

GRAPHICS AS A FORMATIVE ASPECT OF THE PROFESSIONAL CULTURE OF FUTURE ARCHITECTS

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The process of modernization of the higher education system in Ukraine determines new vectors for the development of architectural education. The main goal is to train future specialists as people with a high artistic and aesthetic culture. They should be able to solve complex architectural, artistic, design, and engineering problems. A. Kober singles out creativity as one of the main problems of modern architectural design [4, p. 136]. Often you can find "inclusions" in the historical zone completely new ... architectural image of the city, which has its own independent cultural and historical value, is mercilessly destroyed and distorted [2, p. 143].

M. Dutsev argues that "the development of the concept of artistic integration is relevant for new architecture and culture ... a way to solve the fundamental problem of loss of integrity and loss of artistic qualities of architectural activity and the architectural environment" [1, p. 5]. So, the specialists have to make sketches, create images based on a complex of observations and imagination. Yu. Karamzin emphasizes that "computer technology has rapidly and fundamentally begun to change views on the design methodology and the method of architectural creativity itself, but the computer does not understand compositional nuances, hints, metaphors; thinking as such does not occur in the computer" [3, p.136]. Architectural graphics, notes K. Kudryashov, acts as a "concrete and figurative language code for the presentation of creative ideas" [5, p. 15].

The traditional form of project presentation has been produced for centuries and was associated with the historical style of architecture. The architectural graphics taught to the students of the 19th century used the "wash-drawing" method of classical structures and details. The student was "introduced" into the narrow framework of what is permitted in the field of shaping, oriented toward the selection and use of compositions and details from the heritage of the past.

At the dawn of the twentieth-century avant-garde trends in architecture (futurism, constructivism, abstractionism, surrealism) and even individual masters (Le Corbusier, V. Gropius, H. Meyer, I. Itten, Mies van der Rohe, N. Ladovsky, V. Krynskaya, A. Burov, G. Orlov, Y. Chernikhov, etc.) created an author's unique graphic language, influenced the style of architectural objects. The professional activity of these outstanding masters

was an experimental creative laboratory for finding new solutions, a graphic language of expression, and the embodiment of ideas. They formed the conceptual and artistic image of modern architecture.

An important aspect of the creative activity is the ability to create a new architectural image that has a cultural and historical value. Thus, the creative method of working on a sketch largely depends on the architect's mastery of various graphic techniques, methods, and materials. It allows improving individual artistic culture and forming a unique author's graphics.

Methods and techniques of architectural graphics may change in the process. At the stage of formation for an architectural idea, graphics are used primarily as a means of compositional one. In further work, they are used as a means of performing an architectural drawing in the process of detailing the plan. And the final stage of the presentation of your project is a very important aspect of the architect's creative activity.

Graphics occupies an important place in the professional and creative activity of an architect. It forms and develops professional culture, constructive and artistic thinking, and aesthetic taste. The author's manners, artistic and graphic techniques, which the master uses in his professional activities, are capable of influencing the formation of the conceptual and aesthetic image of architecture. Professional knowledge of the technique, methods, and expressive means of graphics by students are one of the steps in preparation for independent architectural creativity.

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