

The Sketch Method in the Education of a Landscape Architect and the Imaginative Creation of a Project

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Abstract

The paper examines the importance of the sketch method in the professional training of landscape architects. Sketching is presented as an essential tool for developing visual thinking, spatial perception, and an authorial approach to design. Based on the analysis of scientific and educational literature, as well as pedagogical experience, the necessity of including sketch practice in the educational process is justified. The functions of the sketch as a means of observation, analysis, artistic interpretation and transformation of a real landscape into a design idea are revealed. The work presents methodological recommendations for integrating the sketch method into the system of art and design disciplines, including the work algorithm, forms of organizing classes, assessment criteria and opportunities for using digital technologies. The sketch is not considered an isolated technique, but rather a comprehensive method of design thinking that allows students to develop a visual language and a culture of environmental perception. It is emphasised that sketch practice contributes to the development of individual style, emotional responsiveness and professional expressiveness, especially when working with unique natural objects and historical and cultural heritage. The paper is aimed at teachers, methodologists and students of architecture and landscape design interested in developing the artistic component of project preparation.

Keywords: Landscape Architecture, Sketch, Visual Thinking, Design, Art Education, Visual Analysis, Design Methodology, Space, Image, Field Observation

Introduction

Modern training for landscape architects requires not only the mastery of engineering, design and compositional skills, but also the development of artistic thinking, visual perception of space and the ability to creatively interpret the landscape (Nekhuzhenko, 2011; Teodoronsky, 2016). In this context, the use of the sketch method as a pedagogical tool that promotes the development of visual thinking in design activities becomes particularly relevant. Sketching in architectural and landscape education allows future specialists to form their individual style, reveal the characteristics of territories through artistic sketches and effectively transform visual images into design solutions.

LITERATURE REVIEW

A review of scientific and educational literature presented in the works (Vasilyeva, 2023; Voronova, 2011; Ivakhova, 2009; Kravchenko, 2023; Mazanik, 2013; Maksimenko, 2019; Sokolskaya, 2024; Khrapach, 2024) and other authors indicates a growing interest in integrating artistic approaches into the educational process of training landscape architects. The book by Entwistle T. and Knighton E. "Visual communication for landscape architecture" (Entwistle, Knighton, 2013) shows how visualization methods can be effectively applied in various contexts suitable for solving a variety of design tasks. The landmark work "Landscape Architecture, 1940–1960" offers a comprehensive view of landscape architecture at a time when geographical boundaries became less important than a sense of global development and an international community of values and design ideas (Treib, 2005). The study (Baljon, 2013) contributes to the formation of landscape design theories through comparative analysis. It examines contemporary park design and the sources that influence designers, and aims to identify the qualities and potential of recent developments. The papers "From 'Reading' the Landscape to 'Writing' a Garden" and "Narratives in Design: A Study of the Types, Applications and Functions of Narratives in Design Practice" analyse the use of the narrative approach and its literary basis as a source of inspiration in landscape design (Mozes, 2006; Silvia, Steven, 2013). D. Balmori's book explores the concepts of representation in design as a whole and over time. The author takes readers

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from the roots of landscape design in 17th-century France and 18th-century England to contemporary attempts at representation by modern landscape artists (Balmori, 2014). The paper by Morabito V. introduces two contemporary approaches to landscape architecture, providing insight into concentration and distraction, photography and drawing, originality and reproducibility (Morabito, 2021).

A separate group of works consists of publications on the pedagogy of landscape architecture. Pak B. and Smet A.D. in the book “Experimental Learning in Architectural Education: Design-build and Living Projects” emphasise empirical learning, which can help bridge the gap between traditional apprenticeship-based learning and the limitations of the university curriculum (Pak, Smet, 2022).

There are works on the methodology of landscape sketching. Thus, a new intuitive method for artistic representation of landscapes (developed at Corvinus University of Budapest) is described by Eplény A., Oláh, V. The related field of landscape architecture is examined in the context of combining visual education with phenomenology, aesthetics, poetry, calligraphy, illustration techniques, contemporary cartographic art and land art (Eplény, Oláh, 2013). A similar goal is set in a paper presenting the experience of open-air painting master classes in Hrubieszów, Poland (2022) and Krakow, Poland (2019–2022), organised for landscape architecture students of the Faculty of Architecture at the Krakow University of Technology. The author emphasises that master classes en plein air painting are useful for developing drawing skills and individual artistic means of expression, as well as for developing observation skills and spatial imagination (Makowska, 2023). Gazvoda D. discusses how to teach landscape architecture students the most characteristic and useful fundamentals of landscape. She notes that the most important skill that landscape architects must possess is the ability to switch between specific details and even global landscape interactions (Gazvoda, 2002). Baran A. outlines the tasks of promoting the development of students' creative abilities in the process of constructing and designing orderly flat compositions containing artistic and aesthetic values, and developing spatial imagination aimed at creating harmonious three-dimensional compositions (Baran, 2008). Combining design theory with practical drawing lessons, the book “Understanding Architecture Through Drawing” encourages the use of sketchbooks as creative and critical tools in landscape architecture (Brian, 2008). Lavoie C. asserts that each drawing is a unique reconstruction of the perception of space, an essential aspect of how a person continues visual exploration. The author illustrates these points with personal sketches and concludes with comments on drawing in landscape education (Lavoie, 2005). The works of Kravchenko A.G. and Mazanik A.V. emphasise the need to develop visual thinking as a component of professional competence (Grits, 2009; Kravchenko, 2023; Kvint, 2010), etc.

At the same time, despite the widespread coverage of issues related to design, landscaping, and greening (Koryagina, 2024), the question of the systematic application of the sketch method in the training of landscape architects remains insufficiently explored. This determines the scientific novelty of the present study, which aims to substantiate and describe the possibilities of sketching as a means of visual design in the process of professional training. The objective of this study is to identify the pedagogical potential of the sketch method in teaching students of architectural and landscape design, as well as to determine its role in the development of visual thinking and design skills.

To achieve this objective, the following tasks were set: to analyse theoretical approaches to the use of sketches in artistic and design practice; to identify the characteristics of the application of the sketch method in an educational environment; to justify its significance in the process of creating a landscape design; to propose methodological recommendations for incorporating sketch practice into the educational process.

Methods

The methodological basis of the study was formed by the principles of the activity approach, visual-figurative pedagogy and the concept of artistic mastery of space. The work used methods of comparative analysis, pedagogical modeling and visual-graphic interpretation of landscape forms.

The practical significance of the study lies in the possibility of introducing the proposed methodology into educational programs for training landscape architects, which will improve the level of students' artistic training, develop their creativity and enhance their visual perception of space. In addition, the results of the work may be useful for teachers of art and design disciplines, as well as specialists involved in the development of landscape objects in real conditions.

Findings

The sketch method occupies a special place in art education, as well as in the training of specialists involved in spatial thinking and design activities. In the classical sense, a sketch is a brief drawing made from life or from memory, serving not as an end in itself, but as a means of training the eye and developing a sense of form, color and proportion. In the practice of architects and designers, a sketch is a way of quickly capturing a visual impression, a tool for finding expressiveness and an original view of an object. It contributes to the formation of an individual artistic language, which is especially valuable in the educational process when training specialists in the field of landscape architecture (Sokolskaya, 2024, p. 112).

Historically, the sketch as a method dates back to the traditions of academic drawing, but in the 20th century, it took on a freer form, becoming a tool for observation, analysis and artistic synthesis. In the context of modern design, where digital technologies often dominate, a return to quick, hand-drawn sketches allows students to develop spatial sensitivity and an intuitive understanding of the natural environment (Merenkov, 2024, p. 68). This is especially relevant in the context of landscape design, where not only engineering calculations are important, but also the ability to 'see' space, to feel its character, to convey the image of a natural or urban landscape. Amoroso N. has collected successful and attractive drawings for her students, using various styles and techniques to create a book of drawing techniques that future landscape architects can follow and, more importantly, be inspired by. More than twenty respected institutions helped bring together the best of visual representation of ideas, the most powerful, expressive and successful images (Amoroso, 2012).

Image as a category of artistic thinking lies at the heart of an architect's professional activity. A landscape architect works not with abstract geometric schemes, but with living space, in which it is necessary to take into account a multitude of visual, textural, colour and rhythmic parameters. A sketch allows these elements to be captured and transformed into an expressive design solution. Thus, it acts as a link between observation and design, between reality and artistic interpretation (Kuznetsova, 2012, p. 49). Publications that contain not only diagrams and plans but also sketches and drafts, such as those found in the book "Park Design: A Study of Contemporary Approaches to Design in Landscape Architecture Based on a Comparative Analysis of Projects", play a significant role for students in this process. The text and numerous drawings serve for a step-by-step analysis of architectural structures and illustration of the principles on which they are based. The result provides a significant insight into park design and contemporary design in general (Baljon, 1982; Ratnawati, 2025).

Domestic and foreign pedagogical literature emphasises the importance of sketching in the process of developing students' imaginative thinking. According to Grits N. V., the sketching method develops students' ability to generalise and transform visual experience, and forms their ability to think plastically and compositionally (Grits, 2023, p. 75). In the works of Voronova O. V., it is noted that regular practice of sketching contributes to the development of design intuition, the ability to 'read' the landscape and interpret it through artistic images (Voronova, 2017, p. 102). Sketching allows students to train their perception not only of objects, but also of the space between objects, which is especially important for the design of garden and park ensembles. Here, classes in open-air historical and art museums and reserves, with the execution of sketches of architectural monuments, take on particular importance. In this regard, A. Noussia's research aims to show how rational, sustainable practices for the conservation of architectural objects will have long-term viability and promote the spread of cultural education (Noussia, 1998).

In addition to its artistic function, the sketch also has an analytical purpose. It helps to reveal the structural features of an object, record typological characteristics and distinctive elements of the environment. In this sense, the sketch is similar to the method of visual analysis, which makes it particularly useful in the training of future landscape architects. The textbooks by Vasilyeva V. A. and Lazarev N. N. emphasise that a sketch is capable not only of conveying mood, but also of serving as a tool for analysing proportions, ratios, light and shadow, and scale (Vasilyeva, Golovnya, Lazarev, 2023, p. 57).

Table 1: Comparative Analysis of the Functions of Sketches at Different Stages of Design

Design stage	Sketch functions	Nature of the work performed
Pre-project analysis	Observation, image identification, detail recording	Quick sketches from life
Conceptual design	Idea formation, visual thinking	Visual compositions, collages, diagrams
Sketch project	Transforming a sketch into a planning structure	Drawings, plans, visualisation
Detailed design	Detailing of solutions, visual styling	Colour and texture sketches

It should also be noted that the sketch is highly flexible: it can be executed in various techniques (pencil, watercolour, pastel, digital graphics), in different scales and time frames. This makes it a universal teaching tool that can be easily adapted to the student's level of preparation and educational task. Several methodological guides emphasise that sketching does not require a high level of artistic training, but stimulates the development of creativity, which is particularly important in the early stages of learning (Kravchenko, 2023, p. 39).

Sketching also allows students to broaden their perception of the environment. Through a series of sketches, a deeper understanding of the natural and anthropogenic factors that influence the perception of the landscape is formed. As noted by Ivakhova L. I., sketches made in different seasons, under different lighting conditions and in different weather conditions allow students to feel the dynamics of nature and temporary changes in the environment, which are then reflected in design solutions (Ivakhova, 2009, p. 146). This approach teaches students not only to 'see' but also to 'feel' the landscape, which is impossible when working exclusively with digital tools.

Finally, the sketch method contributes to the formation of the author's vision. Constant work with nature through sketches allows students to develop a unique style based on individual perception and emotional response to space. This is especially important in conditions where student projects often suffer from uniformity and imitation. As Mazanik A. V. notes, a sketch can reveal the personal artistic position of a future specialist and become a starting point for a full-fledged architectural design (Mazanik, 2013, p. 91).

The modern system of training landscape architects is focused on developing not only design and construction skills, but also visual and artistic competencies. In this context, the sketch method becomes an integral part of the educational process, allowing students to master the practice of observation, analysis and creative interpretation of natural and urban forms. Several textbooks note that incorporating sketching practice into the educational programme contributes to the development of spatial thinking, sensory perception of the environment, as well as architectural and compositional vision (Maksimenko, 2019, p. 52).

One of the important features of training future landscape architects is the need to master the skills of artistic interpretation of the environment. Academic disciplines related to drawing, composition and graphic design include assignments to complete sketches both from life and from imagination. Such assignments allow students to develop their powers of observation, ability to generalise and choose expressive means. According to Kravchenko A. G., sketches help to integrate visual impressions into a single compositional whole and become the basis for a design idea (Kravchenko, 2023, p. 43).

In the curricula implemented at specialised universities, the sketch method is used both in the disciplines of "Drawing", "Composition" and "Landscape Graphics" and at the stages of pre-project analysis. For example, students shall complete a series of sketches during field trips to parks, historic estates, or natural areas, which allows them to understand the nature of the territory, the features of the relief, flora and visual dominants. This practice ensures a strong connection between theoretical knowledge and its practical application.

The technology of introducing the sketch method into the educational process requires careful methodological organisation. Sketches can be performed both as short-term exercises (for example, 10–15-minute sketches) and as a series of thematic assignments. It is important that the tasks are aimed not at copying reality, but at understanding it. According to Yankovskaya Yu. S., an important

task for teachers is to teach students to interpret what they see through the prism of their own associations, emotional responses and project thinking (Yankovskaya, p. 59).

An example of the successful implementation of the sketch method in educational practice is the system of field sketch sessions described in the works of Khrapach V. V. During these sessions, students learn to quickly capture the shape of trees, relief differences and spatial compositions, which subsequently allows them to create more convincing concepts for landscape objects (Khrapach, 2024, p. 78). Sketches made in open spaces allow students to feel the scale of the environment, the relationship between forms and textures, and to identify the compositional centre and periphery.

One of the key results of using sketches in teaching is an improvement in the quality of educational projects. Students' works based on their own visual observations is characterised by greater artistic expressiveness, individuality and integrity of image. This is confirmed by the research of Koryagina N. V. and Porshakova N. V., which emphasises that the use of sketches in the initial stage of design improves the visual structure of the project and also helps to avoid stereotypical solutions (Koryagina, Porshakova, 2024, p. 134).

Sketch practice also serves as an important diagnostic tool for teachers. The quality of a sketch can be used to judge the degree of development of a student's spatial perception, sense of composition and style. As Maksimenko A. P. notes, sketches reveal weaknesses in working with form, colour and line, which allows for quick adjustments to be made to the educational trajectory (Maksimenko, 2019, p. 64). In addition, the gradual accumulation of sketches forms a visual archive for the student, which can be used as a source of ideas for future design work.

Thus, the sketch method performs several functions in the training of landscape architects: educational, diagnostic, motivational and creative-research. It stimulates personal development, strengthens the connection between observation and design, as well as forms a design culture focused on harmony with the environment. Its systematic use in the educational process ensures the sustainable formation of professional competencies that meet the requirements of modern architectural and landscape design.

Design in landscape architecture is, primarily, a process of artistic modelling of space. Unlike a purely engineering approach based on standards and normative calculations, imaginative design relies on subjective perception of the environment and emotional and visual impressions of a particular place. In this context, a sketch serves as a starting point for creating an original concept, as it allows one to capture the first, genuine impression of the object and express it in an artistic form (Voronova, 2017, p. 87).

One of the central stages of landscape design is the formation of an image of the future space. This image does not arise from nothing — it grows out of visual observations, emotional associations and creative interpretations. In this case, a sketch plays the role of a visual 'seed' from which the project idea develops. It is quick sketches that allow us to move away from stereotypes and go beyond template thinking, which is especially important in the early stages of searching for an image. The process of transforming a sketch into a design concept involves several stages: initial observation, recording characteristic elements (trees, hills, water, paths), identifying dominant features and accents, and then their meaningful compositional reinterpretation. A sketch helps the designer not only to 'see' the territory, but to 'feel' its structure, rhythm and mood. As noted by Vasilyeva V. A. and Lazarev N. N., it is through the sketch that an intuitive understanding of what the space should become after the design transformation arises (Vasilyeva, Golovnya, Lazarev, 2023, p. 65).

A series of sketches made from a single object or in a single area is particularly valuable. Sequential sketches allow you to reveal the internal dynamics of space and track changes in lighting, atmospheric conditions and colour shades. Such series become the basis for the 'settling in' of the project, when the architect ceases to perceive space abstractly and begins to think in terms of images, associative series and emotional contrasts (Grits, 2023, p. 91). This is especially important when designing landscapes with historical, cultural or natural value.

An image in landscape architecture is rarely unambiguous. It is composed of many fragments: the horizon line, silhouettes of vegetation, patches of colour and the play of light and shadow. A sketch allows these elements to be isolated and emphasised, forming visual landmarks that will subsequently form the basis of the design concept. According to Mazanik A. V., this approach helps to avoid straightforward copying of reality and move towards a poetic interpretation of the landscape, where each element carries a semantic and emotional load (Mazanik, 2013, p. 118).

The sketch approach also helps to reveal an individual authorial style in design. Through repeated use of sketching, a special 'visual intonation' is formed, by which the handwriting of a particular designer can be recognised. Kravchenko A. G. emphasises that sketching is not just an educational exercise, but a path to personal architectural culture, where every stroke of the pencil reflects the student's worldview and their attitude to the environment (Kravchenko, p. 60). This is particularly significant in the context of modern architectural standardisation (Hopper, 2007).

The use of sketches in the process of creating a project concept allows us to build the structure of the future space from the general to the specific. First, there is the artistic image, then the planning axes, and finally the details. This approach corresponds to the classical logic of architectural design, where an idea is born as a metaphor and takes shape through a drawing. In this case, the sketch becomes a kind of 'impression diagram' — not technical, but emotional and spatial.

Thus, the sketch not only enriches the project visually, but also fills it with meaning. It allows the designer to go beyond the functional task and touch the essence of the place, feel its potential, and 'capture' the very image that will make the landscape expressive, memorable and harmonious. The practice of imaginative design through sketches opens the way to the creation of truly original, artistically rich and emotionally charged spaces (Ivakhova, 2009, p. 198).

The introduction of the sketch method into the training system for landscape architects requires clear methodological elaboration, including the development of assignments, the definition of stages for their completion, evaluation criteria and forms of presentation of results. One effective approach is to build a training module based on the gradual complication of tasks: from elementary sketches of vegetation to figurative compositions based on life studies. In the works of Sokolskaya O. B., it is noted that a gradual and step-by-step approach to teaching sketching practice forms stable skills of artistic analysis and interpretation of space in students (Sokolskaya, 2024, p. 215).

The algorithm for incorporating sketches into the educational process may be as follows: 1) familiarisation with the technique of executing a sketch (line, spot, composition); 2) sketches from life at the educational base; 3) field trips with analysis of territories; 4) interpretative sketches from memory and imagination; 5) inclusion of sketches in project documentation. This approach is implemented, for example, in the practices described in V. V. Khrapach's textbook, where sketch work is considered not as a separate discipline, but as a cross-cutting element of the entire project-based learning process (Khrapach, 2024, p. 147).

Modern educational technologies allow traditional sketches to be supplemented with digital tools. The use of graphics tablets, mobile applications, and computer visualisation opens up opportunities for creating hybrid sketches, in which hand-drawn sketches are transformed into digital concepts. As Quint I. notes, the digital format expands the range of expressive means, allowing students to experiment with colour, texture and scale already at the sketch stage (Quint, 2010, p. 113). Nevertheless, it is important to maintain a balance between traditional and digital means so as not to lose the living, sensory contact with the landscape.

For the effective implementation of the sketch method, it is necessary to develop a system of evaluation criteria. It is proposed to evaluate not only technical execution, but also imagery, expressiveness and originality of concept. As Kravchenko A. G. emphasises, teachers should guide students not towards 'realism' as an end in itself, but towards the ability to express their vision of an object, to capture its character and emotional state (Kravchenko, 2023, p. 88). This approach allows sketches to be evaluated not as works of art, but as design sketches, in which the process of thinking is more important than the result. The organisation of sketching activities at a university should be accompanied by the creation of conditions for life sketching. This includes regular field trips, the formation of sketching routes and the compilation of thematic assignments.

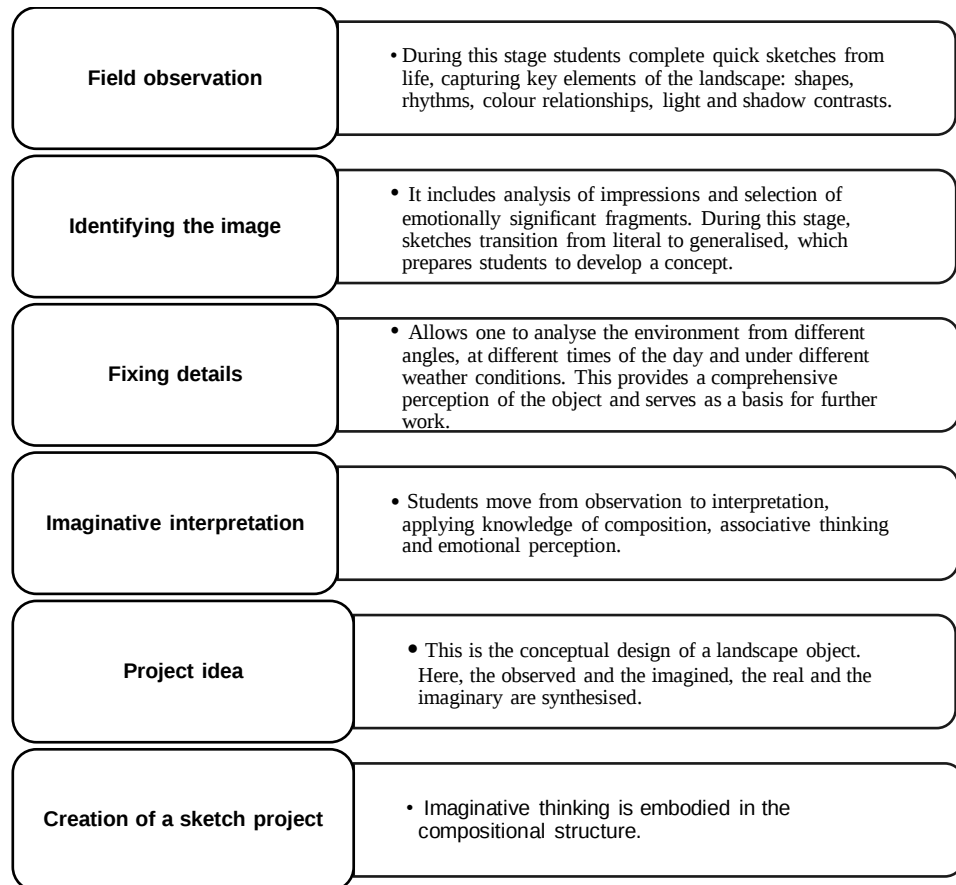


Figure 1: Application of the Sketch Method in Landscape Design

For example, when studying the topic “Small Forms in Landscape”, students are asked to complete a series of sketches depicting elements of landscaping (benches, gazebos, flower beds) and then analyse their visual and functional roles. Such practices help to form a connection between visual perception and design logic.

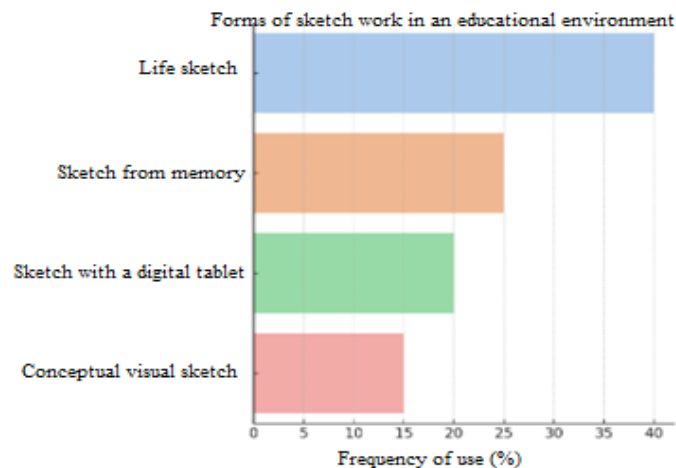
One effective method of integrating sketches is to design based on the student's own sketch archive. As visual observations accumulate, a unique ‘visual library’ is formed, which the student can refer to when creating new projects. This enhances the level of originality, helps to avoid copying other people's solutions and stimulates the development of artistic taste. A similar strategy is proposed by Kuznetsova N. V., who emphasises the importance of systematising personal artistic material (Kuznetsova, 2012, p. 156).

Special attention should be paid to group work: joint plein air sessions, discussion of sketches and collective work on images stimulate the development of communication and critical skills. Omar H. A., Montasir M. A. and Alabdulla describe the studio method of work at the Faculty of Landscape Architecture at Imam Abdulrahman Bin Faisal University (IAU). In this studio, students were asked to design a private garden hypothetically associated with the artist's family home. The students' work served as the basis for conceptualising their projects, preliminary plans and 3D images. As a result of their work in this studio, the students showed great interest in the studio's artistic approach and demonstrated a significant ability to successfully translate artistic principles and qualities existing in painting, graphics and decorative and applied arts into landscape architectural design (Omar, Montasir, Alabdulla, 2022). The teacher acts not only as a supervising entity, but also as a moderator of the creative process, directing students' attention to the expressive aspects of the environment. A. P. Maksimenko's book describes the practices of curatorial classes, where a sketch becomes a reason to discuss artistic ideas, project concepts and emotional messages (Maksimenko, 2019, p. 101).

Table 2: Forms of Sketch Work in an Educational Environment

Form of work	Conditions	Tools/resources	Purpose
Life sketch	Field trips	Pencil, watercolour, sketchbook	Developing observation skills
Sketch from memory	Auditorium	Paper, markers	Development of spatial imagination
Sketch with a digital tablet	Auditorium or in the field	iPad, Procreate, Sketchbook	Developing spatial imagination
Conceptual visual sketch	Based on the project theme	Combined techniques	Developing an individual image

The methodological system for integrating sketching into the training process for landscape architects should be multi-level, combining the traditions of academic drawing, the specifics of landscape design and modern digital practices. Sketching should be perceived not as an optional activity, but as a fundamental tool for developing design imagery, critical thinking and artistic taste. Its methodological support ensures the sustainable development of professional competencies in a rapidly changing educational environment.

**Figure 2: Forms of Sketch Work in an Educational Environment**

The widespread introduction of the sketch method into the educational process requires not only organisational, but also psychological changes in the perception of project activities. It is important for students to understand that a sketch is not a form of academic drawing for the sake of drawing, but a way of thinking aimed at forming a concept and image of a future object. Practice shows that after regularly completing sketches, students' interest in the environment they are studying increases, their level of observation improves, and they develop a desire to interpret space in their own way.

Sketching is particularly important in teaching first-year students who are just beginning to learn about the profession. At this stage, visual culture, observation skills and the habit of quickly analysing what is seen are formed. Sketches help reduce the fear of a blank sheet of paper, loosen up the hand and learn to rely not on templates, but on one's own perception. This builds students' confidence in their own vision, which is the basis for the emergence of a unique style in design (Voronova, 2011, p. 123).

The experience of several architectural and art schools in Russia and Europe shows that the sketch method is most effective when combined with field research and a visual diary. Students who record their observations in sketchbooks over several weeks form a strong visual memory, which can then be used in concept development (Lavoie, 2005; Swailes, 2016). The accumulated visual material serves as a kind of palette of ideas ready to be transformed into design images.

Sketching also contributes to the formation of environmentally oriented thinking. Working in nature, students learn to notice not only shapes and colours, but also the interrelationships between natural components, the patterns of plant growth, and seasonal changes in the environment. This experience

makes design more realistic and sustainable, bringing future architects closer to the principles of sustainable development and working with the landscape as a living organism (Ivakhova, 2009, p. 171).

It should be noted that sketches allow us to work with feelings and emotions — an important, but often overlooked aspect of architectural design. Sketches reflect not only what we see, but also what we experience. Through colour, rhythm and line, students convey the atmosphere of a place and their emotional attitude towards it. This fills the project with genuine expressiveness and creates a deeper connection between the author and the space.

For teachers, sketches become a tool for observing the dynamics of student growth. By changing the quality of sketches, one can judge how thinking is developing, attention to detail is changing, and the ability to generalise is increasing. This makes the sketches valuable in diagnosing the level of training and adjusting individual learning trajectories (Kravchenko, 2023, p. 52).

The systematic use of the sketch method also influences communication within the study group. Discussions of sketches, collective analysis and visual exhibitions of sketch works form a professional field of communication, enrich the visual experience of each participant and allow criticism to be formed as a constructive element of education. This is especially important in developing students' skills in public defence and presentation of projects (Khrapach, 2024, p. 111).

Thus, sketching becomes not only a pedagogical tool, but also a cultural practice capable of developing creative thinking, personal expressiveness and professional vision. Its regular use in the educational environment of architectural and landscape design allows us to train not just designers, but authors of spaces who are able to see, feel and poetically interpret the surrounding world.

Conclusions

The sketch method in the professional training of landscape architects is an effective means of developing imaginative thinking, visual perception of the environment and artistic interpretation of natural forms. The study revealed that sketching not only helps to improve graphic skills, but also contributes to the formation of design intuition, individual style and emotional response to the landscape. Through sketching practice, future specialists learn to 'see' space, identify its characteristic features and transform them into design images.

Literature review and analysis of pedagogical experience have shown that incorporating the sketch method into the educational process allows students to master the principles of compositional structure, work with colour, form and texture, and develop the ability to conduct independent visual analysis. The sketch becomes a link between observation and design, revealing the content and artistic potential of a place.

The methodological recommendations proposed in this paper allow for a systematic approach to teaching sketch practice, integrating it into the disciplines of the design and art block, as well as expanding it through the use of digital technologies. Such a comprehensive strategy contributes to a deeper understanding of design activities focused on the artistic and plastic transformation of the environment.

The practical significance of the study lies in the possibility of adapting the sketch method to various educational formats, from academic drawing to pre-project analysis in diploma and course papers. The conclusions obtained can be used in the development of curricula, methodological manuals, as well as in the organisation of plein air and laboratory activities for students.

Thus, the sketch method not only remains relevant in the context of the digitalisation of architectural education, but also becomes an important component of visual design, shaping the cultural and artistic thinking and emotional responsiveness of future landscape architects.

Conflict of Interest

The author declares that there is no conflict of interest.

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