

### Luminous Colours: A Mystical Augmentation in the Pictorial Surface



#### Luminosity of gold surfaces

Persian miniatures from the Shahnameh of Shah Tahmasp  
 > DMA, K.1.2014.140 (Qazvin, 1557)  
 > DMA, K.1.2014.11 (16<sup>th</sup> century)  
 > CBL, Per 104.7 (circa 1330)

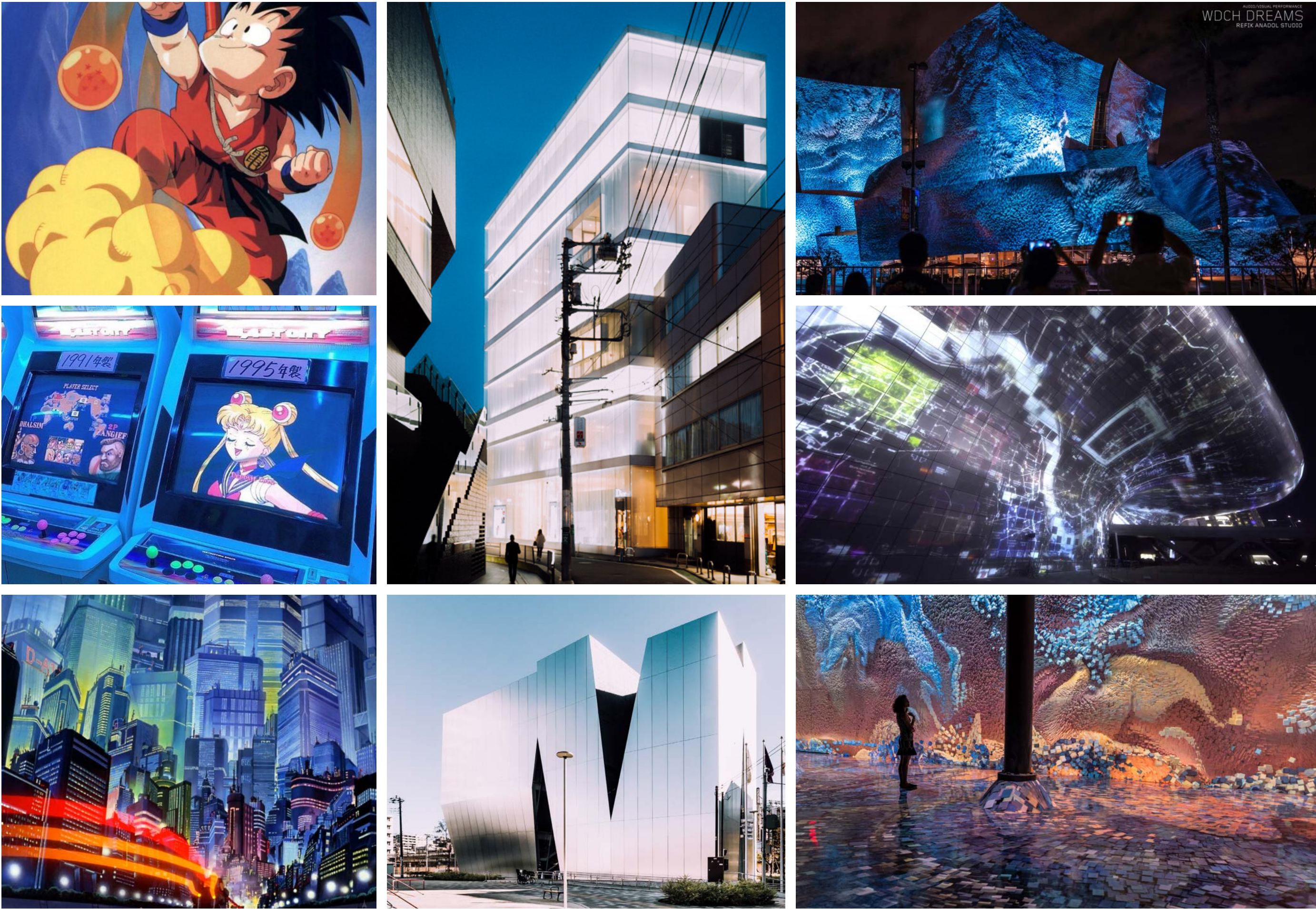
#### Transfigured landscapes

Persian miniatures from the Shahnameh of Shah Tahmasp:  
 > The Met, 1970.301.3, f.23v  
 > Freer Gallery of Art, LTS1995.2.46, f.63v  
 > The Met, 1970.301.2, f.22v

#### Architectural colours

Ottoman miniatures of Székésfővár and Budapest in Hungary.  
 > Topkapi Palace, H1524, f.268b  
 > Topkapi Palace, H1524, 266a

### Light-Colours: A Digital Augmentation in the Physical Space



#### Arrival of pixels

> Dragon Ball, Toei Animation, 1986  
 > An arcade venue in Osaka  
 > Neo-Tokyo in Akira, Tokyo  
 Movie Shinsa, 1988

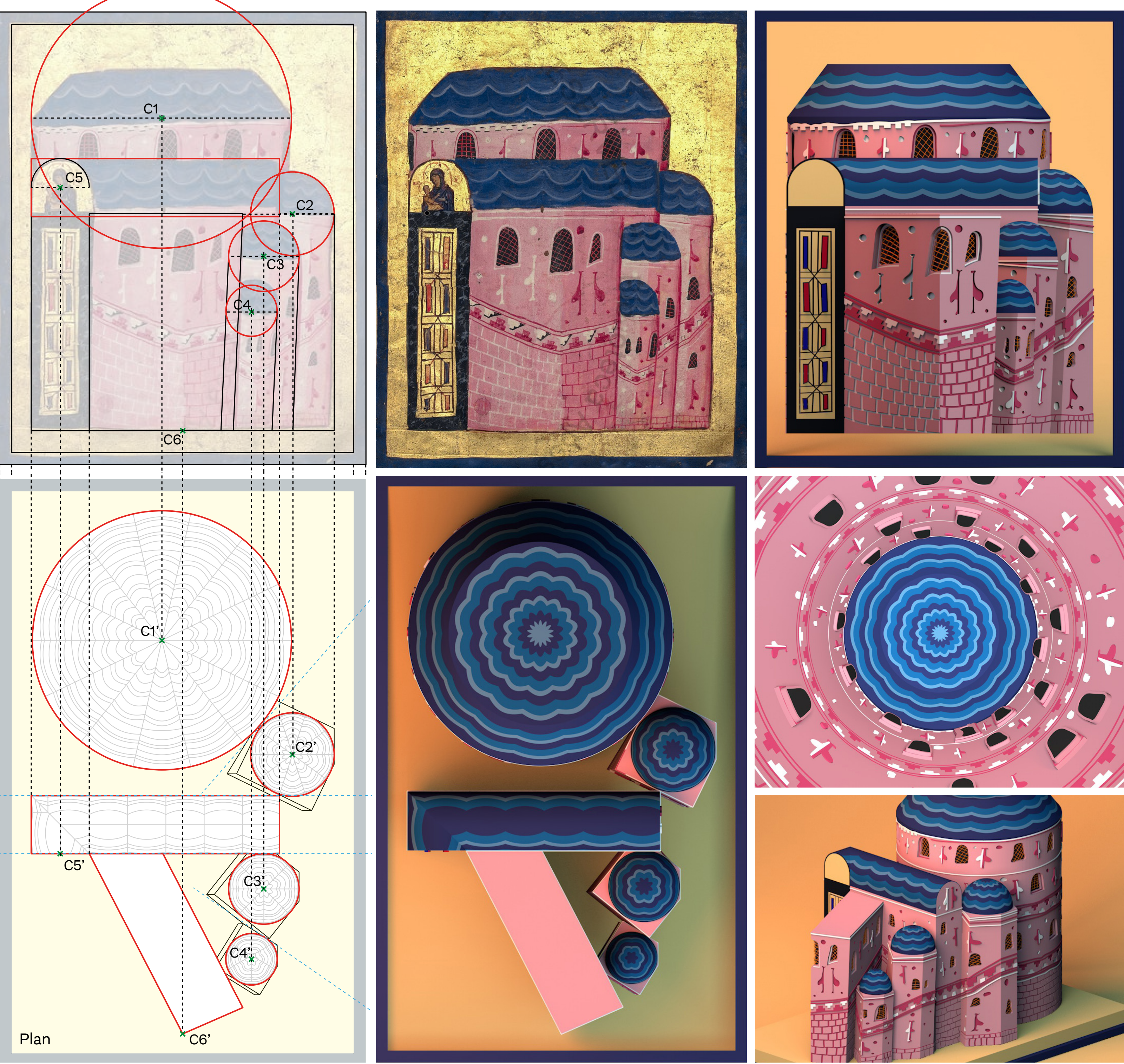
#### Luminous architecture

> Dior Flagship Store, Sanaa (Tokyo, 2003)  
 > Sumida Hokusai Museum, Sanaa (Tokyo, 2016)

#### Spatial augmented reality

Refik Anadol's projection mapping works:  
 > WDCH Dreams (2018)  
 > Seoul Haemong (2019)  
 > Machine Hallucinations (2019)

### Experimentation I: Byzantine Heritage of “the Constantinopolitan Eye”



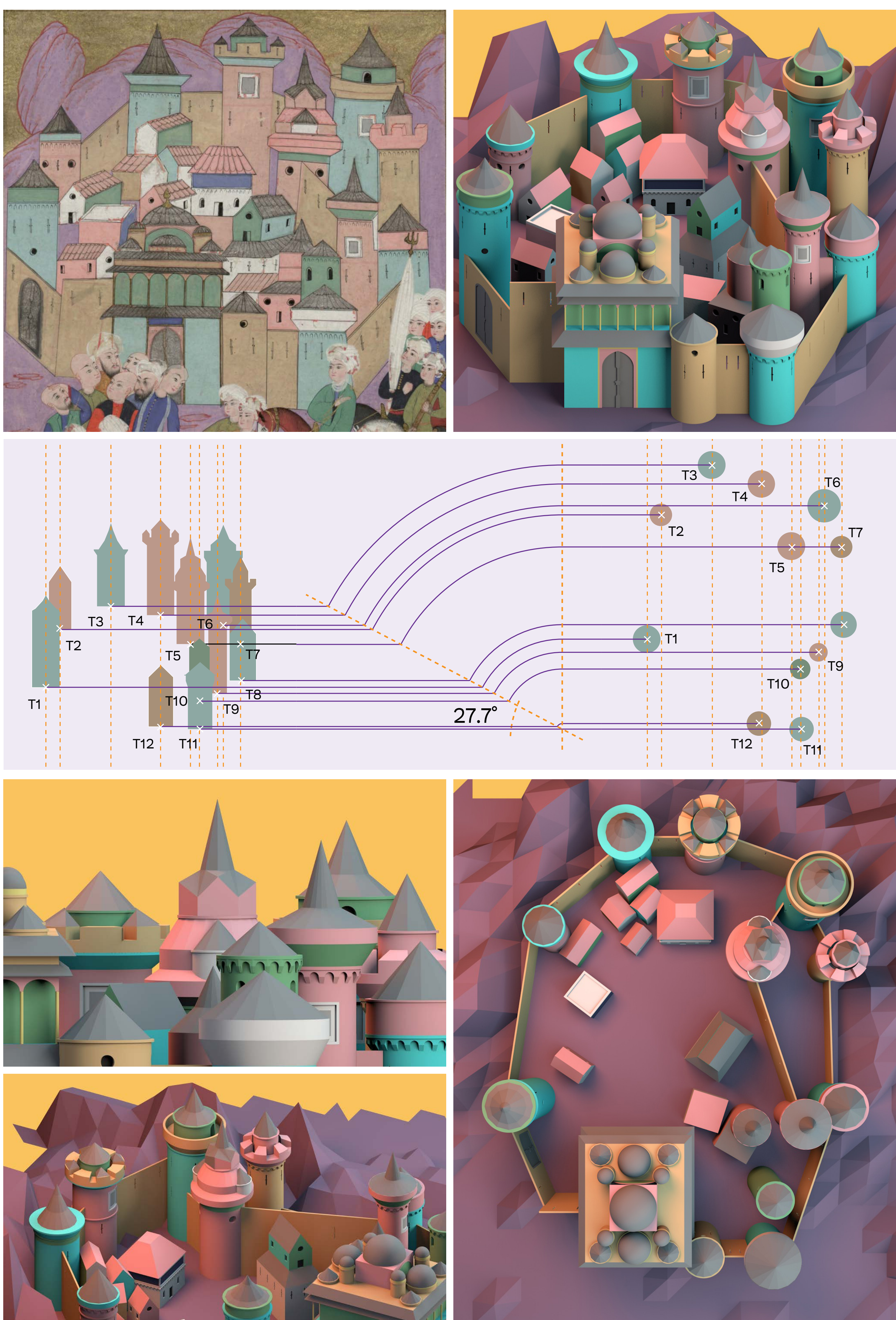
#### Church of Mirrored Salvation

Modelling of a Byzantine miniature of an unidentified church  
 Anonymous painter  
 Lectionary 120  
 Vatican Apostolic Library, Vat.gr.1156, folio 1r

In the 15<sup>th</sup> century, the miniaturists of the Timurid court in Herat conceive colors that seem to be made of pure light, without weight and volume. Their luminous colors synthesize a unique worldview from the anti-materialistic teachings of Mani, the Sufi “world of imagination” and the alchemists’ principles of transmutation. Five centuries later, our digital technologies seem to offer us such disembodied colors which used to be the artistic dream of an artisanal culture. Pixels replace pigments, light-colors replace matter-colors. With the booming

animation and game cultures, Tokyo becomes one of the first places that pixels invade in the 80s. A group of Japanese architects and artists seeks to express in their creations the ethereal dimension of the pixels’ electronic light. Through a spatio-temporal leap, the miniatures, as a historical reference point, reveals the emerging chromatic trends in contemporary architecture and visual culture. Could the invention of pixels be after all, stemming from an ancestral aspiration of mankind based on the sensorial and intelligible duality of his nature?

### Experimentation II: Constantinopolitan Eye in the Ottoman Age



#### Talismans of Constantinople

Modelling of an Ottoman miniature of Byzantine Constantinople  
 Anonymous painter from the School of Hasan (Constantinople, circa 1610)  
 A manuscript of Keys to Esoteric Knowledge  
 Istanbul University Library, T6624, folio 80