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**The way of lead glass windows from the Gothic traditions – the
reconstruction and restoration of lead glass windows**

Abstract

1.

Man wishes to record the transcendent presence.

Lead glass windows as independent rows of pictures show this effort of man most concretely with the intention that it should be possible to visit the transcendent presence and experience the one-time present and be part of the stories. The application of the natural light as artistic means is introduced in a monumental way in Europe by the Gothic style in very high quality. The Gothic representation – preceding the birth of the percept of perspective – makes the rules of developing pictures emphasised by depicting ornamentation and geometry so that it transmits invisible physical appearances by the help of the truth of expression instead of the truth of representation.

Besides the restrictions of iconography significant richness of depiction and abstract visual phrasing can be seen in the glass pictures through which the invisible contents are successfully depicted so that the interpretation remains consistent. The tools of expression have hardly been widened during the past 800 years; however, in our age with the development of the technique and its easy accessibility this genre has become open.

2.

The integrating role of the artists and the special branches of science.

By the end of the 20th century the investigation to come to know the world and the sciences were continuously differentiated.

The divine and natural truth, the cognition of rules - to recognise and explain the rules philosophical systems of thoughts were formed, in which the steps of the "white man" were the most evident.

Art - if we accept its morality - always complies with the overall principle of the true, the good and the beautiful to be reached

The autonomous artistic expressions of the 20th century cannot be summarised in a general system, their complex range, the profit of the avant-garde movements is the abstract way of expressing and thinking as the most imperishable appearance of the artistic form. This surviving method, the form connects us to the mediaeval representation, where the composition of the picture is not the expression of the picture but the visual language of a system of thoughts.

The visual world of the forms and symbols, the sacral traditions can be understood according to the abstract traditions, even if the meaning of the windows cannot be demystified

Sciences investigate the mediaeval esthetical discourses as the field of philosophy, and collect and interpret the emblematic style, the characteristics, the forms and patterns of the objects of esthetical value. It is the art, the artistic expression where at one time the knowledge of science was able to integrate. The investigation of the mediaeval visual world comes to the front today because even without the exact knowledge of the theological rules, just from the sight, the existence of a concrete rule can be recognised, and besides the individual, autonomous rules the safety of a greater organising principle is also required.

The art of the last century, the Bauhaus as well as sciences deal with chromatics, within ergonomics sensation and the

knowledge of perception, however, apart from design and architecture the individual artist is not interested in scientific results.

The 20th century mathematics, for example, generates a specific defined visual system with the regularity and abstract creation of pictures of the fractals, which also appears as "visual art", an independent language as well. It can be considered that by classical and Arab influence the mediaeval numerology - in its empiric answers and keeping the rules of aesthetics - already anticipated and supposed most of the geometrical regularity. The interconnection of the two visual languages can be expected.

3.

The natural light as a permanent physical element can always be connected with the notions of existence and time.

Thus glass windows are always handled with special emphasis in architecture.

Good architecture and within it the windows always accurately show the relationship of the era and people with the transcendent world. Even the tiny windows of a Hungarian peasant house are able to "project" the cosmic scenes in an individual closed space: the time in the morning, at noon and in the evening or the changes of the seasons, they show them by the colour coming in through the window. The present is much more perceptible on the surface of the window than outdoors. The large outdoor space - as is typical in the visions of the painters of the plain - inspires surrealist scenes. The feeling of being lost is less threatening in indoors. The introspection, the relationship of the light and the objects, the wall, the objects lit in the light of the window is more transparent and emphasised. Light-shadow conveys dramatic character. There are situations like this in the Nature as well. The sun shining through the forest and the light appearing between dark thunderclouds, the light pyramid is so

memorable and arresting because it make cosmic relations, the questions of vital importance: distance and time perceptible.

4.

The approach of the "academic" sculpture and painting, and glass pictures.

The works and writings of great painters starting from the Renaissance period from Leonardo da Vinci /About painting (Trattato della pittura)/ to the Hungarian Gyula Benczúr depicted the world according to the rules of perspective. The application of these rules can be seen in lead glass pictures as well, though they do not follow the depth of space of frescos and panels. Because of the transparency of lead glass pictures it was soon obvious that they cannot visualise such endless depth as panels can. The plane of the window somehow keeps out of the depth expected to be shown. It is possible to know exactly that the inner space, the inside and the outside are present at the same time, it is as if a panel could be walked around, and the (long) perspective has no significance in this situation.

5.

Applied art as a definition, as a category loses its meaning nowadays.

Lead glass picture have always been on the borderline because of the specialist skills, the knowledge of the production and processing of glass; craftsmen, later designers made them.

Lead glass pictures correspond to the rules of the creation of pictures and the glass elements are painted, thus the "art of depiction" is in close connection with fine arts in several ways. Because of the possibilities offered by glass, the colours, facture and the knowledge of painting processes, designers are considered to be applied artists. This can be documented, as e.g. the works of

Miksa Róth and Sándor Nagy, Marosvásárhely, the Palace of Culture and the architects Frigyes Schulek and Ede Kratzmann the Budavár Church of Our Lady (Matthias Church).

Preservation, professional repair and restoration of the windows are a very significant task. The repair carried out according to professional expectations ensures that their value is preserved for several centuries. The reconstruction work makes it possible the atmosphere of the buildings has the original quality again.

János Probstner: Thoughts about the silicate triennial. 2008, Perhaps it is the Renaissance is the period in the art of Europe, when the estimation of the works of artistic craftsmen and the level of appreciation split up and biased shifted towards the "art of depiction", towards Fine arts called so today.

The art history of the future will probably consider the 20th century as the age when the borders of the genres disappear and the estimation and appreciation of the objects of so-called applied arts start.

6.

The "renewal" of lead glass pictures, analogies with contemporary experiments with projected pictures and the future of projectors.

Gothic art does not show the object to be represented in the huge rosettes but it is possible to experience the real, today already well-known physical connections about the white light. In these windows an esthetical order determined in the Middle Ages, EMANATION is perfectly expressed.

This transcendent expectation can still be found in the colourful window, and artistic value can only be produced knowing this. Windows have inner development and a genre of their own; the long way of the genre can show the relationship of the projected picture and reality today. Today the process has several possibilities for the artists from the birth of colour television to computer-aided projection.