



FICHA DE UNIDADE CURRICULAR

Unidade Curricular

201311025 - DESIGN II

Tipo

Obrigatória

Ano lectivo

2019/20

Curso

Lic Design

Ciclo de estudos

1º

Créditos

12.50 ECTS

Idiomas

Português

Periodicidade

semestral

Pré requisitos

Ano Curricular / Semestre

1º / 2º

Área Disciplinar

Design

Horas de contacto (semanais)

Teóricas	Práticas	Teórico práticas	Laboratoriais	Seminários	Tutoriais	Outras	Total
0.00	0.00	9.00	0.00	0.00	0.00	0.00	9.00

Total Horas da UC (Semestrais)

Total Horas de Contacto

126.00

Horas totais de Trabalho

350.00

Docente responsável (nome / carga lectiva semanal)

Pedro Duarte Cortesão Monteiro

Outros Docentes (nome / carga lectiva semanal)

Pedro Duarte Cortesão Monteiro	6.00 horas
Elisabete de Jesus Rosado Rolo	3.00 horas
Gonçalo André Moço Falcão	3.00 horas
(docente a definir)	6.00 horas

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

Experimentar o processo do Design como modo racional de transformação da realidade no sentido

do controlo do ambiente

Promover um ensino fundamental de conceitos, princípios e técnicas elementares do Design

Desenvolver no aluno as capacidades de investigação, de representação e de comunicação

Abordar o Ambiente Humano, na perspectiva do conceito de Cultura Material

Desenvolvimento da literacia visual, dominando a linguagem gráfica e entendendo o seu funcionamento e potencial

Despertar para o papel e responsabilidade do design(er) como agente transformador do ambiente Humano

Estimular o pensamento como ponto de partida para a resolução dos problemas de design

Adquirir prática de projeto de acordo com metodologia projetual

Integrar na prática projetual questões de ergonomia e de sustentabilidade

Ajudar a criar uma prática de processos para o desenvolvimento de um projecto em design gráfico.

Aprofundar o conhecimento sobre tipografia e a articulação entre imagens e palavras

Contribuir para o desenvolvimento do pensamento crítico e para a capacidade de procurar e seleccionar informação útil

Cultivar a curiosidade e a interpelação da realidade como competências fundamentais do estudante de design

Contribuir para a aquisição progressiva de conhecimentos fundamentais sobre cultura do Design

Conteúdos Programáticos / Programa

A UC Design II, de natureza teórico-prática, dá continuidade à UC Design I, ponde os alunos perante as várias dimensões do design, através duma aprendizagem assente na resolução de problemas práticos de crescente complexidade e abrangência. Tal como no semestre anterior, a UC agrega dois percursos didáticos complementares — paralelos e, pontualmente, convergentes — que visam familiarizar os estudantes com os âmbitos, processos, ferramentas e códigos do design tri e bi-dimensional, aproximando-os aos códigos e âmbitos do **design de equipamento e produtos**, por um lado, e do **design de comunicação**, por outro.

Pretende-se proporcionar uma aprendizagem ativa através da simulação de problemas, progressivamente mais complexos, que se aproximam da realidade. O aluno aprende a pensar através da prática, desenvolvendo as suas capacidades criativas pela exploração dos processos racionais do projeto na resolução de uma série de exercícios teórico-práticos.

Assim, **na componente tri-dimensional** visa-se despertar o aluno para noções básicas do Design, através da interpretação teórica e prática de conceitos fundamentais e indissociáveis como função, forma, funcionamento, utilidade, etc. na sequência do que já havia sido feito na UC Design I. Através de exercícios de design progressivamente mais complexos, procurará promover-se uma aprendizagem assente na prática, questionando noções pré-adquiridas sobre a natureza dos objectos artificiais e as suas funções.

Temas:

1. **Objectos improváveis:** criação de objetos/sistema de objectos destinados a resolver um problema concreto, uma função específica (mesmo se implausível ou improvável), *sem passado formal*

2. **Objectos possíveis:** criação de objetos/sistema de objectos destinados a resolver um problema concreto, uma função específica (provável ou, pelo menos, plausível), mais próxima da realidade e do quotidiano

Na componente bi-dimensional da UC, pretende-se continuar o desenvolvimento de conceitos

e técnicas básicas do Design Gráfico, nomeadamente aqueles relacionados com a tipografia e a articulação entre imagens e palavras. Serão desenvolvido um conjunto de exercícios práticos de curta duração que veicularão aqueles temas, ao mesmo tempo que obrigarão a os alunos a reflectir sobre temas mais vastos da realidade em que se inserem.

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

Os exercícios projectuais propostos visam estimular as capacidades de resolver problemas e desenvolver as competências e ferramentas específicas do design(er), através do confronto com problemas de reduzida (mas crescente) complexidade, facilmente delimitáveis. Sempre que possível, procura confrontar-se os discentes com situações novas, "sem antecedentes", para evitar ou protelar o condicionamento por soluções pré-existentes (desenvolvidas em anos anteriores ou facilmente acessíveis na internet).

Os temas, ainda que podendo resultar em objectos não imediatamente reconhecíveis como pertencentes ao quotidiano, procurarão estimular reflexões alargadas sobre assuntos que afectam os alunos enquanto indivíduos e membros activos da sociedade.

A metodologia assenta no desenvolvimento de trabalhos práticos recorrendo, de forma progressivamente mais consciente, às metodologias e ferramentas próprias da disciplina. Os projectos propostos sublinham a importância fundamental das condicionantes, como material fundamental do design.

Metodologias de ensino (avaliação incluída)

A avaliação será contínua, realizada ao longo do semestre, no apoio ao desenvolvimento dos trabalhos e nos momentos de apresentação (gráfica, escrita e oral) dos resultados obtidos, correspondentes às entregas das diversas fases previstas no lançamento de cada exercício (fornecidas aos alunos em enunciados autónomos para cada exercício, e em que constarão, também, os prazos de desenvolvimento dos exercícios e respectivos critérios de avaliação). Contemplando a UC dois percursos de didáticos a decorrer em paralelo, através de aulas ministradas de forma alternada, a avaliação reflectirá a proporção das duas componentes — tri e bi-dimensional. Assim:

— **a classificação da componente tri-dimensional (6 horas por semana) corresponderá a 60% da classificação final** da UC;

— **a classificação da componente bi-dimensional (3 horas por semana) corresponderá a 30% da classificação final** da UC.

— Os restantes 10% serão reservados para a assiduidade, trabalho e participação nas aulas (5%) e para a avaliação de instrumentos complementares de aprendizagem (*passaporte cultural* VISTO e/ou outros) (5%).

Por sua vez, o apuramento das notas de cada componente resultará da ponderação das classificações dos exercícios nelas desenvolvidos, segundo as percentagens discriminadas nos respectivos enunciados.

Será publicada uma nota final de Avaliação Semestral (na escala de 0 a 20), no prazo previsto no Calendário Académico.

O Exame Final será constituído por uma prova de apresentação oral, ao júri constituído para o

efeito, e nos termos previamente definidos pelos docentes da UC. Prevê-se a possibilidade de melhoria de trabalhos efectuados durante o semestre bem como, caso o júri assim entenda, a realização de um exercício específico durante/para o exame.

Os exames de Melhoria e de Recurso contemplarão, para além da apresentação dos elementos comprovativos obrigatórios respeitantes a cada exercício e da apresentação oral, ao júri constituído para esse efeito, uma prova suplementar realizada presencialmente.

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

A UC prevê 126 horas de contacto e um total de 350 horas de trabalho. Significa isto que é expectável que os alunos desenvolvam parte significativa do seu trabalho fora das aulas, entre aulas, autonomamente, de acordo com o espírito do Tratado de Bolonha.

As aulas serão de carácter teórico-prático, com momentos autónomos de exposição (eventualmente com recurso projecções, filmes, etc.) relacionados com os temas dos trabalhos, com acompanhamento individual dos trabalhos (no espaço da sala de aula ou na oficina), com pontos de situação regulares, alargados ao conjunto da turma, com o propósito de esclarecer dúvidas comuns sobre objectivos ou processos. Fomentar-se-á o uso de diversas ferramentas (manuais, eléctricas, electrónicas), por forma a familiarizar os estudantes com um vasto leque instrumentos úteis ao desenvolvimento dos trabalhos.

A possibilidade de uso de computadores, *tablets* e outras ferramentas digitais, será definida caso a caso.

O uso de *smartphones* no contexto do trabalho será, por regra, fortemente desencorajado. Em qualquer caso, dever-se-á evitar o seu uso para actividades alheias ao desenvolvimento dos trabalhos (uso de redes sociais, comunicação por voz ou mensagem, etc.)

Registos video ou áudio das aulas deverão ser previamente autorizados.

Pontualmente, sempre que se entender pertinente, realizar-se-ão visitas de estudo.

Serão particularmente valorizados:

- a assiduidade e a pontualidade;
- o trabalho desenvolvido em aula, com acompanhamento dos docentes;
- a participação em aula, traduzido em exposição de dúvidas e pontos de vista, a entreatajuda a colegas:
- a curiosidade, a inquietude, a capacidade de ir além do mínimo e para lá do óbvio;
- o cumprimento de prazos;
- as actividades desenvolvidas fora das aulas que enriqueçam o processo de aprendizagem.

Por regra, os trabalhos serão publicamente apresentados e comentados perante a turma,

A apresentação alargada, perante a turma e não apenas perante os docentes, visa desenvolver a capacidade de síntese, refinar a qualidade e eficácia da expressão visual e orial, fomentar a discussão, e estimular e valorizar a capacidade de crítica e auto-crítica.

Bibliografia Principal

Bringhurst, Robert. Elementos do Estilo Tipográfico. São Paulo: Cosac Naify, 2005.

Heskett, John. Toothpicks and logos?: design in everyday life. New York: Oxford University Press, 2002.

Papanek, Victor. Arquitetura e design: ecologia e ética. Lisboa: Edições 70, 1995.

Papanek, Victor. Design for the real world: human ecology and social change. 2nd ed., completely rev. Chicago, Ill: Academy Chicago, 1985.
Rawsthorn, Alice. Design as an Attitude. Documents - Documents Series 28. Zürich: Ringier, 2018.

Bibliografia Complementar

Baines, Phil, e Andrew Haslam. Type & typography. 2nd ed. New York: Watson-Guption Publications, 2005.
Derry, T. K., e Trevor Illtyd Williams. A short history of technology: from the earliest times to A.D. 1900. New York: Dover Publications, 1993.
Fletcher, Alan. The art of looking sideways. London?; New York: Phaidon, 2001.
Forty, Adrian. Objects of desire?: design and society since 1750. London: Thames and Hudson, 1995.
Heskett, John. Industrial design. London: Thames & Hudson, 1980.
Manzini, Ezio. A matéria da invenção. Lisboa: Centro Português de Design, 1993.
Sudjic, Deyan. B is for Bauhaus?: an A-Z of design, 2014.
Sudjic, Deyan. The language of things?; [design, luxury, fashion, art?; how we are seduced by the objects around us]. London: Penguin, 2009.

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[Oportunamente, no enunciado cada exercício ou no decurso das aulas, será fornecida bibliografia complementar atinente ao trabalho em curso.] Sugere-se aos alunos que o queiram fazer, que sigam o grupo de Facebook FA design I+II (www.facebook.com/groups/1620778588184111/). O grupo (fechado — apenas acessível a docentes e discentes, passados e presentes da UC ou de cursos de Design da FA) destina-se a divulgar rapidamente informação de interesse (eventos, notícias, artigos, etc.) para os estudantes, relacionada ou não directamente com os trabalhos em curso. Naturalmente, e por não ser obrigatório que os alunos tenham contas em redes sociais, nenhuma informação fundamental relativa às aulas será divulgada exclusivamente or esta via.]



CURRICULAR UNIT FORM

Curricular Unit Name

201311025 - Design II

Type

Obrigatória

Academic year

2019/20

Degree

Lic Design

Cycle of studies

1º

Year of study/ Semester

12.50 ECTS

Lecture language

Português

Periodicity

semestral

Prerequisites

Unit credits

1º / 2º

Scientific area

Design

Contact hours (weekly)

Tehoretical	Practical	Theoretical-practicals	Laboratory	Seminars	Tutorial	Other	Total
0.00	0.00	9.00	0.00	0.00	0.00	0.00	9.00

Total CU hours (semestrial)

Total Contact Hours

126.00

Total workload

350.00

Responsible teacher (name /weekly teaching load)

Pedro Duarte Cortesão Monteiro

Other teaching staff (name /weekly teaching load)

Pedro Duarte Cortesão Monteiro	6.00 horas
Elisabete de Jesus Rosado Rolo	3.00 horas
Gonçalo André Moço Falcão	3.00 horas
(docente a definir)	6.00 horas

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

Design I, which is both theoretical and practical in nature, introduces students to the various dimensions of design through a learning process based on solving practical problems of increasing complexity and scope. The UC aggregates two complementary didactic pathways — parallel and,

occasionally, convergent — that aim to familiarize students with the scope, processes, tools and codes of tri- and two-dimensional design. Thus, Design I constitutes an introduction to Product Design, on the one hand, and Communication Design, on the other.

The three-dimensional component aims to awaken the student to the basics of Design, through the theoretical and practical interpretation of fundamental and inseparable concepts such as function, form, functioning, utility, etc. Through progressively more complex design exercises, practical learning will be promoted by questioning pre-acquired notions about the nature of artificial objects and their functions. The exercises will include moments of research and theoretical reflection around the questions of the function and its materialization, and prospective moments of exploration of the limits and possibilities of formalization of the answers to these same functions.

The two-dimensional component of Design I, is intended to familiarize students with the concepts and basic techniques of Graphic Design. In addition to the acquisition of scientific knowledge and the execution of small projects and training exercises, students will be introduced to the gradual use of a vector drawing program (Adobe Illustrator) and a desktop publishing program (Adobe Indesign) suitable for the resolution of semester problems.

In the three-dimensional component of the course, the student will learn to think through practice, questioning pre-acquired notions about the nature of artificial objects and their functions. Thus, the three-dimensional component program will be based on two thematic units, divided into several exercises:

1. Form vs Function: to interpret the form (reading objects). The first theoretical-practical exercise, which through the analysis of existing objects will lead students to deal with the various dimensions of utility (and related concepts such as uselessness or obsolescence) and the relationship between form, function and operation. In a second phase, fundamental aspects of the specific language of representation in design will be explored. Finally, in a third phase, we will deal with notions of typological classification based on the fundamental concepts previously explored.

2. Function vs Form: to interpret the function (making objects). a second exercise, of an eminently practical nature, that will question the notion of utility by designing a three-dimensional object with a playful function and no predetermined form. The history of Design (and other related areas) will seek formal antecedents for the object concerned. Once again, the use of design codes will be encouraged.

In the two-dimensional component of the course, we will walk through basic concepts and techniques of Graphic Design, acquiring scientific knowledge and specific technical skills, from the resolution of a set of practical exercises.

1. Introductory framework: Communication design and graphic design as disciplines integrated into the general process of human communication and respective areas of intervention.

2. Visual literacy: Basic principles of graphic language, in order to understand its functioning and potential.

3. The letter: morphology and history. The evolution of writing. Four moments of change: the emergence of writing, the invention of the alphabet, the discovery of the press and the digital revolution. >Origin, evolution and morphological structure of the main font categories. Recognition of dominant elements in letter design. The importance of visual perception: notions of form and

proportion. Letters as a fundamental element of graphic design. Typographic classifications and major font families. Relationship between positive and negative space.

4. The letters in operation [the text] Word: Construction of words. Relativity of the notion of spatial equality. Notions of readability and reading impediments. Text and images: Structuring elements of text and composition. Image and text management: Organization and hierarchy of graphic and typographic elements on a page to create logical content. Rules, typographic grids.

5. Diagrammatic expression in two-dimensional space. Expression of complex information through a graphic diagram, so that it can be interpreted simply and clearly.

The evaluation will be continuous, carried out throughout the semester, based on the work developed and the presentation (graphical, written and oral) of the results, on the deliveries of the various phases foreseen at the launch of each exercise (provided to students in autonomous assignment briefs, which will also include the schedule and deadlines and the evaluation criteria).

As Design I includes two parallel and concurrent courses, the grading will reflect the proportion of the two components - tri and two-dimensional. As such:

- The classification of the three-dimensional component (6 hours per week) will correspond to 60% of the final UC classification;

- The classification of the two-dimensional component (3 hours per week) will correspond to 30% of the final UC classification.

- The remaining 10% will be reserved for attendance, work and class participation (5%) and for the evaluation of complementary learning tools ("VISTO" and/ or other elements) (5%).

In turn, the score of each component will result from the weighting of the grades of the exercises developed, according to the percentages stated in each assignment.

The final grade of the three-dimensional component: the two planned thematic units will each correspond to 50% of the final grade of the component. Since the number of exercises that compose them may vary, as well as their duration and degree of complexity, their relative weight in the evaluation will be explained in each statement in due course.

Clearance of the final grade of the two-dimensional component:

Visual literacy exercises - 5%

Typographic Observation - 10%

Layout - 40%

Project Typographic Classification (Group Project) - 35%

Diagrammatic expression in two-dimensional space - 10%

A final grade will be published at the end of the semester (on a scale from 0 to 20) within the deadline set in the Academic Calendar.

The Final Exam will consist of an oral presentation test, to the jury set up for this purpose, and in the terms previously defined by the UC teachers. It is foreseen the possibility of improvement of work done during the semester and, if the jury so wishes, to perform a specific exercise during / for the exam.

The Improvement and Appeal exams will include, in addition to the presentation of the obligatory

evidence for each exercise and the oral presentation, to the jury set up for this purpose, an additional test conducted in person.

Design I contemplates 126 contact hours and a total of 350 working hours. This means that students are expected to do a significant part of their work between classes, on their own, in accordance with the Bologna Treaty spirit.

Classes will be theoretical and practical, with autonomous moments of theoretical contextualization (possibly using projections, films, etc.) related to the themes of the work, with individual monitoring of the work (in the classroom or workshop), with regular status points. The use of various tools (manual, electric, electronic) will be encouraged to familiarize students with a wide range of useful tools for the development of the work.

The use of computers, tablets and other digital tools will be defined on a case by case basis. Smartphone use in the work context will, as a rule, be strongly discouraged. In any case, its use should be avoided for activities unrelated to the development of the work (use of social networks, voice or message communication, etc.).

Video or audio recordings of classes must be previously authorized.

From time to time, whenever pertinent, study visits will be carried out.

It will be particularly valued:

- attendance and punctuality;
- the work developed in class, with accompaniment by the teachers;
- Participation in class and mutual help to colleagues;
- Curiosity, restlessness, the ability to go beyond the obvious;
- Compliance with deadlines;
- Activities outside the classroom that enrich the learning process.

As a rule, final works will be publicly presented to the class.

The broad presentation, before the class and not just the teachers, aims to develop the ability to synthesize, refine the quality and effectiveness of visual and oral expression, foster discussion, and stimulate and enhance the capacity for criticism and self-criticism.

To experiment with the Design process as a rational way of transforming reality into an improved one.

To promote elementary design concepts, principles and techniques

To develop student's research, representation and communication skills

To address the Human Environment, within the concept of Material Culture

To develop visual literacy, the mastering of graphic language and understanding its operation and potential

To awake to the role and responsibility of design as a transformative agent of the Human environment

To stimulate thinking as a starting point for solving design problems

To become acquainted with design methodology

To integrate ergonomics and sustainability issues into design practice

To increase the knowledge on typography and the articulation between images and words

To contribute to the development of critical thinking and the ability to research and select useful information.

To foster curiosity and the questioning of reality as fundamental competences of design students

To contribute to the progressive knowledge about Design culture

Syllabus

Design II, which is both theoretical and practical in nature, follows the contents and purpose of Design I, bringing students to the various dimensions of design through learning process based on solving practical problems of increasing complexity and scope. As in the previous semester, the UC aggregates two complementary didactic pathways — parallel and, occasionally, convergent — that aim to acquaint students with the scope, processes, tools and codes of three- and two-dimensional design, bringing them closer to codes and scopes of product design, on the one hand, and communication design, on the other.

The aim is to provide active learning by simulating progressively more complex problems that gradually move closer to reality. Students learn how to think through practice, developing creative abilities by exploring the rational processes of design by solving a series of theoretical and practical exercises.

Thus, the three-dimensional component aims to awaken the student to the basics of Design, through the theoretical and practical interpretation of fundamental and inseparable concepts such as function, form, operation, utility, etc. Following what had already been done at UC Design I, practical learning will be promoted by questioning pre-acquired notions about the nature of artificial objects and their functions.

Themes:

1. Unlikely objects: creation of objects / system of objects intended to solve a concrete problem, a specific function (even if implausible or unlikely), without formal past
2. Possible objects: creation of objects / object system to solve a specific problem, a specific function (probable or at least plausible), closer to reality and everyday life.

In the two-dimensional component of UC, it is intended to continue the development of basic concepts and techniques of graphic Design, namely those related to typography and the articulation between images and words. A set of short-term hands-on exercises will be developed that will address these themes, while forcing students to reflect on broader themes of their reality.

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

The proposed exercises aim to stimulate problem solving skills and develop design(er)-specific skills and tools by confronting easily delimited (but increasing) complexity problems. Whenever possible, it seeks to confront students with new, "unprecedented" situations to avoid conditioning by pre-existing solutions (developed in previous years or easily accessible on the Internet).

Although they may result in objects not immediately recognizable as belonging to everyday life, each theme will seek to stimulate broad reflections on issues that affect students as individuals and active members of society.

The methodology is based on the development of practical work using, progressively in more conscious manner, the methodologies and tools of the discipline. The proposed projects underline the fundamental importance of constraints as a fundamental design material.

Teaching methodologies (including evaluation)

The evaluation will be continuous, carried out throughout the semester, based on the work developed and the presentation (graphical, written and oral) of the results, on the deliveries of the various phases foreseen at the launch of each exercise (provided to students in autonomous assignment briefs, which will also include the schedule and deadlines and the evaluation criteria).

As Design II includes two parallel and concurrent courses, the grading will reflect the proportion of the two components - tri and two-dimensional. As such:

- The classification of the three-dimensional component (6 hours per week) will correspond to 60% of the final UC classification;

- The classification of the two-dimensional component (3 hours per week) will correspond to 30% of the final UC classification.

- The remaining 10% will be reserved for attendance, work and class participation (5%) and for the evaluation of complementary learning tools ("VISTO" and/ or other elements) (5%).

In turn, the score of each component will result from the weighting of the grades of the exercises developed, according to the percentages stated in each assignment.

The final grade of the three-dimensional component: the two planned thematic units will each correspond to 50% of the final grade of the component. Since the number of exercises that compose them may vary, as well as their duration and degree of complexity, their relative weight in the evaluation will be explained in each statement in due course.

A final grade will be published at the end of the semester (on a scale from 0 to 20) within the deadline set in the Academic Calendar.

The Final Exam will consist of an oral presentation test, to the jury set up for this purpose, and in the terms previously defined by the UC teachers. It is foreseen the possibility of improvement of work done during the semester and, if the jury so wishes, to perform a specific exercise during / for the exam.

The Improvement and Appeal exams will include, in addition to the presentation of the obligatory evidence for each exercise and the oral presentation, to the jury set up for this purpose, an additional test conducted in person.

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

Design II contemplates 126 contact hours and a total of 350 working hours. This means that students are expected to do a significant part of their work between classes, on their own, in accordance with the Bologna Treaty spirit.

Classes will be theoretical and practical, with autonomous moments of theoretical contextualization (possibly using projections, films, etc.) related to the themes of the work, with individual monitoring of the work (in the classroom or workshop), with regular status points. The use of various tools (manual, electric, electronic) will be encouraged to familiarize students with a wide range of useful tools for the development of the work.

The use of computers, tablets and other digital tools will be defined on a case by case basis. Smartphone use in the work context will, as a rule, be strongly discouraged. In any case, its use should be avoided for activities unrelated to the development of the work (use of social networks,

voice or message communication, etc.).

Video or audio recordings of classes must be previously authorized.

From time to time, whenever pertinent, study visits will be carried out.

It will be particularly valued:

- attendance and punctuality;
- the work developed in class, with accompaniment by the teachers;
- Participation in class and mutual help to colleagues:
- Curiosity, restlessness, the ability to go beyond the obvious;
- Compliance with deadlines;
- Activities outside the classroom that enrich the learning process.

As a rule, final works will be publicly presented to the class.

The broad presentation, before the class and not just the teachers, aims to develop the ability to synthesize, refine the quality and effectiveness of visual and oral expression, foster discussion, and stimulate and enhance the capacity for criticism and self-criticism.

Main Bibliography

Bringhurst, Robert. Elementos do Estilo Tipográfico. São Paulo: Cosac Naify, 2005.

Heskett, John. Toothpicks and logos?: design in everyday life. New York: Oxford University Press, 2002.

Papanek, Victor. Arquitetura e design: ecologia e ética. Lisboa: Edições 70, 1995.

Papanek, Victor. Design for the real world: human ecology and social change. 2nd ed., completely rev. Chicago, Ill: Academy Chicago, 1985.

Rawsthorn, Alice. Design as an Attitude. Documents - Documents Series 28. Zürich: Ringier, 2018.

Additional Bibliography

Baines, Phil, e Andrew Haslam. Type & typography. 2nd ed. New York: Watson-Guption Publications, 2005.

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<https://podcasts.apple.com/pt/podcast/design-matters-with-deb-bie-millman/id328074695?l=en>

THE DESIGN OF BUSINESS THE BUSINESS OF DESIGN

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[In due course, in each statement or during the course of the lecture, additional bibliography will be provided regarding the work in progress.] Students who wish to do so are encouraged to follow the FA design I + II Facebook group ([www.facebook.com / groups / 1620778588184111 /](https://www.facebook.com/groups/1620778588184111/)). The group (closed - accessible only to faculty and students, past and present at UC or FA Design courses) is intended to quickly disclose information of interest (events, news, articles, etc.) to students, related or not directly with work in progress. Naturally, and because it is not mandatory for students to have accounts on social networks, no fundamental information regarding classes will be disclosed exclusively via this route.]