THE EXPRESSIVE HAND. DRAWING TO UNDERSTAND THE BODY AND CREATE SPACE

Gina Sophía Díaz Cárdenas¹, Andrés Mauricio González Morales², David Leonardo Jiménez Castillo³, Cristian Camilo Pérez Varón⁴

¹Postgraduate professional graduated from Universidad Nacional de Colombia (COLOMBIA)
²Postgraduate professional graduated from Universidad Nacional de Colombia (COLOMBIA)
³Postgraduate student at Universidad Nacional de Colombia (COLOMBIA)
⁴Undergraduate student at Universidad Nacional de Colombia (COLOMBIA)

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DRAWDING, OBJECT-SPACE

- Ability to understand and recognize the environment as a material, physical space and sensorial context.

- Senses and their role in the recognition and understanding of the environment.

- Process of receiving and delivering skills $\rightarrow$ DRAWING.

- Express ideas and thoughts through strokes = representations of objects-spaces.
As we grow and **expand** our **range of skills** and **knowledge** we begin to involve other types of variables that allow us to **understand** and **conceive** our **environment** at different **levels** and at different **scales**.

- **Body** as a **reference** or **comparison point** to **dimension**.

- **Size** in **comparison!!**

Typical sketch of the outline of a hand made by a child.
The body is a parameter of measurement in the spatial understanding.

The encounter of the body with the environment is characterised by the dimensions and spatial relationships, a progressive deployment of human feeling regarding space.

Experiences and memories are the fundament that lead us to experiment with the body, while searching an explanation of the environment and immediate space.

Explore the importance of understanding the space based on the dimensions and proportions of the body in the professional work of architects and industrial designers, and the role that the sketch plays as a manifestation of ideas within the creative process, through describing the process of understanding space from a basic unit of measure: the body.
METHODOLOGY

Series of stages that were conceived in an intuitive and relevant approach as a procedure for the development, statement and achieving of professional and academic in-class projects, traduced into spatial ideas-objects -in diverse scales of approximation and materialization-, in which the theoretical concepts, learned in seminar classes and real life needs, were applied.
METHODOLOGY

1. Recognition of the body. Through the understanding of the body (own and from others), it is established the recognition of the self as the principal element in the configuration of space and understanding of objects.

The body is measured as the principal support for the creative process, combined with the measurement used and proposed in the artistic, modern and contemporary context.
METHODOLOGY

2. Recognition of an **object-space** that already exists. Both concepts -**object** and **space**-, are taken as a whole, a full context that responds to a **function**, a **problem**, a **need** and an **opportunity**.

Recognition of objects-spaces in existence, its elements and characteristics.
METHODOLOGY

3. Appropriation: assembly of elements, requirements, materials and actors leading to a convergence of concepts, meanings, ideas, and a modified scale in which the appropriation of a space or an element dimension regards the necessity and technical application.

![Compositional glossary of elements](image)
METHODOLOGY

4. Use of **drawing as a proposal**. Some sketches are **drawn** and **configured by hand** as **proposals**, which contain **limits** and **barriers**.

The **drawing itself** adapts and respects this **boundaries** and is developed through them.

Proposals through drawing.
METHODOLOGY

5. **Recreation.** The information and the own archive, combine and nourish the conceptual and basic ideas, allowing the materialization of constructive objects-spaces seen from the diverse perspectives of ARCH and DI.
RESULTS

- The **experience of the authors**, as **students** and **professionals**, in order for the methodology to be constituted.

- The **experience** makes possible the proposal of **concrete** and **flexible objects-spaces**, that formulate life itself as **active and provocative means** that intensify more any further experiences in the constructed or **materialised elements**, **individuals** and **collectives** that experience them, being at the same time a direct linkage between the dreamed, the created and the lived, **immortalising** in the object-space the **conceived idea** as a seed that will later germinate.
RESULTS

- The **body** is the **parameter for measurement** that evinces the transformation of **ideas and proposals** that lie on our minds and are manifested in the diverse **artistic forms** we know and can create.

- The **knowledge, of scale and magnitude** is formed and educated to such an extent that it starts to generate a proper and somehow **routine concept of space and body**.
CONCLUSIONS

- The **drawing** is important for ARCH and ID. An element that allows an **interdisciplinary communication**, a **common language** that construct **objects** and **spaces**.

- The pursuit and implementation of **drawing by hand**, as a **tool**, samples and facilitates the **solution to issues** in **real-life based exercises** in ARCH and ID, emphasizing the use of it over the digital and virtual representations, where the employment of old and new concepts arises.

- It is necessary to **symbolize** the **objects-spaces proposals** using a **graphic universal language** that facilitate its reading, analysis and pertinence in the **academic and professional fields**.
CONCLUSIONS

- The **drawing** must be consistent with the regulations that **impulse** and **manage** the **articulation** of the **academic teaching** and the **professional practice**.

- It is necessary the **understanding** of the **own body** to understand the others’ and thus, **holistically** encourage the idea that **art** -like ARCH and ID-, is an **autonomous entity** that function with its own interior rules and **constitute hints** for the contemporary liberty.

- The **hand** is established as **object, tool, means** and **transmission channel of ideas**, from the thought, strengthening the creativity.

  The hand, by handling memory, facts and history, states a manifest of an object-space further conceived as the present, acting as a timeless vehicle.
THANK YOU!

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Contact:
Gina Sophía Díaz Cárdenas
Postgraduate Architect
gsdiazc@unaledu.co

Andrés Mauricio González Morales
Postgraduate Architect
anmgonzalezmo@unaledu.co

David Leonardo Jiménez Castillo
Postgraduate Student
dljimenezc@unaledu.co

Cristian Camilo Pérez Varón
Undergraduate Student
crcperezva@unaledu.co