

ESNE

Centro adscrito a
Universidad
Camilo José Cela

Bachelor in Interior Design

Teaching guide

Academic Year 2022/2023

History of Art and Design I

Subject information

Title

Bachelor in Interior Design

Annual

Module

Social Science

Type

Basic

Subject

History of Art and Design I

ECTS credits

6

Code

3631

Learning

On-site learning

Year

First

Lecturer

PdH Chloe Sharpe

Semester

Language

English

Subject Lecturer

Lecturer

PdH Chloe Sharpe

Contact

chloe.sharpe@esne.es

Academic tutorials

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

Pre-requisites

Essential

Specific requirements of the curriculum

Recommended

Basic knowledge of History of Art. Sensibility towards artistic and aesthetic manifestations.

Subject contribution to the Curriculum

Field of knowledge of the subject

History of Art and Design I teaches students basic elements of artistic languages and provides them with basic principles regarding line, form, space, volume, structure and texture, as well as knowledge regarding artistic canons, harmony and aesthetic proportions.

It helps students to relate the whole to its parts, and teaches them about dimension, proportion, balance and chiaroscuro in nature. It analyses light as an element that defines volume and tonal values. Students are introduced to the study and understanding of colour (both light and pigment), in the composition of colours based on primary colours, and on the perception of colour and tonal ranges, complementary colours, etc.

Interdisciplinary relationship with other subjects in the curriculum

The subject is connected not only with the rest of subjects in the module, but also with the subjects of the Artistic Module because it provides aesthetic knowledge, and with Theory of Interior Design and Aesthetics.

Professional motivations behind the subject

Students require knowledge in this general area in order to understand the context of the discipline.

Learning outcomes in relation to the competences developed through the subject

Basic competences

CB1. Students have demonstrated to possess and understand knowledge in an area of study that starts from the base of the general secondary education, and is usually found at a level that, while supported by advanced textbooks, also includes some aspects that involve knowledge coming from the forefront of their field of study.

CB3. Students have the ability to collect and interpret relevant data (usually within their area of study) to issue judgments that include a reflection on relevant issues of a social, scientific or ethical nature.

CB4. Students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

General competences

CG1. Know and understand artistic and social manifestations that have an impact on interior design from a historical perspective.

Transversal competences

CT01. Search, select, analyse and integrate information from different sources.

CT03. To adapt to conceptual, instrumental and work environment changes based on the training received.

CT010. Communicate and express themselves with confidence and creativity in various languages, taking into account the recipient and the environment.

Specific competences

CE05. Analyze the characteristics of interior design projects.

CE06. Understand artistic manifestations linked to interior design projects depending on the environment in which they were developed.

CE07. Learn about the architectural, decorative, craft and landscape traditions of western culture, as well as its technical, climatic, economic, social and ideological foundations for design criticism.

Learning outcomes

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

- Use an artistic and architectural vocabulary, with a critical spirit and analytical capacity, on the period from First Civilizations to Baroque.
- Know the artistic and social manifestations in history and understand their social environment.
- Identify artistic phenomena in all their dispersed variety.
- Elaborate well-founded arguments and apply them to specific works, establishing interdisciplinary connections with other significant buildings and artworks from other historical periods, especially contemporary ones.

Contents / Syllabus / Units

Brief description of the contents

- Introduction to Art and its manifestations
- First civilizations
- Art and architecture in Greece and Rome

- Early Christian and Byzantine art and architecture.
Romanesque, Pre-Romanesque and Islamic art and architecture in Spain.
- Gothic and Renaissance art and architecture.
- Baroque and Neoclassical art and architecture.

Syllabus

Topic 0. INTRODUCTION

Topic 1. FIRST ARTISTIC MANIFESTATIONS

Topic 2. ANCIENT GREECE

Topic 3. ANCIENT ROME

Topic 4. PALEO-CHRISTIAN ART AND ART OF THE GERMANIC PEOPLES

Topic 5. ISLAMIC ART

Topic 6. BYZANTIUM

Topic 7. PRE-ROMANESQUE AND ROMANESQUE ART

Topic 8. GOTHIC ART

Topic 9. THE RENAISSANCE AND MANNERISM

Topic 10. THE BAROQUE

Schedule

Units / Topics	Period
1. Topic 1	Session 1-2
2. Topic 2	Session 3-5

3. Topic 3	Session 6-8
4. Topic 4	Session 9-11
5. Topic 5	Session 11-13
6. Topic 6	Session 14-15
7. Topic 7	Session 16-19
8. Topic 8	Session 20-23
9. Topic 9	Session 24-26
10. Topic 10	Session 27-30

Learning activities and teaching methodologies

Learning activities	Teaching Methodologies	Hours	% On-site
<p>Lectures</p> <p>Face-to-face lessons given by the lecturer in-class</p>	<p>Lecture</p> <p>The lecturer introduces a topic to teach concepts and theories in the classroom</p>	40	100

<p>Workshops</p> <p>Projects or practical exercises in which student must analyse information, detect relevant aspects, make decisions or propose solutions.</p>	<p>Work-based learning and/or case studies</p> <p>The lecturer proposes projects or practical cases for students to analyse and solve, applying the contents previously learned.</p>	15	100
<p>Seminars</p> <p>Students contribute with their experiences, share knowledge and initiate constructive discussions</p>	<p>Collaborative learning through debates</p> <p>The lecturer raises issues for students to discuss, contribute with their ideas or experiences, and propose solutions and share knowledge in the classroom.</p>	5	100
<p>Tutorials</p>	<p>The tutor solves questions on matters already discussed In class.</p>	10	0
<p>Final exam</p>	<p>Final exam.</p>	4	100
<p>Autonomous work</p>	<p>Student's personal learning through the study of the subject's contents and the reading and analysis of complementary materials.</p>	76	0

Learning Assessment

Assessment activities	Assessment criteria	Weight
Exams: Mid-year exam Final exam	Exam marking	50% (15% + 35%)
Participation in debates	Active oral participation in the subject.	5%
Coursework	Activities carried out on time. Accuracy and quality. Objectives met in each case,	40%
Assistance and participation in class	Interest and participation in the subject.	5%

General assessment criteria

Students' grades will be calculated as follows:

- Active class participation (classes and seminars): 10%
- Coursework. Assignments and practical exercises done during the course. 40%
- Exams. There will be a combination of partial and final exams. 50%

When appropriate and determined by the lecturer, coursework must be submitted online via the virtual campus.

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.

1st call assessment

- In the first call assessment, students must hand in all their coursework assignments on time.
- If a piece of work is not submitted, the student will fail the subject. If a student obtains an average coursework grade of less than 4, an overall average grade will not be calculated, and the student must re-take the exam in the second call.
- 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.
- If a student obtains a grade of less than 4 in the final exam, an average grade will not be calculated, and the student must re-take the exam in the second call.
- All coursework assignments must be submitted for an average grade to be calculated. If this is not the case, the student may only take the exam in the second call.

2nd call assessment

- Students who do not pass the first call assessment, or who are not eligible to participate in first call (see above), must take the exam in the second call.
- In this second call assessment, the second call exam will be worth 50% of the final mark. Partial exam grades will not be taken into account.
- The grade for participation will apply as in the first call assessment.
- Students must complete all coursework assignments and submit them. If any piece of work is not submitted, the student will fail the subject. If applicable, students will have to do group projects alone in this call.

- As in the first call, if a student obtains an average coursework grade of less than 4, he/she will fail the subject.
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Bibliography

Basic bibliography

Books

Day, Jesse (2013). *Line, Color, Form: The Language of Art and Design*. New York: Allworth Press.

Gombrich, E. H. (1995) *The Story of Art*. London: Phaidon.

Pile, J. F. *A History of Interior Design* (2013). Hoboken, N.J.: John Wiley & Sons.

Online resources

Smarthistory. Art History content on the Khan Academy website. <https://www.khanacademy.org/humanities/art-history> (articles and videos selected by the lecturer).

The Metropolitan Museum's Heilbrunn Timeline of Art History. <https://www.metmuseum.org/toah/> (articles and videos selected by the lecturer).

Additional reading

Survey texts

Chueca Goitia, F. (1979). *Invariantes castizos de la arquitectura española*. Madrid: Dossat.

Davies, P. J. E. et al (2016). *Janson's History of Art: The Western Tradition*. Boston: Pearson.

Hauser, A. (2009) *Historia social de la literatura y el arte*. Madrid: Debolsillo. Vols. I y II.

Kleiner, Fred S. (2021). *Gardner's art through the ages: The Western perspective*. Belmont: Wadsworth.

Ramírez, J. A (1996). *Historia del arte* (vol. I). El mundo antiguo. Madrid: Alianza editorial.

Ramírez, J. A. (1996). *Historia del arte* (vol. II) La Edad Media. Madrid: Alianza editorial.

Ramírez, J. A. (1996) *Historia del arte* (vol. III). La Edad Moderna. Madrid: Alianza editorial.

Roth, L. M. and Clark, A. C. R (2014). *Understanding architecture: its elements, history, and meaning*. Boulder, Colorado: Westview Press.

Roth, L. M. (1993). *Entender la arquitectura*. Barcelona: Gustavo Gili.

Introduction

Arnheim, R. (1978). *La forma visual de la arquitectura*. Barcelona. Gustavo Gili.

Giedion, S. (1981). *El presente eterno: los comienzos del arte*. Madrid: Alianza Forma.

Hauser, A. (1973). *Introducción a la historia del Arte*. Madrid: Guadarrama.

Maillard, R. (1981). *Diccionario de arquitectos. De la antigüedad a nuestros días*. Barcelona: Gustavo Gili.

Plinio, C. (1988). *Textos de historia del arte*. Madrid: Visor.

SummaArtis, vol. II-III. Madrid: Espasa-Calpe.

Art and Architecture of Ancient Greece and Rome

Panofsky, E. (1973). *La perspectiva como forma simbólica*. Barcelona: Tusquets.

SummaArtis, vols. III-IV. Madrid: Espasa-Calpe. Summerson, J. (1989). *El lenguaje clásico de la Arquitectura*. Barcelona: Gustavo Gili.

Vitruvio, Marco Lucio (1997). *Los diez libros de arquitectura*. Barcelona: Iberia.

Art and architecture of Byzantium

Choisy, A. (1997) *El arte de construir en Bizancio*. Madrid: CEHOPU.

Krautheimer, R. (1996) *Arquitectura paleocristiana y bizantina*. Madrid: Cátedra. SummaArtis, vol. V. Madrid: Espasa-Calpe.

Islamic, hispano-muslim and mudéjar art and architecture

Borrás Gualís, G. (1990). *El arte mudéjar*. Teruel: Instituto de Estudios Turolenses, 1990.

Burckhardt, T. (1988). *El Arte del Islam*. Barcelona: Ed. de la Tradición Unánime

Ettinghausen, R y Grabar, O. (1997). *Arte y arquitectura del Islam, 650-1250*. Madrid: Cátedra.

López Guzmán, R. (2000). *Arquitectura mudéjar*. Madrid: Cátedra.

Marçais, G. (1983). *El arte musulmán*. Madrid: Cátedra. Orihuela.

Pavón Maldonado, B. (1992). *Ciudades hispanomusulmanas*. Madrid: Mapfre. SummaArtis, vol. XII. Madrid: Espasa-Calpe.

Torres Balbás, L. (1996). *Sobre monumentos y otros escritos*. Madrid: COAM.

Torres Balbás, L. (1953). *La Alhambra y el Generalife*. Madrid: Ed. Plus Ultra.

Uzal, A. (1996). *Casas y palacios nazaríes, siglos XIII-XV*. Barcelona: Lunwerg editores y Legado Andalusi.

Medieval art and architecture of Arte in Western Europe

- Arias, L. (1993). *Prerrománico asturiano. El arte de la monarquía asturiana*. Gijón: Ediciones Trea.
- Bango Torviso, I. (1995) *Edificios e imágenes medievales. Historia y significado de las formas*. Madrid: Historia 16.
- Focillon, H. (1988). *Arte de Occidente. La Edad Media románica y gótica*. Madrid: Alianza.
- Lambert, E. (1990). *El arte gótico en España en los siglos XII y XIII*. Madrid: Cátedra.
- Panofsky, E. (1986). *Arquitectura gótica y pensamiento escolástico*. Málaga: Ediciones de la Piqueta.
- Simon, O. Von (1985). *La catedral gótica. Los orígenes de la arquitectura gótica y el concepto medieval del orden*. Madrid: Alianza.
- Yarza, J. (1990). *Arte y arquitectura en España, 500-1250*. Madrid: Cátedra.
- SummaArtis, vol. V. Madrid: Espasa-Calpe.

Renaissance and Baroque art and architecture

- Benévolo, L. (1988). *Historia de la arquitectura del Renacimiento*. Barcelona: Gustavo Gili.
- Blunt, A. (1983). *Arte y arquitectura en Francia, 1500-1700*. Madrid: Cátedra
- Blunt, A. (2005). *Borromini*. Madrid: Alianza Forma.
- Burckhardt, J. (2004). *La cultura del Renacimiento en Italia*. Madrid: AKAL bolsillo.
- Cámara Muñoz, A. (1990). *Arquitectura y sociedad en el Siglo de Oro*. Madrid: Ediciones Arquero.
- Enge, T y Schröer, C. (1992). *Arquitectura de jardines en Europa, 1450-1800. Desde los jardines de las villas del Renacimiento italiano hasta los jardines ingleses*. Berlin: Taschen.
- Frampton, K. (1981). *Historia crítica de la arquitectura moderna*. Barcelona: Gustavo Gili.
- Fusco, R. de (1999). *El Quattrocento en Italia*. Madrid: Istmo.
- Nieto, V, Morales, A, y Checa, F. (1989). *Arquitectura del renacimiento en España, 1488-1599*. Madrid: Cátedra.
- Panofsky, E. (1994). *Renacimiento y renacimientos en el arte occidental*. Madrid: Alianza.
- Tovar, V. (1990). *El arte del Barroco (Conceptos fundamentales en la historia del arte español)*. Madrid: Taurus.
- Wiebenson, D. (1988). *Los tratados de arquitectura. De Alberti a Ledoux*. Madrid: Hermann Blume.
- SummaArtis, vols. VI-VII-IX. Madrid: Espasa-Calpe.

History of furniture

- Feduchi, F. (1986). *Historia del Mueble*. Barcelona: Blume.

Hinchman, E. (2009) *History of furniture: A global view*. New York: Fairchild Books.

Lucie-Smith, E. (1998). *Breve Historia del Mueble*. Barcelona: Destino.

Dictionaries

Cirlot, J. E. (2010). *Diccionario de símbolos*. Madrid: Siruela.

Paniagua Soto, J. (1978) *Vocabulario básico de arquitectura*. Madrid: Cátedra.

Online resources

Links to museum websites

British Museum, London <http://www.britishmuseum.org/>

Louvre Museum, Paris <http://www.louvre.fr/>

Metropolitan Museum, New York <http://www.metmuseum.org/>

Museo Arqueológico Nacional, Madrid <http://man.mcu.es/>

Museo Nacional del Prado, Madrid <http://www.museodelprado.es/>

Museum of Pergamo, Berlin

National Gallery, London <http://www.nationalgallery.org.uk/>

<http://www.smb.museum/smb/standorte/index.php?lang=en&p=2&objID=27&n=1&r=4>

National Museum, Athens <http://www.namuseum.gr/wellcome-en.html>

Uffizi Gallery, Florence <http://www.uffizi.firenze.it/english/musei/uffizi/>

Victoria & Albert Museum, London <http://vam.ac.uk>

Library catalogues (Madrid)

Catálogo Biblioteca Nacional www.bne.es/es/Catalogos/

Catálogo Biblioteca Museo del Prado

<http://www.museodelprado.es/investigacion/biblioteca/acceso-al-catalogo/>

Catálogo biblioteca Museo Reina Sofía

<http://www.mcu.es/comun/bases/spa/brso/BRSO.html>

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	Suspenso (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.