

Katarzyna Słuchocka (katarzyna.sluchocka@put.poznan.pl)

Chair of Drawing, Painting, Sculpture and Visual Arts, Faculty of Architecture, Poznan University of Technology

REPRESENTATION OF ARCHITECTURAL IDEA AND INTERPRETATION
AS PART OF THE PROTECTION OF CULTURAL HERITAGE

ZAPIS IDEI ORAZ INTERPRETACJI ARCHITEKTONICZNEJ
JAKO ELEMENTY OCHRONY DZIEDZICTWA KULTUROWEGO

Abstract

Architecture and urban planning, classified as technical disciplines of science, in their records of creative works, also maintain representations of architectural ideas in the form of drawings, sketches or paintings. Ancillary to national heritage collections, they are an extensive source of information, which links the autonomous vision of the creator with the form outline, thus, creating an external context of such a form. Original architectural notations are part of the documentation of designs that were later executed and those that failed to be executed at all; furthermore, they confirm the high quality of expertise and the individual approach typical of leading professionals in the field across the world. The inspiration drawn from the 20th and 21st century facilities, translated into the language of artistic expression, proves the interdisciplinarity of the architectural profession and its communicative and educational assets shall be subject to particular protection and shall be displayed in order to elevate the rank of their meaning in the design process as well as in the collection of national, cultural heritage.

Keywords: representation – document, artistic value, cognitive value

Streszczenie

Architektura i urbanistyka, zaliczana do dziedziny nauk technicznych, w swoim rejestrze kreacji twórczych zawiera także zapis idei architektonicznych przedstawianych w postaci rysunków, szkiców, malarstwa. Jako dopełnienie zbiorów dziedzictwa kultury i sztuki stanowią one bogate źródło informacji, scalające autonomiczną myśl twórcy z zarysem formy, budującej kontekst zewnętrzny. Autorskie notacje architektoniczne są częścią dokumentacji zrealizowanych i niezrealizowanych projektów, także potwierdzeniem wysokiej jakości warsztatu zawodowego oraz indywidualnych postaw reprezentujących czołówkę światowego środowiska twórczego. Inspiracje czerpane z obiektów XX i XXI wieku, przekładane na język wypowiedzi plastycznej, dowodzą interdyscyplinarności specyfiki zawodu architekta, a ich komunikatywne oraz edukacyjne wartości powinny być w szczególności sposobem chronione i eksponowane, podnosząc tym samym rangę znaczenia zarówno w procesie projektowym, jak i w zbiorach narodowego dziedzictwa kultury.

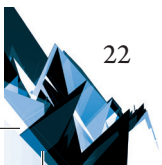
Słowa kluczowe: zapis – dokument, wartość artystyczna, wartość poznawcza

1. Introduction

The pure form of dialogue between a gesture and mind is one of the fundamental elements of the creation process. It reflects the image of an inner world, enabling the sensual verification based on the examination of the representative vision of reality, consequently contributing to the progress of design work. Representing the parts of space with the use of drawing, painting and graphic notation is a key factor in the cognitive process and the development of the ability to use information contained in other, finished sketches and drawings simplifies and speeds up the process of creating new forms. Noticing shortcomings has a direct impact on judgement and decision making, problem solving and, finally, on the success of one's design actions. "The first sketches – representation of the architect's ideas, are (...) transformations of the final architectural form and the initial design of the creation to be executed later, as well as images that allow the viewer to better understand the thing" [1]. At this stage of creation, the creator themselves is the viewer. The original output is multidisciplinary compared with short-term memory sensual information on a given idea [2, p. 246–250]. The set of previously adopted signals describing the phenomenon being developed is a kind of a buffer stock of sensual, pictorial information, including visual data from iconic memory, short-term memory images and many traces of the long-term memory visual code. Cognitive attention in combination with selective function are close-coupled with motivational tensivity – in this case – related to the design task. The process takes place in the individualisation area, which is responsible for past experiences and the ability to use the privileged signals that are relevant for the purposeful action, which is planned or being implemented, whereas the exploration of imagination shall lead to a profiled change of the form shape. Here, we can say that a representation – a sketch, drawing or painting – performs a confrontational function. A record, like a mirror, helps us to make conscious auto-corrections, which translates into increased aesthetic value of a piece of work and into the optimization of the entire process of designing [3, p. 43–49].

2. sketch ↔ auto-correction ↔ optimization

One of the basic tools in the architect's work – a hand-made record – is at the same time his individual business card, thus, elevating the technical nature of the profession to the rank of pure art. Both, pure art and the art of designing, enclose their main expression in the final form of an artefact. Such an artefact is then assessed with respect to the values contributing to its standard, quality, degree of innovation, proper match to the context; whereas the initial phase of conceptual ideas in the form of conceptual sketches, sketches of ideas or the hand-made visualisations – watercolour paintings, acrylic painting or pencil drawings – become of lesser importance. Hidden in drawers or briefcases, complementing the design visions as unique "side effects" of the creative process, they have exceptional value of autonomous pieces of art, and quite often, prove to be the only set of drawing or painting notes, which, for us, can become a source of invaluable information about the facilities, which no longer exist or which have never been erected. Combined with the existing photographic documentation of erected facilities,



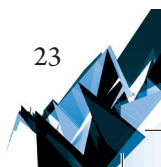
they make up archive footage comprising unique information on the epoch and architectural and urban planning legacy. Furthermore, the artistic value combined with the cognitive value of the hand-made spatial notations, in the context of entire output of the author, complement the image of an architect as an interdisciplinary creator. Specific features repeatedly found in drawing representations are attributed to the sets of works and these identify the originator, reflecting upon their quality of artistic work, which, from the conception of space, is transformed into the existing reality, and with inherent sensitivity affects the shape of form and its functions, diligently constructing another 3D division. Works complementing the design visions, penetrating the cul-de-sacs of imagination, depicting the codes of creative thinking, the ones uncompleted because of intersecting decision dilemmas and – the completed ones – ready to be hung on the walls of prestigious galleries. Architecture being an embodiment of perfection, far from illusory portrayal of reality, full of realism of creative projection, assigned to respective components of space, founded on the disciplines related to an architect's work, which at the same time is an inspiring example of popularisation of the art of architecture, aspiring to be an independent artistic accomplishment, whose output needs to be protected by a conservator.

3. creative autograph ↔ document

With a specific line, gesture or tool, the architectural drawing is considered a mark of creative identity, an autograph “negligently” signed on some random piece of a medium, the autograph of spatial sensitivity as well as an important document in this dynamic process of shaping the external environment of man.

The sensational reception of the “side effects” of design processes complemented with technical content contributes to the positive feedback on the necessity of using drawing and drawing-related media in the context of the growing potential of electronic recording, to a large extent deprived of any identity and previous duality of vision creating imagination and reality being its context. Its unique nature, and communicative (architect – investor) and educational function contribute to the phenomenal character of architectural drawing or painting representation [4, p. 259–262]. It increases the awareness of both theoretical and practical professional issues, at the same time introducing some fresh element originating from individual traits of the creator wandering along the planes that are relevant in search of the implementation solutions for their architectural visions. They also link, often independent, motivational areas and scientific fields, proving the interdisciplinarity of the architectural profession, creating a specific space like engineers, combined with the message complementing the city or urban texture, mindfully, with full responsibility for the decisions taken, taking advantage of all the qualities of the context, meaning to continue well the job of the former “constructors”. Architecture – part of human culture – requires a properly developed module of consciousness, also stimulated with the output of designers comprising drawing, painting or graphic notations.

Bringing to light the niche output of architects, ancillary to their creations, shall also stimulate the activity in the field of expression of one's original observations, emotions or associations through oil or acrylic painting.



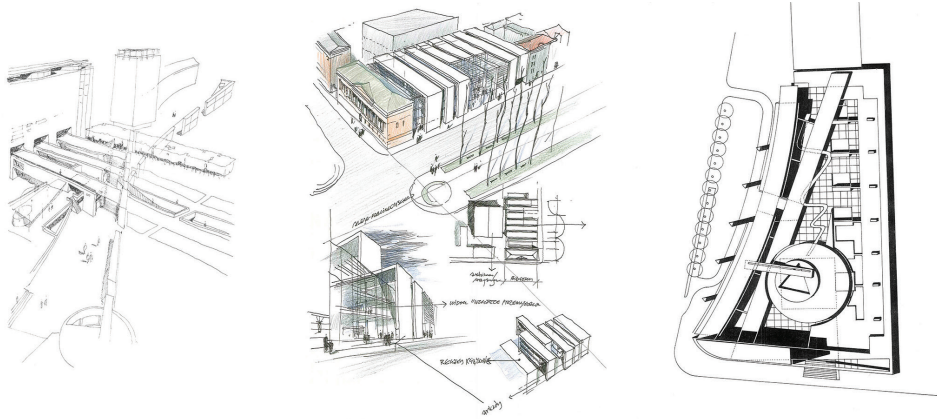
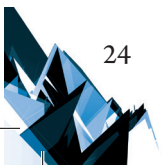


Fig. 1–3. Initial sketches depicting creator’s visions during the designing process; the represented ideas document particular stages of an architectural project, at the same time being a standalone work of artistic value:
 Fig. 1. Rafał Lisiak, initial sketches, drawing ink, coloured pencil, paper, handmade visualisations, acrylic, paper



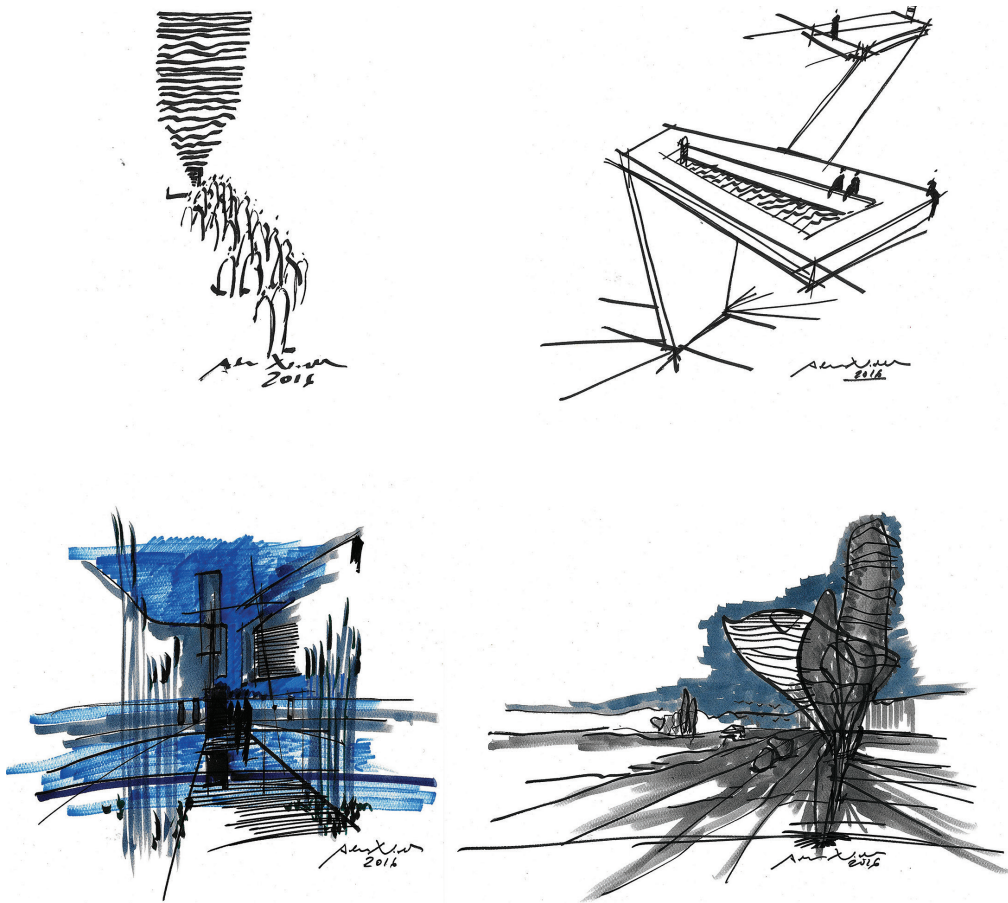
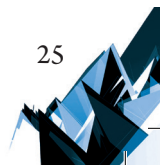


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Fig. 2. Adam Nadolny, initial sketches, drawing ink, promarker, paper



4. architecture ↔ comments ↔ image

Collections of conceptual sketches, sketches viewed substantively as the foundation for the key phase of the design, both black and white and colour confrontational drawings, are in majority the ready-made conceptions of the image. Fascination with architecture is a popular theme in arts, yet, interpreting the form created by a given architect, we will have to deal with the multi-functional role of its message. Architecture grasped in images – a comment on projections, cross-sections and façades of particular buildings, perceived in 2D or 3D perspective, is part of the creation process and confirmation of inter-dependencies between the quality of the design structure and the quality of artistic visual expression. Impression and intention. Form, function – image. An architectural composition, based on proportions, modules, numbers of external layer shapes, being a piece of sculpture, completed with important functional content, is linked together by dualism. Interpretation – author's graphical representation of a technical notation of the engineering thought is a stimulant for further searches for definitions of the said space within the individualisation area. It underlines the indefiniteness of opportunities for the popularisation of architectural ideas and the importance of the impact of an image upon imagination of the viewer, and activates and provokes those involved to further dialogue, at the same time creating new quality. New quality serves here as a specific agent hired to lead the viewer to a desired mental state, with particular focus on the emotions, cognitive processes and identity [5, p. 55–66]. The specific nature of this quality originates from perception of architecture as a narrowly-specialised field, constituting the grounds for creative activities. This specific nature derives from strong anchorage of the architect in the area of designing, which preconditions their perception of the facilities and space we encounter on a daily basis. Codes used by an architect – a system of norms, numbers, line connected shapes – presented as a painter's message, can be transposed to the inter-relations between craftsmanship and pure art.

Searches for an original name to be coined for the relationship between architecture and emotions expressed in paintings dismiss redundant qualities, focusing on concise options. Perceiving architecture via the prism of the construction of form and its functions in a 2D picture or drawing format enables us to better focus on the most significant content parts, based on the synthesis of illusory tricks, quotations from projections of respective buildings and on the emotional message. Conceptuality of presentation is expressed via selection of means of expression, which becomes legible in the orderly layout of the format – such as the results of the analysis and synthesis of a spatial form, and artistic expressions representing selected, architectural interiors and exteriors, may, in effect, introduce certain rules for their division accounting for the impact such a space may exert upon the quality and lifestyle of man.

The role of an architect is to shape space in a manner underlying the canons of beauty, harmonious with our historical and cultural heritage and guaranteeing functional and mental comfort to the viewers. Any activity in the sphere of pure art shall be based on an assumption of analysis and artistic risk or otherwise an architect, as an artist, and finally as a human being, will not be able to properly interpret and express their opinions. Such an activity

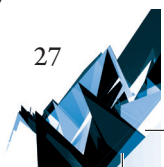
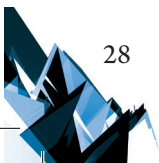




Fig. 4–5. Painterly commentary on existing architecture as authors' artistic projections based on the example of selected Poznań architects' work; combining fascination for two worlds – numbers, standards, structures and compositions expressed in painting – resulting in a new value of content message transferring:

Fig. 4. Rafal Lisiak, from series entitled *Miasta* (Cities), acrylic painting

Fig. 5. Katarzyna Shuchocka, from series entitled *Interpretacje* (Interpretations), acrylic painting inspired by the technical drawings of an architectural object, acrylic



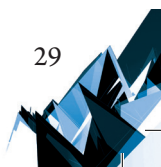
shall always involve tackling the problem and coming up with new solutions suitable to the observations and conclusions thereof, derived from the nature of architecture. The scope of an architect's interest in the pursuit of artistic activity should not be the production of the so-called pieces of art, but rather the way, in which art can contribute to the understanding of our surroundings and the benefits thereof. An artefact created on the basis of other artefacts implies a continuation of such creations, thus expanding the range of stimulants of space perception and making the viewers more sensitive to its quality and rank. Such a process can furthermore become a topic of constructive, social polemics.

5. image ↔ emotions ↔ cognitive process

Projections grasped in the form of an image are subject to assessment of their composition, expression, selection of colours and gesture. These components, as parts of a sentence, provide translation for the language of designing, reflecting upon the author thereof and indicating the hypothetical direction of further development. Designed space, not some incidental space, implies featuring a well-composed picture. "Aggressive space, depressing space, light, comfortable or ergonomic space", like in a mirror, is reflected in the painting or drawing, which as a carrier of the messages, is able to reach a wide range of viewers and to provoke them to pursue the cognitive process in the context of the images they know from daily life, but which they hardly perceive as an interpretative message in the attire of artistic contents.

Creative activity of an architect, so far seen as the 'side effect' and as so described herein, should not be marginalised in their output. Such important iconographic material needs to be perceived as work equivalent to the designed and constructed building, urban layout or any other spatial form. An analytical approach to artistic expression, founded on design awareness, knowledge of the principles of construction, will definitely render a message of pure art enriched with substantive contents. Such form of the picture-document must gain recognition within the holistic approach advocated by various scientific and artistic societies in modern organisation of science aimed at progress in scientific knowledge, at proposals of new scientific theses and expansion of the existing state of research. Interdisciplinarity of architectural profession, which finds and combines answers to questions arising at different stages of designing in the field of technology, history, psychology, ecology or geography and which strongly voices its opinions in the field of arts or fine arts, thus, confirms the high quality of artistry of the authors, who, except for an archaic today rapidograph and omnipresent computer software, can skilfully use a brush, a pencil, a crayon and ink

As Immanuel Kant maintained – space is a condition of the possibility of experiences. Often deemed as having no share in sensual activity, in the Euclidean concept, it was and shall always be a context for cognition and, at the same time, a main board displaying the process of constructing the representation of our surroundings. Architecture plays a significant role in shaping the global exterior, which is then objectively and subjectively perceived by man. The macro and micro scale of overlapping zones of inter-relations makes up our living space. According to Edward Twitchell Hall, space as a specific product of culture [6, p. 9–11], shall



be perceived depending on anthropological conditions via the physical and cultural sense. Sensing space in the context of omnipresent architecture – a crucial part of cultural heritage, via synergic, secondary perception based on the spatial form and its interpretations of the original drawing, painting or graphical notations, makes the communities more aware of and more sensitive to the context of their surroundings and develops a sense of their identity.

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