

Šta je bitnije za estetski doživljaj: boja ili položaj?

Cilj ovog istraživanja je bio da se odredi da li na estetsku preferenciju slike snažnije utiče boja ili položaj objekata. Slikovna kompozicija se sastojala od kvadrata (pozadine) i kruga (figure). Ispitanici su stavljeni u položaj prinudnog izbora: trebalo je da odaberu lepšu slikovnu kompoziciju. Pri tome, jedna kompozicija je bila „lepo” obojena, a položaj kruga je bio „ružan”, dok je druga bila „ružno” obojena, a položaj kruga je bio „lep”. Da bi se izbegao problem individualnog estetskog „ukusa”, ispitanici su sami birali lep i ružan položaj i boje. Rezultati su pokazali da na estetsku preferenciju značajnije utiču boje od položaja figure. Ovi nalazi su u skladu sa Arnhajmovom hipotezom: da se položaj kruga preferira ako se nalazi u gornjem, desnom kvadratnu kvadrata, a da se subjektivno manje doživljava lepim ako je blizu ivica kvadrata. Takođe je dokazano da je tonalitet najbitnija komponenta boje; samo kod ove komponente postoji statistička značajnost između razlika lepih i ružnih kombinacija boja. Razlika po tonalitetu boje između figure i pozadine kod preferentnije obojenih slika je oko 110°, dok je kod nepreferentnih oko 180° na HSV skali. Buduća istraživanja trebalo bi da se nastave u smeru otkrivanja povezanosti položaja kruga sa kombinacijom boja.

What is More Important for the Aesthetic Experience: Color or Position?

When a person sees a picture, two of many factors that influence his aesthetic opinion are: colors and the position of objects. For aesthetic preference it is very important that the objects are “well” colored and that the relationship between these colors is harmonic. It is also very important that the position of an object is corresponding to the background frame. This research attempted to answer two questions: (1) which combinations of colors and positions are aesthetically good (2) which of these two factors, color or position, has more influence on the preference of the viewer. In favor of finding the answer to these questions, respondents were placed in a situation of

forced choice: they had to choose a more beautiful picture composition (in one picture the position of a figure was “nice” and the color “ugly”, while in the second picture the position of a figure was “ugly” and the color “nice”).

The basic model of the stimulus was a composition consisting of a square and a circle, which was located in a square. To get around the problem of aesthetic “taste”, the participants themselves chose the position and color. In the first round respondents had to put the circle in the most beautiful position (in a square), then painted the picture with the ugliest colors, while in the second picture they had to put the circle in the ugliest location, then painted it with the most beautiful colors. Later the two images were compared through an aesthetic experience. The research involved thirty students of Petnica Science Center, aged 16-25.

The results showed that the respondents use criteria of beautiful color combinations more frequently, thus the aesthetic preferences, than the criteria of nice position ($\chi^2 = 4.8, p = .03$).

The following conclusions were made: (1) color has more influence on the aesthetic opinion than the position of an object; (2) the upper right quadrant is the preferred position (diagonal distribution), while the edge of the square is not preferred; and (3) a high color contrast (about 180° hue) is not preferred, and the better tonality contrast (H) is about 110°.

The research should be continued in the following direction: the number of respondents should be increased in favor of finding a significant statistical value for saturation (like it was found in tonality). We should explore to what extent colors affect the “balance” of the circle (in a square), as well as how positions of the circle are related to the combinations of colors.

Teodora Savić Popović (1992), Subotica, Dušana Petrovića 9, učenica 2. razreda Gimnazije „Svetozar Martković” u Subotici