



## **ARCHITECTURAL SKETCHES IN SYSTEM OF URBAN EDUCATION**

### **SZKICE ARCHITEKTONICZNE W SYSTEMIE EDUKACJI URBANISTYCZNEJ**

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#### **STRESZCZENIE**

Sformułowane cele i założenia dotyczą warsztatów z rysunku urbanistycznego w programie edukacji studenta architekta-urbanisty, a także techniki i metody realizacji szybkich szkiców. Określono strukturę programową warsztatów, która biegnie równoległe do projektów semestralnych: na pierwszym roku szkice obejmują małe formy i detal, na drugim roku - historyczną zabudowę willową; na trzecim roku – wnętrza urbanistyczne (ulice, podwórka, place) i panoramy miasta.

Słowa kluczowe: warsztaty, rysunek urbanistyczny, Lwów, mała forma architektoniczna, detal architektoniczny, zabudowa willowa, wnętrza urbanistyczne, panorama miasta.

#### **ABSTRACT**

There have been formulated goals and foundations of the urban drawing workshop in the education program of student architect-urban planner, as well as the techniques and methods of implementation of quick sketches. There have been determined the structure of the workshop program, which runs parallel to the semester projects: the first year sketches include small forms and detail, the second year - historical villas districts; in the third year - urban spaces (streets, courtyards, squares) and panoramas of the city.

Key words: workshop, urban drawing, Lviv, small architectural form, architectural detail, villas districts, urban spaces, panoramas of the city.

## INTRODUCTION

Drawing is an integral part of architectural education. During the drawing lessons students acquire skills of correct representation of proportions, composition and size of the depicted objects. With the help of drawing students-architects improve their creative thinking, so drawing on locations should not be viewed primarily as a passive copy or redraw but an active process that involves simultaneously mind, eyes and hands. In particular sketches of architectural and urban monuments, natural structures are a certain way of cognition of the composition laws of the architectural monuments or constructions of natural forms.

Specialization in architectural education requires some corrections of learning tasks for drawing lessons, or the introduction of additional classes, workshops according to the specialty that had been chosen by student-architect. So preparation of students majoring in "Urban Planning" has its own specifics related to holistic coverage of three-dimensional composition of the environment, identification of its structure, natural topography, dominants and more.

A number of practitioners and theoreticians of architecture deal with urban drawing. Sketches of landscapes and urban motifs from Leonardo da Vinci to Le Corbusier are commonly known. The phenomenon of depiction of street, landscape and garden in modern city was considered by Jan Rylke. Direction of Polish landscape inventory by graphic and watercolor sketches was headed by the architect, Ph.D, Peter Patoczka, prof. PK of the Institute of Landscape Architecture, Cracow University of Technology. Diversity of modern, often amateur urban drawings was presented on the website of the American nonprofit organization Urban Sketchers and in the book of Gabriel Campanario «The Art of Urban Sketchers» (2012). Sketchers are considered as a mean of information and communication between people around the world who draw on location where they live and travel. The organization has made Manifesto, where the concept of urban sketchers was highlighted completely enough and which should to be mentioned (with a few changes). First, we should draw only on location, indoors or out, capturing what we see from direct observation. Second, our drawings should tell the story of the places we live and where we travel. Third, our drawings are a record of time and place. Fourth, we should to be truthful to the scenes we witness. Fifth, we can use any kind of media and cherish our individual styles. Sixth, we should to support each other and draw together. Seventh, we share our drawings online. Eighth (and this is a creative credo of organization), we show the world, one drawing at a time.

## BASIC THEORY PART

It is clear that urban education requires a special approach to teaching of architectural drawing. Thus, the Head of the Department of Urban Planning (Institute of Architecture, Lviv Polytechnic National University) prof. H. Petryshyn developed a systems of workshops based on sequential assimilation of consistent principles of urban drawing for three years of study (teacher – T. Kazantseva) (fig. 1, 2).

The workshop program was composed by the way of gradual complication of the tasks – from depicting of details and architectural objects to landscapes and urban spaces from different angles. All tasks are concluded on the basis of the historical Lviv architecture because Lviv is the perfect model for visual study of architectural and artistic heritage. The process of sketching of historic architecture gives student not only skills and knowledge, but also the inspiration for his own work.

The task of this workshop is to master the technique of quick sketches of architectural and urban motifs, to study of various compositional, stylistic, structural and ornamental solutions and to acquire skill of performing sketches, studio exams and architectural sketching exercises during architectural design.



Fig. 1. Urban sketches in Market Square, first-year student. Source: T. Kazantseva



Fig. 2. Urban sketches from Town Hall Tower in Market Square, first-year student. Source: T. Kazantseva:

The program of workshops is composed so that the sketches topics accord to the program of architectural design of each course of "Urban Planning" specialty. During three courses students realize progress from simple to complex sketches that may be named - from details to panoramas.

The feature of the workshop is to perform works by quick sketches that teach students to rapidly analyze nature, create the ability of spontaneously and picturesque depicting of form and space, without using a long-term drawing with the measurements but using only their intuitive sense of proportions. At the end of each topic there is necessarily to oversee students' works which should be put on the ground near the depicted object. Then all works are analyzed and the most successful works are determined. The criteria of estimating are: the correct depicting of proportions, correct perspective reduction, composition on the sheet of paper and methods of graphic presentation. In the end of workshop students works exhibitions are held and students are awarded for the best sketches, personal activity and progress in drawing process.

*The technique* of these sketches is often graphic (pen, liner) without previous drawing by pencil and without rubber. Axis and the size of the depicted object can be marked by gentle supplemental lines. Unavoidable errors in the drawing (quantity of which must decrease gradually) play an educational role, clearly indicating nature peculiarities and sharpening student's perception. Thus, the learning process is accelerated.

Quick sketches, moreover, can be performed in a *variety of techniques* (sanguine, charcoal, pastel, Italian pencil, pen, pen marker) that allows to experiment with means of expression of forms and surfaces of architectural monuments and afterwards the depth of urban space, aerial perspective. These soft techniques allow accelerate the process of sketching, ensure the spontaneity of creative process and give the possibility to produce few works during one drawing session. Performing of the same motif in different techniques enriches the palette of creative means of expression and highlights different aspects of the depicted object, focusing on the silhouette or on the three-dimensional solution or the relative positions of elements.

Afterwards, approximately on the second year, students also desire to work in color, because they are attracted by the opportunity of depicting of picturesque villa, streets or panorama. It is easy to implement by using watercolors, colored pastels, sanguine or crayons. It is important that color should become a mean of fast transmission of impression but should not slow down the process. Therefore one should not thoroughly make a drawing at first and then, on the second stage, to paint. Student should to work in color immediately, with use of quick additional drawing if it is necessary.

Sketches are carried out on ISO A4 paper sizes (small architectural details and villas districts) and ISO A3 (courtyards, streets, panoramas). One session of sketching should

not exceed 1-2 hours. It is necessary to indicate the name and address of detail, building or street that is pictured.

As a **first-year students** gain basic knowledge of architectural drawing, so for the urban workshop they are offered local **sketches of architectural details and small architectural forms**. In the first year, students work both in open air (fig. 3) and in the interiors of buildings (fig. 4).



Fig. 3. Outdoor sketches, first-year students (Market Square). Source: T. Kazantseva



Fig. 4. Indoor sketches, first-year students (Jesuit church). Source: T. Kazantseva

Gradually students are sketching objects of Lviv historic architecture: fences with gates and wickets (palaces Sapieha, Potocki, Siemenski), portals (St. George's Cathedral, Assumption Church, Jesuit Church, buildings in Market Square), forged and wooden door, wrought iron and stone stairs balustrades, window frames, fountains (with Our Lady statue, Mickevycha Sq.) and fountains-wells (Amphitrite, Neptune, Diana and Adonis in Market Square), lanterns (main building of Lviv Polytechnic University, in Market Square, near Lviv Theatre of Opera and Ballet), garden houses (park named after I. Franko), entrance arcades (Stryjskyj park), park vases, stone advertising columns (Svobody Ave, Kn. Romana str.) (fig. 5-16).



Fig. 5. Sketch of rocaille cantepillar, Jesuit Church. Author - first-year student V. Kryvoruchko

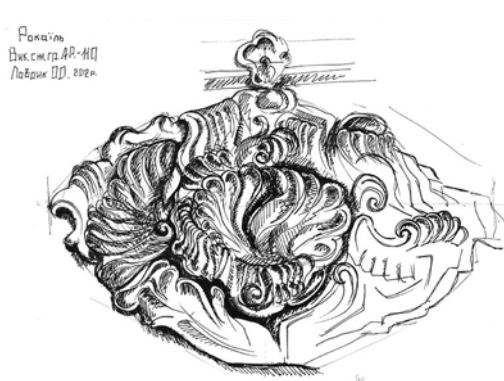


Fig. 6. Sketch of rocaille, Jesuit Church. Author - first-year student O. Lavryk

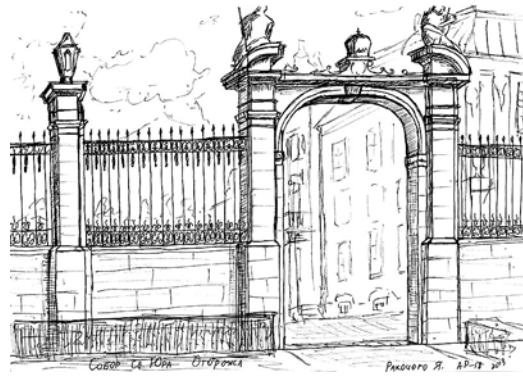


Fig. 7. Sketch of gateway, St. George's Cathedral. Author - first-year student Y. Rakochyj



Fig. 8. Sketch of advertising column, Svobody Ave. Author - first-year student K. Prohasko

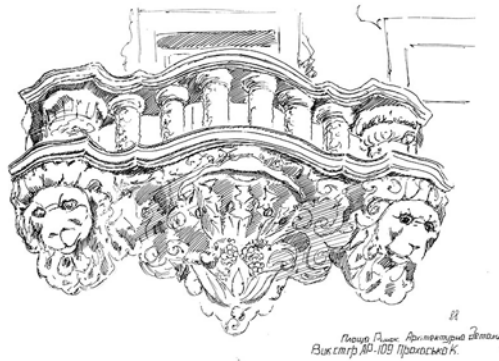
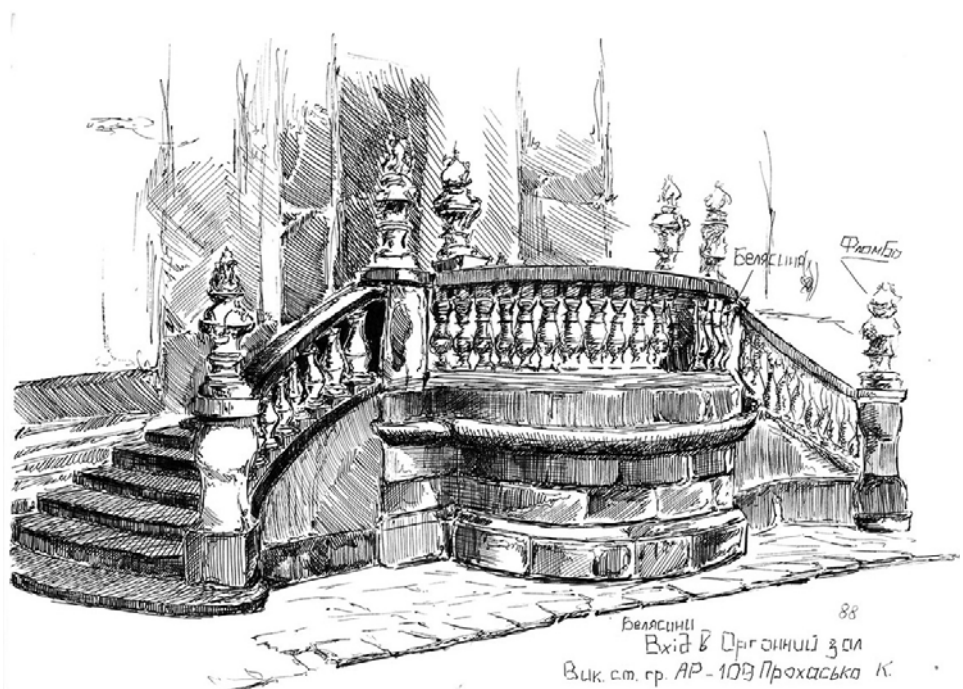


Fig. 9. Sketch of balcony, Market Square, 31. Author - first-year student K. Prohasko



Fig. 10. Sketches of portal (Jesuit Collegium) and door (Assumption Church). Author - first-year student O. Lavryk



Ryc. 11. Sketch of exterior staircase, Church of St. Mary Magdalene. Author - first-year student K. Prohasko:





large villa districts were laid - Kastelivka, Frantsivka, Sofievka, The Professors Colony, New Lviv, Pohulianka, Novyj Svit (New World) and others. During this workshop, students learn various architectural trends of the period (classicism, historicism, "picturesque" style, Secession, Art Deco, functionalism) and approaches to the villas planning (free-standing or semi-detached building), sizes, fencing, landscaping and other features. Because certain streets or entire villas blocks were built in a short time (and sometimes by one architect), they had a common stylistic decision. Thus students sketching of buildings of Hlinka Str., Oficerska Str., Chereshneva Str., Vilde Str. acquaint with the methods of creation of street ensemble (fig. 17-31).



Fig. 17. Urban sketch of Art Deco villa (73 Konovaltsya str.), liner. Author – second year student N. Savchak



Fig. 18. Urban sketch of villa (7 Hrycaja str.), charcoal. Author – second year student O. Lavryk



Fig. 19. Urban sketch of picturesque villa (6 Verbytskoho str.), pencil. Author – second year student I. Horodetska



Fig. 20. Urban sketch of neoclassicistic villa (1 Parkova str.), liner. Author – second year student P. Bilyk



Fig. 21. Urban sketch of neogothic villa (27 Konovaltsya str.), color pens. Author – second year student P. Bilyk



Fig. 22. Sketch of villa (30 Samchuka str.), watercolor. Author – second year student K. Prohasko

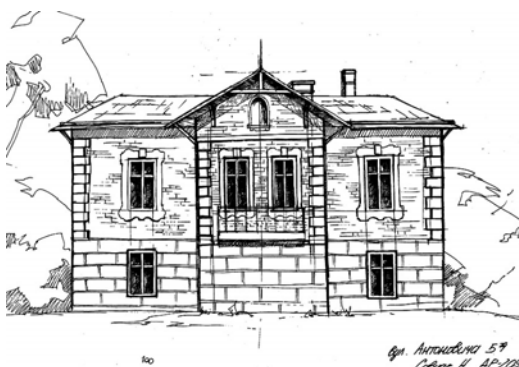


Fig. 23. Sketch of villa (57 Antonovycha str.), liner. Author – second year student N. Savchak

Вул. П.Мурного, 5  
проект "Власна стріха"  
Мрт-Віко



Fig. 24. Detailed sketch of Art Deco villa (5 Myrnoho str.), liner. Author – second year student I. Makovska



Fig. 25 Sketch of villa (Mushaka str.), watercolor, marker pen. Author – second year student O. Lavryk



Fig. 26. Sketch of neoclassicistic villa (94 Konovaltsa str.), pencil. Author – second year student T. Petrushka

**On the third year** and, consequently, at the final stage of the workshop, students complete **sketches of streets, courtyards, squares, panoramas of the city and bird's eye view landscaping**. It is important for students not to focus on the details, but first to try to identify the structure of urban environment, namely the slope and turns of the streets, courtyard or square configuration, set the urban dominants (towers, corners of buildings).





Fig. 27 Quick sketch of villa (99 Konovaltsya str.), marker pen. Author – second year student S. Vasko

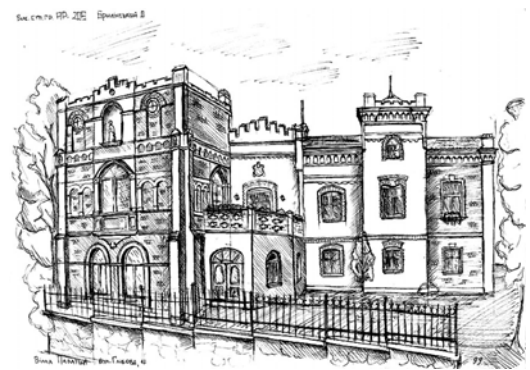


Fig. 28. Sketch of neoromantic villa (12 Hlibova str.), pen. Author – second year student O. Brylinskyj

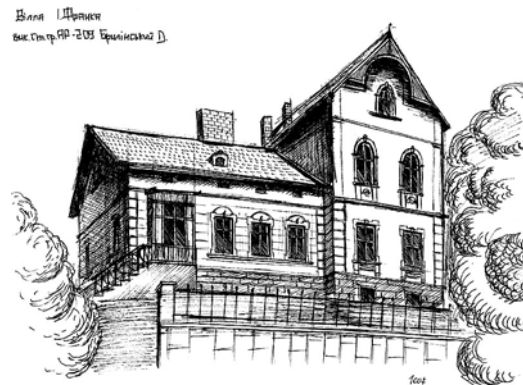


Fig. 29. Sketch of I. Franko's villa, liner. Author – second year student O. Brylinskyj



Fig. 30. Sketch of villa (60 Svencytskoho str.), watercolor, pencil. Author – second year student K. Prohasko

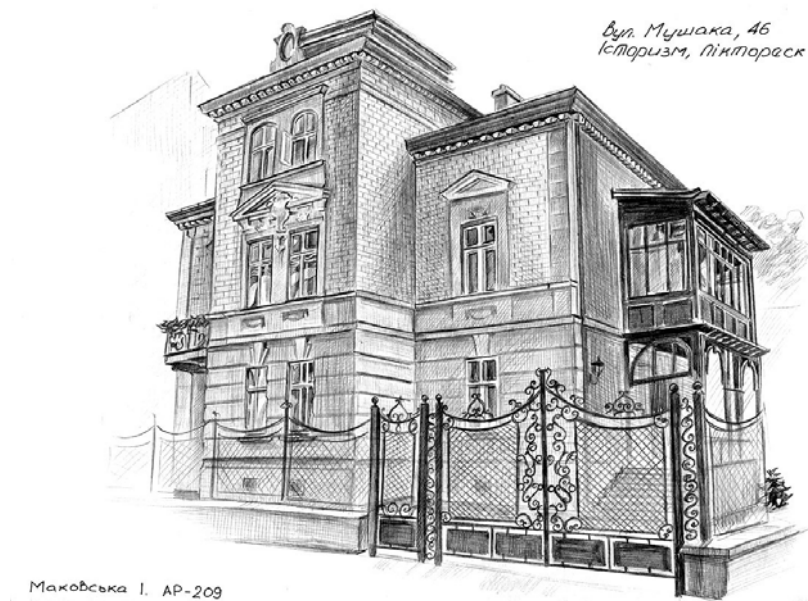


Fig. 31. Sketch of picturesque villa (46 Mushaka str.), pen. Author – second year student I. Makovska

One of the first topics that are offered to third-year students is courtyards, which can often be true oases in tight urban areas. There are many interesting displays of original "architecture of participation" namely porches, balconies, shrubs, trees and even hanging clothes. Here you can find ancient furniture forgotten by owners or metal sinks in the form

of shells. Often on the background one can see certain urban dominants (as Lviv Town Hall, the bell tower of Armenian Cathedral from courtyards in Market Square), which give the uniqueness to the urban environment (fig. 32-36).



Fig. 32. Courtyard (Doroshenka str.), sketch from the ground level. Author – third year student Y. Hrupchuk



Fig. 33. Italian” courtyard (6, Market Square), sketch from the balcony. Author – third year student Y. Zejkan



Fig. 34. Urban sketch of corner building (52 Chuprynkiv str.). Author – third year student M. Shynkevych



Fig. 35. Urban sketch of one side of the street (Market Square). Author – third year student V. Harbar



Fig. 36. Urban sketch of the street in combined technique (markers). Author – third year student K. Kaletynets

On the next stage the street with the rotation or strong inclination (eg. Ryleev str., Horodotska str.) should be chosen, which sometimes turns out to be a difficult task for students (fig. 37, 38).



Fig. 37. Urban sketch of bent street (Ryleeva str.). Author – third year student N. Demko



Fig. 38. Urban sketch of bent street with a dominant in the end (Horodotska str.). Author – third year student I. Chervinska

After completing the previous task the depicting of streets with complicated configurations, with perspective dominants (which are the feature of the historic city) becomes easier. Objects in the foreground should be made by thicker line and with carefully detail rendering, while the background objects should to be depicted generally by the thinnest line. Streets sketches should include an examination of the structure of the city from bird's eye view, tracing the lines of streets, avenues, dwelling blocks and more (fig. 39-42).



Fig. 39. Sketch of complicated urban space (Beryndy str.). Author – third year student V. Harasymiv

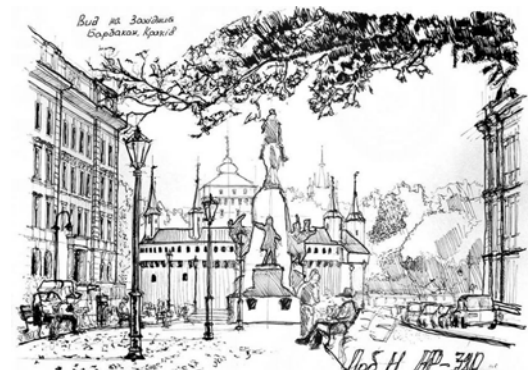


Fig. 40. Sketch of complicated urban space (Krakuv). Author – third year student N. Lob

For successful sketching of panoramas student should first indicate with thin lines the location of the streets and dwelling blocks and only then, if it's necessary, draw the details of the facades in the foreground. Particular attention should be paid to the silhouettes of the streets, to reveal the tallest buildings and buildings with an interesting silhouette of attic, cornices, towers, spires and more. It is difficult enough to depict correctly the scale of far and close objects in panoramas and to identify the natural landscape of the city (hills, valleys), shown in a city silhouette. Lviv which is known as "the city of seven hills" is an interesting model for this kind of sketches (fig. 43-50).



Fig. 41. Sketch of the street with a dominant in the end (Krakuv). Author – third year student N. Lob

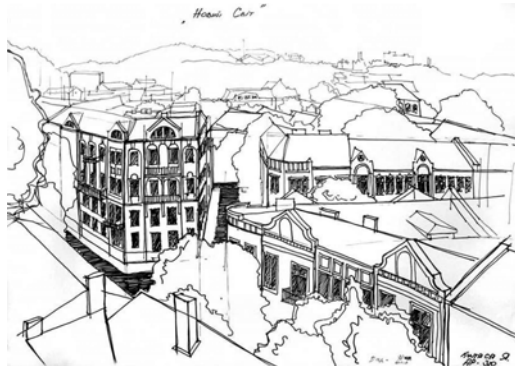


Fig. 42. Sketch of urban structure of Bandery and Novyj Svit streets. Author – third year student Y. Kulyasa

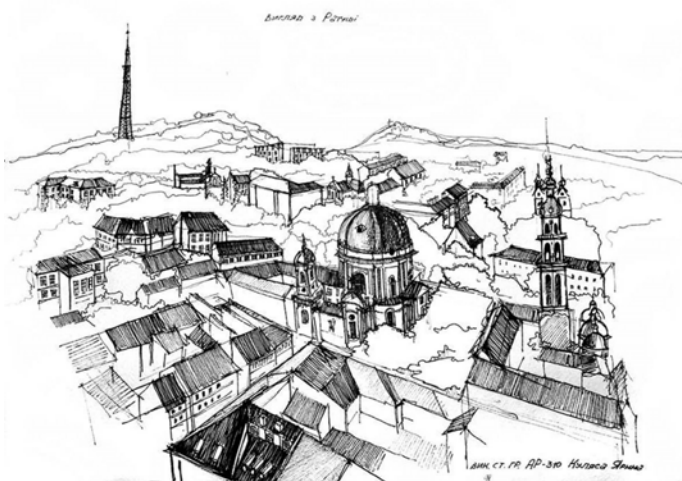


Fig. 43. Sketch-analysis of the urban structure of Lviv historical center. Author – third year student Y. Kulyasa



Fig. 44. Sketch-analysis of the urban structure of Lviv western part. Author – third year student Y. Kulyasa



Fig. 45. Urban sketch of panorama from bird's eye view. Author – third year student O. Surovetska

So in fine weather students can draw panoramas sketches from the balcony of the central tower of the Church of Sts. Olha and Elizabeth (view at Novyj Svit district, Horodocka str., the center of the city with St. George's Cathedral on the foreground); from the tower of Lviv Town Hall (view at any part of the city, the study of dwelling blocks in Market Square, silhouette of Lviv High Castle, Lysa Mountain and hills of Park Znesinnya); from belfry towers of Jesuit Church, Bernardine church and Armenian Cathedral. In the last two cases only very quick sketches are possible for lack of space and facilities. Under ad-



verse weather conditions, it is very comfortably to work on the upper floors of high-rise buildings through high windows of which views in several directions are opened.



Fig. 46. Urban picturesque sketch of panorama of ancient Lviv center. Author – third year student K. Kaletynets



Fig. 47. View on ensemble of Assumption Church from Lviv Town Hall. Author – third year student I. Chervinska



Fig. 48. View from Lviv Town Hall on St. George's Cathedral. Author – third year student Y. Hmel



Fig. 49. View from Church of Sts. Olha and Elizabeth on St. George's Cathedral and Lviv High Castle. Author – third year student N. Demko



Fig. 50. Sketch with view on Church of Sts. Olha and Elizabeth. Author – third year student Y. Hmel

**CONCLUSIONS**

Besides the classic drawing school urban education needs the introduction of additional specific tasks in the discipline "Drawing".

The optimal organization is an arrangement of workshops in nice weather with use of quick sketches as the best technique.

There have been determined the structure of the workshop which runs parallel to the semester projects of students-urban planners: the first year sketches include small forms and detail, the second year - historical villas districts; in the third year - urban spaces (streets, courtyards, squares) and panoramas of the city.

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