

DESENHO E FIGURA HUMANA

Code: 333018

Main Scientific Area: Drawing

Lecturer: António Rui Pinto Ferreira

Language of Instruction: Portuguese

Regime: S1

Contact Hours: 90h Total Workload: 120h

ECTS: 8,0

Objectives

The Design is a central discipline in the Course of Fashion Design, is assumed in two structuring components. On the one hand, in an integrated perspective to Fashion Design, by allowing and developing essential competences in the formulation of the design practice; but also within the scope of their own autonomy, with specific qualities and knowledges to develop.

Thus, the course Design and Human Figure allows students to develop skills, learning the rigor of observation and understanding different modes of registration and analysis. It allows a broad study, through observation, of human mythology and osteology.

Learning Outcomes

Development of visual perception. Understanding and mastering the basics of drawing. Transposition from reality to drawing. Thorough knowledge of human anatomy. Understanding and applying the concepts of proportion and canon. Understanding and applying notions of stain and volume, line and contour. Assimilation of questions concerning the representation of light and shadow. Knowledge of techniques and means of representation. Knowledge of the behavior of tissues in the context of clothing. Awareness of options and effects related to fashion design illustration. Autonomy in the application of knowledge of drawing and anatomy in fashion design projects.

Course Contents

1. The drawing as an analysis. Discipline of looking and doing.

- a) The analysis design.
- b) The measured and diagrammatic design.
- c) The structural importance.
- d) Figure drawing: Study of the proportions of the human body.

2. Drawing as an act: the gestural attitudes in the figure drawing

- a) The importance and potential of gesture.
- b) The performance of the body in the act of drawing.

c) The action, the pace, the weight, the situation.

3. Drawing as an instrument of representation and understanding

different functions, different attitudes, different representations.

a) The systems of representation.

(b) exploration of diversified ways of doing things: scaffolding, sketch, study design.

c) Figure drawing: study of the bone structure, function and simple modeling of the Human Body.

4. The exploration of different levels of plasticity by the use of drawing materials.

a) The manipulation of operative and creative processes, proposed by the Drawing.

b) Materials and supports - experimentation.

Recommended Bibliography

GOLDSTEIN, Natham : The Art of Responsive Drawing. N. Jersey: Prentice Hall, 1992.

BAMMES, Gottfried : L'etude du corps humain. Paris : Dessain et Tolra, 1991.

MASSIRONI, Manfredo : Ver pelo desenho. Lisboa: Edições 70, 1982.

GÓMEZ Molina, Juan José (coord.): Las lecciones del dibujo. Madrid: Ediciones Cátedra, 1995.

NICOLAIDES, Kimon : The Natural Way to Draw. Boston: Houghton Mifflin, 1969

GOLDSTEIN, Natham : Figure drawing. N. Jersey: Prentice Hall, 1981.

Learning and Teaching Methods

Knowledge and understanding of the human figure are essential to the fashion designer's practice. Acquiring them through the drawing allows the student to access a deep level of learning, simultaneously preparing it for the creation of project images.

The knowledge of the human figure is developed in parallel with the assimilation of techniques and processes of drawing and with the development of the perception, essential for the conception of images.

In addition, the study of moving figure in different atmospheres and the behavior of tissues on the body in different contexts give the student the agility and knowledge necessary to design diverse and realistic fashion illustrations. Finally, the exploration of materials of representation and their potential allows the student to be aware of the ideal ending to be applied to their illustrations, in order to better materialize and communicate their ideas.

Assessment Methods

The Assessment Method is continuous, providing for class exercises, and an individual project to be completed at the end of the semester. The qualitative intervention of the student in class is also valued for his presence and punctuality.

5% Presence, punctuality participation;

10% Tasks supported by research and research

45% proposals of work.

40% Lesson exercises.