

VOL X

Educação:

*Saberes em
Movimento,
Saberes que
Movimentam*

Teresa Margarida Loureiro Cardoso

(organizadora)

 EDITORA
ARTEMIS
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APRESENTAÇÃO

E eis que, com o atual volume, se alcança uma dezena de livros da *Educação: Saberes em Movimento, Saberes que Movimentam*, sob a chancela da Editora Artemis. Abre-se, pois, mais uma janela de e para o conhecimento, assim se confirmando a coexistência de contextos dinâmicos a que academia, em particular, e a sociedade, em geral, não são, nem podem ficar alheias, designadamente se pensarmos, por exemplo, na Aprendizagem ao Longo da Vida, enquanto importante vetor da Educação para o Século XXI. Neste sentido, importa também lembrar a centralidade dos princípios da Educação para o Desenvolvimento, enquanto “pilares de construção essenciais para garantir oportunidades de aprendizagem ao longo da vida para todos” (<https://unescoportugal.mne.gov.pt/pt/temas/educacao-para-o-seculo-xxi/aprendizagem-ao-longo-da-vida>), a saber: equidade, justiça social, cooperação, solidariedade, co-responsabilidade, participação e coerência.

Neste volume X vão-se então delineando novos caminhos, em torno de estudos que privilegiam quer, por um lado, um enfoque teórico-conceptual, desde logo no ponto de partida sugerido para este itinerário de leitura (o 1.º capítulo), quer, por outro lado, um enfoque empírico, como no caso do respetivo ponto de chegada (o 11.º capítulo). No desenho da trilha assim proposta, procurou-se ainda harmonizar convergências linguísticas (castelhano, português e inglês), confluências temáticas (avaliação, inovação, formação, entre outras) e concordâncias disciplinares (entre as quais a física e a matemática), em distintas geografias (de Angola ou do Perú), nos diversos níveis de ensino (do primário ao superior). Traça-se, portanto, mais um convite, no desafio de dialogar com os textos aqui reunidos, instigando simultaneamente à reflexão ativa e à ação refletida nos *Saberes em Movimento, Saberes que Movimentam*, que sustentam a *Educação*.

Teresa Cardoso

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ABSTRACT: The Falerone Art Colony is a creative arts camp for students of art in higher education in Hungary. It is named after its location, the town of Falerone in central Italy. During the workshops, participants create artworks and carry out joint art projects led by art teachers and architects. The camp started in 2007 participating students and teachers exclusively from the Faculty of Architecture of the Budapest University of Technology and Economics, but over time, students from other art universities and independent teachers became involved in the work of the art camp too. Apart from creating and learning, the artists' colony can offer community experience and the magic of the location. The famously beautiful Italian landscape has always been home for the arts. It's the ideal place to get out of the studio and create in the urban outdoors.

In the same way, creating and living together is a fundamental part of the time spent there. The participants in the art camp are forged into a true, cooperative community by working together, sharing tasks, goals and experiences. They continue to think beyond the actual duration of the artists' colony, to carry on what they had started there and, although related to the artists' colony, to carry out individual or joint art projects independently. This independent activity gives us the hope that the art camp will not only enrich the participants' artistic experience, but also make them more open and accepting towards each other, more committed to the community and the environment, more empathetic designers and artists.

KEYWORDS: Artists' colony. Art camp. Art. Architecture. Art education.

COLÔNIA ARTÍSTICA FALERONE

RESUMO: A Colônia de Arte de Falerone é um acampamento de artes criativas para estudantes de arte no ensino superior na Hungria. É nomeada em homenagem ao seu local, a cidade de Falerone, no centro da Itália. Durante os workshops, os participantes criam obras de arte e realizam projetos artísticos conjuntos liderados por professores de arte e arquitetos. O acampamento começou em 2007 com a participação exclusiva de alunos e professores da Faculdade de Arquitetura da Universidade de Tecnologia e Economia de Budapeste, mas com o tempo, alunos de outras universidades de arte e professores

independentes também se envolveram no trabalho do acampamento de arte. Além de criar e aprender, a colônia de artistas pode oferecer experiência comunitária e a magia do local. A famosa e bela paisagem italiana sempre foi o lar das artes. É o lugar ideal para sair do estúdio e criar ao ar livre na cidade. Da mesma forma, criar e viver juntos é uma parte fundamental do tempo passado lá. Os participantes do acampamento de arte são moldados em uma verdadeira comunidade cooperativa ao trabalharem juntos, compartilhando tarefas, objetivos e experiências. Eles continuam a pensar além da duração real da colônia de artistas, a dar continuidade ao que começaram lá e, embora relacionados à colônia de artistas, a realizar projetos de arte individuais ou conjuntos de forma independente. Esta atividade independente nos dá a esperança de que o acampamento de arte não só enriquecerá a experiência artística dos participantes, mas também os tornará mais abertos e acolhedores uns com os outros, mais comprometidos com a comunidade e o meio ambiente, e designers e artistas mais empáticos.

PALAVRAS-CHAVE: Colônia de artistas. Acampamento de arte. Arte. Arquitetura. Educação artística.

1 INTRODUCTION

The Falerone Art Colony is a creative arts camp for students of art in higher education in Hungary. It is named after its location, the town of Falerone in central Italy. I founded the art camp with the aim of organising art camps for architecture students at the Budapest University of Technology and Economics (BME). The students and teachers involved came exclusively from this course in the beginning, but over time students from other art schools and independent teachers also became increasingly involved in the work of the art camp.

Figure 1. Falerone Art Colony 2019, Student at work on the street of Falerone, Váli, I., (2019).



The participating students and artist-teachers engage in fine arts activities at the artist colony. Due to the limited time, we typically employ rapid techniques such as pencil, pen, chalk, and watercolour; however, participants occasionally produce acrylic paintings. In addition to individual creative work, collaborative artworks are also created during the two-week summer period. We showcase these artworks at exhibitions and in publications. We intend to incorporate further creative forms into the artist colony's schedule, anticipating that musical and dramatic performances will be organised by the Falerone Artist Colony in the near future.

Figure 2. Falerone Art Colony 2019, Falerone – Corso Garibaldi and the San Fortunato church from the student dormitory window, Koczkás, K., (2019).



Why Falerone? What could be the connection between a 3400-inhabitant Italian town and the Faculty of Architecture of a university with 20,000 students in a city of almost two million inhabitants? Falerone is a small town in central Italy, approximately 1100 km by road from Budapest, the capital of Hungary. Italy is often referred to as the cradle of the arts. Knowledge, the arts, and culture have always been in motion. There was a time when this movement was one-way. It broadcast from a specific place to the entire world. Most often, however, we can talk about back-and-forth movement, even if one direction is dominant. And there are cases where the direction of movement reverses or changes periodically. The Falerone Art Colony is both part of and a carrier of the back-and-forth influence and movement of the arts. Italian art has always had an influence on Hungary. The Renaissance style, after its birth in Italy, was transmitted to North-Eastern Europe through Hungary. We have always considered Italy as a starting point. As a starting point worth returning to. Finding the location could also be attributed to chance, but we suspect that there are no coincidences in life. In this town and its surroundings in central Italy, we found an architectural and cultural environment that provided unique opportunities for our students in both artistic creation and human relationships.

Figure 3. Falerone Art Colony 2024, Students at work on the street of Santa Vittoria in Matenano, Váli, I., (2024).



For those involved in architecture, especially architecture students, the quality of the built and natural environment is important. The brick architecture of the Marche region in central Italy is of unique quality. In addition to the richness of forms, it also creates a high level of uniformity in the urban landscape. The facades of the buildings are clad in exposed brick. But not just the facades. Even the steep roofs of the churches were built with bricks, without any covering structure. The landscape of Falerone is also unique. It is exactly halfway between the sea and the Apennine Mountain range, in the valley of the Tenna River, on the border between the agricultural landscape and untouched nature, in the most beautiful area of the Marche hills.

Figure 4. Falerone – Corso Garibaldi, Via Roma with the view of the Apennines, Váli, I., (2008).



2 THE ARTISTS' COLONY

2.1 ARTISTS' CAMPS, BUILDERS' CAMPS

Artists' colonies are organisations or places where artists can work side by side or together. The work of the participants can be independent of each other. In this case, the space is only a meeting point for the participating artists. But mostly the work is organised around a common theme and vision. The character of an art camp can be so defining and style-shaping that in such cases we can even talk about a school.

Figure 5. Falerone Art Colony 2010, Student at work on the street of Sant'Elpidio a Mare, Váli, I., (2010).



There are several creative camps in Hungary. Some are set up for professional creators, others are also available for creative citizens and there are some that have been created for students in art education. The art camp of the Hungarian University of Fine Arts has a permanent location with a solid infrastructure in Tihany, on the picturesque peninsula of Lake Balaton. Hello Wood's workshops on wood building, construction and sculpture offer programmes for architecture students from all over the world, but they also have events exclusively for students and teachers of architecture in Hungary. There are many construction camps organised occasionally or even for several years. They typically work in the field of social and community architecture and aim to help communities, organisations or municipalities that would not be able to create a building on their own. Both Hello Wood and the construction camps are characterised by the fact that they change their location and are always set up wherever there is a demand for their activities. The Falerone Art Colony offers programmes for students of architecture and other art courses on a permanent site. Another advantage of permanence is that the Falerone Art Colony can work in close cooperation and interaction with Falerone residents and artists.

2.2 BUDAPEST UNIVERSITY OF TECHNOLOGY AND ECONOMICS, FACULTY OF ARCHITECTURE

Since its foundation, the artists' colony has been strongly linked to the architectural education at the BME. The Faculty of Architecture at the University of Technology has a dual character. It provides students with a strong engineering and technical education and has an equally strong focus on arts. The Hungarian name of the course reflects this: architect-engineer. Not just an architect, but an architectural engineer.

Figure 6. Falerone Art Colony 2016, Falerone, Historic Center from the cemetery side, László, D., (2016).



2.3 DEPARTMENT OF GRAPHICS, FORM AND DESIGN

One of the faculty's eleven departments is the Department of Graphics, Form and Design. In addition to teaching freehand drawing, the department also offers courses in graphic design, composition, modelling, colour theory, spatial art, interior design and architectural design, including diploma design.

Figure 7. Falerone Art Colony 2016, Students at work on the street of Santa Vittoria in Matenano, Váli, I., (2016).



The structure of the departmental training is roughly as follows: after the acquisition of the proportional representation of reality, the representation of the imaginary spatial world gradually emerges (Dobó, Molnár, Peity, Répás, 1999). In the same way, there is a shift of emphasis in the training between analogue techniques, which were initially used exclusively, and digital techniques, which are gradually being introduced in the subjects. The aim of the courses is to teach the use of visual tools for the architect's professional practice, i.e. for design, presentations offline and online. (Nemes, 2008) The goal is always architectural, even if the result is often artistic. In the past year, the department's course structure has changed significantly. The first two semesters of traditional drawing school are followed by four semesters of composition studies. Freehand drawing is practically limited to the first year. Students who wish to delve deeper into freehand drawing no longer find this opportunity among the compulsory subjects, but must take elective courses instead. The work at the artist colony also counts as fulfilling such an elective course.

In addition, there are several visual arts projects in optional subjects and research projects. There is a strong demand for this from students. Many of them come from art high schools, others become interested in other art disciplines through the frontiers of architecture during their training. Because of the profile of the department, the teachers included not only architects but also painters, sculptors and craftsmen, and one of the architect colleagues was also a tenor at the Hungarian State Opera House. Today, the

teaching staff are exclusively architects and painters, but there are also interior designers and art historians who, although not directly involved in teaching, are currently contributing to the department's tasks.

2.4 THE FALERONE ART COLONY

With the creation of the Falerone Art Colony in 2006, my goal was to manage the talents of the students taught in my department. Originally, the target audience of the art colony was BME architecture students. University subjects are organised around a strict thematic structure. Even in more artistic subjects, there are constraints, such as pre-defined requirements must be met in order to obtain credits. In comparison, Falerone Art Colony gives much more freedom. Participants are given a high degree of autonomy in deciding the theme, technique, size and number of their creations. Students can work on their own ideas. They are free to try artistic techniques they have not yet been familiar with. But it's not just their relationship to the task that will be less rigid. They can also have a more informal, direct relationship with the accompanying teachers and artistic directors. Thus, the Falerone Art Colony is a good complement to the very rigid educational structure of the University of Technology.

Figure 8. Falerone Art Colony 2019, Falerone, Kamasz, K., (2019).



For several years, Falerone was also the venue for the Department's design courses. A number of architectural designs have been produced as part of Department's, Complex

and Diploma Design courses for the Falerone site. Several architectural workshops were held in Falerone to prepare for the design subjects.

Students of architecture were gradually joined by students of fine and applied arts. In the future, we would like to open up to other artistic disciplines that do not directly deal with our built or material environment, so we also plan to involve music and theatre students in our creative work. The Italian landscape, urban architecture, architecture, culture, way of life, getting to know the people of Marche, as well as the time spent together and the joint creation will provide experiences that will hopefully develop not only the participants' architectural and artistic knowledge and sensibility, but also their outlook on life, their relationship with other people and the community.

At the artists' colony, participants will create artworks and carry out joint art projects led by art teachers and architects. The works created on the site are presented in exhibitions and publications. Independent works are not independent of each other. The subject matter, the representation of the Marche landscape, the cities, the visual responses to each other's work, organise the works into a large collective project. In several cases, large joint projects were created, involving all participants and even local students and artists. This way two short films with drawings and a large mosaic image of two thousand drawings were created.

Figure 9. Falerone Art Colony 2019, Falerone – Via Roma, Könyves-Tóth, P., (2019).



The artist colony work takes place in the summer and lasts about two weeks. We try to choose the date so that local traditional festivals also fall within this period. These festivals and events not only provide experiences but in many cases, we also participate in them. On the days dedicated to creation, the students search for a subject in Falerone and sometimes individually, sometimes in groups, they sit down on a street or in a square and draw or paint the selected scene. The subject can be a street, a square, an architectural detail, the surrounding landscape, that is, our built and natural environment. Occasionally, portrait drawings are also made. In many cases, we take trips around the area, so not all the drawings are made in Falerone. The county seat, the city of Fermo, is a frequent and favoured location for us, but of course, we also visit several smaller and larger settlements, so drawings have already been made in most of the towns in Fermo County, and the cities of the neighbouring counties of Macerata and Ascoli Piceno have also been captured in countless pictures.

The drawings made during the day are reviewed by the art teachers on-site and in the evenings every two to three days. Based on their advice, the later works can be even better. This artistic correction is inspiring for the participants, but the collaborative creation might have an even greater impact on them. On several occasions, after returning to Hungary, the students and teachers continued their work. In such cases, the participants created additional artworks based on the concept devised in Falerone, often involving those who were not with them in Falerone.

2.5 THE PLACE

An artists' colony can offer community experience and the magic of the location. The famously beautiful Italian landscape has always been home for the arts. The melodiously soft, human-scale landscape is an inspiration to artists, almost a law unto itself, creating works of art. In the same way, the streets and squares of historic cities and the facades that border them, with the buildings behind them, are so inclusive and beautiful that they can provide countless subjects for drawings and paintings. But the goal is not just to depict them. The experience of space and the exploration of formal solutions all develop the architects' knowledge of form and their experience of the psychology of space. It is definitely different from classroom teaching. Sometimes students need to be pushed out of their normal school routine. The classroom provides a physical space for teaching, the essence is brought by teachers and students working together. The atmosphere in the classroom is also the result of time spent together, work done and experiences. However, there can also be work done outside the classroom.

The studio can be located in the corridors, lobby or garden of the university, as in our freehand drawing classes. But it can also be a whole city (Avci, 2018). The small town of Falerone in central Italy is an ideal location.

Even a simple tourist trip can provide new and rich stimuli. Almost everything is different. Capturing the weather, the landscape, the language, the culture, even the road signs. We take everything in much more intensely. We also notice things we would walk past at home. This wealth of visual stimuli can be exhausting. That's what makes you tired first, it's not walking. The small hilltop town of Falerone is particularly beautiful. Its squares, buildings and the skyline of the town, visible from a distance, are also picturesque. Towards the sea, the cultural landscape of lower, agriculturally cultivated hills and valleys, and towards the rugged peaks of the Sibillini Mountains, the gradually returning natural scenery provides the setting that makes this town an ideal location for an artists' colony. A studio on an urban scale offers a completely different experience from a traditional classroom within the walls of a university.

We need to visit our new "studio". You need to look for a theme, to look for people drawing in other places. By walking, we also sense distances by using our muscles. Almost like with our eyes. So, our muscles also act as sensory organs.

Moving away from the drawing table, you have a different tactile experience. It's different to caress a facade made of hand-thrown bricks than the plaster that is more common in Hungary. But we don't just sense with our hands. Even through the soles of our shoes, our feet can feel the unevenness of the roads. The brick ribs criss-crossing the cobbled, sloping streets require a different way of walking to avoid tripping over them. We can feel the streets. They are not as poor in stimuli as those with homogeneous asphalt pavement. Not for our eyes, not for our feet.

The lights are different. The Mediterranean sky, the colours of the brick architecture typical of the Marche, are not the same as anywhere else.

The sounds are unique too. The sound of cars passing on the street, of people talking, echoes off the walls in a way that is typical of the place. Every street, space and place has its own acoustic character.

The sounds of nature are different as well. Just think of the omnipresent "background noise" of cicadas.

The scents are different. The plants, the atmospheric conditions, the building materials are different. And of course, the smell of different food wafts from the kitchens to the streets.

Figure 10. Falerone Art Colony 2012, Making decorations for an ox cart for a traditional Falerone festival, Váli, I., (2012).



2.6 THE COMMUNITY

Another trigger for the artists' colony experience is the community. Creating together, living together is what defines the time we spend there. The community experience has two sides. The effect of the group members on each other, and the effect of the locals on us. We get in touch with "civil" people, not artists or students from our universities. The pace of life is different. The attitude to joy, to worry, is different. The schedule is different. For us, siesta is unusual. Late at night, the life begins in public spaces. But their use of public space is also different. They spend much more time in the streets and squares. It is the venue for great conversations, concerts, stage performances and even feasts. In addition to "civilians", we also have professional contacts. Painter Adelio Marini († 2019) had been our host for many years. He had often taught our students a technique he experimented himself, spray painting. Creative artist Sauro Cecchi has been actively involved in the organisation of our professional programmes. Ceramicist Paolo Nannini, art academy lecturer, has been sharing his expertise with the participants. Composer Silvio Catalini composed music for a cartoon made by the participants in the year of 2014. More precisely, film and music were created together, reflecting to each other.

Figure 11. Falerone Art Colony 2014, Frames from the animated film Città animata, (2014).



The artists' colony has two effects, the influence between the accompanying artist-teachers and students, and the influence of the students on each other. I think it is important for students to get to know the activities and working methods of other artists. But it is equally important to learn about the insights, experiences and opinions of artists at other stages of their lives (in this case, art teachers).

Figure 12. Falerone Art Colony 2010, Collaborative creative work on the studio terrace of painter Adelio Marini, Balogh, B. (2010).



3 CONCLUSION

The Falerone Art Colony, although a separate identity, is intrinsically linked to a specific higher education course. It doesn't copy it, but creates a completely separate world, but adds to it where it needs to. The interaction is organic and back and forth. As the majority of the participants are BME architecture students, the knowledge and skills taught by the Department of Graphic, Form and Design are the main basis of the participants' artistic activity. Of course, it is also a task to get students out of the very rigid educational structure, from the world where tasks are handed out and collected, and to encourage them to create, to raise and express their own ideas, to implement them. The other direction of reciprocity is embodied in the following. Participation in an art camp is recognised by the Faculty within the framework of a creative course. Within the framework of this subject, students can earn credits. In addition, a number of research projects have been carried out in relation to the work of the art camps. Several high quality works were produced in the art section of the Science Student Circle. These are typically collaborative projects and research projects carried out by several students. Artists' colony work in design subjects is not just about centrally assigned topics. In several cases, students have independently chosen to take on a design project related to the Falerone Art Colony. This resulted in several diploma projects, which attempted to formulate a permanent building for the artists' colony.

Figure 13. Falerone Art Colony 2024, Exhibition in Falerone, Váli, I. (2024).



Figure 14. Falerone Art Colony 2024, Exhibition in Falerone, Váli, I. (2024).



In the past nearly twenty years, significantly more, almost 3000 drawings and paintings have been created at the artist colony. These artworks have been showcased in 32 exhibitions in Italy and Hungary. Our exhibitions are often unconventional. We have often organized exhibitions in the open air, in the main squares and main streets of cities. But of course, the works created at the artist colony were also on display in traditional exhibition spaces. For example, in Falerone at the Salone Comunale, in the 'Rajzi' gallery

of the Technical University of Budapest, in the exhibition hall of the Hungarian Association of Architects. The creation of two animated films also increased the achievement that the participants of the artist colony can be proud of. In addition to the exhibitions, since 2016 we have also published selections of works from the respective years in publications. So far, 19 books and catalogues have been published this way. We have published the materials from the lectures of the international scientific-artistic conferences organized by the artists' colony in 4 conference proceedings. Students also go beyond just completing the assigned task. They come up with their own proposals and in many cases develop them further, but no longer within the framework of the artists' colony. This independent activity gives us the hope that the art camp will not only enrich the participants' artistic experience, but also make them more open and accepting towards each other, more committed to the community and the environment, more empathetic designers and artists.

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