



AR225 ART AND DESIGN

IES Abroad Barcelona

DESCRIPTION:

Art and Design is a practical course that covers the most important areas of studio practice. It provides the understanding necessary to approach Art and Design in an active way, paying special attention to processes followed by artists, and helping students to discover the tools and the creativity that artists and designers use to explore reality. This course aims to use the everyday environment as a source of material and, being taught in Barcelona, it will take advantage of the vibrant art and design scene in this city.

The syllabus emphasizes individual initiative, imagination and resourcefulness, striking a balance between art and design. 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.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR:

PREREQUISITES: None

ADDITIONAL COST: Approximately 25-30€, for a basic art kit, comprising a sketchbook and sundry materials. Note this sum is provisional, depending on the quality of materials each student seeks.

METHOD OF PRESENTATION:

The contents of the course are structured through the development of several projects around topics such as:

- **City**
- **Body**
- **Tree**
- **Movement**
- **Frame**

The use of projects creates smaller, meaningful units, which allow us to learn a methodology that can be used for each project. Through the projects we will develop our ability to design, organize, deploy, implement, document and finalize a proposal through practical exercises relating to techniques, concepts, and attitudes to work. The sessions have time for individual feedback on the students' work, and sometimes include teamwork activity. The instructor will help the students to dig deeper into their personal work, in order to develop technical and conceptual skills and at the same time to learn genuine team working skills.

Each project is related to four or five class sessions. In each project unit we will visit a museum or place of relevant interest to the course. The classes are structured around a practical exercise and a dialogue about students' presentations. For every new concept, there will be an introduction to related artists, and historical background, while pertinent information will be furnished to students to foster class discussion.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Projects 60%
- Course excursion write-ups - 15%
- Oral Presentation - 15%
- Class Participation - 10%

Course elements

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Class and homework will be carried out in each student's **sketchbook- journal**, where 3-dimensional works will also be photographed and printed out to provide a complete body of work there. Creative works produced for the student's sketchbook-journal will be considered informally within each theme throughout the course, with formal mid-term and final evaluations.

After class visits to the museum or place of interest, students will be required to write a **Course Excursion Write-up** of one- two pages plus pertinent images, giving their impressions, noting historical information and how this relates to the students' own practice and personal responses. The students will also engage in a practical exercise, resulting in a **creative body of work that might include sketches, drawings, collages and three-dimensional products** related to the particular project.

At the end of the course the student artist's sketchbook- journal will be graded. This sketchbook- journal will amount to a complete **body of work** that includes all the student's creative/practical work covered, towards obtaining their final grade.

In addition, students will be required to give a **Final Presentation** in the last class session, on a subject of personal visual interest. This will be individually research throughout the course, in agreement and conversation, as necessary, with the instructor (more detailed information about this presentation project will be given to students at the beginning of the course).

Homework will be also required, as well as pertinent readings that will provide theoretical and practical support for the different projects. Research activities and exercises between classes will contribute to students' journals and portfolios.

LEARNING OUTCOMES:

By the end of the course, students are able to:

- **Demonstrate** the habit of observation and appreciation of what surrounds us, and to reflect their view of reality with plastic/graphic representation tools.
- **Narrate and integrate** their wealth of experience of Barcelona into their work, by stressing the ability to plunge into a new culture, and that of visual exploration and personal expressiveness.
- **Assess and distinguish** the various art forms studied in a comprehensive way.
- Have **explored** a wide range of **techniques** in both two and three dimensions, using a variety of materials at an introductory level. Techniques that include drawing and simple painting; monochrome and colour work; composition, design layout; movement and stasis.
- **Recognize** connections between the intrinsic syntax of each technique or artistic language, and their specific field of study, thus enriching their primary professional or academic training.
- **Incorporate and develop** a more sophisticated and critical approach to their work and that of others, using intensively the habit of teamwork on occasion.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Session	Content	Required Reading
Session 1	Introduction CITY: starting our art and design diary, journey.	• Tharp, Twyla. The Creative Habit. Learn it and use it for Life. Simon & Schuster, 2003 Pages 12 to 28-Chapter 2. Rituals of Preparation. Pages 34 to 49-Chapter 3. Your Creative DNA.

Session 2	CITY: Mapping our journey, exploring the city as a 'flâneur'.	Bayles, David and Orland, Ted. Art and Fear. Observations On the Perils (and Rewards) of Artmaking. Image Continuum Press, 2001 Pages 1 to 7. The Nature of the Problem. Pages 9 to 21. Art and Fear.
Session 3	CITY: Documenting our textural city.	Bayles, David and Orland, Ted. Art and Fear. Observations On the Perils (and Rewards) of Artmaking. Image Continuum Press, 2001 Pages 1 to 7. The Nature of the Problem. Pages 9 to 21. Art and Fear. Pages 23 to 36. Fears about Yourself. Pages 37 to 47. Fears about Others.
Session 4	CITY: Excursion	Riley, Bridget. The Eye's Mind: Bridget Riley. Collected Writings 1965-1999. Thames & Hudson, 1999 Pages 51 to 65. In Conversation.
Session 5	CITY: Promoting our city as a flyer.	Tharp, Twyla. The Creative Habit. Learn it and use it for Life. Simon & Schuster, 2003 Pages 78 to 90-Chapter 5. Before You Can Think out of the Box, you have to start with a Box. Pages 92 to 108-Chapter 6. Scratching.
Session 6	BODY: Performing by hand.	Riley, Bridget. The Eye's Mind: Bridget Riley. Collected Writings 1965-1999. Thames & Hudson, 1999 Pages 198 to 211. Painting Now.
Session 7	BODY: Portraying beyond ourselves.	Flusser, Vilém. The Shape of Things. Reaktion Books, 1999 Pages 17 to 21. About the Word Design. Pages 22 to 29. Form and Material. Pages 85 to 89. The Non-Thing 1. Pages 90 to 94. The Non-Thing 2.
Session 8	BODY: Excursion.	Calvino, Italo. Six memos for the next millennium. Harvard University Press, 1988 Chapter 3. Exactitude
Session 9	BODY: Portraying within ourselves.	Kimmelman, Michael. The Accidental Masterpiece. On Art of Life and Vice Versa. The Penguin Press. 2005 Pages 1 to 7. Introduction. Pages 175 to 209. The Art of the Pilgrimage.
Session 10	BODY: Portraying by clay.	Calvino, Italo. Six memos for the next millennium. Harvard University Press, 1988 Chapter 1. Lightness.

Session 11	TREE: Excursion.	Riley, Bridget. The Eye's Mind: Bridget Riley. Collected Writings 1965-1999. Thames & Hudson, 1999 Pages 30 to 34. The Pleasures of Sight.
Session 12	TREE: Trees can take multiple forms. Contemplating as an active process. (MID-TERMS)	Munari, Bruno. Design as Art. Penguin Books. Modern Classics, 2008 Pages 15 to 23. Preface: The Useless Machines. Pages 25 to 27. Design as Art. A page 29 to 33. What is a Designer? Pages 34 to 36. Pure and Applied.
Session 13	TREE: Drawing a family tree.	Bierut, Michael. Seventy-nine Short Essays on Design. Princeton Architectural Press, 2007 Pages 93 to 95. McSweeney's No.13 and the Revenge of the Nerds. Pages 98 to 99. Vladimir Nabokov: Father of Hypertext. Pages 184 to 187. My Favorite Book is Not About Design (Or Is It?).
Session 14	TREE: Learning the shape of a leaf in colour.	Orland, Ted. The View from the Studio Door. Image Continuum Press, 2006 Pages 19 to 30. Making Sense of Art.
Session 15	MOVEMENT: Excursion	Sudjic, Deyan. The Language of Things. Penguin Books, 2008 Pages 5 to 9. Introduction. A World Drowning in Objects.
Session 16	MOVEMENT: Being moved by colours.	Sudjic, Deyan. The Language of Things. Penguin Books, 2008 Chapter 1. Language.
Session 17	MOVEMENT: Changing our point of view.	Sudjic, Deyan. The Language of Things. Penguin Books, 2008 Chapter 5. Art.
Session 18	MOVEMENT: Developing a story between ourselves.	Kimmelman, Michael. The Accidental Masterpiece. On Art of Life and Vice Versa. The Penguin Press. 2005 Pages 9 to 27. The Art of Making a World.
Session 19	Movement: Excursion	Orland, Ted. The View from the Studio Door. Image Continuum Press, 2006 Pages 7 to 17. Making Sense of the World.

Session 20	FRAME: Creating a simple story.	Kimmelman, Michael. <i>The Accidental Masterpiece. On Art of Life and Vice Versa</i>. The Penguin Press. 2005 Pages 29 to 49. The Art of being Artless.
Session 21	FRAME: Putting our stamp on things.	Heller, Steven. <i>Design Disasters: Great Designers, Fabulous Failures & Lessons Learned</i>. Allworth Press, 2008 Pages 19 to 23. Designing Failure. Pages 25 to 27. The Power of Leaving Things Half Done. Pages 44 to 49. Failure Is an Occasion for Mixing Metaphors. Pages 92 to 95. Over commitment: A recipe for Failure. Pages 97 to 101. When Things Go Wrong. Pages 156 to 158. The Art of the Deadline.
Session 22	FRAME: Excursion.	Riley, Bridget. <i>The Eye's Mind: Bridget Riley. Collected Writings 1965-1999</i>. Thames & Hudson, 1999 Pages 21 to 29. Personal Interview.
Session 23	FRAME: Continuing to put our stamp on things.	Tharp, Twyla. <i>The Creative Habit. Learn it and use it for Life</i>. Simon & Schuster, 2003 Pages 116 to 132-Chapter 7. Accidents Will Happen. Pages 160 to 173-Chapter 9. Skill. Pages 210 to 226-Chapter 11. An "A" in Failure.
Session 24	FRAME: Creating a place to contain our pictures.	
Session 24	FINAL PRESENTATIONS.	

COURSE-RELATED TRIPS:

- Barcelona Design Museum (DHUB)
- Tàpies Foundation
- Ciutadella Park and environs
- National Museum of the Art of Catalonia (MNAC)
- Frederic Marès Museum
- Artisan Centre of Catalonia. (Artesania Catalunya, CCAM)

REQUIRED READINGS:

- Bayles, D., & Orland, T. (2001). *Art & fear: Observations on the perils (and rewards) of artmaking*. Image Continuum Press.
- Bierut, M. (2012). *Seventy-nine short essays on design*. Chronicle Books.
- Calvino, I. (1988). *Six memos for the next millennium*. Harvard University Press.
- Flusser, V. (1999). *The Shape of Things: A Philosophy of Design*, trans. Carl Hanser, London: Reaktion.
- Heller, S. (2008). *Design Disasters: Great Designers, Fabulous Failure, and Lessons Learned*. Simon and Schuster.
- Kimmelman, M. (2006). *The accidental masterpiece: On the art of life and vice versa*. Penguin.
- Munari, B. (2008). *Design as art*. Penguin UK.

- Orland, T. (2006). *The view from the studio door: How artists find their way in an uncertain world*. Image Continuum Press.
- Riley, B. (1999). *The Eye's Mind: Collected Writings 1965-1999*. Thames & Hudson.
- Sudjic, D. (2009). *The Language of Things: Design, Luxury, Fashion, Art: how we are seduced by the objects around us*.
- Tharp, T. (2009). *The creative habit: Learn it and use it for life*. Simon and Schuster.