

globalization processes are beneficial mainly to countries with developed economies, which are trying to strengthen their dominant position in all possible spheres, science, education, sociology [14]. Less developed countries are seeing an outflow of young people in search of a better life.

Thus, the problem to be solved is the preservation of traditional art education with a master teacher at the head of this process in the face of inevitable changes in the globalization of society and the education system.

Keywords: identity, traditions, globalization, art education, creativity, teaching method, pedagogical system, artist, individuality.

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PRINCIPLES OF FORMATION OF INDIVIDUAL SIGNS OF STYLE IN MODERN DESIGN GRAPHICS

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Annotation. The article discusses the principles of the formation of individual style features in modern project graphics. The main method for solving this problem is to explain the role of architectural drawing as an additional reflection of the ideas of the author's project, explain the importance of hand and computer graphics as a special creative and technical process in separate projects. The author draws attention to the fact that hand-drawn graphics are special, especially the original image, which is inherent only to one person. We can still vividly imagine the combination of the process of the human brain with pencil and paper, which give individual handwriting and life. It is argued that training and education are necessary for the formation of an individual style. Modern successors of this and specialists in didactic practice have developed and are developing new methods of correct representation, which greatly simplify and contribute to the development of this individuality. Therefore, pedagogical experience is also important for the formation of an individual sign of style in modern design graphics.

Additional roles of entourage and staffage in the design process form a special vibration and experience in the formation of an individual style. They, in addition to the main style of presentation, allow you to create the desired symbiosis with a dry computer presentation and more lively and emotional hand-drawn graphics.

It was advisable to apply the fact that the knowledge of various authors of graphic developments and drawings about understanding the basic principles and methods of graphic representation of the environment, the most important object, on the basis of which any future artist will create a unique drawing style, his own unique handwriting. The forms of graphic works can change over time for one author, under the influence of general changes in society, the emergence of new technologies, new tasks, etc.

Keywords: formation of an individual style, entourage, staffage, architectural graphics, hand-drawn graphics, computer graphics

Introduction. Relevance of the study. In the architectural practice of reproducing the idea, the architect attracts his professional skills. Special skills to be eloquent and convincing the artist uses drawing either by man-made means, or digital. One way or another, to create an image properly, he uses his special individual style, which was formed during the training period. According to K.V. Kudryashevov, training is based on the study of certain samples, examples,

one's own vision, understanding, taste, as well as under the influence of modern architectural and artistic trends [5].

The formation of an individual style in project graphics is a process that adds the necessary physical and mental skills for graphic communication and creates a new, unique style in project activities. The relevance of this issue is an indispensable priority in the development and formation of a creative personality in the modern space of architecture, art, and design.

Analysis of recent research and publications. Individual style and its formation were considered in various fields: pedagogy, psychology, philosophy, art history, cultural studies. Most of the scientific literature reveals the psychological and pedagogical side of the problem, in particular the following problems are considered: the formation of style, its correction, levels (E. Klimov, V. Merlin and others.); types of styles (E. Ilyin, R. Sternberg, etc.); communication and management styles (G. Butorina, N. Maslova, V. Kan-Kalyk, A. Kozyr, T. Tambovtseva, O. Penkova, R. Shakurov); styles of educational activity (S. Vershlovskiy, L. Lesohina, L. Yakovleva); individual styles of activity (E. Ilyin, L. Makarova, A. Libin, B. Teplov, etc.), individual style of pedagogical activity (N. Aminov, V. Bezdukhov, T. Baturina, Z. Vyatkina, A. Markova, A. Nikonova, N. Petrova, etc.) [1,2,7].

The purpose of our work is to reveal the role of architectural drawing as an auxiliary means of expressing the author's design idea, to find out the place and significance of manual and computer graphics in project activities, to reveal the functions and methods of the image in the educational process, to find out the role and peculiarities of the execution of entourage and staffage with various types of graphics, to provide an example of graphic designs and drawings by various authors, which contributes to the understanding of the basic principles and methods of graphic representation of the environment, the surrounding object

To consider the individual features of style in design graphics, first, you need to understand the features of architectural graphics.

Architectural graphics is an art form that informs the process of architectural design and serves as a means by which a project is interpreted and created. Architectural graphics are a key tool for communicating design through representation on paper or screen. The purpose of the discipline "architectural graphics" is to master students the skills of working with fixed graphics, getting acquainted with its methods, techniques and various techniques, the ability to use tools (rapidographs, liners, markers, etc.) and studying the means of composition using architectural graphics. Architectural graphics contributes to the development of a common culture of presenting their work and is used in further professional activities [4, c.11].

An inseparable part of the architectural and creative process of graphic art is the idea. The creative idea is carried out in two ways: drawing and draftsmanship. Such a specific feature of architectural creativity is combined with the scientific construction of orthogonal projections, axonometric, perspective and visibility, and artistic expressiveness.

Graphic methods of representation are constantly changing along with the change of architecture itself. Thanks to modern design methods and computer technologies, new requirements for the image of project elements are formed. But despite the advantage of computer graphics and the latest technical means due to the convenience, clarity, expressiveness, speed and cleanliness of the execution process, the methods must meet the classical requirements of architectural drawing and be related to the creative search for architectural forms [11].

"When I draw something, I remember it. The drawing is a reminder of the idea that prompted me to write it down. This internal connection, this thought process cannot be reproduced by a computer" - Michael Graves - an architect and professor emeritus of Princeton University, spoke in favor of hand-made drawing [6].

Nalina Mozes in her experimental book "On Your Own: Modern Architects Draw by Hand" explains the needs of hand drawing and shows its relevance in today's world. "Each of them is its own masterpiece of complex lines, the sketches complement the digital images, full of

energy and expression."... "This is a compelling exploration of how the physical act of putting pen or pencil to paper creates and benefits the creative process" [8].

Therefore, in our opinion, one should not overestimate the computer image in the work on projects, but necessarily combine manual graphics with computer graphics together so as not to lose the lively and energetic line, which is the quintessence of the architectural and creative process.

So, one of the elements of individuality in a graphic image is hand-drawn graphics. Which, firstly, combines special, personal image skills that belong only to one artist. Perhaps supporters of computer graphics prove that thanks to technical capabilities and the acquisition of new image skills, such a process is convenient and effective. We tend, however, to live communication between the process of the human brain and pencil and paper, which gives individual handwriting and vitality.

Continuing our research, we agree that the formation of an individual style in project graphics takes place during the training period. Academic training is one of the individual signs of style. In architectural education, the formation of the student's personality is connected with the development of hand-made image skills. It is impossible to go through this process, because this is the only way to improve mental and practical knowledge, which then turns into something special and unusual.

Formation of an individual style requires preparation and training. Researchers and specialists in didactic practice have developed and are developing new methods and methods of artificial imaging, which greatly simplifies and helps in learning. It is possible to consider and highlight some stages of the formation of this process [4].

1 stage. Formation of artistic vision (ability to see form and image).

At this stage, the formation of vision, the development of observation, photographic memory, analysis of form, the formation of an eye gauge and the subsequent reproduction of specific images from nature (still lifes, plein-air sketches, drawing from images, plaster casts, etc.) take place. The conceptual apparatus of images is involved in students.

2 stage. Formation of the foundations of associative-figurative and spatial thinking.

The beginning of the formation of associative-figurative thinking is parallel to three components, each of which contains one of the profile subjects: drawing, drawing and composition.

The first component: "The formation of perception - the formation of the skill of graphic reproduction of a complex three-dimensional form with the transfer of perspective."

The second component: "Formation of ideas - formation of the skill of three-dimensional reproduction and imaginary rotation of a simple geometric object."

The third component: "Individualization of ideas - forming the skill of creating and reproducing a new complex form in graphics."

3 stage. Formation of associative and figurative and spatial thinking. The third stage covers two levels:

- 1st level - formation of composite modeling skills;
- 2nd level - formation of associative-figurative design skills.

4th stage. Formation of architectural and design spatial vision. The final stage of the entire model covers four levels:

- 1st level - formation of closed modeling skills;
- 2nd level - formation of modeling skills of open space;
- 3rd level - forming the basics of parametric design;
- 4th level - formation of primary architectural design skills.

In order for the formation of an architect's individual creative method to take place gradually and systematically, the following conditions must be observed:

- availability of information;

- continuity and continuity of education;
- parallelism of the propaedeutic course with the necessary computer disciplines;
- provision of the propaedeutic training course with competent teaching staff (Methodist architects) who have both theoretical knowledge of volumetric and spatial composition and practical skills (project practice and knowledge of computer graphics);
- creative orientation of the educational process (creation of a creative atmosphere on a democratic basis, where the teacher-architect acts as an integrator of all artistic and technical disciplines).

The necessary means for implementing the model are:

- at the pre-university stage - a number of systematized tasks and exercises in composition, drawing and painting;
- execution of works that have clauses, tasks on three-dimensional modeling, architectural graphics and layout.
- methods, tests, questionnaires, questionnaires, training manuals, mass information and communication media, special literature.

We wanted to separately emphasize the special importance of the manifestation of individuality during the architectural design of entourage and staffage. The architectural drawing that makes up the project draftsmanship is usually called entourage and staffage. They, in addition to the general presentation style, actively participate in the formation of the individual style of project graphics, allow creating a certain symbiosis of dry computer presentation and more lively and emotional manual graphics.

At the moment, it should be noted that in modern design graphics, all options of presentation of previous eras are reflected - completely, at the conceptual level, in individual elements. This is determined by the character of the design object, stylistics and creative manner of the author himself.

Entourage (French - entourage, from the French entourer - to surround) - environment, circumscription, surrounding environment. It is usually used as a concept in art - literature, cinema, as well as in the design and design of premises

Staffage (German: Staffage) — plot-insignificant or small-scale depictions of people or animals in pictorial and graphic works, mostly of a landscape nature. Staffage was especially common in the works of Western European artists of the 16th and 17th centuries. Staffage is an important part of an architect's drawings. But the presented facades or interiors predominate in them, therefore the staff is presented schematically, simplified, its role is to clearly present the scale [10].

The concept of entourage appeared in architectural terminology by the middle of the 18th century - shortly before that, architectural drawings in their modern sense appeared. A little later, the concept of staffing is introduced. The highest mastery of architectural graphics was achieved by the architects of classicism at the end of the XVIII-XIX centuries. V.I. Bazhenov, M.F. Kazakov, A.N. Voronikhin, D. Kvarengi and others. At that time, masters depicted staff and entourage following the traditions of realistic painting, where they used the laws of aerial perspective, thin and precise drawing.

The author's individuality is manifested in his personal, individual handwriting, which was reflected in the ways of revealing the architectural idea, in the manner of composing the drawing and depicting the details of the drawing. So, for example, the uniqueness of D. Quarengi's works is expressed in the scrupulously drawn depiction of the details of the entourage and staff, made with a brush and pen, although they are often characterized by the compositional "overload" of the drawing with graphic elements (fig. 1), [9].



Fig. 1. D. Quarengi. Narva Gate in St. Petersburg (1814)

With the advent of photography and cinematography (end of the 19th - beginning of the 20th century), the view on the visual perception of color has changed somewhat. Conciseness, generalization and accuracy of graphic language is becoming fashionable; locality and objectivity of color, expressed in new methods of depicting entourage and staffing with gouache, tempera, varnish, bronze. Photomontage and appliqué were widely used to increase the speed of making drawings when depicting the surroundings. Architects at that time (A.V. Shchusev, the Vesnin brothers, K.S. Melnikov, G.B. Barkhin and others) used the method of economical depiction of the environment where the entourage was to reveal the scale of the object or its connection with the environment. [9].

So, in the works of M.Ya. Ginzburg's entourage is presented in the form of thin, graphic silhouettes of tree trunks, and staffage - in the form of silhouettes of human figures and images of clumsy cars (fig. 2).

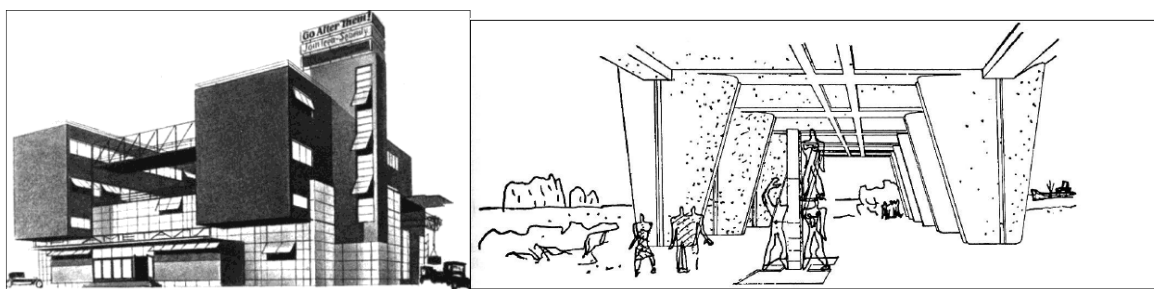


Fig. 2. Competition project of an office building for the joint-stock company "Orgametal" in Moscow (1926-1927). Perspective. Architect M.Ya. Ginzburg

On the other hand, Le Corbusier performs an architectural drawing: regardless of the form of the project outline, the drawing, the design of the sketch, extremely simple and concise, is usually performed in linear graphics, less often with the use of transparent shading. The sketching skills and drawings of Le Corbusier are an example of the rational construction of the subject-natural environment surrounding the architectural object, despite the fact that they are sometimes characterized by some negligence (fig. 3), [9].

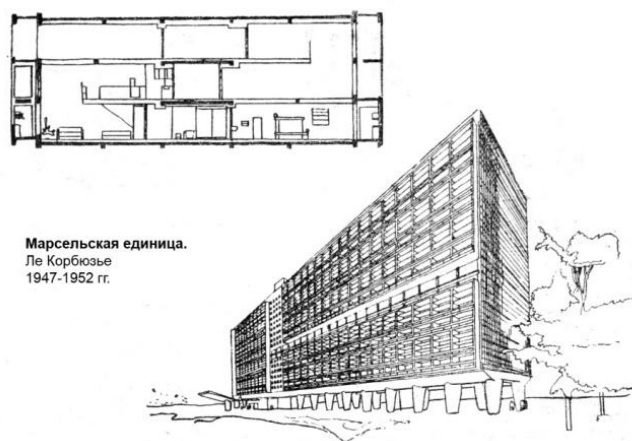


Fig. 3. Marseille housing unit (1947-1952). Sketch. Architect Le Corbusier

At the end of the 20th century, many computer programs appeared, allowing to maximize the realism of orthogonal and three-dimensional projections, as well as the speed of project execution. This method greatly simplifies the implementation of design, but at the same time contributes to the depersonalization of graphics, the disappearance of the "handwriting" of the architect. In modern architectural graphics, the utilization of the drawing is actually absent - it has been replaced by realistic images of staffage and entourage, obtained with the help of photomontage or computer modeling (Fig. 4).



Fig. 4. Project of the Opera House in Turkey (Izmir Opera House).
Prospect. Architectural studio Ozel Office.

The functions of entourage and staffage in architectural drawing are quite diverse. The architectural drawing that makes up the drawing (entourage and staffage) is multi-functional, in connection with which the compositional, communication and artistic-graphic functions should be distinguished.

Artistic and graphic function corresponds to high aesthetic qualities, the graphic forms of the image of the entourage and staffage contribute to revealing the character of the architectural object, the compositional design of the drawing, reflect the individuality of the graphic technique and the individual skill of the author of the drawing.

Entourage and staffage are notional images of any real object or environment. There are iconic and symbolic images of entourage and staffage.

The style, nature and structure of the entourage and staff determines the choice of the type of performance schedule. The peculiarity of linear graphics is that the author's idea is expressed

only by means of the outline of objects, linear filling of the composition. The main means of its expressiveness is in the contrast of lines with the image plane. The completeness and activity of perception depend on the clarity of the drawing of each detail, the clarity of the intersections of the contours of objects, the slope, thickness and texture of the lines.

Entourage and staffage techniques are typical for linear graphics: linear drawing, linear raster, stroke, pointel. Tools and tools used: pencils, charcoal sticks, sangina, feathers, felt-tip pens, rapidographs, isographs, liners, reisfeders, compasses.

Tonal graphics are an effective means of depicting the silhouette, surfaces of objects, their mass and illumination. In order to depict correctly, it is necessary to be able to take into account the tone of the paper - as the lightest in the gradation of applied tones.

Color graphics in sketch and demonstration drawings are used quite often. Color graphics have several varieties obeying general rules, the essence of which is that the drawing is performed in a restrained color scheme, which preserves a holistic, conventional perception of an architectural drawing or drawing. The technique of selecting colors in color graphics is based on mixing colors based on one main color that combines the color composition. Mastery of the methods of color graphics requires the presence of a developed sense of measure in the use of color as well as knowledge of the literacy of color consistency, the meaning of "color magnitude" - the size of the surface covered with a bright or local color [9, 10].

Let's consider modern examples of architectural graphics (architectural drawing), presented in "The Best Architecture Drawings of 2019". In them, you can see various approaches to submitting projects. It should be noted that all these works can be attributed to sketch graphics, which complement the project documentation and contribute to the understanding of the general concept (fig. 5-10).

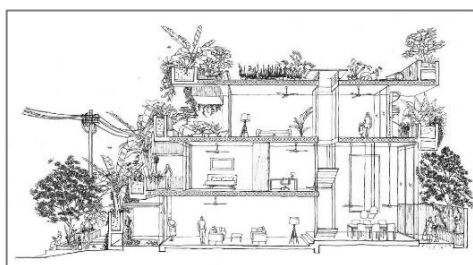


Fig. 5. Formzero



Fig. 6. Touton Architectes

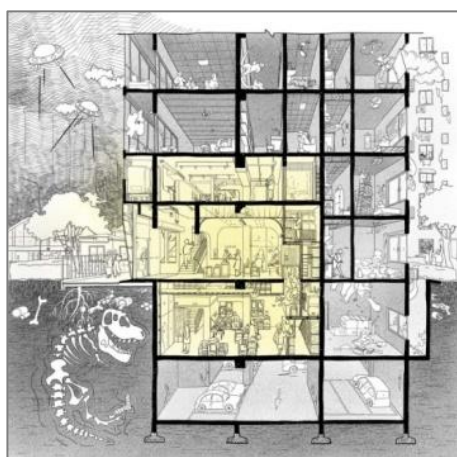


Fig. 7. Wonder Architects

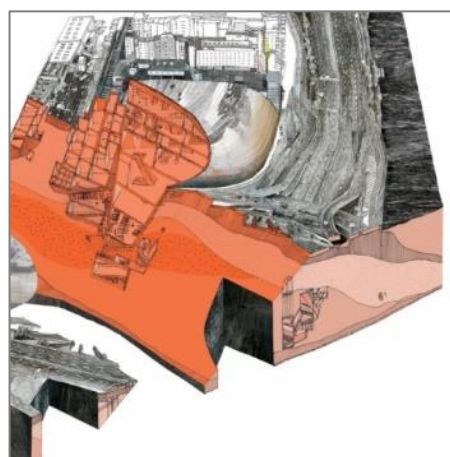


Fig. 8. Coupe



Fig. 9. Fieldevo Design Studio

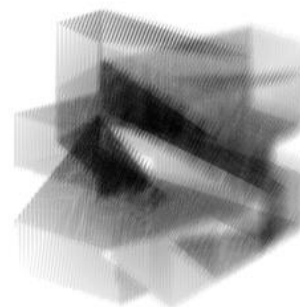


Fig. 10. IwamotoScott Architecture

So, the principles of the formation of individual features of style in modern project graphics, first of all, consists in the individual handwriting of the designer, architect, designer, which is reflected in the architectural presentation of the project. To create your own style, you use your previous experience, your own project work, and modern trends in the architectural and artistic field. The foundations of one's own style are laid down while studying in specialized institutions, and then honed in the process of project work. The forms of the graphic image can change over time in the same author (for example, this is quite clearly visible on the example of the works of O.M. Beketov) under the influence of general changes in society, the appearance of new technology, new challenges, etc. In addition, the graphics are determined by the nature of the projected object, the needs of the communication format of the drawings.

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ПРИНЦИПИ ФОРМУВАННЯ ІНДИВІДУАЛЬНИХ ОЗНАК СТИЛЮ В СУЧАСНІЙ ПРОЕКТНІЙ ГРАФІЦІ

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Одеська державна академія будівництва та архітектури, Україна

Анотація. У статті розглядається принципи формування індивідуальних ознак стилю в сучасній проектній графіці. Основною метою та завданням дослідження являється - з'ясувати роль архітектурного малюнка як допоміжного засобу вираження проектного задуму автора, з'ясувати місце та значення ручної та комп'ютерної графіки як особливі творчо-технічний процес у проектній діяльності та одним з елементів індивідуальності. розкрити функції і методи зображення у навчальному процесі, з'ясувати роль та особливості виконання антуражу та стафажу різними видами графіки, Додаткова роль антуражу та стафажу у процесі проектування формують особливі якості та навички при формуванні індивідуального стилю Саме вони, окрім загального стилю подачі, дозволяють створювати певний симбіоз з сухої комп'ютерної подачі та більш живої та емоційної ручної графіки. Надати приклад графічних розробок та малюнків різних авторів що сприяє розумінню основних принципів та методів графічного зображення середовища, навколишнього об'єкта, на основі яких майбутні митці створюють неповторну манеру малювання, свій індивідуальний почерк, власну графічну мову.

Ключові слова: формування індивідуального стилю, антураж, стафаж, архітектурна графіка, ручна графіка, комп'ютерна графіка

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THEORETICAL AND METHODOLOGICAL CONCEPTS OF FORM-MAKING IN ARCHITECTURE, DESIGN AND ART

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Abstract. The article covers concepts of form-making in architecture, art and design in the late 19th and the early 20th centuries. The focus lies on study of interconnection between internal structure and exterior form in organic and inorganic objects, which seems more relevant than simple reproduction and replication of natural forms. Study of such changes provided the basis for a trend of metabolism dating back to the middle 20th century in architecture and urban planning in Japan, biomorphism in design and morphogenesis in America. Those theoretical and methodological concepts of form-making greatly affected designing efforts of architects and designers throughout the world. Regrettably, that did not have a considerable effect on understanding general laws of form-making and composition in the Soviet and post-Soviet periods of architectural and artistic training.