THE IMPORTANCE OF DRAWING AND PAINTING EDUCATION IN THE DEVELOPMENT OF A FUTURE ARCHITECT IN THE AGE OF DIGITAL TECHNOLOGIES

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Since architecture lies on the border of science and art, the preparation of students to their future professional work requires not only refinement of their artistic skills and techniques but also teaching them how to operate computer software and how to use the best of its potential. Both traditional and modern artistic tools play a significant role in future architects' communication with the recipient and therefore their complementarity is extremely important. Properly organized drawing education may help develop architect's imagination, consciousness and skills. And such has been the assumption of the team of lecturers who conduct classes in freehand drawing under the supervision of Prof. Joanna Stożek for 1st grade students of Landscape Architecture at Faculty of Architecture Krakow University of Technology in the Department of Freehand Drawing. Their goal is to improve students' skills necessary in their future professional career: communication with the language of the drawing, writing down their thoughts, awareness of the composition and of the effects of colours. Another purpose of these classes is to shape artistic consciousness of students, develop their imagination, facilitate their creative search and work out a certain level of independence from computers which should be treated as a tool and not as a library of subjects and motives. This purpose is to be achieved with the help of carefully selected subjects with clearly specified tasks which require from students conducting deeper analysis, trying to reach the essence, and evolution of thoughts through sketching. All this is based on the assumption that the work of a future architect requires unification of thinking and drawing – conscious drawing of every single line. University education is the time of idealism and rejection of any compromises, however, the subsequent professional work verifies unfeasible ideas and teaches architects how to adapt their projects to investors' and contractors' requirements. In this extremely important period of unrestricted, creative drawing students can discover their potential and find pleasure in creative work.

Keywords: Drawing education, Architectural drawing.

Introduction

In the age of development of information technologies one may notice that the drawing students' imagination resources are more and more visibly limited to commonly available motives and images seen in the Internet or television. Relatively a small number of people are individuals, who persistently search for an original form and idea. Workshops carried out in the Department of Freehand Drawing at Faculty of Architecture in Krakow attempt to widen and stimulate new reserves of imagination in students and to free it of limitations of cultural stereotypes (Maluga 2006: 10). A postmodern way of perceiving the world, which Zygmunt Bauman defines as shutter seeing is characterized by superficiality, haste and lack
of ability to recognize an importance hierarchy of information - there is no selection of less important and significant elements; less images stay in a watcher's memory and he is less reflective and less comprehensive (Juchniewicz 2009: 131). A digital image, which is popular nowadays, a lightning way of registration of events and forms develops perception on one hand and is a very essential element of art education; on the other hand, it displaces an earlier custom of sketching during a travel, creating synthetic records of impressions and thoughts. It does not give a chance to develop a language of a drawing through everyday exercises and improvement as well as through a sharp analysis of dependencies between elements. Common use of computer programs for designing constitutes a competition for a drawing as well. Photorealistic visualizations, very helpful for imagining three-dimensional forms, are a medium, which is devoid of emotions; they will not replace a direct dialogue with a recipient through sketches. Creating visualizations is relatively fast and easy whereas acquiring skills of using a sketch and color, expressing thoughts through them is a much more laborious process - as Le Corbusier said - artistic work is a patient quest. In the education process of future architects, drawing is not as common as it used to be. Consequently, not many people create in themselves a wide "library of images" which they will use in their future artistic work. Sketching enables to comprehend more than through observation. On the other hand, more popular and available travels abroad and digital images support acquisition of new experiences, widening horizons of future graphic artists, noting and processing motives. Moreover, a common availability of images in media may stimulate a graphic artist's imagination. However, it is important to search for an individual look, to break stereotypes in the development of artistic skills.

Education Concerning Drawing and Painting in the Age of Computer Technologies

In the course of studies it is important to learn how to manage with artistic tools, how to use them efficiently. However, it is more important to teach awareness and consequences of decisions, clear performance of intended aims. The studies allow to learn various artistic techniques and to master the skill of using them and to find their drawbacks and merits. Pencil sketching allows to note ideas quickly. It is the less complicated and the less technologically advanced method of recording thoughts. A sketch is called a window of an architect's mind (Smith 2008: 133), which being unfinished and abstractive helps to express thoughts and makes its evaluation easier. Its advantage is that it may be both imprecise and precise. Intangibility of a sketch allows interpreting many meanings of a drawing. Through a sketch, one may communicate with recipients, remember seen images, discover. While sketching we observe nature, we learn a more thorough vision and understanding of reality. While drawing a form we learn its scale, construction, sometimes even an idea, we perceive a material and details. Sometimes, a sketch is comprehensible only for "the initiated" (people of similar education) what from an artistic point of view is a value. However, a client may find it difficult to interpret, though its artistic values influence him. Whereas a computer "sketch" due to a three-dimensional presentation may be easier for interpretation but it loses intangible values of a hand sketch as a result of its perfection. A computer allows to relatively quickly correct mistakes, speeds drawing of reproducible elements but it simplifies a presented space. A drawing made with the use of a computer is characterized by precision but also by a cool clear-cut nature. Drawing and painting introduce more expression and poetry in a medium, they emphasize individual features of an artist, they are close to reality.

Formation of an artistic conduct in the process of education is achieved through observation, discovering reality, exploring its rules (Siomkajło 2001: 6). In the development of the language of a drawing, it is significant to learn a skill of understanding in two ways: synthesis and analysis. The first teaches how to reduce to geometrical abstraction, to reach the essence, the other teaches how to discover dependencies between elements and the entirety. In the process of teaching, it is important to improve a drawing in a perspective, which constitutes a "scaffolding" of a composition and particular forms. However, a perspective is a starting point, not a point of reaching the truth seen by an eye (Gajewski 2001: 52). A good composition does not mean that particular elements joined with a code of perspective must be presented, but relations between objects, forms and spaces must be shown. It is essential to
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consider both arrangement of forms and their negative, what they cut in a background, and what shape do their shadows take, which connect them with space.

University education is the time of idealism and rejection of any compromises, however, the subsequent professional work verifies unfeasible ideas and teaches architects how to adapt their projects to investors' and contractors' requirements. In this extremely important period of unrestricted, creative drawing students can discover their potential and find pleasure in creative work. It seems important to teach students to search for inspiration in the surrounding reality, in individual associations and images, to teach creativity, not copying and compiling ideas. Except for images stored in a memory, students may get inspiration directly from imagination, fantasy and even from a play of drawing lines, which only in the process of thinking are given a meaning. Teaching patterns and as a result a "shortcut" seeing closes for a student an opportunity to discover an individual style. Unfortunately, students frequently for convenience keep to a drawing style, which they learn while preparing for the university; it is common to give a quick and a simple, but often a superficial answer.

A Selected Subject Matter of the Performed Tasks in the Drawing and Painting Workshops for the 1st Grade Students of Landscape Architecture at Faculty of Architecture Krakow University of Technology (Poland)

Properly conducted teaching of drawing may be a method of developing an architect's imagination, awareness and workshop. A team under the supervision of Prof. Joanna Stożek (with Ph.D. Beata Makowska and Ph. D. Marek Firek) conducting a freehand drawing classes for 1st grade students of Landscape Architecture at Faculty of Architecture Krakow University of Technology in the Department of Freehand Drawing (nowadays under the supervision of Prof. Andrzej Białkiewicz) made such assumption. Their aim is to improve students' skills necessary in their future professional work - to communicate through a language of a drawing, consciousness of a composition and colors interaction.

The workshops' purpose is also to facilitate their creative discoveries and to develop independence from computers, which shall be treated as tools and not as a library of topic and motives. For this purpose, a suitable set of topics with clearly determined tasks have been selected. These topics require from students a deeper analysis, reaching an essence, evolution of thoughts by sketching, drawing lines and asking. A starting point for creating a drawing out of imagination are drawings from nature and its thorough observance, then, inspiration from nature by reflecting arrangement of a composition, motives of lines, a location of a dominant and a character of a structure.

The following are examples of topics which are carried out:

- **Synthesis of a tree** (topic prepared by B. Makowska) - starting from a realistic drawing of a specific tree presented in the form of sketches through gradual simplification of a form with keeping its essence and reaching a graphic sign made of few lines
- **Ornament** (topic prepared by B. Makowska) - a spatial ornamental form presented against a background of similar elements. This topic develops a skill of drawing the rhythm of elements (rhythm of lines, their "echo") of changing scale, with the use of gradual simplification, decreasing contrast and synthetising in particular plans. It teaches suggesting a continuation of forms (an open drawing); it is also a pretext for combining them with harmonizing shadows, which connect them with space. Moreover, it makes one aware that the skill of grouping plans, frequently in fragments which overlap, their mutual description is significant in a coherent presentation of space
- **Labyrinth - a developed form of disorder** (topic prepared by B. Makowska) - a skilful use of a space code expressed with lines, patterns, squares, etc. This exercise teaches to perceive values of complexity with keeping clarity and simplicity of a medium as well as a skill of keeping balance of elements.
• Connecting architecture and plant forms (topic prepared by B. Makowska) - contrast of a geometrical and organic line skillfully used for drawing, an exercise of a coherent way of drawing plant and architecture forms, perceiving three-dimensionality in plant forms.

• A drawing inspired by poetry (topic prepared by J. Stożek) - learning how to create a drawing open for interpretation, ambiguous and expressing with a line what cannot be expressed, broadening sources of inspiration in artistic work

• A sculpture composition inspired by a tree form presented against a background of a landscape or architecture (topic prepared by J. Stożek) - looking for a composition background for a main topic, as Boccioni wrote, "Architecture is for a sculpture what a composition is for painting" (Gajewski 2001: 6) . This topic develops skills of drawing forms in the context, harmonizing and contrasting elements, introducing variations on motives

• Inspiration with an abstractive image for creating a three-dimensional space (topic prepared by M. Firek) - looking for inspiration in a modern art, designing close to art (a trend visible in a modern process of designing gardens)

Final Conclusions

By taking over the role of freehand drawing innovative technologies may lead to unification of an artistic message, fading of designer's individuality and may reduce the impact of architect's personality on the created architectural project (Łuczewska 2009: 1). Since architecture lies on the border of science and art, the preparation of students to their future professional work requires not only refinement of their artistic skills and techniques but also teaching them how to operate computer software and how to use the best of its potential. Both traditional and modern artistic tools play a significant role in future architects' communication with the recipient and therefore their complementarity is extremely important.

References


