FICHA DE UNIDADE CURRICULAR

Unidade Curricular

202399100 - Design de Figurinos

Tipo

Optativa

Ano lectivo	Curso	Ciclo de estudos	Créditos
2023/24	Lic Design Lic Design de Moda	1º	3.00 ECTS

Idiomas	Periodicidade	Pré requisitos	Ano Curricular / Semestre
Português	semestral		

Área Disciplinar

Design

Horas de contacto (semanais)

Teóricas	Práticas	Teórico práticas	Laboratoriais	Seminários	Tutoriais	Outras	Total
0.00	0.00	2.00	0.00	0.00	0.00	0.00	2.00

Total Horas da UC (Semestrais)

Total Horas de Contacto	Horas totais de Trabalho
28.00	75.00

Docente responsável (nome / carga lectiva semanal)

Pedro Emanuel Ballete Pecegueiro e Noronha Feio

Outros Docentes (nome / carga lectiva semanal)

Pedro Emanuel Ballete Pecegueiro e Noronha Feio   2.00 horas

Objetivos de aprendizagem (conhecimentos, aptidões e competências a desenvolver pelos estudantes)

Dar a conhecer o universo do design de figurinos e as suas especificidades na ópera, no teatro, no cinema e na dancça, focando a sua origem e história, bem como em algumas das suas particularidades técnicas;

Focar a importância dos figurinos na construção dramática de uma obra. A etimologia da palavra dramaturgia;

Enfatizar a importância da pintura na leitura simbólica do vestuário;

Contextualizar o design de figurinos – historicamente e na contemporaneidade – nos movimentos artísticos da época, tendo sempre a preocupação de estabelecer igualmente um paralelo com a história e o universo do design de moda;

Fomentar a experimentação e o pensamento criativo, enfatizando a sua importância no projecto de design de figurinos.

Conteúdos Programáticos / Programa

O fio condutor do programa assenta nas principais similaridades e nas diferenc?as entre o design de figurinos e o design de moda, enfatizando sempre a grande importa?ncia da histo?ria da moda na criac?a?o de figurinos. Pretende-se promover a ana?lise e a reflexa?o cri?tica em torno do visionamento de filmes, de convidados que vira?o falar da sua experie?ncia profissional e de visitas de estudo.

Sera?o lanc?ados 1 exerci?cio introduto?rio ra?pido com a durac?a?o de duas aulas, incluindo a sua apresentac?a?o a? turma; 1 exerci?cio de reflexa?o cri?tica apo?s o visionamento de um filme (durac?a?o de duas aulas); e 1 exerci?cio de grupo (durac?a?o de 5 aulas), correspondendo a? seguinte estrutura:

Aula 1 – contextualizac?a?o/enunciado e explicac?a?o do exerci?cio/formac?a?o de grupos de trabalho/brainstorming (forma de gerar ideias no seio de um grupo);
Aulas 2 e 3 – *brainstorming*/desenho das ideias/levantamento dos materiais e te?cnicas que melhor podem veicular a ideia/acompanhamento pra?tico do projecto e da construc?a?o dos objectos;

Aula 4 – apresentac?a?o dos exerci?cios a? turma, num processo auto-cri?tico do resultado/ avaliac?a?o, privilegiando-se a ideia, processo e experimentac?a?o de materiais (em detrimento do objecto final).

Demonstração da coerência dos conteúdos programáticos com os objectivos de aprendizagem da unidade curricular

Sendo um curso teórico-prático, existem três estratégias pedagógicas: aulas teóricas clássicas (acompanhadas de visualização de material iconográfico relevante); transmissão de diversos conteúdos teóricos durante sessões tutoriais; os alunos desenvolverão diversas aplicações em grupo e individualmente, de acordo com as instruções.

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Foco:
Brainstorming
Pesquisa
Desenvolvimento de criativo
Apresentação
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Metodologias de ensino (avaliação incluída)

A classificação final será atribuída tendo em conta dois exercícios - o primeiro, de avaliação da capacidade de investigação e interpretação criativa respondendo a um briefing para bailado (40%), o segundo, projeto de figurinos sob o tema "Camp", tendo como base a pesquisa efectuada para o projecto final de design de moda. Os alunos devem abordar a mesma pela óptica "Camp" de forma a explorarem o potencial criativo, teatral e extravagante do conceito. (60%)

Demonstração da coerência das metodologias de ensino com os objectivos de aprendizagem da unidade curricular

Bibliografia Principal

Anderson, Barbara; Anderson, Cletus (1998). Costume Design.
Cengage Learning, Boston.
Huaixiang, Tan (2010). Character Costume Figure Drawing
Step-by-step: Drawing Methods for theatre Costume Designers. Focal Press, Waltham Massachusetts..

English, Bonnie (2011). Japanese Fashion Designers, the work and influence of Issey Miyake, Yohji Yamamoto and Rei Kawakubo. Berg, Oxford.
Arzalluz, Miren; Godtsenhoven, Karen van; Debo, Kaat, edit. (2016). Fashion Game Changers. London: Bloomsbury.

Baudelaire, Charles (1863, ed. 2013). O Pintor da Vida Moderna. Lisbon: Nova Vega. Baudot, Franc?ois (1999). Mode du Sie?cle. Paris: Editions Assouline.
Butazzi, Grazietta (1983). La Mode: Art, Histoire, Socie?te?. Milan: G.E. Fabri S.p.A. Butor, Michael; George Elliott, Richard; Lehmann, Ulrich (2015). Fashion and the Modern. Art in Translation, 7:2, 266-281, DOI: 10.1080/1717561310.2015.1038934. Callan, Georgina O'Hara (1998). Dictionary of Fashion and Fashion Designers. London: Thames & Hudson

Carter, Michael (2003). Fashion Classics from Carlyle to Barthes. Oxford/New York: Berg. Charles-Roux, Edmonde (2005). The World of Coco Chanel. London: Thames & Hudson.

Dior, Christian (1957, ed. 2012). Dior by Dior: The Autobiography of Christian Dior. London: V&A Publishing.
Fogg, Marnie, edit. (2013). Fashion: The whole story, London: Thames & Hudson. Franzini, Claudio; Romanelli, Giandomenico; Vatin, Pascaline edit. (2011). The Fortuny Museum in Palazzo Pesaro degli Orfei, Venice. Milan: Skira.

Fukai, Akiko (1996). Japonism in Fashion. Kyoto: The Kyoto Costume Institute. Furbank, P.N.; Cain, Alex (2004). Mallarme? on Fashion – A Translation of the Fashion Magazine La Dernie?re Mode with Commentary. Oxford/New York: Berg.

Grumbach, Didier (2008). Histoires de la mode. Paris: Editions du Regard.

Hollander, Anne (1978). Seeing Through Clothes. New York: The Viking Press.

Kirke, Betty (2012). Madeleine Vionnet. San Francisco: Chronicle Books.
Koda, Harold (2003). Godess - The Classical Mode. New haven/London: Yale University Press.
Lehmann, Ulrich (2002). Tigersprung: Fashion in Modernity. Cambridge/London: The MIT Press.
Lehmann, Ulrich (2006). Tigersprung: Fashioning History. The Power of fashion. Arnhem: Terra Lannoo BV / ArtEZPress.
Lehmann, Ulrich (2015). Fashion as Translation. Art in Translation, 7:2, 165-174, DOI:

10.1080/17561310.2015.1028893.

Marthe, Princesse Bibesco (ed. 2015). Excerpts from Noblesse de Robe. Art in Translation, 7:2, 244-253, DOI: 10.1080/17561310.2015.1038906.

Martin, Richard; Koda, Harold (1995). Haute Couture. New York: The Metropolitan Museum of Art.

Martin, Richard; Koda, Harold (1994). Orientalism: Visions of the East in Western Dress. New York: The Metropolitan Museum of Art.

Mendes, Valerie; Haye, Amy de la (1999). 20 th Century Fashion. London: Thames & Hudson

O?rmen, Catherine (2012). Un sie?cle de mode. Paris: Larousse

Poiret, Paul (1931, edit. 2012). King of Fashion: The Autobiography of Paul Poiret. London: V&A Publishing.

Rocamora, Agne?s; Smelik, Anneke (2016). Thinking Through Fashion – A Guide to Key Theorists. London / New York: I.B.Tauris.

Saillard, Olivier; Bosc, Alexandra, edit (2014). Les Anne?es 50, La Mode en france 1947 – 1957. Paris: E?ditions Paris-Muse?es.

Schiaparelli, Elsa (1954, ed. 2007). Shocking Life: The Autobiography of Elsa Schiaparelli. London: V&A Publications.

Steele, Valerie (1998). Paris Fashion: A Cultural Study. New York: Berg.

Bibliografia Complementar

CURRICULAR UNIT FORM

Curricular Unit Name

202399100 - Costume Design

Type

Elective

Academic year	Degree	Cycle of studies	Unit credits
2023/24	B. Design B. Fashion Design	1	3.00 ECTS

Lecture language	Periodicity	Prerequisites	Year of study/ Semester
Portuguese	semester		

Scientific area

Design

Contact hours (weekly)

Tehoretical	Practical	Theoretical-practicals	Laboratory	Seminars	Tutorial	Other	Total
0.00	0.00	2.00	0.00	0.00	0.00	0.00	2.00

Total CU hours (semester)

Total Contact Hours	Total workload
28.00	75.00

Responsible teacher (name /weekly teaching load)

Pedro Emanuel Ballete Pecegueiro e Noronha Feio

Other teaching staff (name /weekly teaching load)

Pedro Emanuel Ballete Pecegueiro e Noronha Feio   2.00 horas

Learning objectives (knowledge, skills and competences to be developed by students)

To study the universe of costume design and its specificities in opera, theater, cinema and dance, focusing on its origin and history, as well as in some of its technical particularities;

Focus on the importance of the costumes in the dramatic conception and development

Emphasize the importance of painting in the symbolic reading of clothing;

Contextualize costume design – historically and contemporaneity – in the artistic movements of

the time, always having the concern to establish also a parallel with the history and the universe of fashion design;

To promote the experimentation and creative thinking, emphasizing its importance in the project of costume design of a project. The etymology of the word dramaturgy;

The guiding thread of the program is based on the main similarities and differences between costume design and fashion design, always emphasizing the great importance of the history of fashion in the creation of costumes. It intends to promote the analysis and critical reflection around the screening of films, of guests who will come to talk about their professional experienceand study visits.

Syllabus

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The guiding thread of the program is based on the main similarities and
differences between costume design and fashion design, always emphasizing
the great importance of the
history of fashion in the creation of costumes. It intends to promote the
analysis and critical reflection around the screening of films, of guests
who
will come to talk about their professional experience and study visits.
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Demonstration of the syllabus coherence with the curricular unit´s learning objectives

Being a theoretical and practical course, there are three pedagogical strategies: classical lectures (accompanied by viewing relevant iconographic material); transmission of several theoretical contents during tutorial sessions; the students will develop several applications in group and individually, according to the briefs.

Focus:
Brainstorming
Research
Design development
Presentation

Teaching methodologies (including evaluation)

The final classification will be attributed taking into account two exercises - the first, evaluating the research capacity and creative interpretation responding to a ballet briefing (40%), the second, designing costumes under the theme "Camp", based on the research carried out for the final fashion design project. Students must approach it through the "Camp" perspective in order to explore the creative, theatrical and extravagant potential of the concept. (60%)

Demonstration of the coherence between the Teaching methodologies and the learning

outcomes

Main Bibliography

Anderson, Barbara; Anderson, Cletus (1998). Costume Design.
Cengage Learning, Boston.
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Additional Bibliography