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## The Need And Experience Of Drawing With Ingenuity. An Analysis Of The Graphic Practice In Architectural Education.

Ana Torres<sup>a\*</sup>, Juan Serra<sup>a</sup>, Jorge Llopis<sup>a</sup>, Ángela García<sup>a</sup>, Nacho Cabodevilla<sup>b</sup>

<sup>a</sup>*Escuela Técnica Superior de Arquitectura, Universitat Politècnica de València, C/ Camino de Vera s/n, Valencia 46022, Spain*

<sup>b</sup>*Escuela de Ingeniería y Arquitectura, Universidad de Zaragoza, C/ María de Luna 3, Zaragoza 50018, Spain*

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### Abstract

The difficulty of teaching drawing during the first college stage, in visual arts, is clearly laborious, but not impossible. We know about students' immaturity at the beginning of architectural learning and we know what professors in schools of architecture can offer them in relation to their drawing needs: increase their ability to think, feel, and their creative abilities, curiosity and ingenuity. But we do not intend to indicate the best method, but rather to reflect on the fact of the drawing itself, and how it is possible to discover its enigmatic part and necessity through three sketches. First: phonetic diversity; second: need of drawing what we see; third: ways of drawing with ingenuity. This study is completed with an analysis of the early drawings in architectural education and the graphical maturity reached after an academic year.

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### 1. Introduction

Learning to discover the world is discovering its meaning. All written theories about drawing and the drawing act are disturbing, passionate, philosophical, technical, etc. Some of them insist on the methods, others are based on systematic, pedagogical and psychological experiences, undeniably historical, whose diffusion has been printed in

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\* Ana Torres Barchino. Tel.: +34-963-877-502

E-mail address: [atorresb@ega.upv.es](mailto:atorresb@ega.upv.es)

specific treatises, serious theories which evolve gathering the works of great artists and architects who draw, all those which have helped us to know and learn the ways of drawing.

In drawing lessons, not everything is based on theory; on the contrary, it is the practical experience what increases the capacity to evolve graphically. But practice needs theory to progress, to get knowledge and to grow in the creative world. Drawing is not only the way to express something, but also to feel something. As described by Valéry "There is a huge difference between seeing a thing without a pencil in our hand and drawing it" (Valéry, 2005). The act of drawing consists on reaching the ability to react to things, it is the first step to externalize an idea, or as Nauman (1991) would say: "Drawing is equivalent to thinking. Some drawings are made with the same intention as writing: they are notes that we do. Others try to solve the execution of a particular sculpture, or to imagine how it would work. There is a third type, representational drawing of works, which are made after their creation, giving them a new approach. They all allow a systematic approach at work, even if they often stress their internal logic to absurdity". And regarding the fact of being a part of the act of drawing, and as a result of an abstraction state, Jackson Pollock experiences this formula by a deep connection of being part of the picture. His painting, he says, does not leave the easel, (...) "On the floor I am more at ease. I feel nearer, more a part of the painting since this way I can walk around it, work from the four sides and literally be in the painting" (Everitt, 1999).

The mastering of drawing in daily practice of learning architecture is not based only on drawing architecture, but on learning to think about architecture. What we can transmit to our students in the classroom depends overall on the communication skills of the teacher and the professor. The ability to communicate the need of drawing in any of the visual arts disciplines during the first stage of college is, nowadays, clearly laborious but not impossible. We know about the graphical immaturity of students at the beginning of their architecture learning and we know, from the point of view of our curricula, what we can offer them or rather show them: the essential in drawing can increase their capacity to think, to feel, to enhance their creative abilities, even increase their interest on curiosity and ingenuity. In other words, the teacher can teach to manipulate instruments, new methods and the latest techniques, but the challenge is trying to show students how to be inside each drawing. In the essay entitled *Elogio y refutación del ingenio*, J. A. Marina masterfully explains an important part of the artistic history of our century thinking about modern art as a paradigm of the meaning of "ingenuity". And mentioning Beuys, among others, he says that "He taught his students, with sincere fervour, that every man is an artist, and that the true capital is not money, but creativity." (Marina, 1992). The need and experience of drawing with inventiveness, seen from the perspective of architectural education, can be a crazy concept, but despite some conflicting ideas about what a future architect should learn and the trends generated in Modern Movement, we believe that drawing is still the closest media to intellect, and that despite the new representation media, it will remain part of the creative act par excellence. So, we do not intend to indicate what is the best method for teaching drawing, but rather to reflect on the fact of the drawing itself, and how from this reflection it is possible to discover the enigmatic part of drawing and its necessity with three brief sketches.

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