

Drawing and Painting in The Training of Future Artists

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ABSTRACT

The article deals with the role of drawing and painting in the system of training specialists in design & art work. The basic educational methods capable of solving this problem in the educational system of higher education are determined. The article describes regular stages in the training of architects and designers. On the basis of practical lessons, the most significant difficulties arising in the process of teaching visual arts are identified. Analysis of practical tasks allowed us to develop an integrated approach to the problem. The practice-oriented integrated approach involves the solution of educational problems, while preserving the historical experience of academic art schools. The study highlights the importance of art disciplines in the training. A number of training methods are analyzed. They are based on the cultural component of traditional Indian education and a unique system of practical research in the art of drawing and painting. Based on the historical method of drawing from nature and the method of painting from nature, as well as the analytical methods, world art plays a crucial role. One of the tasks of the article is to draw attention to the most important issue of development of professional skills and knowledge in visual arts. The study analyzes methods and rules of the use of academic norms, in particular, drawing from nature, whose complete rejection causes a lack of required skills and knowledge when teaching fine arts. This study examines higher education, architecture and analyzes the practical training of future architects.

Keywords : Drawing and Painting, Visual Art, Nature.

I. INTRODUCTION

Education, development and acquisition of professional skills is an important stage for each person. People have a different set of knowledge, skills and competencies. In the educational processes there

is a stage of mastering various specialties in fine arts. All forms of art are united by the process of teaching drawing and painting. In the educational standards, drawing and painting are introductory disciplines. The professional development of future architects, designers and artists begins with them. In each area,

the ability to draw is the key skill. This statement has been repeatedly emphasized by prominent artists (Kandinsky, 2004; Matyushin, 2007; Mironova, 2003). The analysis of the system of art education makes it possible to place accents on the historical artistic past, when the basis was formed by academic norms and principles. It is impossible to do without drawing and painting when developing curricula in the vocational training system. An unambiguous answer was received long ago, it is in works of architecture, painting and sculpture, design objects, museum exhibits, book illustrations. This list could be continued, but the most important issue remains the task of building the educational process and the placement of accents in teaching various disciplines.

Historical and national heritage in the visual arts teaches us lessons by offering long-established educational systems. Such systems are present in the teaching of drawing and painting disciplines. The basis of this system is drawing from nature. The statement that “elements of architectural expressiveness in the history of the past” is relevant (Trofimova, 2016). The study of the historical, artistic heritage will help in professional development (Aksenova & Pervykh, 2020; Baryshnikov & Shishov, 2020; Trofimova & Rodionovskiy, 2018a).

II. Problem Statement

With different directions of art schools, we have to talk about the need to study nature. It is not mindless sketching. It is the study of nature, analytical drawing, research work and the study of the objects being drawn. Consequently, the main task of training is to find a system of methodological approaches. Teaching the basics of drawing and painting should not be limited to copying old academic methods. It should take into account current trends, technologies, innovations in the search for new pedagogical solutions. The question is in the methods and rules for the use of academic norms, whose rejection causes a

lack of required skills and knowledge in teaching the visual arts. A special area of study is architecture.

III. Research Question

It is necessary to solve problems that arise when teaching visual disciplines. They remain unchanged. This is due to an increase in the number of art schools, schools for additional education, and a desire to stand out among many proposals. In this regard, a novice artist, architect, any person who wants to master a profession should study the practical side of the disciplines and engage in research. Naturally, such a solution will require to expand the training base.

3.1. Relationship and priorities in drawing and painting. The role of a drawing in professional activities of future architects

All aspects of the educational process are closely connected with the disciplines "Drawing" and "Painting". Assimilation of materials in these disciplines is impossible without studying both disciplines. A future designer should be guided by the problems of composition, developing a project idea. This is taught by drawing. But the true artist needs knowledge of color, decorativeness, interaction of colors and lighting. These aspects are studied in painting lessons.

The influence of a work of art is crucial. The method of teaching is also important. Professional training depends on many components, the important one is the study of nature in all its manifestations. The future architect should study various disciplines; this knowledge contributes to the development of professional qualities.

3.2. Creative concept and mastery of drawing and painting when developing professional skills

In the culture of ancient peoples, great importance was attached to the graphic representation of signs, drawings. They put a deep meaning not only in visual perception, but in the philosophical and religious

solution of being. Drawing and drawing in color were included in all the ritual processes of ancient people. The system of the world was explained with the help of art. The veneration of ancient symbols was associated with every situation. These principles were the basis of any construction, religious buildings and private dwellings. The symbolism of color was present in all life situations. The difference in artistic and aesthetic preferences within one society is also known, and in the process of development of cultures, these preferences changed quite often. Academic schools have always relied on world art practices and aesthetic thoughts of the past and present.

The Form, drawing and color are artistic categories, without which the process of introduction into the discipline is impossible. The study of these artistic categories is possible when drawing from and painting from life. Drawing from life cannot replace imagination drawing. This hypothesis can be confirmed by the statement that the best artist is nature.

IV. Purpose of the Study

The aim of the work is to develop a technique in drawing and painting drawing from nature. Analytical and practical study of the problem of insufficient use of this method in the educational practice of training specialists in the field of "Designing". The analysis of the problem and the data obtained during the study can be used in the preparation of various models of educational programs in the field of architecture and fine arts.

V. Research Methods

1. One of the most important and basic methods in the study of drawing and painting is the method of drawing from nature and the method of painting from nature. Drawing and painting from nature are the basis of visual literacy.

2. The analytical method accompanies the entire study and forms the core of any pictorial process. Analytical drawing and analytical painting can be an integral part of this method.

3. The methods of creative analysis, the subject-analytical method for which the main factor is field research were used. This multifaceted process includes the study of the historical heritage, both in practical solutions and in the theory of drawing and painting.

4. The method of color analysis. This method is associated with the practical work. The study of the nature of color is possible through the practical solution of educational tasks. Analysis of each color combines the relationship of colors. The study of natural materials ensures the mutual influence of colors, the harmony of a combination of one color with another one. Color sketches, long and short sketches are the basis of this method.

5. The practice-oriented method. Theoretical and analytical knowledge is required in the training system. But practice has always been the basis for architects. In this multifaceted process, various practical tasks are solved. Architectural and artistic ideas and designs are realized in drawing and painting, sketches, compositional and design works, which can become the basis for any architectural solutions.

VI. Findings

For future designers, for whom the choice of practical classes is based on working from nature, and the training program includes research practice, scientific educational work, education becomes an interesting professional business. Evaluation criteria for works of world arts, monuments of history and culture will always be high. Education will allow artists to determine the level of culture, aesthetics. These criteria are the basis of educational programs at Institute of Technology & Management (ITM). On the basis of practical classes in the disciplines, the most significant problems that students face were identified. The effectiveness of practical work depends on the

methodology for training. In these cases, one of the most important methods is drawing and painting from nature. To analyze the image, it is necessary to perform research activities in the visual process. Failure to comply with these recommendations caused the incompleteness of the artistic design and randomness in the choice of the topic of the work. Therefore, it is possible to systematize and plan artistic work, subordinating it to the next stages of creating any image made in manual graphics or painting.

1. The composition of the picture and the concept of an idea.
2. Implementation of a creative concept in graphic solutions.
3. Dominant volumes and figurative solutions in the image.
4. Tonal and color priorities of the work.
5. Artistic analysis of the work.
6. Research work, comparative analysis.
7. The final stage of the conceptual solution.

The practice-oriented integrated approach involves the practical solution of educational problems, planning of the artistic conception. Planning in the visual arts system is possible. It is an important stage in creative work. These actions help to solve pedagogical tasks (Baryshnikov & Shishov, 2020; Trofimova & Rodionovskiy, 2018b).

VII. Conclusion

Art works have always been studied by researchers of extraordinary interest is the Art of the Renaissance, the Art of the East, the Art of Greece, the Art of Egypt, Ancient Indian Art, the Art of France and Spain and many other historical periods. Art of the country where you study always remains relevant and inspiring. Undoubtedly, many periods, events and facts of history deserve attention, but there is always a domestic educational system based on the culture and traditions of people. The education system has great experience, which cannot be neglected. Practical work is considered one of the significant results in teaching

visual arts. The main teaching method is drawing from nature. This method is used in various disciplines. The effectiveness of the method is based on the visual perception of the subject. Students develop an attitude to nature, acquire knowledge of image techniques in drawing and painting. These simple learning tasks should serve as a foundation for art teaching. But this training should be based on the analytical approach to the image. There are no restrictions on creativity and artistic ideas, since it is based on work planning, which make it possible to control the artistic task.

The fine arts should play a crucial role in the development of personality. It is a powerful social, spiritual and ideological foundation. The culture of relations, interaction and mutual influence of cultures is that objective reality, in whose plane one can find unlimited possibilities (Mironova, 2003; Zabalueva, 2018).

According to the results of scientific research, it can be argued that the need for drawing and painting from nature is in demand. The choice of an optimal solution is associated with practical and theoretical studies of the educational process. These criteria are the basis of the educational program for artists & Designers.

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