

INTERIOR DRAWING II

Lecture 1



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COURSE NAME: INTERIOR DRAWING II

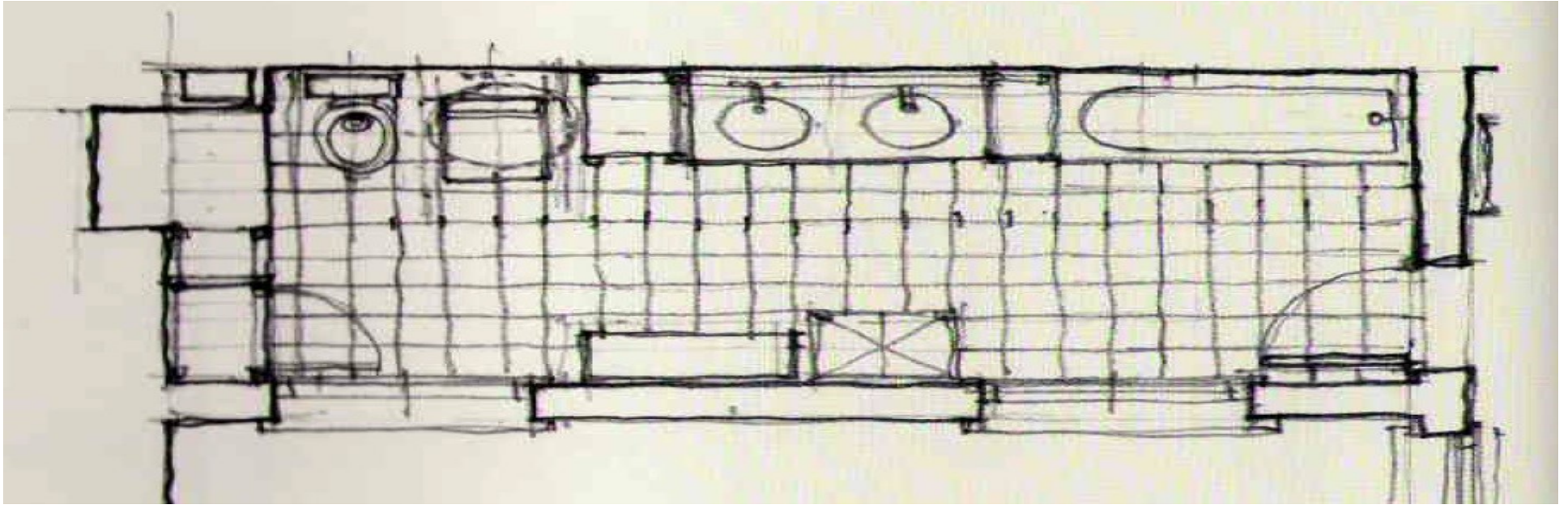
INSTRUCTOR: AR.NASEER ULLAH

'What I believe is that whether it be a question of sculpture or of painting, it is in fact only drawing that counts.

One must cling solely, exclusively to drawing. If one could master drawing, all the rest would be possible.'

—ALBERTO GIACOMETTI





ARCHITECTURAL/INTERIOR DRAWING

Architectural/Interior drawing combines individual expression and convention in the communication of ideas and information.

Interior designers and other professionals in the building industry use drawings as the primary means of developing and sharing their ideas.

Interior designers and architects do a lot of sketching and drawing. They develop their skills in freehand drawing by sketching existing objects and spaces in the environment.



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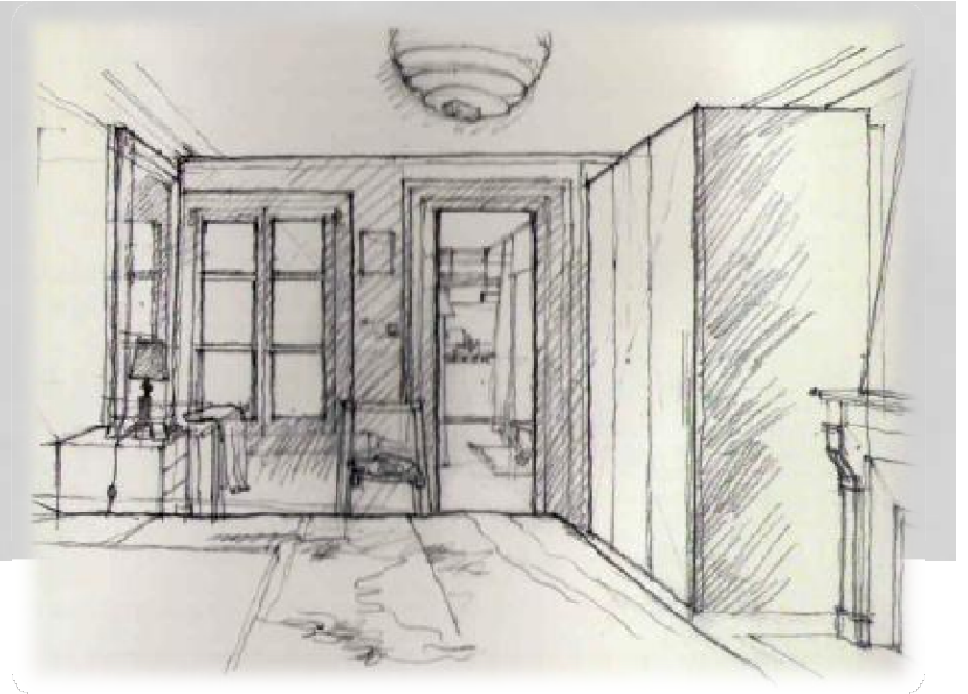


01

Lecture 1

REPRESENTING AN INTERIOR SPACE

Developing your Projects
The Progression
Variations and Transformation



INTRODUCTION

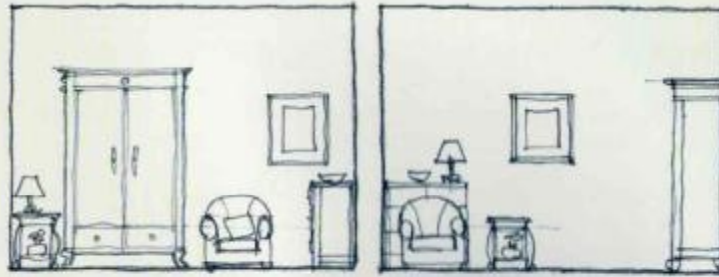
Sitting quietly at home, sketchbook in hand, is the ideal way to tackle drawing. In fact, your home is an absolute mine of subjects to draw. Perhaps you already have a plan in your head for a makeover or conversion ?

House space not only contains objects to be drawn, but offers a setting, enabling you to understand perspective and to explore the different ways of depicting space. Once you have grasped the principles, drawing will become a game, even a pleasure.

If you want to study a little carpentry project, take down a partition wall, or simply dream about what you could do later, you will find here how to draw a layout, enabling you to make several Plans for your space.

It's also a good exercise in drawing.

**A freehand drawing in pencil gives you
the Liberty to be creative.**



Then practise drawing the elements of a section of wall. Take the opportunity to visualise what it would look like if you changed round some of these elements.

DEVELOPING YOUR PROJECT

It is by means of several kinds of representation, drawings and plans, that we learn how to develop a project. In this semester, some of these representations are based on real spaces – houses and flats –

and I will give you finished examples of real conversions, like the numerous books on home decoration or interior design which you will find in the public library.

But because you live in your own space, the examples you find are never just right. This Presentation therefore aims to show above all a real method of drawing, with a progressive acquisition of the skills which will enable you to carry out operations logically, and to put your own ideas down on paper.

THE PROGRESSION

VARIATIONS AND TRANSFORMATIONS



PROGRESSION

First of all there are the principal drawings, like the ground plan and the section, the technique of scale drawing, which allows you to measure the spaces to be converted,

and then finally the different kinds of perspective which enable you to understand space, while studying its modifications.



VARY AND TRANSF..

From the first you will be confronted with the practice of conversion.

Getting into the habit of 'varying elements from the start, on the graphics side as well as from a model, is way of better' understanding the rules of design,

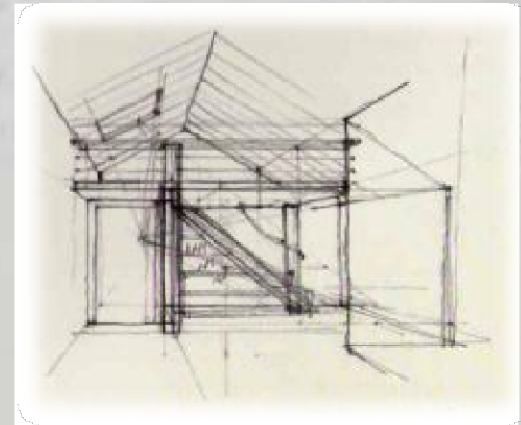
at the same time as inventing modifications, of finding and projecting ideas.

YOU COULD USE THREE COLUMNS, WHY NOT?

Let's take an example.

You can draw a particular 'space or room like a camera, strictly copying what is in front of you, but you would not be making use of the rules which permit you to show the space in question a little differently :

a partition less, some panels here and a transparent space there, the ceiling taken down to increase the loft space, and why not a flight of stairs to facilitate access etc





02

Lecture 2

PREPARATION FOR DRAWING

Materials

The Line

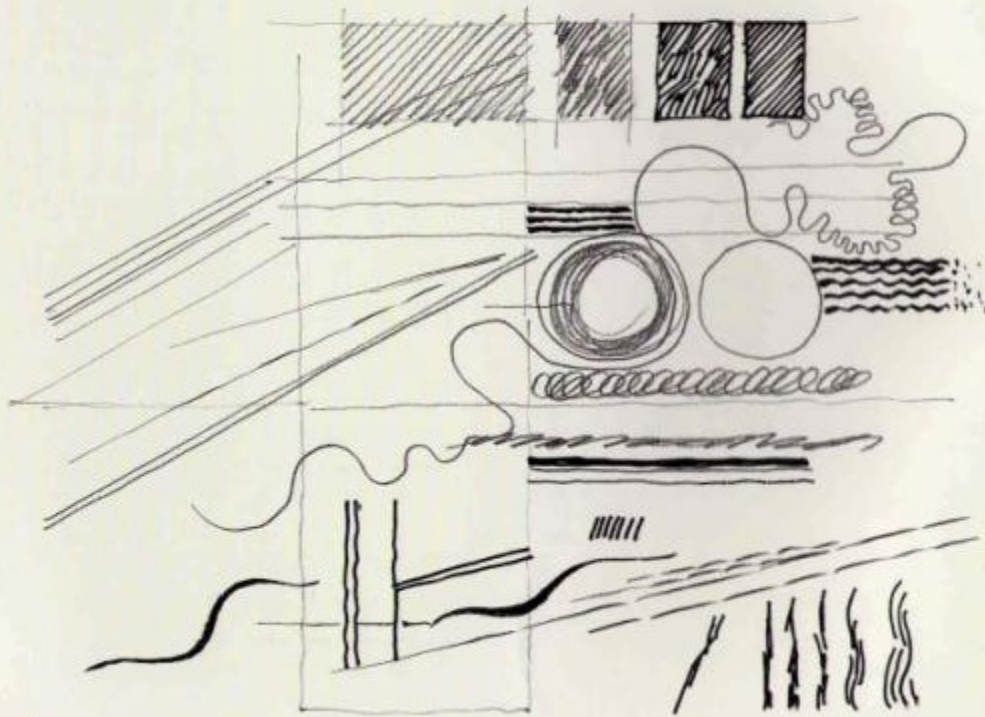
Graphics, tonal values and colors Figures

Proportions

Constructing a Drawings

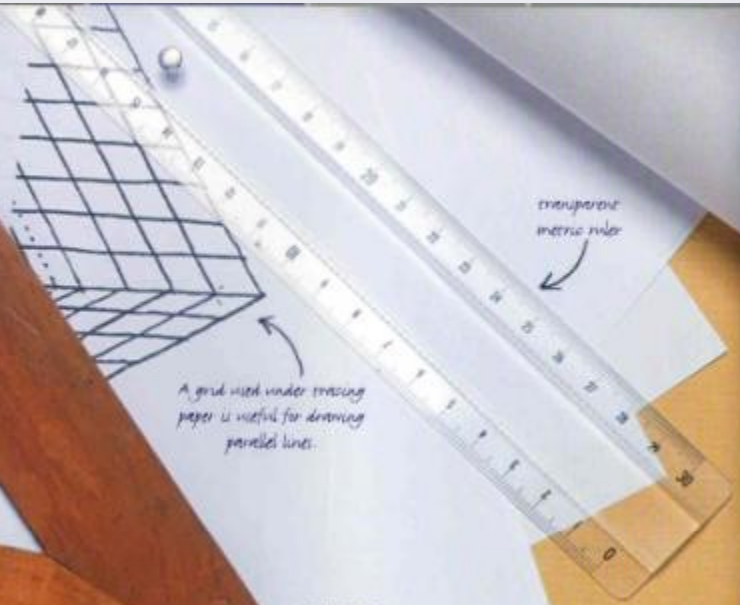
PREPARATION FOR DRAWING

Learn and practise basic freehand drawing techniques. These are indispensable for all representational drawing, and you will need some understanding of these skills for the following chapters.



Materials

Drawings are done by hand, sometimes with the help of a few tools: a drawing board and tracing paper, clips, a transparent metric ruler, 45° and 90° set-squares for checking angles and a nibber, to be used sparingly.



A grid used under tracing paper is useful for drawing parallel lines.

Clips for holding paper in position.



The Paper

The paper used depends on whether it is a single drawing, or a succession of drawings as part of a study. In the first case, a sketchbook with a stiff cover is indispensable if you are making plans. If you are going to treat the drawing with watercolours, use 300 gsm paper, preferably in a block, to avoid the problem of crinkling.

If you are making a progressive study, you will need to superimpose drawings over the initial layout. The ideal paper is lightly transparent - 70-80 gsm is ideal, but becoming difficult to find. Tracing paper, either in a roll or in leaves, is similar, but has a rougher surface for the pencil.

Cut your rubber into small pieces to make it easier to handle, or use a rubber made from left bread, which is softer and easier on the paper.

Black felt-tip

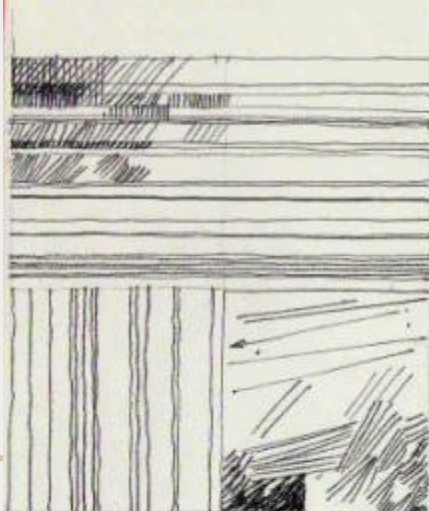
Spelling pencil, 0.5 or a 2mm HB, allows many modulations of line, and is useful for invariable small corrections. It is the simplest and lightest pencil, allowing you to have the most direct connection possible between hand, paper and thought.

A tape measure is indispensable.



The line

Drawing a line is a reflection of your attitude and your personality. The kind of line – direct, clean, clumsy, hesitant, heavy, light, incisive etc – depends on your personality. It improves with practice, as you will see with these few warming-up exercises.



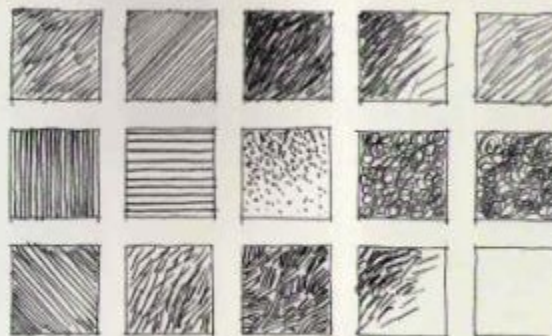
Draw some straight lines from one point to another, without looking at the tip of the pencil too much, just skim over the paper the first time, as if to register the distance, then draw it the second time.

The line

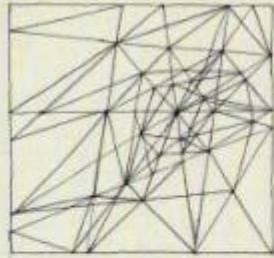
A line is not just a thing in itself. It represents something – it is a symbol of a contour, an axis, a horizon, the motifs on the floor or the setting of the door-frame. A line has a form, most often straight, a point of departure and arrival, a position in space and on the page, an orientation. In practical terms a line is the route between two points, and it is the points that are critical and must be well placed.

Graphics, tonal values and colours

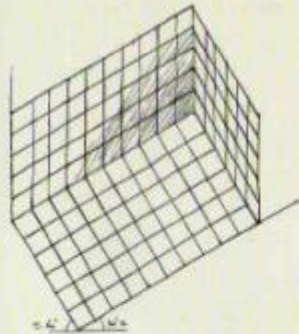
You have to show surfaces, shadows, differences of tone in your drawing. But the pencil is not made for showing a surface. Work out a range of values, in small 2-3cm squares, from the lightest to the darkest, in five or six stages, then do gradations. Note how you can avoid it looking too mechanical by combining repetition and variations.



Fill the space, creating 'grey' with hatching, dots, small regular lines, etc. Vary the intensity, without clogging up the surface too much.



This drawing is made up of lines, added progressively from points made at random, then joined up freehand. This creates other intersections which can be joined up in their turn, and so on.

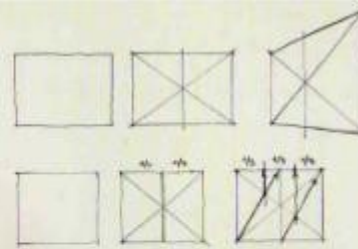
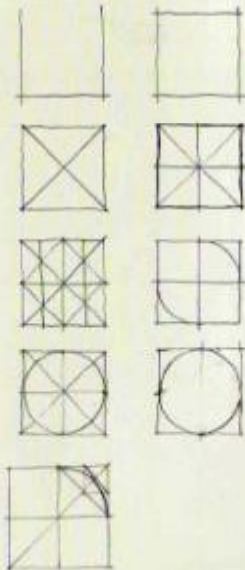


Draw some horizontal lines, and vertical ones, because they present a particular difficulty, while being the most usual ones in architectural drawing. This exercise can be done by drawing a network of parallel lines, then making a grid of perpendicular lines.

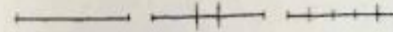
Figures

The construction of certain shapes, notably the square, and then the circle, is a permanent exercise in drawing. The shapes enable us to see the value of the vertical and horizontal, basis of all proportion and orientation of line, in brief the measure of the whole drawing. The constructions are limbering-up exercises, to practise regularly, like going to the gym!

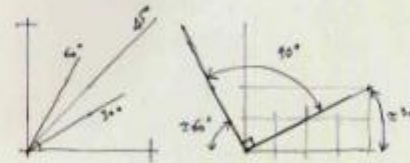
Draw a circle inside a square by drawing the diagonals and the median points of the triangles, as in this series:



In the square, draw the diagonals, which then give you the mid-point of the sides and the median point of the square. This operation has a purpose - later on it enables you to draw shapes in perspective and in space, to divide a segment into several parts and to recognise the main angles (45° , 30° and 60°).



Draw a line, mark a segment and then, by eye, mark off the line into equal parts.

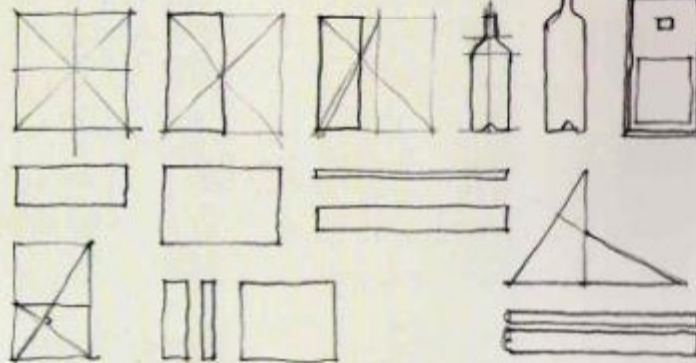


At the base of a square practise drawing angles of 30° , 45° , 60° and 90° .

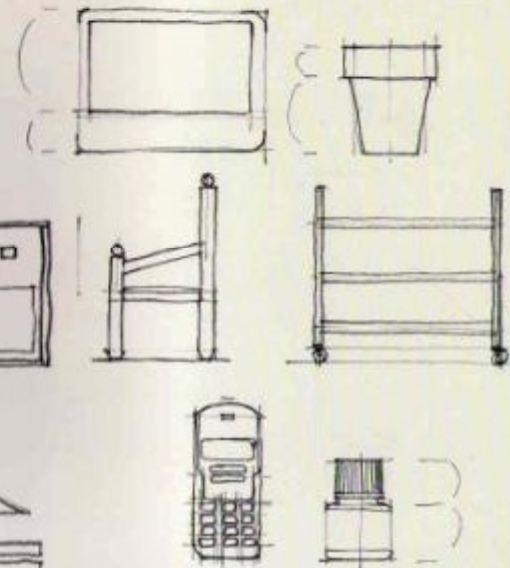
Proportions

Proportions are relative measurements. We are not discussing aesthetics here, it is simply a question of the length of connection between the various elements and the distance between the various points in the drawing. Note that, if you get these connections absolutely right at all points, your drawing will be perfectly accurate. This is a vital skill to master.

When drawing, get into the habit of observing proportions, and watch out for the errors which will inevitably arise. To look at the proportions of a rectangle, the simplest way is to compare it mentally with one or several squares.



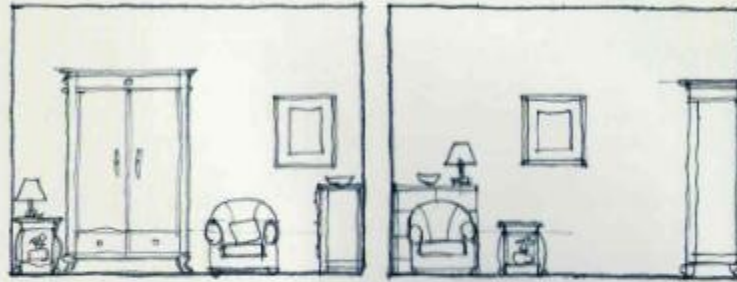
Draw some rectangles, starting with squares which you then divide up.



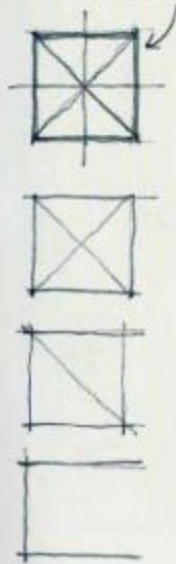
Draw some of the simple objects around you - pictures, the front of pieces of furniture, household appliances, small utensils. Pay careful attention to their proportions, which give each object its own visual identity and indicate their function.

Constructing a drawing

For your first try, choose a wall panel, with a door, window, picture frames, pieces of furniture etc. Draw it all on the flat, as though there were no perspective (there probably is) respecting not just the proportions of each element, but showing how they align, the diagonal, horizontal and vertical lines which connect all these objects. This operation is what we call constructing the drawing.



Practice drawing horizontal and vertical lines.



Then practice drawing the elements of a section of wall. Take the opportunity to visualise what it would look like if you changed round some of these elements.





Department of Art and Design
IQRA national University, Peshawar.



**Draw a Free hand Straight line, the line should be horizontal,
Vertical and diagonal.....**

- 1) 2 No's of A3 sheets of Horizontal Lines with title Blocks. 10 Marks
- 2) 2 No's of A3 sheets of Vertical Lines with title Blocks. 10 Marks
- 3) 2 No's of A3 sheets of Diagonal Lines with title Blocks. 10 Marks

01

Assignment # 1
Summer Session

DRAW A FREEHAND STRAIGHT LINE

A line is not just a thing in itself. It represent's something - it is a symbol of a contour, an axis, a horizon, the motifs on the floor or the setting of the door-frame.

A line has a form, most often straight, a point of departure and Arrival, it position in space and on the page, an orientation.

In practical terms a line is the route between two points, and it is the points that are critical and must be well placed.



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The following pictures is for your reference



Title block should be well formulated regarding visual and graphics communication and must contains the following information...

- 1) **Assignment Title** : Freehand Straight Line
- 2) **Assignment No**: 01
- 3) **Student Name**:
- 4) **Students ID**:
- 5) **Subject** : Interior Drawing II
- 6) **Class Code**.....
- 7) **Date**:



THANKS!