

ARCHITECTURAL DRAWING OF THE MONUMENTS OF THE PAST IN MODERN EDUCATIONAL PROCESS

I. V. Portnova*, E. A. Turkina, S. M. Halabi

Department of Architecture & Civil Engineering, Peoples' Friendship University of Russia,
Moscow-117198, Russia

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ABSTRACT

The article highlights the importance of the architectural drawing in the modern education process presented by classical monuments of the past. Nowadays architectural practice raises the issue of evaluating the artistic merits of a unique drawing being considered in view of actualizing and presenting new computer technologies, digital technique. The need to evaluate the classical architectural legacy, which beneficially influences the modern architects minds and the formation of their professional culture. This aspect highlights the problem of a lack of culture compared with classical epochs. Therefore, the unalterable role of academic teaching in the XVIII-XIX centuries as the strong foundation of professional skill, is noted. Combining the art skills of the past with a modern perception of the world is an important issue of continuity being the key and universal one for creativity as a whole. Defining the essence of the problem and its relevance, the authors of the article note the necessity of prioritizing in teaching the architectural craft. Qualitative changes to the lifestyle of a modern human have lead to the changes in their point of view on the modern drawing and the architecture when stylistic epochs were replaced by modern movement's architecture. In this regard, the issue of the dialogue between the "old" and the "new" schools has become a trend of time. Creating a new architecture requires architectural science, which should incorporate drawing in synthesis with other fields of knowledge. The analytical method used in the article assists to identify the acuteness of the given problem and its actuality at the current stage of creativity and the prospects for its solution.

Author Correspondence, e-mail: irinaportnova@mail.ru

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1. INTRODUCTION

Architectural drawing is a full-fledged and independent art form. It helps to maximum accurately express the sense of space, surface, size and shape, i.e. all the essence of the architecture. An architectural drawing plays a fundamental role in architecture being involved in the system of art education as a required basic discipline. By virtue of its nature, it is the drawing that is the most mobile means of the first intention impression that the artist and architect evaluates. An architectural drawing can show the compositional and artistic interrelation between architectural structure and the space in whole. To perfectly master it – is not easy and It has always been the focus of the Masters. Developed in various schools, both Russian and European, ever forming the foundations of realistic creativity, and certain artistic traditions.

The expressiveness of an architectural drawing lies not only in its technical performance but in a holistic vision of the image in the surrounding space, which helps to clearly form a creative concept. This is the skill that forms the basis of a future architect activity. Therefore, the relevance of the article is explained by necessity to increase the quality of teaching aimed at forming the spatial and compositional thinking of future architects, as well as the means and methods of portraying the architectural environment in a drawing. However, there existed the educational problem for the mentioned time. In many cases, the authors of textbooks are artist-painters. And they do not directly consider the specificity of architectural creativity. Foreign historical practice gave more examples of Old Masters' and Modern Age architectural drawings analysis ¹⁻⁶.

The practical significance

In the age of computer technologies rapid development , when we can simulate a variety of graphics, the artistic aspect of a drawing turns out to be especially important. No computer technology can substitute the artist's hand-made drawing. It is unique and unrepeatable. Its value is in it, both for history and in today's world. In particular, it is actualized in many areas of human activity and science: geometry, engineering, industry, architectural and artistic practice. Therefore, we should speak about the culture of a modern architectural drawing, interrelated and interacting with the new technical means at a new level underlying its specific imaginative nature. It is important to understand the importance of the architectural drawing,

along with the architecture itself and the environmental aspect forming the habitat.

Methods Researching Methods

The fundamental method of the research is the historical-and-artistic method presupposing an analytical way for considering the indicated problems. Focusing on the results of comparative analysis of architectural and artistic schools of the past will permit to highlight some common values of the Old Masters, which can be used as an important experience for a modern generation of architects.

2. RESULTS AND DISCUSSION

The objective of the article is an analysis of an architectural drawing both in educational and artistic aspects: composition, style using the “Old Masters” drawing. The role of XVIII-XIX academic school is revealed as the main historical basis of professional skills, based on the ancient antique traditions and the Renaissance, which gave classic example of architectural image. Leon Battista Alberti speculated about the significance of a professional education. In his "Della Statua" treatise he wrote: "We learn the art by the rules and skills and then it is mastered in practice"⁷. He went on with his idea in "On Painting" treatise: "I should like youths who first come to painting to do as those who are taught to write. They initially learn the forms of all letters separately which were called elements by ancients, then learn syllables and only after that – how to make words. Our pupils ought to follow this rule in painting"⁸.

Collectors, architects and artists have been talking about the importance of a drawing as a basis of any creativity for many centuries⁹.

They defined its significance in a compositional aspect as a means of organizing large scenic, sculptural and architectural panoramas, as well as modeling and working out the individual components of the image. The unique drawing and prints played a special role in educational process as models for copying, practicing skills and mastering technical methods for creating a model. The academic system itself encouraged this process, being oriented towards a serious study of nature and antiquities.

As early as the first projects of Academy of Arts (1711-1714) talked about founding a "life class". "In addition, it was proposed to increase the collection of statues in this class, which would be very useful for drawing studies. The form room located in the assistant professor of sculpture premises had a stock of antique sculptures, busts, ornamental patterns etc., up to 500 items. These items were cast out of gypsum, both for the Academy classes and for sale, mainly for specialized schools"¹⁰. The 1859 document states: "The Academy, as the highest artistic institution, is obliged to follow the classical, serious artistic direction. Therefore, in the

Academy drawing classes students imitate antiquity in their drawings, thus studying the subject by precious specimens of ancient art, being a high degree of perfection. Then, to impart life into these specimens, to study the Human nature, the students study in the life classes"¹¹. The analysis of the Academy documents makes it possible to conclude that natural principle of portrayal commonly used everywhere both in class staging and in plein-air was important in the classicistic art of the 18th century as well as in the realistic art of the 19th . N.Ya. Maslov noted: "The Academy following the idealistic normative aesthetics although did not have an intention to expand the links of education with the reality but along with that could not be limited with the narrow handicraft tasks of the in-class staging. The most significant interest at the Academy of Arts in training in a plein-air was in the late 1950s and early 1960s, during the period of establishing the realism critical method. The ideas of the artist- realists relied on a deep knowledge of the life and generally assisted to the search for new, more convincing qualities of the image"¹².

It should be noted that a scientific approach to the model in an academic drawing was predetermined not only by the training tasks but encouraged by the very methods of the classicistic image being an universal style in academic education. The 18th-19th centuries Masters were impressed by the perfection of tectonically strict and clear forms of antique architecture: all the figures, objects, the space of the environment (interior, landscape) were clearly and harmoniously located on the sheet. Only in such a case a piece of work was considered compositionally completed. The study and drawing of antique culture monuments formed the specimen for imitation and developed the whole system of drawing techniques, beginning from sketches, drawings, schizos, studies up to the final clearly traced the outlines, tonal architectural drawing. Be notable for a scientific approach based on research in the field of archeology, history, natural image portrayal principle, the architectural drawing claimed to be a high level of mastery. It was in demand, both in the professional environment and among the customers¹³. No significant work could be created without a graphic project to be evaluated by the customer, starting from large sheets depicting complex architectural urban panoramas and ending with the detailed architectural décor of various floral motifs, such as flowers and plants used in the landscape art¹⁴. It is possible to speak here about an important problem related to the field of interaction of different profession representatives being unanimous in evaluation of the drawing quality, its artistic merits which is irreplaceable in a preparatory work of an artist, sculpture, decorator, designer and an architect himself as well as valuable as an independent work of art shown by Old Masters' drawings. For example, Italian artists of Renaissance: H. Robert, G. Gonzaga, G. B. Piranesi, Michelangelo, D. Bramante, F.

Borromini applying to the cultural heritage of antiquity expanded the scope of an architectural drawing and enriched it with plein-air development and the impart of the size and space and the light-and-aerial environment. They created the illusion of space on the plane, which is called "presence effect." So, Bramante when drawing epurae for Santa Maria presso San Satiro church in Milan, Sant Ambrogio abbey in Milan, Vigevano central square etc., gives the utmost clear understanding of a specific architectural monument in space. He thoroughly depicts plans, façades, individual characteristic architectural forms and details, which emphasize the architectural image stylistics. Depicting the appearance of the Renaissance buildings the architect gives a clear idea of the basilican church form, the harmony of dome structures and the Renaissance slender order combined with the rhythm of window openings and the decorative masonry. Graphic works by F. Borromini show the same rigor and thoroughness in drawing details. They were supplemented by an emphasis on the spatial location of architectural monuments, especially emphasizing their hall and perspective interiors char Scala Regia staircase of Vatican Palace's Capella Sistina in Rome can serve as an example. The painter of a new Baroque epoch implemented the idea of a "dynamic architecture", focusing on the illusory opening of the space. For this purpose he used as expressive means the run of slender columns vertical lines and contour lines of a monumental staircase, and arched vaults disappearing into the depths and visually decreasing, and losing the sense of a tectonic design.

D.B. Piranesi's graphic sheets, representing a kind of Italian architectural fantasy of the 18th century, some imaginary veduta carried out in the spirit of a romantic architecture (semi-destroyed medieval ruins, castles, palaces), or the prospective architectural decorations by P. Gonzaga, like unfolded "poems" on engraving sheets, are interesting in terms of constructing a black and white spatial architecture in its irreproachable technical performance.

There appeared different types of an independent architectural drawing (panoramic, perspective, linear, tonal etc.) which in turn influenced the development of the decoration arts due to the work of these masters, when we talk about the interaction of graphics and architecture. Russian Masters (M.N. Vorobyov, F.M. Matveev, M.I. Lebedev and others) adopted the drawing techniques. For example, A. Zubkov's historical panorama sheets showed the first St. Petersburg designs of the 18th century: View of St.Petersburg, Vasilievsky Island, St.Petersburg Panorama, The Menshikov Palace and others, which are expressive from the point of view of a linear perspective and, in many ways, show the techniques of the urban veduta in the spirit of Western European artists.

Noting the achievements of the great masters of the past in the field of the architectural

drawing, N.N. Rostovtsev called the existing learning methods, based on careful observation of nature's study as a valuable material, the basis for the construction of something new¹⁵. The researcher believed that the education degrades, if it departs from the scientific method of cognition, rejecting the rules and laws of the fine arts¹⁶. The well-designed composition of an architectural drawing allows to impart all exterior architectural features, assisting to the future architects' professional spatial thinking formation. The student gets the opportunity to depict holistic architectural ensembles or urban panoramas, for example, following the classical Italian Renaissance Masters models.

We can identify two necessary qualities in the Old Masters' works. This is a three-dimensional architectural image in the environment, their visual unity, creating a sense of the spatial world as a whole, with the focus on the historical monuments. It is the three-dimensional drawing that acts as a kind of future projection of the artistic architectural image. Its aesthetic features will be refracted by the peculiarities of the architectural monument itself, which often acts as the bearer of a particular historical style. This is valuable in turn, since it encourages formation of the future architect's aesthetic taste.

Such a drawing can be exhibited at exhibitions acquainting spectators with the diversity of architectural and natural environment. It is the drawing giving priority to the sketch and sketching from nature as a convincing evidence of the constant and real-life communication of artists with nature that most fully reflects the nature of the easel graphics development, including the educational one. The classic masters, who developed various techniques of work, graphic style elements, later played the role of a methodical basis for teaching.

Thus, main models were formed in the academic teaching system in the framework of a certain artistic method and the epoch style. The school ensured the correctness and strength of the graphical construction, starting from sketches to the finished carefully traced image.

What is already being used and the Scientific novelty.

The interest of domestic and foreign researchers in evaluating the architectural drawing significance in the overall panorama of modern communication means has recently been noted. In this regard, the authors draw attention not only to the artistic language of a drawing in the creative idea formation and the finished artistic image,^{16,17} but they note the concentration of that alive creative thought, that has been realized by the man-made way in the most complex and innovative projects. For example, researchers refer to a complex medieval Gothic drawing, used as a design tool, and to Italian Renaissance, noting the classical perfection of A. Palladio drawings¹⁸. Agreeing with the researchers, the authors of this article raise another important aspect of a drawing value completed by the master's hand,

namely the culturological aspect. A drawing of architectural and artistic schools of the past is not only an important artistic reference point in modern education, but also a holistic humanitarian-significant phenomenon in history, without which it is not possible to form strong traditions and innovative solutions. The drawing of architectural schools of the past is a perfect example of uncompromising study, opening up prospects for modern technical means, and understanding this process on a wide worldview scale. In other words, past achievements should be updated in two ways: as a school of serious systematic study and the issues of the continuity of cultural values in modern postmodern society, both in Russia and abroad. Therefore, *the scientific novelty* of the article is to raise the problems of the significance of the Old Masters' architectural drawing for the modern generation of architects, who assess the professional skills of their predecessors from the point of view of cultural value in modern society.

3. CONCLUSIONS

As a result, the essence of the problem is determined by the fact that attention to the artistic side of professional culture has recently been lost. The role of Masters' of the past unique drawings in the artistic process of New Time in Europe and Russia should be spoken about. It does not lose its significance, still representing a classic model for imitating, and today, against the background of global technological and information globalization, it strengthens its positions as an unalterable guarantor of mastery. In a broad sense, associated with a particular epoch, a man-made drawing represents a certain graphic version of the picture-of-the-world, which is interesting in itself. So it is phenomenal in all respects: educational, exhibition, artistic. In today's world, the drawing is designed to preserve professional skills and to actualize its value as a cultural phenomenon, which forms the culture of thinking, aesthetics of the view, finally a philosophical understanding of an image as a holistic outlook in the younger generation of architects, artists, designers. In other words, the image, beyond its educational task boundaries, enters the humanitarian field as a valueable communication factor influencing the personality. It is this direction that is necessary to develop in future both in Russia and throughout the whole world from the point of authors' view stated in the subject of the article.

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