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Jacek Pasieczny,

PhD, Professor, Institute of Painting and Artistic Education Pedagogical University
National Education Commission in Cracow, Poland; jacek.pasieczny@yahoo.com;
jacek.pasieczny@up.krakow.pl; <https://orcid.org/0000-0002-3818-8358>

STREET ART IN THE ACADEMIC CURRICULUM OF IMPLEMENTED CLASSES IN THE STUDIO OF ARCHITECTURAL PAINTING

У статті розглядається одна з багатьох галузей пластичного мистецтва – вуличне мистецтво, що є водночас дуже популярним, проте піддається критиці як менш цінне.

Дизайн картин у просторі вулиці має необмежені можливості та багаті засоби вираження, що передбачає нові технічні рішення, приваблює візуальні форми, покликані шокувати, радувати, зупиняти, змушувати задуматись. Ось чому так важливо включити в програму занять з архітектурного живопису для студентів різні форми вуличного мистецтва. Популярні 3D картини створюють шляхом навмисного спотворення пропорцій таким чином, що правильне читання форм стає можливим лише за допомогою перегляду з певної точки зору. Анаморфози як вид вуличного мистецтва базуються на унікальному перспективному живописі на тротуарах, дорогах, вільних майданах.

Перед основною реалізацією проєкту виконується ескіз картини та детально обговорюються етапи роботи для груп. Використовуються найдешевші матеріали. Рисунок спрощується до простих геометричних фігур, щоб не створювати додаткових труднощів. Рекомендується використовувати шаблон – жорстку дублікатну форму на основі фотографії, яка перетворюється на чорно-білу, далі виконується намальований вручну малюнок на картоні. Шаблон вирізається ножом. Важливо об'єднати шаблони з жестом, тобто спонтанно нанесеною кольоровою плямою за допомогою пензля або валика. Чудовим інструментом для перевірки якості створеної роботи є мобільні телефони, оскільки зображення на дисплеї спрощує реальність, одночасно насичуючи кольори.

Реалізація різних художніх форм у просторі під час навчання в студії покращує майстерність студентів. Добровільна участь у завданнях, що виходять за межі навчальної програми, гарантує творчу відданість і збагачує прийняття студентами діяльності для суспільного блага. Робота в команді формує здатність до співпраці, врахування спільного духовного досвіду. «Проникнення» мистецтва у повсякденне життя за допомогою інтерактивних художніх практик дозволяє реалізувати процес виховання та освіти через мистецтво.

Ключові слова: людина-творець, вуличне мистецтво, навчальні вправи, освіта, виховання, анаморфози, 3d картини.

Introduction. Art is one of the most important areas of human life. Like no other, it determines human activity; tells him to constantly discover, search and constantly change the world around him – CREATE. Stanisław Popek – educator and artist in the introduction to the book: «Man as a creative unit» writes: «Creativity is inextricably linked to a human being, its centuries-old development, but also to the development of living conditions – material and spiritual culture. Everything that is not a creation of nature is the work of man as a species community, as well as above-average (outstanding) individuals separately» [1] and further: «Creativity accompanied the development of our genre; it was organically associated with it as a result and as the driving force of evolutionary transformation. Nevertheless, the gift of creation from ancient times was considered the privilege of the gods, therefore, relatively late began to be called human activities – creativity, and himself – the creator. Sources of explaining the mechanisms of creative processes should be sought in Plato's theory of the existence of innate ideas» [2] and further: «Among the thinkers – philosophers and scholars there is an ongoing dispute over the creative possibilities of man. Our era of universal education and the idea of democratizing life is based on the postulate of universal creativity – every person is a potential creator» [3]. So man-creator especially in the modern world is all too easily trying to change, improve his world, and express his ideas in an increasingly attractive way.

In this material I deal with one of the many fields of plastic art, which is – Street Art. This is art practised in space – popularly called «street art». For years, Polish Street Art has been considered an art, although – like no other artistic discipline, it has been subject to severe criticism. The problem of street art was studied by a number of theorists and practitioners of artistic education, in particular Stanisław Przybyszewski, Stanisław Popek, Hanna Krauze Sikorska. Stanisław Przybyszewski called it art for the people: «Art for the people is a disgusting and flat banalization of

the means that the artist uses, it is a plebeian disclosure of what is hardly available by nature. For the people, bread does not need art, and if it has bread, it will find its way and finds art. To postpone art from its pedestal, to drag it around all markets and streets is a sacrilegious thing" [4]. This very controversial assessment is no exception and despite the fact that the world of the 20th and 21st centuries was delighted with Street Art, recognizing it as real art and its representatives as outstanding and valued artists – it is Polish Street Art that is still treated as «less valuable». And stormy discussions in defense of aesthetic, cultural and educational values will not help here. In social evaluation, street art is often mistaken for graffiti. Created for entertainment, advertising and propaganda. The variety of creative techniques and a multitude of artistic individualities, whose works can be found in the streets, in the courtyards – everywhere are striking. Often provocative in their content and vividness of performance rightly raise doubts – whether it is «real art».

Quoting cultural theorists: «A feature of Polish Street Art is the fact that – unlike in Western countries – until recently it has developed without any institutional support, completely outside the area of interest of the media, art galleries, critics with extremely limited financial possibilities of artists and considerable reluctance of society, which mistakenly associated this phenomenon with acts of ordinary vandalism. Practising Street Art didn't even give a shadow of a chance for any artistic career. Perhaps for this reason this field of creativity is not as spectacular and as visible as on the streets of Berlin, Paris, London or New York. But it is. And it's exciting» [5].

The **purpose** of the proposed article is to identify methods of introducing Street Art (Architectural Painting) to the curriculum at the Department of Fine Art in order to develop creative and social activity of future artists.

Street Art is today one of the most exciting phenomena in contemporary art. Designs of paintings in space seem to have unlimited possibilities and rich means of expression. This involves a

variety of new technical solutions, but also – which is equally important – looking for more and more attractive visual forms. They are designed to shock, delight, stop, make you think; teach. Art in space has much wider possibilities of influencing the recipient than art enclosed in studios, galleries, museums, etc., and thus their educational and educational function is not without significance. Street art works despite the will, and its educational and aesthetic functions are even «imposed».

That is why it is so important to include in the program of architectural painting classes for students the various forms of Street Art, not only in terms of wall paintings, but also 3D paintings – Anamorphoses. The aim of these classes is primarily to learn the mean and method of creating an image, which is used mainly by contemporary street art.

I present my pedagogical experiences in this subject on the basis of specific implemented exercises in the field of Street Art. Their subject are contemporary, diverse manifestations of Street Art that we meet on the streets of cities, estates – in a word: in space. They are treated as inspirations. So – the task for students is, in general, to develop space with visual forms. Street Art seems to be free from the rigors and conventions used in the studios, and this gives more creativity on the part of the creators. For students, this is an additional aspect to expressing their ideas, sensitivity and skills. They are not limited by structural frames or techniques. Spaces (streets, walls, squares, walls) become a «surface for development». These art lessons outside the university have a social aspect. These types of artistic activities in space always arouse general interest of pedestrians – art recipients.

Specific artistic ventures realized in space seem spontaneous and exuberant, although in reality they require solid preparation, planning and, above all, developing a project for creating an architectural painting. Thus, in the studio with students, artistic concepts first arise, as well as their purpose and the practicality of these activities in space. In the case of my work with students, the implementation of program tasks based

on Street Art is based, among others, on cooperating with the Krakow Association «Scribble Busters». The activities of the Association, to which I actively involve myself and my students, aim at expanding the thematic scope of classes; I introduce new techniques and measures. Such activities also have a huge social aspect – which is not insignificant in the entire educational process.

The association, as its name suggests, was established to fight the blurred walls in the city. It gradually evolved not so much into «ugliness busters» as into an association of social activity. This is a kind of learning through art. To attract participants, the campaigns are combined with an organized family picnic. This integrative and educational role of the Association was recognized by the authorities of the city of Krakow and indirectly with Housing Communities, which willingly sponsor such actions (pictures 1).

Function and role of work with artistic students. The selection of tasks in the Street Art convention implemented in my studio results from the university's basic academic program along with other tasks. My previous experience in teaching with students confirms my belief that the role of an academic teacher in education through art is much broader and more aware than working with children, because the academy is dealing with mature people, fully educated and sensitive to art. Pedagogical work has this sensitivity in young students of art to develop, inspire and prepare for the profession of aesthetic education teacher – as is the case with our University.

Changes taking place in the modern world, and thus in the world of culture and art, set new tasks for the University's



Pictures 1. Learning through art

artistic directions. From a pedagogical point of view, this is an important fact and one must be aware of its indispensability in modern school. In the case of this type of artistic activity, the involvement of both image creators and their recipients should be understood as the opportunity to convey their impressions, feelings, views and of course artistic talents.

In recent years, there have been lively discussions aimed at defining new foundations and directions for such aesthetic education that is to correspond to the changing role of art in contemporary social life. It is a challenge for sociologists and theoreticians of culture, but also, and perhaps above all for us – academic pedagogues and art creators. Thus, active participation in education related to mental development, sensitivity and creative disposition becomes a necessity in the modern world, and art must be integrated into a broader educational concept.

In my educational and artistic work with students, I used Street Art. Art as «old as the world». I will not go back to history, but the fact is that in the 21st century street art is experiencing a renaissance around the world, and in Poland, Street Art has found its special place. Its creators «outdo» themselves developing ever new forms using modern means and methods. From small stickers placed on everything that is on the street – to large, thoughtful artistic projects that demand time and money to be implemented on the walls of buildings and in free spaces. Typically, their «strength of reception» is the viewer's surprise, the creativity of the creator, as well as the specificity of the place. I refer to the use of architectural characteristics, such as wall textures – which are often favoured by artists, or chosen for a purely pragmatic purpose (e.g. covering the ruins, ongoing renovations, etc.) where such objects are created. Cities pride themselves on their outstanding works of Street Art. Large wall paintings are an attractive element attracting tourists.

Before describing the organizational and technical side of the classes, where the subject is street art, I presented a brief description of this very popular and increasingly utilized art form.

Returning to the University's cooperation with the Krakow Association of «Scribble Conquerors» I present selectively realized artistic events with the participation of students and local communities. Participation of students in some actions was voluntary.

One of the most effective and contemporary manifestations of street painting is the so-called 3D Street Art. This form of street art has, apart from artistic values, also a practical value commonly used. It is the content of exercises with students implemented and discussed in this material.

Popular «3D drawings» or «3D paintings» – this image was created by deliberately distorting its proportions in such a way that its correct reading is only possible by viewing it from a certain perspective or by mirroring the image in the appropriate mirror. Placed in space, they are the most popular because of their illusion. Properly known as Anamorphoses – this type of street art is based on a unique perspective drawing / painting on pavements, roadways, and most often on free squares.

Anamorphosis (Greek: *anamórphōsis* – transformation, in English: *anamorphosis*) is an intentional deformation of the image, which can show a non-deformed image by, e.g. reflection in a convex mirror, squeezing or stretching the deformed image. Anamorphosis in painting can show the original if you look at the canvas from the right angle. In the terminology of fine arts, anamorphosis is a linear, one-way narrowing or extension of the image. In European painting, anamorphoses are an example of the artist's craftsmanship and masterful mastery of the workshop. As an interesting side-note, I will point out that in modern cinema, anamorphosis allows you to save a good quality widescreen image on film.

Anamorphic images can be seen in many places – mainly on transit routes. They usually mark bicycle paths or indicate the direction of movement. A characteristic feature of most of them is a disproportionately extended form. This treatment is intentionally used by designers so that drivers can see the signs in the right proportions from their own point of view. A great example is the P-8c sign, i.e. a directional arrow for a left turn.

Anamorphoses have gained great popularity in many cities around the world. You can admire the amazing paintings on pavements, sidewalks and buildings – often recalling local history or legends. They arouse curiosity among passers-by and tourists. They are often designed in such a way that they become the background for an attractive photo, e.g. souvenirs from a trip. So modern anamorphoses are often treated as tourist attractions; they are decorative, but also practical, e.g. road signs.

The method by which these anamorphic images are made is a perspective projection. You do not need to have any special equipment to read the image correctly; it is enough for the observer to be in the right place.

One of the most popular Polish creators of anamorphoses is Ryszard Paprocki, architect and painter – creator of many 3D paintings. His paintings can be viewed, among others, on the market in Wieliczka and on the dam in Niedzica (pictures 2).

A great and best-known example of an old anamorphosis is a work painted



Picture 2. Paprocki R. 3D painting



*Pictures 3, 3a.
Hans Holbein
the Younger.
Ambassadors.
1533*

in the 16th century by Hans Holbein the Younger – a Dutch painter, bearing the title Ambassadors. In addition to the presented figures and numerous details of the image with rich symbolism and meanings, attention is focused on the oblong, oblique shape at the bottom of the image. This looks seemingly like nothing but streaks that blend into the structure of the image, but viewed from the right angle it turns out to be a human skull from the point of observation just under the image (*pictures 3, 3a*). «The strange form in the foreground of the picture is a distorted skull that Holbein will stretch. Such distortion can be achieved by tilting the plane on which the image is projected ...» [6].

The method of drawing 3D drawings / paintings turns out to be a complicated process, requiring time and a well-trained team. For the needs of fairly-quick implementations (to fit in the studio's programming hours) I tried to use a certain experiment. I used cheap and easily available material, and earlier discussed in detail the process of implementation of the process of the selected project. All we needed was a bale of construction paper, a silver adhesive tape and popular gloss on the floor to fix individual layers of the drawing. This is how the «work» was

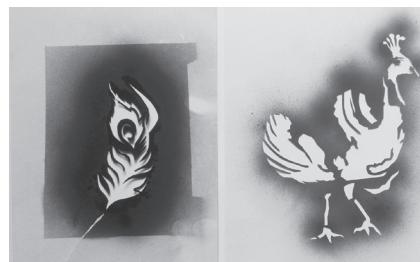
created by a group of students. It was the first simple exercise preparing for the next, more complicated one. It consisted in plotting a simple form: a hole / cleft, referring to those popular cities known from the streets (*pictures 4, 5*).

During the classes, I noticed that the implementation process and its first effects that arise on the studio floor arouse quite a lot of interest, even revival. Cell phones have also proved to be a great tool for verifying the quality and effect of work being created. The image viewed on the display reduces reality and simplifies, while saturating colors. In this way, the phone has become the best method to verify work. Similar exercises, this time as part of the promotion of the Art Department, were held with students of the Art High School in Tarnów. A larger group of people participated in the exercises. For the workshops to run more efficiently, the group was divided into 2 smaller ones. I have noticed that groups of several people are more suited, e.g. 5 when implementing a 3 x 5 m drawing.

As part of the annual event entitled: «Department of Art in the City» organized by the Department of Art of my UP, my workshop created a painting about the broadly understood conquest of space. This time the painting was to be realized in the open air in the Garden of Experiments at the Museum of Municipal Engineering in Krakow. I decided to enrich our existing projects with a new element. – space vehicle. As before, prior to the



Pictures 4, 5. Class work



Pictures 6, 7. Exercise using a template

main implementation, we made a sketch of the painting and discussed in detail the stages of work for the designated groups. As always, we used the cheapest materials. The drawing of the vehicle was simplified to simple geometric shapes, so that it would not create additional difficulties, and thus dragged the task over time. Unfortunately – the exercises were stopped at rehearsals. Due to the weather, work had to be postponed.

Exercise using a template – was carried out in the studio with the participation of students as part of the program. The task was to combine a template – a rigid duplicate form based on photography with a spontaneous gesture and trace. The photo is converted into black and white and based on it a hand-drawn cardboard drawing is created. The template is cut with a knife and reflected. Part of the task is to combine templates with a gesture. Gesture – a spontaneously applied spot of color using a brush or roller (*pictures 6, 7*).

Pasting previously prepared works in architectural spaces is also a popular method among Street Art creators. Most often, these works are carried out in the form of printouts or large ready-made painting elements. Due to the labor-intensive or difficult construction conditions (e.g. substrate). This method was used to create work exhibited in one of Krakow's galleries. The theme was the

full moon and its various phases. Just like the previous tasks, the work was carried out as part of a class by a group of students of the Faculty of Arts. The main exhibition object was over 2m in diameter. The whole set was prepared for assembly in various locations where the exhibition could be organized. The work turned out to be extremely effective.

At the end of the 2018/2019 academic year, my studio carried out the campaign entitled: «Hunt Culture», related to Street Art classes. The title of the action may be quite puzzling but has a very simple explanation. In June this year, there was the first edition of the scientific and artistic symposium organized by the Pedagogical University, whose theme was the fight against the so-called «Hate speech». As part of this event, a mural was carried out at ul. Casimir the Great 111 in Krakow (11m x 2.5 m). The place was chosen not by accident; for many years the wall on which the mural was made has been renovated by the owners and systematically destroyed with scribbles. The mural that the students made successfully covered the daubs – partly using the existing painting structure, but at the same time «drowning it out» so that it became illegible. Unfortunately, a few days later the facade was destroyed and ... after a week it was recreated again by the authors of the mural (pictures 8, 9).

This is probably not the end of the «duel». What is the fate of this painting

and how do I change its composition? Or maybe together with students an interesting mural will be created by both sides of this «duel». But it will be in the new academic year as part of various student programs.

Summary. Practical exercises discussed with students in the Studio of Architectural Painting of the University of Life Sciences in Krakow, which concerns street art includes several comments / reflections on the overall pedagogical and artistic work and its activities in this narrow area. These are subjective observations – a teacher teaching these forms of classes:

- The implementation of various artistic forms in the studio and in space improves workshop skills, and inspiration by the work of other artists triggers artistic creativity among young art students.

- Voluntary participation in tasks beyond the curriculum guarantees creative commitment and enriches acceptance of activities for the «social good».

- Teamwork shapes the ability to cooperate. It is an important integrating factor which allows for mutual experiences and spiritual experiences.

- The «penetration» of art into everyday life through interactive artistic programs allows the implementation of the process of artistic education and human culture in general. It is nothing more than upbringing and education through art.

Thus: «The general framework of contemporary art education strategy should include all impacts aimed at training the student's personality, taking into account aesthetic traditions, triggering creation processes, open to newness. The most important, however, is that within the disclosed novelty universal values should be included: good – as an authentic message flowing from the natural desire to enrich the recipient, beauty – as a form built of a permanent aesthetic pattern adequate to contemporary cultural features: truth – understood as an uncompromising attempt to determine one's identity contained in the work» [7].

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Jacek Pasieczny, PhD, Assistant Professor UP Institute of Painting and Artistic Education Pedagogical University National Education Commission in Cracow, Poland; jacek.pasieczny@yahoo.com; jacek.pasieczny@up.krakow.pl; https://orcid.org/0000-0002-3818-8358

Street Art in the academic curriculum of implemented classes in the studio of architectural painting

In this material I deal with one of the many fields of plastic art, which is – Street Art in its various forms.

Before describing the technical side of the classes in this subject, I present a brief description of this very popular art. I emphasize its artistic and educational values. Designs of paintings in space seem to have unlimited possibilities and a rich means of expression. This involves a variety of new technical solutions, and thus inspire creators to look for more and more attractive visual forms.

That is why it is so important that Street Art in its various forms should be included in the curriculum of art students of the Pedagogical University. The purpose of these classes is to learn the methods of image creation that Street Art uses. Street art goes beyond the studio, and this gives creators more creativity. For students, this is an additional aspect to expressing their ideas, sensitivity and skills. They are not limited by structural frames or techniques. The fact that students show a keen interest in those workshops is truly inspiring for me as well as very inspirational for the similar projects in the future. These artistic lessons outside the university also have a social impact.

Art has always been present in human's life. It has an impact on all cultural changes and more as economic or industrial. Thus, with time, the role and educational form of art increases. Building local, regional and national awareness in the context of works of art (in this case the Street Art) constituting the European and world culture is an important slogan in the educational process. Is this the case with the student education program at the Department of Fine Art? I'm trying to answer this question by presenting the implementation of specific program assumptions during my classes.

Key words: man-creator, street art, original examples of exercises, education, upbringing, anamorphoses, 3d paintings.

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Pictures 8, 9. Street Art classes