

**ESNE**

Centro adscrito a  
**Universidad  
Camilo José Cela**

---

**Bachelor in Interior Design**

---

Teaching guide

Academic Year 2022/2023

# Artistic Drawing I

---

---

## Subject information

### Title

Bachelor in Interior Design

### Module

Artistic

### Subject

Artistic Drawing I

### Code

3633

### Year

First

### Semester

First

### Type

Basic

### ECTS Credits

6

### Learning

On-site learning

### Lecturer

Mar Artés Rodríguez

### Language

English

---

## Subject Lecturer

### Lecturer

Mar Artés Rodríguez

### Contact

mar.artes@esne.es

### 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

Basic drawing knowledge

---

## Subject contribution to the Curriculum

### Field of knowledge of the subject

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

Drawing is a fundamental part of a designer's education. This subject is connected with other subjects such as Visualizing and Representing Spaces I-II, Computer Aided Design and Infographic I-II or Design History I-II.

### Professional motivations behind 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.

### 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.

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

**CB5.** Students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

### Transversal competences

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

**CT02.** Choose the strategies, tools and moments you consider most effective for learning and independently implementing what you have learned.

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

**CT04.** Manage time and resources efficiently.

**CT10.** Communicate and express themselves with confidence and creativity in various languages, taking into account the recipient and the environment.

### 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:

- Explore, articulate and develop their creativity by educating their artistic sensitivity.
- Develop graphic skills for the treatment of form and light.
- Analyze volumes in the three dimensions of space.
- Communicate their ideas visually and verbally.

---

## Contents / Syllabus / Units

### Brief description of the contents

- Introduction to drawing.
- Measuring and proportion.
- Visual perception as a cognitive process.
- Basic elements of visual language.
- Learning to draw and learning to see.
- Dry and wet techniques: graphite pencil, charcoal, marker, colored pencils, watercolor, ink.
- Process drawings as ways to explore and communicate ideas.

## Syllabus

The programme for the first 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 1.** Drawing as a core component of visual perception and representation.

**1.1** Introduction to drawing. Using drawing for exploring other modes of art practice like design. Key terms of drawing.

**1.2** Proportional measuring techniques.

**1.3** Drawing throughout Art history. Learning to see from old masters.

**1.4** The formal elements of visual language. Drawing as observation, analysis and description.

**Unit 2.** Drawing techniques and media. Dry and wet techniques. Drawing surfaces. Study of techniques observing the drawing methods of masters. Object and conceptual making and development.

**Unit 3.** Process drawings.

Drawing as means to work out ideas, explore concepts and means to an end: sketches, studies, thumbnail studies, design drawings, travel sketchbook. Drawing in interior design.

---

## Schedule

Units / Topics	Period
<b>1.</b> Unit 1. Drawing as a core component of visual perception and representation.	September-October
<b>2.</b> Unit 2. Drawing techniques and media.	October-November
<b>3.</b> Unit 3. Process drawings.	November-January

## Learning activities and teaching methodologies

Learning activities	Teaching Methodologies	Hours	% On-site
<p><b>Lectures</b></p> <p>Face-to-face lessons given by lecturers in-class</p>	<p><b>Lecture</b></p> <p>The professor introduces a topic to teach concepts, theories, ... in the classroom</p>	20	100
<p><b>Workshops</b></p> <p>In each subject, projects or practical cases where the student must analyze the information, detect relevant aspects, make decisions or propose solutions to improve the situation, are proposed.</p>	<p><b>Work-based learning and/or case studies</b></p> <p>The teacher proposes projects or practical cases for students to analyze and solve them, applying the contents previously learned.</p>	40	100
<p><b>Tutorials</b></p>	<p>The tutor solves questions on matters already discussed In class</p>	10	0

<b>Final exam</b>	Final exam	4	100
<b>Autonomous work</b>	Student's personal learning through the study of the subject's contents and analysis of complementary materials	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. (2004). *Art and visual perception, second edition: A psychology of the creative eye*. Berkeley: University of California Press.
- BAMMES, G. (2017). *The complete guide to anatomy for artists and illustrators*. Kent: Search Press.
- BACHMANN, U. (2011). *Colour and light: Materials for a theory of colour and light*. Sulgen: Niggli Verlag.
- BRIDGMAN, G.B. (2000). *Constructive anatomy*. New York: Dover publications.
- BRAMBILLA, D. (2014). *Dibujo de la figura humana. Gestos, posturas y movimientos*. Barcelona: Promopress.
- GOMBRICH, E. H (2000). *Art and illusion: a study in the psychology of pictorial representation*. Princeton: Princeton University Press.
- FORGE, E. (2020). *Watercolors techniques. For artists and illustrators*. New York: DK Publishing.
- 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.
- PALFFY, G. (2017). *Artist's drawing techniques*. London: Dorling Kindersley Limited.

## Additional reading

ADAMS, S. J. (2017). *The designer's dictionary of color*. New York: Abrams.

CIVARDI, G. (2009). *Drawing: a complete guide*. Tunbridge Wells: Search Press Ltd.

DONDIS, A. D. (2020): *A primer of visual literacy*. Revised ed. Cambridge: MIT Press Ltd.

EDWARDS, S. (2011). *Drawing on the right side of the brain*. London: Harper Collins Publishers.

GRANGE, B. (2015). *Leonardo da Vinci drawings masterpieces of Art*. London: Flame Tree Publising.

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.

LIENARD, M. (2007). *Fantastic ornaments*. New York: Dover Publications Inc.

PIGNATTI, T. (1981). *El dibujo de Altamira a Picasso*. Madrid: Cátedra.

PILE, J., (2018). *Color in Interior Design CL*. New York: McGraw-Hill.

POWER, C.J. (2017). *The book of the art of Cennino Cennini: A contemporary practical treatise on Quattrocento*. Londres: Routledge.

RONIN, G. (2010). *Drawing for Interior Designers*. London: A&C Black Publishers.

STARMER, A. (2016). *The Color scheme Bible: Inspirational Palettes for Designing Home Interiors*. Ontario: Firefly Books LTD.

## Webs

BRITISH MUSEUM

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

CAIXA FORUM

[www.fundacio.lacaixa.es](http://www.fundacio.lacaixa.es)

FUNDACION JUAN MARCH/MUSEO ARTE CONTEMPORÁNEO DE CUENCA

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

<https://www.march.es/es/cuenca>

GALLERIE DEGLI UFFICI

<https://www.uffizi.it/gli-uffizi>

L'HERMITAGE

[www.hermitagemuseum.org](http://www.hermitagemuseum.org)

LOUVRE MUSEUM

<https://www.louvre.fr/en>

MATADERO MADRID

[www.mataderomadrid.com](http://www.mataderomadrid.com)

METROPOLITAN MUSEUM

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

MOMA

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

MUSEO DEL PRADO

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

MUSEO NACIONAL CENTRO DE ARTE REINA SOFÍA

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

NATIONAL GALLERY OF ART

[www.nga.gov](http://www.nga.gov)

NATIONAL PORTRAIT GALLERY

[www.npg.org.uk](http://www.npg.org.uk)

RIJKSMUSEUM

<https://www.rijksmuseum.nl/es/visit>

SAATCHI GALLERY

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

TATE MODERN

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

VICTORIA AND ALBERT MUSEUM

<https://www.vam.ac.uk/>

---

## 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».

<b>Numeric scale</b>	<b>Qualitative grade</b>
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.