



## FICHA DE UNIDADE CURRICULAR

### Unidade Curricular

201313043 - DESIGN GRÁFICO III

### Tipo

Obrigatória

#### Ano lectivo

2022/23

#### Curso

Lic Design

#### Ciclo de estudos

1º

#### Créditos

7.00 ECTS

#### Idiomas

Português

#### Periodicidade

semestral

#### Pré requisitos

#### Ano Curricular / Semestre

3º / 1º

### Área Disciplinar

Design

### Horas de contacto (semanais)

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

### Total Horas da UC (Semestrais)

Total Horas de Contacto

84.00

Horas totais de Trabalho

196.00

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

João Aranda Brandão

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

João Aranda Brandão 0.00 horas

Ana Melo 3.00 horas

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

Consolidar os conhecimentos adquiridos na cadeira de Design Gráfico I e II, e expandir os conceitos aos suportes digitais e interativos.

Expandir os conhecimentos de natureza científica, através do apoio teórico e da execução de projetos e exercícios formativos.

Realizar projetos profissionalizantes de resolução de problemas de comunicação gráfica,

especificamente nas áreas do design de interação e design de audiovisuais.

**Competências a adquirir:**

Compreender e aplicar os processos e metodologias específicas dos projetos audiovisuais, multimédia e interativos.

Construir e resolver projetos típicos da profissão, exigindo-se resultados detalhados, capacidade de antecipar as necessidades e requerimentos do trabalho e rigor, quer ao nível da concepção quer ao nível da execução.

Selecionar e utilizar tecnologias informáticas adequadas.

**Conteúdos Programáticos / Programa**

**Projeto em design de interação:**

Estratégia de comunicação para suportes interativos.

A tecnologia digital e as potencialidades da mesma.

O design centrado no utilizador com o intuito de resolver um problema ou prestar um serviço.

As relações ser humano / máquina e o conceito de user experience UX, e user interface UI.

A metodologia projetual para o design de interação: user-research, conceito, wireframes, design visual, protótipos funcionais.

**Projeto em design Audiovisual:**

Projeto de comunicação em suportes de imagem em movimento: vídeo, montagem e animação.

Metodologia da comunicação para suportes audiovisuais: guião, storyboard, captação de imagem, animação, montagem.

Tecnologia audiovisual.

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

Os conteúdos programáticos simulam projetos de natureza profissionalizante e de resolução de problemas, tal como indicado nos objectivos. O nível de complexidade é adequado ao nível de preparação dos alunos, após a preparação que tiveram nos semestres anteriores, e apresenta novos desafios que requerem conhecimentos da disciplina de Design Gráfico, destreza informática e capacidade para desenvolver soluções através do projeto e da metodologia projetual.

**Metodologias de ensino (avaliação incluída)**

A metodologia consiste numa combinação de aulas de exposição de conteúdos sobre tópicos relacionados com os conteúdos programáticos (fornecendo-se bibliografia adequada), aulas práticas de desenvolvimento projetual acompanhadas pelo docente e aulas de apresentação e discussão dos resultados.

Os projetos serão desenvolvidos através da apresentação de enunciados detalhados, guiando a realização dos exercícios de forma faseada. O faseamento obriga ao cumprimento dos diversos

passos necessários à realização do projeto com a qualidade necessária e no espaço de tempo determinado.

Desta forma, os alunos são acompanhados no seguimento da metodologia projetual que lhes é fornecida nos enunciados, o que origina resultados pedagógicos mais robustos e produz melhores resultados.

A avaliação dos alunos será feita de acordo com o definido pelo Regulamento de Avaliação de Aproveitamento dos Estudantes - RAAE: contínua e periódica.

A avaliação contínua será composta por 2 avaliações periódicas, correspondentes aos dois projetos principais, e um conjunto de avaliações intermédias correspondentes às entregas das várias fases dos mesmos. Um projeto será realizado em grupo e o outro será individual.

Para além dos critérios específicos constantes no enunciado de cada projeto, os critérios de avaliação da UC são os seguintes: assiduidade e pontualidade, participação, cumprimento de prazos, criatividade, inovação, conceito, argumentação, execução, progressão individual e apresentação.

As classificações serão atribuídas numa escala de 0 a 20.

De forma a ter aproveitamento na avaliação contínua, o aluno terá de ter nota igual ou superior a 10 no projeto individual, assim como nota positiva na média dos dois projetos.

A assiduidade mínima é de 60%.

A falta a duas avaliações intermédias, não justificadas, impede o aluno de obter aproveitamento positivo na avaliação contínua.

O não cumprimento dos prazos de entrega poderá afetar até 20% o valor da nota a atribuir ao projeto em causa.

Os estudantes que tiverem nota inferior a 10 em Avaliação Contínua, devem inscrever-se para exame, na data prevista em Calendário Académico, devendo escolher uma das duas hipóteses previstas, 1ª ou 2ª chamada, de acordo com as suas necessidades.

Os estudantes que pretendam fazer a melhoria da nota de Avaliação Contínua devem inscrever-se para exame, na data prevista em Calendário Académico, devendo escolher uma das duas hipóteses, 1ª ou 2ª chamada, de acordo com as suas necessidades.

O exame da UC incidirá sobre a avaliação de melhorias desenvolvidas nos dois projetos e uma prova escrita sobre conteúdos abordados durante o semestre (esta será realizada no tempo previsto para a realização da prova: máximo 3 horas).

Os alunos devem apresentar em exame todos os entregáveis exigidos nas várias fases de cada projeto, assim como outras evidências visuais do seu processo de trabalho.

Os critérios de avaliação em exame levarão em conta o uso do tempo suplementar para o desenvolvimento dos projetos.

Casos omissos no presente documento remetem-se para o Regulamento de Avaliação de Aproveitamento dos Estudantes - RAAE, da Faculdade de Arquitetura, Universidade de Lisboa.

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

A metodologia utilizada pretende cumprir os objectivos através da execução de exercícios que fazem simulação de situações reais e complexas. Estes obrigam à utilização do software profissional adequado para atingir o rigor necessário, e à aplicação dos conhecimentos teóricos para a resolução dos problemas.

A apresentação de enunciados para a realização dos projetos de forma faseada garante o cumprimento dos diversos passos necessários à realização do projeto com a qualidade necessária e no espaço de tempo determinado.

As aulas teóricas complementares e bibliografia fornecida permitem consolidar os conhecimentos técnicos e teóricos necessários.

## **Bibliografia Principal**

Abras, C., Maloney-Krichmar, D. & Preece, J. 2004. User-centered design. In:

Bainbridge, W.S. (ed.), *Berkshire Encyclopedia of Human-Computer Interaction*. Berkshire Publishing Group LLC, Massachusetts, pp.763-767.

Chou, Y. (2015). *Actionable gamification: beyond points, badges, and leaderboards*, Octalysis Media.

Cooper, A., Reimann, R., Cronin, D., & Noessel, C. (2014). *About face: the essentials of interaction design*. John Wiley & Sons.

Currin, S. (2000). *Motion Graphics, Graphic Design for Broadcast and Film*. Rockport.

Davis, M. & Hunt, J. (2017). *Visual communication design: An introduction to design concepts in everyday experience*. Bloomsbury Publishing.

Drate, S., Robbins, D. & Salavetz, J. (2006). *Motion by Design*. Laurence King Publishing.

Garrett, J. J. (2011). *The elements of user experience: user-centered design for the web and beyond*. New Riders.

Goodwin, K. (2009). *Designing for the digital age: how to create human-centered products and services*. Wiley Publishing.

Head, V. (2016). *Designing Interface Animation*. Rosenfeld Media.

Interaction Design Foundation (n.d.). *The Encyclopedia of Human-Computer Interaction*, 2ª ed. Disponível em:

<https://www.interaction-design.org/literature/book/the-encyclopedia-of-human-computer-interaction-2nd-ed>

Jordan, P. W. (2000). *Designing pleasurable products: an introduction to the new human factors*. Taylor & Francis.

Klein, L. (2016). *Build better products: a modern approach to building successful user-centered products*. Rosenfeld Media.

Lichaw, D. (2016). *The user's journey: storymapping products that people love*. Rosenfeld Media.

Lidwell, W., Holden, K. & Butler, J. (2003). *Universal principles of design: 100 ways to enhance usability, influence perception, increase appeal, make better design decisions, and teach through design*. Rockport Publishers.

Löwgren, J. & Stolterman, E. (2007). *Thoughtful Interaction Design: A Design Perspective on Information Technology*. MIT Press.

Maeda, J. (2006). *The laws of simplicity*, MIT Press.

Martin, B. & Hanington B. (2012). *Universal methods of design: 100 ways to research complex problems, develop innovative ideas, and design effective solutions*. Rockport Publishers.

Mattelmäki, T., Vaajakallio, K., & Koskinen, I. (2014). What happened to empathic design?. *Design issues*, 30(1), 67-77.

Moggridge, B. (2007). *Designing Interactions*. MIT Press.

Nielsen, J. (2012). *Usability 101: introduction to usability*. Disponível em: <https://www.nngroup.com/articles/usability-101-introduction-to-usability/>

Poyner, R. (2003). *No More Rules: Graphic Design and Postmodernism*. Laurence King Publishing.

Portugal, S. (2013). *Interviewing users: how to uncover compelling insights*. Rosenfeld Media.

Quesenbery, W. & Brooks, K. (2010). *Storytelling for user experience: Crafting stories for better design*. Rosenfeld Media.

Saffer, D. (2010). *Designing for interaction, second edition: creating innovative applications and devices*. New Riders.

Shaw, A. (2015). *Design for motion: Fundamentals and Techniques of motion design*. Routledge.

Shedroff, N. (2009). *Design is the problem: the future of design must be sustainable*. Rosenfeld Media.

Unger, R., Chandler, C. (2012). *A project guide to ux design, second edition: for user experience designers in the field or in the making*. New Riders.

Walter, A. (2018). *Principles of product design*, InVision. Disponível em: <https://www.designbetter.co/principles-of-product-design>

Warfel, T. Z. (2009). *Prototyping: a Practitioner's guide*. Rosenfeld Media.

Woolman, M. (2004). *Motion design: Moving Graphics for Television, Music Video, Cinema and Digital Interfaces*. RotoVision.

## Bibliografia Complementar

### Normas

International Organization for Standardization 2008. *Ergonomic requirements for office work with visual display terminals (VDTs) - Part 11: Guidance on usability*, ISO, Genebra.

International Organization for Standardization 2010. *Ergonomics of human-system interaction - Part 210: Human-centred design for interactive systems*, ISO, Genebra.

### Manuais

Adaptive Path 2013. *Adaptive path's guide to experience mapping*. Adaptive path, San Francisco.

Google. *Material design*. Disponível em: <https://material.io/design/>

UXPin 2015. *Consistency in ui design: creativity without confusion*. Disponível em: <https://www.uxpin.com/studio/ebooks/consistency-ui-design-creativity/>

UXPin 2015. *Web ui design for the human eye: color, space, contrast*. Disponível em: <https://www.uxpin.com/studio/ebooks/visual-web-ui-design-colors-space-contrast/>

UXPin 2015. *Web ui design for the human eye: content patterns & typography*. Disponível em: <https://www.uxpin.com/studio/ebooks/visual-web-ui-design-content-typography/>

UXPin 2015. *Web ui design for the human eye: principles of visual consistency*. Disponível em: <https://www.uxpin.com/studio/ebooks/visual-consistency-web-ui-design-elements/>





## CURRICULAR UNIT FORM

### Curricular Unit Name

201313043 - Graphic Design III

### Type

Compulsory

#### Academic year

2022/23

#### Degree

B. Design

#### Cycle of studies

1

#### Unit credits

7.00 ECTS

#### Lecture language

Portuguese

#### Periodicity

semester

#### Prerequisites

#### Year of study/ Semester

3 / 1

### 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 (semester)

#### Total Contact Hours

84.00

#### Total workload

196.00

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

João Aranda Brandão

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

João Aranda Brandão 0.00 horas  
Ana Melo 3.00 horas

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

#### Objectives:

Consolidate knowledge acquired in the subjects of Graphic Design I and II and expand it towards digital and interactive media.

Expand scientific knowledge, through theory, projects, and practical exercises.

Carry out professional projects for solving graphic communication problems, more specifically in

the areas of interaction design and audiovisual design.

**Skills to acquire:**

Understand and apply the specific processes and methodologies of audiovisual, multimedia and interactive design projects.

Develop and work on profession related projects, which will require detailed results, the ability to anticipate user needs and requirements, and rigour in both design and execution.

Select and use appropriate IT technologies for project development.

**Syllabus**

**Design for interaction:**

Communication strategy for interactive media.

Digital technology and its potential.

User-centred design in order to solve a problem or provide a service.

Human / computer interaction, user experience (UX), and user interface (UI).

Design methodology for interaction design: user-research, concept, wireframes, visual design, working prototypes.

**Audiovisual design project:**

Communication project using moving image media: video, editing and animation.

Communication methodology for audiovisual media: script, storyboard, image capture, animation, editing.

Audiovisual technology.

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

The syllabus contents simulate real-life communication design problems found in the professional world, as pointed out in the objectives. The level of complexity is adequate for the level of preparation attained by students in previous semesters. It presents them with new challenges which require epistemological knowledge of the subject, computer dexterity and an ability to develop solutions within a project following project methodology.

**Teaching methodologies (including evaluation)**

The methodology consists of a combination of presentation lessons about topics contained in the syllabus (providing useful bibliography), practical lessons on project development accompanied by the teacher and lessons for the presentation and discussion of the results.

Each project assignment is presented with detailed briefings built with multiple phases. This method allows students to accomplish the various steps necessary for carrying out the project within expected quality standards and defined deadlines.



In this way, students will be guided in following the design methodology provided in the briefings, which is pedagogically more robust and produces better results.

In conformity with regulations (Regulamento de Avaliação de Aproveitamento dos Estudantes - RAAE), student assessments will have continuous and periodic evaluations.

There will be two periodic evaluations, one for each project, and a set of intermediate assessments corresponding to the various phases' deadlines. There will be one group project and one project to be developed individually.

In addition to specific criteria contained in the briefing for each project, the UC evaluation criteria are as follows: attendance and punctuality, participation, meeting deadlines, creativity, innovation, concept, argumentation, execution, individual progression, and presentation.

Ratings will be given on a scale of 0 to 20.

To succeed in the continuous assessment, the student must have a grade equal to or greater than 10 in the individual project and a positive grade in the average of the two projects.

The minimum attendance is 60%.

The unjustified absence of two intermediate assessments prevents the student from obtaining a positive grade in continuous assessment.

Failure to meet delivery deadlines may affect up to 20% of the grade awarded to the project in question.

Students who score less than 10 in Continuous Assessment must register for the exam on the date specified in the Academic Calendar and must choose between 1st or 2nd call, according to their needs.

Students who intend to improve their Continuous Assessment grade must register for the exam on the date specified in the Academic Calendar and must choose between 1st or 2nd call, according to their needs.

The UC exam will evaluate improvements made on the two projects and a written test about contents covered during the semester (carried out within the time allotted for the test: a maximum of 3 hours).

Students must present on examination all the deliverables required in the various phases of each project, as well as other visual evidence of their work process.

The evaluation criteria for the exam will consider the use of extra time to develop the projects.

Regarding any omissions, please refer to the Regulation for the Assessment of Student Achievement - RAAE of the Lisbon School of Architecture, University of Lisbon.

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

The teaching methodology aims to accomplish the objectives through exercises that simulate complex real-life situations. Students must use adequate professional software to achieve demanded high-quality standards and apply acquired theoretical knowledge to problem-solving.

Presenting project assignments in different phases guarantees students will fulfil the various steps necessary to carry out a project within quality standards and defined deadlines.

Theory classes and the bibliography allow students to consolidate all the necessary technical and theoretical knowledge.

## Main Bibliography

- Abras, C., Maloney-Krichmar, D. & Preece, J. 2004. User-centered design. In: Bainbridge, W.S. (ed.), Berkshire Encyclopedia of Human-Computer Interaction. Berkshire Publishing Group LLC, Massachusetts, pp.763-767.
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<https://www.nngroup.com/articles/usability-101-introduction-to-usability/>
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Warfel, T. Z. (2009). Prototyping: a Practitioner's guide. Rosenfeld Media.

Woolman, M. (2004). Motion design: Moving Graphics for Television, Music Video, Cinema and Digital Interfaces. RotoVision.

## Additional Bibliography

### Standards:

International Organization for Standardization 2008. *Ergonomic requirements for office work with visual display terminals (VDTs) – Part 11: Guidance on usability*, ISO, Geneva.

International Organization for Standardization 2010. *Ergonomics of human-system interaction – Part 210: Human-centred design for interactive systems*, ISO, Geneva.

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