



A Person Who Gives a Creative Idea and Draws it lively on Paper is a True Architect

M. I. Razikberdiyev

*Associate Professor, National Institute of art and design
named after Kamoliddin Behzod, "Design" department*

Annotation: Graphic methods of representation, being an integral part of architectural design, are constantly changing along with changes in the architecture itself. The article emphasizes this specific connection between the graphic form of the project, which is the first visible embodiment of the architect's intent, and the architectural structure. And some thoughts and considerations about the drawings, sketches and projects drawn by the architect V. Shchuko.

Keywords: Architect, artist, Athena, Acropolis, Florence, Schuko, Pompey.

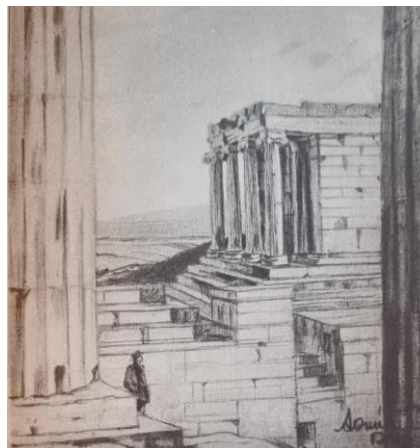
Many great architects were good artists, and their work in this field is little studied. The main reason for this, in our opinion, is that painting and architecture are connected to each other, or to put it more clearly, we think that their sketch projects are like a good drawing, or vice versa, their drawings are like a good project.

In addition, the architect-designer sets several tasks before drawing a picture of a building. For example, whether the building is in a perspective or orthogonal state, the architect can first of all feel its volume-spatial state and thus tries to draw it graphically.

In addition, when they draw nature and especially buildings and structures, unlike painters, they try to draw the smallest elements of the building.

In the article, we will try to introduce the works of architect Shuko.

When the architect drew a picture of the Acropolis in the city of Athens (Greece), he was able to show the greatness of the object in a graphic way, the compositional proportionality of the large forms as well as the small elements in it, and its volume-spatial condition.



1 – picture¹

¹ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979



... *Rabota archit. V. shchuko - horoshaya illustration vysheskazannomu (fig. 1). The master solves pictorial tasks in the drawing, uses a linear structure as the main image, shows the structure of the building, the character of the urban complex or individual elements, the scale, even the detailing of the far-reaching plans, and also shows the silhouette, the final linear compositional construction of the architectural decor.*

The works of architects and designers show that for them, drawing or working is not only a sideline profession that helps their main profession, but also gives a different meaning to the object through their imagination and careful observation. they try to show its real meaning by giving no. If you pay attention, in the pictures they draw, sometimes the general views of the building are expressed through perspective lines. Figure 2, 3²



Figure- 2;



Figure – 3;

As we mentioned above, as a result of the interdependence of the architect's profession and painting, a new style of drawing from "Nature" begins to appear, specific and suitable for architects. This situation is observed especially in the drawings of architects, where the main task is to determine the overall size of the object, its small elements, and to generalize several projections. Figure 4³

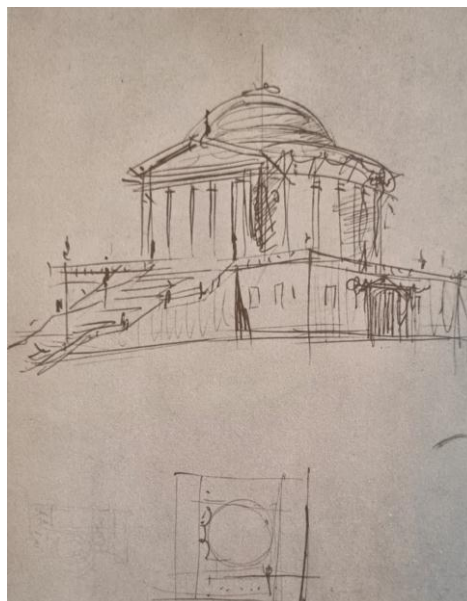


Figure- 4;

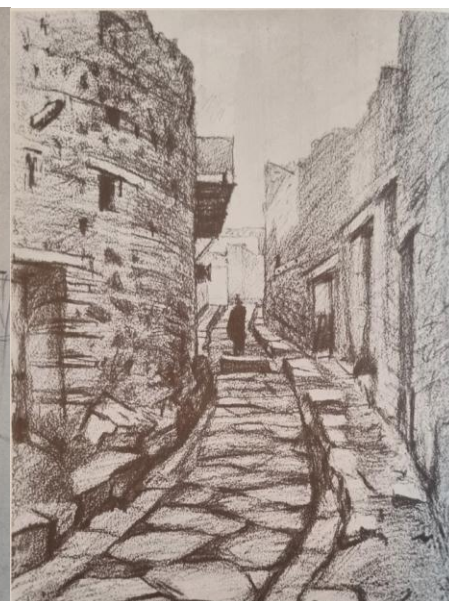


Figure – 5;

² «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979

³ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979



In the photo below, the architect Shuko made a pencil drawing of one of the streets in Pompeii. In the photo, the main attention is focused on the street formed by the buildings and the buildings on both sides. In the picture, the perspective view of the street is skillfully shown, that is, through the clear view of the front plan and the gradual blurring of the back. Figure 5⁴

Or let's pay attention to the 5th picture of this picture of him. In this photo, the architect managed to show the perspective of the street through lines. In other words, he managed to get a good picture without lightening or blurring the lines in the traditional way, keeping the lines in the same color (darkness), and showing a little shadow - a crack - 6 pictures.⁵



Figure- 6;



Figure – 7;

In my opinion (personal opinion) these drawings definitely have architecture in the foreground and an architectural plot in the background. Artists have a different attitude. The main emphasis in these works is to pay attention to the originality of buildings and their style. Figure 7⁶

Another aspect is observed in the drawings of the architects, and the main attention is paid to the building itself. That is, the environment, trees are in the background, and in many cases they are not even visible in the picture. For example: 8 – picture⁷



Figure- 6

⁴ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979

⁵ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979

⁶ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979

⁷ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979



If you pay attention, the pictures were painted in one attempt, i.e. very quickly (dream, watercolor). But despite this, these two pictures turned out to be very successful. We think that the main reason for this is the good artistry of the architect, and secondly, that his main attention is focused on the building itself. Figure 9⁸

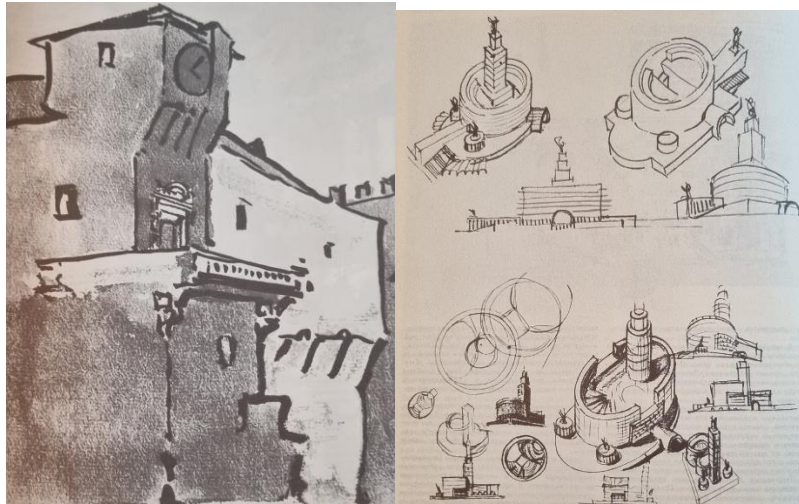


Figure- 9;

Figure – 10;

Above, we talked about the drawings of architects from historical buildings.

Now let's get acquainted with the creative processes of architects in designing. In the following photos, we see a sketch of the project of the Palace of Culture in Moscow. We see here that the architect's idea is a rough drawing in the sketch, but it is sufficiently understandable and a unique building corresponds to the expected result. Figure 10

Otherwise, let's take this sketch. This sketch is a sketch drawing for the Dejnyov statue project along the Bering Strait (sea). Pencils, inks, watercolors and tempera were used for sketching.⁹

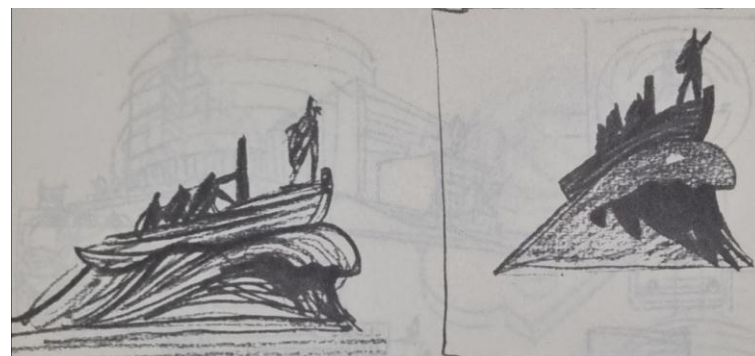


Figure – 11

Of course, in order to implement the project of a certain building or a certain item, first of all, it is necessary to realize its idea, that is, to put it simply, to come up with it. For this, in the first place, talent, curiosity, constant research and hard work are required.

Based on the above-mentioned points, it should be said that there is an important aspect that distinguishes architects and designers from artists, which is that their projects are put into practice, that is, based on their projects, various buildings, structures, industrial products, clothes, etc. are

⁸ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979

⁹ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979



implemented. But the surprising (paradox) thing is that architects and designers cannot be good specialists without being good artists. That is, we believe that the contribution of painting in the creative work of architects and designers is great.

For example, in architecture, in order to implement a complete project of a certain building or structure, the following steps must first be completed:

1) Idea - sketch project based on the customer's request (PICTURE 12)

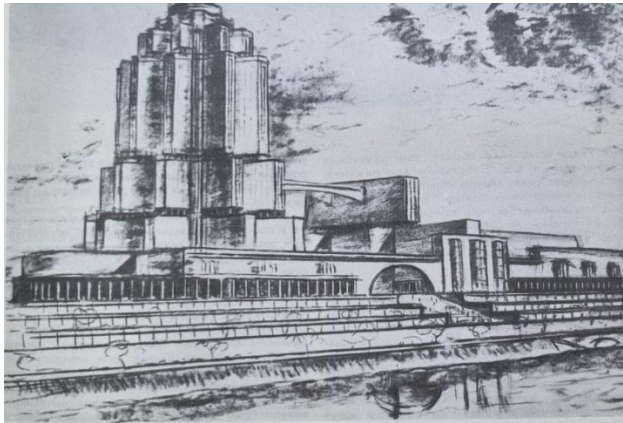


Figure- 12;

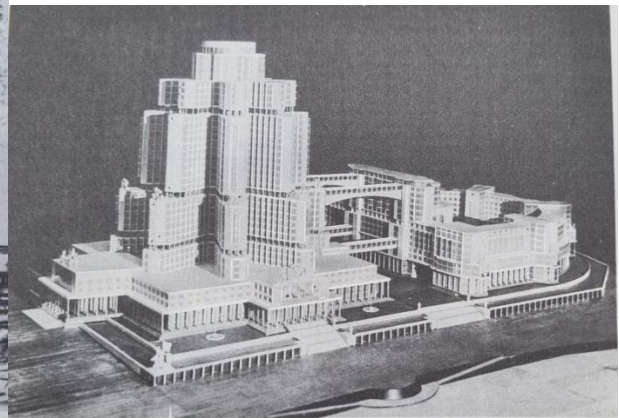


Figure – 13;¹⁰

1) After the customer approves and accepts the idea sketch, the "Technical project" should be implemented. FIGURE 13

If you pay attention, in the 13th picture, the architect tried to make the lower part longer and the upper part high and majestic, due to the fact that the building had to be built on the river bank, and he succeeded in this. The sketch project was mainly done using line graphics.

Or pay attention to this sketch project of the great architect Le Corbusier. The essence of the content of the project is revealed through light lines. Picture 14

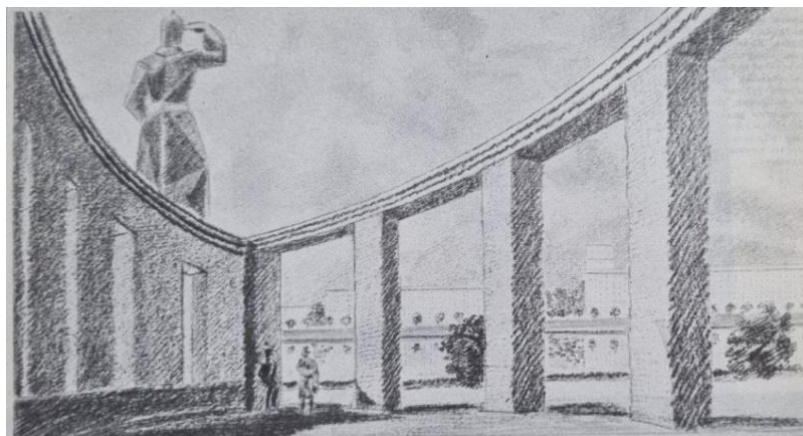
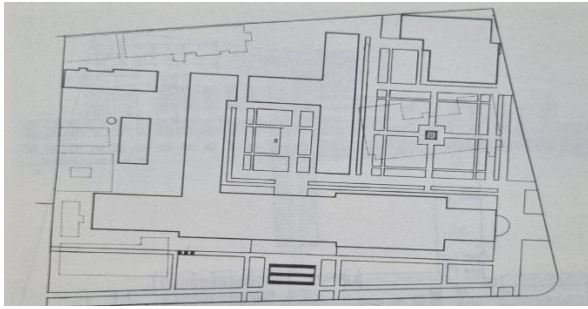


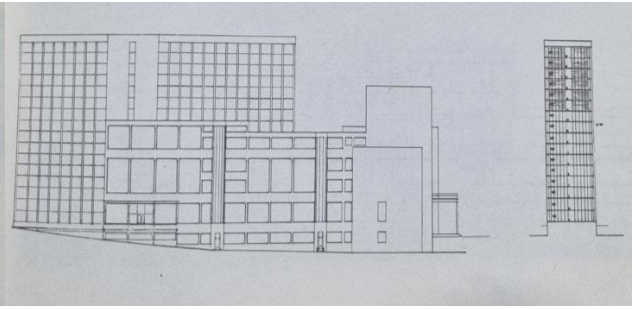
Figure- 14;

Let's consider the second stage of the project, that is, the technical design part. At this stage, orthogonal projections of the project should be carried out: these include the general plan, plan, style (facade), cutting (razrez). 15 FIG.

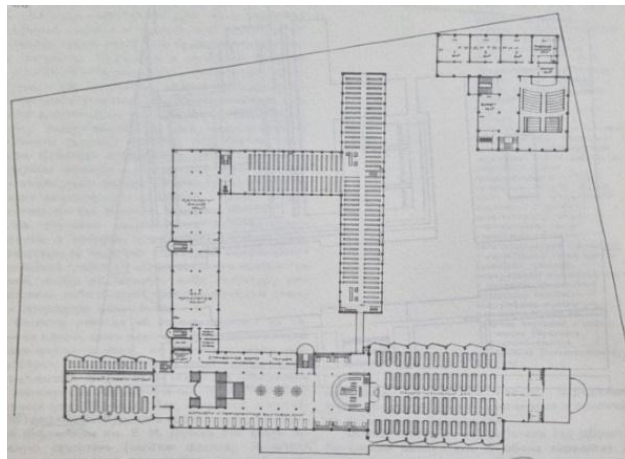
¹⁰ «Графика и архитектурное творчество» К.Зайцев ; Стройиздат Москва 1979



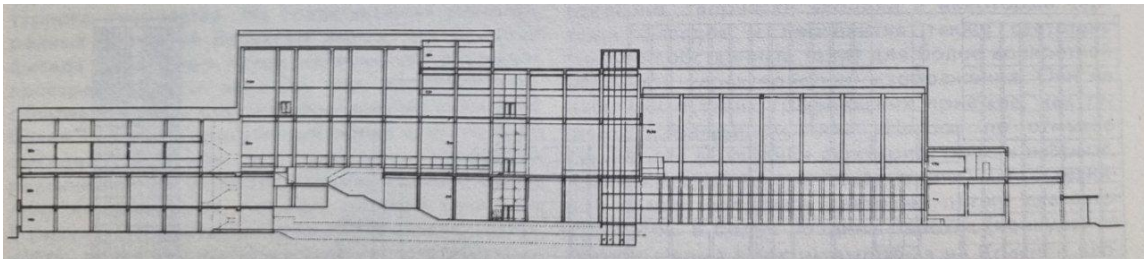
15 – (1) – figure



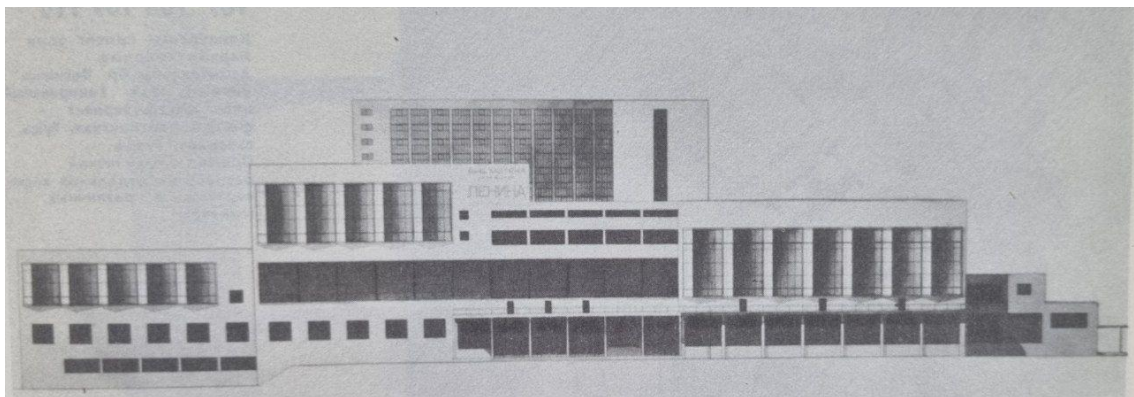
15 – (2) – figure



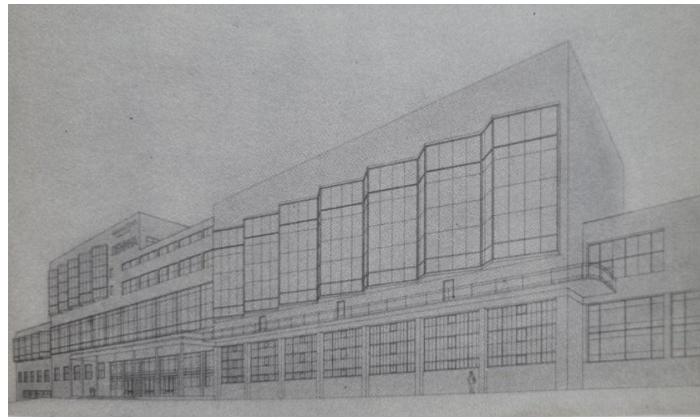
15 – (3) – figure



15 – (4) – figure



15 – (5) – figure



15 – (6) – figure

We can see that all orthogonal drawings (headline, line, cut) were made using a pencil and a ruler. It can be seen that the architect is not only an artist, but also well versed in drawing (cherchenia) and drawing geometry.

15 - (5) - a part of the building is given in the picture. Here, the architect skillfully used the "academic painting" technique. In the project, the architect shows the appearance of the building; was able to extract the compositional aspects and as a result was able to realize the complete appearance of the building.

Figure 15 - (6) - shows the perspective view of this building. Here, too, it is clearly seen that the architect perfectly mastered the sciences of drawing geometry and perspective construction.

So, we can give many such examples. The main goal of writing the article is that future architects and designers should learn: they should master the subjects of drawing, painting, drawing and drawing geometry, the basics of composition, and at the same time, they should learn computer graphics perfectly.

And the most important thing is that they should act according to their capabilities. That is, as we said at the beginning of the article, in order to become an architect and designer, a person must have talent, search for it and, of course, work tirelessly.

List of references:

1. «Архитектурная графика», Москва Стройиздат 1990, К.В. Кудряшев
2. “Архитектура va dizayn grafikasi”, Toshkent – 2019, M.I.Roziqberdiyev
3. Алпатов М. Краски древнерусской иконописи. М., Изобразительное искусство, 1974
4. Кринский В., Колбин В., Ламцов И., Туркус М., Филасов К. Введение в архитектурное проектирование. М., Стройиздат, 1974
5. Зайцев К. Современная архитектурная графика. М., Стройиздат, 1970
6. Щуков В. Рисунки и акварели. М., Изд-во Академии архитектуры СССР, 1940
7. Исмаилджанович Р.М. Место ландшафтной архитектуры, традиционного ландшафта и садоводства в градостроительстве //Emergent: Journal of Educational Discovery and Lifelong Learning. – 2021. – Т. 2. – №. 11. – С. 1-8.
8. Мансуров Я. Проектирование как стадии творчества //Общество и инновации. – 2021. – Т. 2. – №. 5. – С. 184-188.
9. Саипова Д. Lighting design and modern trends in the organization of museum exhibitions //Общество и инновации. – 2021. – Т. 2. – №. 11/S. – С. 7-15.
10. Sultanova M. F. et al. The Effect of architectural design and its dimensions on human psychology //NVEO-natural volatiles & essential oils Journal| NVEO. – 2021. – С. 1601-1610.