

ПРОЦЕС НАВЧАННЯ ХУДОЖНЬОЇ КОМПОЗИЦІЇ В АРХІТЕКТУРНІЙ ОСВІТІ

Григор'єва В. Б., кандидат педагогічних наук, доцент, завідувачка кафедри рисунка, живопису та архітектурної графіки

Одеська державна академія будівництва та архітектури

Споденюк С. І., старший викладач кафедри рисунка, живопису та архітектурної графіки

Одеська державна академія будівництва та архітектури.

Поронік Е. Г., старший викладач кафедри рисунка, живопису та архітектурної графіки.

Одеська державна академія будівництва та архітектури

Анотація. Переорієнтація сучасної вищої освіти на європейські стандарти вимагає аналізу традиційної методики навчання майбутніх архітекторів і підвищення якості освітянських послуг в цілому.

Метою архітектурної освіти слід вбачати підготовку спеціалістів, здатних до творчої, пошукової та проектної діяльності. Зміст викладання художньої композиції в архітектурній освіті визначається навчальними планами і робочими програмами. Однак сучасний стан процесу навчання даної дисципліни розроблено недостатньо. В багатьох архітектурних вищах відсутня дисципліна «Композиція» у системі образотворчої підготовки студентів. Зміст навчальних планів і програм не відповідає сучасним вимогам ринку праці до майбутніх архітекторів. Наукові знання, практичні навички композиційної діяльності, отримані студентами на заняттях з рисунку, живопису, історії мистецтв, нарисної геометрії, скульптури та проектування, не входять до їх загальної системи знань, понять і не відповідають реальному характеру майбутньої професії.

У зв'язку з цим на основі теоретичного аналізу наукової та методичної літератури були уточнені компоненти процесу навчання художньої композиції майбутніх архітекторів.

В сучасних умовах навчання основна увага приділяється стимулюючому мотиваційному компоненту та змісту навчального процесу.

Подальше рішення існуючих проблем процесу навчання художньої композиції в архітектурній освіті ми бачимо у підвищенні значущості ролі викладача, його культури, світогляду, фаховості, артистизму та комунікабельності.

Ключові слова: архітектурна освіта, художня композиція, образотворча підготовка, компоненти процесу навчання.

ПРОЦЕСС ОБУЧЕНИЯ ХУДОЖЕСТВЕННОЙ КОМПОЗИЦИИ В АРХИТЕКТУРНОМ ОБРАЗОВАНИИ

Григорьева В. Б., кандидат педагогических наук, доцент, заведующая кафедрой рисунка, живописи и архитектурной графики.

Одесская государственная академия строительства и архитектуры

Споденюк С. И., старший преподаватель кафедры рисунка, живописи и архитектурной графики.

Одесская государственная академия строительства и архитектуры

Пороник Э. Г., старший преподаватель кафедры рисунка, живописи и архитектурной графики.

Одесская государственная академия строительства и архитектуры

Анотация. Переориентация современного высшего образования на европейские стандарты предполагает анализ традиционной методики обучения будущих архитекторов и повышение качества образовательных услуг в целом.

Целью архитектурного образования следует считать подготовку специалистов, способных к творческой, исследовательской и проектной деятельности. Содержание преподавания художественной композиции в архитектурном образовании определяется учебными планами и рабочими программами. Однако современное состояние процесса обучения данной дисциплине разработано недостаточно. Во многих архитектурных вузах отсутствует дисциплина «Композиция» в системе изобразительной подготовки студентов. Содержание учебных планов и программ не соответствуют современным требованиям рынка труда к будущим архитекторам. Научные знания, практические навыки композиционной деятельности, получаемые студентами на занятиях по рисунку, живописи, истории искусств, начертательной геометрии, скульптуре и проектированию, не входят в их общую систему знаний, понятий и не соответствует реальному характеру будущей профессии.

В связи с этим на основе теоретического анализа научной и методической литературы были уточнены основные компоненты процесса обучения художественной композиции будущих архитекторов.

В современных условиях обучения основное внимание уделяется стимулирующе-мотивационному компоненту и содержательной стороне учебного процесса.

Дальнейшее решение существующих проблем процесса обучения художественной композиции в архитектурном образовании мы видим в повышении значимости роли педагога, его культуры, мировоззренческой позиции, профессионализма, артистизма и коммуникабельности.

Ключевые слова: архитектурное образование, художественная композиция, изобразительная подготовка, компоненты процесса обучения.

PROCESS OF TEACHING ARTISTIC COMPOSITION IN ARCHITECTURAL EDUCATION

Grigoryeva V. B., Ph D. in Education, Assistant Professor, Head of the Sub-Department of Drawing, Painting and Architectural Graphics

Odessa State Academy of Civil Engineering and Architecture

Spodeniuk S. I. Senior Teacher at the Sub-Department of Drawing, Painting and Architectural Graphics.

Odessa State Academy of Civil Engineering and Architecture

Poronik E. G. Senior Teacher at the Sub-Department of Drawing, Painting and Architectural Graphics.

Odessa State Academy of Civil Engineering and Architecture

Abstract. Reorientation of the contemporary higher education towards European standards implies analysis of traditional techniques for teaching architects-to-be and improvement of educational services on the whole.

Purpose of architectural education is to train experts capable of creativity, research and design. Standards of teaching artistic composition in architectural education are defined by syllabi and curricula. However, current process of teaching this subject is underdeveloped. System of depiction skills training in many institutions of architectural education does not include such a subject as Composition. Content of syllabi and curricula does not meet current demands of the job market to architects-to-be. Academic knowledge and practical compositional skills learnt by students during classes in drawing, painting, history of arts, descriptive geometry, sculpture and design are not included into their general system of knowledge and concepts and

are not consistent with the actual nature of their future occupation. Process of teaching artistic composition is the most complex and yet the least developed both in terms of theory and methodology, despite its dominating position in the system of depiction skills training of architects-to-be. Special terminology is often interpreted differently and sometimes inconsistently. There is no uniform system for teaching composition and developing practical compositional skills. Key expectations in the traditional training system of architects-to-be are set upon the students' natural talent, intuition and high motivation.

Therefore, the author has pinpointed key components of teaching artistic composition to architects-to-be based on theoretical analysis of academic and methodological sources.

The following teaching components are determined in the traditional system of teaching artistic composition: target component, incentive and motivation component, content component, operational activity component, regulatory control component, performance assessment component.

Important didactic and occupational tasks are solved at each stage of teaching: target component ensures the teacher's attitude and perception of objectives and tasks of a topic or a section of study by the students; incentive and motivation component includes encouragement of the student's interest and need in completion of specific compositional tasks; content component is determined by syllabi and curricula; operational activity component reflects procedural essence of teaching artistic composition; regulatory control component means the teacher's control of the process of solving compositional tasks and the students' self-control; performance assessment component is implemented through assessment of the students' compositional performance by the teacher, summarizing and analysis of compositional thinking skills.

Analysis of theoretical and methodological sources concerning teaching artistic composition in architectural education revealed inconsistencies between traditional teaching system and contemporary requirements to development of competitive skills in architects-to-be. Rapidly changing information environment encourages short-term acquisition of compositional knowledge and development of non-durable practical compositional skills.

In architectural education depiction skills training in students gives way to innovative technologies, computer programmes and overall cutting of academic hours allotted for practical (manual) work. Losing skills of drawing from nature leads to elimination of values of traditional art and education, which does not always have a positive effect on architectural education in general and personal relevance of architects-to-be in particular.

Current teaching environment focuses mainly on incentive and motivation component and content component of the training process.

Motives for learning and creative activity of architects-to-be evolve at different levels of awareness and are rather versatile. Incentive is important in motivating students for learning and creative activity. For some such incentive means responsibility to his/her team, ambition to uphold the department's reputation, and others are driven by personal success only.

We believe that further solution to problems existing in the process of teaching artistic composition in architectural education includes mainstreaming the teacher's role, his/her cultural values, worldview, professionalism, artistry and social skills.

Keywords: architectural education, artistic composition, depiction skills training, teaching process components.

Problem Statement. Reorientation of the contemporary higher education towards European standards implies training of experts striving for personal and professional growth. The state and employers alike are interested in high quality of educational services [4; 365].

Purpose of architectural education is to train experts capable of creativity, research and practical activity. Contemporary architectural education requires improvement of old and formation of new techniques for depiction skills training of architects-to-be based on principles of visual arts and composition, in particular.

Process of teaching artistic composition is the most complex and yet the least developed both in terms of theory and methodology, despite its dominating position in the system of depiction skills training of architects-to-be. Special terminology is often interpreted differently and sometimes inconsistently. There is no uniform system for teaching composition and developing practical compositional skills. Key expectations in the traditional training system of architects-to-be are set upon the students' natural talent, intuition and high motivation.

Dramatic research efforts have been made lately in the field of architectural education (V. L. Baryshnikov, E. A. Kaidanovskaya, S. N. Karpova, Z. S. Nagaeva, N. G. Shaloshvili, N. Li and other researchers and teachers), yet lack of educational material for teaching artistic composition in architectural education has determined the choice of this topic.

This topic is included into the topic plan of Odessa State Academy of Civil Engineering and Architecture (UDC 378.147.11.7 – Improvement of Depiction Skills Training of Architecture Students by Means of Drawing, Painting, Sculpture, History of Arts and Architecture).

Object of Research – teaching artistic composition to architects-to-be.

Purpose of Research – to pinpoint key components of teaching artistic composition to architects-to-be based on theoretical analysis of academic and methodological sources.

The following teaching components are determined in the traditional system of teaching artistic composition: target component, incentive and motivation component, content component, operational activity component, regulatory control component, performance assessment component.

Target component of the teaching process reflects the teacher's attitude and perception of objectives and tasks of a topic or a section of the composition course and the entire subject by the students. Necessity first to comprehend possible ways for completion of the practical task (unassisted creative composition) enables one to make an action plan and to follow it through. It is accompanied by crosscheck of mental and depicting actions, which results in high quality of specialized knowledge and consistency of practical skills. Hypothesis is made while planning compositional actions. Only a substantiated suggestion can be called a hypothesis, and in art we deal with intuition and imagination. In practical terms, for a teacher hypothesis serves as a means for activation of the student's mental and practical actions, and for a student it becomes a plan for compositional actions aimed at solving a creative task, a hypothetic substantiation for expressive means and artistic materials used. Next stage of compositional activities is proving a hypothesis. One of the most vital prerequisites for solving compositional tasks is the students' ability to find appropriate visual means and techniques for proving and verifying soundness of the hypothesis.

Incentive and motivation component of the process of teaching artistic composition implies encouragement of interest in architects-to-be and their need in completion of specific compositional tasks. This encouragement should give rise to the inner process of positive motives for learning. Motivation in learning and cognitive activity affects the results of mastering principles of compositional proficiency. Motivation of learning on the whole is a complex personal entity reflecting one's moral stand, conscious choice of practical skills and methods to master them. It is essential for motivation of learning to be consistent, to stimulate drive for unassisted creative work, acquisition of knowledge, development of compositional skills, mastery of the chosen occupation.

Motives for learning and creative activity of architects-to-be evolve at different levels of awareness and are rather versatile. Incentive is important in motivating students for learning and creative activity. For some such incentive means responsibility to his/her team, ambition to uphold reputation of their department, institute or academy, and others are driven by personal success only.

Encouragement of interest for compositional activity in architects-to-be is determined by an emotional aspect manifesting itself in activation of artistic perception through growing emotional response. Activation of compositional activity through growing emotional response in

architects-to-be depends on the teacher's personal style, his/her cultural values, methodological expertise, emotional and improvisational intensity of presentation.

Content component of the process of teaching artistic composition in architectural education is determined by syllabi and curricula. Standards of teaching artistic composition are a conclusive evidence of the fact that theoretical principles of this subject are underdeveloped. System of depiction skills training in many institutions of higher architectural education does not include such a subject as Composition. Each teacher relies upon personal best practices, best practices of his/her teachers and hence brings in a certain degree of subjectivity and conservatism into the teaching process. Content of syllabi and curricula does not meet current demands of the job market to architects-to-be. Academic knowledge and practical compositional skills learnt by students during classes in history of arts, drawing, painting, sculpture, descriptive geometry and design are not included into their general system of knowledge and concepts and are not consistent with the actual nature of their future occupation.

Operational activity component reflects procedural essence of teaching artistic composition. It is implemented through determination of methods, aids, forms of organization of the teaching process and development of compositional skills. General didactic principles of teaching methods were developed in the Soviet system of higher education and are still used by most teachers [5]:

- 1) Information consolidation method of teaching and performing or reproductive method of learning;
- 2) Explanatory method of teaching and learning;
- 3) Practical guideline method of teaching and practical performance method of learning;
- 4) Explanatory and motivating method of teaching and partially searching method of learning;
- 5) motivating method of teaching and searching method of learning.

Various methods of teaching and learning are used in the process of development of compositional skills in architectural education. Practical implementation of the explanatory method includes the teacher's explanation of the content and basic compositional techniques for completion of the subject task using visual aids, reproductions, presentations. This method is called reproductive or less commonly productive method of information digestion. In the current teaching environment practical performance method and searching method are more rational for information digestion.

Critical didactic conditions for creation of the optimum correlation between reproductive and creative components of learning are as follows:

- 1) organization of the special phase of cooperation at the motivating stage of teaching – introducing architects-to-be to compositional activity under the teacher's supervision;
- 2) introduction of the system of creative tasks completed together with the teacher.

We believe that optimum correlation between creative and reproductive components of learning is when creative components are at the highest level of organizational activity, they are mastered by students on a first-priority basis, have a proactive effect on accepting and proposing objectives of learning and on the entire process of mastering reproductive and operational process components of activity.

Regulatory control component of the process of teaching artistic composition in architectural education means the teacher's control of the process of solving compositional tasks and the students' self-control. The teacher's control manifests itself through motivation of compositional skills development and regulation of the process of solving a compositional task, which is expressed in the following way:

- 1) removal of functional fixation;

Basic sign of functional fixation is problems experienced by students when choosing a correct depiction method for solution of the compositional task. They do not see basic compositional units and get distracted by secondary compositional tasks.

- 2) diversification of methods for solving a compositional task;
- 3) articulation of the principle of heuristic activity – ability to discard certain elements, to disregard secondary conditions of the problem [5, p. 180]. If the teacher does it instead of the students, it becomes detrimental to compositional thinking development. One should not save students from “throes of creation”.
- 4) Application of a “tip”. Tip is successful when as a result of mental and practical efforts the student is mentally ready for a new search direction.

Performance assessment component of teaching composition is implemented through assessment of the students’ compositional performance by the teacher, summarizing and analysis of compositional thinking skills. To assess maturity of compositional skills the following criteria have been developed:

- 1) perception of nature;
- 2) structural and plastic organization of the idea;
- 3) visual tools of composition.

Conclusions and Research Prospects. Analysis of theoretical and methodological sources concerning teaching artistic composition in architectural education revealed inconsistencies between traditional methods and components of this process and contemporary requirements to architects-to-be, lack of solutions for productive method of information digestion. Rapidly changing information environment encourages short-term acquisition of compositional knowledge and development of non-durable practical compositional skills in architects-to-be.

In architectural education depiction skills training in students gives way to innovative technologies, computer programmes and overall cutting of academic hours allotted for practical (manual) work. Losing skills of drawing from nature leads to elimination of values of traditional art and education, which does not always have a positive effect on architectural education in general and personal relevance of architects-to-be in particular.

In this research we have studied six basic components of teaching artistic composition in architectural education: target component, incentive and motivation component, content component, operational activity component, regulatory control component, performance assessment component. This system was used in the traditional methodology of teaching artistic composition and it is still relevant today making use of new forms of teaching: master classes, presentations, international plein air sessions, workshops, etc. Current teaching environment focuses mainly on incentive and motivation component and content component of training architects-to-be.

We believe that further solution to problems existing in the process of teaching artistic composition in architectural education includes mainstreaming the teacher’s role, his/her cultural values, worldview, professionalism, artistry and social skills.

REFERENCES

1. Baryshnikov V. L. (2013). *Formation and Development of Artistic Skills Training in an Institution of Higher Architectural Education (to the 70th anniversary of the painting sub-department at the Moscow Institute of Architecture)*. Architecton: Bulletin of Institutions of Higher Education No. 42 / June 2013. Problems of Architectural Education. Moscow [in Russian].

2. Kaidanovska O. O. (2015). *Theoretical and Methodological Principles of Depiction Skills Training of Architects in Institutions of Higher Education*. 13.00.04. Synopsis of the thesis for a doctoral degree in education. Kyiv [in Ukrainian].
3. Karpova S. N. (2017). *Problem of Professional Training of Architects-to-Be in Theory and Practice in Institutions of Higher Architectural Education*. Academic Bulletin of the South-Ukrainian National Pedagogical K. D. Ushinsky University: Collection of Academic Papers. Issue No. 3 (116), (pp. 36-39), Odessa [in Ukrainian].
4. Kinash I. P. (2011). *Quality of Education as a Result, Process and Educational System*. Academic Bulletin of the National Forestry University of Ukraine: Collection of Papers in Science and Engineering. Lviv. Editorial and Publishing Unit of the National Forestry University of Ukraine. Issue 21.5 (pp. 363-368), [in Ukrainian].
5. Makhmutov M. I. (1975). *Problem-Based Learning. Key Theoretical Matters*. Moscow: Pedagogic [in Russian].
6. Nagaeva Z. S., & Shaloshvili N. G. (2014). *Best Practices, Problems, Prospects of Education in Architecture and Arts*. Bulletin of Donbas National Academy of Civil Engineering and Architecture. Problem of Architecture and Urban Planning [in Ukrainian].
7. Shaloshvili N. G. (2011). *Concerning Contemporary Approaches to Organization of Higher Education in Architecture and Arts [text]*. Contemporary Problems of Civil Engineering and Architecture: Science and Engineering Collection. Kyiv: Kyiv National University of Civil Engineering and Architecture. Issue No. 26 (pp. 115-121), [in Ukrainian].

УДК 378.12.4+571.15

doi: 10.31650/2519-4208-2019-19-326-331

ПРО ДОСЛІДЖЕННЯ ФОРМ І МЕТОДІВ УДОСКОНАЛЕННЯ ГРАФІЧНИХ КОМПЕТЕНЦІЙ СТУДЕНТІВ АРХІТЕКТУРНИХ І ХУДОЖНІХ СПЕЦІАЛЬНОСТЕЙ

Перпері А.О., зав. кафедри, к.т.н., доц.

Бредньова В.П., проф. кафедри, к.т.н., доц.

Яворська Н.М., ст. викладач

Перпері А.М., студентка АХІ

Одеська державна академія будівництва та архітектури

Анотація. Розглянуто зміст графічної підготовки студентів архітектурних і художніх спеціальностей та особливості формування їх якісних компетенцій в умовах реформування сучасної системи вищої освіти, що є досить актуальною задачею. Проаналізовано зміст характерних розділів графічних дисциплін «Нарисна геометрія» і «Мистецтво шрифту», що викладаються на першому курсі та визначають базову теоретичну основу і формують на високому рівні індивідуальні графічні вміння та навички студентів. Визначено суттєвість впливу деяких педагогічних умов навчального процесу, а саме: створення сприятливого соціально-психологічного клімату в студентській групі, особливо вважаючи наявність іноземних студентів, вмотивування майбутніх фахівців до прийняття власної професійної позиції тощо. Підкреслені та проаналізовані деякі проблеми, що існують у навчанні, розглянуті засоби застосування форм і методів удосконалення графічних компетенцій вказаних дисциплін з урахуванням індивідуального диференційного підходу до організації і проведення аудиторного контактного часу. Подано результати експериментальних досліджень з контролем часу виконання за визначеною тематикою індивідуальних завдань