

ENGLISH

1	DISEGNO PER LA DECORAZIONE – DRAWING FOR DECORATION 2019- 2020
2	- EQF 6
3	- COMPULSORY
4	- 1-2
5	- 1-3
6	- 6
7	Prof.ssa VERONICA SOZZI
8	<p>SHORT DESCRIPTION OF THE PUSPOSES OF THE COURSE</p> <p>The purpose of the course is to provide some basic practical and logical skills related to the Drawing, considering it by various points of view. In its overall terms, as an indispensable foundation for the academic study and aesthetic research, we'll be confronted with the fundamental theories and techniques of representation. Then, will be considered its most specific and functional declinations in the fields of interior architecture and decoration, with a particular attention to the formal research and the graphic presentation of the project. At last, will be given time to the personal expressive study, to using of drawing codes as means of some creative methods, to transversal applications and practices, and to the live sketching.</p> <p>1th year Among the general objectives of the first year there are: the knowledge of the essential grammar of the image and the perceptual and technical principles of representation; the approach to the graphic tools and the experiences of the various techniques; the acquisition of the main representative systems relating to space, objects and figure.</p> <p>2nd year Among the general objectives of the second year there are: the strengthening of acquired skills; the development of the ability to understand and render the urban space thought the sketching on live; the gaining of an useful method of representation, visualization, analysis and conceiving through drawing, the development of skills about different creative processes as well as a critical maturity about visual communication that includes the reworking and the abstract thought ; the starting of a personal expressive research.</p>
9	- face to face
10	<p>PREREQUISITES</p> <p>The course, for its preparatory nature, does not require specific prerequisites for those students who are about to start the academic studies, but only a general knowledge of terminology and about the graphic tools.</p> <p>Instead, it's necessary for those of the 2nd year - beyond and in addition to the overall positive completion of the previous year's course attested by the passing of the exam – that those skill judged not completely mastered, are filled up, in particular about the basis of visual representation and the perspective methods.</p>
11	<p>PROGRAM OF THE COURSE</p> <p>The didactic course of both years (1st and 2nd) will be developed around some topics and skills, first treated individually with a series of specific exercises, then gradually recalled during the course and crossed between in a more free and articulated manner.</p> <p><u>1th YEAR 2019 - 2020</u></p> <ul style="list-style-type: none"> • READING, TRANSLATION AND REPRODUCTION OF VISUL DATA The mechanisms of perception of two-dimensional and three-dimensional shapes; Subdividing and reconstruction of proportions methods;Analysis of light values and light-shadows rendering; Drawing up, strokes and shades.

- **VISUALIZATION AND TO REPRODUCTION OF THE SPACE**
Graphic simulations of three-dimensional volumes;
Functional and creative uses of intuitive perspective methods: central, accidental, rational;
Surfaces and objects in the space;
Curved plans and volumes;
Hints to the theory of shadows.
- **CHARACTERISTICS AND POTENTIALITIES OF GRAPHIC TOOLS AND TECHNIQUES**
Exercises on the use, effects and peculiarities of the most important graphic media: charcoal, sanguine, colored pencils, and chalks;
Applications on interior and exterior architectures views.
Applications on figurative subjects.
- **HAND RENDERING OF MATERIALS**
Mixed techniques for the graphic description of some types of surfaces and textures.
- **THE HUMAN FIGURE**
Main parameters of the human body representation;
Composition with figures in the space.
- **THE RENDERING OF THE SETTING**
Experimentations of mixed graphic-pictorial techniques for handmade rendering of environments.
- **CONCLUSIVE COMPOSITION**
Original graphical table with a combination of some indicated elements.

2nd YEAR 2019-2020

- **REVISING AND FILLING UP OF THE FIRST YEARS TOPICS**
- **COMPLETION OF BASIC PREPARATION**
 - THE HUMAN FIGURE
Essential parameters for the human body representation and his in the space;
Famous architect's human figures and graphical study around personal schemes of the figure.
 - THE NATURAL SETTING
Graphic study of plants and scenic elements with mixed media.
- **SYNTHESIS AND ABSTRACTION PROCESSES**
 - THE LINE - (AND THE SHAPE)
Reproduction of a picture with the continuous line;
Smart approaches to structuring and manipulating shapes.
 - THE STAIN - (AND THE PICTURE)
Accident and necessity; the effects and the efficacy of the indeterminate sign.
 - THE SIGN -(AND THE SURFACE)
Visual restitution and expressive interpretation through the sign;
Imitation of the graphic styles of some modern and contemporary artists;
Reworking of the "found casual" sign: from the frottage to the texture.

	<p>- THE GESTURE -(AND THE SPACE) Practices of contemporary drawing; environmental and performing features of the new drawing: the wall, the space, the movement; Representation of spatial concepts through the gestures and the abstraction.</p> <ul style="list-style-type: none"> • ANALYSIS AND INTERPRETATION PROCESSES <p>- THE COMPOSITION OF AN IMAGE Experiments around the importance, the distribution and the proportional scale of the visual elements.</p> <p>- THE SKETCHING OF REAL Observation and re-composition of the real data; Hierarchy between details and overview; Reading of urban spaces and of different spatial plans.</p> <p>- THE PROJECT OF A FAKE Analysis research and graphic-pictorial interpretation of a renowned architect's creative process.</p>
12	<p>POSSIBLE BIOGRAPHY/ SITOGRAPHY</p> <p>The study and the discussion of specific readings are not required for the purpose of passing the exam, but only the understanding of the contents explained during the lessons. However, in order to carry out some of the exercises provided in the program, it will be useful for the students to take note of the demonstrated methods, to consult some dossiers provided by the teacher and to carry out, when necessary, individual research of texts, catalogs, sites and images.</p> <p>Anyway, are recommended these books to those who want to read some issues related to the drawing:</p> <p>Berger John, <i>Sul disegnare</i>, Libri Scheiwell, Milano. Di Napoli Giuseppe, <i>Disegnare e conoscere. La mano, l'occhio, il segno</i>, Einaudi, Torino. Florio Riccarso, <i>Sul Disegno. Riflessioni sul disegno in architettura</i>, Officina Edizioni, Roma. Gombrich Ernst H., <i>Arte e illusione. Studio sulla psicologia della rappresentazione</i>, Phaidon. Hegyì Lòrànd, <i>Significanti incertezze. Saggio sul disegno contemporaneo</i>, Hapax. Klee Paul, <i>Teoria della forma e della figurazione</i>, Feltrinelli, Milano, F. Negri Arnoldi. Olpe Peter, <i>Drawing as design process</i>, Schulefur Gestaltung Basel, Verlag Niggli AG, Liechtenstein. Prosperi Valenti S., <i>Il disegno nella storia dell'arte italiana</i>, Carocci, Roma. Ruskin John, <i>Gli elementi del disegno</i>, Adelphi, Milano. Travis Stephanie, <i>Sketching for architecture + interior design</i>, Laurence King Publishing, London.</p>
13	-
14	<p>EXAM PROCEDURES</p> <p>To attend the exam, the student will have to produce and present a folder of all the drawings made during the lessons and independently. He will also have to support and describe his research during the exam talking.</p> <p>The valuation criteria will be: - the presence and the approach adopted for the lessons proposed; - completeness, relevancy, originality and quality of the work done; - the modality in which it will be presented; - the oral presentation of personal experience of the course and the level of understanding of some contents discussed.</p> <p>In order to ascertain the continuity and pertinence of the student's work, to ensure the gaining of some skills and to facilitate the carrying out of the final exam, there will be constant confrontations on the work done and a preliminary checking of the drawings in the middle of the course.</p>
15	- ITALIAN