



## FICHA DE UNIDADE CURRICULAR

### Unidade Curricular

202313004 - Design de Moldes 3D

### Tipo

Obrigatória

#### Ano lectivo

2024/25

#### Curso

Lic Design de Moda

#### Ciclo de estudos

1º

#### Créditos

6.00 ECTS

#### Idiomas

#### Periodicidade

semestral

#### Pré requisitos

#### Ano Curricular / Semestre

3º / 1º

### Área Disciplinar

Design

### Horas de contacto (semanais)

Teóricas	Práticas	Teórico práticas	Laboratoriais	Seminários	Tutoriais	Outras	Total
0.00	0.00	4.00	0.00	0.00	0.00	0.00	4.00

### Total Horas da UC (Semestrais)

Total Horas de Contacto  
56.00

Horas totais de Trabalho  
150.00

### Docente responsável (nome / carga lectiva semanal)

Inês da Silva Araújo Simões

### Outros Docentes (nome / carga lectiva semanal)

Inês da Silva Araújo Simões 4.00 horas  
Nuno Lopes Mateus Pinto Nogueira 4.00 horas

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

Combinar (sincronicamente) as acções de 'idear' e 'materializar.'  
'Pensar' no todo em vez de nos detalhes, um a um.  
Valer-se da experiência e vivência como corpo vestido.  
Identificar os elementos caracterizadores dos objectos vestíveis icónicos seleccionados.

Experimentar várias soluções para os problemas propostos e seleccionar a(s) mais adequada(s).  
Criar relações entre os conceitos implícitos (abordagens não convencionais de design de moldes) e os requisitos explícitos dos projectos (objectos vestíveis icónicos).  
Desenvolver um 'corpo' de trabalho que evidencie uma 'linguagem individual' consistente.  
Avaliar criticamente as experimentações desenvolvidas e defendê-las visual/oralmente eficazmente.

## Conteúdos Programáticos / Programa

Os conteúdos programáticos de Design de Moldes 3D assentam na apropriação do conceito de designer-maker que pressupõe um processo que combina ideação e materialização num mesmo momento.  
São desenvolvidos dois projectos práticos - Zero-Waste Fashion e One-Piece Pattern Design - que apresentam duas abordagens de 'ideação por moldes 2D' (novas para os estudantes), diferentes entre si em termos dos conceitos subjacentes e da lógica dos processos.  
Apesar das suas diferenças, o elemento agregador das duas abordagens referidas é o conjunto de objectos vestíveis icónicos - e.g., duffle coat, trench coat, pea coat, t-shirt, anorak, coveralls -, um termo que qualifica as peças que sobreviveram décadas, inclusive ao ritmo acelerado da moda.

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

Expor os estudantes ao conceito de *slow fashion*, propondo o seu cruzamento com as abordagens Zero-Waste Fashion e One-Piece Pattern Design, por esta ordem, possibilita expandir, pela prática de Projecto, o sentido de história e de memória (estética/material) colectiva e a memória afectiva individual, priorizar o processo sincrónico de ideação/materialização na (re)interpretação de objectos vestíveis icónicos, resultante da identificação dos seus elementos-chave, reforçar a consciência sustentável e reconhecer o papel que o designer-maker pode ter na (urgente) mudança do paradigma de produção e consumo de objectos vestíveis.

## Metodologias de ensino (avaliação incluída)

Em *Design de Moldes 3D*, o desenvolvimento de projectos é combinado com outras estratégias de ensino-aprendizagem, nomeadamente, a exposição teórica dos conceitos e abordagens propostos e a apresentação e discussão dos/sobre os projectos desenvolvidos individualmente. A combinação de estratégias formais e informais tem como objectivo exponenciar a prática esclarecida, as experiências e aptidões dos estudantes, bem como o diálogo e a partilha dos mesmos.

A avaliação é contínua e tem base em: atitude e participação (20%), exercícios desenvolvidos em aula (60%), e portfolio digital (20%).

O exame de Época Normal e o Exame de Melhoria constam de projectos práticos. O exame de Recurso contempla a realização de um projecto prático e do respectivo portfolio.

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

Esta UC teórico-prática exige um grande ritmo de trabalho de aula por parte dos estudantes, pelo que se implementa a conjugação de sessões de natureza teórica com o acompanhamento individual durante o desenvolvimento prático de exercícios por parte do professor; a informalidade das aulas, que têm como objectivo a passagem de informação e conhecimento relevante, permite aos estudantes assimilarem mais facilmente e com maior prazer os conteúdos programáticos porque a aprendizagem, mesmo no ensino superior, passa pela relação empática entre docente e estudante(s).

## Bibliografia Principal

- Ban, Lavinia (2014) What is the True Meaning of Timeless Fashion? *Not Just A Label*. [Disponível em] <https://www.notjustalabel.com/editorial/what-true-meaning-timeless-fashion>
- Dieffenbacher, Fiona (2012) *Fashion Thinking: Creative Approaches to the Design Process*. London: Ava Publishing. [ISBN-13] 978-2940411719
- Machado, Gabriela (2018) "Slow Fashion is not a movement; it's a market:" An Interview with Kate Fletcher. Traduzido por Carol Bardi. *Modifica Global*. [Disponível em] <https://medium.com/modifica-global/slow-fashion-is-not-a-movement-its-a-market-an-interview-with-kate-fletcher-ace64db9e0c8>.
- Lindqvist, Rickard (2013) *On the Logic of Pattern Cutting: Foundational Cuts and Approximations of the Body*. Unpublished thesis (Licentiate). The Swedish School of Textiles, University of Borås. [Disponível em] <https://www.diva-portal.org/smash/get/diva2:877037/FULLTEXT01.pdf>
- Rissanen, Timo (2013) *Zero-Waste Fashion Design: A study at the intersection of cloth, fashion design and pattern cutting*. Unpublished thesis (PhD). University of Technology Sidney. [Disponível em] <https://opus.lib.uts.edu.au/bitstream/10453/23384/5/01front.pdf>

## Bibliografia Complementar

- Aitor Throup [Disponível em] <http://aitorthroup.com>
- Christopher (2010) Aitor Throup. [Weblog] *Change Thought: and the feeling must go*. March 17, 2010. [Disponível em] <http://www.changethought.com/aitor-throup/>
- Geneviève Sevin-Doering [Disponível em] <http://sevindoering.free.fr/>
- McQuillan, Holly e Rissanen, Timo (2011) *Yield: Making Fashion Without Making Waste*. Brooklyn, New York: The Dowse Art Museum, Wellington and the Textile Art Centre. [Disponível em] [https://www.academia.edu/4949661/Yield\\_Making\\_fashion\\_without\\_making\\_waste](https://www.academia.edu/4949661/Yield_Making_fashion_without_making_waste)
- Kirke, Betty (1998[1991]) *Madeleine Vionnet*, San Francisco: Chronicle Books. [ISBN] 0-8118-1997-3
- Vyzoviti, Sophia (2006) *Super Surfaces: Generating forms for architecture, products and fashion*. Singapore: Page One Publishing Private. [ISBN] 978-981-245-527-7



## CURRICULAR UNIT FORM

### Curricular Unit Name

202313004 - 3D Pattern Design

### Type

Compulsory

#### Academic year

2024/25

#### Degree

B. Fashion Design

#### Cycle of studies

1

#### Unit credits

6.00 ECTS

#### Lecture language

#### Periodicity

semester

#### Prerequisites

#### Year of study/ Semester

3 / 1

### Scientific area

Design

### Contact hours (weekly)

Tehoretical	Practical	Theoretical-practicals	Laboratory	Seminars	Tutorial	Other	Total
0.00	0.00	4.00	0.00	0.00	0.00	0.00	4.00

### Total CU hours (semester)

Total Contact Hours

56.00

Total workload

150.00

### Responsible teacher (name /weekly teaching load)

Inês da Silva Araújo Simões

### Other teaching staff (name /weekly teaching load)

Inês da Silva Araújo Simões 4.00 horas

Nuno Lopes Mateus Pinto Nogueira 4.00 horas

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

To combine (synchronously) the actions of 'ideating' and 'materializing.'

To think about the whole rather than the details, one by one.

Draw on the experience of being a dressed body.

Identify the characterizing elements of the selected iconic garments.

Experiment with various solutions to the proposed problems and select the most appropriate one(s).

Create relationships between the implicit concepts (unconventional pattern design approaches) and the explicit

requirements of the projects (iconic garments).

Develop a 'body' of work that evidences a consistent 'individual language.'

Critically evaluate the developed experimentations and defend them visually/orally effectively.

## Syllabus

The syllabus of 3D Pattern Design is based on the appropriation of the designer-maker concept that proposes a process that combines ideation and materialization in a single moment.

The CU involves developing two practical projects - Zero-Waste Fashion and One-Piece Pattern Design - that present two (new to the students) 2D pattern design approaches, different from each other in terms of the underlying concepts and process logic.

Despite their differences, the aggregating element of the two approaches mentioned is the set of iconic garments - e.g., duffle coat, trench coat, pea coat, t-shirt, anorak, coveralls - a term that qualifies pieces of clothing that have survived decades, and therefore the fast pace of fashion.

## Demonstration of the syllabus coherence with the curricular unit's learning objectives

Presenting the students to the concept of slow fashion, and proposing its crossing with Zero-Waste Fashion and One-Piece Pattern Design approaches, in that order, makes it possible to expand, through the practice of Project, the sense of history and collective memory (aesthetic/material) and individual affective memory, prioritize the synchronous process of ideation/materialization in the (re)interpretation of iconic garments, resulting from the identification of their key elements, strengthen the sustainable awareness and recognize the role that the designer-maker can have in the (urgent) change of the paradigm of production and consumption of clothing.

## Teaching methodologies (including evaluation)

In *3D Pattern Design*, project development is combined with other teaching-learning strategies, namely, the theoretical background of the proposed concepts and approaches and the presentation and discussion of/about the projects developed individually. The combination of formal and informal strategies aims to enhance an enlightened practice, and provide the opportunity to share experiences and insights in collective dialogues.

Assessment is continuous and is based on: attitude and participation (20%), exercises developed in class (60%), and digital portfolio (20%).

The Normal Period Exam and the Improvement Exam consist of practical projects. The Appeal Exam consists of a practical project and the corresponding portfolio.

## Demonstration of the coherence between the Teaching methodologies and the learning outcomes

This theoretical and practical curricular unit requires students to do work with a considerable rhythm, so is absolutely necessary for the students' learning outcomes to be provided by sessions of a theoretical nature as well as to be accompanied and assisted individually by the professor while developing the assignments through practice; the relaxed nature of these classes allows the students to understand more easily and pleasantly the imparted information and knowledge because learning, even in higher education, depends on the empathic relationship between professor and student(s).

## Main Bibliography

Ban, Lavinia (2014) What is the True Meaning of Timeless Fashion? *Not Just A Label*. [Available at] <https://www.notjustalabel.com/editorial/what-true-meaning-timeless-fashion>

Dieffenbacher, Fiona (2012) *Fashion Thinking: Creative Approaches to the Design Process*. London: Ava Publishing. [ISBN-13] 978-2940411719

Machado, Gabriela (2018) "Slow Fashion is not a movement; it's a market:" An Interview with Kate Fletcher. Traduzido por Carol Bardi. *Modifica Global*. [Available at] <https://medium.com/modifica-global/slow-fashion-is-not-a-movement-its-a-market-an-interview-with-kate-fletcher-ace64db9e0c8>.

Lindqvist, Rickard (2013) *On the Logic of Pattern Cutting: Foundational Cuts and Approximations of the Body*. Unpublished thesis (Licentiate). The Swedish School of Textiles, University of Borås. [Available at] <https://www.diva-portal.org/smash/get/diva2:877037/FULLTEXT01.pdf>

Rissanen, Timo (2013) *Zero-Waste Fashion Design: A study at the intersection of cloth, fashion design and pattern cutting*. Unpublished thesis (PhD). University of Technology Sydney. [Available at] <https://opus.lib.uts.edu.au/bitstream/10453/23384/5/01front.pdf>

## Additional Bibliography

Aitor Throup [Available at] <http://aitorthroup.com>

Christopher (2010) Aitor Throup. [Weblog] *Change Thought: and the feeling must go*. March 17, 2010. [Available at] <http://www.changethought.com/aitor-throup/>

Geneviève Sevin-Doering [Disponível em] <http://sevindoering.free.fr/>

McQuillan, Holly and Rissanen, Timo (2011) *Yield: Making Fashion Without Making Waste*. Brooklyn, New York: The Dowse Art Museum, Wellington and the Textile Art Centre. [Available at] [https://www.academia.edu/4949661/Yield\\_Making\\_fashion\\_without\\_making\\_waste](https://www.academia.edu/4949661/Yield_Making_fashion_without_making_waste)

Kirke, Betty (1998[1991]) *Madeleine Vionnet*, San Francisco: Chronicle Books. [ISBN] 0-8118-1997-3

Vyzoviti, Sophia (2006) *Super Surfaces: Generating forms for architecture, products and fashion*. Singapore: Page One Publishing Private. [ISBN] 978-981-245-527-7