

NON-PROFIT JOINT-STOCK COMPANY ABYLKAS SAGINOV KARAGANDA TECHNICAL
UNIVERSITY

Architecture and Civil Engineering Faculty
Architecture and Design Department

APPROVED by
Executive Director of KTU
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REGULATION
on the creative entrance examination
in the discipline "Drawing" for specialty
6B02101 "Architecture"

Karaganda 2022

Regulation on the creative examination has been developed by senior teacher Abdildina Gulbanu Akhmetzhanovna.

Discussed at the meetings of the Architecture and Design Department

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Acting head of the A&D Department _____ Donenbayev B.S.

INTRODUCTION

The ability to draw, that is, to depict on a plane a three-dimensional world, real or imaginary, in all its complexities and relationships, is a quality without which the activity of an architect is impossible. The curriculum at the higher architectural school assumes in addition to natural abilities a certain preparedness of the applicant in special disciplines, primarily in drawing. To check this preparedness, an entrance examination in drawing should be taken, which includes the tasks for a constructive drawing from life.

EXAMINATION TASKS CONTENT

For the drawing, a plaster model of the heads of famous classical sculptures (Apollo, Geres, Gattamelata, Homer, Voltaire, etc.) is offered. The model is illuminated in the center and from above. Places for drawing are located approximately three-quarters with a low horizon, they are all the same in complexity and are determined by the applicant independently.

Six academic hours are allotted to complete the task. The work is carried out on sheets of A-2 format (42x60cm) issued by the Admission Committee and stamped by the Admission Committee of KTU. The examination paper is encrypted, and the author's name is not written on the sheet. The works with indication of the surname and any notes are not evaluated.

CRITERION OF THE WORK EVALUATION

The purpose of the creative exam is to evaluate the level of mastery of academic drawing from life, i.e. the ability to depict the visible volume on the plane of the sheet. The time of the exam task does not allow conveying all the details of the model. It is important, having seen the main surfaces that form the shape of the head, and discarding unnecessary details, to make an analytical drawing with identification of the general structure of the head.

In the evaluation there is taken into account the following:

1. Competent compositional placement of the drawing on the sheet;
2. Construction of head shape structures as a symmetrical volume;
3. Submission of all details of the general designs;
4. Correct transmission of the individual character of the head, its proportions;
5. Tonal solution: identification of head structures by means of chiaroscuro, the ability to link the chiaroscuro elaboration of details with the overall shape.

RECOMMENDED PROCEDURE FOR PERFORMING THE TASK

1 The model analysis and compositional solution of the sheet

Before you draw the first line on the sheet, you need to understand the main features of the model. Firstly, the heads are located in space: it is tilted to the left or right, forward or thrown back, how it is connected with the neck: at an angle or not. This is especially clearly seen when viewed in profile and in front.

After examining and remembering the model from all the sides, proceed to the drawing from a given place. A little more space is left on the sheet in front of the sheet than between the edge of the sheet and the back of the head, but so that at a glance these distances seem almost the same. It is important not to make the drawing small or too large. Having measured the ratio of height to width, with light features outline the general silhouette of the future drawing, in which we immediately lay the character of a large form.

The shape of the human head is very complex, each has its own special character, but it is based on a common design, due to the anatomical structure of the skull. To draw correctly, you need to represent this design, as well as the general proportional system.

In order not to fall into gross errors, you need to know some average proportions of the head. The front part is divided into three equal parts: the first one is from the hairline to the protrusions of the brow, the second one is from the brow to the base of the root of the nose, the third one is from the base of the nose to the bottom of the chin. In this case, you need to focus on the skeleton, since the eyebrows are arranged differently, and the tip of the nose can be higher or lower than the base. The distance from the base of the nose to the mouth is twice the distance from the mouth to the bottom of the chin. The distance between the eyes corresponds to the width of one eye. Between the ear and the corner of the eye, almost two ears can be placed in width. The ear lies on the same level with the nose and is approximately equal in height to it. Comparing the proportions of a specific drawn head with these averaged proportions, it is easier to see its "individual" features.

2 Construction of the general shape of the head

At this stage, it is important to convey correctly the position of the head in space. To do this, it is necessary to link conditional auxiliary lines: the middle (or profile) and the line of the eyes. The median line passes through the middle of the forehead, the bridge of the nose and the middle of the chin and divides the head into two symmetrical halves. The line of the eyes also passes through the bridge of the nose and with a transverse plane divides the head into two approximately equal parts. The direction of the midline and the line of the eyes relative to the vertical and horizontal and the position of the point of their intersection will convey the tilt and angle of the head. Next, outline the line of the forehead, approximately parallel to the line of the eyes, and separating the front side from the parietal, and the line connecting the sides of the front and parietal. The jaw line will determine the position of the lower chin. The line of intersection of the chin side with the front side of the neck will clarify the connection with the neck. It is important to remember that the head is a symmetrical volume and to link paired points and lines together. As a result, construct a diagram of the general shape of the head, in which the angle,

character and relationship of the front, lateral and parietal sides are given. You should immediately separate the light from the shadow, laying the side and bottom sides lightly in tone.

The line from the wing of the nose to the corner of the eye is linked to the middle line and determines the connection of the prism of the nose with the cheek. The places of the ears are determined horizontally in relation to the position of the nose - if the head is set straight, then they are on the same level, if tilted forward, then the ears are higher than the nose and vice versa. The width of the nose, mouth, chin is specified in relation to the midline.

3 Detail working out

The main thing when working out the details is gradualness, drawing the whole head as a whole, you need to clearly understand the design of each detail and its connection with the general shape of the head. Drawing the prism of the nose, link its position with the facial angle, see its character; as far as the bridge of the nose is narrower than the wings, as far as the tip of the nose protrudes in relation to the base and bridge of the nose. When drawing eyes, first convey the nature of the spherical shapes planted in the orbital cavities, and then outline the section of the eyes. In the section of the eyes, one should see the character: the outer corners of the eyes or the inner ones are higher, trace the thickness of the eyelids, shaded at the upper and illuminated at the lower eyelid. When drawing a mouth, you need to imagine its general nature of a truncated cone, see how far it protrudes from the center line, how much the middle of the mouth is convex in relation to the corners of the lips. When drawing an ear, compare its direction with the adjacent part of the lower jaw. The nature of the hair is no less important, it is necessary to select large symmetrical masses and place them in relation to each other and to the whole head. Paired shapes should be drawn at the same time, representing invisible parts, for verification, they can be connected with light straight lines. The side and lower parts of the parts must be immediately separated from the front light tone.

4 Final tonal work

At this stage, it is important to understand that the tone is not the end in itself but a means to enhance the impression of the volume of the picture, to “assemble” the details into a common shape. Therefore, one should once again trace the large border of the set and the shadow on the entire ovoid shape of the head and the cylindrical shape of the neck. It must be remembered that the border of one's own shadow is the darkest place in it, the farther from the border, the more it is highlighted by reflexes: this is important for the feeling of roundness of the shape. It is necessary not only to copy the tone but knowing that the degree of illumination depends on the rotation of the plane towards the light, to distribute light and partial shade. If you look at the head in profile, you can see that the most protruding places and the forehead, then the cheekbones and chin, respectively, will fall on the light, and the eyes and cheeks will be in partial shade. Falling shadows must be built, that is, linked to the boundaries of the forms that cast them. The final stage is the

refinement of tonal relationships and contrasts. In tone, you need to check whether the large relations “light - partial shade - shadow” are confused, make sure that the reflexes do not argue with the light. Specifying the boundaries of the shadows, remember that the contrasts should soften as they move away from the viewer and from the light source. Working through the shadows at the edges of the image, they need to be made a little weaker in order to connect with the space of the sheet.

Creative examination “Drawing” for specialty 6B07301 Architecture

Requirements: for A-2 format

1. Sheet layout
2. Structural and spatial solution.
3. Black and white drawing of a plaster head.
4. Revealing the material of the model.
5. Technique execution of bar feed.

Task completion time: 4 hours

The topic: "Drawing of the plaster head of Apollo"



List of literature recommended

1. Risunok dlya arhitektorov. M.: Art-rodnik, 2005g.
2. Risunok. Uchebnoe posobie dlya dovuzovskoj podgotovki. M.: MARHI, 2008g.
3. Anisimov N.N. Osnovy risovaniya. M.: Strojizdat, 1974.
4. Iskusstvo karandashnogo risunka/ E.U. Uotson/ Per. s angl. E.A.Orlova. OOO «Popurri». 2004. 152 s.