



UNIVERSIDADE LUSÍADA
LISBOA

Course Unit Program
Communication Drawing

Academic Year 2023/2024

1. Organic Unit

Faculty of Architecture and Arts

2. Course

DESIGN

3. Cycle

1st

4. Course Unit

Communication Drawing (L5012)

5. Scientific Area

6. Curricular Year

2nd

7. Type of Curricular Unit / Semester

2nd Semester



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8. Class type and workload (work time)

Theoretical classes:

Practical classes:

Theoretical-Practical Classes 60,00

Tutorial Guidance:

9. ECTS Credits

6,00

10. Scientific Area Coordinator

11. Regent

Profª Doutora Arqtª ELISA MARIA COELHO FERREIRA BERNARDO

12. Assistants

Prof. Doutor Arq. MIGUEL MIRA GEORGE RODRIGUES

13. Teaching Language

Portuguese

14. General Objectives

Rehabilitate the basic principles of the CU, combating stereotypes and valuing the importance of the notion of Drawing in designer training.

Consolidate awareness of visual thinking and its operation within the project.

Consolidate concepts and drawings ways-of-doing, leading to the autonomous development of a path.

15. Specific Objectives

Disciplining observation with project intention.

Progress from observation to transfiguration.

Ripen the sketchy drawing.

Strengthen the interrogative attitude in research through Drawing.

Discipline communication in two aspects:

- Versatile ways of thinking and doing, (re)adapting them to each specific communicative purpose;
- Create personal, pertinent, effective ways of communicating/presenting the answers given to the exercises carried out.

16. Skills to be acquired



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Ability to critically observe visual realities.

Ability to develop personal ways of operating, investigating and communicating through Drawing.

Ability to autonomously develop personal projects of observation-representation-transfiguration and, finally, presentation.

17. Teaching Methodology

Development of image analysis exercises from the universe of Drawing.

Development of practical observation/representation exercises.

Development of practical transposition exercises: from observation to invention.

Progressive increase in the complexity of the problems addressed in each exercise category.

Collective reading of the answers to the exercises, stimulating self-criticism and reasoned criticism.

18. Course Unit Program

1. Reading culturally significant reference images from the perspective of:

- Valuing the drawn observation.
- Understand representation as simulation.
- Discover the plurality of operating modes.
- Associate each operative mode with the specific communicative intention that will have mobilized it.

2. Reading and representation of physical models, from the perspective of:

- Distinguish the concepts of structure, mass/volume and surface - deepening.
- Understand the scope of the concept of structure and know how to represent it: the object as a physical structure; the context as a spatial structure; drawing as a graphic structure.
- Understand the scope of the surface concept and know how to characterize it: the surface expressing materiality; the surface modeling the chiaroscuro; matter and light determining the ambience.
- Deepen the problem inherent in the representation of space in the two main areas:
 - the judicious manipulation of figure-background relationships;
 - the application of the principles of conic perspective to direct observation.
- Progress towards graphic transfigurations: from the representation of the physical object to that of the invented object.
- Promoting variations in the scale of representation, readjusting the writing system for each variation.
- Promoting the total and/or partial introduction of the human figure, schematically treated, in representations, adapting it to different problems and scales.

19. Assessment Methods

Continuous elaboration of a document for the organization and selection of the results, making the logic of the contents compatible with a logic of communication and presentation.

Continuous construction of an individual exercise book, promoting an investigative attitude, as well as the subsequent consolidation of experiences.

Integration of other items such as attendance, punctuality, participation, commitment, self-criticism, work rhythm, personal initiative and level of autonomy.



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20. Didactic Resources

Use of models adjusted to the problems posed.
Commented projection of images (drawings by authors from different backgrounds).
Projection of videos of recognized opportunity for the subjects under study.
Dissemination, exhibition and possible reading of parts of books/texts related to current topics.

21. Sustainability Objectives

This CU intends to contribute to sustainability in the following general areas:

- 1 - Ensure equal access to quality technical, professional and cultural education.
- 2 - Guarantee equal opportunities in university education, including for people in vulnerable situations.
- 3 - Promoting the gradual dematerialization of the teaching/learning process.

22. Keywords

Observation/Communication
Observation/Transfiguration
Investigation
Autonomy



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23. Main Bibliography

Author(s): MOLINA, Juan J. G. (coord.)
Title: El Manual de Dibujo. Estrategias de su Enseñanza en el Siglo XX
Edition: 5ª Year: 2006
Local: Madrid
Publisher: Ediciones Cátedra, S. A.

Author(s): SALE, Teel; BETTI, Claudia
Title: Drawing; A Contemporary Approach
Edition: 1ª Year: 2004
Local: Belmont
Publisher: Wadsworth Group/Thompson Learning

Author(s): HUTCHISON, Edward
Title: O Desenho no projeto da paisagem
Edition: 1ª Year: 2012
Local: Barcelona
Publisher: Gustavo Gilli, SL

24. Complementary Bibliography

Author(s): CÔRTE-REAL, Eduardo
Title: The Smooth Guide to Travel Drawing - Um Suave Guia para o Desenho em Viagem
Edition: 1ª Year: 2009
Local: Lisboa
Publisher: Unidcom/lade

Author(s):
Title:
Edition: Year:
Local:
Publisher:



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Ficha técnica MIP / MIP Datasheet	
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Autor / Author	Profª Doutora Arqtª ELISA MARIA COELHO FERREIRA BERNARDO
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