AR 225 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

PREREQUISITES: None

METHOD OF PRESENTATION:
The contents of the course are structured through the development of five projects:
- 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 always 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 a related artist, and historical background and pertinent information will be furnished to students to foster class discussion.

REQUIRED WORK AND FORM OF ASSESSMENT:

<table>
<thead>
<tr>
<th>Project</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Project 1</td>
<td>12%</td>
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<tr>
<td>Project 2</td>
<td>12%</td>
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<td>Project 3</td>
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<td>Project 4</td>
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<td>Project 5</td>
<td>12%</td>
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<tr>
<td>Journal</td>
<td>15%</td>
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<td>Course-related trip write-ups</td>
<td>15%</td>
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<tr>
<td>Class Participation</td>
<td>10%</td>
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After the project visit to the museum or place of interest, students will be required to write in a write-up of one- two pages plus pertinent images, in their student artist’s journal giving their impressions, noting historical information and how this relates to the
students’ own practice. 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.

Throughout and at the end of each project the student artist’s journal will be evaluated together with creative works produced.

At the end of the course the student artist’s journal will be graded. Additionally, a complete **portfolio** including all the student’s creative/practical works will be required and qualified to give the final grade (more detailed information on the contents of this portfolio 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 will be 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.
- **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.

**ATTENDANCE POLICY:**

Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

**CONTENT:**

<table>
<thead>
<tr>
<th>Session</th>
<th>Content</th>
<th>Required Reading</th>
</tr>
</thead>
</table>
| Session 1 | starting (our art and design diary) | Tharp, Twyla. *The Creative Habit. Learn it and use it for Life.* Simon & Schuster, 2003  
  o Pages 12 to 28-Chapter 2. Rituals of Preparation.  
  o Pages 34 to 49-Chapter 3. Your Creative DNA. |
  o Pages 1 to 7. The Nature of the Problem.  
  o Pages 9 to 21. Art and Fear. |
<table>
<thead>
<tr>
<th>Session</th>
<th>CITY/BODY/TREE:</th>
<th>Reading Material</th>
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</thead>
<tbody>
<tr>
<td>10</td>
<td>BODY: exploring the yonder and the far</td>
<td><em>Six memos for the next millennium</em>. Harvard University Press, 1988, Chapter 1. Lightness.</td>
</tr>
<tr>
<td>Session</td>
<td>Topic</td>
<td>Pages/Books/Authors</td>
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</tbody>
</table>
|          |                              |  - Pages 29 to 33. What is a Designer?  
|          |                              |  - Pages 34 to 36. Pure and Applied.  |
|          |                              |  - Pages 9 to 30. Making Sense of Art.  |
|          |                              |  - Pages 5 to 9. Introduction. A World Drowning in Objects.  |
|          |                              |  - Chapter 1. Language.  |
|          |                              |  - Chapter 5. Art.  |
|          |                              |  - Pages 9 to 27. The Art of Making a World.  |
| Session 19 | MOVEMENT: documenting night and day | Orland, Ted. *The View from the Studio Door*. Image Continuum Press, 2006  
|          |                              |  - Pages 7 to 17. Making Sense of the World.  |
|          |                              |  - Pages 29 to 49. The Art of being Artless.  |
|          |                              |  - Pages xix to xxiii. Designing Failure.  
|          |                              |  - Pages 25 to 27. The Power of Leaving Things Half Done.  
|          |                              |  - Pages 44 to 49. Failure Is an Occasion for Mixing Metaphors.  |
### Final Exam

**REQUIRED READINGS:**

Students are expected to read the following texts during the semester, and to integrate them into their projects. Also, selected materials available on the Internet will be used, such as appropriate blogs and websites, graphics and audiovisual stuff.

  - 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.
- **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 184 to 187. My Favorite Book is Not About Design (Or Is It?).
- **Calvino, Italo.** *Six memos for the next millenium.* Harvard University Press, 1988
  - Chapter 1. Lightness.
  - Chapter 3. Exactitude.
- **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.
- **Heller, Steven.** *Design Disasters: Great Designers, Fabulous Failures & Lessons Learned.* Allworth Press, 2008
  - Pages xix to xxiii. 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.
  o Pages 15 to 23. Preface: The Useless Machines.  
  o Pages 25 to 27. Design as Art.  
  o A page 29 to 33. What is a Designer?  
  o Pages 34 to 36. Pure and Applied.
• Orland, Ted. *The View from the Studio Door*. Image Continuum Press, 2006  
  o Pages 7 to 17. Making Sense of the World.  
  o Pages 19 to 30. Making Sense of Art.
  o Pages 21 to 29. Personal Interview.  
  o Pages 30 to 34. The Pleasures of Sight.  
  o Pages 51 to 65. In Conversation.  
  o Pages 198 to 211. Painting Now.
  o Pages 5 to 9. Introduction. A World Drowning in Objects.  
  o Chapter 1. Language.  
  o Chapter 5. Art.
  o Pages 34 to 49. Chapter 3. Your Creative DNA.  
  o Pages 78 to 90. Chapter 5. Before You Can Think out of the Box, you have to start with a Box.  