

УДК: 378+72+37.015.31+7.049.6

**FORMATION OF THE CREATIVE ASPECT IN THE FIGURE ON THE EXAMPLE OF IMPLEMENTATION «PLOT-THEMATIC STILL LIFE» STUDENTS OF THE FIRST COURSE OF ARCHITECTURAL SPECIALTIES**

**Yelena Yevgen'yevna Belgorodskaya**

Candidate of pedagogical sciences, Associate Professor of the Department of Drawing, Painting and Architectural Graphics;

**Pavel Petrovich Bashkatov**

Assistant of the Department of Drawing, Painting and Architectural Graphics Architectural and Art Institute, Odessa Academy of Construction and Architecture Str. Didrikhsona 4, Odessa, Ukraine

*В статье рассмотрена одна из ведущих дисциплин в обучении будущих архитекторов – рисунок. Рисунок является главным изобразительным средством творческого метода архитектора. Рассмотрен творческий аспект в рисунке на примере выполнения задания «Сюжетно-тематический натюрморт» в технике мягкого материала.*

**Ключевые слова:** архитектурное образование, академический рисунок, сюжетно-тематический натюрморт, мягкий материал, творчество, креативность.

The article considers one of the leading disciplines in the training of future architects - drawing. Drawing is the main visual means of the creative method of the architect. The creative aspect in the drawing is considered on the example of the task "Subject-thematic still life" in the technique of soft material.

Keywords: architectural education, academic drawing, subject-themed still life, soft material, creativity, creativity.

**The problem of the research and its relevance.** The transformations taking place in the sphere of education are a natural continuation of the society's need for development. They assume a qualitatively new approach, establishing a strategy and the main directions of its development, including in architectural education. The French philosopher of the 13th century D. Diderot wrote that "a country where people would be taught to draw as well as they learn to write would soon surpass all other countries in all arts, sciences and crafts" [8]. At present, the architect's drawing is not simply defined as a means of professional communication or as a "language" of dialogue: architect-performer-consumer, and treated as one of the main tools of the creative process.

Drawing - one of the leading disciplines in the training of the architect, as is the main

means of visual creative method architect. For the successful execution of any project task, the architect must have a good command of the art of drawing. Therefore, the aim of architectural education is to prepare students for active creative practical activities. The high art of drawing is one of their qualitative criteria for the professionalism of future architects.

**Analysis of recent research and publications.** The state of the study of the problem is characterized by the detailed development of methods for teaching drawing in art and architectural educational institutions. Questions devoted to the basics of the drawing, the initial information about the drawing, the basics of the graphic reading, the theory and methodology of teaching the drawing for artists are in the works of P. Chistyakova, M. Bernshyteyna, N. Radlova, P. Pavlinova, A. Sidorova, N.

Rostovtseva, N. Tretyakova; The basis for the organization of the professional training of the architect through the means of fine arts was the works of G. Beda, V. Lebedko, V. Kuzina, N. Rostovtseva, Ye. Shorokhova and others.

The theme of the drawing was presented by O. Avsyan, Yu. Lapin in his works. The questions of the graphic composition were raised by a number of artists and art critics, among them V. Kandinsky, V. Favorsky, M. Alpatov, N. Volkov, E. Shorokhov. The problems of the methodology of teaching a drawing in an architectural college for the training of future architects were revealed by D. Kardovsky, V. Yakovlev, K. Kornilov, A. Soloviev, A. Deineka.

**Allocation of previously unresolved parts of a common problem.** The higher architectural school lays the foundations for professional literacy and skill, forms the worldview of the architect. A special role here is given to the drawing as the basis of all types of fine arts. Drawing is a means of expressing thoughts, fantasies, ideas in any compositional and project work. It first of all teaches us to think in form, to understand the constructive basis, to represent the plastic structure of an object on a plane.

The status of the profession of the architect should not be formed spontaneously, but purposefully through the vocational training system, where one of the main tasks is to achieve a clear awareness of this professionalism in the students themselves. The entire preparatory process of the architect's work is closely connected with the depiction of the objective world. To complete the architectural project, preliminary sketch material is collected, sketches are made, all ideas are fixed in the pencil. That is why in the system of architectural education drawing is one of the basic disciplines. Hence, in the process of preparing the student-architect, it is necessary to develop such qualities as the concept of composition, constructive construction, scale and proportionality, the object's texture and its black and white modeling. Further improvement of the quality of teaching the picture, the introduction of innovative methods of teaching the

drawing, the higher architectural institution of higher education, causes constant research in these areas.

**The purpose of Article** - Study and analyze the formation of the creative aspect in the drawing for students of architectural specialties on the example of the task "Subject-tematic still life" in the technique of soft material.

**Statement of the main material.** Modern architects switch to computer technology, while losing the skills of man-made images, the value of which can not be replaced by any technical progress. However, the importance and necessity of computer technologies is obvious, they contribute to speeding up the creative process, design, modeling and other auxiliary work of the architect. Drawing in the creativity of the architect is, above all, the main means of expressing the architectural design. Because it is the drawing, even before the drawings and layouts appear, can give the architect an idea of the final result of his architectural image. Another important aspect in the professional work of the architect is the use of drawing as a means of cognition in the study, exploration of the surrounding world. The French architect Le Corbusier noted that "by drawing, the student sees the origin of things .... Careful study of nature develops a sense of beauty, a sense of taste "[5]. That is why in the preparation of the architect 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 the image of the creations of its predecessors. In classical fine art drawing occupies an important place. He actively participates in solving a variety of creative tasks. This is the foundation on which the work of art is built. The teaching of the drawing in architectural schools is focused on the forthcoming joint professional activity of the 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 the person. And if the architect aspires to more perfect solution of all problems

of designing, then 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, the architect's drawing is often conditional, modest in the choice of pictorial means, he is preferably a purely linear image. Characteristic for the architectural design is its conciseness, rigor and simplicity.

Systematic classes of drawing (from nature, on presentation, from memory) contribute to the development of space-spatial, logical thinking. The drawing allows the architect to transform the living material of his observations into architectural images, thereby activating the development of his creativity. In the period of higher education, training should be carried out in three stages:

- 1) reproductive activity;
- 2) reproductive - creativity activity;
- 3) creative activity.

This approach ensures the gradual formation of students' professional skills and creativity, despite initially different training in the field of drawing. The high art of drawing is one of their qualitative criteria for the professionalism of future architects. In this regard, I would like to highlight the quality necessary to the architect as creativity and creativity.

Between the educational and creative drawing there is a link, many researchers have pointed out. Professor-methodologist N.N. Rostovtsev, said that "Drawing is a complex creative process, having its own structure and unified continuous development ... Conditional from a purely pedagogical position are our arguments about the educational and creative drawing. In reality, both the educational and creative drawing embody creative processes, they differ only in character and degree of activity. Very often in the educational drawing the creative potential is much higher than in the creative figure "[1; 6; 7]. The complexity of teaching academic design lies in the unity and contradiction of educational and creative tasks. In the process of teaching the drawing, they have a direct impact on each other. To

divide educational and creative activity during the creation of the image is impossible, for creativity is a component part of the study and at the same time its result. Of course, there are differences between the academic drawing and the creative drawing of the artist, but with a deeper analysis 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 - all this we find in the training drawings. The difference lies in the expressiveness of the image itself, in the level of comprehension of the artistic image, in the achievement of perfection and the grace of execution. Thus, creative drawing is a logical continuation of the process of development of academic drawing. In both cases, drawing is both cognitive and creative. Academic drawing involves the unity of the solution of educational and creative tasks. Psychologists and teachers believe that the development of creative abilities and the growth of creative activity are most effective in the learning process, since the activity itself in the course of the teaching is cognitive and creative. All stages of artistic development of activities during painting from nature are interrelated and have a clearly expressed creative character [1; 4; 6].

Proceeding from the tasks of educational and creative drawing and the general laws of the artistic image, we can note four points that contain a creative beginning in the work of students:

1. Active perception of nature for the purpose of its image.
2. Analysis of the qualitative characteristics and constructive structure of the depicted. Harmonization in the construction and study of forms, in accordance with the general and the particular. Definition of the main and subordination of details.
3. Creating a full-fledged image of the depicted object.
4. Execution of the image by a certain technique using the scientific foundations of fine art and expressive possibilities of graphic materials.

All these moments have a direct bearing on the creative activity of students during academic drawing from nature and in the aggregate give the image artistic expressiveness. The most important mechanism that stimulates the educational and creative activity of students and the development of their abilities is the installation of the educational process to create an expressive image, and ultimately - the artistic image. Study of the theme "Subject-thematic still life" on discipline "Drawing, painting, sculpture. Figure »is due to the integration of the content and tasks of professionally-oriented architectural and especially artistic disciplines in the process of preparing future architects. In the process of studying the topic, students acquire theoretical knowledge about the rules of composing a still-life, about composition in a graphic still-life, traditional graphic techniques, get acquainted with the graphic possibilities of the image with soft materials (sanguine, coal, pastel, etc.). In art still life is one of the independent genres, which are embodied in the shape various objects around us and things. Its aesthetic value is determined not only skill transfer materiality and texture of objects, but also their beauty, character forms expressing certain emotional mood. The still life image in the study assignment is the basis for the transition to a serious study of the main provisions of the realistic drawing [3; 4].

The task "Subject-themed still-life" is performed in the technique of soft material. Students select tinted paper and the corresponding to it - soft material. Each art material has inherent properties (color, degree of hardness, transparency, etc.), depending on the method of preparation, the composition of the dyes-pigments entering into it, the binder (glue and special impurities). Fine materials can be black-gray (black ink, watercolor, sauc, charcoal, graphite pencil) and colored pigments (color ink, watercolor, pastel, sanguine, markers, flowmasters) of mostly mineral origin, both natural and artificially prepared.

Different ways of artistic representation of the objective world - painting, drawing, engraving - called "technicians".

Each technique has its own expressive possibilities, and the choice of a particular image method depends on the goal that the artist, architect, designer sets against his perception of the depicted object. The system of means and methods of working with graphic materials, through which the visual image is realized on a flat sheet of paper, is called the technique of drawing. Knowledge of the means and techniques, the ability to use them makes it possible to realistically depict the surrounding reality, graphically expressively and correctly express their thoughts about it. The correct choice of material and techniques of work will help convincingly express the image on the plane. The choice of material and technology is dictated by the general plan.

The practical task "Subject-thematic still life" is performed taking into account the following stages of work:

Ist stage. Visual study of nature. Composition placement on the specified format.

Organization of the workplace. The choice of point of view (Photo fixation). Using the viewfinder. Execution of photo-sketches (linear, tonal). Composition placement of still life on a given paper format. Search for the compositional center. Determination of the main dimensions of the still life. Search for the basic tonal relations.

IInd stage. Constructive analysis of the form of objects, determination of proportional relations.

Finding the overall dimensions of each object, their proportions. The mutual arrangement of each object. Linear and constructive construction of a still life, taking into account the specification of the sizes of objects, the nature of the forms and their mutual arrangement.

Stage IIIrd. Volume-plastic characteristic of a still-life with the help of light and shade.

Identify the large shape of objects with the help of chiaroscuro. The definition of tonal relations between objects and the background. Comparison of objects by texture and materiality. Application of features of technical methods of work with graphic materials when working on a still-life.

IVth stage. Working out of details. Subordination of details to the whole. Generalization.

Work from the general to the particular. Identification of material qualities of objects. Work on the details of the still life. Highlighting the main and softening the secondary in the image.

Methodical commentary: Still life is an educational setting expressing goals and tasks, in the process of solving which students should develop new knowledge and skills. The setting itself should promote a holistic vision of the beautiful; The ability to analyze the plastic and the design of the form, the materiality of things and their texture, the plane and space, plans, objects, symmetry and asymmetry, balance and instability, black and white relations. To put the still life of objects take so much that the composition is not very difficult. An example can serve: a still life of household items of different materials: glass, clay, metal, faience, ceramics, drapery. The still life is drawn in daylight and artificial light. Lighting can be applied directly, laterally, overhead.

The still life can be arranged:

- A) above the horizon line;
- B) below the horizon line;
- C) at the level of the horizon line.

In the process of work on the educational still life, the emotional preparation of the student is also very important. To do this, you first need to carefully study the still life, "to consider objects not passively, revealing only their utilitarian value and the beauty of each individually, and to see everything as a whole, to evaluate with a common look and try to understand the emotions and associations that awakened the natural setting" [1; 2; 3].

To develop skills and skills of working with soft materials, we offer the following options for independent work.

**Exercise №1. Still life of everyday objects with a simple form.**

Assignment: On the A-3 format, draw a plot-thematic still-life from objects of everyday life contrasting in tone and form), using as a basis toned paper in contrast to objects of everyday life. To transfer the materiality of objects, using the graphic possibilities of

graphic materials. Material: tinted paper, coal pencil, charcoal, rosette, sanguine, sepia (to choose from). Task: In A-3 format, draw a plot-thematic still-life from objects of everyday life contrasting in tone and form), using as a basis toned paper on Contrast with everyday objects. To transfer the materiality of objects, using the graphic possibilities of graphic materials. Material: tinted paper, coal pencil, charcoal, rosette, sanguine, sepia (to choose from).

**Exercise №2. Still life of everyday objects contrasting in tone and shape.**

Assignment: On the A-3 format, draw a plot-thematic still-life from objects of everyday life contrasting in tone and form), using as a basis toned paper in contrast to objects of everyday life. To transfer the materiality of objects, using the graphic possibilities of graphic materials. Material: tinted paper, coal pencil, charcoal, rosette, sanguine, sepia (to choose from).

**Exercise №3. Subject-thematic still life "In the artist's studio".**

Assignment: On the A-3 format, perform a drawing of a theme-thematic still-life "In the artist's studio". In the process of creating an educational still life, use objects of different texture (gypsum floral ornament, architectural fragment, glossy vases, jugs, metal objects, etc.).

Pass the materiality and texture of objects, using the visual possibilities of the tricolor technique. Material: tinted paper, coal pencil, charcoal, rosette, sanguine, sepia (to choose from).

Methodical commentary: When working on a still-life, one should begin by identifying a large form with the help of chiaroscuro, establishing tonal relations both between objects and the background. It is necessary to trace the direction of the light rays incident on the surface of objects. Having determined the boundaries of light and shadows, proceed to laying the tone. So, in the beginning it is easy to lay own shadows on all subjects. And the shading of the shadow must begin with the darkest object, which makes it possible to determine the strength of the tone of your own shadows

on other objects. Laying your own shadows allows you to compare large volumes of drawings with in-kind and thus allows you to specify the proportions. After clarification, and if necessary, correction of errors in the proportions should be laid half-shade and strengthen the tone of their own and falling shadows. The basic black and shade pads should be addressed not to white paper, but to the background, so work on the background should go simultaneously with the detection of volume. When working with charcoal on toned paper, the tone is provided by an easy feathering with the use of directed strokes in accordance with the outline. You should also consider the texture of the paper, which creates its own linear drawing. Using linear strokes and feathering, you can add the basic glare on objects with a white pastel pencil having a similar texture to the coal. A wide range of shades is achieved as a result of grinding coal on paper, gradually adding more coal. Different parts are consistently worked out with sharply sharpened coal. In the process of work it is necessary to observe the necessary accuracy in order to keep the main glare bright, almost white, since the effect of the drawing is based on a strong contrast. When working with pencils *konta* (drawing on toned paper in white or sanguine), the paper is an average tone, which allows you to effectively manipulate the three colors. This technique is known as “trios couleurs” (tricolor). Features of the work in this technique are to study the light areas. The main highlights are usually highlighted in white last. Working in this technique drawing can begin with the study of the lightest areas in nature, gradually moving to darker tones, leaving the paper free for medium tones. The technique of using *konta* pencils allows the use of a feathering method, but one should be careful at the very beginning and try not to cover the paper too tightly so as not to clog the drawing field. This stage of work on the drawing of still life should be given the most serious attention. Since, to the extent that a large form is correctly solved, how thoroughly the basic tonal relations will be found, further detailed study of the entire

group of objects depends [2; 3].

**Conclusions.** Orientation of the educational process to the value categories of art, in this case the image, is an attempt to create a problem-creative situation, when the student must find non-standard solutions and creatively use the means at his disposal for expression of the artistic image. Solving the problem-creative tasks, the students include thinking and imagining in the work, replenishing knowledge and mastering various ways of image. It is during this activity that skills and skills are a prerequisite, an important condition for the development of creative abilities. Gradually, they from the elementary “repetitions of the movement of the hand” are transformed into the art of creating an expressive image. Academic drawing helps the student, the future architect, to learn and master the reality in various types of spatial-plastic arts. A drawing is an area of graphic art in which a modern architect must work actively. “On the one hand, the value of the architectural pattern is auxiliary, almost technical. On the other hand, this is the field of direct application and live play of the creative forces of the architect, the primary, albeit schematic and initial embodiment of the spatial image, alas, not always receiving practical realization “[5]. Very important in the architectural and visual activity phase in the academic drawing, which provides independent activity of students and leading to mastery in the image. Consequently, mastery in architecture is the level of the cultural, professional and ideological potential of a creative person and without the ability to draw well, express their thoughts with simple pictorial media on paper, this level can not be achieved. In the work of the architect, the architectural design is the beginning of the beginnings, so improving ownership of it helps not only to develop a professional handwriting, but also shapes the general culture of the future architect.

#### Литература:

1. Беда Г. В. Основы изобразительной грамоты: Рисунки, живопись, композиция. Учеб. пособие / Г. В. Беда. – М.: Просвещение, 1981. – 239 с.
2. Бесчастнов Н. П. Графика натюрморта: учеб. по-

собиє для студентів вузів, навчаючихся по напрямленню підгот. дипломір. спеціалістів «Художеств. проєктирование изделий текстил. и лег. Пром-сти» / Н. П. Бесчастнов. – М.: Гуманитар. изд. центр ВЛАДОС, 2008. – 255 с.; ил.; 48с. цв. ил.: – (Изобразительное искусство).

3. Карпова С. М. Сюжетно-тематичний натюрморт: методичні вказівки до виконання завдання «Сюжетно-тематичний натюрморт» на практичних заняттях з дисципліни «Рисунок, живопис, скульптура. Рисунок» для студентів I курсу напрям підготовки 6.060102 «Архітектура» / С.М. Карпова, О.Є. Білгородська, Т.В. Міхова. – Одеса: Астропринт, – 2016. – 68с.
4. Ли Н. Г. Основы учебного академического рисунка / Н.Г. Ли – М.: ЭКСМО-ПРЕСС, 2004. – 480 с.: ил.
5. Максимов О.Г. Рисунок в архитектурном творчестве. Изображение, выражение, созидание: учеб. пособие для вузов / О. Г. Максимов. – М.: Архитектура-С, 2003. – 464 с.
6. Маркитантова Т.О. Особенности методики обучения рисунку студентов архитектурно-строительного вуза: дис. ...кандидата пед. наук: 13.00.02 / Татьяна Олеговна Маркитантова – Санкт-Петербург., 2009. – 165с.
7. Ростовцев Н. Н. Академический рисунок: Курс лекций. Учеб. пособ. для студ. пед. ин-тов / Н.Н. Ростовцев. – М.: Просвещение, 1973. – 330 с.: ил.

## REFERENCES

1. Beda G. V. (1981) *Osnovy izobrazitelnoi gramoty: Risunok, zhivopis, kompozitsiia*. Ucheb. posobie [Fundamentals of fine arts: Drawing, painting, composition. Tutorial] Moskva: Prosveshchenie [in Russian].
2. Beschastnov N. P. (2008) *Grafika natiurmorta: ucheb. posobie dlia studentov vuzov, obuchaiushchikhsia po napravleniiu podgot. diplomir. spetsialistov «Khudozhestv. proektirovanie izdelii tekstil. i leg. Prom-sti»* [Still life's graphics: tutorial for university students studying in the direction of training graduates «Artistic design of textile and light industry products»] Moskva: Gumanitar. izd. tcentr VLADOS, (Izobrazitelnoe iskusstvo) [in Russian].
3. Karpova S. M. (2016) *Siuzhetno-tematychnyi natiurmort: metodychni vkazivky do vykonannia zavdannia «Siuzhetno-tematychnyi natiurmort» na praktychnykh zaniattiakh z dystsypliny «Rysunok, zhyvopys, skulptura. Rysunok» dlia studentiv I kursu napriam pidhotovky 6.060102 «Arkhitektura»* [Plot-themed still life: Guidance for the task "Plot-themed still life" in practical classes of discipline «Drawing, painting, sculpture. Drawing» for students of I year training direction 6.060102 «Architecture»] Odesa: Astroprynt [in Ukrainian].
4. Li N. G. (2004) *Osnovy uchebnogo akademicheskogo risunka* [Fundamentals of educational academic drawing] Moskva: EKSMO-PRESS [in Russian].
5. Maksimov O.G. (2003) *Risunok v arkhitekturnom tvorchestve. Izobrazhenie, vyrazhenie, sozidanie: ucheb. posobie dlia vuzov* [Drawing in architectural work. Image, expression, creation: tutorial for universities] Moskva: Arkhitektura [in Russian].
6. Markitantova T.O. (2009) *Osobennosti metodiki obucheniiia risunku studentov arkhitekturno-*

stroitel'nogo vuzu [Methodology peculiarities of teaching students of architecture and construction university] Sankt-Peterburg., Candidate's thesis [in Russian].

7. Rostovtcev N. N. (1973) *Akademicheskii risunok: Kurs lektcii. Ucheb. posob. dlia stud. ped. in-tov* [Academic drawing: Lecture course. Tutorial for students of pedagogical universities] Moskva: Prosveshchenie [in Russian].

---

**Елена Евгеньевна Белгородская,**  
кандидат педагогических наук, доцент  
кафедры рисунка, живописи  
и архитектурной графики

**Павел Петрович Башкатов**  
ассистент кафедры рисунка, живописи и архитектурной графики  
Архитектурно-художественного института,  
Одесской академии строительства и архитектуры  
ул. Дидрихсона 4, м. Одесса, Украина

## **ФОРМИРОВАНИЕ ТВОРЧЕСКОГО АСПЕКТА В РИСУНКЕ НА ПРИМЕРЕ ВЫПОЛНЕНИЯ ЗАДАНИЯ «СЮЖЕТНО- ТЕМАТИЧЕСКИЙ НАТЮРМОРТ» СТУДЕНТОВ ПЕРВОГО КУРСА АРХИТЕКТУРНЫХ СПЕЦИАЛЬНОСТЕЙ**

*В статье рассмотрена одна из ведущих дисциплин в обучении будущих архитекторов – рисунок. Рисунок является главным изобразительным средством творческого метода архитектора. Рассмотрен творческий аспект в рисунке на примере выполнения задания «Сюжетно-тематический натюрморт» в технике мягкого материала.*

**Ключевые слова:** архитектурное образование, академический рисунок, сюжетно-тематический натюрморт, мягкий материал, творчество, креативность.



**Олена Євгеніївна Білгородська**

кандидат педагогічних наук, доцент кафедри рисунка, живопису та архітектурної графіки

**Павло Петрович Башкатов**

асистент кафедри рисунка, живопису та архітектурної графіки

Архітектурно-художнього інституту,

Одеської академії будівництва та архітектури

вул. Дідріхсона 4, м. Одеса, Україна

**ФОРМУВАННЯ ТВОРЧОГО АСПЕКТУ У РИСУНКУ  
НА ПРИКЛАДІ ВИКОНАННЯ ЗАВДАННЯ «СЮЖЕТНО-  
ТЕМАТИЧНИЙ НАТЮРМОРТ» СТУДЕНТІВ ПЕРШОГО  
КУРСУ АРХІТЕКТУРНИХ СПЕЦІАЛЬНОСТЕЙ**

*У статті розглядається одна з головних дисциплін у навчанні майбутніх архітекторів – рисунок. Рисунок є головним образотворчим засобом творчого методу архітектора. Розглянуто творчий аспект в рисунку на прикладі виконання завдання «Сюжетно-тематичний натюрморт» в техніці м'якого матеріалу.*

**Ключові слова:** архітектурна освіта, академічний рисунок, сюжетно-тематичний натюрморт, м'який матеріал, творчість, креативність.