



# FROM REAL TO IMAGINARY

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This work seeks to abstract and understand the complexity of the composition of layers of the Bauhaus buildings in Budapest, experimenting by collage and overlapping techniques, in an attempt to highlight unusual nuances of elements of the physical and abstract composition of the city. From the perspective of the aesthetic composition that was born within the Bauhaus school, this artistic interpretation aims to articulate the different layers that compose the superficial appearance and the ambience of the buildings, highlighting characteristics such as density, transparency and materiality.

## **PAST**

In view of the theoretical-conceptual background formulated during the modern period of the Bauhaus school, this artistic work is based on the critical and aesthetic understanding of this context. Therefore, it is not a matter of interpreting the modern building set from a contemporary perspective, but of establishing parallels between the objects studied and the interpretative techniques and forms of artistic production idealized at the time.

The early years of the Bauhaus school were marked by the innovative and challenging initiative in the quest to reinvent the approach to art, design and architecture. The technological trends of the time provided a new field of experimentation and critical approaches to the teaching methodologies and development of these themes. This school was also avant-garde in terms of interdisciplinary aspects, which became an essential factor for this rupture of the standard scenario.

In this period, society was already experiencing several technological advances after the industrial revolution, which had a direct impact on the organization of the socio-cultural structure. Bauhaus, as an institution, was progressive in interpreting and systematizing these changes in order to synthesize them into a “New Vision”.

The modern age breaks with the ordinary and photography advances as a creative power of the time, its techniques begin to be an object of interest and influence in the perception of reality. New Vision manifests itself as a photographic artistic movement, seeking to generate new ideas, with strategies that brought a new view of life using light and volume compositions.

In the context of graphic representation, as a tool for artistic and visual expression, Bauhaus represented a major transformation in the understanding of these subjects. New multidisciplinary tools and procedures were able to enrich the modern movement.

“Bauhaus has pioneered the teaching of new techniques and resources that have become basic elements of the visual culture of future times. Photography, photomontage, cutting-edge art, collage, typography, ergonomics, functionality and much more would become part of its content. In addition, the Bauhaus educational plan offered a comprehensive education that involved both technical knowledge and artistic, social and human education. It was, in fact, their comprehensive social training program one of the causes of their persecution. ”

Considering the context of the influence of the Bauhaus school in the city of Budapest, the work seeks to emphasize the nuances that exist between the physical reality and the imaginary field through modern photographic experimentation techniques idealized by the Painter and Photographer László Moholy-Nagy. The choice of the site is directly related to subjective aspects of the ambience and atmosphere of the city that were interpreted and condensed in an artistic way.

“During the Weimar phase of the Bauhaus, photography was initially used as a documentation and publication medium before it was established as an artistic field of experimentation, ranging from the photogram to the photo collage, by László Moholy-Nagy in 1923. Photography only became an official subject in Dessau in 1929, when it was integrated into the advertising workshop. Photography at the Bauhaus was mainly associated with figures such as László Moholy-Nagy, Walter Peterhans, Lucia Moholy and Erich

Consemüller [...] Under László Moholy-Nagy, photography was integrated in the general curriculum as an aesthetic phenomenon.” (PHOTOGRAPHY, 2019).

## **PRESENT**

When it comes to the polygonal of study, a region was identified and chosen for the implementation of this analysis, since it has fundamental structural characteristics. Budapest has a dynamic urban fabric, in which there are varied architectural styles and atmospheres, despite being inserted in this fabric, in its scale and materiality, it was observed that the district XIII differs from the others by its more perceptible modern communication. The buildings of this area, mostly, have the same architectural language characteristic of the Bauhaus, and for this reason, the concept fits into this scenario.

## **FUTURE**

The artwork intends to be a collection of images showing the points of views of some existing buildings of the Bauhaus in Budapest. Analyzes the main spatial characteristics of these buildings, as objects of study, inserting them in the urban landscape and formulating new standards of graphic expression and design.

The experimentation is based on concepts and techniques of visual communication, envisioning a scenario of graphic expression, trying out through abstraction of photographic documentation. The central objective of this study is to translate the existing set of spatial characteristics in a form of visual expression.

It is possible to create a strong correlation between time, technique and design through an artistic product. It is important and remarkable the presence of the past through the expression of the final practical objects despite the use of technologies present today, thus materializing the Imaginary.

The most important principles for the elaboration of the images emerged from the experimentation experienced during the visits. Thus, each of them was selected in order to articulate subjective values with attempted strategies such as the study of symmetry, transparency, pattern, module, critical-interpretive overlap and the expressivity of forms.

The feelings attributed to the pictures show aspects of living, narrating the appreciation of the city as a whole, unifying memories of well-being provided by the walkable environments among the horizon of modern buildings. During the process of designing, the identified patterns of the “real set” were reinterpreted in the “imaginary set” thus creating a thematic and visual identity, as a fresh and harmonic surrounding. Furthermore, the “historical set” and its past of architectural radicalism, conveying a paradoxical environment.

## **FROM REAL TO IMAGINARY**

As individuals inserted in time and space, we are all involved and structured by a non-chronological order of facts that connects us in a disorderly way to the **PAST** (history), **PRESENT** (real) and to the **FUTURE** (imaginary). Modernism has consumed the past as a turning point for a new vision, it is time to consume the modernism.



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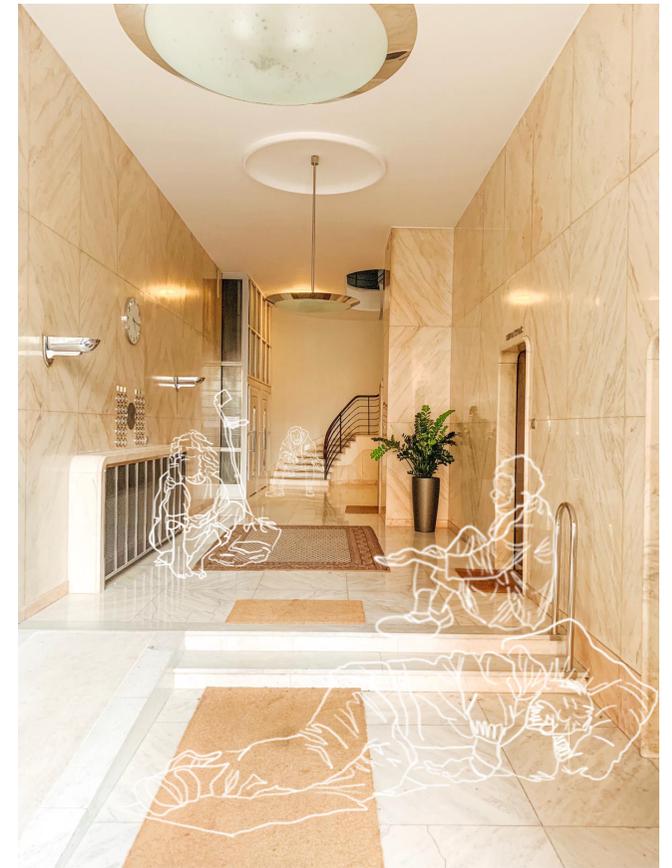
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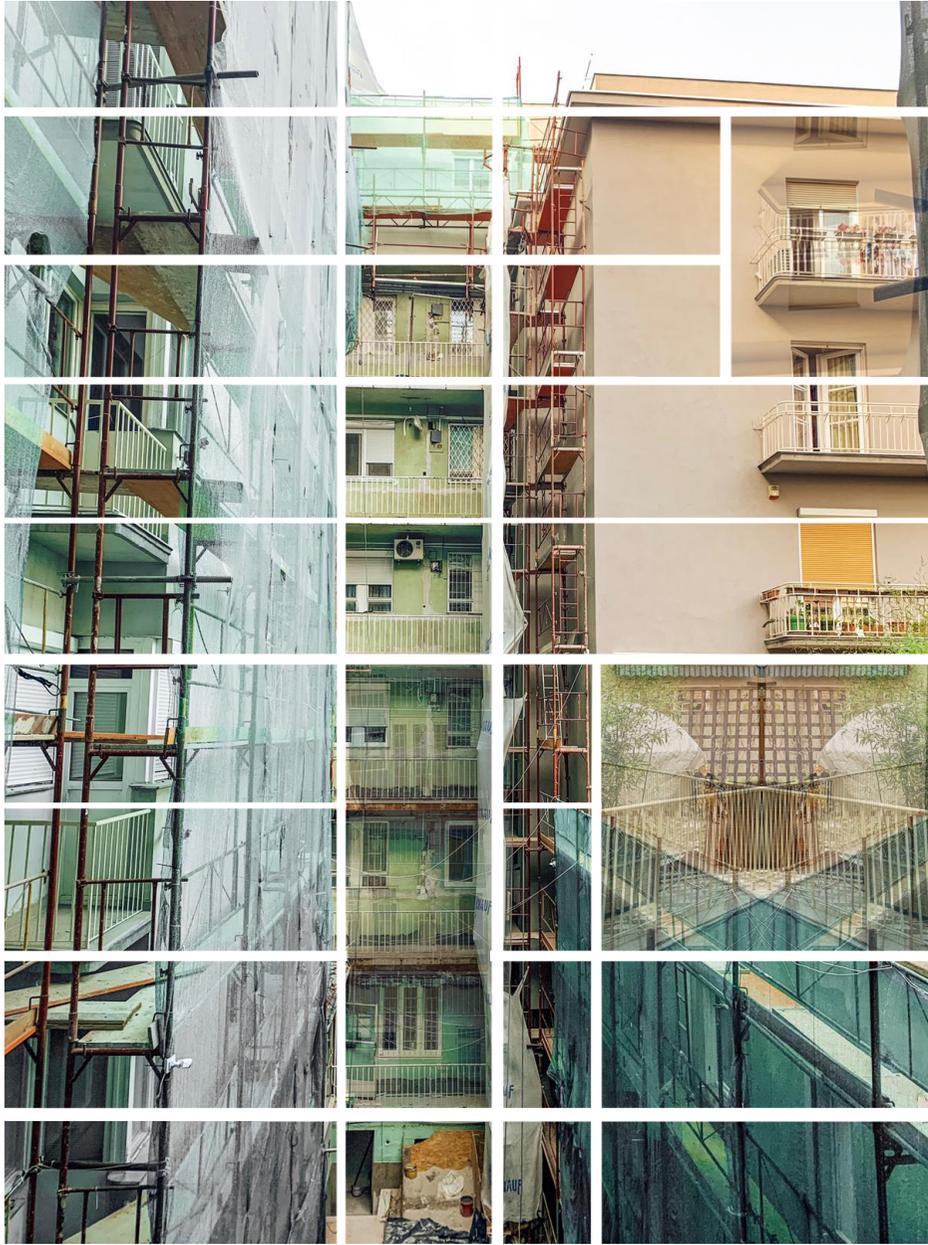
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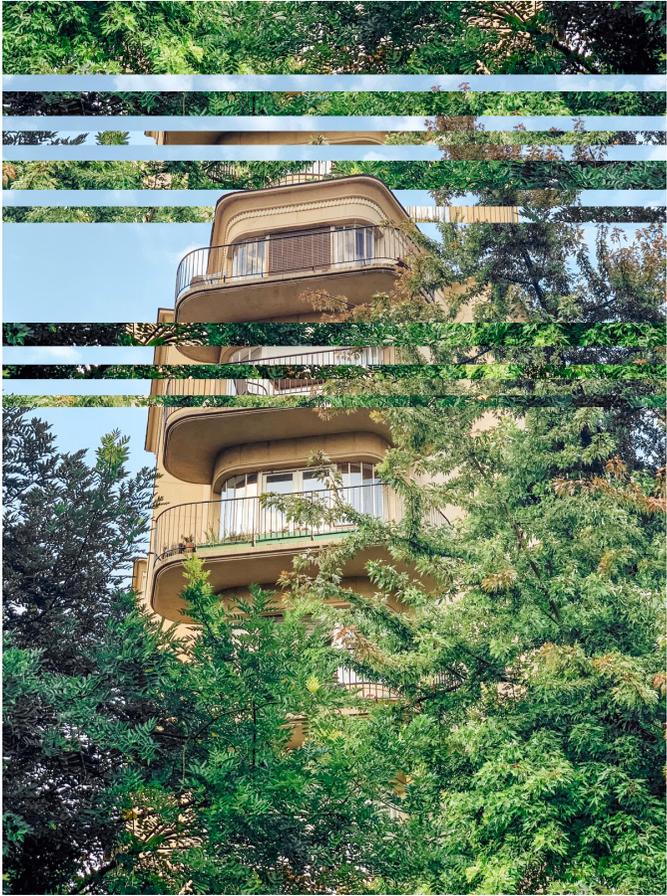


THE SURFACE



MODERN  
MODERNIZATION

MERGING  
FABRIC



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