

THE STUDY OF ARCHITECTURAL DRAWING IN THE OPEN AIR IN THE CONTEXT OF MODERN VOCATIONAL TRAINING

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ABSTRACT: *The article analyzes the architectural drawings in the plein-air, which is included in the mandatory program of teaching students in the "Architecture" discipline. The question of its specificity is touched upon from the architect's point of view and the painter in order to find common points of contact in assessing their imaginative nature and work out a common line of influence, taking into account the versatile properties of architectural objects. In connection with the focus of modern education on the formation of a common professional culture, the architectural drawing in the Plein-air is considered a culturological phenomenon, which has a rich tradition of interpretations of historical monuments.*

Keywords: practice, architectural drawing, plein, nature

INTRODUCTION

Architectural drawing in plein-air is a special area with its own tasks. Two features define its specificity: the first is the very theme - the depiction of architectural objects in the open air, the second - their perception in the environment. Evaluating these two sides, you need to keep in mind the third. Monuments of architecture on the graphic sheet, made from nature, represent a living historical and artistic object of knowledge. In real open space, they most strongly affect their artistic side, affecting the aesthetic feelings of drawing and acting as the most effective means of actualizing cognitive possibilities. . Since the times of the Academy of Arts, drawing has been included in the programs of European and Russian schools, and is in demand now. In the general panorama of the new educational standards of High Schools, it is part of the overall professional culture. The concept of it studies, relevant at all times, is no less important in the present period. It finds coverage with many authors who note the compositional and expressive features of an architectural drawing that can find organic expression in an engraving or other independent graphic work, to be useful in various fields: for an engineer, designer, artist, etc. For example, Brian Edwards [1] believes that the graphic techniques are designed to help in the design business, and drawing by hand as a means of analyzing and understanding the architecture develops visual sensitivity, according to Iain Fraser, Rod Henmi [2] openly affects the designer's thinking processes. . Kendra Schank Smith [3] also believes that architectural drawing is very useful in different areas. It is closely related to the designer practice, who boldly adopts sketches of famous architects, from the Renaissance to the present day, such as Andrea Palladio, Erich Mendelsohn, Edwin Lutyens, Gianlorenzo Bernini, Le Corbusier, Michelangelo, Alvar Aalto, John Soan, Francesco Borromini, Walter Gropius, and modern architects: Tadao Ando, Zaha Hadid, and Frank Gehry. Frank Lloyd Wright spoke about the importance of architectural drawing. As an example, he cites the famous architect of the New Time F. Wright, having many drawings in which he explains his work as an architect. V.Sharov [4], A.Koloyntseva [5] believe that academic drawing, a systematic study of techniques and materials, both in the classrooms and in the open air, will give the proper result in understanding the material world. L. Kadirova [6] in the pages of his book "Plein Air. Workshop on fine arts" introduces the specifics of the work of graphic and pictorial materials in the open air, revealing the main issues on the

methodical organization of classes. During the practice of the visual arts Bob Sheil, Frederic Migayron, Luke Pearson, Laura Allen [7] assign an important role to architectural drawing. In the world of modern innovations and new technologies, they perceive it as a means of a philosophical understanding of the world. Roberto Cassanelli [8], in his book, describes how the study of architectural monuments formed the basis of the architectural styles of the XIX - early XX century, and the drawings themselves give an invaluable insight into how modern imagination has written down and turned ancient fragments into a kind of modern architectural idiom.

Indeed, through the plein-air drawing, the breadth of cultural monument's perception from past and from the present is revealed, which is of value not only from a historical point of view but also from the cultural horizon, the worldview of the time. Therefore, the relevance of the article is explained by the need to improve the quality of teaching, using the rich possibilities of the plein-air drawing, focusing on the formation of spatial and compositional thinking of future architects and forming the ideological range of ideas in the modern world.

Methodology

The theoretical sphere of the architectural drawing description in the plein-air is based on the historical-artistic method of analysis and synthesis, which made it possible to distinguish two aspects in the characteristic of the object. First - drawing is an essential practical and meaningful element in the work of the future architect. Second - drawing as an ideological philosophical idea, designed to create a healthy way of thinking based on the full-scale study of enduring historical value - monuments of the past.

On the specifics and "culture" of the open-air architectural drawing

No matter how widely drawings infiltrate the sphere of computer, multimedia, digital communications, sometimes being replaced with computer graphics, its unique nature remains unchanged. Such a drawing was made directly by the hand of the creator, speaking as a living conductor of his thoughts and feelings. This is its value. Even the emotional state in which the master dwelled, and the surrounding atmosphere, inspiring him, are reflected in the drawing by the pencil movement, the comparison of graphic spots, their contrast or nuance, etc. It is correct to speak about the "culture of drawing" as a historically developed visual phenomenon. The history of art knows quite a few examples

of the high artistic level of drawing graphics, both in Europe and in Russia.

In the plein-air practice, the drawing is enriched with additional qualities. He is endowed with new possibilities of the environment interpretation and the objects themselves. First of all, with direct perception, the model and the surrounding space are individually experienced and subjectively perceived. The perception of subjectivity in the architectural drawing restrained. It is advisable to compare it with the picturesque film image. The architecture in painting is a color image where the color in a dominant and spectacular way conveys the state of nature, immersing the architectural model in this environment. The painter feels this relationship and is under the power of impressions. Architecture in plain-air graphics is not a color image, but for the most part spatial and rigorous. Just as in painting, the artist is called upon to convey the natural state and atmospheric influences, while aware of the architecture as a constructive plastic materialized form that is clearly expressed in an open environment and in different angles (Fig 1, 2, 3, 4, 5, 6).



Fig. 1. Graphic architectural drawing

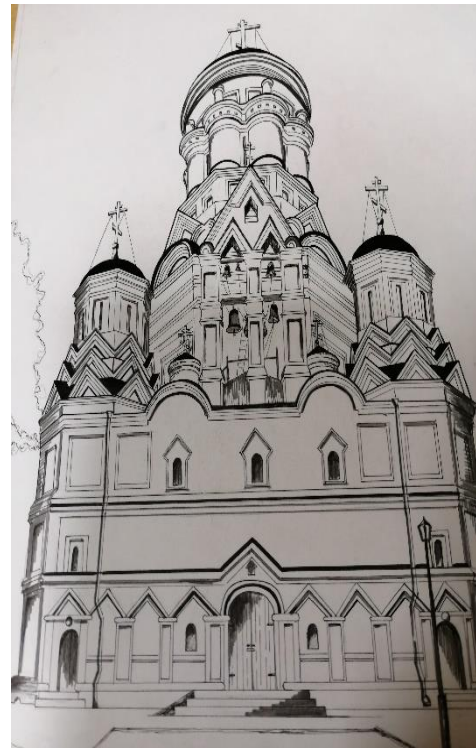


Fig. 2. Graphic architectural drawing

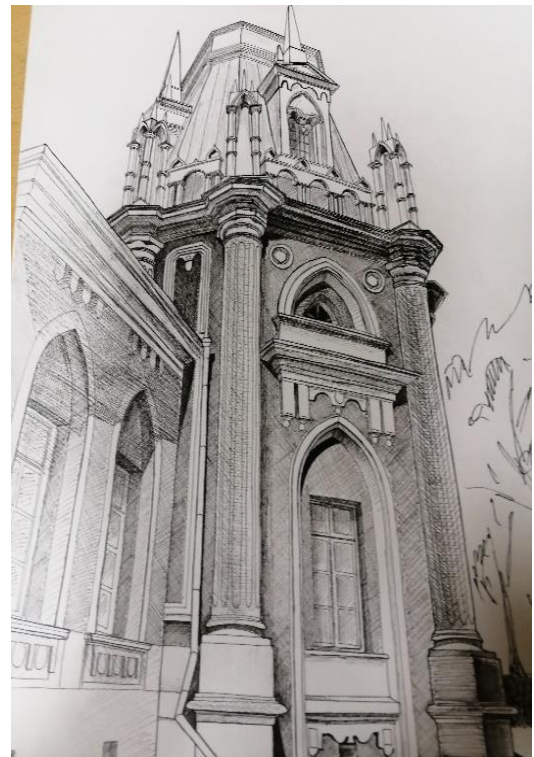


Fig. 3. Graphic architectural drawing



Fig. 4. Picturesque architectural drawing



Fig. 5. Picturesque architectural drawing



Fig. 6. Picturesque architectural drawing

When a student goes out into the open air and contemplates architecture in space directly from nature, as practice shows, he will strive for a realistic interpretation based on the objectiveness of human perception. In addition, nature has nothing to be changed with, it must be seen. It lives in our perception (...). Only a drawing striving for wholeness will be an artistically correct drawing” [9]. One more reasoning of Favorsky about nature: "It is supposed that the painter's art is a special method of knowing nature. If you know the nature, then it is important for you not to correct it, but to convey its essence, to understand it in its wholeness, in relation to one another, objects, actors, etc."

In a holistic assessment of an architectural monument, it is important to see the qualities that form the architectural image, in particular, the ratio of the scale with the surrounding objects, the tectonics of the constructive system, and the aesthetics of the material, the integral style unity, etc. Such an analysis will allow us to concentrate on these features in the drawing, displaying them as accurately as possible. In this regard, how not to recall the academic drawing. Historically, it has always been considered a strict art and did not allow any inaccuracies with respect to the objects depicted. In the Academy of Arts of the XVIII-XIX centuries, academic drawing was mastered in various forms and techniques. Sufficient attention was paid to work with sketches, rough drafts and etudes. It was believed that only the master could complete the work, who trains a lot in drawing and devotes enough time to the technique [10].

In order to comprehend the architectural figure as fully and deeply as possible, in the plein-air architectural practice, it is advisable to use all varieties of drawing, giving each of them due attention. Starting with outlines and rough drafts as the first visual experience and contact with nature. Sometimes students underestimate this kind of graphics. They mistakenly believe that it is more in demand when drawing a mobile nature, elements of the natural environment or people. The architectural figure does not always fit into the concept of a quick drawing from their point of view. This underestimation of the qualities of architectural sketches and drafts comes from perhaps the lack of attention paid to its specificity in the plein-air environment and its role in the follow-up work. These types of graphics give the first information about the spatial location of the architectural object. Fixing it from different points of view expands the informative significance of the architectural image and the environment. This is the first stage in the direction of truthfulness and concreteness of student work in the plein-air. Sketches and drafts love quantity. The more a student performs this kind of architectural drawings in the open-air practice, the more serious and constructive his decision will be in displaying the completed architectural composition.

It must be said that the evaluation of the preparatory drawing's significance, in particular, sketches and drafts, was associated with the general trends in the Russian arts of the XX century. The creative laboratory of the artist opened, and such a drawing, depicting various phenomena and the objective world, began to appear more and more at exhibitions, its aesthetic qualities were assessed. The architectural preparatory drawing also turned out to be adequate to its time.

Etude and finished drawing, perhaps, closer to the architect. It demonstrates the entire degree of concreteness and objectivity of the depicted architecture and is used for its expanded volume-spatial characteristics. At one time, there was a separate “engraving class” at the Academy of Arts, and the engraving demonstrated the degree of completeness of the work and acted as a conductor of the elegant, representing “the best and highest artistic and educational manual”, was intended to serve as an “instrument of enlightenment”. (Academy of Arts PNB. F796) and in the synthesis with other types of creativity to be “imitative art” (Academy of Arts RNB. F796) and in the synthesis of other types of art being “imitative art” (Arts Academy MFN. F796). In the works of the “old masters”, engraving and drawing in its varieties meet this goal. On the one hand, imitating ancient art they embodied the necessary ideal, on the other hand, they studied. Imitation of classical monuments of the past set them up for objective study. Imitation learning, which meant not only the creation of accurate pictorial or engraving copies but also works with nature, contributed to the comprehension of the three-dimensional architectural pattern as a future projection of the completed architectural image in the compositional volumetric model. From our point of view, the study of the “old masters” techniques in combination with the full-scale work in the open air will lead to the necessary results of understanding the architectural figure, comprehending its essential qualities and its aesthetic evaluation. So it was in the European art of the XVII-XIX centuries, when masters in nature checked the laws of linear and aerial perspective and composition, using the data from their observations of nature. Looking at the works of Italian masters: D. Bellini, D. Tiepolo, F. Guardi, Pietro da Cortona, Pierre Leone Ghezzi, French: Jean Cousin the Elder, A. Caron, and others, the viewer feels the full illusion of the architectural space, whether it will be integral composition panoramas or a separate architectural fragment. Once again, we emphasize the significance of nature, which can only be given by the plein-air. The process of movement in the plein-air is important. It allows you to assess the changing volumes, buildings, and most importantly give the necessary understanding of the architectural space since the assessment of different spatial situations is one of the important tasks of the educational drawing.

CONCLUSION

Thus, the natural method of object learning determines the truthfulness and concreteness of student work. Ultimately, combined into one so-called “drawing style” [11], in their natural fixation, such images in the open air are, firstly, not only of direct importance for the future architect, designer, artist but also in various areas of social - Humanities (cultural studies, historians) and the exact sciences (designers, engineers, etc.). Secondly, the salutary perception of the object in the open air, made from the nature of a living

drawing, is designed to form an “ecological” culture. The important qualities that underlay the academic design are adherence to nature and an analytical vision of the model, we should not forget in our time. It can be said that the traditional natural method of teaching drawing, including drawing architectural objects not only directly from nature, but also from memory and representations, is optimal since it achieves a corresponding result with a certain number of classroom study hours and is complemented by educational plein-air practice.

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