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The Concept of an Individual Style in Postmodern Architectural Graphics

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Abstract: The article deals with the essence and genesis of an individual style in postmodern architectural graphics as a special signature of creativity. It considers conceptual and terminological issues regarding the concept of "architecture", "architectural graphics", and "an individual style". Besides, the article shows that the knowledge of architectural graphics makes it a powerful visual tool in any kind of design activity. In the current post-industrial period, manual graphics acts as an individual unit. An individual style is always formed based on a specific personal programme, whose postulates influence the architect's work. The international relevance of the article lies in a new approach to the concept of "style" in postmodern architectural graphics. In turn, it allows one to discover new methodological guidelines for its formation.

Keywords: *Architecture, graphic language, style, creativity, individual style of graphics.*

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Introduction

Postmodern architectural graphics uses computer-assisted work more often than manual work, which makes it possible to reduce the cost and accelerate the working process. It might seem like progress for architecture, design, and many arts. Ironically, there is a certain level of regress in such progress. Computers simplify the architect's work; however, such simplification leads to the loss of individuality of graphic language. To be unique, as required by art, is an expensive luxury in today's world. Nevertheless, this statement is not indisputable, because computer technologies also enable one to "create", provided that tools are used wisely.

Certainly, architectural graphics should not get lost in the technical progress of today's world. It should act as an individual unit since it is a manifestation of creativity and art. The perception of architectural graphics is associated with both the objective sense of the environment and spatial thinking. The study of architecture involves the knowledge of design and construction, as well as an understanding of specifics of styles and synthesis of arts. Thus, the problem of individualization and manifestation of styles in architectural graphics is relevant as it considers various aspects and tools of architecture that allow architects to work more effectively without losing the author's style.

Analysis of recent research and publications

Many researchers view an operating style as a system of tools to enable the interaction between human individuality and the environment, realized in professional-pedagogical activity (Androshchuk, 2013). The study of architectural graphics requires future architects to have relevant knowledge and skills, so it is essential to clarify some conceptual and terminological issues. At the same time, emphasis should be placed on metaphysical and culturally oriented issues of the "style – architectural graphics – postmodernism" triad, given that there are no separate studies on the matter.

Unfortunately, almost no research exists into an individual style in postmodern architectural graphics. However, there are related studies available. It follows that both the style and cultural postmodern explosion of the 1970s and 1990s was the artistic crown of a twentieth-century cataclysm. Numerous exhibitions of postmodern artefacts easily combined homogeneous cultural and aesthetic features and styles of such different arts as architecture, fashion, graphics, design, cinema, performance, pop music.

As noted by Adamson & Pavitt (2011), these exhibitions demonstrate the links between the economy and the consequences of late capitalist culture. The authors of this article believe that complementing such events with live interviews, elements of improvisation and performance reveals a return to syncretic ways of expressing human genius, as well as its final forms (hereinafter "post-culture"). Yet, such depressive conclusions do not imply the coming of an epistemological and aesthetic impasse. On the contrary, postmodernist features have become a highlight for some authors, including graphic architects, who can now combine classics (the proven) and postmodernism (the spontaneous, instantaneous and sensual).

Silverman (2017) states that the essence of postmodernism lies in its existence on the borders of modernist industries and practices, on the outskirts of what declares itself new, on many facets of these claims to self-awareness and self-reflection. Such functions can be easily fulfilled at the level of text or dynamic arts (video clips, movies). Still, one might wonder how it appeals to graphics, fine arts and architecture. These issues remain open and add relevance to this article. At least, one cannot speak in any way of irony and intertextuality when it comes to architectural graphics.

Indeed, postmodernism has "supplanted" utilitarianism and normativeness from fine and architectural arts. However, by "dividing the world", postmodernism has given more opportunities to individual styles than ever before. Kien (2021), who studied the total predominance of post-truth and the ignorance of real facts by proponents of postmodernism, claims that intelligence and social cohesion give chance to individualization, personal niches, desires and playfulness (p. 374). In the context of this research, it means that small pictorial forms migrating to magazines are becoming increasingly popular, spontaneous, and short-lived.

Concerning graphics and fine arts in the context of digital capabilities, such technologies have ceased to be innovative. MacDonald (2019) identifies such essential styles as "cyberpunk, minimalism, and the more recent Vaporwave, New Aesthetic, and Postdigital", which have changed the minds of designers, architects and artists. Even "gradients, aggregation, feeds, pixels/voxels, and other signs of the digital" become the object of beauty, the tools of demonstration and, to some extent, aesthetics in themselves. Thus, space is seen as digital, while architectural and graphic styles are in search of the most effective combination of virtual and physical space.

Most works related to the problem in question do not describe architectural graphics. They consider design as a common denominator of architecture, applied arts and, to some extent, visual arts. According to Lv

(2019), modernism is focused on practical application, functionality, materialism and postmodernism on the inner, emotional, spiritual which represent no less important human needs. One can conclude that the elements of these great cultural epochs continue to live, first of all, in the Western world and influence architecture and graphics globally, except for hermetically classical cultures.

One should pay particular attention to street graphics as postmodern design and ordinance. On the one hand, one can see total urbanism and scepticism and, on the other hand, utopia, cinematic statics, alternative design and image. Mandelker (2000) indicates that street graphics conducts an unspoken competition among the supporters of the pre-modern, European model of urban design, which expresses the identity of most of the urban community. However, since the late 1990s, there have been discrete discussions among pre-modernists, modernists and postmodernists about the pragmatic transformation of street graphics to please pragmatically, subculturally and futuristically oriented residents who expect require comfort and progress.

It should be borne in mind that architectural graphics has already departed from postmodernism and gone further to digitalization and the media that serve as a competitive platform for architectural graphics (MacDonald, 2019). Both digitalization and the media reveal mosaic use of traditional elements, non-standard stylistic solutions and axonometric dimensions of their works.

Thus, a detailed study of the above-mentioned and other trends would allow one to create aesthetically pleasing buildings with significant cultural and temporal potential, given extremely rapid changes in axiological and aesthetic priorities.

As noted by Keedy (1998), "postmodernism did not have much impact on graphic design until the middle of the 1980s". Indeed, the untrained eye can observe a mixture of styles, thinking that this is a new way of approaching graphics and design. At the same time, young architects, designers and artists chose not to solve problems by their works, identify contradictions or do something "for eternity". They merely cherished their uniqueness and spontaneous relevance of the mood and today.

The findings by Adamson & Pavitt (2011) show that subcultural meanings can take the form of a collage or other intertextual fragment in architectural historicism using the well-known "cut-paste" way. Most importantly, such spontaneous artefacts have lived a bright but short life in the exhibitions and pages of leading editions (e.g., the New York Times, Telegraph). Besides, postmodern graphics and other arts have reached

traditional Asia, in particular, Japan that proved to be extremely sensitive to Western influences.

Most researchers believe that modern and postmodern architecture "stays in the past" (Amis, 2001). Owing to its monumentality, durability and practical focus, it cannot fully surrender to postmodern trends. Artists still "play" with an order, human-made motives, plot dissimilarity to classicist architecture. Nevertheless, the laws of physics and reliability, which are also perceived visually, still exist.

Given the above-mentioned patterns and contradictions, **the article aims** to determine the characteristic features of architectural graphics, which will allow updating art courses and introducing some elements of interactive work in practical classes.

To do this, one should solve the following task: to analyze the importance of architecture for art, methodical components for the study of architectural graphics, the content of individuality, and an individual style in postmodern architectural graphics.

Architecture in Traditional and Current Contexts

Researchers in the field of art and design know that architectural graphics is an area of fine arts that encompasses the creative process of ideas and images in the realm of design and architectural design.

Design-related creativity of architectural graphics uses the language code to express creative ideas. Architectural graphics affects one's creative abilities, instils a taste for different compositional and graphic techniques of visualization and, thus, expands the range of worldviews and professional ideas.

Architectural graphics is a whole world of the richest images and concepts, without which there can be no creative experiences every designer needs. The knowledge of architectural graphics makes it a powerful visual tool in any kind of design activity. In practice, this enables one to select graphic techniques consciously, observe and analyze one's work thoroughly, feel the close relationship between professional activity and the surrounding reality (Kotelnikov, 2011).

When knowing tools and types of graphics, students should be able to grasp historical compositional patterns of architectural and environmental objects, as well as their stylistic features. Learning architectural graphics practically means a study of architecture in the context of the visual process. Architecture cannot realize itself and recreate without graphic tools, so one

should keep in mind the purpose of architectural construction when studying architectural graphics.

Nowadays, the term "architecture" is often used in various fields of science, technology and even psychology, which is far outside of urban planning. For instance, when one talks about the architecture of the computer, the architecture of the processor, or the architecture of the body, the word "architecture" is used only metaphorically as a synonym for the equipment of the object, or the subject. Although such terms are not always directly related to building design, they are indeed the architecture. According to many researchers, traditional types of architecture (iconic, utopian and social) can be attributed to "the old ontology". As noted by Mayorova (2017), new ontologies generate other architectural practices (the architecture of the computer, virtual worlds), which do not replace but complement the traditional architecture.

It is known that the term "architecture" comes from Greek, meaning "builder", "building", "build". Therefore, it is obvious why the current ontology of architecture uses this term in other areas of industrial life.

The principles of "old ontologies" are realized on the idea of the human as the super-object, standing above all other objects. Besides, these principles rely on the classical opposition of the part and the whole, in which the end-user, whom architectural projects were carried out for, can be a society (as a whole that is larger than its parts, i.e., people) or an individual (as a part that is larger than its whole, i.e., society) (Mayorova, 2017).

Architecture is a harmony of space in human life, subject to certain laws of style and function, design and composition, perception and interpretation. The value of architecture for people is associated with an important part of their lives: accommodation, work, study, entertainment. Therefore, the construction of space should be conscious, aesthetically meaningful and utilitarianly justified. The perception of an architectural space largely influences self-realization and self-limitation.

Eco (2004) argues that a simple consideration of people's relationship with architecture suggests that dealing with it, they usually get involved in the act of communication, which does not exclude functionality (p. 208). The scholar also believes that architecture is rhetoric (Eco, 2004 p. 234), given that its statements are based on the historical experience and the play of imagination, an understanding of style and socially conditioned order. Furthermore, architecture can deceive, recreating the past, ironically

violate all laws of construction (deconstructivism) or imitate forms of nature under the "reasonable choice" principle.

The architecture combines the techniques of different arts and science, equally operating by line and plane, volume and mass, rhythm and dynamic, proportion and numbers. According to Benjamin (1996), architecture is perceived in two ways: through the use and the perception or, more precisely, kinesthetically and optically. Kinesthetic perception operates not so much through attention as through habit (Benjamin 1996, p. 60).

Some researchers assume that architecture in all great epochs was the mother of all arts, while social art was its highest embodiment (Mayorova, 2017, p. 336). Since ancient times, it "has been representing a prototype of a work of art, the perception of which does not require concentration and takes collective forms" (Benjamin, 1996, p. 66). Vipers (1985) defines architecture as fine arts. Like painting and sculpture, it is associated with "life model" and reality; at the same time, its artistic tendency differs from the principles of depiction in painting and sculpture: it seeks to embody not the individual qualities of humans, objects, phenomena but the typical functions of life (Vipers, 1985).

Analyzing the postmodern phenomenon of "on-screen architecture", Demshina (2013) indicates, "the democratization of culture, as well as changes in values-based orientations, has led to the fact that artistic texts, as a special value, have ceased to protect the art. Consequently, the art world is forced to look for strategies to assert its place in today's culture, which will correlate with the new social situation. Such aspects as global transformations in art development, the emergence and establishment of new representational practices, also modify art presentation" (Demshina, 2013, pp. 234–235).

The authors of the article are convinced, however, that the emergence of "a new ontology" of architecture and fine arts still changes the visual attitude towards communicative and rhetorical content, appealing to the viewer through a new emotional background, uncharacteristic of architecture replenishing the treasury of "the old ontology".

Each art is committed to solving special tasks and, for this purpose, employs its specific techniques. According to Vipers (1985), art can be classified based on different points of view, such as spatial and temporal arts. Spatial arts include architecture as its forms unfold in space. Regarding the characteristic use of artistic means, architecture belongs to indirect arts which require the artist to use special materials and tools. As long as time is

considered as the fourth dimension, architecture and sculpture are seen in three dimensions. In this case, each art seeks to overcome its inherent scale of measurements and move on to the next group. Thus, architecture is a three-dimensional art that, however, strives to shift to the fourth dimension. It is because one can perceive the whole scope of architecture only in motion and time. This peculiar tendency is observed in the definitions of architecture proposed by some representatives of aesthetic thought. Thus, one can conclude that architecture is a spatial art geometrically, as well as temporary aesthetically (Vipers, 1985).

In the context of the artistic language of architecture, the laws of visual perception are built on the foundations of composition (completion, spectator activity and attention, similarity, alignment) (Kazus, 2001, p. 22), as well as on the principles of architectural form conditionality, patterns of reception and aesthetic organization, space and mass, meaning and structure (Ikonnikov, 1985). Before constructing, one should consider the principles of limitation (selection), contrast, accent, dominance, balance, rhythm, harmony (unity) (Kazus, 2001, p. 30). The main pictorial means of architectural graphics include "spot (dot), texture, line, shape, format, size, scale, proportions, module, perspective, chiaroscuro, light" (Kazus, 2001, p. 54).

An experienced master, working on a project under the laws of composition, relies on the tectonics and integrity of the work's structure. Using the idea, he or she knows that his or her mastery will achieve a harmonious balance when combining both impressions and expressiveness of the construct. It is also important that the master should not forget about other means of composition (centre; a ratio of parts and the whole; balance; contrast and nuance; symmetry; proportion; rhythm) which balance "the product of creativity". Compositional problems can be solved due to artistic interpretation, an aesthetic attitude, and a comprehensive approach.

The perception of space is a complex way of finding answers, whose component is a spiritual and aesthetic quality without which there can be no architecture. Gradually, the syncretism of the spiritual and the aesthetic in architecture gives rise to certain patterns of style, such as the ratio of space and mass, proportional and rhythmic order, the dialogue of exterior and interior, the idea of harmony.

When only starting a project, the master conducts a search analysis in the form of an architectural drawing and sketch (which is quite important in architectural graphics). It must be noted that architectural drawings, sketches, and competitive projects, as a manifestation of style patterns in the

most vivid concentrated form, turn into the significant documents of the era. It is essential that architects should constantly improve their graphic and creative skills to capture their professional ideas even better. As noted by Kotelnikov (2011), a stylistic use of architectural drawings allows revealing individual skills of masters.

Both elements and motifs of architecture can be found in objects, pieces of furniture, ornaments, and logos. Besides, architecture creates its own space in the theatre (scenography), clothing design, feature and documentary films, photographs and postcards, arts and crafts, computer games and 3D graffiti.

Thus, the authors of the article have managed to clarify the essence of architecture and used the artistic language under certain patterns, as well as architectural relationships and impact on today's world, to consider the content of architectural graphics. Next, it is critical to specify an individual style of architectural graphics and analyze its formation in the educational process.

In today's industrial and technical space, it is easier and more convenient to find different materials on the history of styles. Such accessibility allows one to grasp the phenomena of artistic life and immerse oneself in creative comprehension and scientific understanding.

Postmodernist Dimensions of Architecture and Its Individual Style

In the postmodern era, there are global changes in all spheres of human activity. Industrial civilization is replaced by the post-industrial one, and the problem of the architect's creative development is no exception (Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020). Eco (2004) states that art historians have tended to believe that any code (artistic style, idiom, "way of creating", regardless of what connotations are born of its manifestations) reflects a certain ideology, an organic part of which it is at the time of its formation and prosperity.

Benjamin (1996) claims that works of art lose their aura and uniqueness in the era of technical reproduction. Given the growth of reproductive power and the emergence of postmodern mass manifestations of art (such as photography, design and, especially, cinema), one can observe significant changes in its social function. Indeed, a hieratic and ritual function is being replaced with an expositional, practical, convenient, and political one. This also applies to architectural art since it is also more characteristic of mass manifestations today. Benjamin (1996) emphasizes

that an increasing number of participants in art consumption is changing the way of participating in this process and the way of perceiving it. For instance, the mass arts: they entertain, dissipate attention, and can serve as a powerful tool for mobilization and propaganda. Also, they require the viewer to concentrate, get inside himself or herself, be independent and individual (Benjamin, 1996).

Postmodernism, both as an epoch and a cultural resource, has negatively affected the classical notion of "style". It has complicated the concept itself and given rise to multiple approaches to it, including negativism (the end of style). In some arts (especially in music), researchers justify the possibility of combining individual stylistics and postmodernist tendencies by highlighting "the self-reflexive and essayistic voice" and "the use of postmodern impulses" (Schultz, 2017).

Theologians have much contributed to preserving and outlining the new scope of the "style" concept in the context of postmodernism. It is because they respect the uniqueness and sovereignty of a human as the work of God, even in the world of masses and nonconformism. Preserving humans' idiosyncrasy, uniqueness, authenticity and social manifestations (creativity) implies "the best possible actualization or temporal manifestation of the integral liberation of the whole person in community" (Schultz, 2017). It must be noted that Schultz (2017) also makes attempts to understand postmodern individualism based on the experience of past cultural paradigms. In the postmodern interpretation, individualism correlates with deprivation, liberation, and redemption through solitude. This very fact can be used to understand architectural art and other art laboratories.

As noted by Konovalova (2019), the architecture of postmodernism is a "western invention", "the epoch of play and experiments, free from any rules" which has penetrated the East in the form of ensembles or individual elements of design and decor. The following question remains open: whether postmodern architecture can be considered an authentic phenomenon in East Asian countries. It can be argued that the images, symbols, and details of the postmodern architecture around the world have embodied the new era (deconstructivism, pluralism and urbanism). On the other hand, "changing socio-economic conditions resulted in the emergence of popular architecture and the play with styles and trends" (Konovalova, 2019).

According to Fair (2019), the architecture of the European postmodern era, which flourished between the 1970s and 1990s, is

increasingly being seen as a "retro" style. Indeed, it attracts growing interest; houses are being renovated and demolished. Given the end of the postmodern era, one can easily observe its authentic styles conditioned by the post-war era in such architecture. It makes the problems of the postmodern architecture of the old world fashionable and relevant again, as well as allows scholars to look beyond its cultural code.

One can assume that today all buildings are postmodern because they act as the reception or the play of certain styles. Brittain-Catlin (2017) justifies the expediency of the term "postmodern classicism". Describing Britain's famous Mies building, the researcher indicates, "it was brightly coloured and covered in detailing that seemed to be playing around with the bits of classical architecture that people enjoy most" (Brittain-Catlin, 2017, p. 1). This proves the universality of postmodernist tendencies, which present intertextuality, reminiscence, play and multiculturalism in a broad sense and static arts.

Thus, the postmodernist problem of self-identity comes from the very core of postmodern art, in which the "self" came to an end and the author "died". This has provoked extensive discussions among theologians and art theorists. They realize that the postmodern era is characterized by "the dissipation of the self" and "the self-sufficient self". Almon (2017) uses "the *imago Dei* as a theological resource for the reconstruction of the postmodern self" and concludes that "the postmodern self receives theological relief in the form of the "ecclesial self" constituted in the trinitarian community "in Christ" and through the Spirit within Christ's new humanity". Given that any art is God's gift, the preservation of the "self", an individual style and authorial sovereignty should be obligatory.

Developing an Individual Style in Postmodern Architectural Graphics

The formation of an individual style within professional training of future architects remains a relevant problem for architecture teachers. They are to develop such a creative style of students that is suitable only for their future activities. The correct approach to methodical training allows one to fully reveal a student's creative style and engage him or her in continuing professional and creative development in the field of architectural graphics.

The word "style" means "writing instrument, pen, stylus; piece of written discourse, a narrative, treatise", "characteristic rhetorical mode of an author, manner or mode of expression", and also "way of life, manner, behaviour, conduct"; from Latin *stilus* "stake, instrument for writing, manner

of writing, mode of expression", perhaps from the same source as stick (v.)" (Online Etymological Dictionary, n.d.). In the most general sense, the concept of style is defined by the philosophical encyclopedia as "a characteristic physiognomic unity of any phenomenon of human life and activity, a typical form of its external expression" (Ilechev et al., 1983). Importantly, the concept of style entered the field of art and architecture in the 18th century and began to denote the features of national forms (Egyptian, Greek). Back then the style was understood as a formal structure, a set of purely external features of an architectural form (facade, décor) (Davidich, 2014). As stated by Kuzmin (2002), each style is a unity of organically interconnected elements, which form a holistic, relatively stable system.

This term is rather common today and expresses a set of characteristics, individual features. According to many studies, one does not create a lifestyle since a style depends on the properties of the body (a level of personality development) and social conditions. Besides, a style, as an individual artistic feature inherent in the work of a writer, artist, musician or even a particular period of his or her activity, is widely used in art history, design, and architecture.

Considering the artistic creation process, Valgina (2003) argues that any style is a materialized idea. The development of an artistic idea and its embodiment in material details means the implementation of the idea in style. The researcher also emphasizes that if one ignores a philosophical understanding of "the essence of the idea", it may be considered as the artist's attitude towards the subject matter concerning art. In turn, this attitude creates its special vision of the world, which embodies itself in this style and creates the image of both the style and the author in the context of perception (Valgina, 2003, p. 171).

Moreover, Valgina (2003) claims that the relationships between the idea and the style is a clue to such concepts as "illusion of life" and "original moral attitude towards the subject". The surrounding world is full of colours, outlines, sizes and is perceived differently by humans, animals, and insects. Therefore, the world seems different, which makes it difficult to prove that, for instance, "a tree or this house exists independently of me and exactly as I perceive them" (Valgina, 2003). It all depends on the human senses. If one "disconnects" from the sensuality of the purely physical and shifts to that of the aesthetic and the moral, there emerges a special picture of the world, seen through the eyes of this artist (the illusion of life rather

than objective reality) and recreated by him or her in the work (through his or her attitude towards the perceived subject). Different visions and different attitudes lead to different styles. The perceived image of the world is embodied in a peculiar image of the style. Thus, individuality can manifest itself in the excessive development of the sense of sound and colour (Valgina, 2003, p. 172).

Some researchers claim that the range of problems related to this concept has been expanding since the 1960s. It involves the styles of different activities (education, pedagogy, sports, organization, management), as well as the structure and formation of styles. Quite noteworthy are the issues regarding style development, its structural mechanisms, a ratio of the individual and the typical, the stable and the variable.

Tolochek (2013) identifies four main areas of studying styles as psychological systems of adaptation to the environment or some of its parts. These areas are cognitive styles and controls, leadership (management) styles, lifestyles and behaviours, operating styles. It must be noted that styles act as the "edge" in the systems of one's adaptation in the physical and social environment. Tolochek (2013) suggests an approach to developing an integrated concept of styles as a gradual ascent from the partial to the general, to a more complete reflection of style's essence as the existence of private systems within general ones under the following chain: individual operating styles – professional styles – operating styles – lifestyles – human styles. The researcher states that the description of how various operating styles are organized can be seen as prospects for further research (Tolochek, 2013).

At the same time, the abilities of different people regarding the same activity may have a different structure due to the uniqueness of mental qualities and their combinations. Besides, people are often forced to engage in some activity without the ability to do so. Meanwhile, they will consciously or unconsciously compensate for the lack of abilities, relying on their strong character traits (an individual style). A person, as a holistic creature, cannot be excluded from his or her connections with life. Therefore, experimental tests which deal at best with partial aspects of people's lives can tell nothing about their characters (Makarova, 2000; Raygorodskiy, 1996). The authors of the article believe that the manifestations of an individual style in people with different levels of personal development become less pronounced as they decrease (low levels of educational activity can point out to the trends in individual styles).

When considering the problem in question, one should pay specific attention to pedagogical space. There appears to be a new concept of "creative style" in the context of forming an individual style of architectural graphics. This concept was introduced into pedagogy by Postalyuk (1989). According to the researcher, the main purpose of education is the search for and use of methods and ways of action relevant to lecturers' pedagogical activities and each student's individuality (Postalyuk, 1989). The pedagogical essence of this concept involves both the development of content revealing its main aspects and the organization of its acquisition at different levels.

Also, Postalyuk (1989) suggests considering a style at the philosophical level as a stable unity of methods and techniques that determine its creative nature and integrity. Styles are revealed through permanent characteristics of activity, manifested in any of its content, regardless of purpose and motives (Postalyuk, 1989, p. 58). Finally, constant changes in the socio-cultural situation modify operating styles (Postalyuk, 1989, p. 32).

The driving force of individual creativity is the contradiction between the actions and the need to find and apply new, non-standard solutions to problems that constantly arise in practice. The dialectical opposition lies in the fact that a style is simultaneously 1) a system that generates and determines and 2) a system that is generated and determined. It is similar to motherhood: the birth of a girl and the ability of the girl to give birth in the future. Thus, the relationship between style and creativity is two-fold. On the one hand, style, concerning creativity, acts as a certain source; on the other hand, it is the result of the activity.

Postalyuk (1989) proposes a system of stylistic features of creativity, manifested and secured in stable intellectual qualities of a creative person. This system consists of the following elements: the ability to see the problem; original thinking; dialectical thinking; the ability to make associations; flexible thinking; anti-conformism; the ability to generate ideas; critical thinking styles (Postalyuk, 1989, pp. 73–80).

Nowadays, there are numerous interpretations for various aspects of the problem in question. An individual style is considered a) as a form of human adaptation with different characteristics of creative abilities; b) as a way to realize one's potential and balance individual traits with external conditions; c) as a stable combination of tasks, means and methods of activity, characteristic of any given person; d) as a manifestation of one's profound strategy; e) as an expression of one's attitudes; f) as an external

form of manifestation of specialist skills; g) as a necessary component of creativity.

Professional architects use a set of different and, in some cases, even opposite (technical and artistic) abilities, knowledge and skills, which makes this profession special and unique (Arutyunyan, 2015, p. 8).

Their professional versatility is rather obvious. Architects are those specialists who work in the field of construction and design (various buildings, monuments, areas). Future architects study structural systems and current design methods. They should know and understand the patterns of construction, characteristics of building materials and construction technologies. The profession of an architect is multifaceted: to design buildings or supervise development projects; to be a theoretician of architecture and a lawyer in the field of architecture and urban planning; to be a historian and an architecture teacher. This profession is, undoubtedly, one of the most creative professions. The architect's professional activity also implies the preliminary creation, calculation and implementation of an artistic image, as well as new constructive ideas on paper. Despite the technical side of architecture, creative needs always act as a major component of the purpose and mode of such activity.

Conclusions

Given the data of some previous studies, the authors of the article believe that the formation of an individual creative style in postmodern architectural graphics is a complex synergetic system of contradictory (technical, artistic, legal) components in the structure of the activity based on four categories (style, individuality, creativity, activity).

The formation of an individual style of architectural graphics contributes to revealing the characteristics features, inherent in the educational process, which will allow future architects to reveal their potential in different conditions by enhancing their professionalism. Still, research on university training of future architects shows that the problem in question remains open.

An individual signature of an architect and a designer is reflected in the architectural presentation of the project. To create one's own style, one should rely on the previous design experience, as well as the latest trends in the field of architecture and art. The foundations of an individual style are laid while studying in specialized institutions and improved in the process of design work. The forms of the author's graphic presentation can change

over time under the influence of general changes in society, and the emergence of new technologies and challenges.

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