

2. Drawing

Synopsis

This module provides an introduction to drawing. It explains the importance of drawing as a tool that is quite different from other tools with which we comprehend the world around us. A few different drawings are discussed to understand how learning to draw lends itself to creative ideation.

Lectures

- 2.1 Introduction to drawing
- 2.2 Drawing as a tool for observation
- 2.3 Communicating through drawing



Fig 2.3.00

2.3 Communicating through drawings

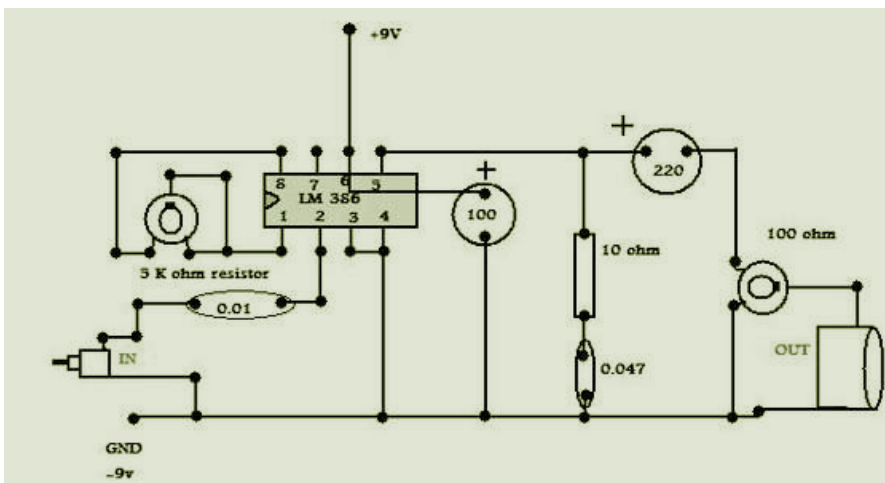


Fig 2.3.01

Drawings simplify. The elimination of unwanted detail gives a drawing its ability to communicate. A circuit diagram such as the one above would be difficult to understand if they were drawn realistically.

Why is communication of such great importance? Presumably, an exchange of signals between a community of ants who have located some new source of food, is quite similar to communication between human beings. Evolutionary biologists tell us that at the root of communication are basic human instincts for preservation and self-perpetuation. While studying communication theory such as the one proposed by Shannon we are introduced to the view of communication as something that has a transmitter (of information), a medium of transmission and a receiver.

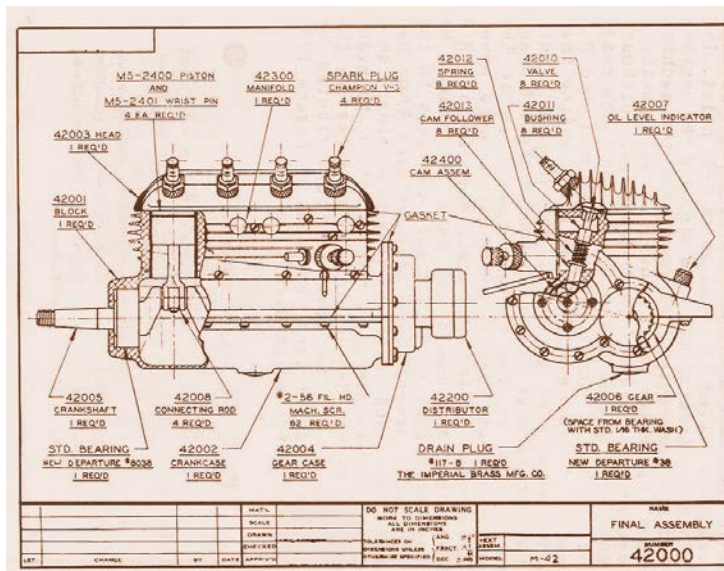


Fig 2.3.02

A technical drawing has an accuracy that is essential for the proper translation of a mental model into some actual physical reality.



Fig 2.3.03

Maps serve as visual depictions of cognitive models of physical spaces. It is interesting to note that the same geographical space is often perceived very differently by different people,



Fig 2.3.04

Architectural drawings use principles of linear perspectives to create an illusion of depth and space.

Shannon's work was largely in the context of telephony, but could find application in understanding how effective is a work of visual communication that has some intended message. The creator has intent, the visual media is the medium of transmission and the viewer is the receiver. With this in mind, look at the images that follow.



Fig 2.3.05



Fig 2.3.06

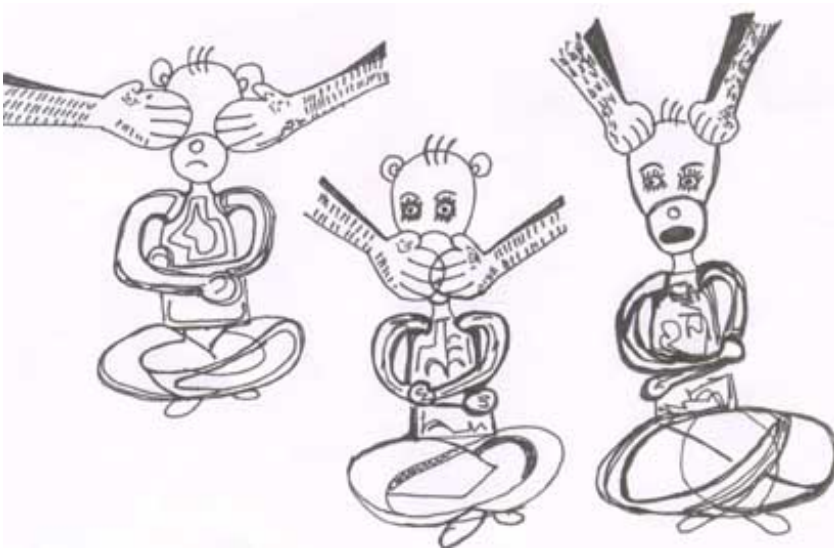


Fig 2.3.07



Fig 2.3.08

Fig 2.3.05 to 08

Drawings that are evocative often derive their strength from our beliefs, or at times from some event that leaves an impression on us. It is important to remember that a drawing can have multiple interpretations that need not always match the intent of the artist. It is this ability that gives a visual mode of communication its special quality.

References

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Exercises



Fig. 2.3.99

Ex. 2.1 Draw a self portrait.

Ex. 2.2 Make a papier-mâché mask based on the self-portrait.

Ex. 2.3 Draw something that would communicate to an alien, something extraordinary about planet earth.

Ex. 2.4 Draw a ghost.

Ex. 2.5 Draw a map that shows your daily walking path and show details along the path that have been interesting.

Ex. 2.6 Use a soft pencil to create ten different tones – from very light grey to jet black.

Ex. 2.7 Keep a sketchbook and draw regularly. Your drawings could include anything that is of interest, including people, animals, plants, and objects.

Ex. 2.8 On a certain day when you have experienced something unusual, try making a visual diary. In other words, instead of writing a diary, make a drawing that captures your impressions and feelings.