UNIVERSIDADE LUSÍADA
LISBOA

Course Unit Program
Observation Drawing

Academic Year 2025/2026

1. Organic Unit

Faculty of Architecture and Arts

2. Course

Architecture

3. Cycle

1st

4. Course Unit

Observation Drawing (01303)

5. Scientific Area

6. Curricular Year

1st

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	90,00
Tutorial Guidance:	

9. ECTS Credits

5,50

10. Scientific Area Coordinator

Profª Doutora Arqtª ELISA MARIA COELHO FERREIRA BERNARDO

11. Regent

Prof. Doutor Arq. MIGUEL MIRA GEORGE RODRIGUES

12. Assistants

Prof. Doutor Arq. BERNARDO D OREY MANOEL

13. Teaching Language

Portuguese

14. General Objectives

Rehabilitate the basic principles of Drawing, combating stereotypes and valuing its importance in the formation of the architect.
Reinforce awareness of visual thinking and its operability.

15. Specific Objectives

Disciplining observation, fostering a growing visual acumen.
Develop/extend/apply a graphic-visual lexicon.
Rehearse/master different modes of operation applyed to representation.

16. Skills to be acquired

Ability to critically observe visual realities.
Ability to graphically communicate ideas and impressions.
Ability to versatilely handle different tools and supports.
Ability to understand perception/imagination, replacement/transfiguration, observation/invention, drawing/project relationships.

17. Teaching Methodology

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Development of image analysis exercises from the universe of Drawing.
Development of practical observation/representation exercises of increasing complexity.
Development of practical transposition exercises: from observation to invention, from replacement to transfiguration.
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:
Recognize the anatomy of brands, their abstract condition, their intrinsic intentionality and their communicative potential.
Understand representation as simulation.
Understand the potential articulations between the representation of the existing and the design of new objects.
2. Reading and representation of physical models, from the perspective of:
Understand and restore contrast levels between objects of different natures.
Determine different levels of synthesis in representations, managing relationships of emphasis/exclusion.
Multiply/exercise/combine with each other different operating modes.
Attest coherence/equivalence of meanings between messages coming from different operating modes.
Rehearse graphic transfigurations: from the image of the physical object to that of the invented object.
Work on the notion of tridimensional space based on figure-ground relationships.

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 presentation.
Continuous construction of an individual Sketchbook promoting the interrogative attitude and the relevance of the sketched drawing along with project thinking.
Integration of other items such as attendance, punctuality, participation, level of commitment, self-criticism, work rhythm, coherence and consistency of the individual path.

20. Didactic Resources

Use of models adjusted to the problems posed.
Commented projection of images (mainly 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 UC 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 judicious dematerialisation of the teaching/learning process.

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22. Keywords

Simulation
Synthesis
Emphasis/exclusion
Equivalence
Transfiguration

23. Main Bibliography

Author(s):	Goldstein, Nathan		
Title:	The Art of Responsive Drawing		
Edition:	6ª	Year:	2006
Local:	New Jersey		
Publisher:	Prentice Hall		

Author(s):	Molina, Juan J. G. (coord.)		
Title:	El Manual de Dibujo. Estrategias de su Enseñanza en el Siglo XX		
Edition:	5ª	Year:	2011
Local:	Madrid		
Publisher:	Ediciones Cátedra, S.A.		

Author(s):	Massironi, Manfredo		
Title:	Ver pelo Desenho		
Edition:	2ª	Year:	2010
Local:	Lisboa		
Publisher:	Edições 70		

24. Complementary Bibliography

Author(s):	Kaupelis, Robert		
Title:	Drawing; A Contemporary Approach		
Edition:	6ª	Year:	2011
Local:	Belmont		
Publisher:	Cengage Learning		

Author(s):	Vieira, Joaquim		
Title:	O desenho e o Projeto são o mesmo? Outros Textos de Desenho		
Edition:	1ª	Year:	1995
Local:	Porto		
Publisher:	FAUP		

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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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