

# EXPERIMENTAL

## ideas and forms in virtual space

Gábor Üveges - Tibor Pálóczi - Péter Czeglédi

In the process of creation, a plain surface may be perceived as a delicate membrane suspended in a spatial tension field, which resonates to the inner vibrations with pleating fluctuation. Following this train of thought, folds on the surface of a material could be regarded as recorded reflections of the fluttering soul.

Spiritual landscapes emerge in the virtual space. The perforated complexity is more than a mere spectacle, as is the unique intensity of the details more than just a decorative effect. The rippling, layering, waving and whirling surfaces of these inner landscapes are the crumpling of the soul perpetuated in material.

In order to be able to record these gentle vibrations, the material itself needs to be utmost delicate. During the sensitizing experiment, different materials with variable thickness were perforated and then transformed into potential spatial and formal creations.

The phenomenon of porosity, vacuity – i.e. space (and lots of it) integrated inside the material – constitutes an exciting theoretical problem on its own. Moreover, when a material or form keeps releasing more and more of its weight during the process of perforation, it will eventually immaterialize, thus blending – transfiguring – into the space around it.

Making one step further we perforate the already porous material: vacuity intersects with a new form of vacuity, one porous material penetrating into another, creating a series of unpredictable interior spaces – the rigid form then seemingly softens and a waving fluidity appears inside the solid material, embodying into some intangible nature and ascending to dimensions beyond rationality.

Our research group builds on interdisciplinary reasoning, the cooperation between different arts and specialties, bringing the accumulated knowledge of the different areas into focus. With this in mind, we concentrated on the experimental thinking and the extending of form creation into the virtual space. Works created in the virtual space are captured and presented on large-scale posters, 3D prints and animations. This research project in part connects to the current teaching program of the Department of Graphics, Form and Design of the BME Faculty of Architecture, and it can be regarded as a logical continuation of previous studio week and student research programs. Results of previous experiments have been incorporated into these artworks.

The philosophy of our work was inspired by the fold concept of Gilles Deleuze and, in particular, his interpretation of the different phases of fluidity. In the creation of the spatial structure, we built on visual artist Gábor Üveges's previous research on bone structures, and his perception of connections between manual form and form creation and the folding. The computer aided 3D models are based on the previous research and practical experiments of architect Tibor Pálóczi. The computer renderings and animations reflect the proficiency and skills of architect and 3D designer Péter Czeglédi. Integrating different fields into one research group has resulted in additional benefits. Through a unique synergy of the philosophical inspiration, artistic and architectural approach, manual intelligence and digital technology we managed to create artworks that would have never been born working individually, on our own.

We would like to acknowledge the contribution of former colleagues, in particular, Ferenc Szigeti and Zsigmond Galló, whose valuable input during the joint work helped the development of the perforation pattern.

The exhibition is part of the international conference '*The Art of Drawing and Form*' organized by the department of Graphics, Form and Design.