

ARCHITECTURAL GRAPHICS AS A MEANS OF FORMING THE AUTHOR'S GRAPHIC CULTURE OF FUTURE SPECIALISTS

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Abstract. The article is devoted to the formation of the author's graphic culture of future architects in the process of performing architectural graphics, considers the peculiarities of the conceptual apparatus in relation to the graphic culture of students and outlines the main directions of methodological support for the transition from a natural image of architecture to the formation of the author's style. The purpose of the study is to find out the relationship between the performing special tasks in architectural graphics and the formation of the author's graphic culture of future architects.

The professional activity of a modern architect is multifaceted and includes all stages of design, from the development of a creative idea to its implementation. The creative design process requires technical training in this area, spatial awareness, skills and the ability to perform complex graphic constructions. Graphic literacy plays a significant role in acquiring the necessary knowledge for this. The execution of images is a necessary part of the creative process of architectural design, starting with preliminary sketches (architectural sketches), projection drawings and ending with the development of working drawings intended for construction. Architectural graphics is a means of professional representation that reveals the figurative, scale and spatial properties of an object.

Modern architectural graphics is diverse and covers all types of means by which spatial forms are depicted on a plane, and also forms the professional experience in the future profession of designer, architect or builder. These tasks are solved in the course of studying Architectural Graphics. The aim of the course «Architectural Graphics» is to acquaint students with the ways of creating images of architectural objects and their parts using graphic materials, making architectural drawings, architectural sketches, sketch ideas, fore-sketches, working drawings and, most importantly, forming the author's graphic style. Hand-drawn graphics largely express the professional handwriting and face of an architect, which is why, despite the current level of computer graphics and modelling, the ability to draw professionally is absolutely necessary for an architect to express his ideas at the stage of first thoughts, sketching and conceptualisation.

Key words: architectural graphics, project and sketch graphics, architectural sketch, author's graphic culture.

Introduction. The professional activity of a modern architect is multifaceted and includes all stages of design, from the development of a creative idea to its implementation. The creative design process requires technical training in this area, spatial awareness, skills and the ability to perform complex graphic constructions. Graphic literacy plays a significant role in acquiring the necessary knowledge for this. The execution of images is a necessary part of the creative process of architectural design. The image is the most important means by which the architectural intention of the object being designed is concretised. The process of architectural design is accompanied by graphic fixation of the object at all stages of design, starting with preliminary sketches and projection drawings and ending with the development of working drawings intended for construction. A detailed design allows for construction in strict accordance with the plan set out in the drawing. Architectural graphics is a set of types of professional images that reveal the

figurative, scale and spatial properties of an object. The great importance of the methods of representation studied in the course of architectural graphics lies in the ability to display not only existing objects, but also images of the future object that arise in our minds with great clarity and metric accuracy. Modern architectural graphics is diverse, covering all types of means by which spatial forms are depicted on a plane. The discipline «Architectural Graphics» is designed to teach the student a full range of methods, approaches, tools and techniques for creating architectural objects, as well as practical skills for depicting an architectural object, ways of their graphic representation and creating architectural projects.

In modern architectural education, there are several approaches to the formation and development of the graphic culture of future architects: the first is the artistic direction, which is taught in the disciplines of Drawing, Painting and Composition; the second is the technical direction, which is formed in the study of Descriptive Geometry. The Architectural Graphics discipline combines these approaches. Unfortunately, in many architectural institutes of Ukraine, more attention is paid to students' completion of outdated tasks in technical drawing, washing, memorising examples of stylisation of people, animals, transport and the environment (trees, bushes, etc.) based on the models of the 60s and 70s of the last century [1, 2, 3, 4, 5, 6, 7, 8, 10, 19]. Therefore, the issue of reforming the Architectural Graphics discipline is very acute and relevant, requiring a rethinking of the learning objectives, the number and quality of assignments.

Analysis of the latest research and publications. In the context of this study, the historical aspects of the formation of project and architectural graphics, which was closely related to the formation of its geometric apparatus, are considered. The ancient Roman architect Vitruvius wrote about its importance in architectural activity. According to him, an architect should be able to draw in order to «...be able to depict without difficulty with the help of drawings the work he conceived». Theoretical issues of image construction were studied by Renaissance artists and architects Leon-Baptista Alberti, Leonardo da Vinci, Albrecht Dürer, Giacomo da Vignola, and others. It is believed that Leonardo da Vinci's drawings became the first examples of project graphics in the modern sense of the word. Gaspard Monge made a great contribution to the development of drawings, bringing together the individual rules and techniques of projection into a single, coherent technological platform, and providing a clear scientific system for creating drawings that allowed architects and engineers to graphically model any shape. In the group of sources concerning the consideration of project graphics in certain types of design activity, it is worth noting the works of K. Zaitsev and K. Kudryashov, which consider the possibilities and methods of creative application of graphic art means, techniques and materials to the pictorial tasks that arise in the process of architectural design. From the point of view of the effectiveness of using image construction methods in the tasks of presenting a project idea, the work of A. Kulikov is of some interest. The book by Kharkiv professor V. Lesniak discusses the means of expressiveness of the graphic language in general, which, however, can be used in solving the problems of image construction in project graphics. The works of the Ukrainian scientist M. Yakovlev can be considered extremely important for the further development of project graphics, where graphics is considered as a means of formalising the objective properties of works of architecture, design, fine and decorative arts. The methods of geometric modelling of composition regularities developed by M. Yakovlev, in particular the use of fields of compositional subordination, are an effective means of harmonising the appearance of technical forms, architecture, and font characters at the stage of their graphic modelling [6, 18].

The work of the famous American graphic artist W. Bowman is devoted to the issues of rational use of graphic means in the tasks of information transfer. The works of foreign authors F. Chin, D. Yanez and E. Dominguez, F. Julian and J. Albarassin, D. Dernier, E. Drudi, G. Ferguson, T. Wong, K. Eisen and others are of an educational and methodological nature. They describe the tools, basic technical and technological methods of modelling the properties of depicted objects by various graphic means, types of project graphics images and basic rules for their construction [11, 12, 13, 21, 22].

The authors' definition of the main criteria for the formation and development of graphic skills in future architects does not answer the main didactic question: how practical skills in depicting architectural objects influence the formation of the personal author's style of future specialists and their graphic culture.

Setting the task. The purpose of the study is to find out the connection between the performance of special tasks in architectural graphics and the formation of the author's graphic culture of future architects on the example of studying the discipline «Architectural Graphics».

«Architectural Graphics» in the architectural and art education of Ukraine; to clarify the conceptual apparatus of the graphic culture of the architect: preliminary and project graphics, architect's drawings and demonstration drawings, architectural drawing, architectural sketch (sketch), sketch-idea, fore-sketch; to develop a methodology for the transition from a natural image of architecture to the formation of the author's style of future architects.

Main material and results. The concept of «architectural graphics» emerged in the late eighteenth and early nineteenth centuries, when special architectural education was introduced in academic schools. Until the fifteenth century, an architect or craftsman combined two professions in his person – a designer and a builder. In Ancient Egypt, Greece, and Rome, architects used drawings, templates, and models that have not survived much to this day. In the 15th century, prominent Renaissance masters (Alberti, Brunelleschi, etc.) worked exclusively in the field of architecture, focusing on architectural design. Specialisation in architectural work contributed to the development of architectural drawings. They began to contain orthogonal images of the facade plan and sections of the building, architectural details, and the general plan. From the 16th century, academies of architecture and arts emerged in Europe (Florence, Rome, Paris). The art of academic architectural graphics reaches significant heights, and the genre of architectural fantasy appears (Piranesi, Brunelleschi, Alberti). Tools and techniques of architectural graphics are improved. Since the late eighteenth century, the main types of architectural graphics have been formed, which reflect the nature of the design process and are called: sketch, architectural drawing and architectural drawing. An integral attribute of an architect's profession is the mastery of all architectural graphics techniques to create artistically perfect images that can be considered as independent works of art. The great masters of architectural graphics were the architects J.-B. Fischer von Erlach, F.B. Rastrelli, G. Quarenghi, O. Shchusev, I. Fomin, V. Krichevsky, A. Dobrovolsky, V. Yezhov and many others.

Since the end of the 20th century, architectural graphics have been distinguished between classical and digital (computer). Classical graphics uses traditional materials, tools and techniques: paper, tracing paper, ink, watercolour and gouache paints, pencil, pen, brush, radiograph, felt-tip pen, gel pen. Digital art uses computer technologies for creating and storing images with the ability to view them on a screen and print them on a printer or plotter to achieve the same result.

Classical architectural graphics more adequately express the character and essence of the artistic idea of an architectural object. The mastery of graphics, the ability to quickly and clearly embody an architectural image fascinates and convinces both customers and professionals.

The study of architectural and graphic computer programs opens up new opportunities for the implementation of architectural projects, but these innovations do not diminish the importance of traditional methods of studying graphic and artistic disciplines for architects. No new technology can yet replace the process of sketching by hand to find new images and ideas.

Traditionally, it has been determined that architectural graphics is the main means of solving compositional, design and presentation tasks in artistic and creative activities, in particular in architecture and design, and is a priority area of the process of forming the creative thinking of future specialists at the stage of training. In the context of the issues of this study, we will consider the methodological aspects of the formation of architectural graphics as part of the discipline «Drawing». In this regard, it is «historically» based on the course of descriptive geometry [1, 2].

«The main goal of the architectural graphics sections is an in-depth study of the laws of central and parallel projection for students to acquire the skills of image construction and their

further use in the study of such subjects as drawing, painting, architectural design, environmental design, composition ...» [5, c.6].

Architect's drawing, or architectural graphics – a graphic image of an architect's idea in a drawing with a scale. This is a detailed development of the plan of the future building (or garden by a landscape architect) using the conventional markings of future foundations, walls, pylons or columns, with the marking of future windows, doors. The general plan allows you to show the location of a building or an ensemble of buildings on the ground with the designation of the cardinal points. The architect's drawing is closely related to mathematical calculations and indications of the size of the future building, the ratio of its parts (scale). Thus, the combination of drawing and classical drawing became the main method of forming the professional skills of future architects, which hindered the development of the author's graphic style (technique).

Let's consider the main modern concepts of architectural graphics: architectural drawing, line drawing, architectural sketches (sketches), demonstration drawings, sketch-idea, fore-sketch, working sketch.

Architectural drawing (technique) - a freehand drawing for the purpose of developing any architectural design task (sketches, sketches, steps, etc.) should be distinguished from an «architect's drawing» in any graphic where architecture may be the subject of the image (Fig. 1).



Fig. 1. Architectural drawing.

Linear drawing - the use of line as the main means of depiction already introduces a certain convention into the graphic language, because the line practically does not exist in nature, and in a graphic image it marks the break of form, the boundary of light and shadow, the contour of objects, etc. A linear pattern of fine relief, texture or surface texture— due to the rhythm of repetition—involuntarily gives the image a character close to a pattern (Fig. 2).



Fig. 2. Linear drawing

Architectural sketches (sketches) are made in pencil graphics, charcoal, felt-tip pen, sepia or sanguine, ink and pen, radiograph, liner, etc. It is very convenient to use pencil tracing paper when searching for an architectural idea. Overlaying tracing paper on tracing paper makes it possible to

develop its best aspects using a preliminary sketch, as well as to return to any stage of the design process to search in a new direction (Fig. 3).

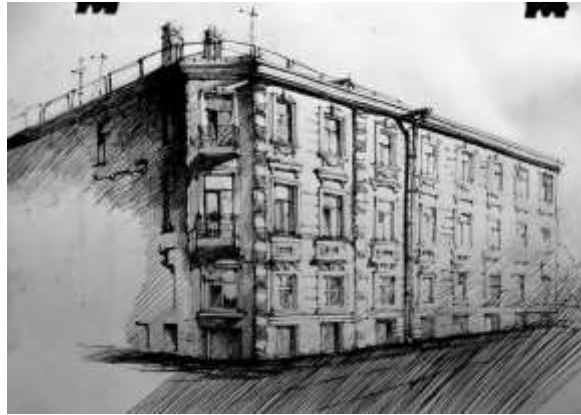


Fig. 3. Architectural sketch.

Demonstration drawings - performed mainly in ink with further toning with watercolour or ink, pencils, as well as in line and stroke technique (use of covering paints – gouache, tempera, acrylic paints, etc. is labour-intensive and requires great skill). Toning is performed using various techniques: traditional washing, airbrush, pencil ink, sanguine, etc. Linear stroke techniques (pen, ink, radiograph) can be used to give a three-dimensional characteristic of architectural forms, texture with strokes of different shapes and lengths, dots, etc. Uniform stroke gives the image a planar character, uneven stroke - a spatial character (due to optical effects) [5].

Sketch-idea. Sketching is a creative search, in the course of which the architect gradually refines, deepens, and complements the image of an architectural theme. The initial image is a vague, fuzzy representation of an architectural object, reflecting only the general outline of the idea. The content of the image is so generalised that it can be expressed by an image – a sign.

Fore-sketch. If the exploratory development of an idea is just a definition of the general contours of the image, the purpose of preliminary sketches is to determine all the parameters of the object necessary for its design development. For different architects, this process takes different lengths of time and is based on a purely individual scheme, but in the vast majority of cases, the fore-sketch stage is a qualitative refinement of the idea. If the idea of the object has not been fully formed, then in the fore-sketches we search for its variants.

The specificity of the graphic execution of a fore-sketch is that the author of the sketch needs to understand the difference between the goals of performing a sketch-idea as a search for ideas for a project topic, and the goals of developing these ideas in fore-sketches. The very concept of «idea development» implies a higher degree of specificity of the image in the fore-sketch. Gradually, a clear understanding of the rhythm of the project search was acquired, and work on the fore-sketch became the basis for the next stage of sketching – preparation for the working sketch.

Working sketch. The purpose of such sketching is to clarify the composition of a design drawing or a set of design drawings. A working sketch is an auxiliary graphic that reveals not only the parameters of the designed object, but also the features of its depiction in the drawing graphics. In architectural practice, there are two types of working sketch.

The first type of working sketch is a sketch drawing with an image made by hand or with the help of drawing tools, with or without the image scale.

The second type of working sketch is a working scheme of the project exposition. In the architect's work, there comes a time when it is necessary to decide how many drawings are sufficient to reveal the idea of the project plan (Fig. 4).



Fig. 4. Working sketch.

Analysing the peculiarities of architects' use of various types of drawings and graphics in their professional activities, the main characteristics of the discipline «Architectural Graphics» are determined [9, 14, 15, 16, 17, 20].

The discipline «Architectural Graphics» is designed to teach the student a full range of methods, approaches, tools and techniques for creating architectural objects, as well as practical skills for depicting an architectural object, ways of their graphic representation and creating architectural projects. As a result, the student should know: professional terminology; methods of the design process; principles and methods of design; procedure and stages of work; methods of working with regulatory literature; basic types of graphic presentation of projects.

The student should be able to: apply theoretical methods of architectural design; independently identify problems, goals and select architectural means to solve them; apply architectural graphics techniques; determine the best ways to solve graphic design problems; form their own handwriting and apply it in future activities [3].

In our study, we consider the main goal of the discipline «Architectural Graphics» to be the formation of future architects' own graphic culture. On the example of OP 191 «Architecture and Urban Planning» of the Department of Drawing, Painting and Architectural Graphics of the Architectural and Art Institute of the Odesa State Academy of Civil Engineering and Architecture, an experimental programme in the discipline «Architectural Graphics» (total number of 90 hours per year) was developed. The curriculum consists of 2 parts: Part I (5th semester) and Part II (6th semester) of the 3rd year.

In semester 5, students are asked to complete graphic assignments on three topics:

— **Create a graphic representation of the architectural environment of an industrial complex (10 hours).** The assignment consists of architectural sketches (sketches) from nature; search for a compositional solution for the architectural environment of an industrial facility; development of a fore-sketch.

— **Make a graphic representation of the interiors of an industrial complex (10 hours).** The assignment consists of architectural sketches (sketches) from nature; search for a compositional solution for the interior design of an industrial facility; development of a fore-sketch.

— **Make a graphic representation of the architectural environment of a residential complex (12 hours).** The task consists of architectural sketches (sketches) from nature; search for a compositional solution for interior design and the architectural environment of a residential facility; development of a fore-sketch.

In semester 6, students complete the following graphic tasks:

— **Make a graphic representation of the exterior of a public entertainment complex (10 hours).** The task consists of architectural sketches (sketches) from nature; searching for a

compositional solution for the architectural environment of a public entertainment facility; development of a fore-sketch.

— **Perform a graphic representation of the interiors of a public entertainment complex for various purposes (10 hours).** The task consists of architectural sketches (sketches) from nature; search for a compositional solution for the interior design of a public entertainment facility; development of a fore-sketch.

— **Create a graphic representation of architectural complexes (architectural landscape) (12 hours).** The assignment consists of architectural sketches (sketches); searching for a compositional solution to the landscape; stylisation of the cityscape (Fig. 5).



Fig. 5. Architectural sketch. Student work.

The preparatory material (sketches, compositional research) is made on A-4 format with graphic materials of the students' choice. The main emphasis is placed on the execution of architectural sketches from nature, followed by stylisation of the object and elements of the architectural environment.

In both cases, architectural graphics are characterised by a high degree of stylisation. Stylisation is understood as generalisation, a certain simplification of images of objects, depriving them of secondary, insignificant details with the simultaneous search for and selection by graphic means of the main features, essence, deep connections, and character of the depicted. In graphic stylisation, we search for a single aesthetic key, a common denominator. Stylisation facilitates and at the same time enhances the perception of the image of objects (Fig. 6).



Fig. 6. Stylisation of the sketch. Student work.

In the process of creating a stylised image of a building or public complex, students face serious challenges in terms of composition, balance of format, rhythm, choosing an expressive compositional scheme of the image, deciding on the overall lighting solution and the location of accents.

The construction of a facade projection of a complex architectural form using a plan, section, side facade often causes certain difficulties, since at the beginning a generalised vision of the form through orthogonal projections is not yet sufficiently formed. This vision is developed in the process of performing tasks with gradual complexity. The ability to model a perspective image helps to understand how perspective renderings affect the perception of architecture in real space. This understanding makes it possible to take them into account in the design process in the future. Therefore, at the stage of acquiring artistic and graphic skills in creating independent author's projects, future architects widely use stylisation as a means of moving from a full-scale sketch to analysing the shape of objects, planes and space (Fig. 7).



Fig. 7. Stylisation of the cityscape.

With practice and the completion of various architectural graphics assignments, students' artistic vision reaches a new level, which makes it possible to move on to more complex tasks. In particular, a sketch of an architectural object should often have contradictory properties. On the one hand, the imagination should not be constrained by excessive completeness and graphic certainty. On the other hand, it is a certain functional and technical basis, so the quickest sketches should be based on given schemes and dimensions, taking into account ergonomics and anthropometry. A somewhat vague image is complemented by the viewer's imagination, pushing them to complete what is not said and to select the best option (when comparing). The lack of clarity and incompleteness puts the perceiver in the position of an active viewer and stimulates his imagination. It is important not only to choose the appropriate graphic material, but also to apply it to the sheet, the texture of the paper, the location on the sheet specific to the sketch, etc. The integration of all types of graphic images will take place if the student has all the knowledge and skills.

In recent decades, the computer has become an active assistant in the design process. The essence of work with the use of computer technology has not changed, but the possibilities for designing have expanded incredibly. Today, most projects have computer visualisation. Indeed, when sketching, the computer greatly facilitates the layout process, freeing the designer from redrawing. The computer creates three-dimensional images based on the given orthogonal drawings, filling them with colour, light and glare. Computer-generated sketches are ready-made accurate calculations and plans, as the software performs them automatically. Moreover, if changes are made to the project, all calculations and plans are automatically changed. Computer visualisation at the sketch stage is an opportunity to quickly create a new perspective. However, it should be noted from personal experience that the process of professional training should begin

with "traditional" ways of mastering the whole variety of project graphics. After all, manual work helps to quickly capture an idea that is unstable and ephemeral at first, the possibilities of our imagination are unexplored, usually the lines are created automatically and are almost always unique, which is how interesting and special projects will appear. And although computer graphics is unrivalled in terms of final visualisation, the beginning must always be born on paper.

Conclusions. Architectural graphics are necessary for an architect to be able to convey his idea and opinion to others. Hand-drawn graphics largely express the professional handwriting and face of an architect, which is why, despite the current level of computer graphics and modelling, the ability to draw professionally is absolutely necessary for an architect to express his ideas at the stage of first thoughts, sketching and conceptualisation. Project graphics has a special artistic status in architecture and plays a leading role in the imaginative solution of a design task. The conversation about ways to master architectural graphics in the professional training of future architects can be continued in different directions, which will only contribute to the improvement of this process.

In the age of computer technology, not all tasks performed in the process of studying the discipline «Architectural Graphics» will have to be used, but we can assure you that each of them will be an important step in the development of creative thinking, perception, and most importantly, the ability to share your own thoughts.

Architectural graphics is a way of expressing an idea, an opportunity for others to look into the infinite universe of the future architect's imagination and his or her own graphic culture.

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АРХІТЕКТУРНА ГРАФІКА ЯК ЗАСІБ ФОРМУВАННЯ АВТОРСЬКОЇ ГРАФІЧНОЇ КУЛЬТУРИ МАЙБУТНІХ ФАХІВЦІВ

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Анотація. Статтю присвячено формуванню авторської графічної культури майбутніх архітекторів в процесі виконання архітектурної графіки, розглянуто особливості понятійного апарату стосовно графічної культури студентів та окреслені головні напрямки методичного забезпечення переходу від натурного зображення архітектури до формування авторського стилю. Мета дослідження – з'ясувати зв'язок між виконанням спеціальних завдань з архітектурної графіки та формуванням авторської графічної культури майбутніх архітекторів.

Професійна діяльність сучасного архітектора багатогранна і включає всі етапи проектування, починаючи з розробки творчої ідеї і закінчуючи її втіленням у життя. Творчий процес проектування вимагає технічної підготовки в цій галузі, просторового уявлення, навичок і вміння виконувати складні графічні побудови. У придбанні необхідних знань для цього значну роль грає графічна грамотність. Виконання зображень являє собою необхідну складову частину творчого процесу архітектурного проектування, починаючи з ескізних начерків (архітектурні скетчи), проекційних креслень і закінчуючи розробкою робочих креслень, призначених для будівництва. Архітектурна графіка – це засіб професійного зображення, який виявляє образні, масштабні й просторові властивості об'єкта.

Сучасна архітектурна графіка різноманітна і охоплює всі види засобів, за допомогою яких просторові форми зображуються на площині, а також формує фаховий досвід у майбутній професії дизайнера, архітектора або будівельника. Ці завдання вирішуються при вивченні дисципліни «Архітектурна графіка». Метою викладення дисципліни «Архітектурна графіка» є ознайомлення студентів зі способами побудови зображень архітектурних об'єктів та їх частин за допомогою графічних матеріалів, виконання архітектурного рисунка, архітектурного скетча, ескіз-ідеї, фор-ескізу, робочих креслень і, головне, формування авторської графічної манери. Ручна графіка значною мірою виражає

професійний почерк та обличчя архітектора, саме тому, незважаючи на сучасний рівень комп'ютерної графіки та моделювання, вміння професійно малювати абсолютно необхідне архітектору для вираження своїх ідей на стадії перших роздумів, ескізування і формування концепції.

Ключові слова: архітектурна графіка, проектна і ескізна графіка, архітектурний скетч, авторська графічна культура.