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## DRAWING – THE AUTOGRAPH OF SPATIAL SENSIVITY

RYSUNEK – AUTOGRAF  
WRAŻLIWOŚCI PRZESTRZENNEJ

## Abstract

In the work of the architect, drawing representation is an essential means of communication as well as an important factor verifying the level of sophistication of the design process. It portrays the original vision aimed at viewers – an industry specialist, an investor and the creator themselves. It enables to confront the drawn idea with the design purpose. Idea – drawing ↔ mirror – execution. Rich in artistic values and technical content, it transfigures an individual view of the art of shaping space, demonstrating the multidimensional perception of architecture and the interdisciplinary character of the profession.

*Keywords: idea, communication, confrontation, identity*

## Streszczenie

Zapis rysunkowy w twórczości architekta stanowi podstawowy środek komunikacji oraz istotny czynnik weryfikujący poziom zaawansowania procesu projektowego. Jest utożsamieniem autorskiej wizji adresowanej do odbiorcy zewnętrznego – branżysty, inwestora oraz samego twórcy. Daje możliwość konfrontacji zobrazowanej idei z celowością projektową. Wyobrażenie – rysunek ↔ lustro – realizacja. Bogaty w walory artystyczne i merytoryczną treść transponuje autonomiczne spojrzenie na sztukę kształtowania przestrzeni, dając dowód na wielopłaszczyznowość percepcji architektury oraz interdyscyplinarność specyfiki zawodowej.

*Słowa kluczowe: idea, komunikacja, konfrontacja, tożsamość*

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Each type of creative work in the field of graphic expression is a factor directly influencing the development of abstract thinking, unlocking the imagination and enhancing sensitivity. It is both an essential tool for architects and their trademark.

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 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 judgment and decision making, problem solving and, finally, on the success of one's 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"<sup>1</sup>. The creator themselves is the viewer. The original output is multidisciplinary compared with short-term memory sensual information on a given idea<sup>2</sup>. 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 tensity – 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.

Graphical notations of a given topic – unique, original artistic compositions – are the source of processing ideas. Scanning, inversions and reintegration occurring during testing imaginary spaces result in the metamorphosis of the central figure of an idea. Multiple analyses and the synthesis of conclusions lead to the objective – an originally notated programme – at the same time having an impact on the compression of time. In this case, we can talk about ideational drawing. Its value consists in both technical aspects (passive representation of the observed world, without conscious interpretation) and substantive factors – the idea of the design, an imposed function and architectural guidelines. Content transformations of the images are accompanied by the awareness of the action taken and the design brief, and each intentional look of the designer captures defects. The extrapolated planes of imagination result in an intentional change of the form.

### **drawing ↔ mirror ↔ confrontation**

A designer who is experienced and open to comments can take advantage of the opportunity when the effect of their work is confronted with the idea. A "controlled opportunity" contributes to the increase in the aesthetic value of the work and its higher

<sup>1</sup> Defining the Architectural Space, main theme no. 2 of the 13th WAPK International Scientific Conference of the Institute of Architectural Design.

<sup>2</sup> J. Młodkowski, *Aktywność wizualna człowieka*, Wydawnictwo Naukowe PWN, Warszawa–Łódź 1998, 246-250.

quality. “The handwritten note – quick sketch, initial sketch, autonomous drawing” – are terms that embrace the merit of the issue. Thoughts swirling while working on a given solid figure and space are the unrestrained energy of the combination of guidelines, restrictions and one’s own vision that are on a collision course with one another. The synergy originating from experience, time compression and the resulting rate of the reaction of ongoing processes are the mechanisms that cannot be handled by the computer. Pressing ENTER takes definitely more time than getting down on paper a note that pictures the output of thinking. A drawing or sketch is an immediate product of our thinking, its depicted follow-up, perfect in terms of the ideational accuracy. The specific kind of dialogue between the author and a viewer, where the author themselves is often the viewer, is a formal type of message. Its form depends on individual abilities. The pencil, the crayon and the pen are just working tools, actuators. First and foremost, one works using their brain and imagination, and humility towards individual creative action acts as a lever enabling to reach higher and higher levels. Lack of humility blocks the progress. Using the “mirror” skillfully is an art. The drawing-mirror determines the development of conscious perception. Being conscious and aware of the design purpose, together with the confrontation, increase the imagination which opens the doors to sophisticated abstract thinking. The “pencil or crayon” dilemma is definitely connected with modeling imagination, which results in liberating creative invention, and the development of spatial thinking, feeling and understanding the world around us.

Providing architecture faculty students with the opportunity of functioning in full-service drawing and painting studios translates into the quality and ease of moving between the planes of imaginary works depicting original visions. Perceiving the world through the prism of various experiences sharpens one’s sight and sensitises them. One can see more and, consequently, notice more. The constantly used imagination offers more and more opportunities. Balancing between the “worlds of future” being formed and the real, living tissue of the context, it teaches how to make analytical choices leading to the best solutions through the constant possibility to compare the representation with the abstraction. The functions of attention, that is its various types, are mutually related. Detecting discrepancies between the quality of the recording made and the vision – the domain of monitoring function – entails the increase in concentration. Selective actions translate into increased focus while working, expanding the set of potentially correct answers – solutions.

#### **drawing-mirror ↔ confrontation ↔ detection of discrepancies**

Detecting discrepancies is related to increasing the pace of work and, most of all, it accelerates achieving the desired effect. Detecting errors is half of the success. Repetitive acts of recording the phenomena that need to be corrected turn into para-behavioural activity saved in long-term memory as elements – keys for understanding and evaluation, resulting in progressive action.

Initially, the process of artistic education for future architects requires that they become acquainted with drawing and painting matters, as well as introduced to the issue with the help of academic exercises involving observation tasks – figures, still life. Then such a less experienced designer is ready to take a more sophisticated challenge of trying to engage in dialogue with specified tasks that aim at stimulating imagination to the largest extent possible. The ancillary role of drawing consisting of representing facts enables to

reach individual fascination with one's own visions and their spontaneous, autonomous representations, and to respond to them critically. Brushing up one's skills in various spheres of visual arts media produces a reaction – the author identifies themselves with the style of a drawing, painting or graphic representation. The time spent on projects linked with diverse, space-related drawing themes is helpful. The effect is an increased proficiency at holding content-based dialogue. The richness and ease of vision processing can be found in executed tasks, where every new problem that has been solved stimulates imagination.

#### **drawing ↔ identification mark**

Building a ladder of personal development aided by continually flourishing imagination affects the industry recognition of the creator. Specific features repeatedly found in drawing representations are attributed to the sets of works and these identify the originator. The dynamic development of abstract thinking and the continuously refined ability to represent the surroundings of sensual origin accompanied by periodic work cycles aim at a specific autonomy of the message. The vast majority of architects' original messages is connected with the process of creating specific objects or new spaces. Drawings, sketches, brush strokes and ink notes are created in processes of high emotional subjectivity to satisfy specific needs. The detection of values inherent in particular objects is such a need. Emotions that accompany decision taking eliminate redundant content to the benefit of the right one, which allows the creator to get closer to the objective, and stimulates activity and creative efficiency. Individual abilities to express the created architectural ideas, independent concepts, essential in order to conduct multi-threaded conceptual and design discussions, may be considered as the art of recording the 3D world in two dimensions. Edwin Lutyens – a British architect – accurately defines this kind of work as an “open letter”<sup>3</sup>. For, not so rarely, the original sketches of architectural visions are in fact read as independent visual art works that are full of expression and sensitivity. 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.

#### **side effect ↔ independent artistic value**

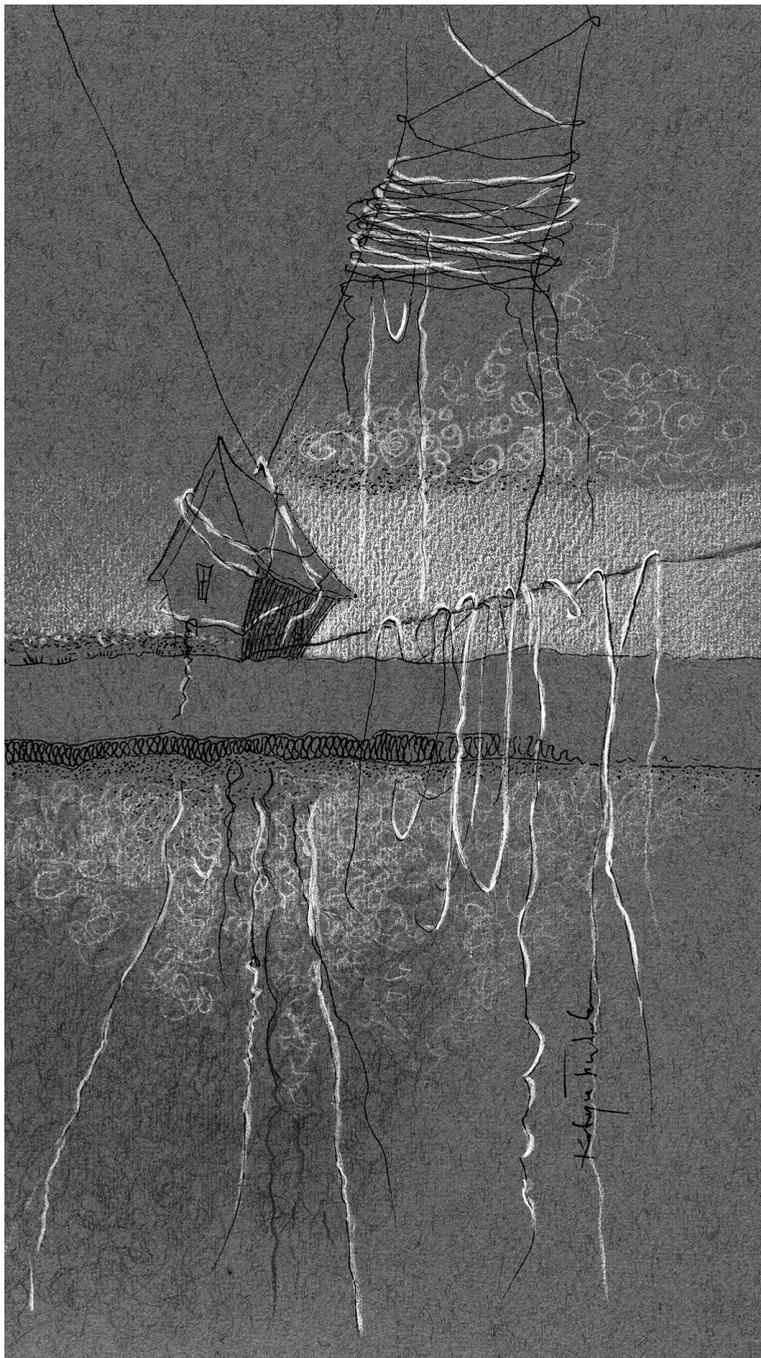
Its unique nature, and communicative and educational function contribute to the phenomenal character of architectural drawing representation<sup>4</sup>. It increases the awareness of both theoretical and practical professional issues, at the same time introducing some fresh element originating from individual traits of the creator wandering 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. They create a specific space like engineers, combined with the message complementing the city or urban texture, mindfully, with full responsibility

<sup>3</sup> P. Wilson, *British Architectural Drawing. Contemporary British Architectural Drawing*, London–Berlin, 1993, 7.

<sup>4</sup> L. Maluga, *Autonomiczne rysunki architektoniczne*, Oficyna Wydawnicza Politechniki Wrocławskiej, Wrocław 2006, 259-262.

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. Specific advertising material is the works created in the studios, hidden in drawers or briefcases with archive footage, 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. Perfection that is far from the illusory portrays of the reality, full of realistic creative visions, attributed to particular space components, based on disciplines related to the architect’s work, at the same time an inspiring example of popularisation of the art of architecture, aspiring to be an independent artistic accomplishment. 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. Autograph – a handwritten signature, a signature – a linguistic, graphic device whose form and style may indicate one’s character. Drawing – the autograph of spatial sensitivity – its form and style may indicate the level of aesthesia which plays a substantial role in the architectural profession.





III. 1. Space number 1 – Autograph – a handwritten signature, Poznan (drawn by the author, 2010)

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