

The beauty of architectural surfaces

Niemals nur oberflächlich!

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Disegno dal vero - *Design from Models*

List of Drawing Materials and Tips!

A selection of rendering techniques - amongst the most common - has been provided to you. These are: **Shading, Hatching and Stippling**.

Please, make yourself sure that you are well equipped for drawing from models before the start of the course.

According to the technique chosen by you, a soft or hard pencil is needed. Same applies for drawing paper. This needs to be selected according to the type of end effect required by you. Please, by the following some basic rules:

Pencil:

- B series for obtaining a soft stroke (2-9 B) (i.e. suitable for shading);
- H series for very hard and precise strokes (i.e. suitable for stippling);
- F and HB for half-soft and hard strokes (i.e. suitable for hatching).

Paper:

- Coarse paper (rough and extra-rough) for a natural soft, pale effect;
- Smooth paper for drawing details - as precisely as possible;
- According to pencil and finishing of paper, a grammage ranging from 120 up to 300 (g/m²) can be used.

Further, a basic difference between drawing from models and *dal vero* (standing on front objects) exist. While drawing from models, you can take advantage from subdividing the picture in small squares and reproducing the same grid into your drawing paper and use these lines as a guide. In this case, a pencil, which is as suitable for very precise (but light) strokes, is needed as these lines need to disappear at the end. H or B pencil can be used.

Disegno dal Vero supposes a reproduction that might be more or less precise according to personal skills.

In both cases it is possible to draw without any guide.

Other types of techniques and supports are not excluded and students are encouraged to experiment novel way of expressing art if desired.

We believe that drawing is a personal experience and we encourage you to research, which is the best way of reproducing an external object that has been interiorized by you. The interpretation of external objects and their expression as a work of art is a unique path from the object to its representation.

Because of this, we are kindly asking you to make a choice amongst the above mentioned-supports, and beyond, looking for the most appropriate tool to **convey the message of art that your work brings along**.

This creative process, in the words of Cesare Brandi, sounds as follows¹:

Eftimio: Carmine, if you look out the window and contemplate the panorama, the intuition of that panorama suddenly occurs. This is due to a perception of this panorama that immediately strikes your consciousness and places this feeling. It would be impossible for you to hinder the development of this awareness, unless you close your eyes and disrupt the existential link between you and that panorama. If you were a painter and you were giving the panorama a look and, while doing so, you feel that a particular interest is arousing – then, an imperceptible, yet fundamental, change is happening (in your consciousness). This can be somehow compared to what that happens when you are adjusting lenses to field glasses: the panorama will leap out at you with a new clarity [...] This second perception of the panorama can properly be understood as phenomenal² and will not identify with the first intuition that is existential³ or destroying this to place this second one. Rather this will be the way in which you can take a snapshot while drawing this out of its time [...] in so doing, the panorama will acquire a determinacy, a necessity, an invariability that it did not have when this appeared to you as an empirical fact only. "p.12

"Carmine: But in this path from the inside out, the image of the object cannot be the reproduction of the panorama, a replica of the external object. This would make the image to be needless and always secondary to-and dependent from the object. Then, how does the image differ from the object?

Eftimio: Because of its formal appearance. However, this exteriorization of the image in a form is something that will not be added to the image: the image, once it has been conceived, will reveal itself in its formal appearance, and there will be no form that is not an image, or an image without a corresponding formal appearance. This transition from object to formal appearance has a name, and it is referred to as "style." p.38

Carmine: Then, the artist should feel the need for two identical works of art. When this case is happening and the two identical works (as in same architectural works) are not the replicas of each other: then, these are one of a kind only. In spite of their external duality, they determine a rhythmic event which is a sole and united work of art" p.64.

C. Brandi (1947) *Carmine o della Pittura con due saggi su Duccio e Picasso*. Firenze: Valenchi

¹ Original Language: *Eftimio: Vedi Carmine, se tu ti affacci ad una finestra e guardi il panorama, l'intuizione di quel panorama avviene di colpo, per dato di fatto della percezione che immediatamente si ordina nella tua coscienza: sarebbe impossibile per te ostacolare la formazione interiore di quella conoscenza, se non chiudendo gli occhi, ossia interrompendo il nesso esistenziale con quel paesaggio. Ma, se tu sei un pittore e, nell'occhiata che getti al panorama, senti risvegliarti un interesse particolare per quel paesaggio, avverrà un cambiamento impercettibile dentro di te, eppure fondamentale, che può di lontano suggerire il confronto con quello che avviene, quando si aggiustano le lenti di un binocolo: con una nuova chiarezza ti balzerà contro il paesaggio.[...] Questa seconda visione, che in senso proprio si può dire fenomenica, non si identificherà alla prima, esistenziale, che ne hai avuto, né la distruggerà, ma sarà un modo per come di scattare un'istantanea estraendola dal tempo [...] acquisterà una determinatezza, una necessità, una invariabilità che non aveva quando ti appariva unicamente come un dato empirico."*p.12

"Carmine: Ma in questo cammino dall'interno all'esterno, l'immagine, non potendo divenire un analogo, una ripetizione dell'oggetto, perché allora sarebbe superflua e resterebbe sempre in una posizione di inferiorità e di dipendenza dall'oggetto, per che cosa ne differisce?"

Eftimio: Per la forma. Ma la forma non sarà qualcosa che si aggiunge: l'immagine, formulatesi, si rivela come forma, e non potrà esserci forma che non sia immagine, o immagine senza forma. Questo trapasso dall'oggetto alla forma ha anche un nome, e si chiama stile." p.38 *Carmine: Così l'artista dovrebbe sentire la necessità di due opere uguali: ma quando questo caso si dà' (come in certi complessi architettonici) le due opere eguali non sono replica l'una dell'altra, ma unigenite, ossia, a dispetto della dualità esteriore, individuano un fatto ritmico e compongono un'opera unica."* p.64.

² This word refers to the concept of phenomenal qualities in Philosophy.

³ This word refers to Existentialism in Philosophy