

THEORETICAL ASPECTS OF THE FORMATION OF SPATIAL REPRESENTATION IN FIRST-YEAR STUDENTS OF THE ARCHITECTURAL AND ARTISTIC PROFILE

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One of the ways to improve the architectural and artistic system of higher education at the present stage is to improve the quality, development, and improvement of students' abstract and spatial thinking, etc. Modern requirements in the system of higher education indicate that a graduate has various competencies that determine the mastery of his or her own professional activity at a sufficiently high level. The success of a specialist's activity is determined not only by knowledge and skills, but also by the degree of development of his or her competence. The importance of graphic disciplines for the professional training of an architect, artist, designer and engineer is fundamentally important; they expand the capabilities of future graduates, making them universal specialists. In the process of studying these disciplines, students are given an orientation to develop both graphic skills, artistic skills, a sense of harmony and style, and to develop creative associative and artistic thinking [1,60-68; 2,122-126; 5]. Successful mastery of graphic disciplines is an indicator of future professional suitability, as it is impossible to imagine a modern graduate who does not speak the graphic language, so this topic is quite relevant. Our many years of experience show that first-year students can gain deeper knowledge only if they are highly motivated, systematically work individually, and gain more detailed knowledge on their own. In recent years, the range of tasks solved by graphic methods has significantly expanded, hence the increased importance of graphic disciplines that lay the foundations for visual representation and spatial thinking. The graphic competence of graduates of creative specialties emphasizes the need for personal development in the context of training in modern higher education institutions, i.e., the emphasis has shifted to skills, not just knowledge and theoretical approaches in education. Graphic training, among other things, teaches you to operate with terminology and concepts related to the visualization of information. Working with graphics most effectively develops visual and figurative thinking, which is very important in any creative process, because a new solution is first imagined in the form of a picture, diagram or model, i.e. it is imagined in creating spatial images of reality [3; 4].

Descriptive geometry, the main graphic discipline, is the theoretical basis for constructing drawings that are complete graphic models of spatial objects. Its main objectives are to study the theoretical methods of graphical construction of three-dimensional objects on the plane, to acquire practical skills in drawing (orthogonal, axonometric, perspective, etc.) and graphical methods of solving applied problems. Problems in its development may be related to the special dependence of spatial imagination on logical thinking - without this ability, it is difficult to feel free in creativity. For several years in a row, graphic disciplines at OSAAA have been taught in English, which is one of the most important motivational factors for students. As a rule, classroom classes are held in a bilingual form, i.e. the presentation of educational material is mixed - in Ukrainian and English. The second important factor is the introduction of distance learning into the educational process, which is an innovation for the higher education system that requires significant efforts for its practical implementation by both students and teachers. In conclusion, we would like to emphasize that the formation of professional graphic competences of future specialists is impossible without a thorough study of the basics of graphic literacy, therefore, the improvement of skills and elements of graphic culture of first-year students begins already from the first semester.

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