

Graphite and Pixel: related knowledge of modernity

Artur Renato ORTEGA,¹ Silvana WEIHERMANN²

(1) Architecture and Urban Planning, Universidade Federal do Paraná, Curitiba, Brazil

(¹) artur.ortega@hotmail.com

(²) silvana.w@ufpr.br

ORCID: 0000-0001-5841-8627

Abstract

This text seeks to understand the importance and meaning of freehand drawing in the training of the architect and urban planner. It agrees with the necessity and legitimation of the use of computer programs, but defends the continuity of the teaching of hand drawing, as necessary content for learning the perception, elaboration and representation of space. It explains the relationship between the architectural space and the mathematical one and the differences between hand drawing and the one assisted by computer. It understands hand drawing as a dynamic and interactive relationship between internal mental images, which breaks the passivity of the eye and recreates new forms, and also as a haptic and affective relationship with the object of drawing. It rescues some concepts about visual perception, basing the need for the teaching of hand drawing as an abstract operation of actions exerted on perceived objects (Piaget), as social consciousness, active transformation and cognitive nature (Vygotsky), as a dynamic and creative form of understanding of the world (Ostrower), as capture of significant structures (Puig) and also as an intellectual dimension of knowledge before and after the act itself (Merleau-Ponty). It concludes that Grafite and Pixel complement each other in contemporary times for the difficult task of teaching and learning the creation and elaboration of the architecture and urbanism project.

Keywords: Teaching drawing - Hand drawing
- Spatial perception.