

**MODERNIZATION OF HIGHER ARCHITECTURAL AND ART EDUCATION:
PROBLEMS AND PROSPECTS FOR TRAINING SPECIALISTS**¹**N.R. Kubrish,**

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Abstract. The article is devoted to the problems of professional training of students by means of the fine arts in the process of modernization of higher architectural and art education in Ukraine. Academic artistic training of future specialists in the field of architecture and art is a necessary effective basis on which their professional potential can be formed and developed. Artistic literacy and skill are the main conditions for achieving a high professional artistic level and successful creative activity. The training of future specialists is considered as a continuous interconnected and interdependent process, the learning outcomes are analyzed.

The results should constantly improve, which will indicate the high quality of education. Taking into account all factors will ensure the possibility of successful work of specialists not only in the national space of architecture and art, but also meet the requirements of modernity and world-class quality. It is proved that the main vector of the process of modernization of higher education in Ukraine should be aimed at finding mechanisms for adaptation and integration. New state standards must be considered in the context of the world educational space and taking into account the policy of globalization. It is determined that a balanced synthesis of advanced technologies and the experience of a traditional academic school is important.

The integration of artistic and professional education of Ukraine into the world educational space is possible when taking into account national traditions, national specifics and the best domestic achievements in the training of professionals in architecture and fine arts. It is necessary to carefully analyze the latest educational technologies that are being actively implemented in the domestic architecture and art education. This will provide an opportunity for a rational and perfect synthesis of advanced educational technologies with the architectural and artistic traditions of the academic school. Undoubtedly, this will be useful for the process of professional artistic training of future specialists in architecture and art in higher and secondary educational institutions. The best modern achievements of higher education in training future specialists can ensure the competitiveness of domestic professionals in architecture and art.

Keywords: modernization, higher education, architecture, design, fine arts, teaching, professional training, national traditions.

Statement of the problem and its connection with the important scientific and practical problems. Modern world spiritual, historical, socio-political, economic, and cultural transformations actively influence the educational paradigm. Cardinal dynamic changes are required in the educational paradigm, its structures, and components, scientific and methodological approaches, principles, vectors and development processes, the essence and priorities of the educational complex. The appeal to national pedagogical traditions and European educational models of training architects, designers, and artists is an important factor in the research of the process of scientific design and the implementation of the latest pedagogical technologies. It is necessary to include them in the students' teaching process and the formation

of their professional ability for working as a specialist. The noted aspect has great importance for reforming the system of architectural and art education in Ukraine under conditions of continuous study following the requirements of the Bologna Agreement. The problems and prospects of architectural and artistic education are the prime in the intermediate-term plan of the Ukrainian Government.

The national educational policy tries to create all the necessary conditions for the creative development and realization of each individual. The solution to this problem will ensure the preservation and enrichment of cultural values and traditions, the strengthening of an independent, democratic, and legal state as an integral part of the European and world community in the present and in the future [4, p.23]. The outlined tasks have found the reflection in the National Doctrine for the Development of Education (in 2002). Modern problems of architecture and architectural education are presented in the Charter of the International Union of Architects and UNESCO 'About the Education of Architects', in the international programs of UNESCO 'World Natural and Cultural Acquisition in the Hands of Youth'. It is emphasized in the concept of students' artistic and aesthetic education in Ukraine general educational institutions (in 2002), the laws of Ukraine 'About higher education' (in 2003), 'About folk art crafts' (in 2001) that the educational process in educational institutions of the state should be built in such a way as to preserve, revive and enrich the traditions of the spiritual and artistic culture of the Ukrainian people, to create conditions for spiritual and creative progress of each person, to raise a level of national and patriotic consciousness of young people. It should be noted, the problems of future specialists' professional training in the field of architecture, design, and fine arts in the context of modernization of higher education, and the conditions of the Bologna Agreement, have not been sufficiently clarified in scientific research and are not covered enough in scientific literature yet. The principles of the synthesis of the latest educational European technologies with the national architectural and artistic traditions of the academic school in the process of professional architectural and artistic training have not been determined.

The purpose of the article is to identify the main problems of professional training of future architects, designers, and specialists in the field of fine arts in the context of the processes of modernization of higher architectural and artistic education in Ukraine and to outline the ways of their solutions.

The tasks. Problems that are set before architects, designers, artists are changing with time. And the technologies and construction design, methods and principles of shape formation, etc., are constantly becoming more complex. This requires a search for new scientific, theoretical, and practical design methods, technologies, structures, materials, organizational and compositional solutions from specialists in the system of organizing and implementing an architectural or design project. But it must be remembered that the prospects for the development of a functional, rational, harmonious, aesthetically expressive, artistically enriched architectural space of human life, depends precisely on the level of spiritual, artistic, aesthetic, and professional culture of architects, designers, and artists. The understanding by future architects of the spiritual and emotional content of the environment, which will contribute to the search for new and original solutions, approaches, design methods, as well as the development of creative potential, is necessary for full-fledged creativity.

Research methods. The general scientific research methods were used in the work - empirical and theoretical (analysis, synthesis, abstraction, generalization, explanation, classification, etc.), as well as systemic one. Features of the formation and development of professional skills of future specialists in architecture, design, and fine arts are presented in the works of such researchers as G. Beda, I. Grabar, B. Nemensky, V. Orlov, M. Rostovtsev, O. Rudnitskaya, N. Sakulina. The forms and methods of training specialists in architecture and fine arts are disclosed in the works of M. Bondarenko, V. Borisov, L. Dubovik, O. Kobernik, E. Kulik, S. Kucher, V. Kurok, L. Savchenko, V. Sidorenko, V. Steshenko, G. Tereshchuk, D.

Tkhorzhevsky, V. Yakovleva. The work of such scientists as V. Bannikov, V. Grigoriev, S. Karpov, G. Vaskovskaya, M. Dyachenko, L. Kandibovich, S. Konovets, M. Pichkur, V. Ruzhitsky, Zh. Sirotkina is devoted to the definition of professional skills and competencies. Problems and prospects of art education in the context of the Bologna process are considered in the scientific research of Y. Komishan, T. Sidletskaya, I. Kuznetsova, V. Benera, O. Sukhomlinskaya, I. Shorobury, V. Rozhok, V. Ognevyuk. The actual problems of the formation of the modern educational paradigm and modernization in the higher education system are analyzed in the works of domestic scientists K. Korsak, V. Andrushchenko, M. Zgurovsky, V. Kremen, and others. It is worth noting, that architectural, design, and art education is responsible for the development and transformation of national and world culture within the framework of universal human spiritual and material values, vectors of integration into the educational space, life guidelines, social virtues, and democratic foundations of society.

Main text. The priority task of higher architectural education is not only professional training, but also the development of the individual creative potential, the formation of a high level of artistic and aesthetic culture of the future specialist. Such a tendency is relevant for all areas of education, especially for those where the concept of 'creativity' is an integral part of the educational process itself. Therefore, the modernization of the system of higher architectural and art education should be aimed at solving the problem of training future specialists of a qualitatively new level. They should be able not only to carry out analysis before starting work on a project, research work on determining the most rational and promising engineering and design solutions, to identify complex modern complex engineering, urban planning problems, but they should design and embody architectural objects in the material. Also they should creatively solve socio-cultural, architectural and artistic, compositional-plastic and aesthetic tasks in the context of the formation of living space.

The content of the practical activity of future architects, designers and artists is design. Art plays a significant role in improving the professional and artistic and aesthetic culture in the educational process. The necessity in having developed volume-spatial thinking requires the formulation and solution of analytical volume-spatial tasks in the course of academic drawing to educate the students of these specialties. The process of training relevant specialists requires further improvement of the work of educational institutions following the requirements of the State Standard of Higher Education. It is necessary to create unified curricula in the modern conditions of the development of architectural and art education. Objective conditions have already been created since a scientific and methodological school has been formed, whose specialists direct their research activities in solving theoretical and methodological problems of increasing the level of efficiency of the process of training specialists in the field of architecture, design, and fine arts in modern conditions and the future.

The European vector of development, which Ukraine has chosen, and joining the Bologna process, require fundamental changes in the paradigm of higher education. I. Kuznetsova sees a deep crisis in modern educational models and processes. The author notes that «before society as a whole, and before future specialists, in particular, there is a problem of bringing all structural links of education in line with the requirements of the post-industrial era» [6, p.353]. The crisis in education caused scientists to strive in searching for and getting the right solutions. On the one hand, they should find and give arguments for new principles, a new pedagogical paradigm. And on the other hand, they have to put a scientific foundation for modern innovative processes that take place in the educational space of Ukraine [11, p.3 – 4]. Therefore, first of all, the main vector of the process of modernization of higher education in Ukraine should be aimed at finding mechanisms and ways to implement the adaptation and integration of new state standards in the context of the European educational space and the policy of globalization. This will contribute to and will cause not only an increase in the quality of training of future specialists but also their competitiveness in the global labor market [9, p.7]. At the same time Yu. Benera notes «It is

very important to remember that the European area of higher education is the unification of different systems with the preservation of national characteristics, cultural and educational traditions and historical and pedagogical acquisitions» [1, p.22]. We agree with the opinion of V. Komishan that the important aspects of modernizing the content of art education on a national basis should be outlined in the context of national priorities for the development of education. It is necessary to determine the methodological principles of studying the heritage and modern creativity of Ukrainian authors, developing principles for the selection of educational material, taking into account the needs of the formation of national identity by means of art [5, p.169]. V. Ognevyuk notes rightly that 'the policy in the area of education should be structured in such a way that national achievements in the field of education, cultural acquisitions and mental characteristics, which make each nation truly original' [7, p.81]. It is important to notice that there is no clear definition of the directions of the formation and development of art education in the system of technologies of the Bologna process. I. Shorobura emphasizes «When reforming higher education in the light of the Bologna process, it is necessary to take into account domestic competitive experience in the course of systemic modernization of the educational and qualification structure of art education» [12, p.220]. At the present stage of development of educational technologies in the context of the requirements of the Bologna process, innovations in architectural and artistic education (creative systems of masterclasses, seminars, architectural and art workshops, and internships at foreign enterprises) are actively synthesized with the traditions of the academic art school [3, p.181].

The academic principles of art were inherent in the European art academies of the XVI-XIX centuries. They contributed to the systematization of architectural and art education and the preservation of classical artistic traditions and ideals (the art of Ancient Greece and Rome). Prominent European artist-educators combined the aesthetics and principles of ancient art (artistic canons, ideals, and laws) with the creative method of realistic recreation of nature and the environment in their artistic, creative and pedagogical activities. A significant influence on the formation of the students' artistic skills of the Faculty of Architecture was their general study of drawing, painting, and sculpture with students of other creative directions. Also, direct contact with teachers of specialized departments at the Academy had a significant impact on the increase of students' creative skills of the Architectural Faculty. In the academies of arts for architectural and artistic work, they attracted outstanding artists of their time, graphic artists, painters, sculptors, philosophers, composers, poets, writers, scientists. Consequently, the formation of an architect within the walls of the Academy has always been based on a high level of training in the field of artistic disciplines – drawing, painting, sculpture, and their professional development took place in educational and creative workshops under the guidance of experienced architects and artists. It was on this basis that the traditions of the architectural school were formed, which were inherited and inculcated in pupils from generation to generation of teachers. Thus, they formed an artistic taste, an understanding of the philosophical, ideological artistic and aesthetic principles of ancient art and realism, and raised the socio-cultural and artistic-creative level of future architects.

Philosophical and ideological, aesthetic and scientific approaches, cultural and artistic achievements, methodological, pedagogical aspects demonstrated the effectiveness of the forms and methods of the academic system of art education and upbringing. The level of artistic skill opened up unlimited possibilities for the architect in the implementation of creative ideas. Therefore, the academic system has become the main basis for the process of artistic and aesthetic learning and education in other educational institutions. Since the Enlightenment, the academic principles of art in Europe have become the main vector of the process of artistic and aesthetic education and upbringing in schools, gymnasiums, private art studios, colleges, professional schools. But it should be noted that with all the positive and productive aspects of the academic artistic system, it is also possible to observe conservatism in the methodology of the

educational process, inconsistency with the worldview, spiritual, cultural, and educational needs of the era in the historical direction, denial of the artist's individual manner, and refusing creative experiment for the sake of preserving academic foundations and principles. Even successful national academic schools, which have been formed over the centuries, need a process of renewal. The change in historical socio-economic formations objectively affects artistic processes. They demand from art cardinal changes and renewal not only of structure, form, artistic means, technologies, materials, stylistics, but first of all, worldview, content, life values and guidelines, social ideals, role and purpose of art.

Thus, new realistic tendencies that intensified and developed in the art of the second half of the XIX century, more and more penetrated the walls of art academies, finding their adherents and followers. Therefore, the principles of academic drawing began to gradually lose their hegemony in the system of the academic art training. Since then, realistic depiction techniques have been introduced into the academic system. At the same time, great attention was paid to the study and recreation of living nature by various means of graphics. Therefore, at the end XIX of a century, the opposite art methods were generated – geometrical and realistic – in an education system. The geometric teaching method was based on geometry, generalization, selection, artistic aesthetics, idealization, and «purity» of form. The realistic method was based on the idea that objects should be depicted as they are perceived by the artist's eye, without simplified geometric shapes and idealization.

Particularly powerful and radical reforms of architecture and art education took place at the beginning of the twentieth century. These reforms were associated with the art of modernism and avant-garde and determined a new stage in the development of European art. It should be noted that the latest art completely denied the academic system and realism close in spirit to it in the artist's artistic activity, giving him absolute freedom of creative expression. These revolutionary transformations in art have influenced the educational concept as well. As a result of these changes, a significant number of architectural and artistic institutions in Europe almost completely or partially abandoned the academic system in the educational process. For example, in 1919, the world's first educational institution for industrial art and architecture, the Bauhaus, was founded. Various methods and approaches in the teaching system of this school were determined by the main goal – the formation of the ability to design objects, the aesthetics of which is determined by the principles of simplicity, rationality, and utilitarianism. The ideological inspirer and organizer of the Bauhaus school was V. Gropius. In his opinion, the main principles of the synthesis of arts (architecture, painting, graphics, and sculpture) should be laid based on the training of future architects, designers, and artists. It is the understanding and competent use of the principles of the synthesis of arts in the design process that will contribute to the successful implementation of new constructive-plastic, architectural and artistic ideas and the solution of issues following the requests and requirements of scientific and technological progress in modern construction and production. That is why the words «Art and technology – a new unity» became the slogan of the Bauhaus. It should be noted that the development of a creative personality with professional knowledge and skills has also become an important component of the training and education system within the framework at the new school. The practice of artistic form-making education contributes to the successful development and disclosure of the student's creative potential, V. Gropius argued.

Leading Bauhaus teachers had developed unique copyright programs and methods of shaping architecture, design, and visual arts. (I. Itten, J. Albers, V. Kandinsky, P. Mondrian, L. Mohoy-Nagy, O. Schlemmer, etc.). The main principles of the new methods of shaping that make up the concept of the author's curriculum are:

- rejection of traditional methods of shaping in architecture and fine arts;
- aesthetic properties and artistic, plastic, and constructive characteristics of objects and forms are determined by the principles of rationality and utilitarianism;

- the principle of generalization of artistic, constructive, and plastic forms on the basis of the simplest geometric forms and systems;
- the principles of shaping should be organically combined with the nature of the materials used and the constructive and technological base;
- the main form-building means is space;
- development and disclosure of the creative potential of the individual;
- development of constructive-plastic thinking on the basis of experimental research experiences.

It should be noted that the developed author's methods and curricula had a number of serious shortcomings. Excessive enthusiasm for experiments, research, as well as the search for various abstract forms and structures negatively, influenced the system of consistency and rational organization of work on a project in a certain direction. The free creative vision, understanding, and expression as the dominance of the principle in the teaching process, the rejection of the principles and methods of the academic system radically reduced the literacy level in artistic training of working from observation and from memory, the transmission of the life persuasiveness into the artistic image. This situation influenced the fact that in the pedagogical system at the Bauhaus two opposite principles were formed regarding the concept of teaching methods. A special place belongs to Oskar Schlemmer. He was distinguished by the absence of radical views on the reforms of art education. And he considered the necessity of avoiding extreme judgments and followed the principle of the 'a golden mean'. O. Schlemmer did not share V. Gropius' confidence in the need for an absolutely new educational system. He believed that it was necessary to build it on the traditional study, not to completely deny the academic system. It needed to be supplemented and improved in such a way as to bring it closer to the modern conditions of art development.

The predominant basis of architectural and art education in Ukraine is centuries-old traditions, scientific-methodological, artistic-creative, and organizational experience of the academic system, which determines the main direction of its professional development. The history of architectural and artistic education in Ukraine clearly demonstrates that a well-thought-out and perfect organization of the educational process based on academic and realistic artistic traditions has contributed to a high level of professional training of specialists in the direction of «Architecture», «Design» and «Fine Arts». The principle of «absolute creative freedom», which is adhered to overseas art schools, threatens the loss of certain professional criteria. It is thanks to the mastery of the invaluable heritage of academic architectural and artistic education, each future specialist, without any exception, can get a start for a powerful take-off, disclosure, and formation of creative potential in the field of architecture, design, and fine arts, which greatly contributes to the real freedom of creativity [13, p.108–109]. The vitality of the academic system in the educational national space is predetermined, first of all, by the high creative achievements of teachers and graduates of domestic architectural, artistic, design, and art educational institutions. These achievements have become a significant contribution to the baggage of Ukrainian and world architecture, design, and fine art and have been highly appreciated at all-Ukrainian and international exhibitions and competitions. Therefore, we fully agree with the opinion of T. Sidletka that "the destruction of the content of domestic art education for the sake of unification of forms is groundless since the professional training of Ukrainian artists meets European requirements in this area" [10, p.52].

In today's conditions of modernization in higher architectural and artistic education, the training specialists process in architecture and fine arts needs further work improvement of the institutes and faculties following the requirements of the State Higher Education Standard. O. Sukhomlinska asserts «Today, pedagogical science lags behind practice, does not keep pace with the cardinal changes, innovative processes that take place in the work of schools, children's institutions, in the higher education system» [11, p.3]. During the years of the creation of the state of independent Ukraine, the number of institutions that train specialists in architecture, design,

and fine arts at different faculties has significantly expanded. But the newly formed faculties (departments) in practice, when drawing up curricula, do not take into account the accumulated scientific and practical experience, they only adjust their capabilities to the conditions created by the situation in the system of architectural and artistic education. We fully share the opinion of A. Petrovsky that «our pedagogical science, paradoxically, does without the main thing – theoretically verified, comprehensively substantiated, strictly controlled and experimentally recreated laws». The author emphasizes «The laws of upbringing, education, and study in their unity are replaced either by such general provisions that their practical use is extremely difficult or by partial ones that have a very narrow meaning and cannot be transferred to new situations» [8, p.9.]. The search for new educational technologies, the compilation of the curricula, which supposedly update the content of architectural and art education and make it possible to provide the study with «open», «variable», «individual», «developing», in practice has led to the emergence of a large number of curricula, programs, which are not regulated in content and are not brought into accord with the State Standard. The analysis of such curricula shows that they were created without taking into account the requirements of the State Standard for Pedagogical Education, which is a normative legal document, and with its components – educational and qualification characteristics and educational and professional programs. Since there were no uniform state standards of education for a long time, the art specialties «Architecture», «Design», «Fine Arts» were simultaneously attributed to the directions «Education» and «Culture and Art». As a result, non-specialized educational institutions began to train art cadres. S. Volkov rightly notes «Accordingly, such educational institutions did not meet the standards of specialized art educational institutions, but thanks to a wide network they had an influence on the development of these standards, taking into account their own capabilities. It leads to an unreasonable decrease in the criteria for assessing graduates» [2, p.47-48].

Conclusions and research prospects. An analysis of the experience and research materials leads to the conclusion that the transition to a new, scientifically grounded organization of the artistic educational process in specialists' training in architecture, design and fine arts becomes natural in connection with the change in educational paradigms in the higher school. This transition should be ensured by modern pedagogical technologies of the process of artistic study by students, meet the requirements of the Pedagogical Education State Standard with its components – educational and qualification characteristics and educational and professional programs, and have prospects for development and integration in the educational European space. All these factors will ensure the possibility of successful work from a certain profession not only in the national, but also in the world space of education, culture and art.

The integration of art education into the cultural world space is possible only taking into account our own artistic traditions, national specifics, the best domestic achievements in the training of architectural and artistic personnel. Therefore, the latest educational technologies, which are actively being introduced into the national architectural education today, should be carefully and cautiously analyzed. This step will provide an opportunity for a rational and perfect synthesis of the latest educational technologies and the architectural and artistic traditions of the academic school.

As a result, it will improve the process of professional artistic training of future specialists in the field of architecture, design and fine arts in higher and secondary educational institutions. The academic artistic training of specialists in architecture, design and fine arts is a necessary and effective foundation on which their professional potential, artistic literacy and skills can be powerfully formed and developed to achieve a high artistic level and successful creative activity. The further research prospect is the study of the synthesis principles in the latest educational European technologies with the architectural and artistic, aesthetic and pedagogical traditions at the academic school in the process of future specialists' professional artistic training.

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**МОДЕРНІЗАЦІЯ ВИЩОЇ АРХІТЕКТУРНО-ХУДОЖНЬОЇ ОСВІТИ:
ПРОБЛЕМИ ТА ПЕРСПЕКТИВИ ПІДГОТОВКИ ФАХІВЦІВ**

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Анотація. Стаття присвячена проблемам професійної підготовки студентів засобами образотворчого мистецтва в процесі модернізації вищої архітектурно-художньої освіти в Україні. Академічна художня підготовка майбутніх фахівців в області архітектури, дизайну та мистецтва – необхідна ефективна основа, на якій може формуватися і розвиватися їх професійний потенціал. Художня грамотність, майстерність

– основні умови для досягнення високого професійного рівня та успішної творчої діяльності. Підготовка майбутніх фахівців розглядається як безперервний взаємозв'язаний і взаємообумовлений процес, аналізуються результати навчання. Результати повинні постійно покращуватися, що свідчитиме про високу якість освіти. Облік усіх чинників забезпечить можливість успішної роботи фахівців не лише в національному просторі архітектури і мистецтва, але також відповідати вимогам сучасності і якості світового рівня. Доведено, що головний вектор процесу модернізації вищої освіти в Україні має бути спрямований на пошук механізмів адаптації і інтеграції. Нові державні стандарти необхідно розглядати в контексті світового освітнього простору та з урахуванням політики глобалізації. Визначено, що важливий збалансований синтез передових технологій і досвіду традиційної академічної школи. Інтеграція художньо-професійної освіти України у світовий простір можлива за умови уваги до національних традицій, специфіки і кращих вітчизняних досягнень в підготовці професіоналів архітектури і образотворчого мистецтва. Необхідно уважно проаналізувати новітні освітні технології, які сьогодні активно впроваджуються у вітчизняну архітектурно-художню освіту. Це дасть можливість раціонального синтезу передових освітніх технологій з архітектурно-художніми традиціями академічної школи. Безумовно, це буде корисно для процесу професійної художньої підготовки майбутніх фахівців архітектури та мистецтва у вищих і середніх учбових закладах. Кращі сучасні досягнення вищої школи в навчанні майбутніх фахівців можуть забезпечити конкурентоспроможність вітчизняних професіоналів архітектури, дизайну і мистецтва.

Ключові слова: модернізація, вища освіта, архітектура, дизайн, образотворче мистецтво, фахова підготовка, національні традиції, інновації.

МОДЕРНИЗАЦИЯ ВЫСШЕГО АРХИТЕКТУРНО-ХУДОЖЕСТВЕННОГО ОБРАЗОВАНИЯ: ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ ПОДГОТОВКИ СПЕЦИАЛИСТОВ

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Аннотация. Статья посвящена проблемам профессиональной подготовки студентов средствами изобразительного искусства в процессе модернизации высшего архитектурного и художественного образования в Украине. Академическая художественная подготовка будущих специалистов в области архитектуры и искусства – необходимая эффективная основа, на которой может формироваться и развиваться их профессиональный потенциал. Художественная грамотность и мастерство - основные условия для достижения высокого профессионального художественного уровня и успешной творческой деятельности. Подготовка будущих специалистов рассматривается как непрерывный взаимосвязанный и взаимообусловленный процесс, анализируются результаты обучения. Результаты должны постоянно улучшаться, что будет свидетельствовать о высоком качестве образования. Учет всех факторов обеспечит возможность успешной работы специалистов не только в национальном пространстве архитектуры и искусства, но также соответствовать требованиям современности и качеству мирового уровня. Доказано, что главный вектор процесса модернизации высшего

образования в Украине должен быть направлен на поиск механизмов адаптации и интеграции. Новые государственные стандарты необходимо рассматривать в контексте мирового образовательного пространства и с учетом политики глобализации. Определено, что важен сбалансированный синтез передовых технологий и опыта традиционной академической школы. Интеграция художественно-профессионального образования Украины в мировое образовательное пространство возможна при принятии во внимание национальных традиций, национальной специфики и лучших отечественных достижений в подготовке профессионалов архитектуры и изобразительного искусства. Необходимо внимательно проанализировать новейшие образовательные технологии, которые сегодня активно внедряются в отечественное архитектурно-художественное образование. Это даст возможность рационального и совершенного синтеза передовых образовательных технологий с архитектурными и художественными традициями академической школы. Безусловно, это будет полезно для процесса профессиональной художественной подготовки будущих специалистов архитектуры и искусства в высших и средних учебных заведениях. Лучшие современные достижения высшей школы в обучении будущих специалистов могут обеспечить конкурентоспособность отечественных профессионалов архитектуры и искусства.

Ключевые слова: модернизация, высшее образование, архитектура, дизайн, изобразительное искусство, профессиональная подготовка, национальные традиции, инновации.