

Course Title	<b>FUNDAMENTALS OF DRAWING 1</b>				
Course Code	<b>FDI101</b>				
Course Type	Compulsory				
Level	Bachelor				
Year / Semester	1 <sup>st</sup> Year / 1 <sup>st</sup> Semester				
Teacher's Name	Panayiotis Michael, Hourig Torossian, Vicky Pericleous				
ECTS	5	Lectures/Studio / week	4	Laboratories / week	
Course Purpose	<p>The Fundamentals of Drawing 1 is an introductory course that aims to enable students to understand the basic principles and processes of drawing. It introduces students to the formal language of various drawing techniques and concepts, and the fundamentals of artistic expression.</p> <p>The aim of the course is to enable students to develop necessary observational and perceptual drawing skills and a personal drawing language that allows them to express their own vision and ideas. Also it will enable them to identify and analyse (in terms of drawing) the specific characteristics and the visual language of various art movements of the 20th century.</p>				
Learning Outcomes	<p>Upon completion of the course, students should be able to:</p> <ul style="list-style-type: none"> <li>• Define the importance of drawing in art and its role in Design and identify drawings from different artistic periods.</li> <li>• Translate the three-dimensional world of space and objects graphically into 2D observational drawing.</li> <li>• Identify the part of value relationships in the way drawings define form and space.</li> <li>• Demonstrate proficiency in a variety of technical and conceptual skills that are fundamental to the drawing process.</li> <li>• Discover the principles of composition, proportion and textures, and the basic principles of linear perspective.</li> <li>• Analyse various drawing techniques and methods and how these could be applied in broader design concepts.</li> <li>• Compare and analyse historical and contemporary examples of drawing within a global context.</li> <li>• Evaluate the development and visual outcome of the project in group critiques and justify their own results.</li> </ul>				

	<ul style="list-style-type: none"> <li>• Develop personal drawing language through different methods and processes.</li> <li>• Create a number of drawing compositions to realistically render subjects from direct observation and develop a complex and unique linear style.</li> </ul>		
Prerequisites	NONE	Corequisites	
Course Content	<p><b>A. Still life drawing</b></p> <p>Students are invited to produce a portfolio of work concerning still-life drawings. This project involves drawing from direct observation giving particular emphasis on various elements of composition (line, form, shape, tone, space, texture) using basic techniques and concepts. It also consists of a series of exercises executed in different mediums (pencil, pen, marker, etc.) Designed to develop a personal sketching language through various methods and processes.</p> <p><b>B. Experimental compositions</b></p> <p>Students are introduced to a variety of ways collages can be made. They are expected to produce innovative compositions/ studies using the still-life drawings created in project a. Emphasis is put on forms, negative/positive space and contrast in size/colour/tone/value.</p> <p>An essential part of the course is the study and research of significant drawing styles and movements throughout the history of art.</p>		
Teaching Methodology	<p>The taught part of the course is delivered through lectures and visual presentations. Extensive project briefing, analysis and visual examples are part of the content. Through in-class practical drawing workshops and short exercises, students are encouraged to experiment and expand their creative vision. Group critiques of students' work allow for a thorough examination of the class progress, while at the same time, the student receives acute feedback on their work. Though the creative use of drawing, sketching, photocopying, and collage, students are further encouraged in developing their work. The e-learning site of the course is also a valuable tool as students can have access to various references as well as notes of class lectures.</p>		
Bibliography	<p><b>Bibliographical References</b></p> <ol style="list-style-type: none"> <li>1. Hruska, L. (Ed.), <i>Drawing from the Modern 1880-1945</i>. MoMA: New York, 2004</li> <li>2. Hruska L., (Ed.), <i>Drawing from the Modern 1945-1975</i>. MoMA: New York, 2005</li> <li>3. Hruska L., (Ed.), <i>Drawing from the Modern 1975-2005</i>. MoMA: New York, 2005</li> <li>4. Frankel, D. (Ed.), <i>On Line. Drawing through the twentieth Century</i>. MoMA: New York, 2010</li> <li>5. Davidson, M. (Ed.), <i>Contemporary Drawing. Key Concepts and Techniques</i>. Watson Guptil: New York, 2011</li> <li>6. Maslen M. &amp; Southern J. (Eds.), <i>Drawing Projects. An Exploration of the Language of Drawing</i>. Black Dog Publishing: London, 2011</li> </ol>		

	<p>7. Kovats T. (Ed.), <i>The Drawing Book. A Survey of Drawing: The Primary Means of Expression</i>. Black Dog Publishing: London, 2005</p> <p>8. Frankel, D. (Ed.), <i>Drawing Now: Eight Propositions</i>. MoMA: New York, 2002</p> <p>9. Dexter E., <i>Vitamin D. New perspectives in Drawing</i>. Phaidon: London, New York, 2005</p> <p>10. Schroder K. A., German M., Lahner E. (Ed.), <i>Drawing Now</i>. Hirmer: Albertina, 2015</p> <p>11. Katharine Stout, <i>Contemporary Drawing: From the 1960s to Now</i>. TATE: London, 2014</p> <p>12. Marshall R., Sawdon P., <i>Drawing Ambiguity: Beside the Lines of Contemporary Art</i>. I.B. Tauris: London, 2015</p> <p>13. Busch D., Robert Klanten R. (Ed), <i>The Age of Collage: Contemporary Collage in Modern Art</i>. Gestalten: Berlin, 2013</p> <p>14. Busch D., Robert Klanten R. (Ed), <i>The Age of Collage Vol. 2: Contemporary Collage in Modern Art</i>. Gestalten: Berlin, 2016</p> <p>15. Clayton M., <i>Leonardo da Vinci: A Life in Drawing</i>, Royal Collection Trust: London, 2018</p> <p>16. Tolman V., <i>Goya: Drawings and Etchings</i>. Valene Tolman: 2015</p> <p>17. Glozer L., Greub T., Schama S., Kirk Varnedoe K., (Authors), Del Roscio N. (Editor), <i>The Essential Cy Twombly</i>. Thames &amp;Hudson Ltd: London, 2014</p> <p>18. Zeller R., <i>The Figurative Artist's Handbook: A Contemporary Guide to Figure Drawing, Painting, and Composition</i>. Monacelli Press: New York, 2017</p>
<p>Assessment</p>	<p>Overall the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b> <ul style="list-style-type: none"> <li>- Design Intelligence 40%,</li> <li>- Research and Methodology 20%,</li> <li>- Experimentation and Analysis 20%,</li> <li>- Time management and Presentation 20%</li> </ul> </li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <p><i>Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.</i></p> <p>Students are continually assessed throughout the semester via sketchbook and rough work presentations, group and individual discussions, and mid-project and final oral presentations. Usually, two major projects are handed out in the semester, carrying a 50% weight each, along with several short in-class exercises. The projects are evaluated in a mid-critique where initial feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.</p>
<p>Language</p>	<p>English</p>