

MACIEJ OLENDEREK*

ARCHITECT'S FREE HAND DRAWING AS A FORM OF PRESENTING THE ART OF SPACE SHAPING AS ILLUSTRATED BY THE EXAMPLE OF THE AUTHOR'S PROFESSION

RYSUNEK ODRĘCZNY ARCHITEKTA, JAKO FORMA SZTUKI PRZEKSZTAŁCANIA PRZESTRZENI, NA PRZYKŁADZIE AUTORSKIEJ PRAKTYKI ZAWODOWEJ

Abstract

What was and still is free hand drawing as an architect's tool for conveying the vision of an object, presenting the concept of creating, shaping the balance between the constructive matter and the creative abilities of the maker? Drawing serves as a presentation of an idea. The architect's draught is the result of a dialogue between thought, hand and an idea. Creating without emotion is not art. Drawing is only a form of recording. It is an endless act of perfecting the author's work. This text presents the main stages of development, examples of artistic narration, which is an alternative to the individual form of constructing conceptions of space and its critical factors. This article aims to explain the relations between life and art, which are analysed through two similar problems: how to successfully influence the investor's senses through the use of the drawing art. The author (through presenting the rank of drawing in his profession) aims to prove, that the architect's freehand drawing stimulates imagination, sensitivity, spiritual values, traditional aesthetics. It emphasizes colour, rhythm, order and dynamism. A work doesn't have to be created in the virtual world to become the full interaction between the inner and outer factors. The architect's freehand drawing reflects the unconstrained creation of the mind concerning the status of the form in space as an artistic event.

Keywords: drawing, sketch, architecture, transfer of experiences, form shaping

Streszczenie

Czym był i jest rysunek jako narzędzie towarzyszące architektowi w procesie przedstawiania wizji obiektu, obrazujące koncepcje tworzenia, kształtowania równowagi pomiędzy tworzywem budowlanym a możliwościami kreatywnymi twórcy? Rysunek służy prezentacji idei. Szkic architekta jest owocem dialogu pomiędzy myślą, ręką i ideą. Tworzenie bez emocji nie jest sztuką. Rysunek jest jedyną formą zapisu bezpośredniego. Jest aktem niustannego dążenia twórcy do doskonałości dzieła. W tekście przedstawiono główne etapy rozwoju, przykłady artystycznych narracji alternatywnych wobec indywidualnej formy konstruowania wyobrażeń o przestrzeni i krytycznych do niej odniesień. Przedmiotem artykułu jest próba wyjaśnienia relacji życia i sztuki, rozpatrywanych przez dwa uzupełniające się problemy, na ile obecność szkicu autorskiego gwarantuje oryginalność i niepowtarzalność dzieła i jak można skutecznie działać poprzez sztukę graficzną na zmysły inwestora. Autor przez pokazanie rangi szkicu architektonicznego w jego praktyce zawodowej pragnie dowieść, że rysunek odręczny architekta pobudza wyobraźnię, wrażliwość, odnosi się do wartości duchowych, estetyki, podkreśla barwność, porządek, rytmiczność i dynamizm. Dzieło niekoniecznie musi powstać w świecie wirtualnym, aby być pełną interakcją czynników wewnętrznych i zewnętrznych. Rysunek odręczny architekta stanowi odwzorowanie swobodnej kreacji mózgu dotyczącej notowania formy w przestrzeni jako wydarzenia artystycznego.

Słowa kluczowe: rysunek, szkic, architektura, przekazywanie doświadczeń, forma kształtująca

* Ph.D. Arch. Maciej Olenderk, Faculty of Civil Engineering, Architecture and Environmental Engineering, Lodz University of Technology.

In order to understand the value found in the process of drawing an architectural concept, we should ask ourselves how much strength (which comes from the continuity of the basic experience of the architectural drawing) we still have to continue making draughts. In what sense the classical notion of beauty is transformed through the ages and influences the contemporary draught, the fleeting sketch which reveals the soul of the design, its shape and the inner potential of the structure and its proportion. Prof. Andrzej Białkiewicz, during his lecture in The Academy of St. Luke in Rome, described the role of the draught: “The objects in the drawings were situated among the landscape, their scale was defined by the people’s silhouettes, put in various distances in perspective”¹. Presently, young architects who were educated in the spirit of the modernist or post modernist art, positively view the basic Vitruvian values of shaping the form; through searching for them in drawing, these references are still alive, providing the drawn message with creative power. Let us analyze the current definition of the presentation drawing as a sketch recording created during a meeting with an investor, showing the whole power of the building art, a truly realistic presentation of the designed spaces. The definition of the presentation draught (design concept) is still needed. Prof. Sławomir Gzell underlines the basic importance of drawing in his profession: “The draught was the participant in the talks between the architects, their co-workers and the clients. The speed of its creation, the accuracy of the summary as well as its readability were strong advantages in all such dealings”². This supports the author’s stance concerning the pivotal role of the draught in the architect’s development. Teaching drawing to architectural students is of great importance – it teaches the meaning of mission, ethics and the rank of the profession responsible for shaping the space around us. Another problem is the form of the drawing to be presented, how to choose the amount of time for the presentation, whether to draw in the presence of the investor or just show the „complete” draught as a full building shape. The methods used in the experiences of the “futuristic” American draftsmen (the interwar and post war period), showing a perspective sketch of the past and future of the American cities, could be of great use in this instance. Prof. Maria J. Żychowska describes a similar “futuristic” phenomenon: “The concept of architecture, its notion, seems to be as important as its final form. The draught seems to be a realization of the architect’s intention, his philosophy and thoughts”³. Many interesting things took place in modernistic architecture in Lodz during the interwar period. Looking at most perspective drawings from that period, it is safe to assume, that new architecture in free Poland was presented in dynamic forms, optimistic visions full of movement, which were characteristic of the new identity in the future avant-garde Republic of Poland. Therefore it is justifiable to ask what is freehand

¹ A. Białkiewicz, *O zapisach przestrzeni architektonicznej w Akademii Św. Łukasza w Rzymie*, [w:] *Definiowanie przestrzeni architektonicznej. Zapis przestrzeni architektonicznej*, red. red. Maria Misiągiewicz, Dariusz Kozłowski, t. 1, Politechnika Krakowska, Kraków 2013, 23-28.

² S. Gzell, *Sketchbook (Czytaj: Szkicownik)*, [w:] *Definiowanie przestrzeni architektonicznej. Zapis przestrzeni architektonicznej*, red. red. Maria Misiągiewicz, Dariusz Kozłowski, t. 1, Politechnika Krakowska, Kraków 2013, 88-91.

³ M. J. Żychowska, *Rysunek jako wyraz intencji architekta*, [w:] *Definiowanie przestrzeni architektonicznej. Zapis przestrzeni architektonicznej*, red. red. Maria Misiągiewicz, Dariusz Kozłowski, t. 1, Politechnika Krakowska, Kraków 2013, 204-209.

drawing. A draught is a quickly made drawing, a way to picture and develop an idea, which does not present a finished work. It is a kind of offer made of symbols for further development (both of these elements can be refined further). The first sketches are important, even if they are to be thrown away later on, because they serve as the main idea, around which vision can take shape. Such plans are used mainly to solve practical problems. In the early phase of design, blueprints serve to discover, design and transfer ideas and solutions, which are the basic tools in thinking, solving problems and communication in architecture. It is important to have a fully realized design idea before construction begins. The first draught is always important, even later on, when the architect has to follow the design scale. Future project presentations become a concrete creation, demanding sacrifice and commitment, full colour, rhythm, order and dynamism. What then is the art of building the shape of the presentation in hand drawn perspective? Architects often use computer software to present the object model. Although this method accelerates the process it is unacceptable for ethical reasons (and the purity of the freehand drawing). The basic presentation draught usually contains people, vehicles and nature, they are very similar in style to design draughts. Architectural drawings are “produced” for a specific goal and can be correctly rated. It is essential to see the presentation draught as a piece of art, an independent creation, a full and closed whole. In drawing the architect finds the strength of his expression, the clarity of the artistic gesture, energy, value sense and his own place. It is often an important moment for the creator of space to approach the architectural design with the use of drawing as a means of describing space and matter. It also underlines (in the global world) a certain duality and continuity of inspiration, showing what is personal and private, what is close and foreign for our recipients. For whom do we draw as architects? We prepare materials for both the individual investor and the society. The draught presentation helps the society accept the work. There is a need to either root the space shaping draught proposition in the history of a place or use it to search for new areas. The architect-artist has to constantly reconstruct his work through a dialogue about what is acceptable in society. There are transforming aspects, which assume changes, not standing still. Most architects actively search for innovation, increases the number of problems to solve. The members of the democratic society try to find out the architect’s vision for their city or settlement. The artistic values (which stem from the draught) were used historically as well as currently in order to gain support for the construction of new buildings or refurbishing older ones (promotion and gaining funds). They were also used as illustrations in articles (construction and history of architecture). Draughts offer live and unique sign alphabets, characteristic of authors. Those are constant elements of architectural culture and a way of presenting what can be called “a state of mind” in a defined interval. They create a code of identity, of access, symbols which link generations. Draught or drawing (presentation), through its varied forms of reception, influences history or the authenticity of architectural buildings. The drawing, however, (especially the free hand drawing), has lost its position of artistic presentation to computer generated alternative. Lately, however, it is making a come back (even the draft). Every sketch exerts a different pressure on the line adapting to the artist’s style, taking over the entire system and context through one drawn line. The architect can change his approach quickly, adapting the draught to the project. The draft definitely begins and ends on paper but unused space and lack of frame allow us to imagine a bigger context – the area of effect.

In consequence it is not only freedom of form but also a way to present our talent. We can find virtual and real worlds in our consciousness. New artists (in the last decade) talk about the “death” of the draught as a result of moving from drawing to calculations as the main means of communicating and designing in architecture. Analytically, it situates the author in the middle of the process of thinking, design and construction. The designs are created through “others” by the use of communication. They are not the result of singular genius, they do not show the unique creative personality on the paper during the creation process. The representative role of the draught is very important in shaping local patriotism and identity. The draught (before the final design) is the basis for the public presentation of the vision. We create hundreds of draughts before arriving at the idea. The drawn samples and term notes reflect an individual look at the architect’s work, they show how much work is ours or someone else’s. This dialogue with the present is an endless worry for the designers. This is why it is so important to build a cultural identity of the places of heritage through their individual sketch, analysing forms and creative interpretations of places close to our hearts. We put forward such a programme by building small countries through freehand drawing presentation during the fifth year of architecture classes at The Scientific University of Lodz. This presentation of the existing University buildings (both past and present) gives the notion of belonging to the drawn places. Students find new beauty in them, new aesthetic sensations, the continuity of existence. Let us analyze the philosopher’s approach to graphical presentations as exemplified by Immanuel Kant. His approach assumes the absence of any foundations except for basic logic. Time and space are forms, which are forced into our experiences through sensations. The other kind of forms are categories, which allow objects to be described by notions. The main two are: cause and substance. The presentation draught is a unique artistic event, which allows many generations of users to meet during the search for common local countries, creation of a multigenerational identity of the existing or future places for shared community life.



III. 1–4. Graphic work of students P.L. V sem. Kierunku Architektura i Urbanistyka (photos of the author, 2014)

References

- [1] Białkiewicz A., *Rola rysunku w warsztacie architekta: szkoła krakowska w kontekście dokonań wybranych uczelni europejskich i polskich*, Seria Architektura, monografia, Politechnika Krakowska im. Tadeusza Kościuszki, Kraków 2004.
- [2] Misiągiewicz M., *O prezentacji idei architektonicznej*, monografia, Politechnika Krakowska im. Tadeusza Kościuszki, Kraków 2003.
- [3] Monestiroli A., *Tryglif i metopa, Dziewięć wykładów o architekturze*, Politechnika Krakowska im. Tadeusza Kościuszki, Kraków 2009.
- [4] Misiągiewicz M., Kozłowski D., *Definiowanie przestrzeni architektonicznej. Zapis przestrzeni architektonicznej*, Seria Architektura, monografia, Politechnika Krakowska im. Tadeusza Kościuszki, Kraków 2013.