



UNIVERSIDADE LUSÍADA
LISBOA

Course Unit Program
Communication Drawing

Academic Year 2024/2025

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 C.U., 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 ways-of-doing, leading to the autonomous development of a path.

15. Specific Objectives

Discipline observation, in order to better inform the action of the project in Architecture.

Maturing the practice of sketched drawing alongside project thinking;

Fluidly move through the domains of abstraction, perception and invention, deepening their interpenetrations.

Strengthen the ability to question through Drawing, in an attitude of autonomy.

Discipline communication, adapting the different operating modes to each specific communicative purpose.

16. Skills to be acquired

Ability to think in spatial terms.

Ability to critically observe visual realities.

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

Ability to autonomously develop personal projects of observation, representation, transfiguration.



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17. Teaching Methodology

Development of image analysis exercises from the Drawing universe.

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 of these exercise categories.

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

18. Course Unit Program

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

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

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

- Distinguish the concepts of structure, mass/volume and surface.
- 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 concept of surface and know how to characterize it: the surface expressing materiality; the surface modeling the chiaroscuro; matter and light determining the ambiance.
- Deepen the problems inherent to the translation of spatiality in two main aspects: that of the careful manipulation of figure-ground relationships; that of applying 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.
- Promote variations in the scale of representation, readjusting the writing system to each variation.
- Promote 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 preparation of an individual document for organizing and selecting results, making content logic compatible with communication and presentation logic.

Continuous construction of an personal exercise book, promoting a curious, experimental, interrogative attitude, as well as the subsequent consolidation of experiences.

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

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.



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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 people in vulnerable situations.
- 3 - Promoting the judicious dematerialization of the teaching/learning process.

22. Keywords

Observation/Communication
Configuration/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	
Título / Title	Course Unit Program 'DESENHO DE COMUNICAÇÃO': Academic Year 2024/2025
Autor / Author	Profª Doutora Arqtª ELISA MARIA COELHO FERREIRA BERNARDO
Classificação / Classification	-
Descritores / Descriptors	-
Colaborador(es) / Colaborator(s)	-
Data Hora / Date Time	
Formato de dados / Data Format	Texto / Text, PDF
Estatuto de utilização / Usage	Acesso público / Public Access
Relação / Relation	Version 1,0
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