

**MIT Department of Theater Drawing for Designers –Spring 2017**  
**Course 21M.125 Code**  
**Monday 7pm-10pm**  
**Building:**

**Instructor: Professor Oana Botez**

**Email:** <obotez@MIT.EDU>;

**Mobile:**

**Communication:** The best way to contact me is by email. You can expect a reply within 24 hours. Also, please exchange phone numbers or email addresses with at least one classmate. **Office Hours:** By appointment only (**Monday 6p-7p**)

***“Photography is an immediate reaction, drawing is a meditation.”***

Henri Cartier-Bresson

### **Course Description**

For designers in any field, the course is a visual language that translates space and form through conscience observation. Each designer can look at the same object and/or space, but the translation becomes personal. Learning to observe and personalize the translation is the main goal of the class.

No matter what level of experience you have with drawing, you have the ability to benefit from this class. Improving drawing skills takes focused practice and careful observation. Our three-hour class sessions will be an opportunity to focus only on the drawing task at hand.

In addition to the drawing we will do in class, you will be asked to complete weekly assignments in a sketch book and also, reading.

### **Requirements:**

**1.Complete all reading, class projects, and screenings prior to the assigned class**

**2.Complete and submit all projects by their scheduled due dates**

**3.Attendance at all class meetings, providing effective and thoughtful ideas to class discussions and student critique sessions**

**4.Build and maintain personal research files based on class assignments**

**5.Course requirements include use of the Web and Internet tools (email etc.)**

**Maintain a positive and creative attitude and put forward your best effort.**

### **Due Dates:**

- Meeting deadlines is an essential part of a professional designer's job. **All projects and assignments are due at the beginning of class and will be reviewed during that session.** Failure to submit your projects on time will negatively affect your grade.
- If, however, you have a legitimate issue contact me immediately and we will work out a solution. **It is infinitely better to bring an unfinished project to class and participate in the critique than to skip class altogether to work on the project or to turn a project in late.**

### **Tests:**

**There is no Final Exam, but a Final Presentation with all the work done during the semester.**

### **Grading**

Participation – 40%

Analytical/Written Assignments – 20%

Final self assessment and group review – 10%

Mid term self assessment and statement of challenges and goals 10%

Weekly Sketchbook Assignments 20%

### **Materials**

Sketchbook – min 8 x 11

Vine Charcoal

Large drawing pad

Gummy eraser

Ink pad

White Chalk

Pencil

Black Paper pad

White ink

**Reading: *The Poetics of the Space* by Gaston Bachelard**

**Class Schedule (subject to change):**

**Week #1 February 13<sup>th</sup>**

Figure drawing examples- Introduction  
Drawing from the world  
Seeing, Recording, Translation through line.

**Assignment:**

Draw after Michelangelo's ***Study for The Battle of Cascina.***  
***Contrapposto.***

***Learn to measure, observe, reproduce.***

**Week #2 February 21<sup>st</sup> (MONDAY SCHEDULE OF CLASSES TO BE HELD)**

Seeing, Recording, Translation through line  
Model.

**Assignment:**

Draw after Michelangelo's ***Anatomical Studies.***

(Michelangelo start performing his own dissections by the age of 18)

***Learn to measure, observe, reproduce.***

**Week #3 February 27<sup>th</sup>**

Seeing, Recording, Translation through line and value.  
Model Figure – Gesture drawing

**Assignment:**

Draw three views of the head and corresponding views from the skull.

Research and draw after Leonardo Da Vinci's assigned portrait.

***Learn to measure, observe, reproduce.***

#### **Week #4 March 6<sup>th</sup>**

Seeing, Recording, Translation through line and value in space

Model.

Gesture / Combination drawing

#### **Assignment:**

Reading from *The Poetics of the Space by Gaston Bachelard (Chapter 5: Shells)*

Contour drawing of a sea shell. Taking that drawing as a base for an architectural space and draw it.

Drawing a human body in relationship to the space and the sea shell as an object.

**Writing: Research: M.C. Escher. The student will choose one of the Escher's works, and based on Bachelard's Chapter 2, will write about the mathematical objects in Escher's work and the mathematics in the structure of a shell, as a comparative study. (1-2 pages)**

#### **Week #5 March 13<sup>th</sup>**

Contour drawing – Figure/Ground

Value with Ink Line and Wash

Model.

#### **Assignment:**

**Just in Ink and white chalk:**

Contour drawing of a bird wing. Taking that drawing as a base for an architectural space and draw it.

Drawing a human body in relationship to the space and the bird wing as an object.

Research Leonardo Da Vinci's Flying Machine.

Explore *chiaroscuro*.

#### **Week #6 March 20<sup>th</sup>**

Figure/ Ground /Architecture

Model.

#### **Assignment:**

Pencil drawing of a full figure skeleton: frontal, side, back view.

**MARCH 27<sup>TH</sup> -31<sup>ST</sup> SPRING VACATION**

### **Week #7 April 3<sup>RD</sup>**

#### **Mid term review- Portfolio**

(Student will bring all the work that has been done until then to be reviewed in a private critique with the Professor)

#### **Assignment:**

Contour drawing and build a 3D full figure from paper of Man-Machine Sculpture.  
Continue reading from *The Poetics of the Space by Gaston Bachelard (Chapter 9: The Dialectics of outside and inside)*

**Writing: Research Da Vinci's Flying Machine. Based on the reading, the student will write an essay about parallels between the realization of the 3D Full figure of the Man-Machine, and the unlimited space in "The Dialectics of outside and inside". (1-2 pages)**

### **Week #8 April 10<sup>th</sup>**

Drawing with Tone– Ink wash

Seeing, Recording, Translation through line and value in space.

Model and Objects.

#### **Assignment:**

Contour drawing of a space and a human body based on the reading from *The Poetics of the Space by Gaston Bachelard (Chapter 2: House and Universe & Chapter 6: Corners)*. *The drawing of a human body will be referred to one of the Da Vinci's anatomical studies.*

**Writing: Human Body as an architectural space. Based on the reading, the student will write an essay about the dialogue between Da Vinci's "Vitruvian Man" (an exterior source of proportion in a chosen architectural space) and the human body, (an internal source of proportion in a given architectural space) (1-2 pages)**

**APRIL 17<sup>th</sup> PATRIOTS DAY**

**Week #9 April 24<sup>th</sup>**

Drawing with Tone – Collage  
Model and Objects.

**Assignment:**

Contour drawing and ink from Rembrandt, El Greco and Velazquez portraits.

**Week #10 May 1<sup>st</sup>**

Drawing with Tone – Combination  
Model and Objects.

**Assignment:**

Self-Portrait: Contour drawing and value

Reading from *The Poetics of the Space by Gaston Bachelard (Chapter 8 & 10)*

***Writing: Based on the reading, the student will write an essay that will explain the dichotomy between self-portrait as an image of what we see/project, and the inner life hidden into the anatomical architecture of the face. (1-2 pages)***

**Week #11 May 8<sup>th</sup>**

Gesture / Combination Drawing  
Model and Objects.  
Mixed media and Working from Sketches

**Portfolio- Student will bring all the work that has been done until then to be reviewed in a private critique with the Professor and choose the artwork for the exhibition.**

**Assignment:**

**6' tall piece of paper that will be a contour drawing and value of a human body and its personal space.**

**Week #12 May 15<sup>th</sup>**

**FINAL REVIEW**

**Opening of the exhibition. All the students are participating with their work.**