

---

**AR225 ART AND DESIGN**  
**IES Barcelona Syllabus – Last updated: June 4th, 2008**

**DESCRIPTION:** Art and Design is a practical course covering important areas of studio practice, with drawing as its central activity. It provides an understanding of the role of design and technology in meeting human needs, and an awareness of modern developments in their historical perspective. The syllabus emphasizes individual initiative, imagination, and resourcefulness, offering an opportunity for experiencing a reasonable balance of art and design pursuits. As a creative field with no predetermined correct answers to the problems, infinite variations in individual interpretation and application are possible. Hence, it can be tailored to each person's current abilities and skills. Students must provide their own materials. (3 credits)

**INSTRUCTOR:** Tony Évora

**METHOD OF PRESENTATION:** Studio instruction, field work, and student presentations

**LANGUAGE OF PRESENTATION:** English

**REQUIRED WORK AND FORM OF ASSESSMENT:** First paper (10%); second paper (10%); final paper (15%); practical work (35%); final exam (15%); class presentation and attendance (15%)

- Papers: Typed, three pages long, one every four weeks, should be submitted both electronically and in paper format to the instructor in class. These papers can be either a reflection of students' own readings or findings, or reflections on their visits to museums both in Madrid and Barcelona. Due dates are non-negotiable. Late submissions entail grade penalties.
- Practical work: Work produced in class and at home – including the scrapbook – is graded according to originality in problem solving visual communication, self expression and technical ability.
- Class presentation: At the end of the course, students must make an individual presentation of their own work during the course. In this presentation, they must demonstrate their ability to introduce their work in a clear way and to respond to fellow students' comments.

**IES ATTENDANCE POLICY:** Attendance is mandatory for all IES classes, including field studies. Students are permitted 3 absences in IES area studies courses and 5 absences in IES Spanish language courses with no impact on the final grade. These include absences due to illness, delayed flights, interviews, family celebrations, or any other personal commitments. Beyond these absences, one half of a letter grade will be deducted from the final grade for each additional absence. If a student is absent more than 7 times for area studies courses or 10 times for language courses, the student will receive an F for the course.

**LEARNING OUTCOMES:** By the end of the course, students are able to:

- Apply contemporary ways of coping with images and symbols;
- Develop the ability to discriminate and make value judgments;
- Put the emphasis on creative thinking to arrive at interesting solutions;
- Use color with unexpected effects; and
- Recognize most major achievements in 20<sup>th</sup> century art and design.

**CONTENT:**

Session 1: After discussing the aims of the course, the criteria for assessment and materials needed, drawing from still life is introduced. Several sketches are produced as a way to ascertain the actual abilities and skills each student already has at the start of the course.

*Required readings:*

Course book 12

Hayes, Colin 1980. *The Complete Guide to Painting and Drawing Techniques & Materials* 160-169

---

IES is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Barcelona.

Session 2: The session focuses on applying the method they are taught to produce mainly b/w renderings of any of the still lifes available. Homework of other drawings from observation is set for presentation at the next class.

*Required readings:*

Course book 13

Hayes, Colin 1980. *The Complete Guide to Painting and Drawing Techniques & Materials* 170-177

Session 3: Perspective and the illusion of space. It covers a number of ways artists have used several devices through the centuries in solving the problem of representing space and depth.

*Required readings:*

Course book 14-16

Montague, John 2005. *Basic Perspective Drawing* 17-32

Session 4: Size, overlapping, aerial and linear perspective are some of the devices used in showing depth. One and two-point perspective as well as amplified and multiple perspective are explored, including isometric projections, as in the case of Oriental artists. Homework is discussed for presentation at the next class.

*Required readings:*

Course book 17-18

Montague, John 2005. *Basic Perspective Drawing* 41-52

Session 5: Drawing outdoors in the exciting city of Barcelona, characterised by buildings with sinuous lines of force and asymmetry. Students are divided into groups which are frequently attended by the instructor.

*Required readings:*

Course book 19-20

Dailey, Terence 1980. *The Complete Guide to Illustration & Design* 16-30

Session 6: Thereafter students seek places of their own choice, including parks and cafes. Homework is discussed for presentation at the next class.

*Required readings:*

Course book 19-20

Dailey, Terence 1980. *The Complete Guide to Illustration & Design* 16-30

Session 7: Color. An introduction to painting from still life, using watercolor. It includes exercises in composition, underlining the relationship between concept and technique.

*Required readings:*

Course book 21-23

Salemme, Lucia 1979. *Color Exercises for the Painter* 96-129

Session 8: Color experiments. Painting from still life continues. The Course book provides subsequent composition possibilities with color, and how to convey feelings and moods. Homework is discussed for presentation at the next class. THE FIRST PAPER IS DUE.

*Required readings:*

Course book 24-26

Salemme, Lucia 1979. *Color Exercises for the Painter* 96-129

Session 9: Color experiments, exploring other ways of handling still life painting.

*Required readings:*

Course book 27-38

De Grandis, Luigina 1986. *Theory and Use of Color* 19-41

Session 10: Watercolor in action, seeking the development of self confidence in handling watercolor through continuous practice. Homework is discussed for presentation at the next class.

*Required readings:*

Course book 39-43

Salemme, Lucia 1979. *Color Exercises for the Painter* 96-129

Session 11: The basic elements of design (space, color, tone, shape, contrast, texture, volume, line, tension, etc) are discussed at length and several exercises are developed.

*Required readings:*

Course book 44-45

Dondis, Donis A. 1989. *A Primer of Visual Literacy* 39-66

Session 12: Which design elements dominate a given composition is determined by the nature of what is wanted to be achieved. Homework is discussed for presentation at the next class.

*Required readings:*

Course book 46-49

De Saumarez, M. 1989. *Basic Design. The Dynamics of Visual Form* 19-36

Session 13: Typefaces: the shapes of words. An introduction to Romans, Italics and Sans Serifs, tracing several letter forms from a set of specimens provided.

*Required readings:*

Course book 50-53

Gordon, M. & E. Dodd 1990. *Decorative Typography* 14-43

Session 14: Typefaces. This session includes a discussion of a chronological classification of typefaces and several key aspects of legibility provided in the Course book. Homework is discussed for presentation at the next class.

*Required readings:*

Course book 54-57

Gordon, M. & E. Dodd 1990. *Decorative Typography* 14-43

Session 15: Logo and trademark design. As with most aspects of graphic design, trademarks represent the meeting of two ideas: one which is practical and functional while the other has an aesthetic or symbolic character. THE SECOND PAPER IS DUE.

*Required readings:*

Course book 58-63

Murphy, J. & M. Rowe 1992. *How to Design Trademarks and Logos* 16-25

Session 16: A well-designed logo can enhance any business and definitely help in identifying its products or services. Homework is discussed for presentation at the next class.

*Required readings:*

Course book 58-63

Gordon, M. & E. Dodd 1990. *Decorative Typography* 14-59.

Session 17: Problem solving: designing both sides of a book or CD cover. How to handle the right combination of components such as title, author or musicians, text and any illustrations.

*Required readings:*

Course book 64-66

Gordon, M. & E. Dodd 1990. *Decorative Typography* 14-43

Session 18: Prior to starting any sketches the first consideration is the collection of all information relative to the product. Several exercises with well-known titles would alert the students as to the task ahead. Homework is discussed for presentation at the next class.

---

IES is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Barcelona.

---

*Required readings:*

Course book 67

Gordon, M. & E. Dodd 1990. *Decorative Typography* 60-79

Session 19: Portraiture drawing. There are a number of ways which can help in achieving a reasonable likeness. It includes a comparative study of portraiture as handled by El Greco, Rembrandt and Goya, up to Picasso, Kokoschka and David Hockney.

*Required readings:*

Course book 68-69

Gombrich, E. H. 1972. *The Story of Art* 229-423

Session 20: Portraiture drawing. Students work again from a male and a female model, developing their own way of approaching the task. Homework is discussed for presentation at the next class.

*Required readings:*

Course book 70

Hughes, Robert 1991. *The Shock of the New* 9-165

Session 21: Illustration project. Working on an A3 format (in watercolor paper), students have a choice: either a self-portrait choosing any 20thC art style (Cubism, Surrealism, Expressionism, etc) to emphasize his/her character. Even a metaphoric rendering is possible.

*Required readings:*

Course book 71-74

Berger, John 1972. *Ways of Seeing* 129-154

Session 22: A color rough at half the size of the illustration project is discussed individually to ascertain its scope and objectives.

*Required readings:*

Course book 75-76

Morgan, John & Peter Welton 1988. *See What I Mean. An Introduction to Visual Communication* 23-41

Session 23: Presentation of the final artwork of the illustration project.

Students hand in their FINAL PAPER.

*Required readings: None*

Session 24: All work produced in the course –perfectly identified- is delivered for marking.

*Required readings: None***Final Exam****REQUIRED READING:**Berger, John 1972. *Ways of Seeing*. London: Penguin Books.Campbell, Alastair 1989. *The Designer's Handbook*. London: Macdonald Orbis.Dailey, Terence (Ed) 1980. *The complete Guide to Illustration & Design Techniques & Materials*. Oxford: Phaidon.De Grandis, Luigina 1986. *Theory and Use of Color*. Englewood Cliffs, NJ: Prentice-Hall.De Saussure, M. 1989. *Basic Design: The Dynamics of Visual Form*. London: Studio Vista.Dondis, Donis A. 1989. *A Primer of Visual Literacy*. Massachusetts: MIT Press.Gombrich, E. H. 1972. *The Story of Art*. Oxford, Phaidon Press.Gordon, Maggie & Eugenie Dodd 1990. *Decorative Typography*. Oxford: Phaidon.Hayes, Colin 1980. *The Complete Guide to Painting & Drawing Techniques & Materials*. Oxford: Phaidon.Hughes, Robert 1991. *The Shock of the New*. London: Thames & Hudson.Lauer, David A. 1990. *Design Basics*. New York: Holt, Rinehart & Winston.

---

IES is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Barcelona.

---

Montague, John 1985. *Basic Perspective Drawing*. New York: Van Nostrand Reinhold.  
Morgan, John & Peter Welton 1988. *See What I Mean. An Introduction to Visual Communication*. London: Edward Arnold.  
Murphy, John & Michael Rowe 1992. *How to Design Trademarks and Logos*. London: Quarto Publishing.  
Salemme, Lucia A. 1979. *Color Exercises for the Painter*. New York: Watson-Guptill.

**RECOMMENDED READING:**

Ajuntament de Barcelona 2003 *Barcelona Museums*. Barcelona: Ajuntament de Barcelona.  
Duncan, Alastair 2001 *Art Nouveau*. London: Thames & Hudson.  
Fundació Miró 2005 *Mestres del Collage: Picasso a Rauschenberg*. Barcelona: Fundació Miró.  
Gale, Matthew 2002 *Dada and Surrealism*. Oxford: Phaidon.  
Lamber, Gisele & Elena Santiago 2005 *Rembrandt. La luz de la sombra*. Barcelona: Fundació Caixa Catalunya.  
Patronato del MNAC 2002 Toulouse-Lautrec. El origen del cartel moderno. Barcelona: MNAC.  
Permayer, Hulas 2003 *Miró. The Life of a Passion*. Barcelona: Edicions de 1984.  
Pevsner, Nikolaus 1964 *Pioneers of Modern Design*. Baltimore, Md: Penguin Books.  
Tusquets, Joan (et al). 2003 *La ciutat vella de Barcelona*. Barcelona: Ajuntament de Barcelona.  
Yenawine, Philip 1991 *How to Look at Modern Art*. New York: Harry N. Abrams.  
Zerbsr, Rainer 2002 *Antoni Gaudi. The Complete Buildings*. Köln: Taschen.