Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
08017 Barcelona T+34 932 030 923
info@eina.cat www.eina.cat

# ESTRATEGIES DE DIBUIX

Felipe De San Pedro Franco, Irene Terron Perez, Maria del Mar Saiz Ardanaz

Supervising Teacher: Maria del Mar Saiz Ardanaz

Group: 1,2,3,4
Code: 105706
Credits: 6 ECTS
Course: 1
Semester: 1
Typology: Fundamentals
Subject: Artistic Expression
Schedules:

| Group | Schedules | Teacher |
|---|---|---|
| 1 | Dimecres 11:30 - 13:30 | Maria del Mar Saiz Ardanaz |
| | | Felipe De San Pedro Franco |
| | | Irene Terron Perez |
| | Dijous 10:30 - 12:00 | Maria del Mar Saiz Ardanaz |
| | | Felipe De San Pedro Franco |
| | | Irene Terron Perez |
| 2 | Dijous 08:30 - 10:00 | Maria del Mar Saiz Ardanaz |
| | | Felipe De San Pedro Franco |
| | | Irene Terron Perez |
| | Dimecres 09:00 - 11:00 | Maria del Mar Saiz Ardanaz |
| | | Felipe De San Pedro Franco |
| | | Irene Terron Perez |
| 3 | Dimarts 09:00 - 11:00 | Maria del Mar Saiz Ardanaz |
| | | Felipe De San Pedro Franco |
| | | Irene Terron Perez |
| | Divendres 08:30 - 10:00 | Maria del Mar Saiz Ardanaz |

| Group | Schedules | Teacher |
|---|---|---|
| Felipe De San Pedro Franco | | |
| Irene Terron Perez | | |
| 4 | Dimarts 11:30 - 13:30 | Maria del Mar Saiz Ardanaz |
| | | Felipe De San Pedro Franco |
| | | Irene Terron Perez |
| | Divendres 10:30 - 12:00 | Maria del Mar Saiz Ardanaz |
| | | Felipe De San Pedro Franco |
| | | Irene Terron Perez |

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# Subject Presentation

**Brief Description:**

The subject proposes an immersion in the practice of drawing as a fundamental tool in the processes of representation, expression and research linked to art and design.

A subject of an eminently practical nature, it is designed with the aim of providing students with the knowledge and skills necessary to clearly, confidently and creatively represent both the world around them and their own ideas.

The student will achieve and develop knowledge and skills in relation to their aptitudes using different formal and conceptual strategies, both traditional and contemporary.

Drawing is understood as a dynamic and multifaceted process that helps to understand, reflect on and communicate ideas and a tool for research and innovation.

**Training Objectives:**

Provide the student with the basic tools to develop skills in the field of drawing as a language of representation, observation and expression.

That the student experiences and understands drawing not only as a technique, but as a form of visual communication, a means of research and a creative tool that will accompany them in their training process as a design and art professional.

Specific objectives:

• Learn to represent objects, human figures and spaces freehand through direct observation, graphic resources and imagination, using line, surfaces and light.

• Know how to make quick sketches and schematic drawings, as well as more elaborate drawings, of a more descriptive and detailed nature.

• Demonstrate confidence in drawing, manual agility and ability to resolve graphics.

• Understand and apply criteria of fit, composition and proportion in a coherent manner in different formats and media.

• Introduce yourself to the use of different drawing techniques and procedures.

• Become familiar with and explore the various areas of the world of art and design, using drawing and promoting its use as a cross-cutting tool for analysis, documentation and research.

•Develop the communicative and expressive capacities of drawing to encourage the student to discover and build their own visual language and imaginations.

• Face a complete drawing project with motivation, autonomy and criteria, from the initial phase and conceptualization, to the resolution and final finish, integrating technical, expressive and conceptual dimensions.

• Approach drawing as a process of research, critical reflection and innovation, capable of generating knowledge and new visual approaches in diverse contexts.

## Recommendations

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# Contents and Methodology

**Brief Description:**

Contents
The focus is divided into three main areas:
-The observational drawing of nature.
-The development of drawing projects and creative representation strategies.
-Drawing as research and innovation.

Lifelike drawing of objects, spaces and the body.
This block focuses on the freehand representation of directly observed elements, with the aim of developing technical, perceptive and expressive skills.
• Study of form using simple objects (e.g. the box): empirical observation tools, use of the pencil as a measuring and reference tool.
• Relationship of proportions and geometric structure of objects.
• Principles of perspective applied to objects and spaces.
• Object and set of objects.
• Study of light and shadows.
• Representation of interiors and exteriors: architecture, landscape, environments and atmospheres.
• Taking quick notes and gestural drawing as synthesis tools.
• Human figure.
• Introduction to drawing techniques, supports and procedures, focusing on its communicative, expressive and aesthetic possibilities.
• Composition and formal adaptation of the drawing to different formats.
• Analysis of levels and forms of representation, aimed at developing one's own voice within the language of drawing.

Drawing projects and creative representation strategies.
This blog emphasizes drawing as an instrument for the development of creative projects, linked to multiple fields of design and contemporary art.
• Development of personal and collective drawing projects related to the different fields of art and design, understanding it as a process and tool for research, experimentation and visual communication.

• Different approaches to the drawing project: from the initial conceptualization to the final result.
• Introduction to the use of drawing techniques, supports and procedures, as well as its expressive, communicative and aesthetic possibilities.
• Visual composition as a narrative and structural tool.

• Exploration of non-visual forms of perception.
• Introduction to visual narrative. Sequence of images. Describe a process.
• Different levels and forms of representation.
• Development of one's own voice, both formal and discursive, through the language of drawing.

Drawing as Research and Innovation.
This blog is conceived as a space to think about drawing from a critical and open perspective, integrating plural and contemporary perspectives.
• Drawing as a tool for artistic research, conceptual exploration and visual innovation.
• Drawing practices that incorporate alternative and pluriversal perspectives, promoting diversity of views, worldviews and ways of doing things.
• Experimentation with unconventional formats and media.
• Draw in community.

**Teaching methodology:**

Students will be introduced to drawing from direct observation and perception through instrumental explanations.

The object and space part will be worked mainly with the pencil as an empirical tool for understanding, conveying fugues and measuring, in order to search for relationships of proportions and spatial depth.

For the human figure part, a live model will be used.

General explanations will be given both at the beginning of the exercises, in the approach to the topic, and at the end, commenting on the results.

During the execution of the exercises, individual corrections will be made to monitor each student.

At the beginning of the subject, students will have to face small drawing projects that they will carry out independently. The independent work will complement the skills of observational drawing with other types of drawing, in which the student will have to build personal proposals based on parameters given by the teachers.

Once introduced to the basics of representation, students will have to face more complex projects that will be carried out in class with the tutoring and support of teachers, and will continue as independent work.
These projects will feature practices and exercises that will allow students to expand their imaginative, expressive and reflective capacities, exploring and finding innovative methodologies and approaches, where they use drawing as part of a broader research process.

**Training activities:**

TRAINING ACTIVITIES IN DRAWING NATURAL OBJECTS, SPACES AND THE BODY.
• Theoretical explanations:
-Introduction to drawing objects, spaces and the human figure from observation and freehand, explanations and examples.
-Graphic expression in the representation of figures, objects and/or spaces.

• Performing exercises:
-Objects: Box/ Rotation of a box/ Still life/ Quick notes of an object/ Quick notes of a still life/ Shading with natural and artificial lighting.
-Spaces: Interior with one-point and two-point perspective/ Architecture and landscape. Quick notes on spaces.
-Human figure: study of the human body in different poses and carrying out activities (30' and 20'), quick notes (10', 5' and 3').
• Tutorials:
-Monitoring the student's general learning process.
• Evaluation:
-The student will be qualitatively evaluated during the different sessions with individual on-site comments.
-For the quantitative assessment, the student must present the folder with all the work that will be evaluated according to four concepts: analytical drawing, quick notes, tonal values and line accuracy.
-Commitment to the subject and the learning process and evolution will also influence the grade.

TRAINING ACTIVITIES OF DRAWING PROJECTS AND CREATIVE REPRESENTATION STRATEGIES: DRAWINGANDENJOYING.
DibuixarDisfrutar consists of a set of 2 drawing projects that have as their common thread the gastronomic universe of the Disfrutar restaurant.
Training activities of Project 1. BreakdownEnjoy
• Theoretical explanations:
-Introduction to the project, historical and contemporary examples on the theme and composition.
-Development of the drawing project in phases:
• Performing exercises:
-Representation of a visual alphabet of Enjoy from 35-40 dishes.
-Expanding the alphabet and regrouping the elements to create a dish.
• Tutorials:
-Monitoring of the student's general learning process and independent work.
Training activities of Project 2. SequencingEnjoy
• Theoretical explanations:
-Introduction to different forms of visual narrative.
-Exhibition of references and their formats.
• Performing exercises:
-Sequenced drawing of the production of a Disfrutar product based on a video recording.
• Tutorials:
-Monitoring of the student's general learning process and independent work.

TRAINING ACTIVITIES IN DRAWING AS RESEARCH AND INNOVATION: MULTIVERSAL DRAWING. CONTEMPLATING OTHER PERSPECTIVES.
A series of 3 exploratory and creative drawing practices considered from a multiversal perspective. Drawing will be activated as a bodily, affective and situated practice: a way of observing from proximity, gesture and involvement. The exercise will be developed in dialogue with the peri-urban ecologies that surround and cross the campus, understood not as a closed enclave, but as a living infrastructure, sustained by multiple relationships –material, human and non-human– that cohabit, sustain and also tense its existence.

Training activities Going out to graze.

• Theoretical explanations:

-Drawing in community.

-Introduction to the project, conceptual framework, historical and contemporary examples on the topic.

-Record and represent a process.

• Performing exercises:

-Outdoor drawing workshop.

-Illustrate a t-shirt. Create an illustrated visual identity.

• Tutorials:

-Monitoring of the student's general learning process and independent work.

• Evaluation:

-Group critique session.

-Exhibition installation.

Training activities Drawing hand in hand with the territory.

• Theoretical explanations:

-Drawing in community.

-Introduction to the project, conceptual framework, historical and contemporary examples on the topic.

-Record and represent a process.

• Performing exercises:

-Outdoor drawing workshop.

-Fanzine Illustrated report of the process.

• Tutorials:

-Monitoring of the student's general learning process and independent work.

Evaluation:

-Group critique session.

-Exhibition installation.

Training activities Shelter-Drawing Room

• Theoretical explanations:

-Introduction to the project, conceptual framework, historical and contemporary examples on the topic.

-Record and represent a process.

• Performing exercises:

-Design, representation and construction of a refuge of visual perception from which to draw.

• Tutorials:

-Monitoring the general learning process of the group and locations of autonomous work.

• Evaluation:

-Group critique session.

-Exhibition installation.

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# Evaluation

**General evaluation regulations**

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

**Continuous evaluation system**

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.
The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

To pass the subject, you must have passed the part of Drawing from nature of objects, spaces and the human figure, you must have passed the part of Drawing projects and creative strategies of representation: DrawingEnjoy and you must have passed the part of Drawing as Research and Innovation: Multi-faceted Drawing. Contemplating other perspectives.

EVALUATION OF LIFE-LIVE DRAWING OF OBJECTS, SPACES AND THE BODY: 45% OF THE FINAL GRADE.
The set of life drawing works will be evaluated in two moments and in the following way:
Analytical drawing: 10%
Quick notes: 10%
Stroke safety: 5%
Light and shading: 10%
Attitude: 10%

• Evaluation criteria Analytical drawing:
-Capacity for analysis and graphic formalization, valuing the descriptive and detailed aspects within the understanding of the whole in the representation of objects, figures and spaces observed in nature.
-Proportional relationships based on size and depth using observation and empirical tools and the

application of perspective knowledge worked on in class.
-Fit and composition of the drawing within the given format
-Graphic expression
-Resolution capacity.
• Evaluation criteria Quick notes
-Agility both in structural analysis and understanding and in the formalization and graphic expression of objects, figures and spaces observed in nature.
-Proportional relationships based on size and depth using quick observation.
-Fit and composition of the drawing within the given format.
-Graphic expression.
-Resolution capacity.
• Evaluation criteria Light and shading
- Ability to analyze and graphically formalize lighting in the representation of objects and spaces.
-Graphic expression.
-Fit and composition of the drawing within the given format.
-Resolution capacity.
• Evaluation criteria Stroke safety
-Only the certainty and clarity with which the different formal elements are represented will be evaluated.
• Attitude evaluation criteria
-Active participation and concentration both in the execution of the exercises and in the comments on their approach or results, whether individual or collective.
-Attendance and punctuality.
-Evolution.
-Motivation for both formal and conceptual quality.
EVALUATION OF DRAWING PROJECTS AND CREATIVE REPRESENTATION STRATEGIES: DRAW AND ENJOY: 15% OF THE FINAL GRADE.
BreakdownEnjoy: 8%
SequenceEnjoy: 7%

• DesglosarDisfrutar evaluation criteria:
-Analysis, classification and initial approach. Preliminary outline and sketches.
-Composition and organization of the image
-Representation and graphic expression of different forms and materials.
-Formal coherence (it can be due to uniformity of style or boldness).
-The assessment will take into account previous knowledge. The work will be valued when there is a percentage, however small, of quality in the final piece that makes us think that it has been achieved as the work progressed or because it has been more accurate in some of the elements.
• Evaluation criteria of SeqüenciarDisfrutar
-Ability to synthesize a visual narrative with a minimum of images.
-Formal coherence.
-Quality in execution and presentation.
-Experimentation.
- Analysis Outline and preliminary sketches. 1/3 part of the grade.
-Composition and construction of the image
-Graphic representation and expression.
-The assessment will take into account previous knowledge.

In the following projects it will be essential to monitor the evolution of each of the project exercises: to see the different parts of the work process. Work that has not been supervised in class will not be able to be submitted, it will be recorded as Non-Evaluable.

DRAWING AS RESEARCH AND INNOVATION: MULTIVERSAL DRAWING. CONTEMPLATING OTHER PERSPECTIVES: 40% OF THE FINAL GRADE.
Out to graze: 15%
Drawing hand-to-hand with the territory: 15%
Shelter-Drawing Room 10%

• Evaluation criteria:
-Research, reflection, experimentation.
-Representation and expression of different forms and materialities.
-Relationship between intentionality and product.
-Uniqueness of the proposal.
-Contributions and involvement in the project.

To pass the subject, you must have passed the part of Drawing from nature of objects, spaces, you must have passed the part of Drawing projects and creative strategies of representation: DrawingEnjoy and you must have passed the part of Drawing as Research and Innovation: Multi-faceted Drawing. Contemplating other perspectives.

REASSESSMENT

• Reassessment Drawing from life of objects, spaces and body:
To be re-evaluated, you must have a minimum grade of 4 in this part.
Presentation of all work completed and practical examination of the part or parts that have been failed.
The final grade for those who pass the reassessment will be a maximum of 6.

• Reassessment. Drawing projects and creative representation strategies. DrawEnjoy:
Presentation of all the exercises carried out.
Resubmission of any suspended exercise.

• Reevaluation. Drawing as Research and Innovation. Multiversal Drawing. Contemplating other perspectives:
It cannot be reevaluated.

**Review process**

Once the provisional grades have been sent, a date will be set to come and review the grades in person.
It will be essential to bring all evidence of the physical fitness assessment.
No grade review will be made outside of this date.

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## Learning outcomes of the subject

### Knowledge

Identify and differentiate the communicative and expressive functions of different artistic codes and the ways they are combined, including analog and digital photographic language, to achieve results that align with pre-established goals. (KT01)

Choose appropriate formats, sizes, and proportions for each artistic expression with reasoned criteria. (KT05)

### Skills

Use the language of materials specific to the visual and plastic arts, understanding their significance and their expressive properties. (ST04)

Represent objects and people from direct observation, applying drawing, color, and volume conventions. (ST08)

Create two- and three- dimensional compositions, including the analog and digital photographic images, demonstrating expressive intent, compositional skill, and formal resolution. (ST08)

## Learning outcomes of the degree program

### Skills

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

### Competencies

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

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## Bibliography and Resources

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Ingold, Tim. Lines: a brief history. Barcelona: Editorial Gedisa, 2007.