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SCULPTURE WORKSHOP: PROFESSIONAL REQUIREMENTS FOR CREATING A LEARNING ENVIRONMENT

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Abstract. One of the necessary and mandatory conditions for high-quality professional art education is training in an environment that encourages creative work and provides the necessary level of comfort, ergonomic, technological, sanitary and technical requirements and proper organization of labour protection. Compared to other artistic professions, the working environment of a sculptor is more complex. It must be equipped with the necessary technical equipment (mostly quite large) and manual and mechanical tools, take into account functional requirements and complex technological processes, as well as provide the necessary and diverse indicators of lighting level, temperature, humidity, noise, etc. All these requirements also apply to sculpture academic workshops, where students learn the basics of the profession. Subsequently, graduates of sculpture departments use the acquired skills in their creative activities. Stating a certain degradation of the requirements for the profession of the sculptor, the authors of the publication express worries about the obvious underestimation of requirements for the workplace of a professional sculptor, which can be observed in numerous examples, and remind the reader of these basic requirements.

Key words: professional art education, educational environment, sculptor's workshop, sculpture academic workshop, workplace, professional requirements, creative activity.

Problem statement

The authors were prompted to write this article by a heated discussion in social internet networks about the feasibility of installing a monument to Xavier Mozart by Sebastian Schweikert in Lviv (Fig. 1) (Yarema, 2021). Such discussions sometimes turned into a tough theoretical confrontation (Kublikov, 2021) and, finally, it led to the creation of a petition for the dismantling of this work, which received the necessary number of votes (Krynchanka, 2021).

In addition to purely aesthetic reproaches regarding the artistic qualities of this monument, which will not be considered in this publication, S. Schweikert received a number of comments of a purely professional nature,

based on a photo of a model of the statue in his creative workshop (Fig. 2). Among other things, the author was pointed out that the full-size plaster model of the monument was made in a completely unsuitable room, with insufficient ceiling height, which, according to critics, forced S. Schweikert to tilt the statue's head, and noted that this slope was not in the sketch of the work (Fig. 3). On this basis, the author was reproached that the composition of the work arose for purely utilitarian reasons that have no connection with the creative search.



Fig. 1. Monument to Franz Xaver Mozart in Lviv (Chmil L. August 31, 2021)



Fig. 2. Sebastian Schweikert is working on a sculpture model in his studio (Lishchenko Y. May 27, 2021)



Fig. 3. Sketch model of the monument to Franz Xaver Mozart (Lishchenko Y. April 30, 2021)

Another comment that arose from the inspection of the workshop photo was the location of the figure against the wall of the room, which deprived the author of the possibility of an all-around view of the figure. This means that S. Schweikert did not see the back of the figure during its execution. This remark is related to another observation. The model could be viewed from all sides if it was located on a rotating machine, but the author performs it in an unshakable form, on the floor. And the rotation would be hindered by the figure's arm, which is supported by a cable connected to the ceiling and a pipe on the wall.

The list of comments was not limited to this, and the audience drew attention to the modest technical tools and uncharacteristic for the plastic method of forming a model. Usually, the model is created in wet clay, the plastic properties of which allow the author to make changes and adjust details during operation. But the author performed the model immediately in a cast. This material has the property of quickly setting (hardening), which significantly limits the repertoire of plastic tools of the sculptor. According to traditional technologies, gypsum is used to remove the mold from the clay model.

Thus, the list of technical and technological comments on the process of creating a model of the monument of Xavier Mozart in Lviv is quite significant. These comments were the impetus for the authors of this article to raise the topic of professional requirements for the sculptor's workshop. Whatever it was with the professional skills of S. Schweikert, but in Lviv and Ukraine as a whole, the artistic environment and educational institutions with traditions have been preserved, for which the proposed topic may be of interest.

Analysis of recent research and publications

The list of literature that mentions the requirements for the creation and operation of a creative workshop of a sculptor is not very extensive. Usually, the sculptor learns about these requirements in the course of training and using an academic training workshop equipped with experienced teachers who have acquired these skills from their teachers. Thus, these skills are passed down from generation to generation and skipping the stage of training in a professional environment gives grounds to create a sculpture at your own discretion.

One of the opportunities to get acquainted with the sculptor's workplace is provided by memorial museums created in the workshops of famous artists. There are such museums in many cities of the world, they exist in Ukraine, and in Lviv in particular. Such, for example, is the Museum of Theodosia Bryzh in Lviv, created in the room where the artist worked in 1956–1999, which is part of the Lviv National Gallery of Art named after B. Voznytsky (Muzei Teodoziyi...). Ivan Kavaleridze Museum-Workshop operates in Kyiv (Muzei-maysternya...), in St. Petersburg, there is a Memorial workshop of Mikhail Anikushyn (Masterskaya ...) and in Moscow, there is a Museum-Workshop of Anna Golubkina (Muzei-masterskaya...). There are many such museums, but it should be noted that most sculptors worked in unsuitable buildings, which could not provide a full cycle of sculpture creation and models of monumental works of sculpture had to be performed in areas adapted for this purpose. In Lviv, such needs were provided by an Experimental Ceramic and Sculpture Factory. But even a visitor to these museums can get a sufficient idea of the features of organizing the sculptor's workplace. There are rare examples when workshops were built specifically for the needs of sculptors. These are several creative workshops located on Karpatska Street in Lviv. According to an individual project, the house workshop of sculptor Alice Trepp in Switzerland was built (Bozhko O. Dom-masterskaya...).



Fig. 4. Nanni di Banco, relief showing stone and woodcarvers, c. 1416, marble, commissioned by the Guild of Stone and Woodcutters (Culotta A. The role...)

Each of the sculptors created comfortable and cosy conditions for themselves, adhering to the general requirements formed over the centuries and millennia of practical activity of their predecessors (Fig. 4). The main skills of forming a sculptor's workplace are described in the literature, which we will refer to here. It is more about guidelines and manuals for the subject "Sculpture", in one of the sections of which there are usually brief references to the arrangement of the workplace of the sculptor (Vasylyk, 2020), (Yakunin, Shtershtein, Telishev, Overchuk, 1970).

Objective of the article

The purpose of the publication is to convey to the reader the basic requirements for creating a sculptor's workplace and a professional creative environment. The authors pay special attention to the organization of an academic sculpture workshop, where the educational process of future professionals in the field of sculpture takes place.

Results and discussions

An important component in the education of a sculptor is the formation of the first positive impression of the educational process in the sculpture workshop. This primarily depends on the state of the workplace and its arrangement. Working in an academic workshop takes up the vast majority of the time allocated to the student's curriculum. It is in this professional environment that the student will gradually form as an independent artist. The first impression is very strong and remains in the memory for a long time, or even for life. Therefore, such a workshop should have appropriate conditions. What should a student workshop look like? First of all, unlike a personal sculptor's workshop, a student workshop is a room for collective work. And this feature should be understood not only by students (study group) but also by the supervisor (teacher) and support staff. After all, not only specialists, professionals, but also citizens and members of the staff are brought up in an art educational institution during their studies.

The workshop should be bright and spacious. The area of such a workshop should, if possible, correspond to the number of students in the group, at the rate of 6–7 sq. m. per person. The desired workshop height is 6 m. Departing from work for its inspection, the student should not be less than at the distance in which 2–3 heights of the standing figure could fit, the dimensions of which allow the height of the workshop room.

The room should be illuminated by natural light, and the windows should be located on the north side and allow a sufficient amount of even side daylight to enter the workshop. The window in the wall should be arranged on the north side, at a height of 1.5 m from the floor, and end at the top almost under the ceiling. An important condition for the comfortable work of the sculptor is the presence in the workshop, in addition to side lighting, also upper one (Fig. 5).



Fig. 5. Sculpture workshop at the Academy of Fine Arts in Prague
(Akademiya izobrazitelnykh iskusstv...)



Fig. 6. Sculpture workshop at the Academy of Arts of St. Petersburg, 1913
(Akademiya khudozhestv ...)

Overhead light enters the room through a window opening in the ceiling – a light lantern. The need for overhead light is justified by the fact that in its absence, student works that will stand near the side windows will be illuminated better than works that stand further away from them. Depending on the lighting mode, the team (course) leader or master should choose a place where to equip the podium for nature, and where to put the machines for work. In addition, to protect against direct sunlight, it is necessary to provide protective curtains and blinds (Fig. 6). The workshop should also have sufficient electric lighting to work in the dark and in cloudy weather (Fig. 7).



Fig. 7. Sculpture workshop at the School of Art in Bombay, India (Inside view...)



Fig. 8. Sculpture workshop at the Dohto University in Hokkaido, Japan (Teaching)

An important requirement for determining the location of the machine is to ensure that the student has the opportunity not only to look at it up close, analyzing details and small plastic effects, but also to look at it from afar, from distant points of general view, to check the relationship between fragments, analyze the overall composition for plastic completion and generalization, coordination of hard and soft shapes, convex and concave planes, etc. The supervisor should indicate how best to arrange easels to provide comfortable lighting, create convenient conditions for each student to contemplate the model and ensure a convenient departure from their work (Fig. 8).

Heating the workshop is also important. Regardless of the type of heating devices, heat sources must be kept away from clay work and evenly heat the room to 22–24 °C. Excessive heat causes clay works to dry excessively, increases humidity in the room and creates an uncomfortable microclimate, worsening the working conditions for students.

One of the requirements for students is the correct use of the material – clay, which provides for its storage prepared for work – soaked in a clay storage facility and plastic. Do not spread it on the floor, over-dry it, or clog it with pieces of metal frame, wood, or fabric used for soaking. Special attention should also be paid to the fact that dry clay is not rubbed on the floor, which will protect the room from harmful dust particles in the air that all participants in the educational process breathe.

The workshop floor must be strictly adjusted relative to its ground level. It is especially important to observe horizontality in those places where the workbenches will stand. It is best to lay the floor with dry boards 50 mm thick. The floor can also be covered with ceramic tiles with insulation. The floor of the sculptor's creative workshop does not require painting, because in workplaces where the work is moistened, the painting will peel off. Carpets or walkways in a sculpture workshop are completely inappropriate.

The walls of the workshop should be pale gray, with a slight admixture of green. This color is neutral and does not tire the eyes. Useful in the arrangement of a sculpture workshop is the presence of classic

sculptural samples – models, masks and reliefs that make a creative working atmosphere in the workshop (Fig. 9). But these samples should be located in the part of the workshop where the sculptor goes, and not in the part where there are machines and a podium for the model. In no case should you decorate the wall that serves as the background for the sculpture that the author (master, student) is working on.



Fig. 9. Sculpture workshop at the Pennsylvania Academy of the Fine Arts (Sculpture facilities)



Fig. 10. Brancusi's sculpture workshop in Paris (Brancusi's Studio...)

A clay storage room should be provided in the workshop. It is arranged in a concrete pit, on the floor, with a capacity of 3–4 m³ of clay. Such a clay storage room must be insulated to prevent the spread of moisture in the workshop. It should be covered with a roof fitted to the floor level. It should be tightly closed, isolating wet clay from the room, ensuring that it does not dry out, and the room is protected from the spread of moisture. To do this, the clay should additionally be covered with plastic wrap. A sculptor who loves art mixes clay only once in his life when he delivers it to the workshop. In the future, you just need to make sure that it does not dry out. You should ensure that the clay is not clogged with gypsum fragments during molding, wood and metal during the dismantling of the frame, and pieces of fabric or film that the sculptor uses to wrap (cover) the clay model.

Next to the clay storage facility, you need to place a washbasin with a soap dish, a cabinet with a mirror and a towel. A separate requirement when installing a washbasin is to place a clay collector under it, which ensures that the drain sewer is not clogged with clay. In such a clay collector, clay will settle, which is washed off from the hands of the sculptor.

It is much more difficult to keep the clay moist in the figure itself, but this problem is easily solved if the sculptor is used to discipline. The easiest way is to wrap the clay model with a wet cloth and film. When carefully wrapped, the work can remain wet for a long time in working conditions. A large work is wrapped around a frame made of light but strong slats in the form of a booth, carefully covered with film. Three walls and the ceiling of such a booth are made stable, and the fourth side can be hung from top to bottom with the fabric, like an apron. In the middle of such a structure, despite the walls, a wet cloth is hung on stretched strong wires. The “apron” of the booth can be lowered and hermetically fixed to the side rails (racks) of the frame. With this method, the sculpture will be long-lasting. The constantly wet fabric eventually becomes covered with spots and mold. To prevent the spread of mold, rot and mildew, the fabric should be sprayed from time to time with a solution of potassium permanganate, tincture of strong tobacco or other antiseptic agents, or replaced with a new one.

In the workshop, it is also extremely necessary to arrange a place for the model with a chair and a clothes hanger, separated from the main space by a screen. Behind such a screen, the model will be able to change clothes, leave things and get ready for work.

The sculptor's workshop should be located on the first floor, preferably on the same level of the ground surface, which allows to conveniently bring materials – clay, gypsum, metal, wooden lumber or stone. The arrangement of the workshop floor at ground level allows you to work with impact power tools without restrictions, process stone manually with heavy blows and input (output) forms, working models and complete works of sculpture without fear of damaging them on steps or height differences. Next to the workshop, it is desirable to have a small courtyard connected to the street, where you can store currently unnecessary materials under light canopies – stone, lumber, metal for frames, etc.

Elements of the equipment of a sculpture workshop on which a round sculpture is molded (created in clay) are called machines. There are several types of machines: 1) for modelling sketches of a round sculpture; 2) for modelling a head or bust; 3) for modelling a human figure up to 1.2 m in height; 4) for modelling a human figure from 1.2 to 2.5 m. The larger the height and width of the clay model, the wider and stronger the machine will be.

In order for the sculptor to reach the high-placed parts of his work with his hand, coasters, podiums and ladders with supports (stepladders) are additionally used. The following basic requirements are set for ladders: they must be light, strong and, most importantly, stable. In the upper part, such ladders should have a shelf where the sculptor could put clay, tools (stacks, loops, hammer, etc.), and if necessary, even stand himself. To work on reliefs, you need easels, shields and podiums, stands and ladders designed for various occasions.

It is very important in the workshop to determine a place for students to relax with a small desk, 2 or 3 chairs and a hanger with separate places for everyday clothes and workwear, in which they work near the sculpture.

The main tools for modelling are, of course, the fingers and the edge of the sculptor's palm. But you can't work without different shapes of stacks, loops, hammers, rulers, compasses, squares, and the like. Sculptors usually make their own stacks from wood (boxwood, lilac, acacia), metal (brass, copper, stainless steel) or plastic (polystyrene, rubber), etc. The loop is always metal with a wooden handle. The tool should be cleaned, washed and kept clean after use. It is advisable not to wash wooden tools, but to clean them, since the wood swells from moisture. With good care, the tool serves the sculptor for a long time (Fig. 10).

Every sculptor must have some degree of knowledge of such professions as blacksmithing, locksmithing, welding and carpentry. For blacksmithing, a small utility room should be allocated, equipped with an anvil, hammer, smaller hammers, welding machine, etc. With their help, the sculptor can make a "glagol", cut or chop into pieces metal wire and everything necessary to perform the frame or repair sculptural equipment. For locksmith work, you need a machine tool, a vise, hacksaws, keys, drill, cutters.

Carpentry also requires a separate room. Shields for reliefs, auxiliary stands, podiums and wooden frame elements are produced there. In this part of the workshop, you must have a machine, planes, saws, drill, small circular saw, chisels, etc.

When the work is completed in clay, it must be immediately formed in gypsum and a gypsum working model must be made. To do this, you need a separate workshop with the necessary equipment – tables, machines, buckets, knives, whorls, stacks, dividing plates, reinforcing nets, etc.

After removing the rough or lumpy form and casting the plaster model (Fig. 11) the work is transmitted into a solid material: bronze, wood or stone (Fig. 12) or remains in the gypsum and is being prepared for tinting. This process requires completely different tools and materials – varnish, paints, wax, solvents, etc.

With the development of the latest technologies, adhesives, formoplastics, and silicones are used for molding. These processes require an electric stove to heat materials or make glue or formoplast. In this work, the sculptor works with chemicals, and therefore exhaust ventilation is extremely necessary here for ventilation of the room and a separate cabinet for storing these materials.



Fig. 11. Sculpture workshop at the Pennsylvania Academy of the Fine Arts (Sculpture facilities)



Fig. 12. Sculpture workshop at the Pietrasanta, Italy (Passion...)

A workshop for working with wood is different from a workshop for working in clay or gypsum. This workshop should be dry, well-lit with overhead and directional light. It should be equipped with machines, a dotted machine, staples, clamps and chisels.

A workshop for working in stone should be isolated from the technological processes associated with clay and wood, as stone powder clogs the wood and blunts the tool. This room must have direct access from the outside so that blocks of stone can be delivered. To do this, the workshop should be equipped with a hoist or winch. The room for work with stone should have overhead lighting and directional lighting. In the room, you should provide machines for gypsum models and stone, and a dotted machine.

In the last year of training, the diploma holder should, if possible, provide the opportunity to work in an individual workshop. Working in a separate room should be a transition link for the graduate to an individual creative workshop, where he will work after graduation. If this is not possible, it is necessary to reduce the number of students in the joint workshop to 2 or 3 people. The head of the student's diploma is his last teacher (mentor) who completes the professional, artistic, scientific and social education of a young person – a future professional artist. Organizing work in the diploma workshop is not only a matter for the manager, but also the diploma holder. The head of the thesis acts more as an adviser. The workshop, depending on the nature of the thesis, should have everything necessary for models and its implementation (from manuals, illustrative educational materials to machines, podiums, ladders, draperies) and, of course, for models.

According to the manager's advice, everything in the workshop should contribute to creating a working atmosphere and a comfortable space. Cleanliness and rational and constructive approach to business provide confidence and focus on work, study and creativity. Only a well-organized process will prevent fuss, nervousness and chaos and will ensure such a state at the final stage of training, when the graduate student is set up for creative success.

Conclusions

Discussion in social internet networks about the expediency of installing a monument to Xavier Mozart by Sebastian Schweikert in Lviv, provoked the authors to highlight the influence of the working environment in which the sculptor works, on the final result of his activity – a sculptural work that will be

installed in a certain architectural and spatial environment. It is established that the process of performing a work and its aesthetic and technological qualities largely depend on the conditions in which the sculptor works. Inattention or neglect of traditional technological procedures, ignoring established practices and requirements for the equipment of a creative workshop, which are based on the practical experience of more than one generation of sculptors, negatively affect the process of sculpture execution, bind the artist in his artistic design and limit the quality characteristics of technical execution and implementation of the work. Practical skills of forming a sculptor's workplace are formed in the course of his training, so full-fledged and high-quality equipment of an academic workshop is a necessary condition not only for his high-quality education, but also affects the artistic qualities of works.

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СКУЛЬПТУРНА МАЙСТЕРНЯ: ПРОФЕСІЙНІ ВИМОГИ СТВОРЕННЯ НАВЧАЛЬНОГО СЕРЕДОВИЩА

Анотація: Однією з необхідних та обов'язкових умов якісної професійної мистецької освіти є навчання в середовищі, що спонукає до творчої роботи, забезпечує необхідний рівень комфорту, ергономічні, технологічні, санітарно-технічні вимоги та належну організацію охорони праці. Порівняно з іншими мистецькими професіями, робоче середовище скульптора є складнішим. Воно має бути оснащено необхідним технічним устаткуванням (здебільшого досить габаритним) і ручними та механічними інструментами, враховувати функціональні вимоги та складні технологічні процеси, а також забезпечувати необхідні та різноманітні показники рівня освітлення, температури, вологості, шуму тощо. Усі ці вимоги стосуються і скульптурних академічних майстерень, де студенти освоюють ази професії. Згодом випускники скульптурних факультетів використовують набуті навички у творчій діяльності. Констатуючи певну деградацію професійних вимог до професії скульптора, автори публікації висловлюють застереження щодо очевидного заниження планки вимог до робочого місця скульптора-професіонала, яке можна спостерігати на численних прикладах, та нагадують читачеві ці основні вимоги.

Ключові слова: професійна мистецька освіта, навчальне середовище, майстерня скульптора, скульптурна академічна майстерня, робоче місце, професійні вимоги, творча діяльність.