

Thesis

I.1 First Thesis: Sculpture is an integrating visual language between the diverse spatial creative artistic forms.

The language of sculpture and within this - especially nowadays - the vital view has become a capital organizing principle. It pervades and connects the various fields of design, architecture and fine arts. It has got two prime reasons.

Its first reason is a social one. The Utopian view of the 20th century modernisms - and constructivism joined with it - became empty by the sixties of the 20th century. The demand of society for the popular way of thinking resulted in the pluralism of styles with the appearance of late-modern and post-modern styles. The succeeding deconstructivism at the end of the millennium had a future of promise ahead because of the possibilities of computational designing; but as a result of the social and natural catastrophes after the turn of the millenary, this visual view became indefensible and its place was taken by a more life-like, organic artistic approach.

We are witnesses of a trend today, which does not offer any Utopias, but wants to be based on

common experiences, and this is – quite apart from cultures – the inborn experience of nature. In design and architecture alike, it is the equivalent of the organomorf approach.

“Through the union of surface and structure a new kind of organic geometry comes into being. The earlier homogenous geometric gratings melt and split up into pieces and turn into natural and topographical formations.”¹

The other reason is related to the shaping of organic Geometry. The plastic conception is supported by computer programmes (cyberorg), and the necessary numeric data are calculated with incredibly great speed. This is why they seem to be more competitive courses.

I.2 Second Thesis: Art is a retarding factor

In order to augment purchasing eagerness, several groups of producers carry out pseudo alterations on their products. In lots of cases, reconstruction results in qualitative degradation on their objects. The pursuit of the features of unique and novelty at any price appear as an aspect of estimation in big cities and competitions (planned obsolescence², here it is to be noticed that such tendencies can be observed within fine arts too)

In contrast with this accelerating process some people became conscious of the necessity of retarding. The nature-conscious view of life, too, involves retarding self-restraint, as a consequence of which we set higher value on our things already in hand.

¹ Slézia, 2008, p58

² Lissák, p169

Eco-design's demand made on materials is: durability i.e. long lifespan. The reconstructed classical design products, the facsimile editions have become increasingly marketable.³

The strongest design trends of our days are also individual tendencies. Mass products are less and less successful and the demand for authentic products is increasing. The industrial background necessary for it can be ensured by post-industrial industry. Design has exceeded functionalism today, and it has become more emotional. This way it can more easily create connections both with the users and the fine arts.

The piece of art brings some kind of personal time into design. The statue modelled after the object raises the appliance from obsolescence, passes it off as durable, and transforms it thus into a value. My competence is to speak of antiquating as a social phenomenon. In stead of the compulsive large-scale production, the functional and aesthetic quality has to be emphasised as a value of fine art (sculpturally or pictorially), and it can be represented in this language, too. The big motor companies have realized the sense of it, and this is why they bring "museums" (centres) into being for the display of their own models. Of course, this will enhance again the reputation of the trade mark, which will result in economic consequences.

It can mean as much as the reasonable connection of economy and culture. Further on it will be a decision of artistic freedom, whether it wishes to grasp the opportunity.

I.3 Third Thesis: The object divested of its function, appearing as an artistic form

Objective reality is also an experiential subject matter of art. If it is to become an artistic form (for example: a statue), it has to be transformed. The visual power of the object found (ready made) will intensify by the emphasis and removal. The new context will contribute to the recipient's interpretation. If the object, however, is taken out of its context, or the context changes around it, it will lose this added attribute and its communicative power will tighten.

The reason for it is the lack of interference. If the object as aesthetic article is able to turn the attention to the fields of artistic totality, it will become a piece of art. Was the mission of art only to change the way of looking at things, the object deprived of its context would lose its curio, and could not bear other qualities in itself.

³ Zalavári, 2008, 32. p118-120