



UNIVERSIDADE LUSÍADA
LISBOA

Course Unit Program
Communication Drawing

Academic Year 2026/2027

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

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-thinking, doing and communicating, leading to the autonomous development of a path.

15. Specific Objectives

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

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

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 investigate and create through Drawing, in an attitude of autonomy.

16. Skills to be acquired

Ability to think in volume-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:

To deepen the concepts of structure, mass/volume, and surface.

To 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; the drawing as a graphic structure.

To understand the scope of the concept of surface and know how to characterize it: the surface expressing materiality and modeling chiaroscuro; matter and light determining the ambience of the context.

To deepen the problems inherent in the translation of spatiality in the two main aspects: that of the careful manipulation of figure-ground relationships; that of the application of the principles of conical perspective to direct observation.

To promote variations in the scale of representation, readjusting the writing system with each variation.

To promote the total and/or partial introduction of the human figure in representations, adapting it to the different problems in question.

To progress towards graphic transfigurations: from the representation of the physical object to that of the invented object.

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
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.
ISBN Code:

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

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

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
ISBN Code:

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



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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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