



## FICHA DE UNIDADE CURRICULAR

### Unidade Curricular

201313037 - DESIGN DE FIGURINOS

### Tipo

Obrigatória

#### Ano lectivo

2019/20

#### Curso

Lic Moda

#### Ciclo de estudos

1º

#### Créditos

3.50 ECTS

#### Idiomas

Português

#### Periodicidade

semestral

#### Pré requisitos

#### Ano Curricular / Semestre

3º / 2º

### Área Disciplinar

Design

### Horas de contacto (semanais)

Teóricas	Práticas	Teórico práticas	Laboratoriais	Seminários	Tutoriais	Outras	Total
0.00	0.00	3.00	0.00	0.00	0.00	0.00	3.00

### Total Horas da UC (Semestrais)

Total Horas de Contacto

42.00

Horas totais de Trabalho

98.00

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

Francisco Mário Ribeiro da Silva

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

Francisco Mário Ribeiro da Silva 3.00 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 dança, 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 diferenças entre o design de figurinos e o design de moda, enfatizando sempre a grande importância da história da moda na criação de figurinos. Pretende-se promover a análise e a reflexão crítica em torno do visionamento de filmes, de convidados que virão falar da sua experiência profissional e de visitas de estudo.

Serão lançados 1 exercício introdutório rápido com a duração de duas aulas, incluindo a sua apresentação à turma; 1 exercício de reflexão crítica após o visionamento de um filme (duração de duas aulas); e 1 exercício de grupo (duração de 5 aulas), correspondendo à seguinte estrutura:

- Aula 1 – contextualização/enunciado e explicação do exercício/formação 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 técnicas que melhor podem veicular a ideia/acompanhamento prático do projecto e da construção dos objectos;
- Aula 4 – apresentação dos exercícios à turma, num processo auto-crítico do resultado/avaliação, privilegiando-se a ideia, processo e experimentação de materiais (em detrimento do objecto final).

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

A coerência da UC prende-se com os objectivos genéricos do curso de licenciatura em Design de

moda

### **Metodologias de ensino (avaliação incluída)**

Avaliação contínua.

### **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, François (1999). *Mode du Siècle*. Paris: Editions Assouline.
- Butazzi, Grazietta (1983). *La Mode: Art, Histoire, Société*. 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). *Mallarmé on Fashion - A Translation of the Fashion Magazine La Dernière 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

Örmen, Catherine (2012). *Un siècle de mode*. Paris: Larousse

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

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

Saillard, Olivier; Bosc, Alexandra, edit (2014). *Les Années 50, La Mode en France 1947 – 1957*. Paris: Éditions Paris-Musées.

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

201313037 - Costume Design

### Type

Obrigatória

#### Academic year

2019/20

#### Degree

Lic Moda

#### Cycle of studies

1º

#### Year of study/ Semester

3.50 ECTS

#### Lecture language

Português

#### Periodicity

semestral

#### Prerequisites

#### Unit credits

3º / 2º

### Scientific area

Design

### Contact hours (weekly)

Theoretical	Practical	Theoretical-practicals	Laboratory	Seminars	Tutorial	Other	Total
0.00	0.00	3.00	0.00	0.00	0.00	0.00	3.00

### Total CU hours (semestrial)

#### Total Contact Hours

42.00

#### Total workload

98.00

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

Francisco Mário Ribeiro da Silva

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

Francisco Mário Ribeiro da Silva 3.00 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

of a project. The etymology of the word dramaturgy;

- 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.

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.

## **Syllabus**

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.

## **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.

One introductory exercise will be launched with the duration of two classes, including his presentation to the class; One critical reflection exercise after the screening of a film (duration of two classes); and one group exercise (duration of 6 Sessions/Classes), corresponding to the following structure:

- Session 1 - Contextualization/enunciation and explanation of the exercise/training of

working groups/brainstorming (way of generating ideas within a group);

- Sessions 2, 3, 4, 5, 6 - *brainstorming*/drawing of ideas/survey of materials and techniques that best can serve the idea/practical accompaniment of the project and the construction of objects;
- Session 7 - Presentation of the exercises to the class, in a self critical process of the result/evaluation, privileging the idea, process and experimentation of materials.

### **Teaching methodologies (including evaluation)**

The final classification will be attributed taking into account the three exercises - the first, of evaluate the research capacity (25%), the second, costume design project of for the ballet Scenario (50 %) And the third, critical analysis to the costumes of the film Vertigo visioned in class (25%). In all classifications attributed to each of these exercises will be contemplated attendance and participation in the classes.

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

### **Main Bibliography**

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



