



## FICHA DE UNIDADE CURRICULAR

### Unidade Curricular

201313048 - DESIGN GRÁFICO IV

### Tipo

Obrigatória

<b>Ano lectivo</b> 2020/21	<b>Curso</b> Lic Design	<b>Ciclo de estudos</b> 1º	<b>Créditos</b> 7.00 ECTS
<b>Idiomas</b> Português	<b>Periodicidade</b> semestral	<b>Pré requisitos</b>	<b>Ano Curricular / Semestre</b> 3º / 2º

### Área Disciplinar

Design

### Horas de contacto (semanais)

Teóricas	Práticas	Teórico práticas	Laboratoriais	Seminários	Tutoriais	Outras	Total
0.00	0.00	6.00	0.00	0.00	0.00	0.00	6.00

### Total Horas da UC (Semestrais)

<b>Total Horas de Contacto</b> 84.00	<b>Horas totais de Trabalho</b> 196.00
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### Docente responsável (nome / carga lectiva semanal)

Gonçalo André Moço Falcão

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

Gonçalo André Moço Falcão 6.00 horas  
Matej Ramsak 6.00 horas

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

O design de comunicação é uma área que está profundamente ligada aos movimentos sociais e com eles interage. A articulação de processos de comunicação entre alguém que pretende comunicar e os potenciais interessados na comunicação só pode ser feita por quem seja capaz de

se posicionar no espaço social. Assim sendo, não é possível formar designers sem pretender estimular um olhar informado sobre a sociedade onde vivem e desenvolver o conhecimento sobre os elementos estruturantes da democracia: educação, sociedade, saúde, política, segurança, ecologia, economia, justiça e cultura.

O último semestre do curso tem como principal objectivo associar os conceitos e conhecimentos adquiridos em Design Gráfico I, II e III, integrando-os em projectos multidisciplinares, articulados com a disciplina de Design.

Para além dos conhecimentos de natureza científica, do apoio teórico e da execução de projectos e exercícios formativos, os alunos continuarão a ser apoiados na utilização de programas informáticos adequados.

Através de projectos típicos da profissão, exigir-se-á nesta fase, resultados mais detalhados, maior capacidade de antecipar as necessidades e requerimentos do trabalho e mais rigor, quer ao nível da concepção quer ao nível da execução.

Pretende-se ainda que os alunos lidem com os aspectos humanistas do projecto em Design, desenvolvam as faculdades de pensamento e imaginação e contactem com as considerações sociais da disciplina.

Procurar-se-á, sempre que possível, trabalhar em articulação com a UC de Design

## Conteúdos Programáticos / Programa

O semestre propõe dois projetos distintos: um mais especulativo e um segundo mais concreto e assente na realidade

### **1: Projetando (para) o Futuro**

Nesta projeto os alunos são convidados a reconhecer, pesquisar e definir um desafio que a nossa sociedade enfrenta (ou provavelmente enfrentará nos próximos anos). Usando estratégias de design thinking e metodologias “lean”, os alunos idealizam e prototipam uma solução (comunicação visual) que contribuiria positivamente para o assunto em questão a curto e médio prazo.

### **2: Mobilidade Urbana**

Neste trabalho de grupo os alunos são convidados a pesquisar um contexto, revelar problemas, propor e desenvolver soluções - sistemas - que irão contribuir positivamente para melhorar a mobilidade partilhada e o transporte público em Lisboa e, em última análise, promover o seu uso. O projecto deverá considerar os pressupostos ambientais e de mudanças de comportamento na mobilidade em curso e considerar as tendências futuras de mobilidade. O projeto é desenvolvido em colaboração com as unidades curriculares Design VI e Design de Serviços.

Os exercícios práticos são apoiados por aulas teóricas.

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

As diferentes características dos dois exercícios permitem o desenvolvimento de um conjunto diversificado de competências. O primeiro projeto - aberto - exige uma abordagem proactiva e promove a pesquisa e o pensamento crítico como bases do processo criativo. O segundo, mais definido e assente em premissas reais, tem um grau de complexidade maior, e oferece uma experiência de aprendizagem mais próxima à do contexto profissional. Requer trabalho colaborativo e um processo de projecto por fases, bem estruturado. A escolha do tema e do

problema a resolver propõe a procura de soluções abrangentes e integradoras de várias áreas do design, como design de produto, design de serviços e design gráfico.

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

O trabalho deste semestre adota uma lógica de ensino/aprendizagem e decorre com recurso a aulas teóricas sobre os principais conceitos e tópicos em uso em cada projecto, debates moderados, propostas de projetos individuais e / ou em grupo e apresentações de projectos. A Avaliação será contínua e feita ao longo de todo o semestre. A assiduidade e a participação ativa serão valorizadas.

#### **situação de excepção 2020/2021 - Plano de Contingência COVID-19**

Tendo em conta a conjuntura actual e a natureza da unidade curricular os exercícios foram planeados de modo a que todas as atividades e trabalhos possam ser adaptados e realizados à distância se necessário, recorrendo a tecnologias de ensino à distância. O trabalho de campo será feito em ambiente urbano a céu aberto.

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

As aulas teóricas proporcionam aos alunos os conhecimentos necessários que alicerçam o trabalho prático. Os debates moderados estimulam a proficiência na pesquisa e promovem o pensamento crítico.

Os exercícios práticos permitem aos alunos traduzir os conhecimentos teóricos para a prática à medida que desenvolvem o seu trabalho e as suas competências profissionais num ambiente real, sob a orientação e supervisão de um instrutor. Além disso, projetos de grupo e apresentações de alunos ajudam a desenvolver e praticar as competências organizacionais e interpessoais.

### **Bibliografia Principal**

- Bierut, M. (2016). *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. Harper Design.
- Bringhurst, R. (2015). *The Elements of Typographic Style*. Hartley & Marks.
- Crow, D. (2010). *Visible Signs: An Introduction to Semiotics in the Visual Arts*. AVA Publishing.
- Calori, C., & Vanden-Eynden, D. (2015). *Signage and Wayfinding Design: A Complete Guide to Creating Environmental Graphic Design Systems (Second Edition)*. Wiley.
- Downs, S. (2011). *The Graphic Communication Handbook*. Routledge.
- Gerstner, K. (2007). *Designing Programmes: Instead of Solutions for Problems Programmes for Solutions*. (H. Geisler & J. Pabst, Eds.).
- Müller, Gibson, D. (2009). *The Wayfinding Handbook: Information Design for Public Places*. Princeton Architectural Press.
- Jardí, E. (2007). *Twenty-Two Tips on Typography (That Some Designers Will Never Reveal)*. Actar.

Johnson, M. (2012). *Problem Solved: How to Recognize the Nineteen Recurring Problems Faced in Design, Branding and Communication and How to Solve Them*. Phaidon.

Lupton, E. (2010). *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*. Princeton Architectural Press.

Lupton, E., & Phillips, J. C. (2015). *Graphic Design: The New Basics: Second Edition, Revised and Expanded*. Princeton Architectural Press.

Lynch, K. (2005). *The Image of the City*. MIT Press.

Müller-Brockmann, J. (2015). *Grid Systems in Graphic Design: a Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers = Rastersysteme für die visuelle Gestaltung ; ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter*. Niggli.

Steffen, A. (Ed.) (2006). *Worldchanging. A User's Guide for the 21<sup>st</sup> Century*. Abrams.

Tufte, E. R. (2013). *Envisioning Information*. Graphics Press.

Visocky O'Grady, J., & Visocky O'Grady, K. (2008). *The Information Design Handbook*. How Books.

### **Bibliografia Complementar**

Será fornecida aos alunos bibliografia e referências mais específicas tendo em conta necessidades pontuais dos projectos



## CURRICULAR UNIT FORM

### Curricular Unit Name

201313048 - Graphic Design IV

### Type

Obrigatória

#### Academic year

2020/21

#### Degree

Lic Design

#### Cycle of studies

1º

#### Year of study/ Semester

7.00 ECTS

#### Lecture language

Português

#### Periodicity

semestral

#### Prerequisites

#### Unit credits

3º / 2º

### Scientific area

Design

### Contact hours (weekly)

Theoretical	Practical	Theoretical-practicals	Laboratory	Seminars	Tutorial	Other	Total
0.00	0.00	6.00	0.00	0.00	0.00	0.00	6.00

### Total CU hours (semestrial)

#### Total Contact Hours

84.00

#### Total workload

196.00

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

Gonçalo André Moço Falcão

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

Gonçalo André Moço Falcão 6.00 horas  
Matej Ramsak 6.00 horas

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

Being the fourth and the last course in the series of graphic design courses in the Bachelor's degree in Design, this curricular unit seeks to synthesise and fortify the knowledge and skills acquired previously. The 'Graphic Design IV' course encourages students to explore the relation of visual communication to other analogous design practices, and its integration into a broader socio-cultural context. The course is equally focused on theoretical and practical aspects of the design; it

promotes an interconnection between theory and practice as a foundation for a design process. Therefore, the aim of the course is to nourish research skills and critical thinking among students, as well as to further develop their practical design and general interpersonal skills through developing a complex and adaptive, yet coherent user-centred visual communications design system, related to real, concurrent situations. Students are encouraged to explore, reflect upon and respond in a professional capacity to the most relevant and important challenges our society is faced with today: democracy and politics; social justice and human rights; health and security; economy, technology and ecology, among others.

The key objectives of the curricular unit are the following:

Integrate, merge and expand knowledge and skills obtained in Design I and II, Graphic Design I, II and III;

Approach the design brief methodically and plan a well-structured design process;

Develop skills for multidisciplinary research, critical thinking, and teamwork;

Assume a proactive role of a citizen-designer; detect and define problems within a given socio-cultural framework and propose prospective contextually-relevant design solutions;

Recognise the role of visual communications in relation to other analogous design practices, such as product design, service design, architecture and urban design;

Develop a well-informed, relevant, site specific, coherent design proposal;

Execute the project in a professional-like manner: time and project management, rigour and high attention to detail;

Mature design project presentation skills: on time, relevant, organized and engaged.

## Syllabus

The coursework consists of two distinct projects: while the first project is more hypothetical and open-ended, the second is more structured, concrete and realistic.

### Project 1: Urban Mobility

In this longer, ten-week group assignment, students are asked to research the context, detect issues, and propose and develop a solution—design system—that will positively contribute to the state of public transport in Lisbon and, ultimately, promote its use among citizens, taking into account existing environmental and transport strategies and future mobility trends. The project is coordinated and developed in close collaboration between curricular units Design VI, Service Design (Design de Serviços) and Graphic Design IV (Design Gráfico IV).

### Project 2: Designing (for) the Future

In this short, four-week assignment, students are asked to recognise, research and define a challenge that our society is faced with (or is likely to be faced with in the coming years). Using design thinking strategies and principles of lean design, students ideate and prototype a (visual communication) solution that would positively contribute to the matter at hand in the short to medium term.

The instructor reserves the right to reasonably adapt the exercises and their duration, or change their order, in agreement with the Third Year Coordinator, in order to better facilitate the integration and collaboration between curricular units and/or if external circumstances so require.

Practical exercises are supported with theoretical lectures on key concepts and topics, such as the anatomy of design systems, approaches to their planning and development, and analyses of good practices.

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

Distinct characters of the two exercises allow students to develop a diverse skillset. The open-ended first project calls for a proactive approach and promotes research and critical thinking as bases of a creative process. The more structured and complex second project offers an opportunity for a lifelike learning experience that closely resembles a professional design studio environment and requires collaborative work within a framework of a well-structured, phased design process. Choice of topics and related design problems stipulates the development of a single comprehensive design solution that integrates the expertise of various design disciplines, such as product design, service design and graphic design.

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

### **Teaching and learning**

Theoretical ex cathedra lectures on key concepts and topics;

Guided debates;

Individual and/or group projects with consultations;

Students' presentations.

### **Class Attendance**

Due to the theoretical-practical nature of the curricular unit, class attendance is mandatory. The minimum attendance is 70%.

### **Evaluation**

Students' evaluation is conducted in accordance with Regulations for the Evaluation of Students' Achievements (Regulamento de Avaliação do Aproveitamento dos Estudantes—RAAE). Students' work and progress are continuously monitored and evaluated throughout the semester, as part of a so-called Continuous Evaluation (Avaliação Contínua). Class attendance and active participation are taken into consideration.

Students can complete the curricular unit either with a positive grade of the Continuous Evaluation or by successfully passing an exam at the end of the semester. There are three examination periods, each with its own specifics.

The exam in the 'Normal' Examination Period (Época Normal) may be taken only by students with the final grade of the Continuous Evaluation equal to or greater than seven (7). It consists of a presentation and discussion of all of the work done during the semester (with any improvements or changes done after the end of the academic term).

The exam in the 'Appeal and Improvement' Examination Period (Época de Recurso e Melhoria) may be taken by all students. It consists of (i) a presentation and discussion of all of the work done during the semester (with any improvements or changes done after the end of the academic term); and (ii) a written test.

The exam in the "Época Especial" Examination Period can be taken only by eligible students that fulfil certain criteria or hold certain academic statuses. It consists of (i) a presentation and discussion of all of the work done during the semester (with any improvements or changes done after the end of the academic term); (ii) a written test; and (iii) a practical visual communication exercise.

All exams are done in the presence of a jury.

### **COVID-19 Contingency Plan**

The nature of the curricular unit permits that all activities and assignments can be appropriately adapted and done remotely by using relevant distance learning technologies, such as webinars,

group video-calls, screen-sharing software and learning management system (LMS), if needed necessary. Fieldwork will be done in open air urban environment.

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

Theoretical lectures provide students with the necessary knowledge that serves as an indispensable foundation for their practical work;

Guided debates foster research skills and promote critical thinking;

Practical exercises allow students to translate theoretical knowledge into practice as they develop their work and professional competences in a lifelike setting under the guidance and supervision of an instructor. Moreover, group projects and students' presentations help students to develop and practice better organisational and interpersonal skills.

## **Main Bibliography**

- Bierut, M. (2016). *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*. Harper Design.
- Bringhurst, R. (2015). *The Elements of Typographic Style*. Hartley & Marks.
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### **Additional Bibliography**

Provided to students during classes.