Course Title	Architectural Drawing, Painting, Sculpture (ECTS 4)
Subject / Module Code	**AQRH 1108**
Semesters Taught	1/1.2 semester
Assigned Instructor	Khalikov Sanjar Ravshanovich, Assistant Lecturer
Language of Instruction	Uzbek
Course Type	Compulsory (Mandatory)
Study Hours (including independent study)	**Total hours –** 240. **Classroom (contact) hours –** 96. Lecture hours – 0 Laboratory hours – 0 Practical hours – 96 **Independent study –** 144 hours
ECTS	**8**
Course Aim and Objectives / Learning Outcomes	**Course Aim –** The purpose of teaching this course is to instruct students in the constructive solutions of architectural details within architectural compositions, while developing foundational skills for creating future artistic designs by perceiving reality in terms of structure and volume; to form and expand their competence in compositional and spatial-artistic thinking; to build skills in finding compositional solutions for the integral unity of function, structure, and aesthetics in architecture; and to enhance their professional mastery. **Course Objectives –** developing students' creative imagination; building skills in finding optimal solutions for the content and concept of artistic and visual elements of compositions in architectural fields; forming competencies in creating relief-style artistic decorations for the interiors and exteriors of architectural structures; strengthening knowledge of the principles of harmony between works of fine art and the overall composition of the architectural environment; and training students to adhere to the principles of logical interconnection between works of fine art, the architectural ensemble, the surrounding environment, and reality. **Learning Outcomes:** 1. Possess an understanding and knowledge of the core theoretical and practical foundations, methods, and depiction techniques of architectural drawing, painting, and sculpture; 2. Possess knowledge and skills in applying the principles of composition, proportion, perspective, chiaroscuro (light and shadow), and color when depicting architectural form and space; 3. Know the primary artistic materials, tools, methods, and techniques used in drawing, painting, and sculpture, and understand their significance in architectural practice;

Course Content (Topics)	**I. Core Theoretical Part (Lectures)** Lecture classes are not provided for in the standard curriculum of this course. **II. Guidelines and Recommendations for Organizing Laboratory Classes.** Laboratory classes are not provided for in the standard curriculum of this course. **III. Guidelines and Recommendations for Practical Classes** The instructor's preparation for a practical session begins with studying the initial documents (curriculum, thematic plan, etc.) and concludes with preparing a lesson plan. The instructor must have a clear understanding of the aims and objectives of the practical session and the scope of work that each student is required to complete. Methodological guidelines serve as the instructor's primary methodological document when preparing and conducting practical sessions. The aim of a practical session is to understand theory and acquire practical skills. It consists of developing the ability to apply them consciously in academic and professional activities and to confidently formulate one's own point of view. **Recommended Practical Topics:** **Section 1. Guidelines and Recommendations for Practical Classes.** Drawing forms the foundation of the course being taught, and during practical classes it is directed toward fostering creativity and building skills for working independently on creating works of fine art. Finding solutions to the content and essence of architectural drawing and enhancing creative mastery are essential parts of the field of architecture. **The following topics are recommended for practical classes:** **1. General Overview of Architectural Drawing.** Drawing tools and instruments. Geometric forms, their types, and constructive structures. **2. Drawing a Still Life of Geometric Forms.** Step-by-step procedures for constructing a still life composed of geometric solids. **3. Light and Shadow Relationships** in depicting the shape and volume of objects; applying pencil drawing techniques. **4. Learning to Work with Watercolors.** **5. Simple Still Life in Contrasting Tone with Light and Shadow (Grisaille).** Creating a monochromatic image, techniques for varying tonal values across shadow, halftone, and light areas, and rendering color/tone in solid plaster, glass, and different materials. **6. Architectural Composition of Geometric Forms.** In a simple arrangement. Depicting a simple still life composed of several basic geometric solids, constructive drawing, determining overall form and proportions, and initiating image rendering. **7. Simple Still Life in Warm and Cool Tones.** Warm and cool colors. Studying warm and cool color relationships and techniques for applying them in painting. **Section 2. Guidelines and Recommendations for Practical Classes.**

The 'Architectural Sculpture' section is one of the primary means of designing architectural environments and aims to teach students how to express vitality, conceptualize, and realize architectural objects as aesthetic decoration and artistic imagery. It teaches the natural integration of emotion and logic, clear expression of form, enrichment of plastic qualities and materiality with inner meaning, the laws and principles governing the relationships of three-dimensional elements within an overall architectural composition, and the application of formally complex techniques, technologies, and combinations.

8. General Overview of Sculpture. Introduction to materials, tools, and equipment used in sculpture.

9. Representing the Three-Dimensional State of Objects.

10. Concept of Still Life Relief.

11. Sculpture in the Form of Bas-Relief (Low Relief).

12. Sculpture in the Form of Haut-Relief (High Relief).

13. Modeling Relief Depictions of Animals and Birds.

14. Modeling the Eye Fragment (Cast).

15. Modeling the Nose Fragment (Cast).

16. Modeling the Lip Fragment (Cast).

17. Modeling the Ear Fragment (Cast).

18. Sculpting the Human Figure Standing with Weight on One Leg (Contrapposto).

IV. Independent Learning and Independent Study.

The independent learning competency serves to support students' self-directed development and increase the effectiveness of their professional activities. Students complete independent assignments in traditional form or electronically on their mobile devices under the guidance of the instructor.

Recommended Topics for Independent Study:

• Simple still life of household objects.

• Constructive drawing of a staircase and handrails. Art Nouveau (Modern) style.

• Natural landscape: autumn season.

• Avenue perspective. Linear drawing.

• Urban landscapes. In a decorative style. Watercolor or gouache.

• Complex still life composed of contrasting (complementary) colors.

• Constructive drawing of a historical architectural monument.

• Interior depiction of a historical architectural monument.

• Drawing various species of trees.

• Creating a composition on an abstract theme.

• Modeling a Girih geometric pattern in plasticine on a 15×15 cm plaque.

• Modeling a relief of a floral/vegetal ornamental composition used for building decoration.

• Developing a rough maquette (sketch model) of a decorative sculpture for children's playgrounds.

• Modeling a bas-relief composition in plasticine on a plaque.

	• Modeling a haut-relief composition in plasticine on a plaque. • Modeling a human likeness in plasticine on a plaque. • Modeling an animal likeness in plasticine on a plaque. • Modeling a tulip-leaf rosette form. • Applying an Islimi ornament onto the surface of a plasticine object. • Modeling an animal-motif ornament on a plasticine surface.
Student Assessment	Assessment of students' knowledge is based on indicators of mastering the instructional materials throughout the semester and during the final examination (results of tests, assignments, written and oral work). During the Building Structure Analysis course, students are graded on a 100-point scale. Of this total, 50 points are allocated to continuous and midterm assessment results (60% of the 50 points for continuous assessment and independent study, and 40% for midterm assessment), and 50 points are allocated to the final assessment result. Students whose combined continuous and midterm score is below 30 points are not admitted to the final examination. A student who scores 30 or more points on the final assessment is considered to have passed the course.
Examination Requirements	The student must fully master the theoretical and practical concepts of the subject and be able to accurately present the results of analysis. The student must complete all assignments given in independent study, continuous assessment, and midterm assessment formats. Furthermore, within the designated timeframe, the student must earn sufficient points in continuous assessment, midterm assessment, independent study, and final assessment for the respective course. A student who fails to submit continuous assessment, midterm assessment, and independent study assignments, or who scores fewer than 30 points across these assignments and assessment types, is not admitted to the final examination. Additionally, a student who misses 25 percent or more of the classroom hours allocated to the course without a valid excuse is withdrawn from the course, barred from the final examination, and deemed not to have earned the corresponding credits for this course. A student who fails the final examination or scores within the '0–29.9' point range on this type of examination is considered to have an academic deficiency (arrears).
Recommended Literature	**Core Textbooks:** 1. Po‘latov D.S., Sattorova S.O. Fundamentals of Drawing (Qalamtasvir asoslari). Textbook. – Tashkent: O‘ZKITOBSAVDONASHRIYOTI, 2023. – 230 pp. 2. Boymetov B. Drawing (Qalamtasvir). Textbook. – Tashkent: Muharrir, 2006. – 218 pp. 3. Amanullayev A. Academic Painting (Akademik rangtasvir). Textbook. – Namangan, 2023. – 298 pp. **Supplementary Literature:**

	4. Maxkamov G‘. Architectural Drawing, Painting, and Sculpture (Arxitekturaviy qalamtasvir, rangtasvir va haykaltaroshlik). Educational-Methodological Complex. – Tashkent, 2024. 5. Xudayberganov R.A. Technique and Technology of Monumental Painting (Mahobatli rangtasvir texnika va texnologiyasi). Textbook. – Tashkent: Fan va texnologiya, 2015. – 128 pp. 6. Sanayev X.S. Study Guide on Painting and Drawing (Rangtasvir va qalamtasvir fanidan o‘quv-uslubiy qo‘llanma). – Tashkent: TSTU (TDTU), 2004. 7. Xudoyberganov R. Color in Fine Art: Study Guide (Tasviriy san’atda rang: o‘quv qo‘llanma). – Tashkent, 2004. **Internet Resources:** 8. www.ziyonet.uz – ZiyoNET Educational and Information Portal. 9. www.natlib.uz – National Library of Uzbekistan named after Alisher Navoi. 10. www.mrdi.uz – Official website of the National Institute of Fine Arts and Design named after Kamoliddin Behzod. The institute's Information Resource Center covers literature on painting, graphics, sculpture, design, and architecture. 11. www.artmuseum.uz – State Museum of Arts of Uzbekistan and information resources on fine arts. 12. www.dezeen.com – International information source on contemporary architecture and design. 13. www.archdaily.com – International platform for architectural projects, graphic materials, and contemporary architectural practice. 14. https://ocw.mit.edu/courses/es-298-art-of-color-spring-2005/pages/syllabus/