

# Investigation of Teaching Reflections on Landscape Hand Drawing Expression Techniques

Ding Fan

Leshan Normal University, Leshan Sichuan, 614000, China

**Keywords:** Landscape, Hand drawing expression, Teaching

**Abstract:** In art design, hand drawing skills are highly required for the professional training of art learners. Hand drawing is by no means just a painting method, whose value is not the painting itself but its role as a visual specification. In recent years, with the fierce competition in the industry and the saturation of computer graphics software designs, hand drawing's value has been once again recognized and respected. Hand drawing talents are highly appreciated by the major landscape companies, real estate companies and cultural media companies, showing the high value in the design industries. This paper explores the importance of hand drawing in this field and its charm in designing from the perspective of landscape design. It emphasizes the importance of hand drawing teaching in the specialized courses and analyses significance of integrating in-class copying and case training into teaching.

## 1. The importance of hand drawing in landscape designing

With the development of the industry and the development of computer design software, the traditional hand drawing design expression has gradually been replaced. However, due to the particularity of customers and design objects faced by the landscape design profession, the expression effect of traditional hand drawing can not be surpassed by the computer drawing software. For the charm of hand drawing lies in the inclusion of the designer's art mastery and feelings. Designers use a variety of ways to convey ideas and design concepts, and turn the fuzzy and abstract concepts into specific context-related visual words, so that others can understand the contents. And by expressing the design vision directly and precisely through hand drawing, intermediate links of repeated modification will be reduced, and misunderstandings and errors in the expression will not occur. This is a designer's essential basic skill and artistic accomplishment. Secondly, the content of landscape design is mostly environmental scene design, which includes complicated design elements, such as: the high and low complexity of the terrain, the variety of vegetation, the staggered roads, the different sizes of the buildings, the overlapping or changing of the spatial combination and other design elements. In the sketch design, traditional hand drawing can quickly capture the design inspiration and design intent, and can be used to communicate with customers at any time in the design process and make timely modifications.

Hand drawing is an important way to solve the problems in landscape design. If needed to express the designer's ideas and contents immediately, hand drawing can preliminarily finish the intended effect and play an initial role in displaying the effect. For instance, in the theme design of the reliefs, sculptures or murals in the landscape pieces, in order to complement each other's surroundings and accurately understand the planning intention of Party A, the flexible application of traditional hand drawing is quite effective. The conceptual, interesting and freehand elements of the scheme that needed to be expressed cannot be done by computer, especially the emotional elements, which embodies the designer's artistic thinking, aesthetic ability and creative imagination.

To become an outstanding hand drawing expression designer, one can not do without the accumulation of basic knowledge and solid foundation. In the learning of specialized courses, teachers' guidance and teaching methods for the students are particularly important. Different from other specialized courses, the training of hand drawing expression skills is not limited to the analysis and interpretation of language. The students need to integrate abstract concepts and drawing

techniques into their exercises under the guidance of a teacher, and eventually become able to display the shift of spatial forms and vividly expresses the creative ideas. Correct guidance and flexible teaching is the key to hand drawing teaching. The following are the analysis and investigation of the significance of copying method and case training method adopted in landscape hand drawing techniques teaching.

## 2. Analysis of the copying method in landscape hand drawing teaching

Designers need strong painting skills and aesthetic judgment to perfectly and truthfully express the landscape design. Therefore, in the learning of hand drawing courses, the teacher needs to systematically train students' observation and modeling skills from the initial stage of the demonstration to lay a solid foundation for hand drawing expression techniques.

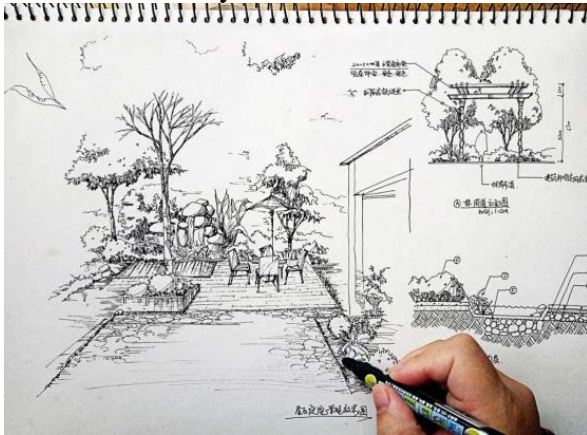


Figure 1. (left) scene composition demonstration



Figure 2. (right) plant modeling training

As shown in the left figure: Composition is the basis of hand drawing expression techniques, the quality of it decides the screen display effect. The teacher should emphasize the relationship between the drawing and the drawing book, the proportion of the blank space, and the primary and secondary position and composition of the components. In the right figure - in the modeling training of vegetation, the traits need to be emphasized. And the teacher should guide students to analyze the body structure and spatial structure in detail. For it helps students to have a deeper understanding of vegetation drawing methods laying good foundation for future park building combination.

First of all, a good composition of the picture is the key to appropriate screen rendering, so in the early composition copy practice, the teacher should repeatedly demonstrate and consider the expressing steps for the students until the composition is accurate. And then move to the modeling of the local area. The composition is the foundation. In the early learning stage, through the practice of copying and the teacher's demonstration and guidance, the students will master the expressing from the process of observation, experience and grasp. Thus becoming prepared for the expression of landscaping elements in the landscape and the training for the shaping of landscape composition. Furthermore, detailed and in-depth analysis of the changes of the point, line, and surface in their components practice, and vividly reflect the plants, water, stone and the shape of buildings into the picture book, and accurately represent the scale relationship of the landscape. And in the meantime, dealing with the changes of front and back relationship, highlighting the key parts, describing the main scenery in detail and cutting the others, outlining lines, vivid scene expression can intuitively convey the designer's ideas and creative intent. In addition, in the use of color and color matching, copying is also a way to understand the master color skills. Through copying, students can learn the importance of color in shape expression and space scene shaping in the initial learning. In the process of painting the elements, we can use the pen to depict the light and dark surfaces in detail, so as to make the picture produce a sense of depth. Then, color the painting by a combination of watercolor and marquees or colored pencil. Before coloring, we must first summarize the picture's color distribution and arrange the colors overall to avoid clutter effect; try as hard as possible not to mix up

the warm and cold colors and make clear the section's color warmth to achieve the harmonization of color tone; Overlay with colored pencil on top of watercolor can enrich the screen.

During series copying exercises, the teacher needs to refer to excellent model's expression technique and comprehends the intention of the design so as to guide the students to understand the difficulty of the knowledge points, master the drawing techniques and avoid the metaphysical imitation. Copying is a way to learn hand drawing techniques, but, for beginners, it is just the beginning of mastering expression techniques. By blindly copying, one can only stay in imitation stage and lack creative thinking. So in the design and creation training, we should also carry out practical case training and accumulate experience from them, consolidate the knowledge and enhance expression techniques, so as to achieve the purpose of learning.



Figure 3. The expression of the scene of the landscape requires the students to perform small scene modeling training

### 3. The analysis of practical case training in landscape hand drawing teaching

In the classroom training, hand drawing expression can be synchronized with the relevant design courses, such as courtyard space design, landscape design of residential quarters, waterfront landscape design, park landscape design and other courses. Within the actual case of the program design, students can conduct hand drawing expression training according to their own design projects. This method can not only realize the diversity of design expression, but also provides practical training for the hand drawing technique, making the hand drawing curriculum continues to play a role in design teaching and implement the docking with practice. By setting cases that meet the requirements of the teaching content, this teaching mode combines the hand drawing skills learned by students and the development goals and realizes the conversion from classroom learning to design practice reflecting the purpose and significance of this course - applying the lessons. The teaching of hand drawing expression techniques is practice oriented. The contents of practice projects in landscape design are integrated into the curriculum to enhance the students' comprehensive utilization of professional knowledge. And use it to measure the accuracy of design expression, the rationality of screen element organization and the artistic relationship of space.

For example, during the course of a courtyard space design, students will reconnoitre, measure and draw sketches based on an actual courtyard site. The difference from the copying practice exercises in the classroom is that the copying and presentation are based on a complete summary of the pictures and are rendered in a one-to-one reference. They are all very standardized from composition, transportation, color matching to shaping of the spatial structure. The field training requires students to draw the actual picture after careful observation, in-depth analysis, aesthetic judgment, and repeated compare, which tests the student's hand drawing foundations.



Figure 4. In residential courtyard renovation, students reconnoiter in the field under the leadership of a teacher. On-site analysis and mapping is conducted for detailed records. Then, with the collected data and information, the drawing is done.

The drawing of architectural elements in the courtyard space design is the most important part and is the key to determine the shape of courtyard space. During site exploration and communication with Party A, it is necessary to keep a record of each other's requirements and the designer's intention on the picture book, where skilled hand drawing expression will play a key role in not only effectively and directly presenting the creative ideas but also making timely communication and rectification, which greatly enhances the efficiency of the initial program design and prepares for later part of the landscape design work.



Figure 5. In the classroom



In the layout and on-site drawing of the hard and the soft landscape sections of the courtyard, under the guidance of the teacher, the students should arrange the nodes in different sections on site according to the actual point positioning, such as the road operation diagram and the shrubs and shrubs vegetation analysis diagram drawing.

By continuous adjusting and comparing the hand drawing sketches, the final space drawing will be presented, and the design will be finalized in the shortest possible time.

In this process, students will use the hand drawing expression techniques to timely record the measured data, and then through the collated data to quickly draw the plane layout and spatial structure, which not only reflects the advantages of hand drawing expression, but also tests students' grasp of the hand drawing techniques. And thus facilitate the teachers to conduct one-on-one judgments based on the results of each student's practice, and then make the appropriate counseling based on individual circumstances. This is more conducive to the improvement of teaching quality, the successful completion of teaching tasks, and the achievement of the purpose of course learning.

#### **4. Conclusions**

As a way to express the design, landscape hand drawing expression techniques is a basic training in landscape design courses. Proper implementation of hand drawing teaching methods can stimulate students' interest in learning related landscape design courses and promote the improvement of design practice. For students with lower computer graphics skills, hand drawing expression techniques is another way to showcase design solutions. It can also release the students' design concepts and creative emotions, reflecting the uniqueness of hand drawing expression. In the teaching of landscape design course, hand drawing expression training will continue to be strengthened. Integrating the copying method and case training exercises into design practice, the students can experience the actual project implementation process, which can not only enhance their understanding and mastery of knowledge, but also make the classroom learning richer in content and help gradually improve their comprehensive utilization of knowledge.

#### **Acknowledgements**

This research was financially supported by the School-based Cultivation Program Youth Project Number: S16011.

#### **References**

- [1] Yu Jinggan, Sketch the Future Success - Yu's Sketch Thinking.
- [2] Li Tingting, Practical Significance of Hand Drawing Renderings, Education Teaching Forum, 2010, 9.
- [3] Ding Jieqiong, Teaching Analysis of Hand Drawing Rendering Courses in Environmental Art Design Specialty of Universities, Charming China, June 2009 80th issue.
- [4] Qian Pinhui, On the Rational Structure of Creative Thinking Designers, Hundred Schools in Art, 2006.