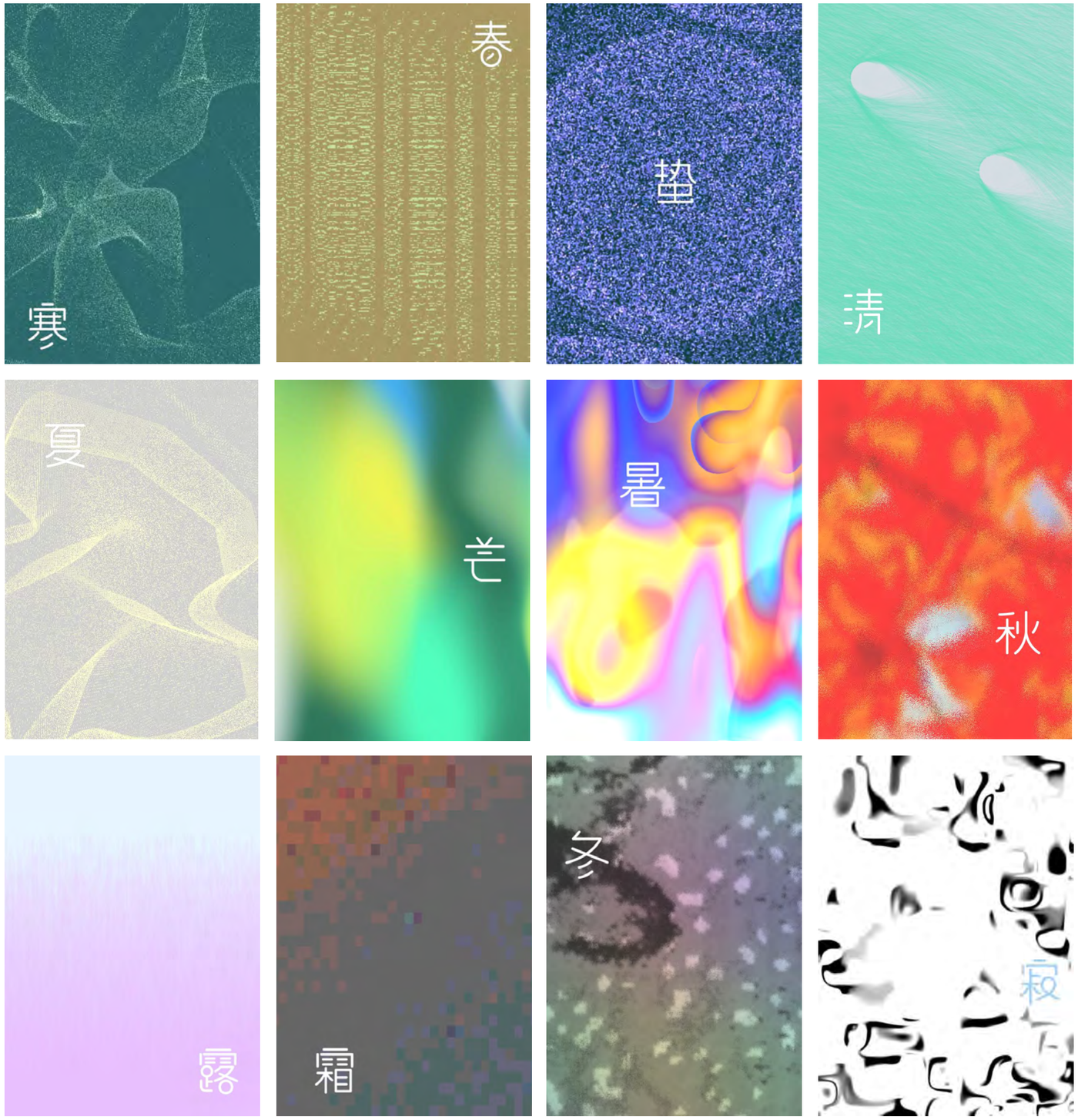
PROJECT FOLIO

Colour Studio
GDES20002

Bowen Mai
1499905

2.1 Colour In Context

The colour in
Chinese traditional
solar terms


寒
春
蛰
清
夏
芒
暑
秋
露
霜
冬
寂

“All experience of colour is an event.”

I understand the Twenty-Four Solar Terms as an effective system of "time-temperature-light." There is a particular atmospheric and sensory configuration in each term: temperature incites the shifting of hue and brightness; humidity and light determine contrast, texture, and grain; while the setting wherein one is situated—urban or natural—provides sound, tactility, and feeling to color. In such a system, color is never static but always in flux, an occurrence within perception particular to its time. This is repeated in David Batchelor's affirmation: "All color experiences are events." Every one of the posters in this set captures an event, translating meteorological data and sensory awareness into visual language.

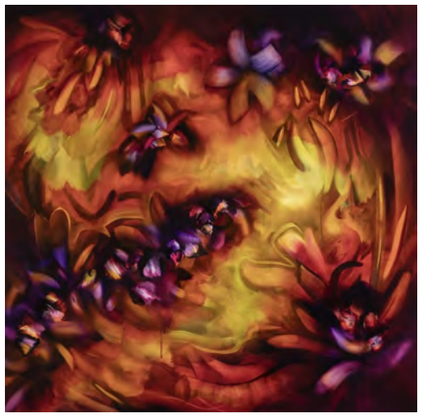
The project began with observation in the field—recording typical variations in temperature, angle of the sun, and humidity from season to season. They were not scientific observations but affective cues: warmth pulled color inward toward ochre and pale pink; cold pushed it outward into blue-gray and silvery white. As mist or dampness deepened, forms merged and lost their outlines; as light firmed, contrast increased and edges returned. Thus the posters become cartographies of perception—the heartbeat measures before the body registers color.

I discovered that there is a chromatic rhythm unique to every solar term. "Beginning of Winter" is anesthetically gray, with fine, diffused specks strewn through it in intervals, seeming to freeze the air. "Light Snow" melts into pale rose and transparent white in a misty brightness; "Great Snow" is nearly monochromatic—black and white are inseparable on the edge of vision; and "Winter Solstice" turns polarities around: unadulterated whiteness envelops all, a sole remnant shadow holding spatial distinction. In all three versions, color is less a built-in coloring than a transient state created by weather and time.

I also sought to erase the distinction between the seen and the touched. When the light decays and the eyes open wide, color becomes tactile—its temperature virtually touchable. I wanted viewers to sense the shift, to feel winter air thinness or late autumn dusk thickness through the subtle transitions of tone. These posters thus are not just pretty compositions but sense documents. They convey the ongoing tension between physical environment and emotional connotation.

Lastly, this project comes at color as a living system: it inhales through climate, space, and memory. By linking hue, light, and texture to the thermodynamic rhythms of the seasons, I seek to construct a micro-perceptual environment—where time moves through light, and light turns into color. In each poster, color is constructed afresh as an event, renewed always by the unique coming together of air, temperature, and feeling. This system has taught me that color design isn't about deciding, but about paying attention to how the world is constantly creating new colors.

Reference



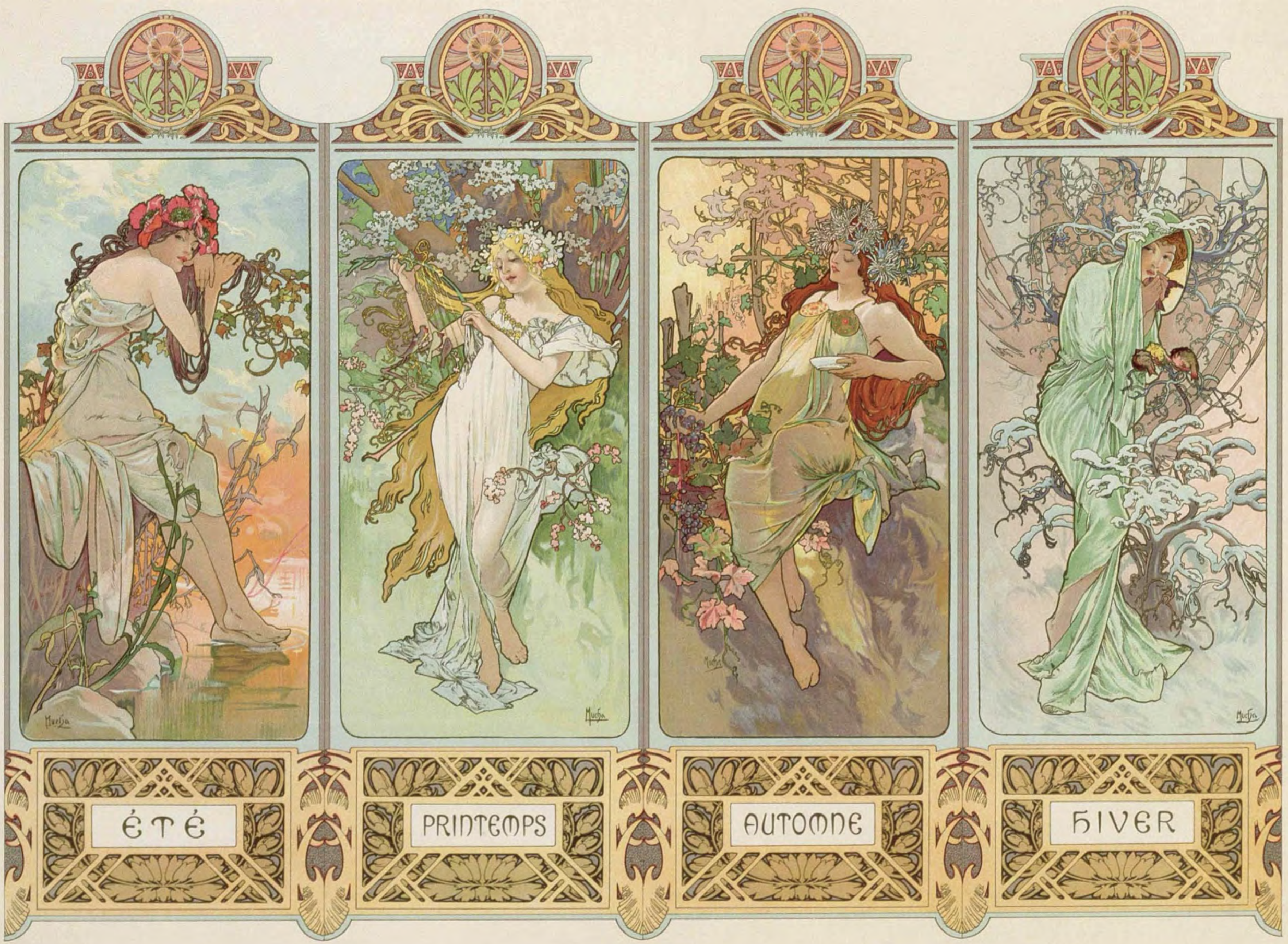
comfortably
numb
40” x 40”
oil on canvas

Diamonds
40” x 40”
oil on canvas

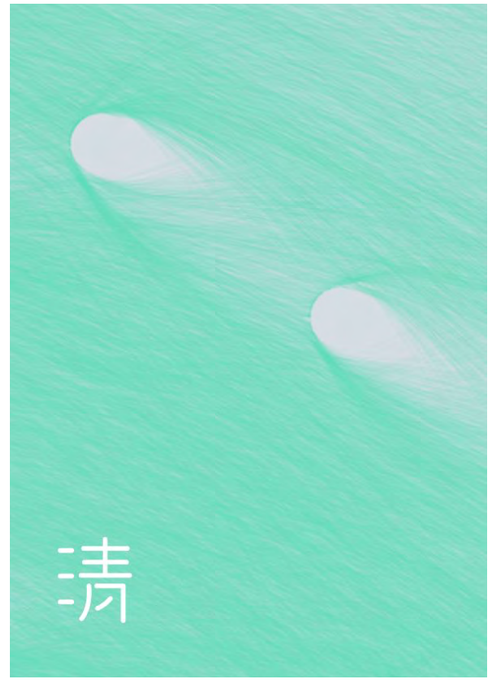
Ice Age
40” x 40”
oil on canvas

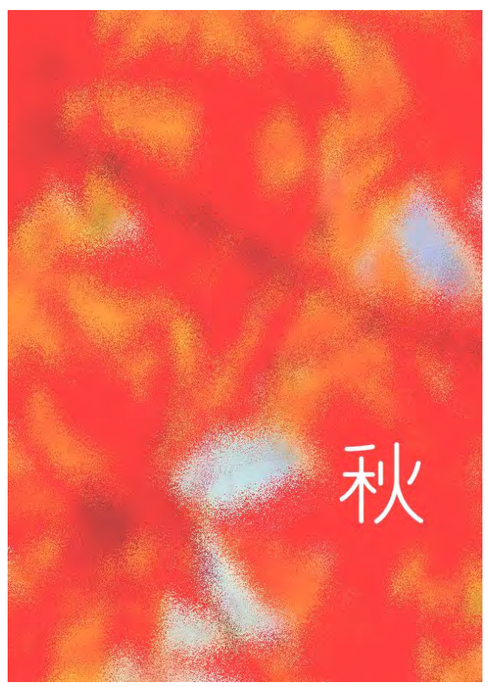
Miseducation
40” x 40”
oil on canvas

Melissa McCracken
McCracken transforms sound into flowing fields of colour, where rhythm, pitch and vibration translate into gradients and shifting textures. In my solar-term poster series, I treat each seasonal moment like a musical phrase: temperature, light and atmosphere become colour chords. McCracken’s work inspires me to visualise climate as frequency—e.g., spring thunder as vibrant blue-violet tremors, deep winter as low hums of grey-blue. By seeing colour as event rather than fixed, I aim to let each poster sing its moment.


ÉTÉ
PRINTEMPS
AUTOMNE
HIVER

Mucha, A. (1896). The Seasons [Spring, Summer, Autumn, Winter] [Color lithograph series]. Paris: F. Champenois, printer & publisher. Retrieved from Google Arts & Culture





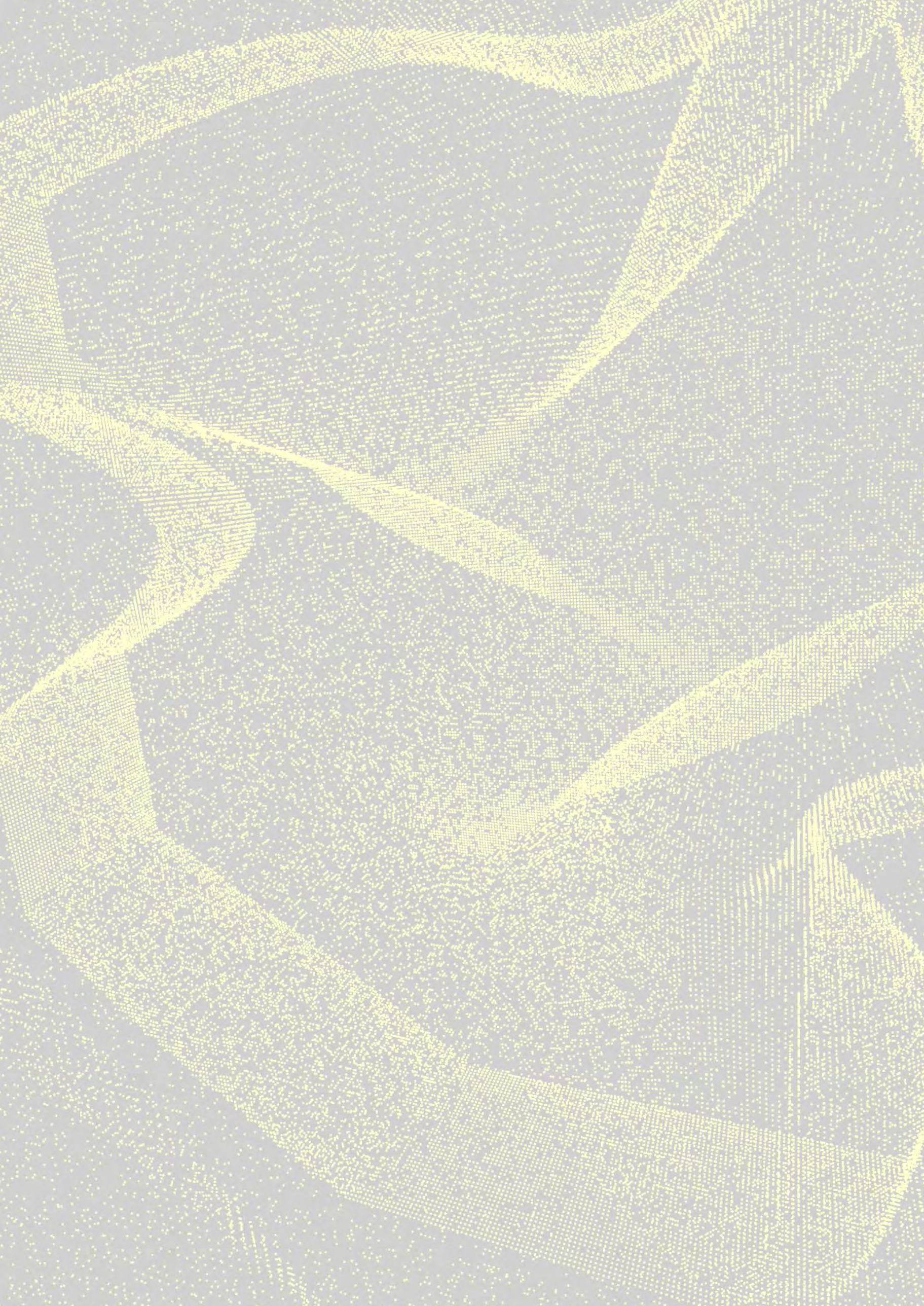
Mucha’s The Seasons translates the year’s passage into four symbolic women—Spring’s freshness, Summer’s abundance, Autumn’s richness, and Winter’s stillness—each surrounded by flowing lines and ornamented light. His palette moves cyclically through warmth, bloom, dusk, and frost, turning time into colour and emotion.

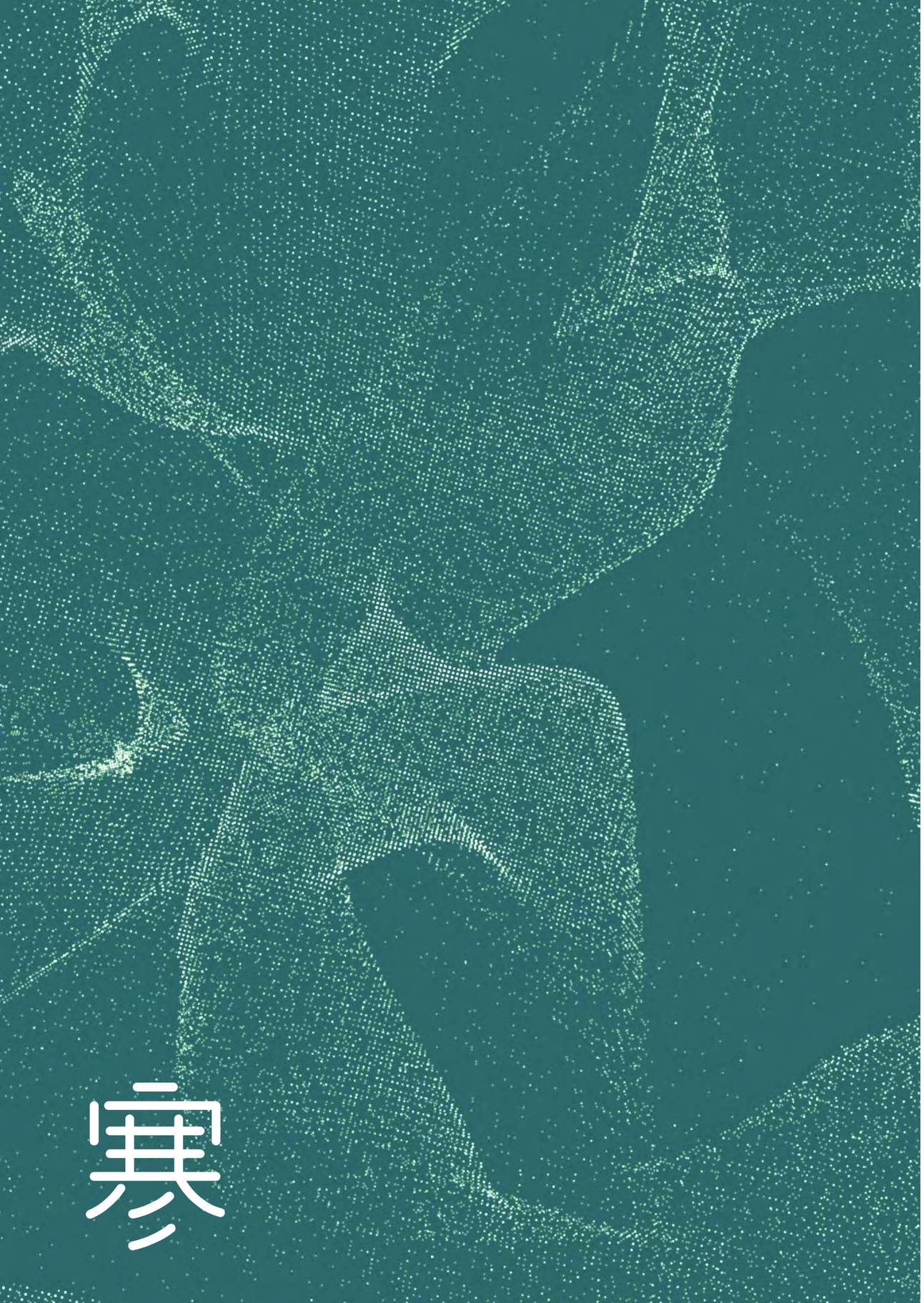
In my solar-term posters, I follow a similar principle: each design becomes a micro-season, defined not by narrative but by its chromatic mood. Where Mucha used floral curves and decorative halos, I use gradients of humidity, temperature, and light to express changing air. Both systems treat seasonality as a rhythm visual, emotional, and atmospheric rather than a fixed depiction.

Takenaga, B. (2023). Hi-Lo (RTT) [acrylic on linen, 42 x 36 in.]. Barbara Takenaga Studio.
Retrieved from https://www.barbaratakenaga.com/paintings

Hi-Lo (RTT) translates atmospheric flow into layered motion—thin white currents drift and ripple across deep cerulean space, evoking wind shear, cloud eddies, and shifting air pressure. The composition oscillates between calm and turbulence: dense, coiling lines dissolve into open, translucent zones, mirroring the rhythm of weather formation.

In my solar-term posters, I draw from Takenaga’s use of directional linework and low-saturation blues to express temperature transitions and airflow dynamics. Her painting suggests pressure exchange—hi to lo, much like the seasonal balance between warmth and cold. I interpret this logic in “Spring Equinox / Autumn Equinox,” where motion is suspended between rising and settling, energy redistributed through line density and chromatic depth. Both works treat climate as living geometry—colour, flow, and rhythm forming a map of invisible forces.





Jan

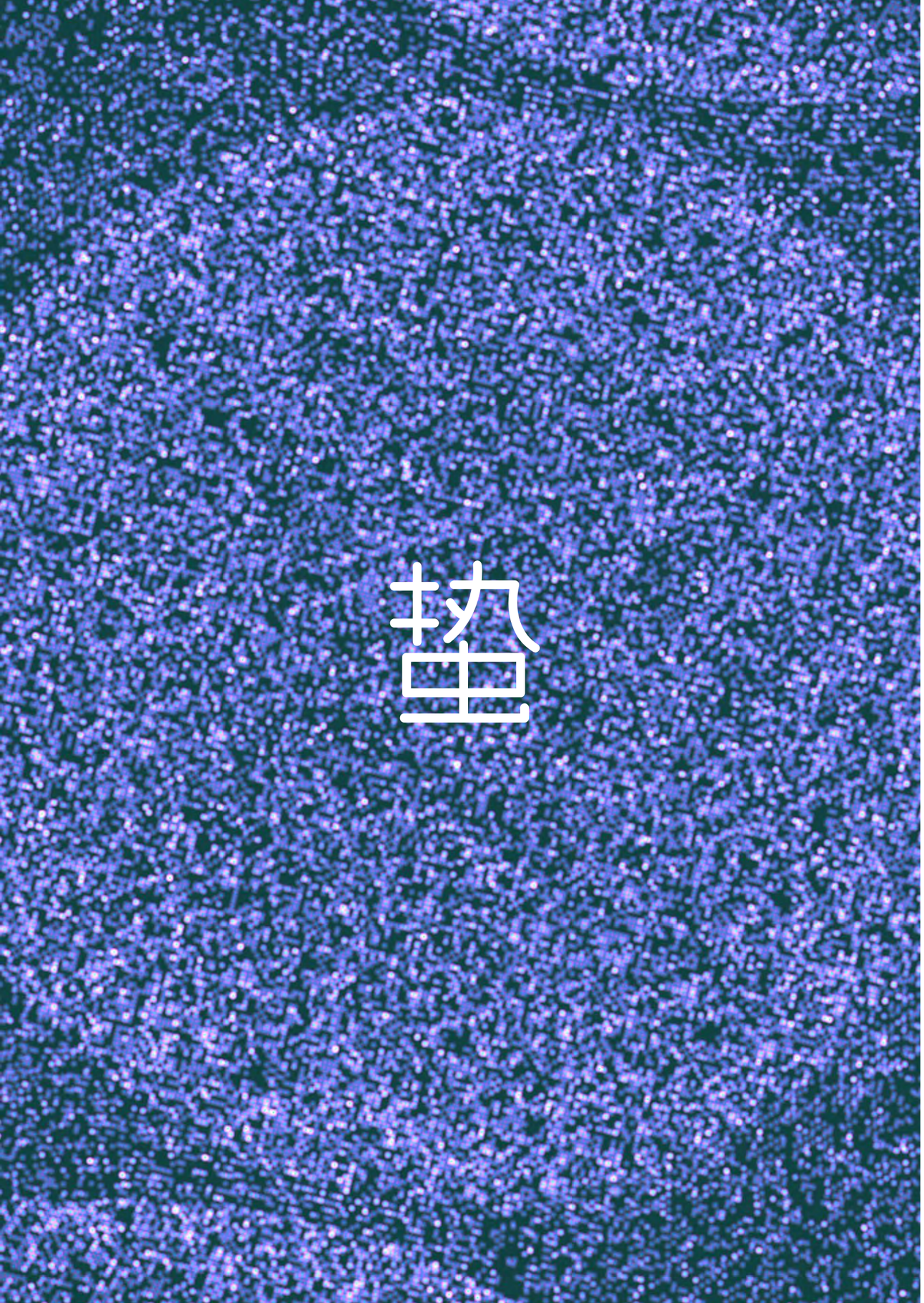
Drifting particulates, lake blue depth, misted edges, and weighted darks my "Lesser Cold / Greater Cold" : a dense, still winter, blue-black and cold, with a thin pulse returning.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Feb

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Upward, branching lines sprout-veins in damp air. Seedling green bears the page, glazed with mint, newly wet. Pale-yellow sparks tip the stems like first light; milky whites haze the edges like rain. A tender lift holds: growth murmurs under weather.



Mar

Violet-electric blue, pulsing strokes, silvered edges: first thunder as a clean surge—spring switching on, the sky cracking, life rebooting in colour.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Apr

Laminar rain-rinsed lines, mint terraces, dew-white at the joins—air brightens, ground steadies: a clean clearing, quietly ready.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

May

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Horizontal swells on grain-gold, warm green lifts, amber-tipped; creamy whites keep the heat gentle—fullness approaching, fields quietly rising into sun.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Slim plumes, lake-blue planes, a solstice-gold edge: cool whites open space—long light and wet heat, buoyant and high, the day lifting on convection.

Jun

芒

Jul

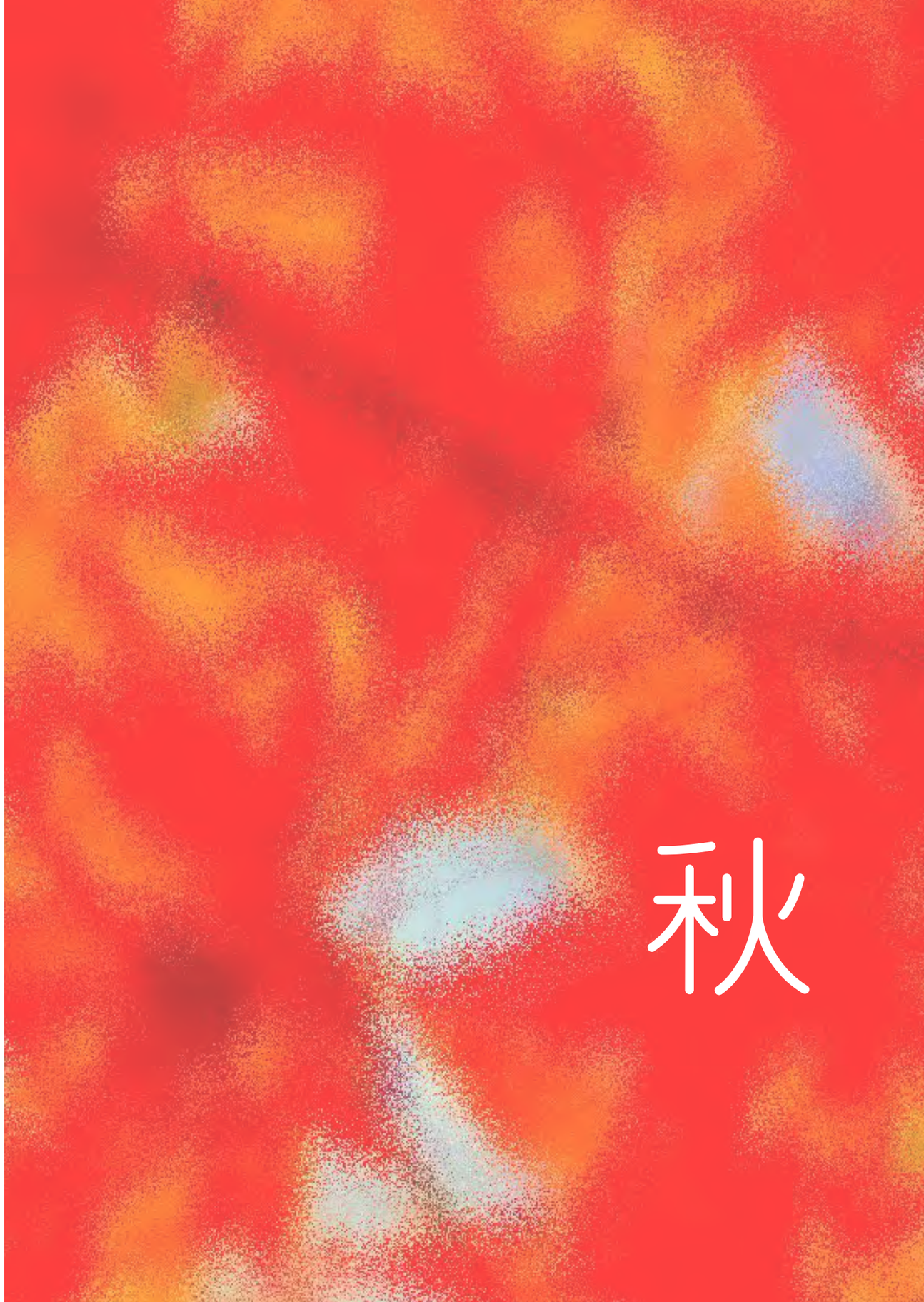
Heat-shimmer bands, high yellow, scorch-orange ridges, umber nicks—bleached whites flare and fade: a wall of heat, all dazzle, quiver, and hum.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Maple-fire arcs, ember bands, a stabilising char, off-white edges—autumn as a controlled blaze: heat on cool air, the page gusting with burn.

Aug

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4



Sept

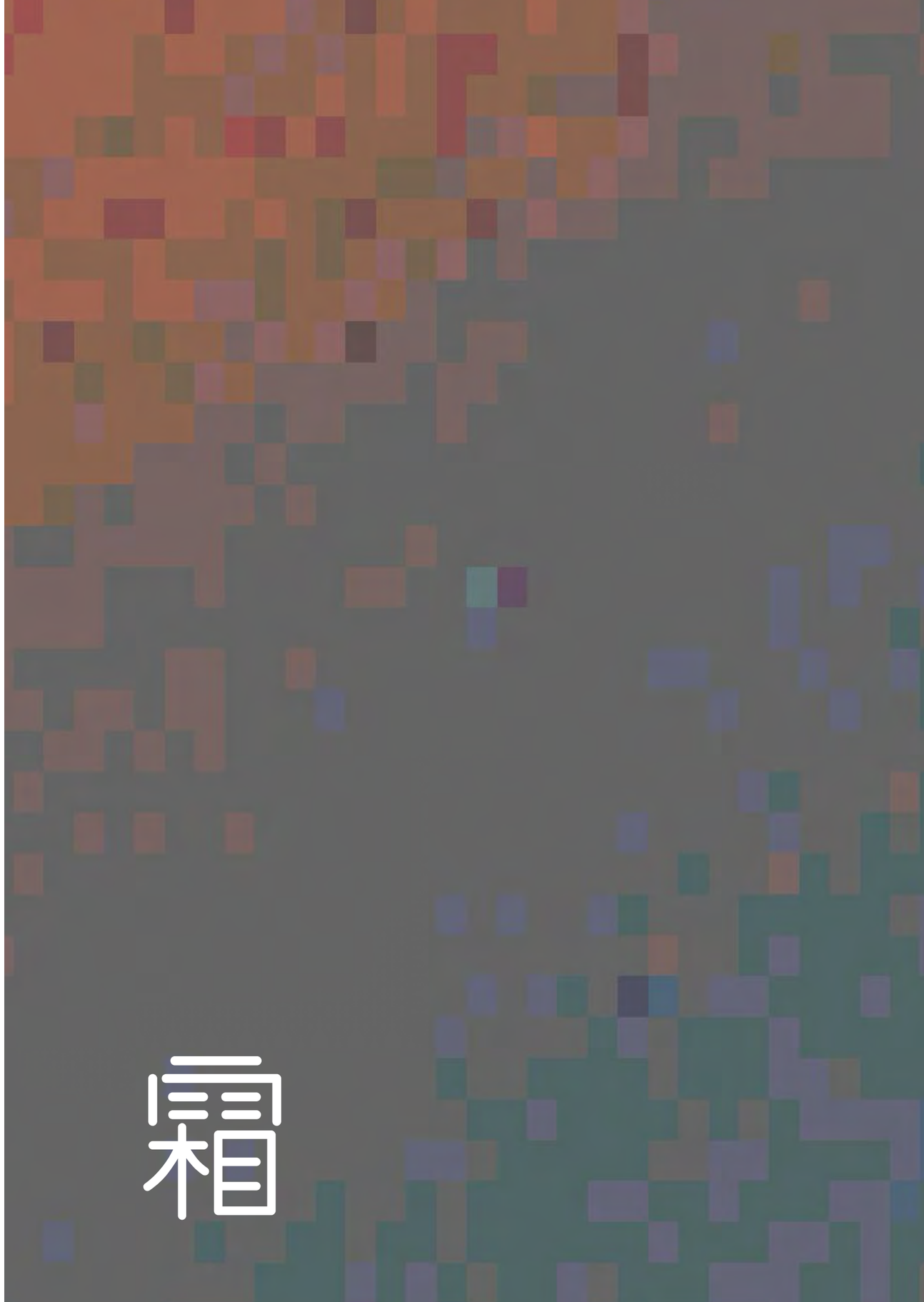
Low-blue ground, violet mist, horizontal strands; ice-blue dew and soft violet blends—no high contrast, only wind and light—autumn´ s clarity arriving in quiet balance.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Diagonal wind, iron-grey chill, rose-dusk held to a jagged seam; frost-white drifts, then thins—colour releases, and iron carries Cold Dew´ s hush, Frost Descent´ s bite.

Oct

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4



Grainy greys, a prismatic veil, drifting threads; blue-violet distance, silver skim, ice-white sparks—winter muted, not colourless: colour borrowed and diffused through frost.

Nov

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Dec

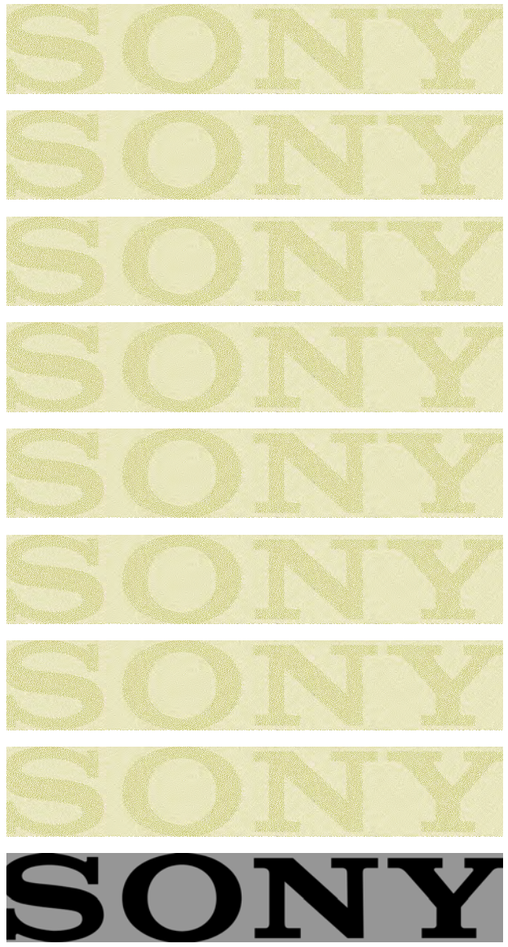
Black and white only: white-loaded ripples, thin black seams—amplitude and breath until the page turns

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

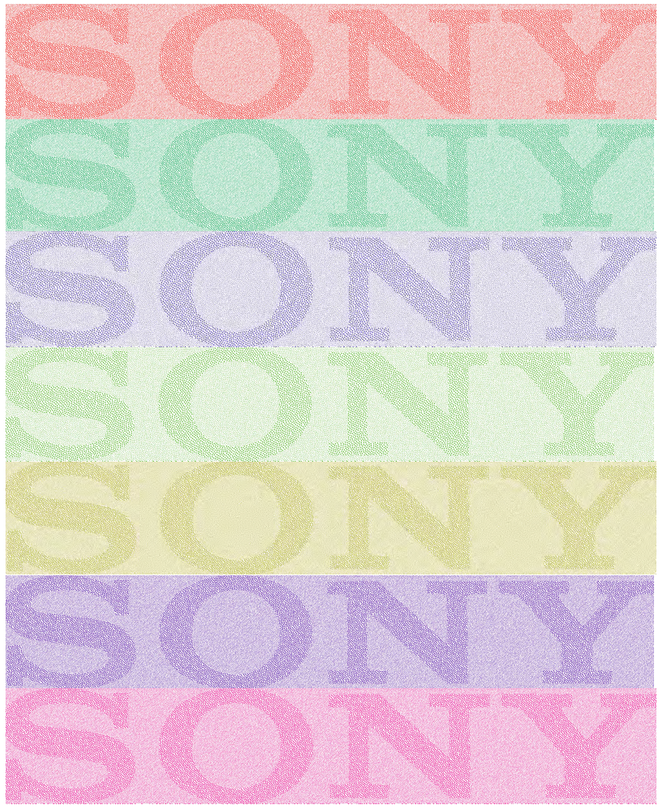
Dec
Black and white only: white-loaded ripples,
thin black seams—amplitude and breath until
the page turns
寂

Laminar rain-rinsed lines, mint
terraces, dew-white at the joins—
air brightens, ground steadies: a
clean clearing, quietly ready.
Apr

Grainy greys, a prismatic
veil, drifting threads; blue-
violet distance, silver skim,
ice-white sparks—winter
muted, not colourless: colour
borrowed and diffused
through frost.
Nov

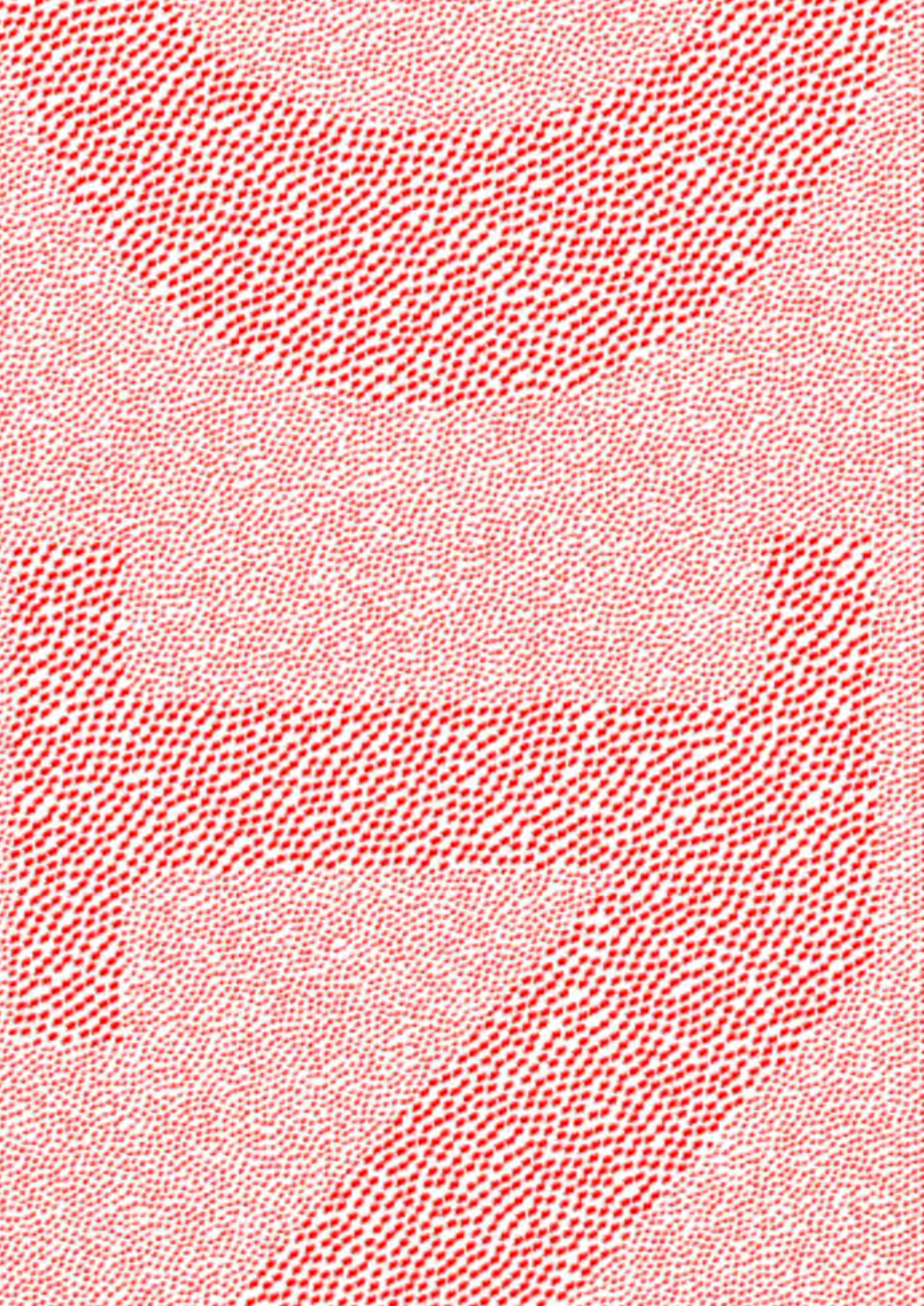


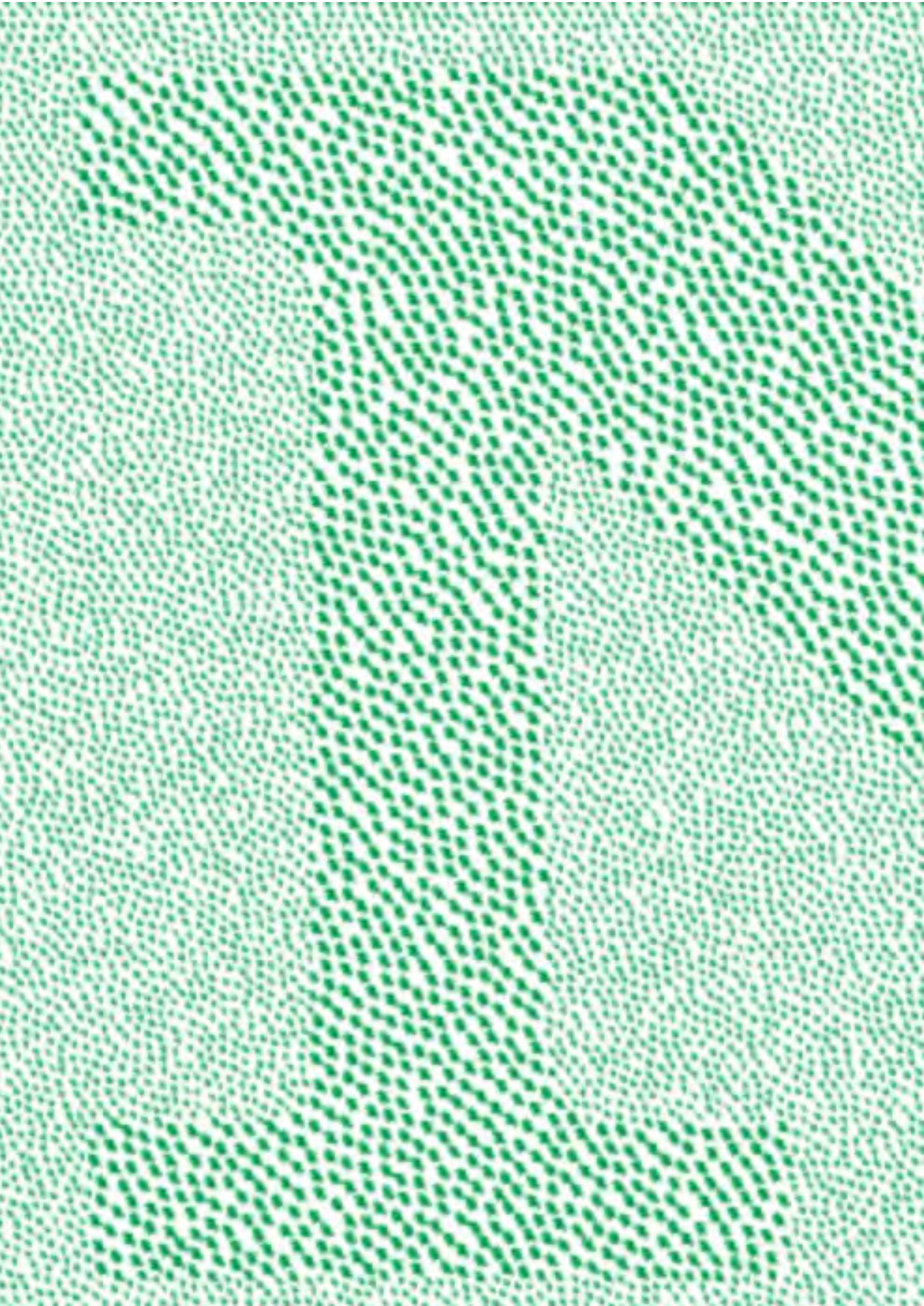
2.2 SONY



I re-represented the SONY logo by replacing its solid letter shapes with tight clusters of dots outlining each letter. The original typography is retained but its shape recast in the terminology of a field of pulsating points. The pixelate texture is a symbol of SONY's connection to sound and media—each point a particle of noise, vibration, or frequency in motion. In place of lifeless typography, the logo itself becomes active and evocative of how audio waves advance and overlap. The design "interference" is then utilized as a metaphor for creativity and communication. I implemented a series of dynamic, shifting colors to introduce energy and capture SONY's ongoing innovation towards a new audience. The result is both accurate and lighthearted: a logo that not only communicates visually, but sonically as well, transcribing the abstract essence of rhythm of sound into a dynamic contemporary graphic identity.

SONY





SONY

ANOS

ANOS

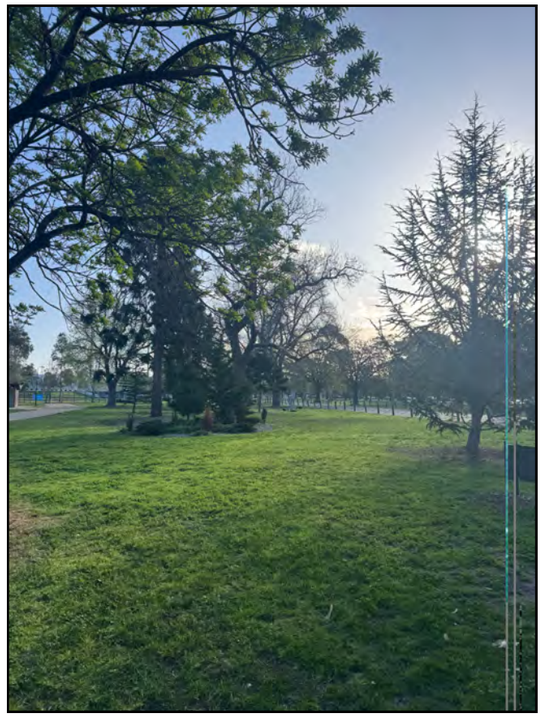
SONY
SONY
SONY

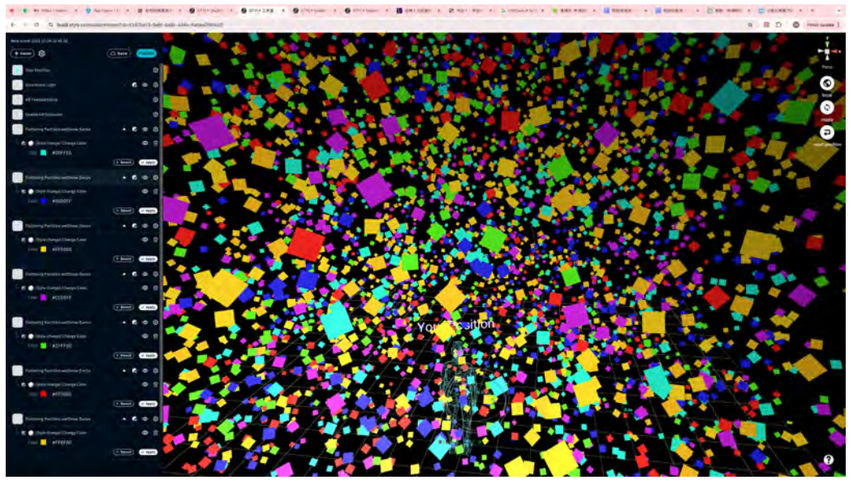
SONY

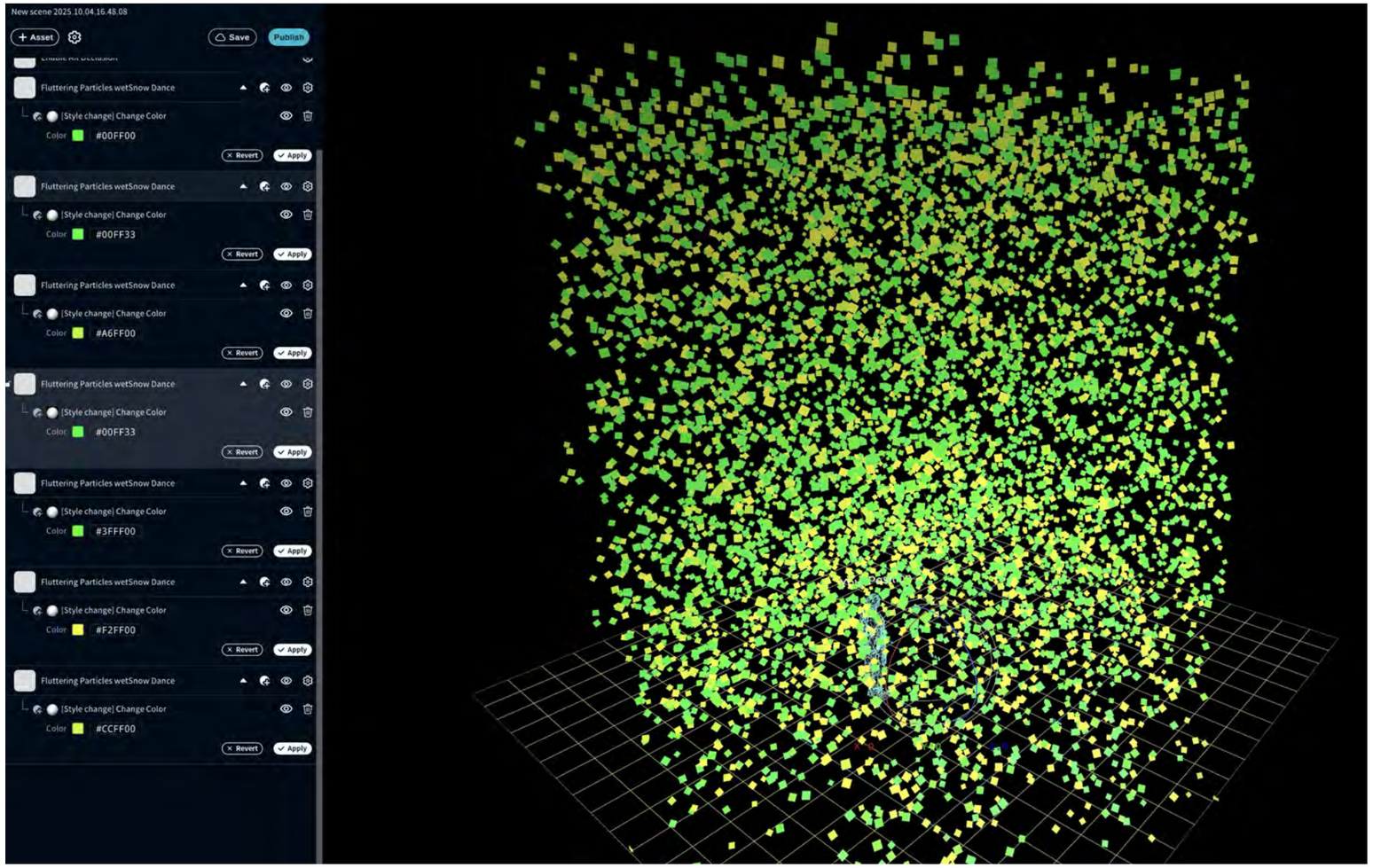
SONY
SONY

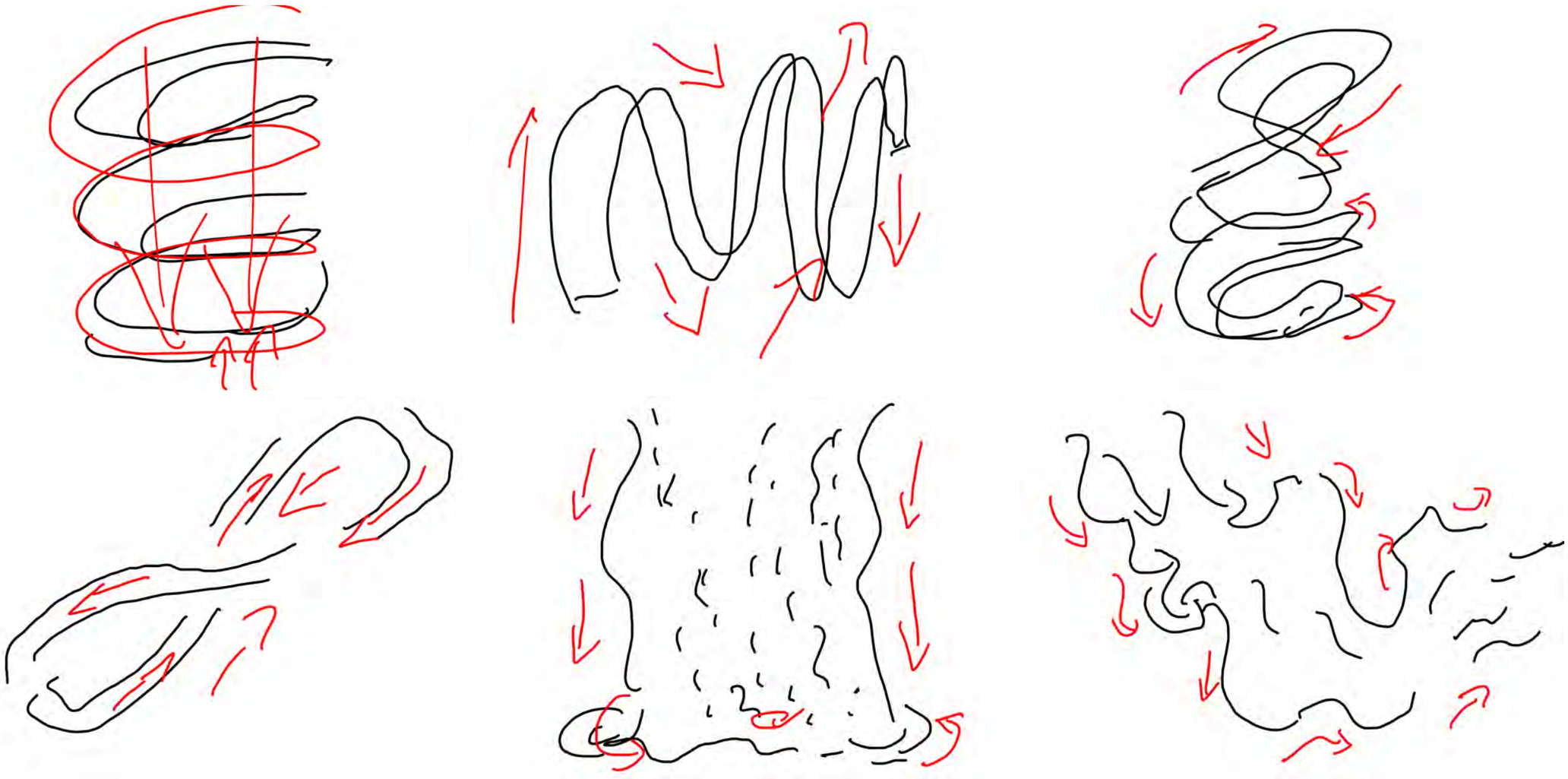
2.3 Colour A>B

I start on site, restricting light, air, and objects to acrylic sheets of tone and edge. From these I create a five-swatch spring palette: fog cools the neutrals; ground is warmer/brighter read; the top field is lighter/greyer. In AR, color "breathes" with distance, wind, and humidity. Legibility anchors all—dark text over light fog, colored text never merges with same-hue fog, and adjacent hues bifurcated by lightness. As colour is mood, AR follows the plein-air hierarchy (warm/cool, dark/light) with only slight modifications for readability.

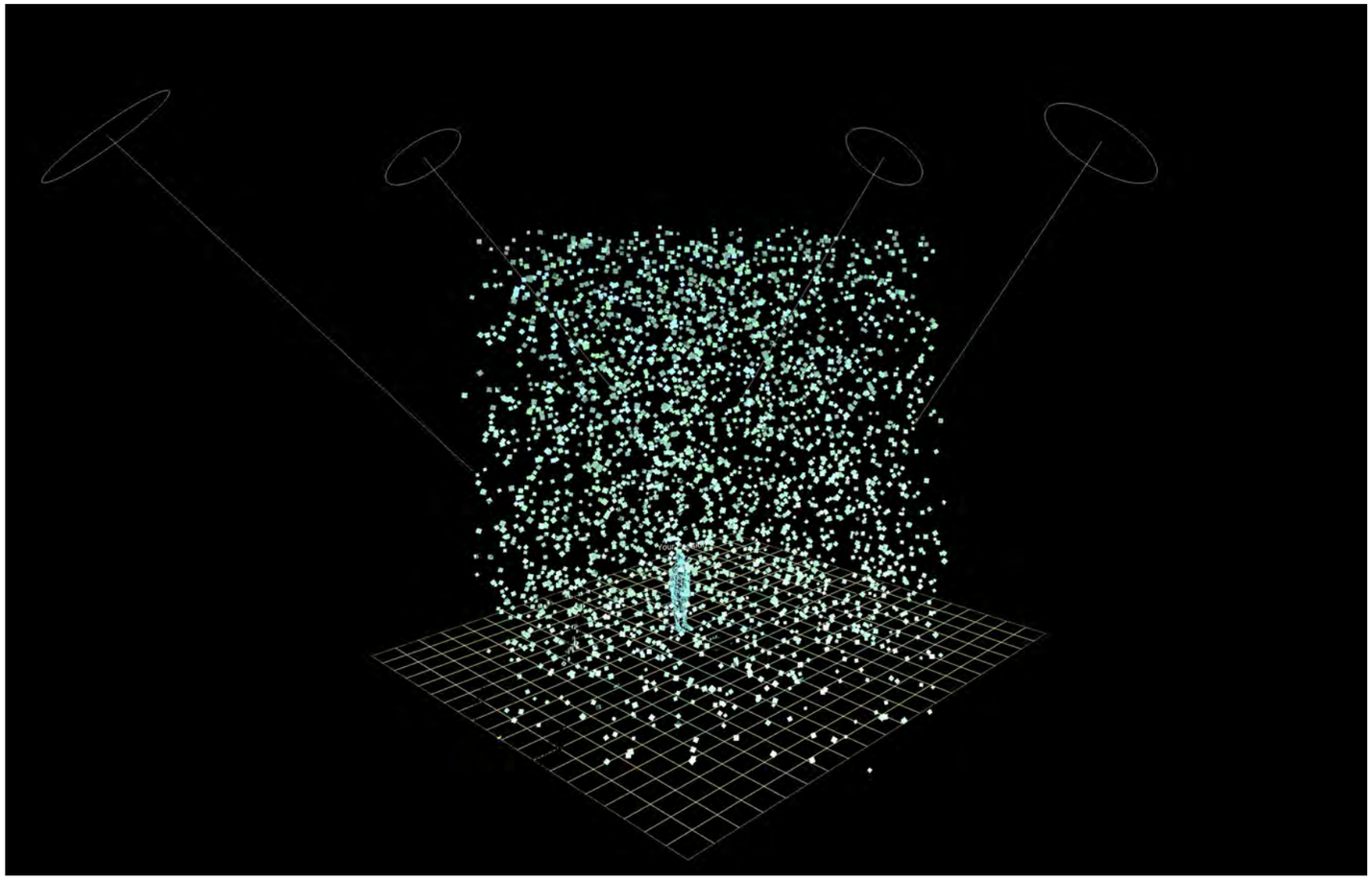


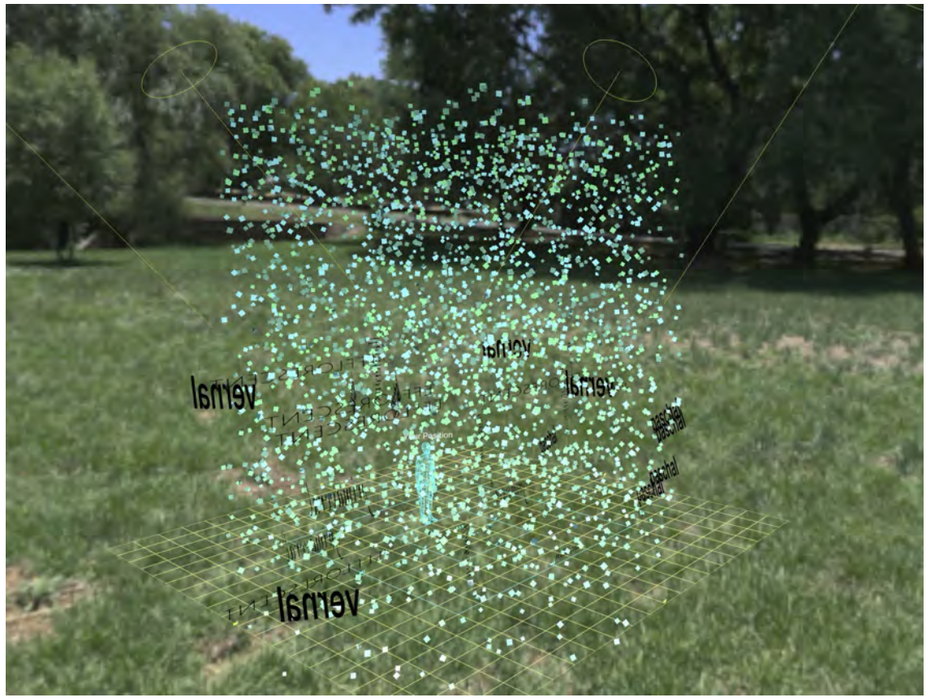


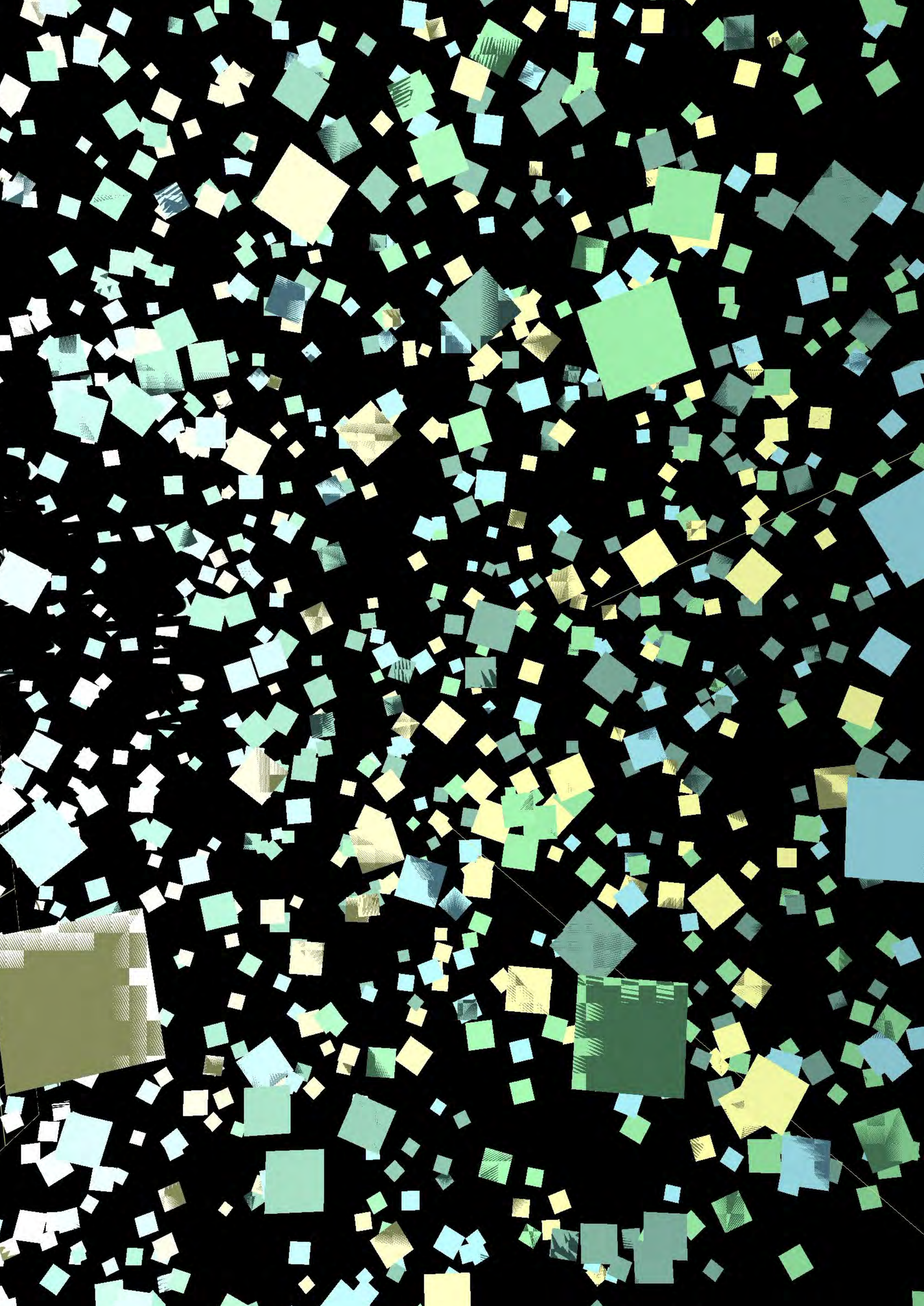

New scene 2025.10.04.16.48.08
+ Asset
Save
Publish
Fluttering Particles wetSnow Dance
[Style change] Change Color
Color #00FF00
Revert
Apply
Fluttering Particles wetSnow Dance
[Style change] Change Color
Color #00FF33
Revert
Apply
Fluttering Particles wetSnow Dance
[Style change] Change Color
Color #A6FF00
Revert
Apply
Fluttering Particles wetSnow Dance
[Style change] Change Color
Color #00FF33
Revert
Apply
Fluttering Particles wetSnow Dance
[Style change] Change Color
Color #3FFF00
Revert
Apply
Fluttering Particles wetSnow Dance
[Style change] Change Color
Color #F2FF00
Revert
Apply
Fluttering Particles wetSnow Dance
[Style change] Change Color
Color #CCFF00
Revert
Apply

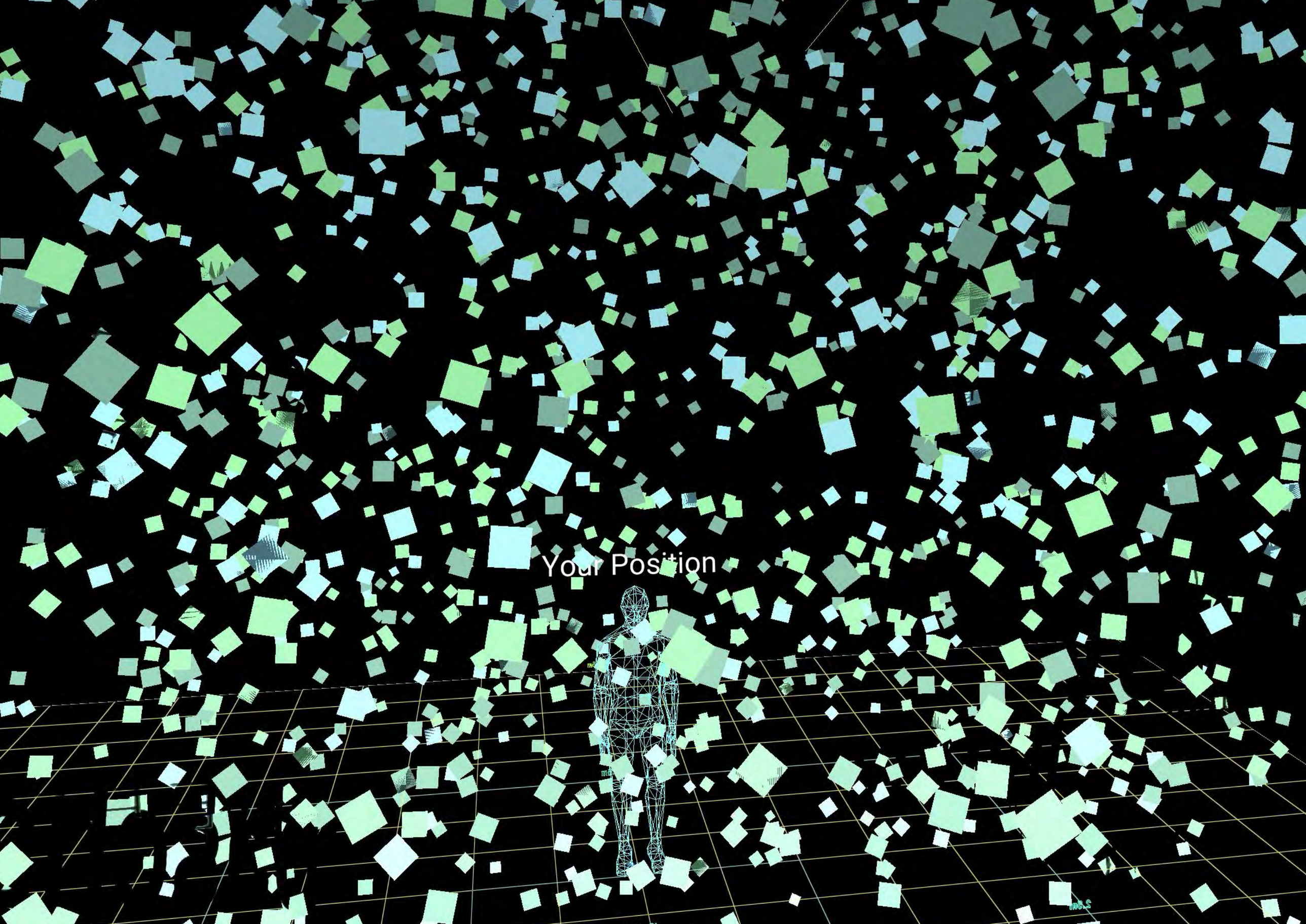


First, I painted direction, velocity, and layers of "wind and mist" on-site, then translated those linear rhythms into AR: using multi-layered light fog as the basis in space, and simulating the sense of wind in terms of slow drifting and minimal phase shifts. Text takes center stage—I employed characters as "breathing material," following them along air currents marked on my diagrams to advance, rotate, and pause, forming a physical poem to be read. Layout dictated hierarchy and rhythm through size, weight, and spacing of type. Colors supported the tone of the mist while providing luminance contrast, with faint white "backing" added behind text where required to render it legible. The idea is that onlookers will "read the wind" in the AR competition: words emerging, parting, and vanishing exactly imitate the direction, force, and lulls of the wind. The fog is merely the setting; the text is the narrative.








Your Position

AR Project

https://vimeo.com/1124578423?share=copy