

IMPROVEMENT OF PROFESSIONAL TRAINING OF STUDENTS-ARCHITECTS IN THE PROCESS OF ART AND INTRODUCTORY PRACTICE IN PAINTING**E.M. Konshyna,**

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Abstract. The article substantiates the relevance of the research topic, defines the purpose and objectives of the study, the object and subject of scientific work, the state of the problem and research methods, traced aspects of scientific novelty, noted the theoretical value and practical significance of the work. The research, conducted within the scientific activity of the Department of Drawing, Painting and Architectural Graphics, indicates the need to consider innovative educational processes as part of the practical activities of architects aimed at adapting the city to new challenges. The article considers the use of research results in the development and improvement of programs for artistic and introductory practice for students of architecture and methods of depicting the architectural environment in the open air, which develops the compositional thinking of future architects. The necessity of integration of traditional academic and innovative approaches in teaching painting as a complex subject in the profession of an architect is substantiated. Theoretical bases of painting taking into account features of professional activity of experts in architecture are opened. The conditions for improving the creative training in the system of professional training of architects in the university are revealed. A comparative analysis of student works depicting the urban environment in leading domestic architectural universities. The classification of images of the image of the urban environment during art-introductory practice is carried out. The sequence of stages of performance of the task on the image of objects of architecture in the city is offered and theoretically substantiated. When teaching drawing to students-architects, it is proposed to take into account a number of additional, structural lines for organizing the composition of the sheet, as well as the method of «intersections» for analysis and correction of the created spatial-plastic illusion of depth of depicted objects on the plane. The article considers current approaches in education and their reflection in the architectural solutions of higher education institutions based on the analysis of Ukrainian and foreign experience.

New methods of education that correspond to these transformations are being studied. Conceptual and practical solutions in the field of depiction of architectural spaces in higher educational institutions that correspond to current changes in the system of educational process are revealed.

Keywords: higher architectural education, painting, plein air painting, graphic arts skills, exterior, artistic and introductory practice.

Formulation of the problem. The main task of the architect is to find solutions that optimally combine the safety of the building, the rational use of space and the features of the original idea. For a clear and expressive presentation of this idea and the search for its solution, the architect must have the means to convey and implement his plan [1].

Architectural drawing, graphics, "living" sketch, which is used in the open-air art practice of painting, is this tool. In the process of working on an architectural sketch, an etude, the sharpness of perception of nature, visual memory, the ability to capture the characteristics of the object by minimal means are developed. This practice aims to study and create a plein air painting session, where there is a transfer of space in different perspectives, from its constituent elements: the terrain, water, vegetation, architectural structures in the real world; contributes to

the development of creative images in architectural composition [2]. The sequence of tasks of practice reveals the stages of studying the architecture of settlements, cities, their connection with the landscape.

Analysis of recent research and publications. A significant amount of descriptions of artists' work, their experience and observations of work from nature have been accumulated in numerous art studies devoted to historical, genre and landscape painting.

For example, creative achievements of masters of realistic painting, artistic and aesthetic assessment of their contribution to the development of plein air painting – T. Alekseeva, M. Alpatov, V. Baksheev, N. Barsamov, N. Borisov, I. Brodsky and V. Moskvinov, M. Voloshina, I. Grabar, A. Deineka, D. Kardovsky, V. Kemenov, I. Kramsky, F. Maltseva, I. Nikonova, I. Razdobreeva, D. Revadd, I. Repin, V. Rudnev, D. Sarabyanov, I. Shishkin, N. Yavorskaya; research of color science, watercolor painting techniques – A. Zaitsev, A. Winner, Y. Grenberg, A. Troshichev; coverage of image problems from nature – Kornienko, A. Terentyev, A. Triselov; research of problems of painting as a plein air subject – G. Beda, A. Maslenikov, A. Puchkov, A. Unkovsky, A. Yashukhin; problems of educational composition – G. Shorokhov, V. Esipov; solving problems of psychology – N. Volkov, V. Kuzin; problems of moral and aesthetic education in nature – A. Sidelkovsky, I. Smolyaninov.

Plein air as a light and air environment and a specific issue of art education in the field of plein air painting were considered by O. Ryndin, A. Vasiliev, A. Unkovsky. Thanks to these researchers, a number of special issues addressed to the methods of teaching painting in the open air, received some coverage. The results of the research were aimed at improving the technological system in the plein air on painting, used in the educational and creative activities of students. Researchers of plein air painting studied the process of initial educational and creative training of students in painting in nature: A. Vasiliev, O. Rindin, A. Unkovsky; development of creative abilities of students – S. Tokarev. The theoretical basis for the organization of the architect's professional training by means of fine arts was the work of G. Bida, V. Lebedko, V. Kuzin, N. Rostovtsev, E. Shorokhov, and others. Thus, the problems of determining the methodological foundations of professional training of architects by means of fine arts in the open air practice of painting, require additional study.

Selection of previously unsolved parts of the overall problem. Research and experience of this work allowed to formulate contradictions between:

- humanization of architectural and art education as a strategic line of modernization of the system of professional training, and the formed traditions of professional training of architects;
- stereotypes of architectural solutions that have developed during the years of command and administrative regulation of the economy of Ukraine, and modern requirements for the organization of the material and spatial environment;
- the need for interdisciplinary integration of blocks of disciplines of art and architectural cycles, and the level of development of theoretical and methodological bases of their provision.

Despite the amount of research and positive experience in improving certain aspects of the process of teaching painting from nature, this topic remains relevant. This led to the problem of our study: the definition of theoretical issues regarding the application of the laws of linear and aerial perspective in the depiction of architecture and architectural environment; study and analysis of architecture and its relationship with the environment; to develop creative activity and initiative of students, their artistic needs and aesthetic taste in the conditions of art activity in nature; to form skills of artistic selection, ability to choose the most important from variety, to think of composition – being able to create artistic images by means of painting; to develop professional abilities to perceive nature in large-scale three-dimensional space, and its image – in two-dimensional space on a plane.

Artistic and introductory practice in painting, aimed at consolidating, expanding, deepening and systematizing the knowledge of students-architects. The acquired skills are used,

based on the study of a subject related to the specifics of specialization, to master a holistic professional activity. The need to improve the quality of training of future architects in this area determined the choice of research topic – «Improvement of training of students - architects in the process of artistic and introductory practice in painting».

The purpose of the article is to improve the professional training of students-architects in the process of artistic and introductory practice in painting.

Targets of the study:

- determination of theoretical and practical issues concerning the application of the laws of linear and aerial perspective in the depiction of architecture and architectural environment;
- study and analysis of architecture and its relationship with the environment;
- to develop creative activity and initiative of students, their artistic needs and aesthetic taste in the conditions of art activity in nature.

Object of study: Artistic and introductory practice in painting.

Subject of study: Professional training of students – architects.

Presentation of the main research material. Improving the system of sketches, sketches, sketches during the study of topics of artistic and introductory practice in painting, the image of architecture and architectural environment in the open air, when students perform tasks not in the classroom but directly on the street - serves as a tool for compositional thinking and spatial representation. The principle of constructing tasks of theoretical and practical nature in this period should be analytical and consistently study all aspects of the image of architecture and the architectural environment in the open air. Full-scale sketches should be fixed by compositional-search, color and graphic exercises, which enrich the compositional-search work of students. Exercises should be constantly changed depending on the material (pencil, soft materials, watercolor), the method of image execution (structural-plastic, tonal, spot, color, etc.), the state of nature and the environment [3].

Improving the theoretical and practical experience of students during the period of artistic and introductory practice in painting, the image of architecture and the architectural environment should include the following theoretical and practical aspects:

- theoretical questions on the application of the laws of linear and aerial perspective in the depiction of architecture and architectural environment;
- study and analysis of architecture and its relationship with the environment;
- graphic means and materials, their expressive and visual possibilities.

Consolidation of theoretical knowledge and practical skills in painting and graphics. Definition of a practical set of questions and exercises to be mastered during the period of sketches and sketches in the open air:

- gradual mastering of the system of sketches and sketches;
- methods of performing linear-constructive and tonal sketches and sketches;
- performing practical exercises to determine the expressive capabilities of graphic techniques and materials [4].

The program of independent work of students was aimed at consolidating knowledge and skills acquired in the classroom, as well as the formation of the ability to rationally allocate time, independently replenish knowledge in the chosen specialty, expand their horizons, develop their own techniques for solving creative problems. self-educational activities, self-control and self-development.

Plein air practice by means of drawing and painting promotes creation of an image - from a single architectural object to formation of the whole city.

Contributes to the development of the study of color-aerial and linear perspective, the creation of a colorful worldview based on observation of nature, allows for further work on memory and representation.

The internship improves the professional training of students, increases the general artistic culture. It helps to develop observation, gives a good opportunity to get acquainted with the most interesting monuments of art culture.

In the process of internship, students face the following tasks:

- get acquainted with the nature of the region: climate, landscape, characteristic plants;
- master the laws of linear and aerial perspective;
- to study the images of objects and objects in the light air environment, in different states of general illumination, depending on the time of day, weather changes;
- get familiarized with various graphic materials.

It was proposed to use a new mixed technique in the depiction of plein air drawings; there was a proposition to depict some new types of landscape that are being presented in the cities where the plein air drawing takes place: the architecture of «old Odessa»; architecture of medieval Italy; seascapes in Odessa, Chernomorsk, Yuzhne, Grottommare (Italy); copies of works by famous artists and architects; images of works in a reduced format are made at different times of the year (for the state: summer, spring, autumn and winter).

The use of mixed media took place at the experimental level. Exercises with the use of various materials were developed on the basis of the analysis of works of known architects: watercolor with pastel; a simple pencil with a watercolor undertone; light watercolor with clarification of details with gray, black ink, liner.

The main part of the practice is carried out in nature and in the urban environment, in places where there are not only unique architectural objects, but also a clear environment in general, which helps to solve educational problems. Along with the image of an architectural monument, city panorama, architectural landscape, street -perspective, courtyards with enclosed interior space, bridges, etc., the student must study their history, which will then be useful to him in the learning process. The task of practice is the ability to form three-dimensional and artistic-compositional thinking, use the acquired knowledge and mastery of color perception in architectural work, master the principles of compositional construction on the picture plane using color and methods of work from nature [3].

Tasks for improving the professional training of students-architects in the process of artistic and introductory practice in painting are:

- identifying the features of the compositional thinking of the architect and artist in the depiction of panoramic city views, bridges, architectural monuments, city courtyards, the prospects of the street.
- substantiation of methods of depicting a holistic image of space on a plane.
- theoretical definition of perspective and experimental implementation of methodical sequence of educational task «Panorama of urban views», «Bridges in urban environment», «Architectural monuments», «City courtyards», «Street perspective», their influence on development of compositional thinking, image linear and aerial perspective, the laws of tonal relations and color, students-architects.

In the open air classes, students master the skills of working in nature, because to improve artistic skills, along with the development of creative abilities, it is also necessary to develop artistic and figurative perception of the surrounding reality; holistic vision of nature, to intensify the processes of spatial thinking and memory. The image of nature as a type of artistic activity has the task to teach students to see, understand and depict nature [2]. In art practice, the student must strive to ensure that the image corresponds to reality, so that the concept of nature is first and foremost correct and objective. During the image from nature, students develop the ability to analyze, compare, summarize the depicted objects and phenomena. Before you can start imaging the environment, you need to:

- choose an object for work (plot, motif, architectural ensemble or cityscape, or the whole building, its fragment, decor, etc.) and the best point of view;
- determine the size and format of the drawing (vertical, horizontal, square);
- pay attention to the scale of the object of the image, the proportions of the human figure, the proportions, decor and volume in general;
- perform a series of preliminary sketches and sketches to select the optimal composition of all parts of the drawing;
- choose graphic material and techniques for the correct depiction of the structure's facade. Work on a practical task has four stages.

At the 1st stage there must be: the arrangement on a sheet of paper of the image, designation of the general forms, horizon lines, the basic perspective directions is carried out. All this is done according to the sketch and verified according to an actual object. Complex architectural forms are reduced at this stage to the appropriate geometric volumes.

Finding a successful exterior composition solution in an outline. It is necessary to highlight the main idea of the composition in the previous sketches, taking into account the location of tonal spots depending on the illumination of one or a complex of objects, omitting details, establishing the location of the horizon line, outlining the main details of the landscape. The low horizon helps the artist to convey the monumentality of the landscape, architectural structure and its grandeur. The high horizon allows you to show a wider panorama of the landscape and a vivid picture of the area. A good choice of point of view, the height of the horizon solves many compositional issues. It is necessary to know that there were no sharp perspective reductions and distortions in a depiction of the building as a whole, it is necessary to move away from it on considerable distance. The forms of appearance of architectural objects are quite diverse, but most of the time they can be likened to geometric bodies: a cube, a parallelepiped, a cylinder, a polyhedron with spherical surfaces, taken separately or in various combinations.

In the 2nd stage the ratio of the main parts of the building, its division is revealed in the drawing. At the same time, its surroundings are generalized. Drawing at this stage is the basis for its further development and should be as accurate as possible, verified with nature. It is necessary to check several times the correctness of the proportions taken, perspective reductions, the ratio of the whole to the large divisions. The transfer of the true scale of the building is influenced by such factors as the image of the details of the building and the environment, people, nature, machines. Their size can emphasize, for example, the grandeur of the building or, conversely, prevent such an impression. Direct sketching should begin with the designation of the outline of the object, clarifying its overall silhouette in relation to the environment. It is also necessary to check the correctness of the horizon line and determine the points of convergence on it, competently convey the scale of objects. For this purpose, conditionally determine the size of the object (tree, car, person, etc.) in the foreground, and then build all the other environment relative to it. Complex architectural forms are reduced at this stage to the appropriate geometric volumes. When working on an architectural structure, it is necessary to keep in mind the surrounding space, which should also be conveyed in the drawings.

Stage 3 - drawing details of buildings and surroundings (trees, cars, etc.). The degree of machining of parts is determined depending on the task. Drawing of details of the construction and environment taking into account perspective and tonal relations. When tonal analysis of the image, you can achieve the depth of space by varying the force of pressure on the pencil and the distance between the strokes. Also, do not forget about the light source (sun, moon, lantern), ie you need to properly construct shadows from the objects of the image. The main feature of the plein air image is a change in the local color of objects. The main reasons are:

- «The degree of illumination of the object, which depends on the strength of the light source and the angle of incidence of the light beam;

- the color of this beam;
- the degree of remoteness of the subject, or the so-called «aerial perspective»;
- tonal and color contrasts;
- sunlight reflected from colored objects, ie reflexes» [2,3].

At this stage, the surrounding elements outlined in the drawing are introduced into the drawing - figures of people, plants, cars, household items, etc. All this is subordinated to the main thing in the image - architecture. Random details that interfere with general perception are removed from the image. Modeling the chiaroscuro of landscape objects should be different on the selected image plans. Foreground - a clear drawing of the shape of objects, taking into account all the gradations of chiaroscuro, the middle plan - the designation of only light and shadow, the background - a weak chiaroscuro. The aerial perspective in the landscape drawing has certain laws that the student must learn in practice:

- the clarity of objects as they move away from the viewer - weakens; the farther from the viewer is the object, the more blurry its outlines become;
- the strength of the tonal relations of contrasts (the difference between light and shadow on the surface of objects) decreases with distance from the viewer;
- as the subject moves away from the viewer, the saturation and brightness of the color appear less permanent.

At the 4th stage the drawing is generalized. In tonal drawings achieve convincing relations of large masses and subordination of details to them, in linear - the strength of lines is reduced to a single harmony. Lines in their strength, thickness and character should be scaled to the size of the image. Therefore, it is possible to lay a general tone in the middle and background, so that the foreground with its objects closer to the viewer [4].

The results of practice show the readiness of students for further professional activity, possession of practical knowledge, skills and abilities required in the chosen specialty by students.

The results of the experimental study indicate the effectiveness of the proposed method of improving the artistic training of students-architects and improving the performance of the experimental group.

Analysis of the results of the formative experiment confirmed the hypothesis that the improvement of artistic training of students-architects in the learning process will be successful if a scientifically sound professionally integrated methodological system is developed, which includes goals, objectives, adjusted content taking into account interdisciplinary links.

Thus, the task of the study is to determine the theoretical issues concerning the application of the laws of linear and aerial perspective in the depiction of architecture and the architectural environment; study and analysis of architecture and its relationship with the environment; development of creative activity and initiative of students, their artistic needs and aesthetic taste in the conditions of art activity in nature; formation of skills of artistic selection, ability to choose the most important from variety, to think compositionally - ability to create artistic images by means of painting, development of professional abilities of perception of nature in large-scale three-dimensional space, and its image - in two-dimensional space on a plane; on development and check of efficiency of the program of art preparation of students-architects in the course of passing of open-air art-introductory practice on painting are executed. The purpose of improving the artistic training of students-architects in the process of artistic and introductory practice in painting was to expand the special artistic training of students in natural light and the use of the surrounding architectural ensemble.

The educational goals of experimental programs were not so much in psychological training, but in providing conditions for creative self-realization of the student. In the practice of painting used the experience of depicting paintings by famous architects, artists, knowledge of the history of architecture and art in general; art museums were visited both in Odessa and many

museums in Italy, which provided new knowledge, experience and inspiration; interdisciplinary links for coordination, better mastering the topic of the lesson. Interdisciplinary links are the most important factor in optimizing the learning process, increasing its effectiveness, eliminating student overload. Of particular importance are interdisciplinary links for the effective use and restructuring of all major components of the educational process. Therefore, the material of subjects of art and special training on general topics was integrated into the process of plein air art and introductory practice in painting.

The set of exercises, art - introductory practice of painting in the open air, and their gradual complication aims at the following tasks, which are mastered consistently in sketches, sketches and sketches: image integrity - the ability to work on the image to subordinate its individual parts and details to the overall solution in general; the principle of work from general to individual; be able to detail without destroying the whole; volume of perception - the ability to convey volume; correctly adhere to tonal and color relationships. Identification of character, while depicting one must learn to find the means to emphasize the most characteristic in nature, thus striving for the greatest expressiveness.

With the help of systematic exercises, students must learn to understand the structure of each architectural structure that is the subject of their study. Every day it is necessary to grind the technique of sketch drawing, using different techniques and means of depiction: pencil, felt-tip pen, ink, mixed techniques and watercolor.

Conclusions and prospects for further development in this direction. The set of issues and a comprehensive approach to the problem of forming theoretical and practical experience of students in the depiction of architecture and architectonic environment with the application of knowledge of the laws of linear and aerial perspective in the open air, aims to improve students' artistic training. However, it does not exhaust all aspects and sees the prospect of further development in the study of new forms and methods of forming practical skills of students in the system of architectural education.

Contemporary art is a wide, extensive network that can change extremely quickly, which is not subject to a single definition. The image of space is different - this is due to artistic trends of a particular era, style, direction, trend and more. There is a constant search, development is connected both with theoretical bases (laws of perspective) and with techniques, materials, there is a study and the analysis of architecture and its interrelation with environment.

The objectives of the study, such as - the development of students' ability to observe, the ability to quickly capture the proportional, design features and chiaroscuro relationships, develop creative activity and initiative, artistic needs and aesthetic taste in the field of art, introduced practical skills into the creative nature of art search, which made it possible to flexibly operate with imaginary models of the object in consciousness and visual techniques, forms and space visually. Which directly determined the sequence of the creative learning process, mobilized the creative efforts of students, stimulated the invention of original solutions and aimed at developing an individual authorial style.

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УДОСКОНАЛЕННЯ ПРОФЕСІЙНОЇ ПІДГОТОВКИ СТУДЕНТІВ-АРХІТЕКТОРІВ В ПРОЦЕСІ ХУДОЖНЬО-ОЗНАЙОМЧОЇ ПРАКТИКИ З ЖИВОПИСУ

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Анотація. У статті обґрунтовано актуальність теми дослідження, визначено мету та завдання дослідження, об'єкт і предмет наукової роботи, стан проблеми та методи дослідження, простежено аспекти наукової новизни, зазначено теоретичну цінність і практичне значення виконаної роботи. Дослідження, що проводиться в межах наукової діяльності кафедри рисунка, живопису та архітектурної графіки, вказує на необхідність розгляду інноваційних освітніх процесів, як частини практичної діяльності архітекторів, спрямованої на адаптацію міста до нових викликів. У статті розглядаються питання щодо використання результатів дослідження теми, при розробці та вдосконаленні програм з художньо-ознайомчої практики для студентів-архітекторів і методики зображення архітектурного середовища на пленері, яка розвиває композиційне мислення майбутніх зодчих. Обґрунтовано необхідність інтеграції традиційного академічного та інноваційного підходів в навчанні живопису як комплексного навчального предмета в професії архітектора. Розкрито теоретичні основи живопису з урахуванням особливостей професійної діяльності фахівців в архітектурі. Виявлено умови вдосконалення творчої підготовки в системі професійної підготовки архітекторів у вузі. Проведено порівняльний аналіз студентських робіт зображення міського середовища в провідних вітчизняних архітектурних вузах. Здійснено класифікацію прийомів зображення міського середовища під час художньо-ознайомчої практики. Запропонована і теоретично обґрунтована послідовність етапів виконання завдання по зображенню об'єктів архітектури в місті. При навчанні рисунку студентів-архітекторів пропонується враховувати ще ряд додаткових, структурних ліній для організації композиції аркуша, а також метод «перетинів» для аналізу і корекції створеної просторово-пластичної ілюзії глибини зображуваних об'єктів на площині.

У статті розглянуті актуальні підходи в освіті і їх відображення в архітектурних рішеннях вищих навчальних закладів на основі аналізу українського та зарубіжного досвіду. Вивчаються нові методики освіти, які відповідають цим трансформаціям. Виявлені концептуальні і практичні рішення в області зображення архітектурних просторів у вищих навчальних закладах, що відповідають актуальним змінам в системі освітнього процесу.

Ключові слова: вища архітектурна освіта, живопис, пленер, художньо-графічні уміння та навички, екстер'єр, художньо-ознайомча практика.

СОВЕРШЕНСТВОВАНИЕ ПРОФЕССИОНАЛЬНОЙ ПОДГОТОВКИ СТУДЕНТОВ-АРХИТЕКТОРОВ В ПРОЦЕССЕ ХУДОЖЕСТВЕННО - ОЗНАКОМИТЕЛЬНОЙ ПРАКТИКИ ПО ЖИВОПИСИ

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Аннотация. В статье обоснована актуальность темы исследования, определены цели и задачи исследования, объект и предмет научной работы, состояние проблемы и методы исследования, прослежены аспекты научной новизны, отмечено теоретическую ценность и практическое значение проделанной работы. Исследование, проводимое в рамках научной деятельности кафедры рисунка, живописи и архитектурной графики, указывает на необходимость рассмотрения инновационных образовательных процессов, как части практической деятельности архитекторов, направленной на адаптацию города к новым вызовам. В статье рассматриваются вопросы использования результатов исследования темы, при разработке и совершенствовании программ по художественно-ознакомительной практики для студентов-архитекторов и методики изображения архитектурной среды на пленэре, которая развивает композиционное мышление будущих зодчих. Обоснована необходимость интеграции традиционного академического и инновационного подходов в обучении живописи, как комплексного учебного предмета в профессии архитектора. Раскрыты теоретические основы живописи с учетом особенностей профессиональной деятельности специалистов в архитектуре. Выявлены условия совершенствования творческой подготовки в системе профессиональной подготовки архитекторов в вузе. Проведен сравнительный анализ студенческих работ изображения городской среды в ведущих отечественных архитектурных вузах. Осуществлена классификация приемов изображения городской среды во время художественно-ознакомительной практики. Предложена и теоретически обоснована, последовательность этапов выполнения задания по изображению объектов архитектуры в городе. При обучении рисунку студентов-архитекторов, предлагается учитывать еще ряд дополнительных, структурных линий для организации композиции листа, а также метод «сечений» для анализа и коррекции создаваемой пространственно-пластической иллюзии, глубины изображаемых объектов на плоскости.

В статье рассмотрены актуальные подходы в образовании и их отражение в архитектурных решениях высших учебных заведений на основе анализа украинского и зарубежного опыта. Изучаются новые методики образования, которые отвечают этим трансформациям. Концептуальные и практические решения в области изображения архитектурных пространств в высших учебных заведениях, соответствуют актуальным изменениям в системе образовательного процесса.

Ключевые слова: высшее архитектурное образование, живопись, пленэр, художественно-графические умения и навыки, экстерьер, художественно-ознакомительная практика.