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THE PROBLEM OF CREATIVE CONTENTS OF THE ACADEMIC DRAWING REPRESENTED BY THE FUTURE ARCHITECTS

The problem of creative contents of the academic drawing has been considered and analyzed in the article. Drawing is one of leading disciplines in the future architect training. Drawing is the main figurative means of an architect's creative method. Architectural drawing, continuing the tradition of the academic drawing, is a separate field in graphics, since it is the basis for the professional communicative language of the architect. Mastering drawing skills presupposes the development of the architect's capability to freely represent the projected construction in mind and the ability to depict it on a piece of paper from any point of view and in any angle. Taking into consideration the fact that the discipline «Drawing» takes part in the formation of professional and creative qualities, it is necessary that a visual row of graphic means should correspond to the expression of the volumetric-spatialness and tectonics of the construction of the object. Architect's drawing tends to be linear, analytic containing a great number of explanations on the margins; it fixes a constructive essence of a model. Linear does not mean dry. A line itself has the most powerful energy, it might be saturated and transparent, sharp and smooth at one and the same time. A line, being supported by tonal or coloured straight lines as well as by traditional tonal modeling of the form by successive layer-by-layer application of paint, turns into a coloured one without losing its documental constructiveness. Teaching a future architect the educational drawing should, together with other educational disciplines, educate his / her architectural and engineering thinking, acute vision of the surrounding world, ability to express various architectural and constructive ideas by means of graphics. Drawing enables the embodiment of these ideas faster, more directly and economically, taking into account all possible variants and choosing an optimal decision. Drawing must serve as the basis for making layouts where expressive means are more labour-consuming; they might be defined after the idea of a composition has been found in a drawing. Laconism, accuracy and simplicity are typical of the architectural drawing. This approach facilitates a gradual formation of students' professional mastery and creativeness without taking into consideration their different training levels in the sphere of drawing.

Key words: architectural education, academic drawing, creativeness, professional literacy, linear and constructive drawing.

Drawing is the main figurative means of an architect's creative method. Architectural drawing, continuing the tradition of the academic drawing, is a separate field in graphics, since it is the basis for the professional communicative language of the architect. An architect must constantly strive for a more perfect solution of all problems connected with design, and drawing is one of the means to achieve this goal. If having good possession of drawing techniques, an architect cognizes infinite wealth of the surrounding world in an active, image-like and logical way, including architecture, he / she fixes his / her diverse architectural and artistic, scientific and technical ideas on the way to their implementation [8]. Nowadays, a drawing is the second language of civilization. Any kind of human's activity connected with the information transfer uses the graphic language which transfers a character of a certain kind of activity in a more precise way. The centuries-old history of architecture clearly demonstrates the

relationship of visual means, transfer devices with the specifics of architectural creativity. Graphic techniques, visual means are not only an integral part of the creative process, but also the very process of generating ideas and images.

The state of the study of the problem is characterized by the detailed development of methods for teaching drawing in art institutions. The issues devoted to the drawing basics, fundamental data of the drawing, basics of graphic theory, the theory and methodology of teaching artists how to draw are reflected in the works by P. Chistyakov, M. Bernshtein, N. Radlov, P. Pavlinov, A. Sidorov, N. Rostovtsev, N. Tretyakov; the works by G. Beda, V. Lebedko, V. Kuzin, N. Rostovtsev, E. Shorohov and others constituted the basics for the organization of the professional training by means of fine art targeted to architects. O. Avsiyan and Yu. Lapin highlighted the theme of drawing from nature and on presentation in their works. The issues regarding

pictorial composition were raised by these artists and art historians: V. Kandinsky, V. Favorsky, M. Alpatov, N. Volkov, E. Shorohov. D. Kardovsky, V. Yakovlev, K. Kornilov, A. Solov'ev, A. Deineka considered the issues concerning the methods of teaching the future architects the drawing techniques at architectural universities. The higher architectural school lays the foundations for professional literacy and mastery, forms the worldview of the architect. A special role here is given to the drawing as the basis of all types of fine arts. Academic drawing is the leading discipline in the training system of architects.

Fantasy, ideas in any compositional and project work. Drawing is a means of expressing ideas, fantasy, presentations in any compositional and project work. Drawing, first of all, teaches us to think in form, to understand the constructive basis, to depict the plastic structure of an object on a plane.

The status of the profession of an architect should not be formed spontaneously, otherwise purposefully by means of the vocational training system, where one of the main tasks is to make student themselves be clearly aware of this professionalism.

Mastering drawing skills presupposes the development of the architect's capability to freely represent the projected construction in mind and the ability to depict it on a piece of paper from any point of view and in any angle. That is why Drawing is one of the main disciplines in the system of architectural education. Further improvement of the quality of teaching the drawing, the implementation of innovative methods of teaching the drawing at an architectural university stipulate constant research in these areas.

The aim of the article is to study and analyze the formation of creative content in the future architects' academic drawing.

The word «drawing» comprises different notions and ideas, feelings, objective and subjective relations. Drawing is the basis of all fine arts, at the same time it is an independent branch in the form of final works made in pencil, pen, brush, etc.

Architect's drawing is «the cognition means of the composition regulations of the architectural heritage or the structure of natural forms performed for the purpose of development, perfection of figurative creative thinking» [1; 2; 5; 7].

The curriculum of Drawing should contain a block of knowledge which could help to form an active attitude towards nature. They all, beginning with the drawing, geometric objects, architectural details, plaster casts of a person's figure and finishing by the work with a living model, should represent an analytical, constructive approach to the depicted object. Taking into consideration the fact that the discipline «Drawing» takes part in the formation of professional and creative qualities, it is necessary that a visual row of graphic means should correspond to the expression of the volumetric-spatial essence and tectonics of the construction of the object. Architect's drawing tends to be linear, analytic containing a great number of explanations on the margins; it fixes a constructive essence of a model. Linear does not mean dry. A line itself has the most powerful energy, it might be saturated

and transparent, sharp and smooth at one and the same time. A line, being supported by tonal or coloured straight lines as well as by traditional tonal modeling of the form by successive layer-by-layer application of paint, turns into a coloured one without losing its documental constructiveness.

Drawing in the system of architectural education must meet these requirements:

- 1) reflect the tectonic patterns of real architecture;
- 2) identify the relationship of the scale of architecture and an adequate image of the scale, proportion according to the laws of their construction on the plane;
- 3) take into account the dependence of style characteristics and conventionality of depicting space, volume, *etc.*;
- 4) demonstrate the correspondence of graphic means, the image form (volumetric, pictorial, linear, volumetric-pictorial) to the subjective professional tasks of the future architect.

I. V. Zholtovsky formulated aim of the discipline «Drawing» in this way: «To master drawing for an architect means to be able to construct a planar image of any object, in any turns and dimensions. This drawing «disegno», in opinion of the Renaissance masters, is the basis of all spatial arts. It will give the knowledge of a volumetric form, which allows you to depict it not only from nature, but also by heart. Passive copying from nature, which is practiced in our architectural higher schools and academies, does not develop this knowledge, but terminates it, especially when it is complicated by complete performance» [3, 5, 7].

The well-known artist-teacher P. P. Chistyakov believed that «to draw means to think. Never paint silently, but always set a task... First, you need to draw as you see and work it out in more detail. As exercises, it is necessary to draw not lines, but their direction, defined by two points» [9].

P. Chistyakov's methods of educational drawing were developed in Soviet art and architectural schools by his followers, famous artists and educators D. N. Kardovsky, V. E. Savinsky, M. I. Kurilko and others.

To be able to build any image, in any angle, is a professional necessity. The manners breadth in the drawing is acquired as a natural result of the present school, as an expression of the individuality of the drawing maker as he masters the basic principles of drawing and acquires a common culture. The process of searching for forms is one of the main problems of modern architecture. The aesthetic solution lies at the basis of the compositional process and is often born in the course of painting, sculpturing. Herewith, graphics, painting, sculpture do not at all replace the functional and constructive base of architecture, otherwise they help to create an image as well as to solve the emotional and aesthetic issues of the structure. Graphic techniques, visual means are not only an integral part of the creative process, but also the very process of generating an idea, an image. In the educational process, it is necessary to introduce tasks that develop compositional thinking, as well as those accustoming to a comprehended capture of the most essential things in the depicted nature. This block of tasks should include: drawings from memory,

drawings by presentation, architectural fantasies. Due to the fact that the compulsory program provides four hours a week, some of these tasks must be performed independently. For successful work in this direction, it is necessary to create a powerful basis for educational and methodological materials. The depiction of architectural monuments deserves particular attention (interiors, exteriors) – a kind of “architectural portrait”, «architectural landscape». An architect draws harmonic systems, motives and harmonies in history. To study on the monuments of the past with a pencil in hand is a tradition, reverently supported by modern architects. It should include, besides textbooks and teaching aids, methodical instructions, facsimile photographs of masters’ works, graphic training materials containing diagrams, variants of individual units, examples of representation. In the system of professional architect training, drawing plays the role of an experimental laboratory (or the presence of a creative group in the chosen field of work), where each task must be performed with the graphic materials which could make the work more expressive and informative. It is necessary to use a wide variety of materials: coloured paper, tracing paper, textured cardboard, ink of any colour, soft materials (coal, saucе, sepia, etc.) [1; 2; 4].

The logical scheme and the main requirements of the constructive drawing involuntarily develop visual memory and ideas concerning the form, its structure, statics and dynamics of motion, reveal the regulations of illumination and chiaroscuro on a form and in space, lead to the understanding of image types. Constructive drawing is indispensable at the stage of studying architecture, its artistic plastic essence, the logic of external and internal spatial solutions, constructive and building features. This kind of drawing develops a sense of proportions and spatial thinking, which are necessary for an architect for the artistic and constructive solution of the architectural project and its implementation in kind [8]. That is why while training architects, it is especially important to study the experience of the great masters of architecture and fine art, to comprehend architecture and its style features through their predecessors’ creations.

In classical fine art, drawing occupies a most important place. It actively participates in solving diverse creative tasks. This is the foundation on which the work of art is built.

The teaching of drawing in architectural schools is focused on the forthcoming joint professional activity of an architect with engineers, sculptors and painters of the decorative monumental genre, customers and affirming institutions for creating new spatial forms and organizing the environment that surrounds a person. The teaching of academic drawing to the future architect is intended, together with other academic disciplines, to educate his / her architectural and engineering thinking, acute vision of the surrounding world, ability to express various architectural and constructive ideas by means of graphics. Drawing enables the embodiment of these ideas faster, more directly and economically, taking into account all possible variants and choosing an optimal decision. Drawing must serve as the basis for making layouts where expressive means are more labour-

consuming; they might be defined after the idea of a composition has been found in a drawing [5; 7; 8].

Moreover, if an architect aspires to a more perfect solution of all problems regarding design, drawing is one of the means of achieving this goal. Unlike the painter’s painting, where the play of light and shadow dominates, the softness of the outline of the form, the connection with the air environment, the detailing of the depicted objects, the architect’s drawing is often conditional, simple in the choice of pictorial means, he / she prefers a purely linear image. Laconism, accuracy and simplicity are typical of the architectural drawing. This approach facilitates a gradual formation of students’ professional mastery and creativeness without taking into consideration their different training levels in the sphere of drawing. The high art of drawing is one of their qualitative criteria defining the professionalism of future architects. In this regard, the quality like creativity must be distinguished as a necessary one for an architect. The complexity of teaching academic design lies in the unity and contradiction of educational and creative tasks. In the course of drawing, they have a direct impact on each other. To separate an educational activity from a creative one while creating an image is impossible, for creativity is a component part of the study and at the same time its result. It goes without saying, that there are differences between the academic drawing and the creative drawing of an artist, but if a far deeper analysis is carried out, it turns out that there is more in common between them than different. The form and laws of constructing an image are basically the same. The composition, the visual characteristics of the material, the basis – we find all this in academic drawings. The difference lies in the expressiveness of the image itself, in the level of comprehension of an artistic image, in the achievement of perfection and grace of performance. Thus, creative drawing is a logical continuation of the process of development of the academic drawing. In both cases, drawing is both cognitive and creative.

All these moments are directly related to the students’ creative activity during academic drawing from nature and in the aggregate give artistic expressiveness to an image. The most important mechanism that stimulates students’ educational and creative activities and the development of their abilities is the orientation of the educational process towards the creation of an expressive image, and, as a result, – towards the artistic image. The orientation of the educational process towards the value categories of art, in this case towards the image, is an attempt to create a problem-creative situation, when a student must find non-standard solutions and creatively use the means at his disposal to express the artistic image. When solving problem-creative tasks, students involve thinking and imagining into their work, replenish knowledge and master various ways of depicting. It is during this activity when abilities and skills are prerequisites, an important condition for the development of creative abilities. Gradually, they are transformed into the art of creating an expressive image from elementary «repetitions of a hand movement». Academic drawing helps a student, a future architect, to learn and master reality in various types of spatial-plastic arts. The drawing is an area of graphic art, in which every modern

architect must work actively. «On the one hand, the value of the architectural drawing is auxiliary, almost technical. On the other hand, this is the field of direct application and an alive play of architect's creative forces, primary, let us say even a schematic and initial embodiment of a spatial image, alas, it might not always receive further practical realization» [6]. This is a very important stage in the architectural and visual activity, providing students' independent activity, leading to mastery. Mastery in architecture is the level of the cultural, professional and ideological potential of a

creative personality, yet it is impossible to achieve this level without possessing the ability to draw well, to express one's own thoughts with the help of simple visual means on paper. In the work of an architect, the architectural drawing is the beginning of the beginnings, so improving its mastery facilitates not only the development of a professional handwriting, but also the formation of the future architect's general culture.

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ПРОБЛЕМА ТВОРЧОГО ЗМІСТУ АКАДЕМІЧНОГО РИСУНКА МАЙБУТНІХ АРХІТЕКТОРІВ

У статті розглянуто і проаналізовано проблему творчого змісту в академічному рисунку. Рисунок – одна з провідних дисциплін у навчанні майбутніх архітекторів. Рисунок є головним образотворчим засобом творчого методу архітектора. Архітектурний рисунок, продовжуючи традиції академічного рисунка, є окремим напрямком у графіці, оскільки лежить в основі професійної комунікативної мови архітектора. Оволодіння майстерністю рисунка має у архітектора завершитися розвитком здатності вільного уявлення проєктованої споруди в голові і вмінням зобразити його на аркуші паперу з будь-якої точки зору і в будь-якому ракурсі. Ураховуючи те, що дисципліна «Рисунок» бере участь у формуванні професійних, творчих якостей, необхідно, щоб візуальний ряд графічних засобів відповідав вираженню об'ємно-просторової суті і тектоніки побудови об'єкта. Рисунок архітектора лінійний, аналітичний, з великою кількістю пояснень на полях фіксує конструктивну сутність моделі. Лінійний – не означає сухий. Сама лінія має найпотужнішу енергетику, вона може бути насиченою і прозорою, різкою і плавною. Підкріплена тональною або колірною плямою, традиційною відмивкою, лінія стає барвистою, не втрачаючи своєї документальної конструктивності. Викладання навчального рисунка майбутньому архітектору покликане спільно з іншими навчальними дисциплінами виховувати у нього архітектурно-інженерне мислення, гостре бачення навколишнього світу, вміння графічними засобами виражати різні архітектурно-конструктивні ідеї. Рисунок дає можливість втілювати ці ідеї швидше, безпосередньо і економніше, з урахуванням всіх варіантів і вибором оптимального рішення. Рисунок повинен бути основою креслення і макетування, де засоби

вираження більш трудомісткі і шляхи до них ведуть після того, як ідея композиції знайдена у рисунку. Характерним для архітектурного рисунка є його лаконічність, строгість і простота. Такий підхід забезпечує поступове формування у студентів професійної майстерності та креативності, не враховуючи їх різної підготовки у сфері рисунка.

Ключові слова: архітектурна освіта, академічний рисунок, творчість, професійна грамотність, лінійно-конструктивний рисунок.

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ПРОБЛЕМА ТВОРЧЕСКОГО СОДЕРЖАНИЯ АКАДЕМИЧЕСКОГО РИСУНКА БУДУЩИХ АРХИТЕКТОРОВ

В статье рассмотрена и проанализирована проблема творческого содержания в академическом рисунке. Рисунок – одна из ведущих дисциплин в обучении будущих архитекторов. Рисунок является главным изобразительным средством творческого метода архитектора. Архитектурный рисунок, продолжая традиции академического рисунка, представляет собой отдельное направление в графике, поскольку лежит в основе профессионального коммуникативного языка архитектора.

Овладение мастерством рисунка должно у архитектора завершиться развитием способности свободного представления проектируемого сооружения в голове и умения изобразить его на листе бумаги с любой точки зрения и в любом ракурсе. В связи с тем, что дисциплина «Рисунок» участвует в формировании профессиональных, творческих качеств, необходимо чтобы визуальный ряд графических средств соответствовал выражению объемно-пространственной сущности и тектоники построения объекта. Рисунок архитектора линейный, аналитический, с большим количеством поясняющих набросков на полях фиксирует конструктивную сущность модели. Линейный – не значит сухой. Сама линия обладает мощнейшей энергетикой, она может быть сочной и прозрачной, резкой и оплавленной. Подкреплённая тональным или цветовым пятном, традиционной отмывкой, линия становится живописной, не теряя своей документальной конструктивности. Преподавание учебного рисунка будущему архитектору призвано совместно с другими учебными дисциплинами, воспитывать у него архитектурно-инженерное мышление, острое видение окружающего мира, умение графическими средствами выражать различные архитектурно-конструктивные идеи. Рисунок даёт возможность воплощать эти идеи быстрее, непосредственно и экономичнее, с учётом всех вариантов и выбором оптимального решения. Рисунок должен служить основой чертежа и макетирования, где средства выражения более трудоёмки и дороги, к ним прибегают после того, как идея композиции найдена в рисунке. Характерным для архитектурного рисунка является его лаконичность, строгость и простота. Такой подход обеспечивает постепенное формирование у студентов профессионального мастерства и креативности, несмотря на изначально разную подготовку в области рисунка.

Ключевые слова: архитектурное образование, академический рисунок, творчество, профессиональная грамотность, линейно-конструктивный рисунок.

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