



## Study Plan

**School:** School of Arts  
**Degree:** Bachelor  
**Course:** Visual Arts - Multimedia (cód. 142)

### Specialization Sculpture

#### 1st Year - 1st Semester Specialization Sculpture

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1166L	Drawing I	Visual Arts	5	Semester	130
HIS0839L	History of Art I	History	5	Semester	130
VIS1165L	Visual Communication I	Visual Arts	2.5	Semester	65
VIS1385L	Multimedia I	Multimedia	5	Semester	130
VIS1176L	Sculpture I	Visual Arts	5	Semester	130
VIS1192L	Painting I	Visual Arts	5	Semester	130
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
SOC0170L	Sociology of Art	Sociology	2.5	Semester	135
VIS1175L	Complementary Sculpture II	Visual Arts	2.5	Semester	65
LLT1696L	English	*** TRANSLATE ME: Linguística e Literatura ***	2.5	Semester	78

#### 1st Year - 2nd Semester Specialization Sculpture

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
HIS0840L	General History of Art II	History	5	Semester	130
VIS1167L	Drawing II	Visual Arts	5	Semester	130
VIS1386L	Multimedia II	Multimedia	5	Semester	130
VIS1177L	Sculpture II	Visual Arts	5	Semester	130
VIS1191L	Painting II	Visual Arts	5	Semester	130
VIS1209L	Visual Communication II	Visual Arts	2.5	Semester	65
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
PSI1406L	Psychology of Art	Psychology	2.5	Semester	65
VIS1186L	Complementary Sculpture II	Visual Arts	2.5	Semester	65
LLT1696L	English	*** TRANSLATE ME: Linguística e Literatura ***	2.5	Semester	78

#### 2nd Year - 3rd Semester Specialization Sculpture

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1184L	Visual Arts I	Visual Arts	6	Semester	156
VIS1168L	Drawing III	Visual Arts	4	Semester	104
FIL0643L	Aesthetics I	Philosophy	2.5	Semester	65
VIS1187L	Study and Workshops I	Visual Arts	5	Semester	130
VIS1172L	Art Studies I	Visual Arts	2.5	Semester	65



**2nd Year - 3rd Semester  
Specialization Sculpture**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1204L	Project Introduction I	Design	2.5	Semester	65
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARQ1162L	Descriptive Geometry I	Architecture	5	Semester	130
VIS1189L	Complementary Painting I	Visual Arts	2.5	Semester	65
VIS1379L	Complementary Photography I	Visual Arts	2.5	Semester	65
VIS1383L	Complementary Multimedia I	Multimedia	2.5	Semester	65

**2nd Year - 4th Semester  
Specialization Sculpture**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1185L	Visual Arts II	Visual Arts	6	Semester	156
VIS1169L	Drawing IV	Visual Arts	4	Semester	104
FIL0644L	Aesthetics II	Philosophy	2.5	Semester	65
VIS1180L	Study and Workshops II	Visual Arts	5	Semester	130
VIS1205L	Project Introduction II	Design	2.5	Semester	65
VIS10988L	Art Studies II	Visual Arts	2.5	Semester	65
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARQ1163L	Descriptive Geometry II	Architecture	5	Semester	130
VIS1190L	Complementary Painting I	Visual Arts	2.5	Semester	65
VIS1384L	Complementary Multimedia II	Multimedia	2.5	Semester	65
VIS1380L	Complementary Photography II	Visual Arts	2.5	Semester	65

**3rd Year - 5th Semester  
Specialization Sculpture**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1170L	Drawing V	Visual Arts	6	Semester	156
VIS1188L	Study and Workshops III	Visual Arts	4.5	Semester	117
VIS1173L	Art Studies III	Visual Arts	2.5	Semester	65
HIS0800L	History of Portuguese Art I	History of the Art	2.5	Semester	65
VIS1206L	Professional Practice Methodology I	Visual Arts	2.5	Semester	65
VIS1181L	Projects of Visual Arts I - Sculpture	Visual Arts	7	Semester	182
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
SOC0015L	Anthropology of the Art	Anthropology	5	Semester	135
VIS1195L	Printing Techniques I	Visual Arts	2.5	Semester	65
VIS1178L	Study and Complementary Workshops I	Visual Arts	5	Semester	130
VIS1202L	Introduction to Design I	Design	2.5	Semester	65

**3rd Year - 6th Semester  
Specialization Sculpture**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1171L	Drawing VI	Visual Arts	6	Semester	156
VIS1183L	Study and Workshops IV	Visual Arts	4.5	Semester	117



### 3rd Year - 6th Semester Specialization Sculpture

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1174L	Art Studies IV	Visual Arts	2.5	Semester	65
HIS0801L	History of Portuguese Art II	History of the Art	2.5	Semester	65
VIS1207L	Professional Practice Methodology II	Visual Arts	2.5	Semester	65
VIS1182L	Projects of Visual Arts II - Sculpture	Visual Arts	7	Semester	182

#### Group of Options

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1203L	Introduction to Design II	Design	2.5	Semester	65
VIS1201L	Stage Design	Design	5	Semester	130
VIS1164L	Anatomy	Visual Arts	5	Semester	130
VIS1196L	Printing Techniques II	Visual Arts	2.5	Semester	65
VIS1179L	Study and Complementary Workshops II	Visual Arts	5	Semester	130

### Specialization Painting

#### 1st Year - 1st Semester Specialization Painting

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1385L	Multimedia I	Multimedia	5	Semester	130
VIS1165L	Visual Communication I	Visual Arts	2.5	Semester	65
HIS0839L	History of Art I	History	5	Semester	130
VIS1166L	Drawing I	Visual Arts	5	Semester	130
VIS1176L	Sculpture I	Visual Arts	5	Semester	130
VIS1192L	Painting I	Visual Arts	5	Semester	130

#### Group of Options

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
SOC0170L	Sociology of Art	Sociology	2.5	Semester	135
VIS1189L	Complementary Painting I	Visual Arts	2.5	Semester	65
LLT1696L	English	*** TRANSLATE ME: Linguística e Literatura ***	2.5	Semester	78

#### 1st Year - 2nd Semester Specialization Painting

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
HIS0840L	General History of Art II	History	5	Semester	130
VIS1167L	Drawing II	Visual Arts	5	Semester	130
VIS1386L	Multimedia II	Multimedia	5	Semester	130
VIS1177L	Sculpture II	Visual Arts	5	Semester	130
VIS1191L	Painting II	Visual Arts	5	Semester	130
VIS1209L	Visual Communication II	Visual Arts	2.5	Semester	65

#### Group of Options

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
PSI1406L	Psychology of Art	Psychology	2.5	Semester	65
VIS1190L	Complementary Painting I	Visual Arts	2.5	Semester	65
LLT1696L	English	*** TRANSLATE ME: Linguística e Literatura ***	2.5	Semester	78



**2nd Year - 3rd Semester**  
**Specialization Painting**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1184L	Visual Arts I	Visual Arts	6	Semester	156
VIS1168L	Drawing III	Visual Arts	4	Semester	104
FIL0643L	Aesthetics I	Philosophy	2.5	Semester	65
VIS1187L	Study and Workshops I	Visual Arts	5	Semester	130
VIS1172L	Art Studies I	Visual Arts	2.5	Semester	65
VIS1204L	Project Introduction I	Design	2.5	Semester	65

**Group of Options**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARQ1162L	Descriptive Geometry I	Architecture	5	Semester	130
VIS1175L	Complementary Sculpture II	Visual Arts	2.5	Semester	65
VIS1379L	Complementary Photography I	Visual Arts	2.5	Semester	65
VIS1383L	Complementary Multimedia I	Multimedia	2.5	Semester	65

**2nd Year - 4th Semester**  
**Specialization Painting**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1185L	Visual Arts II	Visual Arts	6	Semester	156
VIS1169L	Drawing IV	Visual Arts	4	Semester	104
FIL0644L	Aesthetics II	Philosophy	2.5	Semester	65
VIS1180L	Study and Workshops II	Visual Arts	5	Semester	130
VIS1205L	Project Introduction II	Design	2.5	Semester	65
VIS10988L	Art Studies II	Visual Arts	2.5	Semester	65

**Group of Options**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
ARQ1163L	Descriptive Geometry II	Architecture	5	Semester	130
VIS1186L	Complementary Sculpture II	Visual Arts	2.5	Semester	65
VIS1384L	Complementary Multimedia II	Multimedia	2.5	Semester	65
VIS1380L	Complementary Photography II	Visual Arts	2.5	Semester	65

**3rd Year - 5th Semester**  
**Specialization Painting**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1170L	Drawing V	Visual Arts	6	Semester	156
VIS1188L	Study and Workshops III	Visual Arts	4.5	Semester	117
VIS1173L	Art Studies III	Visual Arts	2.5	Semester	65
HIS0800L	History of Portuguese Art I	History of the Art	2.5	Semester	65
VIS1206L	Professional Practice Methodology I	Visual Arts	2.5	Semester	65
VIS1193L	Projects of Visual Arts I - Painting	Visual Arts	7	Semester	182

**Group of Options**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
SOC0015L	Anthropology of the Art	Anthropology	5	Semester	135
VIS1195L	Printing Techniques I	Visual Arts	2.5	Semester	65
VIS1178L	Study and Complementary Workshops I	Visual Arts	5	Semester	130
VIS1202L	Introduction to Design I	Design	2.5	Semester	65



**3rd Year - 6th Semester  
Specialization Painting**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1171L	Drawing VI	Visual Arts	6	Semester	156
VIS1183L	Study and Workshops IV	Visual Arts	4.5	Semester	117
VIS1174L	Art Studies IV	Visual Arts	2.5	Semester	65
HIS0801L	History of Portuguese Art II	History of the Art	2.5	Semester	65
VIS1207L	Professional Practice Methodology II	Visual Arts	2.5	Semester	65
VIS1194L	Projects of Visual Arts II - Painting	Visual Arts	7	Semester	182

**Group of Options**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1164L	Anatomy	Visual Arts	5	Semester	130
VIS1196L	Printing Techniques II	Visual Arts	2.5	Semester	65
VIS1179L	Study and Complementary Workshops II	Visual Arts	5	Semester	130
VIS1203L	Introduction to Design II	Design	2.5	Semester	65
VIS1201L	Stage Design	Design	5	Semester	130

**Specialization Multimedia**

**1st Year - 1st Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
HIS0839L	History of Art I	History	5	Semester	130
VIS1166L	Drawing I	Visual Arts	5	Semester	130
VIS1385L	Multimedia I	Multimedia	5	Semester	130
VIS1211L	Cinema and Audiovisual Studies I	Multimedia	2.5	Semester	65
VIS1393L	Sound	Multimedia	5	Semester	130

**Mandatory alternatives I**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1176L	Sculpture I	Visual Arts	5	Semester	130
VIS1192L	Painting I	Visual Arts	5	Semester	130

**Group of Options**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
SOC0170L	Sociology of Art	Sociology	2.5	Semester	135
VIS1383L	Complementary Multimedia I	Multimedia	2.5	Semester	65
LLT1696L	English	*** TRANSLATE ME: Linguística e Literatura ***	2.5	Semester	78

**1st Year - 2nd Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1167L	Drawing II	Visual Arts	5	Semester	130
VIS1374L	Script	Multimedia	5	Semester	130
HIS0840L	General History of Art II	History	5	Semester	130
VIS1386L	Multimedia II	Multimedia	5	Semester	130
VIS1212L	Cinema and Audiovisual Studies II	Multimedia	2.5	Semester	65

**Mandatory alternatives II**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1177L	Sculpture II	Visual Arts	5	Semester	130
VIS1191L	Painting II	Visual Arts	5	Semester	130



**1st Year - 2nd Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
PSI1406L	Psychology of Art	Psychology	2.5	Semester	65
VIS1384L	Complementary Multimedia II	Multimedia	2.5	Semester	65
LLT1696L	English	*** TRANSLATE ME: Linguística e Literatura ***	2.5	Semester	78

**2nd Year - 3rd Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1168L	Drawing III	Visual Arts	4	Semester	104
FIL0643L	Aesthetics I	Philosophy	2.5	Semester	65
VIS1375L	Study and Workshops and Multimedia I	Multimedia	5	Semester	130
VIS1213L	Media Studies I	Multimedia	2.5	Semester	65
VIS1206L	Professional Practice Methodology I	Visual Arts	2.5	Semester	65
VIS1387L	Multimedia III	Multimedia	6	Semester	156
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1175L	Complementary Sculpture II	Visual Arts	2.5	Semester	65
ARQ1162L	Descriptive Geometry I	Architecture	5	Semester	130
VIS1189L	Complementary Painting I	Visual Arts	2.5	Semester	65
VIS1208L	Web Design	Multimedia	5	Semester	130

**2nd Year - 4th Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1169L	Drawing IV	Visual Arts	4	Semester	104
FIL0644L	Aesthetics II	Philosophy	2.5	Semester	65
VIS1376L	Study and Workshops and Multimedia II	Multimedia	5	Semester	130
VIS1214L	Media Studies II	Multimedia	2.5	Semester	65
VIS1207L	Professional Practice Methodology II	Visual Arts	2.5	Semester	65
VIS1388L	Multimedia IV	Multimedia	6	Semester	156
<b>Group of Options</b>					
Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1186L	Complementary Sculpture II	Visual Arts	2.5	Semester	65
VIS1190L	Complementary Painting I	Visual Arts	2.5	Semester	65
ARQ1163L	Descriptive Geometry II	Architecture	5	Semester	130
INF0876L	Production of Multimedia Content	Informatics	6	Semester	158

**3rd Year - 5th Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1165L	Visual Communication I	Visual Arts	2.5	Semester	65
VIS1377L	Study and Workshops and Multimedia III	Multimedia	4.5	Semester	117
VIS1215L	Media Studies III	Multimedia	2.5	Semester	65



**3rd Year - 5th Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1381L	Photography I	Visual Arts	6	Semester	156
VIS1389L	Production I	Multimedia	2.5	Semester	65
VIS1391L	Multimedia Projects I	Multimedia	7	Semester	182

**Group of Options**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
SOC0015L	Anthropology of the Art	Anthropology	5	Semester	135
VIS1202L	Introduction to Design I	Design	2.5	Semester	65
VIS1199L	Complementary Design I	Design	2.5	Semester	65
VIS1195L	Printing Techniques I	Visual Arts	2.5	Semester	65
VIS1178L	Study and Complementary Workshops I	Visual Arts	5	Semester	130

**3rd Year - 6th Semester  
Specialization Multimedia**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
VIS1378L	Study and Workshops and Multimedia IV	Multimedia	4.5	Semester	117
VIS1216L	Media Studies IV	Multimedia	2.5	Semester	65
VIS1382L	Photography II	Visual Arts	6	Semester	156
VIS1390L	Production II	Multimedia	2.5	Semester	65
VIS1392L	Multimedia Projects II	Multimedia	7	Semester	182
VIS1209L	Visual Communication II	Visual Arts	2.5	Semester	65

**Group of Options**

Component code	Name	Scientific Area Field	ECTS	Duration	Hours
GES0787L	Entrepreneurship and Business Management	Management	5	Semester	130
VIS1203L	Introduction to Design II	Design	2.5	Semester	65
VIS1200L	Complementary Design II	Design	2.5	Semester	65
VIS1196L	Printing Techniques II	Visual Arts	2.5	Semester	65
VIS1179L	Study and Complementary Workshops II	Visual Arts	5	Semester	130



## Conditions for obtaining the Degree:

\*\*\* TRANSLATE ME: Artes Visuais &ndash; Multimédia

Para obtenção do grau de licenciado em Artes Visuais - Multimédia, Variante Escultura; Artes Visuais - Multimédia, Variante Pintura e Artes Visuais - Multimédia, Variante Multimédia é necessário obter aprovação a 150 ECTS em unidades curriculares obrigatórias e 30 ECTS em unidades curriculares optativas, distribuídas da seguinte forma:

1º Ano

1º Semestre:

6 UC Obrigatórias num total de 27.5 ECTS

UCs Optativas num total de 2.5 ECTS

2º Semestre

6 UC Obrigatórias num total de 27.5 ECTS

UCs Optativas num total de 2.5 ECTS

2º Ano

3º Semestre

6 UC Obrigatórias num total de 22.5 ECTS

UCs Optativas num total de 7.5 ECTS

4º Semestre

6 UC Obrigatórias num total de 22.5 ECTS

UCs Optativas num total de 7.5 ECTS

3º Ano

5º Semestre

6 UC Obrigatórias num total de 25 ECTS

UCs Optativas num total de 5 ECTS

6º Semestre

6 UC Obrigatórias num total de 25 ECTS

UCs Optativas num total de 5 ECTS \*\*\*

## Program Contents

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### Drawing I (VIS1166L)

- . Material means: papers and tools (conventional and unconventional).
  - . Conceptual means: senses, memory and imagination.
  - . Structural elements: point, line, plane, texture, color, value, positive/negative space, structure, form basic structural lines, main axes, secondary axes, implicit and explicit lines.
  - . Operating modes: placement, simultaneity,, transparency, overlap, rotation, inversion, simplification for levelling and accentuation, rhythm, movement, perspective, light/shade.
  - . Representation - quick studies and slow-rigorous drawings of little portable objects through touch, observation (without looking at the sheet of paper) and looking both to the model and to the sheet of paper.
  - . Representation - quick and slow-rigorous drawings of the palm hand without looking at the sheet of paper.
  - . Representation - quick and slow-rigorous drawings of a soft model, a group of chairs, drapery, human figure.
- All the exercises are developed through line and stain.





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### **History of Art I (HIS0839L)**

1. Approaching the emergence of culture and art in earlier societies. Perception and visual representation; the primacy of symbolic expression.
2. Evolution of Art from Prehistory to Antiquity. The intervention in the surrounding space and the development of visual competence within social complexity. Hellenistic and Roman legacy and the rise of Classicism; proportion and the Orders.
3. The Arts from VII to XV Centuries. The origins of European drawing and visual tradition; the colour. The art of illuminated documents and the Romanesque, Gothic and Late Gothic decoration. Edified promotion and stylistic distinction.
4. Renaissance and the Arts in Early Modern times (XV-XVI Centuries). Renewal use and theory of the drawing, perspective representation and on the creative act; the establishment of model and norm rules.
5. Quattrocento to Cinquecento trends in European Art: Northern vs. Italian schools in painting and architecture. The role of the urban centres (Florence, Rome, Venice).

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### **Visual Communication I (VIS1165L)**

1. Visual Culture. Art, image and politics.
2. Semiotics.
  - Introduction.
  - Concept of Information.
  - The Notion Sign.
  - Classification of Signs.
  - Codes.
  - Information and openness in communication.
  - Communication and Art.
3. Umberto Eco and the Open Work.
4. Roland Barthes and Mythologies.
4. Visual semiotics.
  - Information / Support.
  - "A language composed of images" (Bruno Munari).
  - Image / Language.
  - The nature of the objects.
  - Concept of entropy.
5. Mukarovsky and the classification of the arts.
6. Visual Perception and Construction.
  - Perception And Visual Thinking.
  - Art and Visual Perception.
  - The Construction of Images and Volumes - Composition relational observation, structural and dynamic forces in Visual Arts and Design.
  - The composition in Painting and Photography.
  - The system of the objects.
  - The meaning of color.
  - The Gestalt Theory in the Visual Arts and Design: "The whole is not the sum of its parts."



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### **Multimedia I (VIS1385L)**

1. Image capture: digital cameras; lenses; focal length; ISO; exhibition; light metering; white balance; focus; tripods, frameworks; HDR; sensors; formats; size of the images.
2. Composition: main theme and sub elements; weight chart; Semantic weight; stability; dynamism; simplicity; geometric shapes; point of view and framework; perspective; pace; rule of thirds; 3 elements; negative space. Photomontage.
3. Image editing: Organization (collections, Favorites, filters and keywords) and image import (from camera or www); metadata; correcting common problems; crop and resize; layers; selections and masks; colours and light-dark values and their correction with adjustment layers; combination of multiple images; filters; blend modes; sources.
4. Publicizing images on www, printing and projection: exporting, resolution, size and file format (DNG, JPEG, TIFF, PNG, PDF, etc.) for various purposes.

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### **Sculpture I (VIS1176L)**

1. Theory
  - 1.1. Elementary notions about technology, methods and technological processes.
  - 1.2. Materials, media and instruments.
  - 1.3. Structural elements of the sculptural language:
2. Technological Component
  - 2.1. Technology
3. Practice Sessions
  - 3.1. First Working Unit
    - 3.1.1. Inventory / survey of visual objects and situations which reflect a chosen dichotomous concept.
    - 3.1.2. Construction of a object composed in two parts: positive / negative, concave / convex.
  - 3.2. Second Working Unit
    - 3.2.1 Choice / selection of a reference for a formal and conceptual development.
    - 3.2.2. Inventory / survey of visual objects and situations which reflect the chosen concept.
    - 3.2.3. Selection of a three-dimensional sketch as a starting point for expansion

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### **Painting I (VIS1192L)**

The students are encouraged to work the materials and to use various techniques to obtain objects of expanded painting (pan-painting) - the paint added to things that produces a greater effect than painting the same things. Creative zoom on texts, images and ideas.

1. Surface - techniques and use of painting
2. Volumetric - volume and scenography representation
3. Smart Color - the use of color as a proto-language and as a communication asset
4. Kinetics - Chromatic movement applied at 1, 2 and 3
5. Effect- conceptual side effect of the use of paint on objects considering the sequence 1, 2, 3 and 4
6. Registration - process documentation
7. Presentation - presentation of the produced objects.



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### **Complementary Sculpture II (VIS1175L)**

analysis / study of anatomy and proportions of the human head, the syllabus will be structured and only one unit of work, which is divided into three distinct phases of execution. The unit of work consists in modelling the human head in clay, with a live model as a reference. The understanding of space and form the basis of a natural referent is essential pedagogical value in the development of perceptual and technological skills that are fundamental to the student in acquiring and operating processes of the sculpture field and in their higher education.

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### **General History of Art II (HIS0840L)**

- 1.The Arts between the XVI-XVII Centuries: Mannerism and the Baroque. Imaginative escape, the development of realistic depiction and the scenographical sense. The Cult of the Arts and the Academics.
2. The Arts between 1750 and 1800. From the obedience to past models to the renewal of Nature and rational visual representation; the landscapists and the Neo-classical and utopian speculation.
- 3.Arts in the XIX Century. Romanticism, Naturalism, Realism. The museological practice and the Art schools. The revivals and new technological resources (photography, architecture du fer and the Chicago Style); the early avant-gardes after 1870.
- 4.Arts between 1900-1960. Coming of age of contemporary aesthetics (the Modernist trends, the International Style, and Neo-Realism).
- 5.After 1960: Arts and the sense of intervention (Pop Art, Op Art; the rise of the Design); The Arts as communication and performance. The aesthetical multiplicity and multi-media phenomena in the end of century.

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### **Drawing II (VIS1167L)**

- . Material means: papers and tools (conventional and unconventional).
  - . Conceptual means: senses, memory and imagination.
  - . Structural elements: point, line, plane, texture, color, value, positive/negative space, structure, form basic structural lines, main axes, secondary axes, implicit and explicit lines.
  - . Operating modes: placement, simultaneity,, transparency, overlap, rotation, inversion, simplification for levelling and accentuation, rhythm, movement, perspective, light/shade.
  - . Representation - quick studies and slow-rigorous drawings of little portable objects through touch, observation (without looking at the sheet of paper) and looking both to the model and to the sheet of paper.
  - . Representation - quick and slow-rigorous drawings of the palm hand without looking at the sheet of paper.
  - . Representation - quick and slow-rigorous drawings of a soft model, a group of chairs, drapery, human figure.
- All the exercises are developed through line and stain.

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### **Multimedia II (VIS1386L)**

Basic Language of photography: digital cameras; lenses; focal length; ISO; exhibition; light metering; white balance; focus; tripods, frameworks; HDR (high dynamic range); sensors; formats; size of the images.

Composition: main theme and sub elements; weight chart; Semantic weight; Symmetries; stability; dynamism; simplicity; point; line; plan; Forms; point of view and frameworks; perspective; pace; rule of thirds; three elements; negative space.

Creating and editing image: Organization (collections, Favorites, filters and keywords) and image import (from camera or www); metadata; correcting common problems (under-exposure, over-exposure, perspective, among others); cut and processed; working with layers; selections and layer masks; colors and light-dark values and their correction with adjustment layers; combination of multiple images; filters; blend modes; typography; layers and styles.

Web, printing and projection of images: exporting, resolution, size and file format.



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### **Sculpture II (VIS1177L)**

1. Theory
  - 1.1. Elementary notions; methods and technological processes.
  - 1.2. Materials, media and instruments.
  - 1.3. Structural elements of the sculptural language:
2. Technology
  - 2.1. Technology of Modeling.
  - 2.2 Construction of plaster casts.
  - 2.3 Transition into positive; plaster, cement, polyurethane and other materials.
3. Exercises
  - 3.1. Organic form / industrial form.
    - 3.1.1. Inventory / survey objects with industrial and/or organic forms\_ collection and selection..
    - 3.1.2. Three-dimensional sketches. Invention of new situations, where the transfiguration will serve to deepen in the first place, the possibilities of shapes and objects.
    - 3.1.3. Selection of a sketch as a starting point, expansion and modeling in clay.
    - 3.1.4.Plaster casts with a positive transition.
    - 3.1.5. Presentation and Communication: visual or photographic record of the stages and processes and also records of viewer interaction.

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### **Painting II (VIS1191L)**

The students work the materials and employ various techniques to obtain useful painting objects (u-painting) - painting applied on components of a composite painting and then used to manufacture a significant machine structure.

1. Surface - techniques and use of modular painting and media
2. Composition 3D - volume, location and engineering of representation
3. Formalization - structuring and combinatorial
4. Argument - what happens and how it happens
5. Registration - the process of production and documentation
6. Presentation - staging of the objects produced.

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### **Visual Communication II (VIS1209L)**

1. Perception and Visual Construction.
  - Visual Thinking.
  - Art and Visual Perception.
  - The Construction of Images and Volumes - Composition relational observation, structural and dynamic forces in Visual Arts and Design.
  - The composition in Painting and Photography.
  - The system of the objects.
  - The meaning of color.
  - The Gestalt Theory in the Visual Arts and Design - "The whole is not the sum of its parts."
2. The truth and nature of photography.
3. The Theory of the Moving Image. Editing and assembly as application of principles learned for the still image an applied to the moving one. Film analysis.



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### **Psychology of Art (PSI1406L)**

1. Introduction
2. Cognition and perception
3. Art perception
4. Perception and the Limits of Human Knowledge

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### **Complementary Sculpture II (VIS1186L)**

The unit of work proposed in the course allows the student to perform a large format sculpture, based on the multiplication of a module. Thus, based on a related research, the student will develop the capacity for reflection, analysis and elaboration of a set of elementary and structural content of sculptural language, such as form; volume; scale; proportion; weight; harmony; balance sheet; rhythm; composition; balance / imbalance; direction; outline; texture; light / shadow; empty / full; concave / convex; stress / strain; parts / whole; Structural / amorphous; mechanical / organic.

Operative means:

Materials - media and instruments.

Conceptual - senses, memory and imagination.

A unit of work is divided into three phases:

- Research, drawings and three-dimensional studies in various materials, which reflect clearly the objectives.
- Implementation of a model in an intermediate scale of the final sculpture.
- Construction of sculpture from the expansion of the model.

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### **Visual Arts I (VIS1184L)**

Are used and developed the means of operating plastic language in terms of materials taking account the supports and tools and conceptual senses, memory and imagination.

The structural elements of the visual language that are used include the following elements: shape; proportion; surface; perspective; volume; part of the whole; empty / full; weight; concave / convex; scale; light / shadow; stability; texture; function; contour; direction; deformation; composition.

To ensure that the objectives are met provided the student must meet the work unities proposed that enable its implementation.

With this purpose the student must construct a ' Dossier/File' which consists of a reflective and demonstrative presentation of all research and the process of work done during the academic semester, including visual and written documentation of the process referred above (drawings, photographs, slide, notes, videos, among others).

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### **Drawing III (VIS1168L)**

In-depth study of drawing language:

-Material means: papers and tools (traditional and unconventional);

-Structural Elements: point, line, plane, value, color, texture, field, strokes, steered axes computers, bottom, form and structure.

- Operating modes: simplification for leveling/ accentuation, rotation, inversion, placement, overlap, transparency, light/shadow, series, simultaneity, mobility of the observer, perspective and distortion, movement and rhythm.

- Conceptual Instruments: the senses, imagination and memories that inform the actions and choices of the artist.

-Self-representations: slow and rigorous drawings and expressive quick studies of the proportions of the face, facial expressions, hands and body of the students.

-Representations of personal or social identity, as a fluid entity, through the students' own body drawings that express the essential psychological and physical characteristics distinctive of a person.



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### **Aesthetics I (FIL0643L)**

#### 1. Introduction to Aesthetics

- 1.1. Trivial perception and aesthetical perception
- 1.2. A case-study (Kurosawa: 'Crows'): the artwork as a matter of life or death
- 1.3. The 'image-space': Merleau-Ponty, Deleuze, José Gil
- 1.4. Generalizing the notion of 'space of the artwork': literature, music, cinema, classic Chinese painting
- 1.5. Aesthetic experience and aesthetic judgement: Kant and the classical fields of Aesthetics
- 1.6. Space, object, subject: from Alberti and Descartes to Auschwitz (towards a philosophical-artistic history of Modernity)

#### 2. Is art a form of language?

- 2.1. The ineffable artwork before its aesthetical understanding
- 2.2 Art as an alternative language.

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### **Study and Workshops I (VIS1187L)**

Labor standards and safety rules in the workshops and laboratories.

The materials and their handling in different technical proposals during the semester in multiple aspects.

Two-dimensional

Monotype;

Watercolor;

Testing of natural pigments;

Drawing on various media with various materials;

Three-dimensional

Volumetric compositions in various tissues based on the construction of:

- Metal structures of various types - cutting techniques and welding;
- Wooden structures, wood pellets and compounds - cutting techniques, fitting and bonding;
- Coating and finishing with plaster, glue and / or polyester resin with pigment - preparation techniques and application;

Assays handling / twisting a piece of wood;

Workshops:

- Full Creativity Workshop: Introduction to AQAL Integral Theory MATRIX (Ken Wilber).

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### **Art Studies I (VIS1172L)**

- Logical boundaries of belonging to the category of art: «what is this?», «if it isn't art, what is it?» - From the idea of the «transcendence of art» to the question «but who created the creators?»
- To understand art: aesthetics readings, sociology readings, differences and complementarities - Social-historical frames of artistic practices. The various senses and «uses» of art - «The Absinthe drinker» of Manet and the emergence of pure aesthetics
- The transformation of artistic practices and the refusal of «form» as aesthetic purpose: «the true art of our time is a cathedral of various arts»
- A evolution of the social condition of creators: «the true artist helps the world by revealing mystic truths»



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### **Project Introduction I (VIS1204L)**

#### Representation

Learning of graphical representation languages inherent to project elaboration, acquiring the notion of making and communicating simulations in visual and plastic terms.

- Drawing and its graphic and intellectual potential.
- Notions regarding measure, proportion and scale.
- How to communicate two- and three-dimensional simulations.

#### Technical Representation

- Norms and conventions.
- Graphism.
- Orthogonal projections.
- Views
- Cuts and sections
- Dimensioning
- Fast perspective.
- Rigorous perspective.
- Shadows.
- Freehand Drawing.
- Models

#### Human Figure Representation

- Structure.
- Proportion.
- Movement.

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### **Descriptive Geometry I (ARQ1162L)**

#### 1. Bases of geometric architectural forms

#### 2. European and American Method (multiple orthogonal projections)

1. European and American Method
2. Orientation of the object
3. Choose of the views
4. Types of lines and their precedence
5. Sectional (Execution, types and referencing)
6. Scales
7. Dimensioning

#### 3. Axonometric projections

1. Fundamentals of the method
2. Reduction coefficients and scales
3. Representation of elementary geometric figures
4. Axonometria by parallel projections
5. Axonometria by oblique projections
6. Representation of the circle in axonometric



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### **Complementary Painting I (VIS1189L)**

It is intended to stimulate research capacity and production through the practical application of knowledge transmitted.

Seeks to guide the student in the discovery of a way, so that the student will recognize the need for a solid and dynamic posture in artistic practice. The student will be encouraged to think, see and do, investigating techniques, supports, and painting processes, based on the practical knowledge and history.

Practical exercises are proposed with the aim of exploring techniques and its suitability for support, content, expression, representation, presentation, processes.

Are proposed for trial in addition to traditional techniques other media such as collage, texture, decal, clipping.

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### **Complementary Photography I (VIS1379L)**

Theory:

- . Sensitization to photography and photographic experimentation
- . Knowledge of basic skills as a key premise for further practical developments.
- . The camera.
- . Exposure and focus; depth of field; framing and composition; motion capture; freezing of the movement; lighting; the color in the photographic picture.

Practice:

- . Practical exercises of experimentation with specific proposals submitted by teachers.
- . Analysis and critiques of images taken.

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### **Complementary Multimedia I (VIS1383L)**

- Protophotographic and protocinematic optical mechanisms . The phenomenon of retinal persistence; thaumatrope; fenaquistoscópio; Zoetrope; praxinoscope; mutoscope; kaleidoscope; the darkroom; camera lucida; optical box; anamorphosis; theatre of shadows; ambiguous images; arlequinadas; mirioramas; dioramas painted; optical boxes; Daguerreotypes, cronophotography; animated books; Magic Lantern; cinematographic projectors.

- Digital Mounting of images inspired by the protophotographic and protocinematic processes.

- Introduction to critical methodologies are essential for the interpretation of visual culture and for the creation of artistic objects.

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### **Visual Arts II (VIS1185L)**

Use of operating plastic language means:

- the level of materials taking into account the supports and tools;
- the conceptual level taking into account the senses, memory and imagination.
- the enrichment and consolidation of capacities of materialization of ideas and critical spirit;
- experimental and investigative attitude inherent in the whole creative process;
- exploitation of behaviours and potentialities of different supports and instruments to a greater ability to project and realization;
- the progressive reflective, technical and creative autonomy.

To ensure that the objectives are met provided the student must meet the proposals.

With this purpose the student must perform a 'Dossier/File' containing a reflective and demonstrative presentation of research and work process, including written and visual documentation of the process referred to above (drawings, photographs, slides, notes, videos, among others).





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### **Drawing IV (VIS1169L)**

In-depth study of drawing language:

- Material means: papers and tools (traditional and unconventional);
- Structural Elements: point, line, plane, value, color, texture, field, strokes, steered axes computers, bottom, form and structure.
- Operating modes: simplification for leveling/accentuation, rotation, inversion, placement, overlap, transparency, light/shadow, series, simultaneity, mobility of the observer, perspective and distortion, movement and rhythm.
- Conceptual Instruments: the senses, imagination and memories that inform the actions and choices of the artist.
- Study of several canons designed throughout the history of art to represent the human figure.
- Requirements for the representation of figures by means of linear perspective and your vocabulary.
- Study of the body at rest and in motion.
- Body shaping techniques, the representation of the volume, weight and mass through the stain or the line.

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### **Aesthetics II (FIL0644L)**

1. Painting according to F. Bacon e G. Deleuze
  - 1.1. Self-portrait of the artist as a theoretician
    - 1.1.1. Selfconceptualization of the artist
    - 1.1.2. A theoretical history of Painting
    - 1.1.3. An unwittingly Deleuzian philosophy of art
  - 1.2. F. Bacon's painting according to G. Deleuze
    - 1.2.1. A Baconian Deleuze
    - 1.2.2. Smuggling between Philosophy and Art
    - 1.2.3. The human as becoming
2. Eduardo Kac, or, art after the 'Art'
  - 2.1. The Network principle
  - 2.2. Technology and art
  - 2.3. The Post-human

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### **Study and Workshops II (VIS1180L)**

Probing on materials. Physical properties, performance and handling.

2D: acrylic; drawing on various media with various materials

3D: metal work; cutting techniques and plasma engraving; thermoplastic polystyrene and compositions

- Workshops:

The subtractive process: carving workshop.



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## **Project Introduction II (VIS1205L)**

### Space

- The urban structure and its understanding.
- Spatial organization of the construction.
- Values that characterize the qualification of urban and construction.

### Project

- Method.
- Problem
- Background
- Fiction / Validation
- Communication
- Construction
- Usufruct
- Analysis of Results
- Steps.
- General coordination.
- Management.
- Basic legal framework.
- Project elements and phases.
- Speciality projects.

### Procedural drawing

This type of drawing is a mean for action.

- Mediation of physical representation in the invention.
- Representation that circumscribes within itself tension-generating invention.
- Representation and shaping of "things" that induce an aesthetic experience.
- Virtual and physical representation as procedural concepts:
- Discursive.
- Formal:
- Scale.
- Natural Size.
- Expression:
- Two-dimensional;
- Three-dimensional;
- Digital.

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## **Art Studies II (VIS10988L)**

Avant-Gardes of the 60th and 70th and the transformation of artistic practices. The refusal of «form» as a aesthetic purpose - Dematerialization of the object. Intermedia condition, installation art and site specifics: the «pós-medium» and the «expanded field» of artistic creation - «To end the controversy of contemporary art» - The Museum, the exhibition as a device and the institutional critique - New creators - the signature, the studio and the gallery. - The regime of singularity and the anxiety of «interiority» and «authenticity»: Nathalie Heinich sociological thesis on artistic creation place on the borders of «inauthentic» - Modernism, postmodernism and artistic creation: Craig Owens and the «allegorical impulse» - Postmodern artistic creation: eclecticism, pluralism, critical appropriation of originality and the proliferation of artistic and aesthetic proposals and works.



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## **Descriptive Geometry II (ARQ1163L)**

### 1. STUDY AND REPRESENTATION OF SURFACES

- 1.1. Surface studies- introduction
- 1.2. Sphere
- 1.3. Ellipsoid
- 1.4. Toro - Scotland
- 1.5. Hyperbolic paraboloid
- 1.6. Hyperboloid of revolution
- 1.7. Conoid
- 1.8. Helical
- 1.9. Representation systems such: Diedric and axonometric

### 2. Conic Linear Perspective

- 2.1. System Basics
- 2.2 System plans, viewpoint and viewing angle
- 2.3 Representation of elementary geometric figures
- 2.4. Methods of tracing
- 2.4. Shadows - Some generalities
- 2.5 Perspective
- 2.6 Practical applications.

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## **Complementary Painting I (VIS1190L)**

1.  
The interaction of color.  
Practical exercises and laboratory studies from Johannes Itten, Paul Klee and Josef Albers's "The Interaction of Color".  
Color Subtraction; After-image; Simultaneous Contrasts ; Transparency; Space Illusion; Intersection; Juxtaposition; Harmony; Natural Effects; Volume; Color Instrumentation; Contrast; Free Studies.  
Color Dial (J. Itten, Klee P., J. W. Goethe).

- 2 .  
Shape Dynamics.  
Laboratory exercises:  
Activation of the pictorial surface.  
Primary elements and tension.  
Unit, point.  
Potential energy: expansion / contraction.  
Position, direction, visual rhythm.



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### **Complementary Multimedia II (VIS1384L)**

- Pre-production, production and post-production of video pieces:
- Screenplay and storyboard (text, plans, pictures, and schematic diagrams), the camera (filming techniques with different cameras, lenses, flashes and tripods); the language of the moving image (shot, scene, sequence, angles and camera movements, field, time, space and rhythm); lighting and optical concepts (mixing and colour temperature, projectors, reflectors, manipulation of light), sound recording and acoustic concepts (microphones, mixers, voiceover, voice and interpretation); digital editing.
- DSLR cameras in the realization of video projects.
- Development of the significant factors and significant nature within the digital video editing. Cinematic effects, tinting and methods for adjusting the video, isolating objects from the background through rotoscoping techniques, image stabilizers and animation techniques.

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### **Complementary Photography II (VIS1380L)**

Theory:

Consolidation of knowledge gained previously:

- . Awareness to photography, history and processes and photographic experimentation.
- . Knowledge of basic skills as a key premise for further practical developments.
- . The camera.
- . Exposure and focus; depth of field; framing and composition; motion capture; freezing of the movement; lighting; the color in the picture.
- . Studio work: Portrait, several elements.

Practice:

- . Practical exercises of thematic experimentation.
- . Analysis of work of the photographers presented in class.
- . Basic knowledge on Software Photoshop and Lightroom.

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### **Drawing V (VIS1170L)**

In the discipline of drawing five is developing a Project Work through a working method that focuses on research, analyze and solve problems with a particular meaning and purpose. Thus, the student will investigate an issue, a problem, a situation with the purpose of the meeting and, if possible, provide interpretations and / or new solutions.

An important feature is the role of the student in the learning process through work and built the theme. Investigating these issues will be developing the final exercise to be presented.



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### **Study and Workshops III (VIS1188L)**

Promptly shall be accompanied the jobs that students are performing in projects.

Presentation of the atelier where reference is made to rules of work and safety regulations.

Knowledge of the basics, origin and development of the techniques, systems and processes.

The physical properties of materials and their manipulation.

Practical exercises in application of different techniques and appropriate proposals to the interest and student course in laboratory areas existing in the School proposing specifically for this semester:

In bidimensional area

-Engraving - additive techniques; and/or

-Photogravure; and/or

-Ceramics (modelling and tile);

On three-dimensional area

-Molds (plaster, silicone, aleginat); and/or

Positives in resin (polyurethane, resin and Crystal paraffin); and/or

Weekly practice of techniques and technologies with accompanying teacher.

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### **Art Studies III (VIS1173L)**

I. Themes of Contemporary Art:

1.1. Camera Obscura and Photography:

1.1.1. The reproductibility;

1.1.2. Pioneers of Photography;

1.1.3. Photography - An international Panorama;

1.1.4. Photography - A national Panorama;

1.2. Being modern is performing videos, installations and performances?

II. "Labyrinth Museum":

2.1. An approach to the international scene: MoMA, Tate Modern et alli;

2.2. Art Museums in Portugal: the case study of the National Museum of Ancient Art;

2.3. Museography techniques;

2.4. Intervention options, criteria and resources in the exhibitions.

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### **History of Portuguese Art I (HIS0800L)**

Art expression in the territory before XII Century. Ancient legacies to the first Christian Arts. The role of Arab-Islamic visuality and the moçárabe style.

2. First kings and monumental beginnings (1150-1350). Romanesque and Early Gothic forms in artistic promotion by the Borgonha Dynasty. Fortification, urban consolidation and geographical definitions.

3. Gothic and Late Gothic (1350-1450). Stylistic and formal traits and the preference for upgrading scale intervention in royal projects and private cycles.

4. Art in Portugal between 1450-1500. Currents, figures and Painting schools up to the Manueline cycle; from wall-painting to the Royal Masters and the Flemish influence on individual participants. The role of the Master Architects at the time of D. Manuel I .

5. Where Arts Meet (ca. 1500). Portuguese Empire and the military and urban new foundations. Western canons and the exotic models for visual and figurative depiction; expressing the exquisite and the mystical.



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### **Professional Practice Methodology I (VIS1206L)**

Tools for formalization of intentions and ideas.

- Planning Methods.
- Legal standards and aspects.
- Planning and scheduling of the steps and goals to achieve.
- Information and its organization.

Operation of an organization.

- Functional organization:
- Production ;
- Commercial;
- Financial;
- Operational.
- Team operating - training effectiveness in the organization.
- Value of work:
- Entrepreneurship;
- Business plan.
- Customers:
- Target Client;
- Promotion.

Communication and implementation means.

- Identity.
- Image.
- Marketing.

Ownership of copyright.

- Personal nature;
- Patrimonial nature;
- Transmission and encumbrance.

Mapping of the culture market in Portugal.

- Recognition of institutions.
- Financing programs.
- Artistic scholarships.

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### **Projects of Visual Arts I - Sculpture (VIS1181L)**

. Creating a methodology that allows student the acquirement of competences for developing a personal contemporary artistic practice;

. Study of the sculptural expanded language in the context of contemporary artistic practices taking in to account the diversity of means of expression and the numerous references used in a project.

. It is also noted the importance of interdisciplinarity and transdisciplinarity themes, as well as the confluence of diverse areas of knowledge and means of expression that inform a project;

. Conduct a preparatory exercise for the personal development project, taking into account the physical and social dimensions of space selected by the student - a site-specific or place-specific work.



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### **Printing Techniques I (VIS1195L)**

Practice:

- . The materials and their manipulation.
- . Practical exercises: the different proposed techniques and appropriate to the interest and students' progress, such as linocut, woodcut, screen printing, monotype, and additive techniques.

Theory:

- . Knowledge of the origin and development of techniques and printing systems.
- . Knowledge of the basics of printmaking as a key premise for further developments in this practical way.
- . Means and methods of recording and playback.
- . Matrices.
- . Printing systems. The artistic application.
- . Printing and publishing. International conventions.
- . Inks.
- . Papers / supports.
- . Ways of finishing and presentation.

Note: You will be part of the final assessment submission of a report containing the work throughout the semester and will include theoretical research and practical work with images and technical data.

This report will have a uniform format and will be presented in class.

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### **Study and Complementary Workshops I (VIS1178L)**

The nature of the curriculum unit means that there is no pre-defined syllabus. The syllabus content can be extremely diverse and emerges through the sessions depending on the content and practical planning and implementation of individual projects. Student supervision will be customized and the content of the programme adapted to the purpose of promoting active learning, enabling students to build individualized work and study plans. The main objective is to enhance the creative and expressive capabilities of students through discussion and debate using diverse methods and materials, including the presentation of techniques and procedures and the critique of authors and references and authors.

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### **Introduction to Design I (VIS1202L)**

The methodology of the design project: Short introduction to the design methodology in contemporary practices of product developing. Defining the steps that are necessary for the creation of a solid product. Understanding the idea of a target and what are its implications on a social, political and economic level. What is the structure of a Design firm.

A short story of the evolution of Design from the end of the XIX century to the end of the XX century.



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### **Drawing VI (VIS1171L)**

Basic themes:

Structural elements of a graphic language.

Methodology of design and construction.

Methodology:

Individual monitoring of students in investigating the theme of the work, their personal project and taking them to a successful stage.

Program Development:

The program consists of two work units, each comprising a series of practical exercises.

The first unit of work is based on several exercises which tend to provide the students with the methodology necessary for creating an individual project over a proposed theme. The second unit of work is the development of personal project.

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### **Study and Workshops IV (VIS1183L)**

Knowledge of the basic fundamentals, origin and development of techniques, systems and processes of techniques and technologies to accomplish.

The physical properties of materials and their handling. Labor standards and safety regulations.

Practical exercises for the application of different technical proposals and appropriate to the interest and route the student, the existing laboratory areas at school. Proposing this course:

Two-dimensional area

- Screen printing (direct techniques); monotype; and / or
- Photography - creative laboratory techniques; and / or
- Stop-motion animation.

Three-dimensional area

- Additive and subtractive process: modelling of flexible material; and / or
- Positive in fiberglass and resin.





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### **Art Studies IV (VIS1174L)**

1 - Introduction: the "World of Art" seen as a chessboard.

2 - Multiple pathways of Art Criticism.

2.1. First three routes:

2.1.1. Salon and emancipated opinion. Diderot (1713-1784) and the projection of doxa.

2.1.2. Baudelaire (1821-1867) - The aesthetics of modernity and the modern.

2.1.3. Émile Zola (1840-1902).

2.1.4. Judgmental and value the various discourses of critique - What's the use of judgment?

3 - Uniqueness and sovereignty: the critical condition.

3.1. -Singularity: Aby Warburg (1866-1905).

4 - Criticism as a monster - the Hydra of James Elkins.

5 - Theory and Art Criticism in Portugal from the nineteenth century: issues and actors.

5.1. Artists and criticism.

6 - Art market and its agents.

7 - Praxis and epistemological critique: power and opinion makers.

7.1. Some opinion makers from past and present: Arthur C. Danto, Benjamin HD Buchloh, Hal Foster, Hans - Ulrich Obrist, Howard S. Becker, Kathy Acker, Lucy R. Lippard, Thierry de Duve.

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### **History of Portuguese Art II (HIS0801L)**

1. Arts ca. 1550. Renaissance, Mannerism, Counter-Reformation; the treatises as bearers of normative thought and the definition of programmatic Art. The Portuguese Plan-Style in the intervention of Cardinal D. Henrique and Philipine Dynasty.

2. Art in the XVII-XVIII Centuries. From Restoration to Baroque and Enlightenment. The Mafra Palace-Convent and the Lisbon Reconstruction projects. Portuguese decorative typologies (sculpture, applied arts); the esthetical literature; Luso-Brazilian art.

3. Art during the XIX Century. The Liberal Academics and Romanticism revival moods. New Museums and Art Schools. Naturalism persistence to the end of 1800's.

4. Art from 1900 to 1960's. The resistance against contemporary trends to Modernity. Works and ideals during Estado Novo rule vs. renewed creative efforts (Surrealists, Abstractionists, Neo-Realism).

5. The Arts after 1960. Post-Modernity and multi-aestheticism influence, and the exhibition of the Arts (participants, critique, Exhibits).



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### **Professional Practice Methodology II (VIS1207L)**

Conception and presentation of projects.

- Study of paradigmatic cases.
- Project methods:
- Identification and analysis;
- Planning, projecting and testing;
- Building and executing;
- Selling;
- Analysis of results.
- Management and production of low and medium budgets.
- Coordination of work teams.

Appeal to the simulation of concrete cases.

- General framework of the issues defined.
- Strategic diagnosis SWOT.
- Production:
- Pre-Production;
- Production;
- Post-Production

Oriented development of origin projects with organizational support (fictional company).

- Organizational suitability to support the project:
- Individual.
- Collective.
- Legal aspects and implications:
- Corporate;
- Tax;
- Hires.
- Business plan.
- Implementations.

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### **Projects of Visual Arts II - Sculpture (VIS1182L)**

. Developing a methodology that allows student the acquirement of competences for developing a personal contemporary artistic practice;

. Study of the sculptural expanded language in the context of contemporary artistic practices taking in to account the diversity of means of expression and the numerous references used in a project.

. It is also noted the importance of interdisciplinarity and transdisciplinarity themes, as well as the confluence of diverse areas of knowledge and means of expression that inform a project;

. Development of a personal project.

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### **Introduction to Design II (VIS1203L)**

Execution of a practical exercise:

Definition and conceptual development of a hybrid project including graphic or industrial design, or execution of a cross over object between these two areas.

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### **Stage Design (VIS1201L)**



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### **Anatomy (VIS1164L)**

Understanding the basis of the human anatomy, particularly of artistic anatomy. Introduction to general morphology of the human body to anatomical reference planes and anatomical classifications. The study of the evolution of the canons. The body proportions in the different age stages.

Study of the human skeleton: axial and appendicular.

The understanding of muscle structure: muscle tissue, formation of muscles, forms and functions.

The composition of the trunk: spine, chest, joints and movements.

The upper limbs: analysis of bones, bony prominences, muscles, joints and movements. Hand morphology: joints and movements.

The legs: analysis of bones, bony prominences, muscles, joints and movements. The morphology of the foot: joints and movements.

The head: analysis of bones and skull muscles and face.

Study of surface anatomy and facial expressions.

Introduction to the study of homologous structures, like, trace and comparative anatomy.

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### **Printing Techniques II (VIS1196L)**

Practice:

. The workshop and reference to work norms.

. The materials and their manipulation.

. Practical exercises: in the different proposed and appropriate techniques to the students' interest and progress, metal engraving, photoengraving, Silkscreen.

Theory:

. Knowledge of the origin and development of techniques and printing systems.

. Knowledge of the basics of printmaking as a key premise for future developments in this practical way.

. Means and methods of engraving and reproducing.

. Matrices.

. Printing systems. His artistic application.

. Printing and edition. International conventions.

. Inks.

. Papers / supports.

. Ways of finishing and presentation.

Note: It will be part of the final evaluation the submission of a report containing the work developed throughout the semester and it will include theoretical research and practical work with images and technical information.

This report will have a uniform format and will be presented in class.

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### **Study and Complementary Workshops II (VIS1179L)**

Weekly practice of technologies for which there is monitoring teacher.

Specific technological Workshops in the area of Visual Arts or media area.

Specific framework of each area dealt with the aim of directing to the specific interest of the work of the student and the student's area.

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### **Projects of Visual Arts I - Painting (VIS1193L)**

The student is asked to perform a reasonably autonomous and coherent work. With this purpose the student has to combine the theory that he finds more suggestive with the practiced that he finds more efficient. In this syllabus we intend to inform the student, by using categories which we call letimotifs, of a series of issues that stand in the first row of contemporary art and surface in very diverse and individual forms in various artists in the XX-XXI centuries, as well as in previous artists who remain present.



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### **Projects of Visual Arts II - Painting (VIS1194L)**

1. Reflection on the Project developed in Projetos I. What lessons to be drawn from that work period which can influence over the project to be developed this semester. Two options:
  - a. The Continuation and completion of the Project started.
  - b. The start of a new project.
2. Preparation of the Project work for the Second Semester and contracting this project, between student and teacher.
3. Conducting image and bibliographic research about the Project
4. Development of the agreed project.
5. Periodic presentations to the group and brainstorm.
6. Visits to the group and criticism by two art professionals.
7. Analysis and evaluation of the project carried out.

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### **Cinema and Audiovisual Studies I (VIS1211L)**

Cinema and the Evolution of the Expression of Consciousness. From the Cinematograph to the 60s.

Prelude

The Birth of the Cinematograph

Mapping Time and Space in Cinema

The First Expressions in Cinema

French Impressionism (Vanguard)

German Expressionism

Russian Cinema - Montage

The Appearance of Sound

Cinema of the 30s

Cinema of the 40s

Italy. Neo-Realism

Cinema of the 50s

Japanese Cinema. Akira Kurosawa. Yasujiro Ozu

Nouvelle Vague. Jean-Luc Godard. François Truffaut

American Cinema

Indian Cinema

Swedish Cinema. Ingmar Bergman

Cinema of the 60s

Independent American Cinema. John Cassavetes

Federico Fellini

François Truffaut

England. Beginning of the 007 Series

Argentina. Fernando Solanas

Research Groups Grupos . Project CINEMATOGRAFIAS

1. Evolution of the Capturing of Images

\*recreating 'stills' (e.g. silent films)

2. Evolution of the Sound in Cinema

\*Experimentations based on Cinema Soundtracks

3. Cinema and the Evolution of Consciousness



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### **Sound (VIS1393L)**

Placement:

History of phonography: the gramophone to digital formats. Technical, artistic and cultural implications.

Historical relations between the use of sound and artistic production: from Russolo to the digital age.

Relations between contemporary music and avant-garde art. Further analysis of two authors: John Cage and Alvin Lucier.

Sound use of analysis in different contexts: the performing arts to audiovisual.

Synesthesia: metaphorical relationships between sound and image in the twentieth century.

Technique:

Understanding sound pickup.

Editing audio and MIDI in specialized software.

Using MIDI interfaces, configuration and hardware connectivity and software: different possibilities of set up studio and live act.

Post-production tools.

Practice:

Development of technical exercises of short audio and MIDI editing.

Further development of a sound design exercise.

Support and encourage the artistic projects of the students within the public address

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### **Script (VIS1374L)**

- Linear Narratives

- Fundamental concepts of visual language: scene, sequence, shot, shot scale, axis, camera movement, onscreen, offscreen, reverse-angle and raccord;

- Genre convention and aesthetics: Fiction and Non-Fiction; Real Image and Animation

- Narrative structures: action in drama and tragedy in Aristotle; Campbell's mono myth;

- Non Linear Narratives

- New Media and Language according to Manovich

- EVE de Peter Gabriel

- Murray's cyberdrama: immersion, agency and transformation;



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### **Cinema and Audiovisual Studies II (VIS1212L)**

"La Règle du jeu";

"Citizen Kane" / Orson Welles;

Alfred Hitchcock d "The Rear Window ";

"They live by night 'everyday N. Ray;

"Dolce vita" and "Le notti bianche - Italian cinema - Fellini and Visconti.

Hollywood (1952-1965): reactions to TV:

Good waves? The "Nouvelle Vague" and the French "Amélie";

The "Politics of Authors" and Les Cahiers du Cinema;

"Non, ou a vanglória de mandar ": cinema in Portugal;

Paz dos Reis to P.Costa.

British cinema;

The "Classics- Powell and Pressburger - and the Free Cinema - Richardson and Reisz.

"Wild Strawberries":

"Persona": Ingmar Bergman.

"Wings of desire":

The last of the "new cinemas": the Oberhausen Manifesto; Schlöndorff, Kluge, Herzog, Fassbinder;

Wenders: Land of plenty;

Cinema of Asia;

Bollywood and the the Bengali cinema of S. Ray

China and China seen by others;

Mizoguchi's Crucified lovers; Ozu; Kurosawa and Naruse and "Nuberu Bagu" .

Others: Cassavetes, Tarantino, Almodovar; Kubrick, Kiarostami, & etc.

Digital Hollywood.

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### **Study and Workshops and Multimedia I (VIS1375L)**

#### **1.)MULTIDIMENSIONAL SHORT FILM LAB**

Local Mapping

AQAL MATRIX - All Quadrants All Levels - Mapping Consciousness

MULTIDIMENSIONAL SHORT FILM LAB Development of a Short Film within Multidimensional Expression of about 3 Minutes in a previously chosen scenery in the historical Center of Evora.

#### **2)PROCESSING**

Introduction to Processing, open-source arts programming language for creative programs.

Elementary principles of creative programming: variables, flows, decisions.

Processing visual and audio signals in real-time.

Building programs that manipulate and process flows of images and sounds.

Analysis of pieces of digital art created with programs.

#### **3) STOPMOTION**

1 Exercises of acceleration, deceleration, pause

2 Exercises of inertia, weight, strength



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### **Media Studies I (VIS1213L)**

Media and media art - plurality and instability of meanings.

From the «work» to the «project»-Do IT at e-flux from Hans Ulrich Obrist.

Vanguards and new media in the first half of the 20th century: new strategies of creation.

The work of art in the age of technical reproducibility - Walter Benjamin (1936).

The specificity of the medium according to Clement Greenberg.

' Specific objects ', and ' postmodern intermedia art

The ' pós-medium ' condition - the Voyage on the North Sea according to Rosalind Krauss.

Vanguards arts of the 60th, conceptual art, video, sound, installation, digital, virtual immersion.

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### **Multimedia III (VIS1387L)**

The course aims to provide students with an introduction to the concepts of interactive visual programming languages, and apply them in practical exercises related to digital .

Know the origin of visual programming through the seizure of the fundamental concepts and basic structures: variables , conditions , Cycles , Arrays, Functions . Understand and apply concepts of object oriented programming : Classes and Objects , Encapsulation , Constructors and Destructors , math and conditional .

2 - Different sound Synthesis : Synthesis of Form Fixed Wave, Additive, Subtractive Synthesis by Modulation , Ring, Amplitude Modulation , Frequency , Synthesis by Physical Modeling and Granular Synthesis .

3 - Study and creation of interactions of simple data entry programs : mouse , keyboard , sound, as well as an introduction to computer vision system, Arduino and micromicrocontrollers .

It is intended that students acquire the basic tools needed handle the more basic interactive installations.

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### **Web Design (VIS1208L)**

Development and improvement of theoretical and practical concepts about programming languages for the Web, Case Studies and infrastructure web: Planning, Objectives and Target Audience Services Architecture, Responsiveness and accessibility, Sketches, Color, Text, Grid, Text and Image content, Interactivity, Marketing - Newsletters, Domains and hosting, E-Commerce, SEO, Production, and programming languages: HTML, CSS, Javascript, and FTP SSH.

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### **Study and Workshops and Multimedia II (VIS1376L)**

MULTIDIMENSIONAL SHORT FILM LAB II

Mapping of the Leões Arts School Campus.

AQAL MATRIX - All Quadrants All Levels - Mapping Consciousness

MULTIDIMENSIONAL SHORT FILM LAB II Development of a Short Film within Multidimensional Expression of about 3 Minutes in a previously chosen scenery in the the Leões Arts School Campus.

PROCESSING

Deepening the Processing language, open-source art program for creating creative programs.

Intermediate principles of creative programming: classes, arrays, objects, polymorphism.

Processing visual and audio signals in real-time.

Building programs that manipulate and process flows of images and sounds. Creation of a final project online.



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### **Media Studies II (VIS1214L)**

Contemporary readings of the «photographic. Different studies and theoretical approaches on the photographic image.

Collective and individual uses of photography - photographic memory and social identities.

The Beginnings - invention of photography: the devices look, the new visual perception and the «amazement» figures.

Photography as art: discomfort in the face of the technique, the issue of 'authorship', artists 'experimentation and the modernist vision of the photographic aesthetic autonomy.

The photography and the loss of 'aura' of art according to Walter Benjamin: 'a small history of photography'.

Decade of 60, the proper photography for art?

New objectivity and the «formal» photographic language: the years 90.

Conceptual influences: Larry Sultan and the suburban hyperrealist Chronicle.

Staged narratives: Jeff Wall and Philip-Lorca diCorcia.

Photographic documentary and fictional representation: Collier Schorr, Annette Kelm, Lara Almarcegui.

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### **Multimedia IV (VIS1388L)**

Improvement of the fundamental concepts on interactive languages in audiovisual programming with the aim of applying them in practical projects related to advanced practice of the contemporary digital arts through real-time audiovisual and technological resources, from the development of specific graphical interface to physical ones, with a special focus on the different modalities of motion graphics.

1 - Analysis and creating interactions analysis and advanced data input programs using computer vision systems by tracking color and movement.

2 - Arduino microcontroller and MIDI systems: customizable analog and digital sensors, through fundamental concepts of electronics and their relationship with software

3 - Multi-screen synchronization and network and graphical manipulation objects in 3D real time.

4 - Wii, Kinect. Video mapping

At the end of the course, students must have the necessary tools to perform and manipulate interactive audiovisual installations in all of its modalities.

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### **Production of Multimedia Content (INF0876L)**

Multimedia data types

Multimedia data manipulation

Tools for building multimedia applications

Prospects for future development (mobility, context)

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### **Study and Workshops and Multimedia III (VIS1377L)**

PROCESSING

Creation of programs with Processing. Elements of code: variables, conditions, loops, arrays, functions, ArrayLists, vectors. Coordinates systems, color systems. 2d and 3d graphical primitives. Creating interactive programs. Analysis of movements for animation by code.

Introduction to physical simulations. Object-oriented programming. Programs endowed with interaction on data input: mouse, keyboard, sound, video, sensors. Computer vision, sound analysis, reading sensors, introduction to physical computing. Using Processing for creating programs on the computer, in HTML pages, on mobile devices.

STOPMOTION

1 Exercises of acceleration, deceleration, pause

2 Exercises of inertia, weight, strength

3 Development of the entire theoretical part of the film that will be held at the second semester





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### **Media Studies III (VIS1215L)**

Experimental film-essays for a definition.

Cinema and changeability of the film work. Processes and devices: unrepresentative, not narrative and not figurative films. The cinema according to Deleuze: time image and movement image.

First cinematic avant-gardes.

Underground cinema, structural cinema, conceptual cinema, expanded cinema.

Intersections and transmigratory practices between video art and experimental cinema.

Filmmakers and artists - aesthetic implications and reception on film-essays.

Crossings and the contamination between cinema and visual arts: contemporary trends from cinema session to «cinema exhibitions».

The «cinematic» - plural creation languages and passages among cinema, photography and video.

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### **Photography I (VIS1381L)**

The course consists of sessions combining theory and practice on the topic of plasticity in analogue photography. This topic is theoretically developed through the observation and analysis of a diversity of photographic approaches, and their relevance in the history of Photography, taking into consideration technical aspects such as use of light, composition, exposure and aperture, scale, and the relation between positive and negative.

1. Themes: portrait, architecture, self-representation, landscape, travel-photography, documentary photography

2. The camera and the photographic gesture

3. Analogue photography

a. types of film

b. sensibility

c. exposure adjustment

d. capturing movement / exposure times/ aperture

e. sharpness / diaphragm / depth of field

f. photometer / modalities of exposure

g. principles of composition: landscape, portrait, studio-photography

3. Darkroom practice.

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### **Production I (VIS1389L)**

Objects in 3d space: models, shaders, textures, lights, cameras;

\* Object modelling techniques: sculpt, box/extrusion/subdivision surfaces, patches;

\* Shader creation/programming and textures;

\* Lighting, Camera setup;

\* Passes, Compositor and Render;

\* 3d file formats and image output file format: OpenEXR, Tiff, Targa;



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### **Multimedia Projects I (VIS1391L)**

Examples of pioneering and current works in Digital Arts.

Analysis of pieces and works of artists in the digital area.

Discussions around the works of artists.

Indications of bibliographical, filmic, artistic and digital references related to the projects of the students.

Conception of projects by students with deliveries of schemes, storyboards, text, images and other materials necessary to the understanding of project design.

Laboratory space to create digital artworks.

Delivering the final two projects, presentation and documentation of the works.

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### **Complementary Design I (VIS1199L)**

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### **Study and Workshops and Multimedia IV (VIS1378L)**

#### **CREATIVE PROGRAMMING**

Creation of programs through Processing, Arduino, openFrameworks.

Elements of code: variables, conditions, loops, arrays, functions, ArrayLists, vectors. Knowing how to interconnect the code elements in building a program.

Mastering object-oriented programming. Notions of classes, objects, polymorphism.

Use of actuators through Arduino: LEDs, motors, buttons, potentiometers, joysticks.

Use of sensors through Arduino: accelerometer, LDR, temperature, humidity, infrared.

Installation and use of openFrameworks. Programming in C++.

Creating of programs endowed with analysis and interaction data input: mouse, keyboard, sound, video, sensors. Computer vision, sound analysis, physical computing.

Using Processing, Arduino, and openFrameworks for creating programs with graphics, sound or physical computing that run on the computer as applications, in HTML pages as javascript, apps on mobile devices, installations.

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### **Media Studies IV (VIS1216L)**

Video art - the hybrid and composite condition of the medium and the plurality of creation

The «pós-medium» condition and the specificity of the video technology - new horizons of the image and of representation

Constitution of a video «aesthetics»?

Social criticism of television language and mass culture; electronics and formalist auto-reference; and 'artistic' video.

Video art, performance art, body art: «aesthetics» narcissist according to Rosalind Krauss.

Video art and experimental cinema: continuities, contaminations, singularities, distinctions.

From the tv monitor to the Installation: aesthetics of space, physical expressiveness, procedures for reception and perception

Video art in Portugal - an approach

Sound art or art that integrates the sound?

Precursors and promoters: when the music 'heard' the noises and sounds

Sound and images: Convergences and kinesthesia of languages

Sound art, sound installations and sound sculptures



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## **Photography II (VIS1382L)**

Program (digital photography)

1. Photography (dis)encounters between the analogue and digital
2. Digital photography: colour, and black and white
  - a. camera types and digital lenses
  - b. the 'electronic' image
  - c. digital media types / digital formats and their conversion/ calibration
  - d. sensitivity and noise
  - e. exposure adjustments
  - f. movement / exposure/ shutter / diaphragm/ digital depth of field
  - g. sharpness
  - h. negative scanning
3. Lightroom practice: digital photographic image enhancement
  - a. image enhancement using Photoshop and Lightroom
  - b. types of paper and profiles in relation with printing
4. Ethics and legislation in photographic practice
5. Areas of employment in professional photography

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## **Production II (VIS1390L)**

Fundamentals of animation: timing, movement, distortion, keyframes e interpolations, primary and secondary animations, sound synchronization, iterations, drama.

- \* Fundamentals of 3d animation: rigging; non-linear animation tools, physical simulation.
- \* Modelling for action - about retopology.
- \* Camera animation, multicamera and editing
- \* Lighting for animation
- \* Footage for 3d production
- \* Mocap and Rotoscope
- \* Advanced Compositing
- \* Advanced Lighting with HDR probes
- \* Pipeline
- \* Normal and Stereoscopic Rendering
- \* HD File Formats: IMAX e 4k



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### **Multimedia Projects II (VIS1392L)**

Examples of current works in Digital Arts.

Analysis of pieces and works of artists in the digital area.

Discussions around the works of artists.

Indications of bibliographical, filmic, artistic and digital references related to the projects of the students.

Conception of projects by students with deliveries of schemes, storyboards, text, images and other materials necessary to the understanding of project design.

Laboratory space to create digital artworks.

Delivering the final two projects, presentation and documentation of the works.

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### **Entrepreneurship and Business Management (GES0787L)**

Module 1 - Introduction to Entrepreneurship and Innovation

- a. Determinants of Entrepreneurship
- b. International comparison and analyses of entrepreneurship
- c. What is innovation: Types of innovation
- d. Dynamics of innovation
- e. International comparison of innovation and situation of Portugal
- f. Entrepreneurship and innovation
- g. Intraentrepreneurship

Module 2 - From Ideas to Firm creation: The Process

- a. Analysis of Markets
- b. Analysis of business ideas
- c. Creating a viable business idea- the structuring process
- d. Simulation games- from ideas to business formation

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### **Complementary Design II (VIS1200L)**