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SAS – SCHOOL OF ARTS AND SCIENCES

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**SCHOOL OF FINE ARTS**  
**DEPARTMENT OF PAINTING AND DRAWING**  
**COURSE TITLE: FLORENCE SKETCHBOOK**  
**COURSE CODE: FAPDFS225**  
**3 semester credits**

## 1. DESCRIPTION

3 semester credits. This course is designed to take full advantage of the student's unique experiences living and studying in the city of Florence. With on-site inspiration channeled into artistic creativity, students will draw on location at sites of historical significance and visual interest, ranging from architectural masterpieces, landscape vistas, and medieval streets to formal gardens, street markets, and Renaissance fountains. Course topics will document the rich history of how Florence and its environs have attracted and inspired visiting artists over the centuries. Students will develop individual sketchbooks with the aim of building up source material for future projects.

The classroom approach of this course is based on experiencing the city of Florence as the academic space for learning and engagement. Classes are not held in a traditional, frontal-style setting; each lesson is carefully mapped for curricular content and featured locations: lectures, observations, exercises, analysis, and reflections on presented topics are held in relevant sites that are accounted for in the academic planning, syllabus, and related course material. Coursework and submissions will be regularly assessed on the course website through daily assignments in addition to exams, papers, and projects. Learning through the on-site classroom approach fosters a deeper understanding of the cultural environment of Florence and how it is related to the subject of study represented by the course, and allows the overall experience to contribute to the students' academic and personal enrichment.

## 2. OBJECTIVES

The aim of this course is to enable students to develop their artistic capabilities while benefiting from the rich inspirational environment of Florence. Upon successful completion of this course, students will be able to:

- Identify and sketch the most important sites of Florence.
- Recognize the significance of the outdoors as a site for continuous learning.
- Learn how to observe the city environment, and then transfer and translate this information through sketching.
- Interpret historical sites by differentiating textures, lighting, and hues, with different drawing techniques according to their peculiar features.
- Learn how to express their individual creativity through a range of techniques and styles central to the vocabulary of contemporary drawing.
- Develop fundamental critical skills in presenting the outcomes of your work in written form.
- Demonstrate greater oral skills after defending and explaining the content of their art for

critiques.

- Organize a structured and effective portfolio of their own sketches and related projects.

### 3. REQUIREMENTS

there are no prerequisites for this course. A background in art history is preferable, but not mandatory.

### 4. METHOD

This course consists of lectures, discussions, and site visits within the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities which challenge thought processes, academic texts and studies, and experiential and/or field learning activities where applicable. As described in point 1, lessons are not held in traditional classroom settings but are based on the city of Florence as the academic space for learning and engagement. Please review the course description for the structural approach and method of coursework.

### 5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

CAMPANARIO, G. *The Urban Sketching Handbook*, 2 volumes. 2014 (1. Architecture and Cityscapes; 2. People and Motion).

The textbook is mandatory for successful completion of the course.

Where applicable, additional materials, handouts and/or notes will be provided by the instructor.

### FURTHER READINGS

HARRISON H., *Art School How to Paint and Draw*, Hermes House, Singapore, 2001/2002  
EDWARDS B., *Drawing on the Right Side of the Brain*, Tarcher, Los Angeles, 1979  
E.H.GOMBRICH., *Art and illusion*, Phaidon 2002

BARRET T., *Interpreting Art*, McGraw-Hill Education 2003  
BORSI F. and S., *Paolo Uccello*, Abrams, 1994  
CARROLL N., *Philosophy of art*, Routledge 1999

FARRAR L., *Ancient Roman Gardens*, Sutton Publishing, 2000  
GOETHE J.W., *Theory of Colors*, Paperback, MIT Press, 1970

H.W. JANSON, ANTONY F. JANSON, *History of Art, The Western tradition*, Pearson 2003, Upper Seadle River NJ.

ITTEN J., *The Elements of Colour*, John Wiley & Sons, 1961

MYRONE M. (ed.), *Gothic Nightmares: Fuseli, Blake and the Gothic Imagination*, Tate Publishing, 2006

POZZANA M. C., *Gardens of Florence and Tuscany: A Complete Guide*, Giunti, 2001  
SEYDL J., *Giambattista Tiepolo: Fifteen Oil Sketches*, Getty Publications, 2005  
SMITH R., *The Artist's Handbook*, DK Adult, 2009

WITTKOWER R., MONTAGU J., CONNORS J., *Art and Architecture in Italy (vols. I II and III)*, Yale University Press, 1999

### LIBRARIES IN FLORENCE

Please consult the posted schedules for official opening times of the university library. Also note that the library is for consultation only and it is not possible to borrow materials. The library is equipped with a scanner and internet access so that you may save or email a digital copy of the pages needed.

Students may also utilize additional libraries and research centers within the local community:

#### BIBLIOTECA PALAGIO DI PARTE GUELFA

Located in Piazzetta di Parte Guelfa between Piazza della Repubblica and Ponte Vecchio. Please consult the library website for hours of operation:  
[http://www.biblioteche.comune.fi.it/biblioteca\\_palagio\\_di\\_parte\\_guelfa/](http://www.biblioteche.comune.fi.it/biblioteca_palagio_di_parte_guelfa/)

#### BIBLIOTECA DELLE OBLATE

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation: [www.bibliotecadelleoblate.it](http://www.bibliotecadelleoblate.it)

#### THE HAROLD ACTON LIBRARY AT THE BRITISH INSTITUTE OF FLORENCE

Located in Lungarno Guicciardini 9. Please consult the library website for hours of operation. This library requires a fee-based student membership. For information: [www.britishinstitute.it/en](http://www.britishinstitute.it/en)

### 6. FIELD LEARNING

Please consult your Official Registration for any mandatory field learning dates. Field Learning Activities cited in Official Registrations are an integral part of the course and also include an assignment that counts towards your final grade, details will be provided on the first day of class.

### 7. COURSE MATERIALS

Students must obtain the following materials for personal use (any materials that a student already has must be approved by the instructor):

- 3 Pencils: HB, 2B, 4B
- 2 Erasers: 1 white rubber, 1 soft kneaded eraser (gomma pane)
- Pencil sharpener
- At least 1 black fine-tip micro pen
- 1 hard-bound sketchbook – around 25x36 cm

These materials may be purchased at the following store: Salvini in Via degli Alfani 111r. A 15% discount is usually applied to the FUA-AUF students. Other recommended stores: Rigacci in Via dei Servi; Zecchi in Via dello Studio 19r; Lory in Piazza Frescobaldi 8r.

### 8. COURSE FEES

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. The exact amount will be communicated by the instructor on the first day of class.

### 9. EVALUATION – GRADING SYSTEM

10% Attendance

20% Class Participation – Assignments

20% Midterm Exam if applicable; or Special/Research project in intensive sessions without FL

30% Final Album

20% Final Exam

A = 93-100 %, A- = 90-92%, B+= 87-89%, B = 83-86%, B-=80-82%, C+ = 77-79%, C=73-76%, C-=70-72%, D = 60-69%, F= 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the designated date.

### 10. ATTENDANCE – PARTICIPATION

Academic integrity and mutual respect between instructor and student are central to the academic policy and reflected in the attendance regulations. Student presence is mandatory and counts toward the final grade.

**Absences** are based on academic hours: 1 absence equals 3 lecture hours.

Two absences: 6 lecture hours, attendance and participation grade will be impacted.

Three absences: 9 lecture hours, the final grade may be lowered by one letter grade.

Four absences: 12 lecture hours, constitutes automatic failure of the course regardless of when absences are incurred.

Please note:

- The above hours refer to lecture hours. Please note that the contact / credit hour policy in the academic catalog includes additional distribution ratios according to delivery category. Ex: 1 absence equals 6 FL/SL/Lab hours or 9 EL hours.

- Hours may be distributed in different formats according to the academic course schedules.

#### LATE ARRIVAL AND EARLY DEPARTURE

Arriving late or departing early from class is not acceptable. Two late arrivals or early departures or a combination will result in an unexcused absence. Travel is not an exceptional circumstance.

#### TRAVEL (OR DELAYS DUE TO TRAVEL) IS NEVER AN EXCUSE FOR ABSENCE FROM CLASS.

It is the student's responsibility to know how many absences are incurred. If in doubt, speak with your instructor!

**Participation:** Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work, proper care of work space and tools, responsible behavior, and completion of assignments will be assessed. All of the above criteria also apply to Field Learning and site visits.

## 11. EXAMS – PAPERS – PROJECTS

Assignments, participation, readings count for 10% of the final grade. Remember that this class requires eight preparation hours per week.

### Midterm Exam and Final Exam:

Each exam counts for 20% of the final course grade. They will be composed by a series of open-ended and essay-based questions. Both exams will be uploaded on the course website and are to be completed by the student at home under exam conditions. This means that:

- The exam must be taken completely alone. Showing it or discussing it with anybody is forbidden, including (but not limited to) the other students in the course in current or previous years.
- You may use any publicly available material you want, including books, the internet, etc. However, you are NOT allowed to submit questions to internet discussion groups.
- Use your own words. If you find a solution of a question in a book or online, cite it in your submission and do not copy it as-is. Make changes that demonstrate you understand what you are writing. Plagiarism will be severely penalized.
- You may take as much time as you need to complete the exam. You may start the exam and return to it at a later stage. Note, you will no longer have access to the exam once the deadline has passed.

The solved exam must be uploaded on the course website before the deadline. Late submission will be penalized; technical problems will not be accepted as an excuse for late submissions. It is your

responsibility to make sure that your computer and internet connection work properly and that the solved exam is uploaded on time.

### **Final Album:**

The Final Album counts for 30% of the final course grade. You must hand in a digital copy of your album, complete with photos of your works, measurements, and techniques.

A weekly photographic documentation of your artworks (or steps towards the completion of the artworks) is crucial, so as to constantly check your improvements, and have the documentation available for the final album at the end of the semester.

Please take care when shooting your works: you should create a pleasant setting for the shooting, curate the lighting aspects, enlarge important details, and Photoshop the image if necessary for its legibility.

You will hand a final digital album in pdf. Your photos must be compressed with a pdf compressor, which can be found online.

The first page (or slide) has to have the following information:

- Name of the School, including logos.... (School of Fine Arts + FUA-AUF logo + School of Art and Science logo. Logo will be supplied by your professor)
- Department of Fine Arts
- Code and exact title of the course
- Name of the Professor (and head professor, as stated on the syllabus)
- Name of the Student
- Term and Academic Year

## **12. LESSONS**

<b>Lesson 1</b>
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<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Presentation of course and syllabus, materials and tools.</li> <li>• Introduction to line and mark.</li> <li>• City elements: school, street, hospital, theatre, library, shops etc. &amp; the elaboration of an active gaze of the artist when walking within society.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Understand the main practices and skills you will strengthen during the course.</li> <li>• Recognize the role of walking as a means to gather dynamic information about the space.</li> <li>• Produce an initial sketch of a Florentine urban element.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Via de Pucci (shops) - Via della Pergola (theatre) - Via Fiesolana - Liceo Classico Michelangelo (school) - Piazza de Ciompi: this part of the walk serves to elucidate the main points of this course; we will learn to walk with a specific gaze that catches light, architecture, urban context, and social fabric to then draw this later.</li> <li>• In Piazza de Ciompi, we will see how the urban texture amalgamates, with further focus on old and new constructions, greenery, lighting, and people (1 hour sketching session)</li> <li>• Via dell'Oriuolo - Santa Maria Nuova (hospital) - Biblioteca delle Oblate (<i>rain-spot</i>). Sketch in a section of choice of the Oblate library for 1 hour.</li> </ul>
<b>Readings/ Assignments</b>	<ul style="list-style-type: none"> <li>• Reading: G. Campanario, The Urban Sketching Handbook I (Architecture and Cityscapes), pp. 59-67 ("Line")</li> <li>• Note: Materials will be purchased before the next class.</li> </ul>

<b>Lesson 2</b>	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Tonal values.</li> <li>• Hatching and cross-hatching: how to use this approach successfully in different urban scenarios.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Reproduce the shape of an architectural object on paper, by assessing the range of tonal values.</li> <li>• Reduce complex views.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Via dei Pecori - Piazza degli Antinori - Via de' Tornabuoni - Ponte Santa Trinita: this part of the walk serves to learn how to discern vanishing points and internalize tonal values when looking at the urban fabric.</li> <li>• San Frediano - Santa Rosa - Piazza del Carmine: this part of the walk serves to consolidate tonal values, the streets in fact become more narrow in the San Frediano area, whilst Piazza del Carmine allows for the exact opposite.</li> <li>• In Piazza del Carmine, seat on the stairs of the Church and draw for a 1.5-hours session, where you compare the tonal values of a tight place with those of an open space (canopy on the side of the Church is the <i>rain-spot</i>)</li> </ul>
<b>Readings/ Assignments</b>	<ul style="list-style-type: none"> <li>• Assignment: Photograph an element of the city and sketch this with tonal values.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook I (Architecture and Cityscapes), pp. 49-58 ("Contrast")</li> </ul>

Lesson 3	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Perspective: 1 or 2 vanishing points.</li> <li>• Sketching a city element from all of its sides.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Sketch on-site in black/white while respecting the color transition.</li> <li>• Recognize and reproduce vanishing point perspective in a view.</li> <li>• Further reduce complex views.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Via Portinari - Via del Proconsolo - Lungarno Anna Maria Luisa de' Medici - Ponte Vecchio: this part of the walk will place emphasis on color transitions and the recognition of 2 vanishing points.</li> <li>• At Ponte Vecchio: use the view to discuss vanishing points and color transition. Explore the panorama from all the possible perspectives, recognizing how different viewpoints allow for different color transitions. Sketch here for 1 hour (the Uffizi loggia is the <i>rain-spot</i>).</li> <li>• Ponte alle Grazie - Terzo Giardino - Porta San Niccolò - Piazza Poggi: find and document all the glimpses of the walk with 1 or 2 vanishing points.</li> <li>• In Piazza Poggi: 1 hour sketching session on the stairs, with particular focus on the impact the tower has on the views.</li> </ul>
<b>Readings/Assignments</b>	<ul style="list-style-type: none"> <li>• Work on a sketch incorporating perspectives.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook II ("Architecture and Cityscapes"), pp. 33-48 ("Depth")</li> </ul>

Lesson 4	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Put a whole urban landscape into a thumbnail sketch.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Learn to further reduce, focus, and add expression to your sketch.</li> <li>• Learn to focus and quickly sketch a whole urban landscape.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Basilica San Lorenzo – Via dei Fossi - Lungarno Corsini - Via Montebello - Teatro del Maggio Musicale Fiorentino: this 35 minutes walk will allow you to notice the changing patterns of the urban fabric, from the inner city center to the outside of it, and realize how the artist's view has to change subsequently.</li> <li>• At the Teatro del Maggio Musicale Fiorentino, also known as Nuovo Teatro dell'Opera (its loggia is the <i>rain-spot</i>): sketch with specific focus on the different perspectives of the new futuristic theatre and put it in a thumbnail sketch. Here sketch for the remaining time consolidating your knowledge of thumbnail sketching.</li> </ul>
<b>Readings/Assignments</b>	<ul style="list-style-type: none"> <li>• Choose a fast-paced street possibly outside of the city center and produce a thumbnail sketch of it.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook I (Architecture and Cityscapes), pp. 23-32 ("Scale")</li> </ul>

Lesson 5	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Sketch organic life on site (both still and in movement).</li> <li>• How can you encapsulate in a sketch people who move around?</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil, pen.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Learn how to interpret, connect, and sketch different types of organic life in an Italian context: the market.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Mercato Centrale, focus on organic life. Take notes and pictures.</li> <li>• At Mercato Centrale (<i>rain-spot</i>), engage in a 1.5-hours analysis of organic life within, choose a complex scene and sketch it.</li> <li>• Via S. Egidio - Piazza Lorenzo Ghiberti - Mercato S. Ambrogio (<i>rain-spot</i>) / Mercato delle Pulci: in this walk, place focus on the parallelisms you can draw with the elements observed at Mercato Centrale and analyze how people move in the street and square.</li> </ul>
<b>Readings/Assignments</b>	<ul style="list-style-type: none"> <li>• Produce a sketch of organic life.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook II (People and Motion), pp. 29-54 (“Gesture”, “Expression”)</li> </ul>

Lesson 6	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• How to sketch statues vs. people</li> <li>• Focusing on the human body: stillness and movement.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil, pen.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Learn how to approach the complexity of the human body.</li> <li>• Learn how to approach an individual and the group.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Via Calimala - Mercato di San Lorenzo (focus on Monumento a Giovanni delle Bande Nere): explore the differences between still clothed figure of the statue and the foot traffic, with focus on the market.</li> <li>• Piazza della Signoria and Loggia de’ Lanzi (<i>rain-spot</i>) and attribute focus on statues (take photos from different angles). Sketch here for 1 hour.</li> <li>• Then walk to Piazza Santissima Annunziata, seat on the stairs and engage in a full-fledged analysis of clothed figures in contraposition to the statues observed in the walk for 1 hour.</li> </ul>
<b>Readings/Assignments</b>	<ul style="list-style-type: none"> <li>• Assignment: Prepare for the Midterm Exam.</li> <li>• Sketch a statue of Florence with at least 2 techniques.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook II (People and Motion), pp. 11-27 (“Proportion”, “Contour”)</li> </ul>

Lesson 7	
<b>Meet</b>	Course website
<b>Lecture</b>	MIDTERM EXAM

Lesson 8	
	ACADEMIC BREAK



Lesson 9	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Sketch different types of artworks.</li> <li>• How do artists experience museums and artworks?</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil, pen.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Identify the main cues and points of analysis when facing artworks.</li> <li>• Recognize the dialogue of new with ancient art.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Via Roma – Piazza della Repubblica - Palazzo Strozzi: in this part of the walk, gather and jot down the sensations of the outside world, and then juxtapose those to the sensations you will prove once inside the courtyard of Palazzo Strozzi.</li> <li>• Enter the courtyard of Palazzo Strozzi (<i>rain-spot</i>), analyze the central exhibition if present, or the architectural structure solely if not, nurturing an artist's gaze. Here, sketch for 1 hour.</li> <li>• Then Via Delle Belle Donne to Piazza Santa Maria Novella. Here analyze the Museo del Novecento structure and how it dialogues with the square, with emphasis on tabernacles and facades along the street (focus of choice). Sketch for 1 hour (<i>rain-spot</i> beneath its arches).</li> </ul>
<b>Readings/ Assignments</b>	<ul style="list-style-type: none"> <li>• Assignment: Visit a contemporary art gallery or museum of your choice and sketch there.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook II (People and Motion), pp. 55-69 (“Context”)</li> </ul>

Lesson 10	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• The complexity of Florentine monuments: details, scheme, and structure.</li> <li>• Details and density in sketches, how to find the balance.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil, pen.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Learn to identify and select relevant and interesting details for the final project.</li> <li>• Learn how to look at and represent monuments, attributing focus to geometries and details.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Piazza San Marco - Via San Gallo (<i>Libri Liberi</i> library is <i>rain-spot</i>) - Piazza Libertà: in this part of the walk, focus on monuments such as San Marco's Church, Monumento al Generale Fanti, Palazzo Fenzi, Oratorio di Gesù Pellegrino, and Loggia dei Tessitori.</li> <li>• In Piazza Libertà (arches are the <i>rain-spot</i>): sketch Arco di Trionfo dei Lorena (1 hour)</li> <li>• Move to Piazza Savonarola (1 hour). Place further emphasis on details and geometries.</li> </ul>
<b>Readings/ Assignments</b>	<ul style="list-style-type: none"> <li>• Assignment: Within Florence, select a monument and sketch it with two different techniques, being attentive to the complex geometries and details of it.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook II (People and Motion), pp. 71-75 (“Likeness”)</li> </ul>

Lesson 11	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Sketch greenery.</li> <li>• Finding geometries in greenery whilst preserving the moving nature of it.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil, pen.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Learn to reduce the complicate texture of greenery into a geometrical structure.</li> <li>• Capture the life and movement of nature while tuning it to your individual sign.</li> <li>• Be able to incorporate the intersections of manufactured structures and natural elements.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Via La Pira - Giardino dell'Orticultura (<i>rain-spot</i> is the arches structure inside) - Orti del Parnaso: here the garden allows for multiple walks within. The walk will include the exploration of the central garden, the glasshouse, the mezzanine, and the Parnaso.</li> </ul>
<b>Readings/ Assignments</b>	<ul style="list-style-type: none"> <li>• Assignment: Select a green landscape of the Florentine area and sketch it on-site, with focus on the interrelation of manufactured structures and natural elements.</li> <li>• Reading: G. Campanario, The Urban Sketching Handbook I (Architecture and Cityscapes), pp. 69-75 ("Creativity")</li> </ul>

Lesson 12	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Finding expression and style in sketches</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil, pen.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Become aware of your own personal expression and style.</li> <li>• Further strengthen the realization that walking represents a means to establish a personal gaze.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Viale Don Minzoni - Piazza delle Cure - Ponte alle Riffe - Via Caracciolo - Via Maffei - Via Madonna della Querce: this walk will show you the changes of the urban fabric from the city center, to a trafficked boulevard, and ultimately to an old residential neighborhood, Le Cure.</li> <li>• The purpose of this walk is to create a meaningful experience within a real Florentine residential area where tourism does not occur, yet ancient atmospheres subsist.</li> <li>• While walking, take pictures and gather sensations that you will elaborate into sketches later.</li> <li>• Stop at the big stairs in Via del Lasca to engage in sketches of the walk (1.5 hours) and discuss the structure of your final project with classmates and teacher. [In Via Cavalcanti, there are arches as a <i>rain-spot</i>.]</li> </ul>
<b>Readings/ Assignments</b>	<ul style="list-style-type: none"> <li>• Assignment: Sketch a non-central glimpse of Florence.</li> </ul>

Lesson 13
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<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Technical sketches: how to add technical details to your sketches.</li> <li>• Review of course topics.</li> </ul>
<b>Technique</b>	<ul style="list-style-type: none"> <li>• Pencil, pen.</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Be able to add technical details to your sketch.</li> <li>• Be able to combine the various layers of the course while adding depth.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Ponte alle Grazie - Via di S. Niccolò - Scalea del Monte alle Croci: this part of the walk serves to enhance the focus you attribute to details, gazing at the various components of the city in a close-up mode.</li> <li>• At Piazzale Michelangelo, you will have the chance to split your focus in two dialoguing modes: zoom in + zoom out (close-up and panorama). Sketch here for 45 minutes.</li> <li>• Go to San Miniato al Monte (sketch here for 45 minutes, inside of the church is the <i>rain-spot</i>): focus on the viewpoint, the architecture and the various components of the place (church, cemetery, gardens, stairs).</li> </ul>
<b>Readings/Assignments</b>	<ul style="list-style-type: none"> <li>• Assignment: Work on Final Album.</li> </ul>

<b>Lesson 14</b>	
<b>Meet</b>	Via Ricasoli 21
<b>Lecture</b>	<ul style="list-style-type: none"> <li>• Assessing and mixing the sketching components explored so far.</li> <li>• How has your artist's gaze changed?</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Master the basic methods and formal dynamics involved in making and evaluating a series of sketches.</li> <li>• Engage in an auto-analysis of the improvements made in the course.</li> </ul>
<b>Visit</b>	<ul style="list-style-type: none"> <li>• Biblioteca Nazionale - Piazza Santa Croce - Giardino di Borgo Allegri - Le Murate Caffè Letterario (<i>rain-spot</i>)</li> <li>• These sites offer you an array of means to reflect upon the urban and social contexts analyzed during the course. There is a piazza with a church and monument, a library, a café, and a garden: think of how the artist's gaze changes from a place to the other, and which contexts stimulate your creativity the most.</li> </ul>
<b>Readings/Assignments</b>	<ul style="list-style-type: none"> <li>• Finalize your project.</li> </ul>

<b>Lesson 15</b>	
<b>Meet</b>	Course website
<b>Lecture</b>	FINAL EXAM