite geometry, she created soft, sensitively drawn ink drawings of varying line thickness.

Conclusion

József Zalakovács's work as a university lecturer is an example of how a professional career can be combined with university education. In addition to teaching his students drawing, fine art and the art of exactingness with the utmost love and devotion, his life's work as a painter is also remarkable. For József Zalakovács, his vocation is also his life. This is as true of paintings and graphics as it is of education. He also volunteered his time to help the students at the art camps of the Falerone Art Colony, giving up his own free time to help them create art. But it wasn't only in

the field of composition and drawing that he gave the students guidance. In addition to providing professional knowledge and education, he also shaped the lives and characters of the students with his wit, humanity and personal advices. Thanks in large part to József Zalakovács, the Falerone Art Colony is able to fulfil the original mission of the universities, in fact outside the walls of the university, within the framework of a civic initiative. The joint activity of students and teachers, the being together, the thinking and creating together, takes us back to the world of the medieval universities, which were not yet so strictly regulated. The name "university" comes from the Latin universitas, which means universality, community, or, in a broader sense, community, a group of people who belong together. The medieval universities were a community of teachers and students, and this is how the word came to be used to describe these institutions. A little bit of this world, this ideal, is realised within the framework of the Falerone Art Colony. And József Zalakovács is one of the cornerstones of the Falerone Art Colony, both as an artist and as a nurturer of young talent. In the same way, the town of Falerone, the Italian landscape and the Falerone Art Colony have influenced Zalakovács's art, as the rich array of works of art on display here illustrates.

Falerone, Graphics, 2016



Falerone, Graphic, 2016

Ferenc SEBESTÉNY DLA

Architect

President of the Hungarian Design
Cultural Foundation

Curator of the Budapest Design Week
2022 Festival

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of Technology and Economics, Faculty
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The Evolution & Revolution of Form

The exhibition of the Hungarian Design Cultural Foundation was on view in the K.A.S. Gallery in Budapest between 10–18 November, 2022. It is presented by the president of HD CF.

Ferenc SEBESTÉNY

Abstract

The exhibition of the Hungarian Design Cultural Foundation aimed to present characteristic examples of the traditional principles of form creation with artworks selected from the fields of contemporary design and architecture: the many possibilities provided by elementary geometry and transformation and the contemporary application of parametrically generated forms – reaching beyond realms of elementary geometry. The curators wanted to draw attention to how the same formal and conceptual approaches can be realized in a piece of jewellery, ceramic art, a lamp or even an installation of an architectural scale; and to the revelations, new ideas and technical solutions generated in the process in which a material “meets” a new form. The development of the mathematical description of measure and ratio, the classical science of geometry and geometric transformation discovered through “reflection” have led to the discovery of the system and relationships of forms, the evolution of “describable” complex forms. Generative form-finding opens new avenues for approximating these patterns and for creating combination of forms never seen before. This is the revolution of form.

Keywords: architecture, design, exhibition, New European Bauhaus, form, composition

Astratto

La mostra della Fondazione culturale ungherese per il design intendeva presentare esempi caratteristici dei principi tradizionali della creazione di forme con opere d'arte selezionate dai campi del design e dell'architettura contemporanei: le molte possibilità offerte dalla geometria elementare e dalla trasformazione e l'applicazione contemporanea di forme generate parametricamente – che vanno oltre i confini della geometria elementare. I curatori hanno voluto attirare l'attenzione su come gli stessi approcci formali e concettuali possano essere realizzati in un gioiello, in una ceramica, in una lampada o addirittura in un'installazione di scala architettonica; e sulle rivelazioni, le nuove idee e le soluzioni tecniche generate nel processo in cui un materiale “incontra” una nuova forma. Lo sviluppo della descrizione matematica della misura e del rapporto, la scienza classica della geometria e la trasformazione geometrica scoperta attraverso la “riflessione” hanno portato alla scoperta del sistema e delle relazioni delle forme, all'evoluzione delle forme complesse “descrivibili”. La ricerca generativa delle forme apre nuove strade per approssimare questi modelli e per creare combinazioni di forme mai viste prima. Questa è la rivoluzione della forma.

Parole chiave: architettura, design, mostra, New European Bauhaus, forma, composizione



The exhibition of the Hungarian Design Cultural Foundation, K.A.S. Gallery, Budapest.

Photo: Ferenc Sebestény

The exhibition The Evolution & Revolution of Form was conceived as the celebration of form and the art of form. Curators of the exhibition Alexandra Nagy and Ferenc Sebestény invited a group of carefully selected artists who - on their own respective field of art - engage with unfailing curiosity and sensitivity in the seeking and creation of unique variation of forms, unfolding the underlying beauty in the applied materials. There was an intentional diversity in the selection of artists, materials, and crafts, but also in the scale and dimensions. The curators wanted to draw attention to how the same formal and conceptual approaches can be realized in a piece of jewellery, ceramic art, a lamp or even an installation of an architectural scale; and to the revelations, new ideas and technical solutions generated in the process in which a material “meets” a new form. This encounter, or more precisely, the urge for making such encounters possible is conceived in the creative mind, and is a result of in-depth knowledge, passionate experimentation, dedicated work, and innovation.

The development of the mathematical description of measure and ratio, the classical science of geometry and geometric transformation discovered through “reflection” have led to the discovery of the system and relationships of forms, the *evolution* of “describable” complex forms.

In Plato’s dialogue, Philebus, Socrates reflects about the beauty of forms: “(...) I do not mean by beauty of form such beauty as that of animals or pictures, which the many would suppose to be my meaning; but, says the argument, understand me to mean straight lines and circles, and the plane or solid figures which are formed out of them by turning-lathes and rulers and measurers of angles; for these I affirm to be not only relatively beautiful, like other things, but they are eternally and absolutely beautiful...”. The form of an object, and as such, the architectural form, is above all determined by its geometry. As Socrates continues: “(...) for measure and symmetry are beauty and virtue all the world over.”



Ádám JUHÁSZ
Adamlamp - Hexa Light

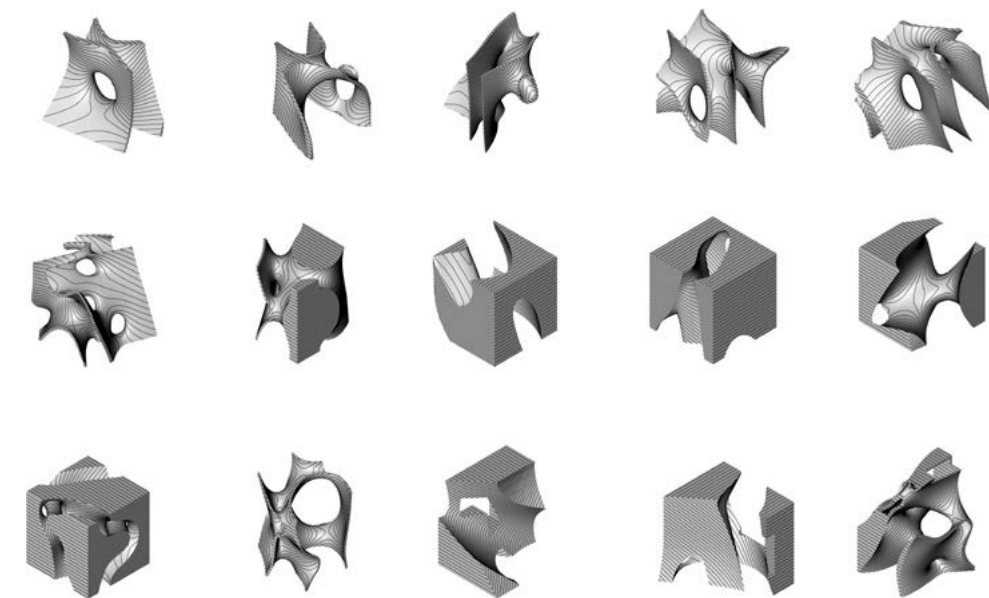
The thorough study of nature’s patterns, as well as the desire to understand and reproduce them help detecting hidden geometries, more complicated harmonies, the delicately woven fabric of rules and irregularities. Yet, as if a golden veil, stretched over the diverse world of natural forms, it hints at the connections operating deep inside the varied structures, but does not allow us to decipher them in full. Generative form-finding opens new avenues for approximating these patterns and for creating combination of forms never seen before. The form is no longer created by conscious design through a series of transformations, but more as a result of internal growth, following freely defined parameters and creative intuitions. This is the *revolution of form*.

With artworks selected from the fields of contemporary design and architecture, the exhibition aimed to present characteristic examples of the traditional principles of form creation: the many possibilities provided by elementary geometry and transformation and the contemporary application of parametrically generated

forms - reaching beyond realms of elementary geometry. The exhibited works – created within a force field of adherence to traditions and innovative factors – were born along this dual approach to form creation.

The unique birch ply and wool felt lamps by architect Virág Albert and designer Farkas Pongrácz take forms “caught” in a momentary balance between the simplicity of the gently curved geometry and the tension desired by the material. Created with a single stretching tension, the spatially curved planes find their function in the simultaneous experience of discovery of the hidden geometry and the sense of randomness.

The miniature sculptures, artificial fossils of ceramist and porcelain designer Szilvia Haber have crystallized through programmable algorithmic geometry, parametric form variations with individual properties. Digital models, 3D printed and multi-layered plaster and porcelain mould systems resembling snails or shells make up the formwork, in which the ceramic or stone granule concrete sculptures are cast.



Arte a distanza
Art in a distance

Barna KOVÁCS D
Térformulátor

The final finishing, the polishing of the surfaces, help create the distinctive natural-artificial world of *Digital Fossils*.

Goldsmith Katalin Jermakov's anamorphic jewellery designs capture the moment when the plane transforms into space and attract the attention with their unusual visual effects and unexpected views. The combined use of silver and ebony gives the opportunity to create special optical illusions. Put in motion, the "space-illusion" jewels - crafted from noble materials - appear in constantly new variations of themselves, making the contradictions between the false perception-based, momentary sight and reality perceivable and palpable. The living material cast into abstract geometry creates an infinite variety and uniqueness of forms. Forms that transform along mathematical formulas, but which soften or solidify according to their natural properties.

The unique forms of designer Ádám Juhász' lamps, constructed from digitally designed and manually assembled identical elements, bring delicate geometric transformations to life. The technique of using identical basic elements is not without precedent. However, the inventive joints and connections, the wealth of formal variations and the sensitivity of the manual assembly make his works exceptional. Architect Barna D. Kovács started his form experiments inspired by the light and spatial modulation works of László Moholy-Nagy. The animation, examination and inclusion of membranes and shells which form the boundary between the outer and inner space in abstract architectural compositions, have also provided a significant intellectual and practical-experimental background for his architectural work.

The wooden installations of architects Péter Lassu and Tibor Pálóczi combine the traditions of engineering and the freedom of parametrically designed compositions. These

opuses constitute a harmonious unity of form, material, and function. The clean conception and the compactness of the architectural vocabulary together densify the meditative spatial forms into symbols.

Ceramist and porcelain designer Szilvia Vágó's *Tactilane* collection creates a spectacular world of shapes based on tactility: the features and proportions of the touching, grasping hand. The fitting into the palm of the hand, the optimal contact between the skin and the ceramic surface, carved with tactile codes, determine the final shape of these pebble-like formations. *"We have also observed that not only an object as a function devised for a task but also its form may cause profound changes in our life, lifestyles, and hence even in our health."* (Váli, 2019, p. 39) ² The architectural installation series Golden Palaces by the creators of Pyxis Nautica (architects László Monori, Dávid Tóth and Tamás Tótszabó) - during which several palaces in Budapest were wrapped in golden foil - has gained a unique relevance and a metaphorical meaning at the exhibition: a symbol of the hidden form waiting to be discovered and unfolded. Hence the inclusion of a photo of the installation on the poster and the invitation.

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Comunicazione visiva dell'architetto

István Frigyes VÁLI

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Abstract
Today, designing a building presents architects with countless challenges. From getting the job to drawing up the final plans, they have to deal with a myriad of communication situations. In this paper, we look at the possible means of visual communication for the architect.

Keywords: Architecture, Graphic Design, Visual Communication, Environmental Graphic Design

Astratto
Oggi la progettazione di un edificio pone agli architetti innumerevoli sfide. Dall'ottenimento del lavoro alla stesura del progetto definitivo, devono affrontare una miriade di situazioni di comunicazione. In questo articolo esaminiamo i possibili mezzi di comunicazione visiva per l'architetto.

Parole chiave: Architettura, Design grafico, Comunicazione visiva, Design grafico ambientale / Environmental Graphic Design

Introduction

The architect's communication can take many forms. Drawing is the primary means of communication, but so are his models and virtual 3d models. The buildings he designs also reflect his personality. Although architectural communication is primarily a visual communication, it is often necessary to present designs verbally, i.e. verbal communication is also important in the architect's work. The image of the architect in the minds of others can be influenced by his corporate image and even by

the way he dresses. The latter are part of his personal, rather than professional, communication. Of course, the building designed by the architect does not only and not primarily convey the architect's message. In a broader sense, the building also tells a story about the society that creates and uses it. In addition to this, there is also the possibility of concrete communication in the built environment, and people's orientation can and should be helped by architectural and graphic means. The communication possibilities just mentioned are outlined below.

Technical drawing

To this day, the technical drawing is considered the architect's primary means of communication. In the 1990s, hand-drawn plans were replaced by computer-drawn plans. The drawing medium has changed, but in the early days computer drawings were also printed on paper. This has largely persisted to the present day, but building permit procedures now require plans to be submitted to the authorities in digital form, rather than printed and submitted in dozens of copies. The development of digital manufacturing and 3D print-

ing also means that the design of construction plans will change. It is also possible that the architect will produce a virtual 3D model that can be directly interpreted by the production line, and that the traditional construction drawings of today may become redundant in certain segments of the construction industry. They may have aesthetic value, but their main purpose is to give precise technical parameters. These technical drawings must be interpreted by the licensing authorities or the contractors' staff, and are therefore drawn up in accordance with the specifications, content requirements and industry standards.

Arte a distanza
Art in a distance

Gabriella Budai, Diploma project,
Building of Falerone Art Colony,
Falerone, Italy



Sketching, thinking in drawing

It is different when the architect designs. He makes sketches, thinks in drawings. In fact, he communicates with himself. At the moment, the best and most effective tool for this is freehand drawing. Where appropriate, hand or computer-edited underdrawings can help to draw the sketches more quickly and in better proportion. Manuality is important at this stage. The preparation of a computer drawing is much more difficult and slower in the first phase of the design. By hand it is much easier to make many sketches, put a piece of transparent paper on top and think about the architectural idea further. This freedom has a good effect on the design and the final result. Good ideas are easy to develop, bad ideas are easier to discard. But an architect can put so much work into a sketchy computer drawing that he simply won't feel like throwing it away and starting again. This is another area where 3D virtual tools and artificial intelligence are likely to change in the future.

Architectural graphics

The acquisition of design commissions, sketch plans for the client, tender plans, university design tasks require different

drawings from those used for licensing and construction plans. In these cases, the architect can use a freer range of tools. The aim is to convince the client, the jury. The architectural idea has to be made clear to them. Usually the technical content is not so elaborated, but other types of information must be effectively conveyed. Three dimensional visuals, architectural infographics, materialised, shaded facades with staging elements, floor plans, sections, site drawings or models can help the architect to convey the architectural intentions.

Of the architectural communication tools just mentioned, we will focus on those that are specifically related to architecture, the built environment and graphic design. *"The scope and share of reproductive and model-based observational drawing exercises has gradually decreased in the educational model of the BME Department of Graphics, Form and Design; with a parallel shift of focus towards the development of a creative architectural visual intuition which inherently manifests itself in individual, empirical and analytical representation. We aim our teaching efforts at the creative visual interpretation and the high quality aesthetic presentation of architectural concepts..." (Sebestény, 2012, p. 36)*¹

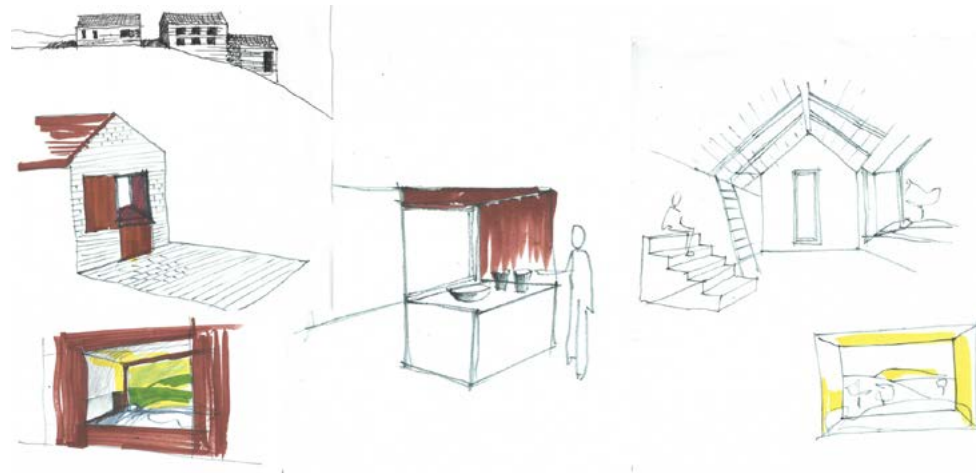
Architectural infographics

There are situations when the architect wants to communicate not the building itself, but, for example, the architectural idea in a drawing. The interrelationship of spaces, the re-

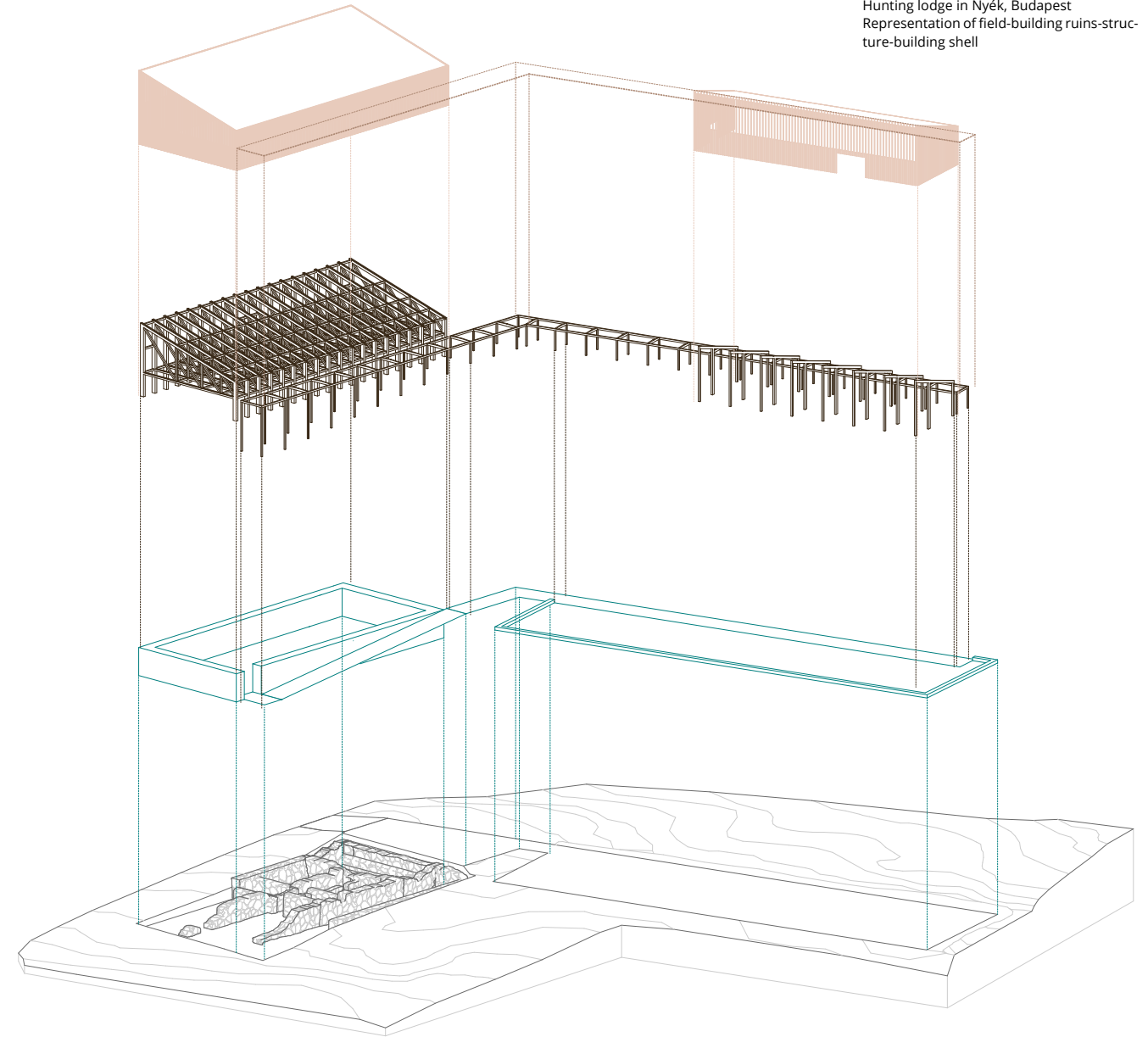
lationship between structure and form, the relationship to the environment, cultural references, etc. In such cases, the architect needs to formulate the idea to be communicated in a more individual way and find the most effective form of communication.

Arte a distanza
Art in a distance

Franciska Márki
Hunting lodge in Nyék, Budapest
Representation of field-building ruins-structure-building shell



Gabriella Budai, Diploma project,
Building of Falerone Art Colony,
Falerone, Italy



Typically, infographics means presenting data in a way that is easy to understand. A data infographic can be a simple pie chart, but with a unique graphic design, with added graphic elements, it can convey more than just raw numbers, as the creator intended. Good graphics can help you understand the context of the data more quickly, but they can also have an emotional impact.

You can use floor plans, sections and site plans to show relationships, directions and connections. As a tool, you can use added graphic elements such as colouring, lines, labels. However, architecture deals with our spatial world, so architectural ideas are typically spatial. The best way to show spatial ideas is through spatial representation. In the case of three-dimensional drawings, the architect has special possibilities. It is not only possible to explain something by adding elements, but also to communicate more than concrete ‘reality’ by interpreting the spatial drawing more freely. Transparency can be used to show hidden, invisible elements. With the blown up 3d drawing you can even take apart a building, showing its “skin, its insides, its skeleton”. With 3d sectioning we can give an insight into the interior of a building while at the same time showing the interrelationship of space and structure. With 3d schematic drawings we can show the spatial use, the temporal timing. In addition, there are almost infinite possibilities to represent architectural thought. The challenge is to find the most appropriate way to communicate it.

Environmental Graphic Design

Visual communication can take place on many different surfaces, not just in print or on the screen. Of course, the means of communication cannot only be graphic elements. Ideally, the very form of objects should communicate how they are used. The design of a handle

should also indicate that it needs to be pulled or pushed to open a door. When designing the environment of a building, we can direct the public to the entrance, which ideally also looks like an entrance, by designing the enclosures and green spaces. By providing a view of the environment within the building, we can help occupants to determine their position. Our built environment can present us with a more complex task than opening a door with a handle. In an airport, in a more complex motorway junction, we would certainly not be able to manage without additional signs, without well-designed graphic elements. In an exhibition, a visitor centre, a historic site, you need to tell a story, to convey background knowledge, typically through graphics. But in the same way, the tools of architecture can be complemented by graphic elements to create a specific atmosphere and a special character of a place. Environmental graphic design is usually divided into three sub-areas: *Wayfinding*, *Interpretation* and *Placemaking*. In a project, these sub-areas are usually mixed and one or the other is not usually implemented on its own. To this threefold division I have added a fourth, which I have called *Decoration*. In this category, the communication of the message is given less emphasis, the decoration of the building, the built environment, is the primary aspect of these architectural and graphic collaborations. The creative participants in this discipline, called *Environmental Graphic Design*, are not only architects and graphic designers, but also interior designers, landscape architects and designers, because of the complexity of the task.

Wayfinding

Wayfinding systems can help us understand our environment, but they can also enrich the experience of being in a place. Wayfinding is particularly important in complex, large-scale, complex spatial environments such as cities, large institutions, some transport infrastruc-

tures (city centres, hospitals, universities, airports, etc.). In such complex built environments, architectural and landscape tools are usually not sufficient. Graphically designed elements, signposts, maps and signs are needed to ensure that the environment is used properly. Design that facilitates the use of the environment can make a major contribution to our well-being. Finding your way around a crowded airport, especially if you are short of time, can be a major stressor. Well-designed guidance can reduce the stress we feel, so it can even have a direct impact on our physical health, not just our mental state. A well-designed environment makes us feel comfortable, safe and at ease.

Interpretation (Story telling)

“Interpretation” tells us the story of a place, a historical event, an idea, an invention, etc., and tells us the interesting facts about that place. We can use text, pictures, for example, on information boards or even on whole walls or floors. This narrative function is very often mixed with wayfinding and can also play a strong placemaking role.

Placemaking

Placemaking is the process of creating a special atmosphere in a place using architectural and/or graphic means. Being in a place like this makes you feel like you are in a special, distinctive place, not anywhere else in the world. We can create a sense of “being there” by having to enter through a gateway, but we can also reinforce it through the use of colours, typefaces, patterns, images, sound effects, etc.



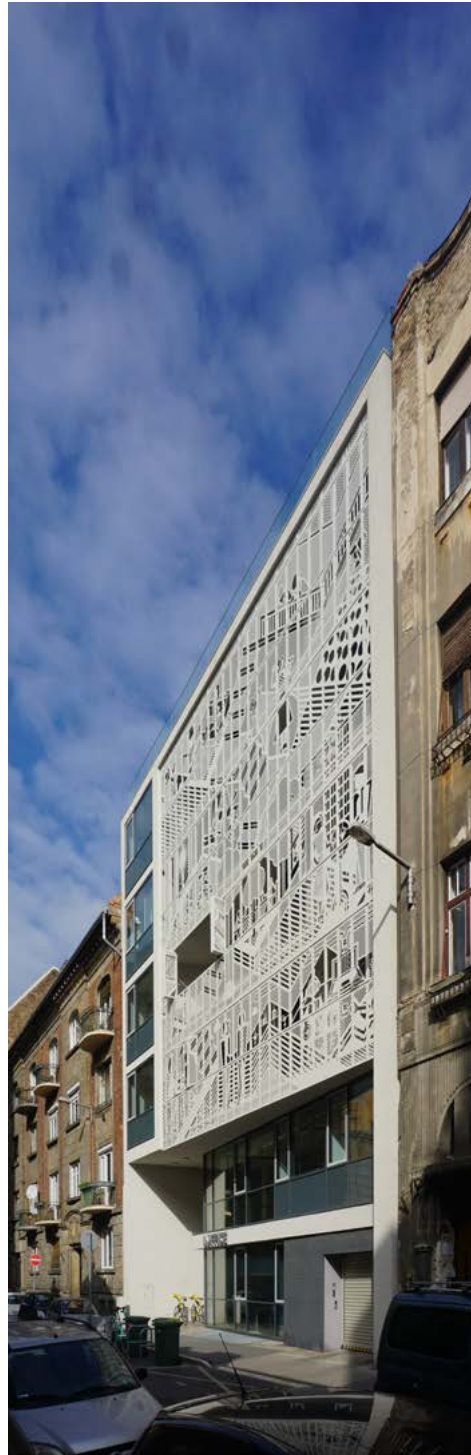
Arte a distanza
Art in a distance

Wayfinding System
Budapest University of Tecnology and
Economics

Decoration

Man's basic need is order and tidiness, but not a lack of movement, a bleakness. We have a human need for beauty, for beautiful shapes, materials, sophisticated workmanship and craftsmanship. In the architecture of historical times, richness of form was taken for granted. The architectural disciplines and the arts (sculpture, painting, mosaics) provided the observer with a richness of form on a sufficient scale. It is difficult to draw a sharp line between the arts, but perhaps we can say that in Egyptian architecture the inscriptions on the façades and columns of temples are graphic art, if not typography in the modern sense. The elements drawn, written, painted and engraved on the façades gave Egyptian architecture a distinctive character. Building inscriptions are also found in other periods. Here I would mention in particular buildings of the Roman period, where the lettering was placed on buildings and monuments as one of the most important element of the brand of the Roman Empire and culture. Of course, we will see building inscriptions in later times, but the use of graphics to the extent seen in Egyptian architecture will not return for a long time. In Art Nouveau buildings, the whole façade is once again covered with drawings, but I would rather think of the present day as a new era in the spread of façade graphics. Today, production facilities are available to make custom designs competitive, while mass production is cheap. For example, CNC tools can be used to produce custom perforated sheet metal railings and shutters directly from the architect's or graphic designer's design.

These graphics, which decorate facades and building interiors, are ideally not the result of self-serving decorative motives, but are created with reference to the building, its surroundings and the history of the area.



Arte a distanza
Art in a distance

"Loffice" office building, Budapest
architecture:
Ádám Paládi-Kovács
façade:
Willem Van de Ven
Marcell Esterházy



INDIVIDIN
Vera Krauth

The architect's brand

The architect communicates with his image. His logo, his business card, the furnishings in his studio, all say something. For example, reliability, precision, tradition, seriousness, or dynamism, youthfulness and innovation. A well-chosen image is a faithful representation of the architect, the architectural firm. Ideally, the client will get what he expects from the design. The architect's brand should not only be represented by his or her graphically, architecturally and interior-designed environment. In general, architects and artists who consider themselves to have a defining style and mindset like to be different from the average in terms of their appearance. There was a time when architects were almost obliged to dress in black. There was a practicality to this. Peter Zumthor said in an interview that a black T-shirt is comfortable for work, but can also become elegant when worn with a jacket. A well-chosen accessory can also help. Jean Nouvel's distinctive black hat is easy to identify.

Conclusion

Architecture touches countless frontiers. Engineering, art, sociology, economics, psychology, and so on. One of these is graphic design and visual communication. Ideally, as polyhistorians, an architect should understand all of them, or at least strive to. It is not the task of university architecture education to teach these frontiers comprehensively, but it is to familiarise students with them.

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Polychrome color harmony mixing based on the logic of the Golden Ratio and the Fibonacci numbers

Miscelazione armonica di colori policromi basata sulla logica della sezione aurea e dei numeri di Fibonacci

Gábor TARI

Abstract

The goal is to create polychrome harmonies that where the 6 /occasionally 7/ are different colors there is a relationship between them like the Golden Ratio (similar to the elements of the number's sequence). So that's all color is created by first mixing two different colors mixture, then all colors a mixture of the two colors before it. This multi-membered, but more connected harmony can be more personal and complex in the free and applied art used in all genres. E.g.: painting, graphics, architecture, interior design, color environmental design, textile design, etc.

Keywords: color dynamics, color harmony research, painting, graphics, design, color environment design, art pedagogy, architecture education

Astratto

L'obiettivo è creare armonie policrome che dove i 6 /occasionalmente 7/ sono colori diversi c'è una relazione tra loro come il rapporto aureo (simile agli elementi della sequenza del numero). Quindi tutto il colore viene creato mescolando prima una miscela di due colori diversi, quindi tutti i colori una miscela dei due colori precedenti. Questa armonia multi-membro, ma più connessa, può essere più personale e complessa nell'arte libera e applicata usata in tutti i generi. Ad esempio: pittura, grafica, architettura, interior design, design ambientale del colore, design tessile, ecc.

Parole chiave: dinamica del colore, ricerca sull'armonia del colore, pittura, grafica, design, progettazione dell'ambiente del colore, pedagogia dell'arte, educazione all'architettura

I. My own research history, justification of the importance of the topic.

From the very beginning, the author's color research has been about the possible relationships of multi-membered color harmonies. My worldwide known predecessor, Prof. Antal Nemcsics, also mentions: "If we create an ensemble in which more than four colors are located

at approximately the same distance on the color circle, we always get a composition with color-turbidity effect".¹ I was looking for the creation of conscious guiding principles, laws, and recipes that allow for the creation of harmonious combinations more than four different hue, that are not only random and occasionally successful. So far, not too many instructions have been published in color theory about the more pre-

cise editing guidelines of 5-6-7 member/poly-chrome/ color harmonies, especially from the point of view of how the saturation and gray content of the elements should develop. This is the most important question!

Many artists spoil their otherwise high-quality work by using more colors than necessary, / even dozens of random colors! / overpowering each other's expression, or the connections between them are unclear. Or, on the contrary, out of fear or mistaken fixation, they do not consider it important to use a richer color palette, and are satisfied with using only instinctive, limited color schemes. So there would still be room here for color harmony experiments and research!

Several architects mostly only work with the white-gray-black color scheme /especially within today's minimalist style, they go as far as warm grays /beige, brownish values, but we can only meet them in interior design/. But if you feel that you can stand out from them, for example, in the color design of a kindergarten, then don't stop at the color scheme of plastic beach toys. The most exciting segment of color dynamics, the world of personally mixed colors that can express more nuanced things - probably out of fear or lack of practice - is completely ignored...

II. Antecedents in historical color harmony research

The one-time Bauhaus student Henry Ernst Pfeiffer 1907-1994 whose color theoretical research was completed as a teacher at the Paris architecture college, wrote L'Harmonie des Couleurs - his masterpiece, he created a color harmony editing method called the Pythagorean Tabulature² Fig.1.

Tabulature

In this system the name also referred to the Golden Ratio (3) and the table itself was

based on mixing colors together. Pfeiffer was satisfied only with the selection of harmony quartets. But the creation of not really sophisticated color relationships also fit into his method, especially when mixing neighboring colors sometimes resulted in somewhat crude and dissonant effects. The coordination of all 6 basic colors of the color circle has not yet appeared for him. By refining and expanding this Pythagorean Table, we attempted to harmonize 6 colors by creating an interactive, mural color theory harmony wall in the Baimit education center in Dorog.

In addition to Pfeiffer, Nemcsics also mentions that: "The harmony content of the members of a color ensemble increases if they are obtained by subtractive or additive mixing of two different colors of the Coloroid color space".³ However, he does not mention this separately in the conditions of comprehensive harmony

Fig.2. Fig.3.

III. Clarification of the research direction, the structural comparability of the Fibonacci number series and the color body showing the totality of pigment colors

1. It has long been clear to me that the biggest challenge is the harmonious coordination of the 6 (possibly 7) basic colors, yellow-orange-red-violet-blue and green/yellowgreen/. It is an interesting coincidence that even a harmonic musical octave contains seven different notes (let's not mention Dodecaphony for now) The Pythagoreans were also the developers of the chromatic musical scales that are still used today, similar to the golden section.⁴

2. The Fibonacci numbers continue to infinity, as the numbers added to each other increase, which include the numbers preceding them. With a similar logic to this, we can observe in the case of colors, the more colors we add to each other, the more and more unsaturated, gray-black colors are created when we mix pigments . /subtractive color mixing/ If, on the

Arte a distanza
Art in a distance



Fig.1. Henry Hans Pfeiffer: Pythagorean

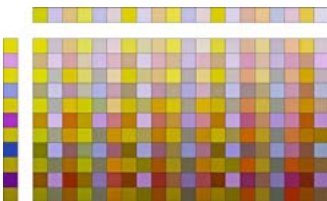


Fig.2. Gabor Tari PhD: Pfeiffer's improved color tabulature for 6 harmonizing color hue



Fig.3. Gabor Tari PhD: Interactiv mural harmony wall in Dorog

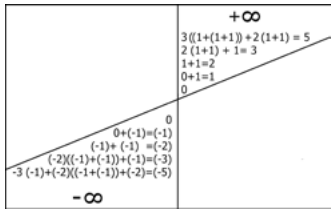


Fig.4. Fibonacci numbers that can be marked with light and dark colors going to infinity

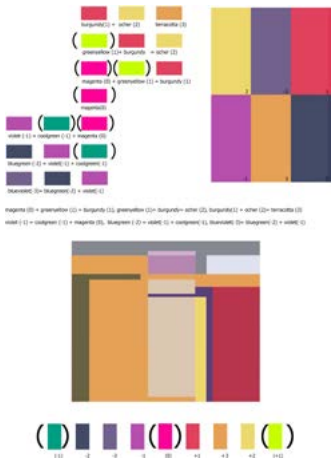


Fig.5. Color harmony editing based on the logic of positive and negative Fibonacci numbers represented by the abstract composition of Gabor Tari

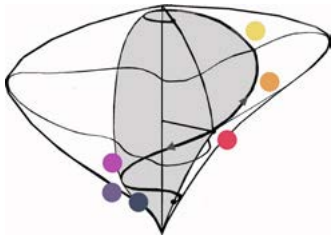


Fig.6. Representation of colors along the resulting double harmony-cone spiral

other hand, we mix light colors, we also get white with o saturation, which can also create the image of infinity, since the colors dissolve and disappear in the light effect of energy that can be considered infinite. This lightening pigment also creates a similar feeling in us. So the chroma can represent both a positive and a negative sequence of numbers extending to infinity. But of course this is only an associative relationship designation between the chroma and the Fibonacci numbers, another approach may be possible...
Fig.4.

IV. Description of the polychrome color harmony design experiment based on the logic of the Golden Ratio

According to the previous two points, we should therefore lighten 3-4 values from an arbitrary starting color with a component of light positive sign, and 3-4 values should be darkened with a dark negative sign - according to the logic of Fibonacci numbers. Mixing some color to the starting color, then mixing the previous color back into what is produced, and so on in both directions, until 6 or 7 mixed values are created, each of which contains another color. And so the yellow-orange-red-violet-blue-green or even yellow-green six comes together. Additional white and black mixtures of each color can also be included in the composition, since they no longer increase the saturation of the colors, which become gradually decreasing in saturation in the dark and light directions due to repeated mixing. Based on previous experiments, it turned out that this situation is only possible by mixing values slightly to the right and to the left of the complementary of the starting color value. The reason is that we also have to comply with an important legality, namely that the more and more distant mixtures have increasingly dull colors with an increasing gray content! This is how we gradually adjust to the model that

both dark and light infinity eventually have o saturation. If, for example, we were to mix magenta and cyan blue with a lemon yellow, we would almost get the motley iridescence of the pure full color circle, so the colors would not become dull, would not be arranged in a hierarchy of decreasing saturation, softening towards infinity, but would speak equally strongly in competition with each other.

Practical color harmony editing 1.

So, based on the example in the following figure, if we want to mix a warm violet-red-orange dominant, 6-member golden section harmony, we start with magenta (o) and with a well-thought-out yellow-green ingredient (+1) we can mix a full-bodied, paprika red (+1), and then a modest ocher yellow (+2) and an oxide orange (+3) towards the white infinity pole. In the opposite direction, towards black, by mixing a cold green (-1) with magenta (o), we can get a blue green (-2) and a blue violet (-3), so that each color is a mixture of the two colors in front of it in some proportion. We are satisfied with following the Fibonacci numbers only as a sequence numbering, so that a (3) can be mixed from some colors of (1) and (2). These numbers do not represent mixing ratios, parts, or weight ratios, as these may differ for different strength pigments. Two equal amounts of pigment often do not result in a color located at a distance of 50% between the two colors. The important thing is to be able to mix the entire 6- or 7-membered color circle from the selected light and dark modulating values. If we make the wrong choice, the harmony will seem incomplete and limp. The starting magenta (o) and light yellowish green (+1), as well as the dark cold green (-1) components themselves are excluded from harmony 6, they can only participate in it as mixing components. It is very important how we select these, because, for example, if we mixed too warm green with magenta in the direction of the dark, a blue

color could not be created, if we lit it in the opposite direction not with yellow-green, but with medium green, we would not get enough vivid yellow, so no we could display the balance of all 6 basic color characteristics by mixing them together. No matter what color we start with, almost only a geometric mixing constellation makes this possible - this can also be seen as self-justification, as proof of the true logic of the thesis... When drawn the color places of the harmony in the color body, it will be similar from the top view to the spiral shape often associated with the Golden Ratio.
Fig.5., Fig.6.

Practical color harmony editing 2.

In addition to the positive-negative golden ratio number sequence outlined just now, we can also describe a six golden ratio color harmony with a single equation. In this case, we can also start from an arbitrary color value /in this case magenta/. Let's first create the color scale of the other two basic colors - yellow and blue - derived from each other, where we create 5 intermediate values from a slightly bluish-yellow and yellowish blue according to the logic of Fibonacci numbers. Adding the numbers to each other means mixing them together here.
Fig.7.

If these 5 colors, ranging from cold blue to yellow-green, gradually mixed with each other, are transparently covered with a certain percentage of red layer, the internal proportions do not change, so the Golden Ratio is preserved, only in a very strong compositional relationship, a much more complete one is created, the richness of the color circle is better 5 different colors are reproduced, which with the covering stronger red color create the completeness of the six basic colors. In fact, it can be considered a transposed, red-dominant color wheel. We can build such harmonies in a rotated position, with yellow or blue, or even

with the dominance of one of the secondary colors /orange, green, violet/, but the overall effect will be slightly duller.

Fig.8., Fig.9.

Comment:

This article only provides help for the development of the color palette of artistic works by applying the logic of the golden section, the compositional questions of the work, the laws of juxtaposition of colors are dealt with by other researches of the author /The role of colors in creating a spatial effect, The hidden color harmonies of nature/

V. Conclusions

As a result of more than 40 years of Intuitive painting practice, I have already realized that if the 6 basic colors are mixed and displayed in a refined way, typically we can only mix yellow, red and blue, but in each color all three components /+white/ to some extent it had to be in it, the overall effect will be extremely cohesive, tempered and pleasant, which even gives rise to the abstract spatial effect of the color. We also gave out such tasks as an experiment within the framework of several university workshops. Due to its simplicity, this method can be easily understood and implemented by students, but it is actually a simplified version of the article you are reading now. The article, on the other hand, can also be regarded as a mathematical or logical proof of the concept's affinity with the Golden Ratio. Finally, let's take a look at the most beautiful student works from BME, MOME and METU students guided by this method.

Previous works created in the context of an intuitive color mixing task

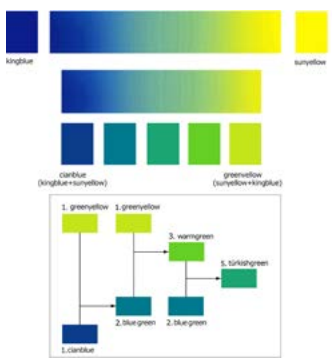


Fig.7. A 5-member color scale from cyan to yellow-green based on the logic of the Fibonacci number sequence

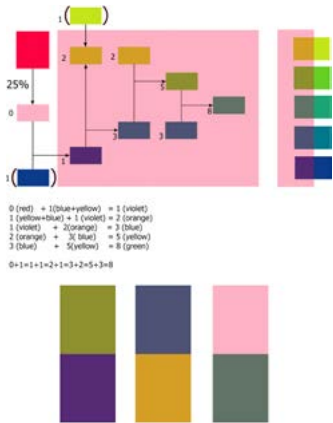


Fig.8. Full 6-member color harmony editing with the logic of one Fibonacci sequence

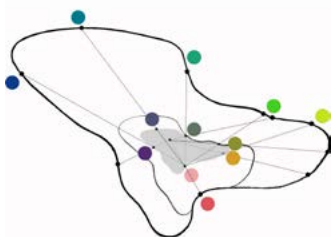
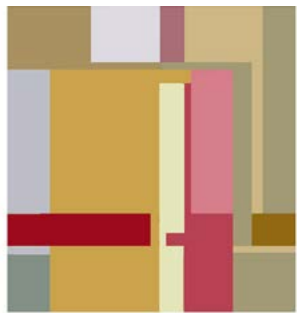


Fig.9. Location of colors from the top view of the Coloroid color body and a composition by the author represented the color harmony

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