

ESNE

Centro adscrito a
Universidad
Camilo José Cela

Bachelor in Interior Design

Teaching guide

Academic Year 2021/2022

Artistic Drawing II

Subject information

Title

Bachelor in Interior Design

Module

Artistic

Subject

Artistic Drawing II

Code

3637

Year

First

Semester

Second

Type

Basic

ECTS Credits

6

Learning

On-site learning

Lecturer

Mar Artés Rodríguez

Language

English

Subject Lecturer

Lecturer

Mar Artés Rodríguez

Contact

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Academic tutorials

For any enquiries regarding the subject, students can contact the lecturers by email or during their office hours.

Pre-requisites

Essential

Specific requirements of the curriculum

Recommended

Have passed Artistic Drawing I

Subject contribution to the Curriculum

Subject's field of knowledge

This subject belongs to the Artistic Module of the Study Plan. This field of study is related to the development and acquisition of theoretical, practical and aesthetic knowledge, as well as to the study, analysis and objective and representation of reality.

Drawing is a fundamental discipline within the different specialties of design and art. The practice and science of drawing vegetal and human forms, objects, sculptures and spaces, etc., will allow the student to achieve the basic skills necessary to express their own ideas through lines, shapes and color and to develop a personal graphic-plastic language.

Interdisciplinary relation with other subjects from the curriculum

The course is a continuation of Artistic Drawing I, and is connected with the rest of subjects in the module: Drawing Systems, Visualizing and Representing Space I and II, Computer aided Drawing and Info-graphics I and II, Interior Design Theory and Aesthetics or History of Art and Design I and II.

Professional motivation of the subject

Artistic Drawing I allows students to explore and experiment with a variety of concepts and subjects. It also gives them the chance to acquire drawing skills, techniques, materials and approaches. It also focuses on the student's development and understanding of the key principles of drawing and their application in interior design.

Learning outcomes in relation to the competences developed through the subject

General competences

CG01. Know and understand artistic and social manifestations that have an impact on interior design from an historical perspective.

Specific competences

CE01. Know the fundamentals of metric geometry in interior design

CE02. Know the analysis and theory of form and the laws of visual perception to apply them in the design of spaces

CE03. Use spatial representation procedures in interior design projects

Learning outcomes

By the conclusion of this course, students will understand/be able to:

- Develop graphic skills while using shape and colour
- Use drawings as a design and communication tool
- Develop necessary skills to materialize an idea

Contents / Syllabus / Units

Brief description of the contents

- Artistic expression in interior design
- Colour study
- Wet and dry representation techniques: Watercolour, gouache, marker, pencil.
- Elements of the image language.
- Study of the various finishes, textures, processes, techniques and drawing methods.

Syllabus

The programme for the second semester of the degree is developed around the versatile nature of drawing, as technique and a means of communicating ideas and emotions to others.

Unit 4. Value.

Value to describe forms. Analytical study of chiaroscuro. Value scale. Shading techniques. Mass and volumen. Light sources and shadows. Harmony and contrast.

Unit 5. Color.

Color theory. Introduction to color. Additive and subtractive colors. Primary, secondary and complementary colors. Fundamental properties of color. Color schemes. Psychology of color. Expressiveness of color. Color in Interior Design.

Unit 6. Drawing the human figure. Study of 3D form of the body. Life drawing. The proportions of the figure. Artistic anatomy. Portraiture.

Schedule

Units / Topics	Period
4. Unit 4. Value.	February-March

5. Unit 5. Color.	March-April
6. Unit 6. Drawing the human figure.	April-May

Learning activities and teaching methodologies

Learning activities	Teaching Methodologies	Hours	% On-site
<p>Lectures</p> <p>Face-to-face lessons given by lecturers in-class</p>	<p>Lecture</p> <p>The professor introduces a topic to teach concepts, theories, ... in the classroom</p>	20	100
<p>Trabajos o casos prácticos</p> <p>En cada asignatura se proponen trabajos o casos prácticos donde el estudiante debe analizar la información, detectar aspectos relevantes, tomar decisiones o proponer soluciones para mejorar la situación</p>	<p>Aprendizaje basado en trabajos y/o casos prácticos</p> <p>El profesor propone trabajos o casos prácticos para que los estudiantes los analicen y resuelvan, aplicando los contenidos aprendidos.</p>	40	100

Workshops In each subject, projects or practical cases where the student must analyse the information, detect relevant aspects, make decisions or propose solutions to improve the situation, are proposed.	Work-based learning and/or case studies The teacher proposes projects or practical cases for students to analyse and solve them, applying the contents previously learned.	10	0
Tutorials	The tutor solves questions on matters already discussed in class	4	100
Final exam	Final exam	76	0

Learning Assessment

Assessment activities	Assessment criteria	Weight
Final exam	Exam marking	20%
Work completed or case studies	Activities carried out on time. Objectives met.	70%
Assistance and participation in class	Interest and participation in the subject.	10%

General assessment criteria

Students' grades will be calculated as follows:

- Active class participation (classes plus seminars). 10%
- Coursework. Assignments and practical exercises done during the course. 70%
- Exam.. 20%

Attendance

Class attendance is compulsory. It is only possible for students with 80% attendance or more to take the exams in the first call (*convocatoria ordinaria*). If students miss classes, they do not need to justify their absence. This means that all students who miss 20% of classes or more must present themselves at the second call (*convocatoria extraordinaria*).

The Director/Coordinator of the degree may consider exceptional circumstances and these must be approved by the Academic Management of ESNE.

Students must be punctual at the start of classes. The lecturer may deny entry to students who arrive more than 10 minutes late.

Activities submission

- Students must hand in all their coursework assignments on time, and pass them all. If a piece of work is not submitted, the student will fail the subject.
- Assignments must be submitted on time. If the lecturer exceptionally allows late submission, the maximum possible grade will be 7.
- In group work, the grade will be individual for each student. Students will be graded individually on their knowledge of the subject, effort, presentation, etc.

1st call assessment

The minimum mark to pass the course is a 5 (five).

The work carried out by the student during the course must reach the minimum level required to satisfy the subject objectives.

2nd call assessment

Failed submissions must be resubmitted for the 2nd call assessment in order to pass the course. It may be possible to require an extra submission if considered pertinent by subject supervisors.

Assessment criteria and percentages will be the same than the ones of the 1st call.

Bibliography

Basic bibliography

- ARNHEIM, R. (2005). *Arte y Percepción Visual*. Madrid: Alianza Forma.
- DA VINCI, L. (2004). *Tratado de la Pintura*. Madrid: Ediciones Akal.
- GOMBRICH, E. H (2003). *Arte e ilusión*. Barcelona: Debate.
- GÓMEZ MOLINA, J.J., CABEZAS, L., BORDES, J. (2005). *El manual del dibujo. Estrategias de su enseñanza en el siglo XX*. Madrid: Cátedra.
- (2003a). *Las lecciones del dibujo*. Madrid: Cátedra.
- PARRAMÓN, José M^a. (2003). *Teoría y práctica del color*. Barcelona: Parramón.
- PÉREZ SÁNCHEZ, A. (1986). *Historia del dibujo en España: De la Edad Media a Goya*. Madrid: Cátedra.
- PIGNATTI, T. (1981). *El dibujo de Altamira a Picasso*. Madrid: Cátedra.
- VVAA. (2013). *Dibujo de anatomía artística*. Barcelona: Parramón.

Additional reading

- BRUSATIN, M. (1997). *Historia de los colores*. Barcelona: Phaidos.
- CENNINI, C. (1988). *El libro del arte*. Madrid: Ediciones Akal.
- CLARK, K. (1981). *El desnudo*. Madrid: Alianza.
- DÍAZ PADILLA, R. (2007). *El dibujo del natural en la época de la postacademia*. Madrid: Ediciones Akal.
- DONDIS (1992): *La Sintaxis de la Imagen*. Barcelona: Gustavo Gili.
- EDWARDS, B. (1994). *Aprender a dibujar con el lado derecho del cerebro*. Barcelona: Urano.

- GIBBS, J. (2009). *Diseño de interiores. Guía útil para estudiantes y profesionales*. Barcelona: Gustavo Gili.
- HARRIS, P., AMBROSE, G. (2002). *Color*. Barcelona: Parramón.
- HAYES, C. (1999). *Guía completa de pintura y dibujo. Técnica y materiales*. Madrid: Tursen-Hermann Blume.
- HILDERBRAND, A. (1989). *El problema de la forma en la obra de arte*. Madrid: Antonio Machado.
- JENNINGS, S. (2005). *Manual del color para el artista*. Barcelona: Blume,
- JIMENEZ CATALÁN, J., ORTEGA GÓMEZ, D. (2019). *Dibujo a mano alzada para diseñadores de interiores*. Barcelona: Parramón.
- KOVATS, T (ed.) (2007). *The drawing Book. A survey of drawing: the primary means of expression*. London: Black dog publishing.
- LAURRICELLA, M. (2018). *Anatomía artística 2: Cómo dibujar el cuerpo humano de forma esquemática*. Barcelona: Gustavo Gili.
- LAMBERT, S. (1996). *El dibujo. Técnica y utilidad*. Madrid: Tursen-Hermann Blume.
- PEDRETTI, C., TAGLIALAGAMBA, S. (2018). *Leonardo da Vinci. El Arte del dibujo*. Madrid: Edimat Libros, SA.
- POWELL, D. (1999): *Técnicas de presentación: guía de dibujo y presentación de proyectos y diseños*. Madrid: Tursen-Hermann Blume.

web

MOMA

<https://www.moma.org/>

TATE MODERN

<https://www.tate.org.uk/visit/tate-modern>

MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA

<https://www.museoreinasofia.es/>

FUNDACION JUAN MARCH / MUSEO DE ARTE ABSTRACTO CUENCA

www.march.es

MUSEO DEL PRADO

<https://www.museodelprado.es/>

CAIXA FORUM

www.fundacio.lacaixa.es

GOOGLE ART

<https://artsandculture.google.com/>

L'HERMITAGE

www.hermitagemuseum.org

NATIONAL GALLERY OF ART

www.nga.gov

NATIONAL PORTRAIT GALLERY

www.npg.org.uk

GALERÍAS DE ARTE MADRID

<https://www.artemadrid.com/>

MATADERO MADRID

www.mataderomadrid.com

CÍRCULO DE BELLAS ARTES

www.circulobellasartes.com

COLOR

<https://color.adobe.com/es/create/color-wheel>

https://es.wikipedia.org/wiki/Teor%C3%ADa_del_color

Comments

Plagiarism in coursework or exams will result in a grade of 0. Students will fail the assessment call automatically.

Students must always respect the intellectual property of authors. The work of others must always be accurately acknowledged and referenced.

In exams, students may not make use of unauthorised material. Students who do so will be given a grade of 0 and they will fail the assessment call automatically.

Students are allowed four first assessment calls (*primeras convocatorias/convocatorias ordinarias*) to pass the subject, plus another two second assessment calls (*convocatorias extraordinarias*).

When a student does not appear at an exam, he or she loses the opportunity of one of the assessment calls.

The grading system at ESNE follows articles 5.4 and 6 of the Real Decreto 1125/2003, of 5 September. These articles state the following: "Los resultados obtenidos por el estudiante en cada una de las materias del plan de estudios se calificarán en función de la siguiente escala numérica de 0 a 10, con expresión de un decimal, a la que podrá añadirse su correspondiente calificación

cualitativa. La mención de «Matrícula de Honor» podrá ser otorgada a estudiantes que hayan obtenido una calificación igual o superior a 9. Su número no podrá exceder del cinco por ciento de los estudiantes matriculados en una materia en el correspondiente curso académico, salvo que el número de estudiantes matriculados sea inferior a 20, en cuyo caso se podrá conceder una sola «Matrícula de Honor».

Numeric scale	Qualitative grade
From 0,0 to 4,99	Suspense (SS)
From 5 to 6,99	Aprobado (AP)
From 7 to 8,99	Notable (NT)
From 9 to 10	Sobresaliente (SB)

Students' grades are the result of a grading system that includes continuous assessment, which allows the student's ongoing work, attitude, participation and understanding to be assessed. For this reason, class attendance and participation are essential in this system.