

Course Guide

# Global Bachelor in Global Design



Faculdade de Design,  
Tecnologia e Comunicação  
Universidade Europeia

2018/2019

## Ficha Técnica

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# GLOBAL DESIGN

GIVING YOU  
WINGS TO FLY

## 1<sup>st</sup> SEMESTER

- Theory of Shape & Form
- Semiotics
- Contemporary Art History
- Design Methodology
- Drawing & Visual Communication
- 2D & 3D Structures Project
- Professional Exploration I

## 3<sup>rd</sup> SEMESTER

- Social Cultural studies
- Photography Laboratory
- Materials & Production Laboratory
- Ergonomics
- Digital Studio II
- Integrated Project II
- Professional Project I

## 5<sup>th</sup> SEMESTER

- Design & Contemporary Culture
- Information Visualization Laboratory
- Digital Animation Laboratory
- Space & Environments
- Digital Studio IV
- Integrated Project IV
- Professional Project III

## 2<sup>nd</sup> SEMESTER


- Theory of Perception
- Models & Prototypes Workshop
- Print Workshop
- Digital Studio I
- History of Design
- Integrated Project I
- Professional Exploration II

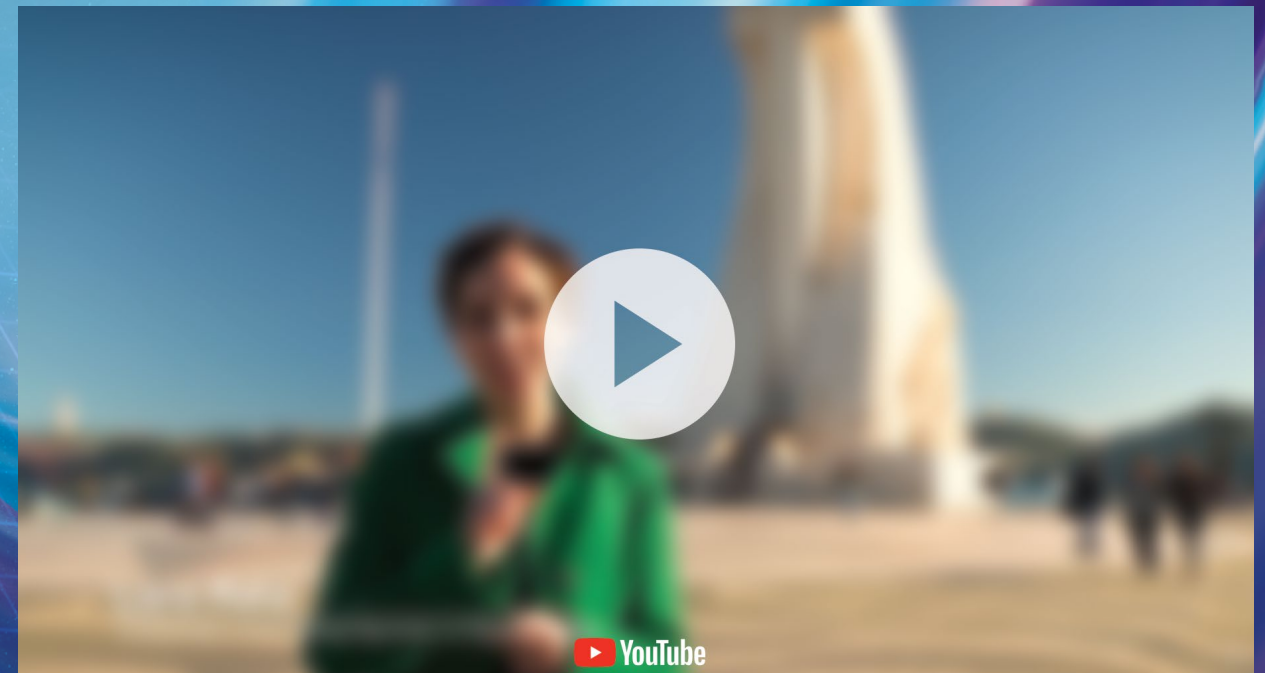
## 4<sup>th</sup> SEMESTER

- Design Management
- Visual Narrative Laboratory
- Multimedia Laboratory
- Usability & User Experience
- Digital Studio III
- Professional Project II

## 6<sup>th</sup> SEMESTER

- In this semester, students go in mobility to study at a top international University. Therefore, this semester's curricular plan is defined according to each partner's educational offer, so long as it abides by Universidade Europeia's regulations and the Portuguese Law (Despacho 8634/2016, DR n° 126/2016, Série II de 2016-07-04).

video link available in digital version 



### There is Design, and then there is Global Design.

A hands-on-approach to learning design which aims to train students to become experienced design professionals, capable of not only conceiving and shaping the world we currently live in, but also to foresee the future and conjure dreams. Contrary to traditional academic courses, the **Global Design Bachelor** program is a design course which is founded on four fundamental pillars:

**Project-Based Learning (PBL):** such a methodology structures the whole course. Each semester follows an intense project-based study plan that is divided in two blocks of seven weeks, each with its own particular project that is articulated with five complementary curricular units. Such a structure provides students with a holistic approach of how each subject interlinks, crosses and impacts one another. In short, the attained knowledge is one that is directly applied.

**Professional Exploration and Job Shadowing Experiences:** it seeks to bridge the gap between the academic environment and the real professional world, by providing students with the opportunity to undertake project briefs based on real-life design case studies, and/or constructed in strong collaboration with active working companies, institutions or experts. By embarking in such experiences, students face technical, management and communication challenges that characterize real business projects.

**Mandatory International Mobility Program:** as the word "global" implies, such a course aims to provide students with the opportunity to experience different design practises around the globe, as well as with the means to foster dynamic, collaborative and passion-based networks across diverse cultures and time-zones. Therefore, in the 6th semester, students are required to study abroad, in top international universities.

**Portfolio Development:** its main goal is to equip students with essential design and creative thinking skills which will not only help them to relentlessly tackle any given task despite its (graphic, product, media, spatial, technological) nature, but most importantly, to be able to create living, breathing, engaging, magical worlds.

To study in Global Design means to embark on a truly ambitious and courageous endeavor. It implies taking risks, as well as realizing that your field of action is not simply the one with in which you are living now. It means to work collaboratively and iteratively with others from different backgrounds, countries, continents even...on a future that is ever changing!

*"Give the ones you love wings to fly, roots to come back and reasons to stay", Dalai Lama.* This is, in conclusion, what this course vouches for.

### SCHEDULE/DURATION

- Daytime
- 6 Semesters

### ACADEMIC YEAR

- 2019/2020

### ENTRANCE EXAMS

- Drawing
- Portuguese
- Descriptive Geometry



### SCIENTIFIC COORDINATOR

Lara Reis

[Coordinator's Curriculum](#)

[Click here to see some students' works](#)



## Course Information

### Structure

The **Global Design** programme is a 3 years BSc with a total of **180 ECTS credits**.

The programme is **100% taught in English**.

**English is used in all classes, student and faculty interactions, readings, resources, project deliverables, etc.**

### Internationality

**Global Design includes a mandatory international semester.**

Students may choose to complete their last (6th) semester in the available Top Schools partnerships, such as the **Media Design School**, in Auckland, New Zealand; **Newschool of Architecture and Design**, in San Diego, USA; **ELISAVA**, in Barcelona, Spain; **NABA**, in Milan, Italy; and **Ravensburg University**, in Weingarten, Germany. They may also choose any other university with which there is an Erasmus+ ou Garcilaso2 partnership for this programme.

The academic semesters are organized into two 7 week periods. All modules, except for the Professional Exploration and/or Experience modules, run through the first 6 weeks, in both periods, for a total of 12 weeks. The Professional Exploration and/or Experience modules take place on the 7th week, in both periods, under an intense 5 hour daily schedule, thereby completing the traditional 14 week calendar.



\*Erasmus Partnership with limited places

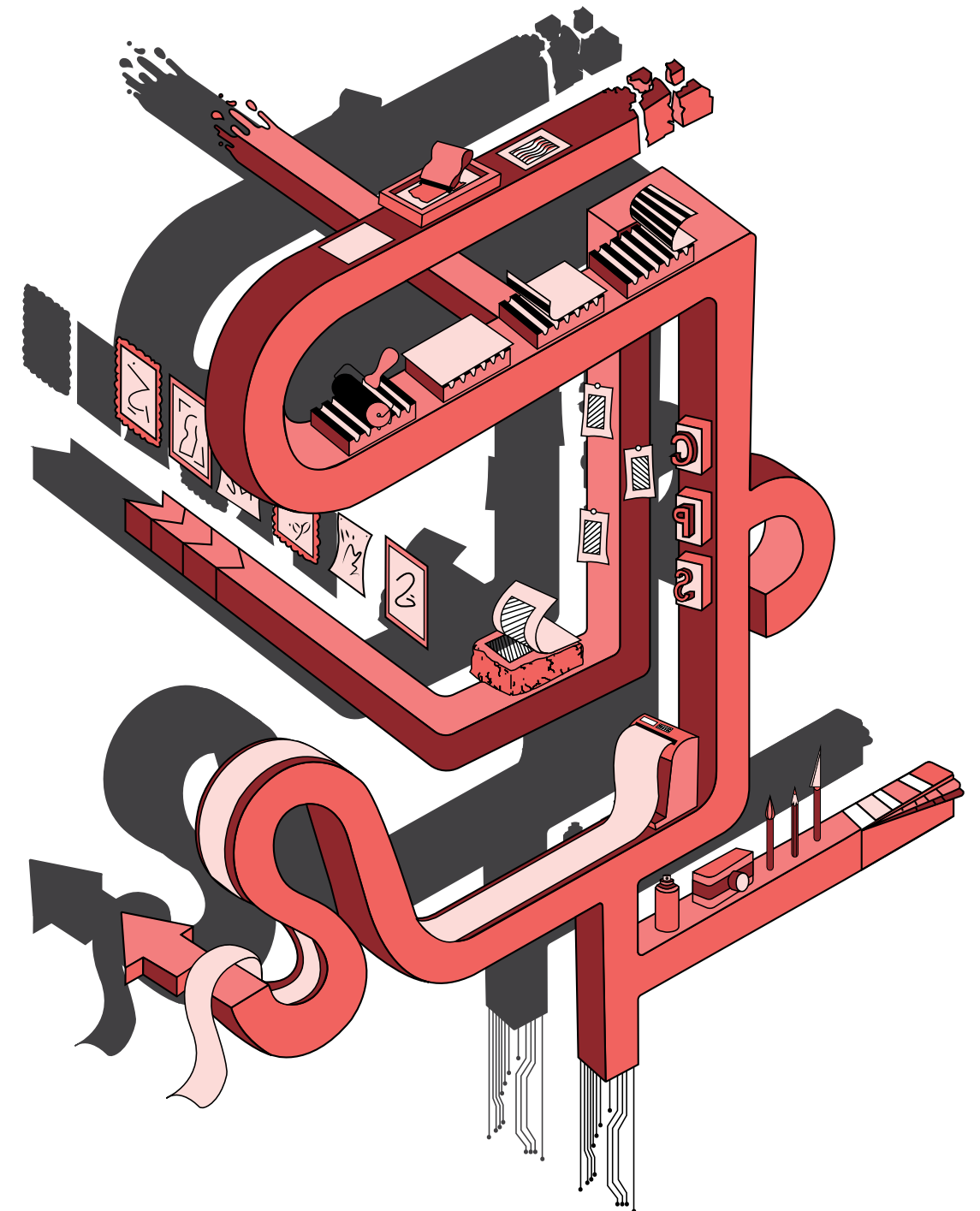
### Employability

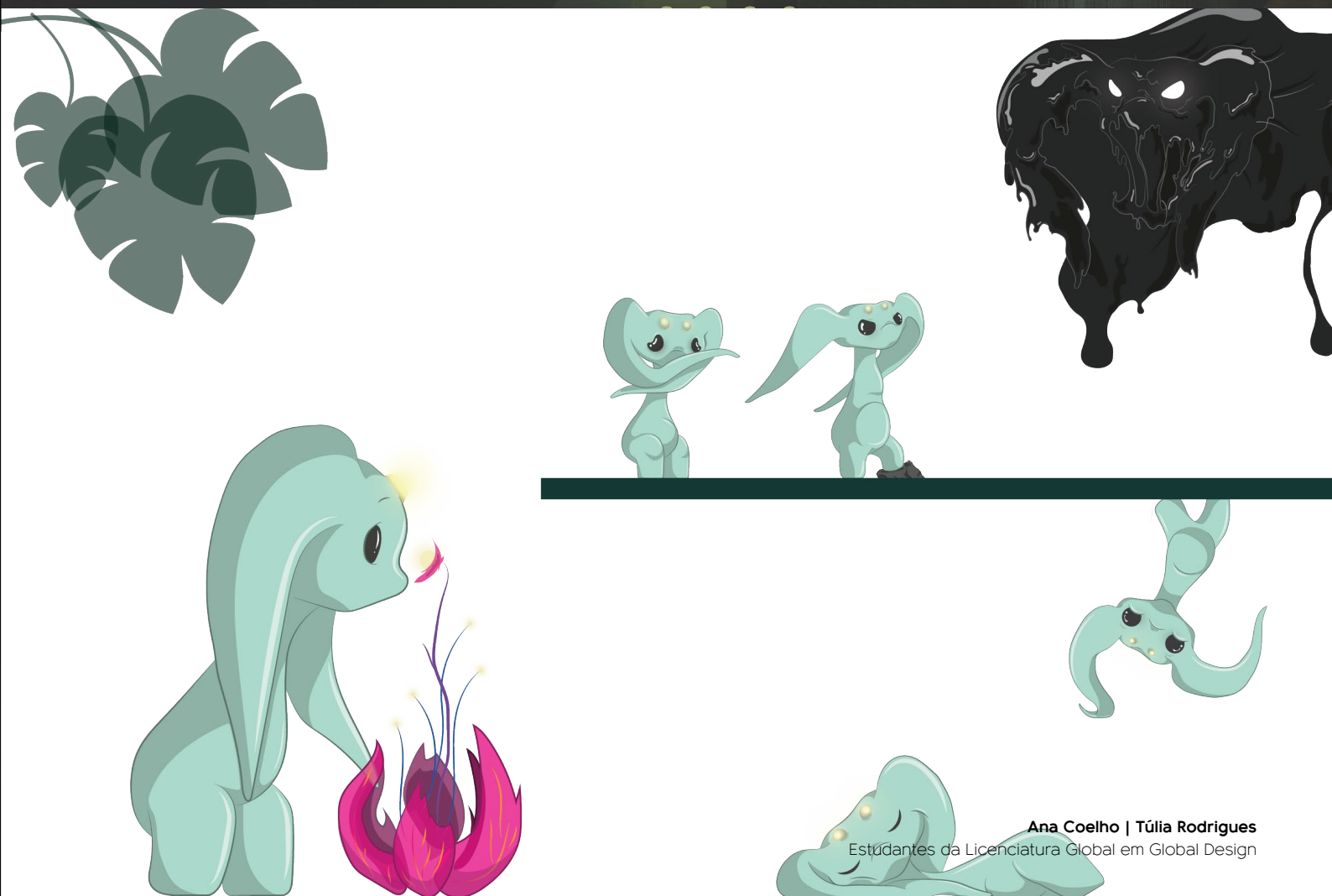
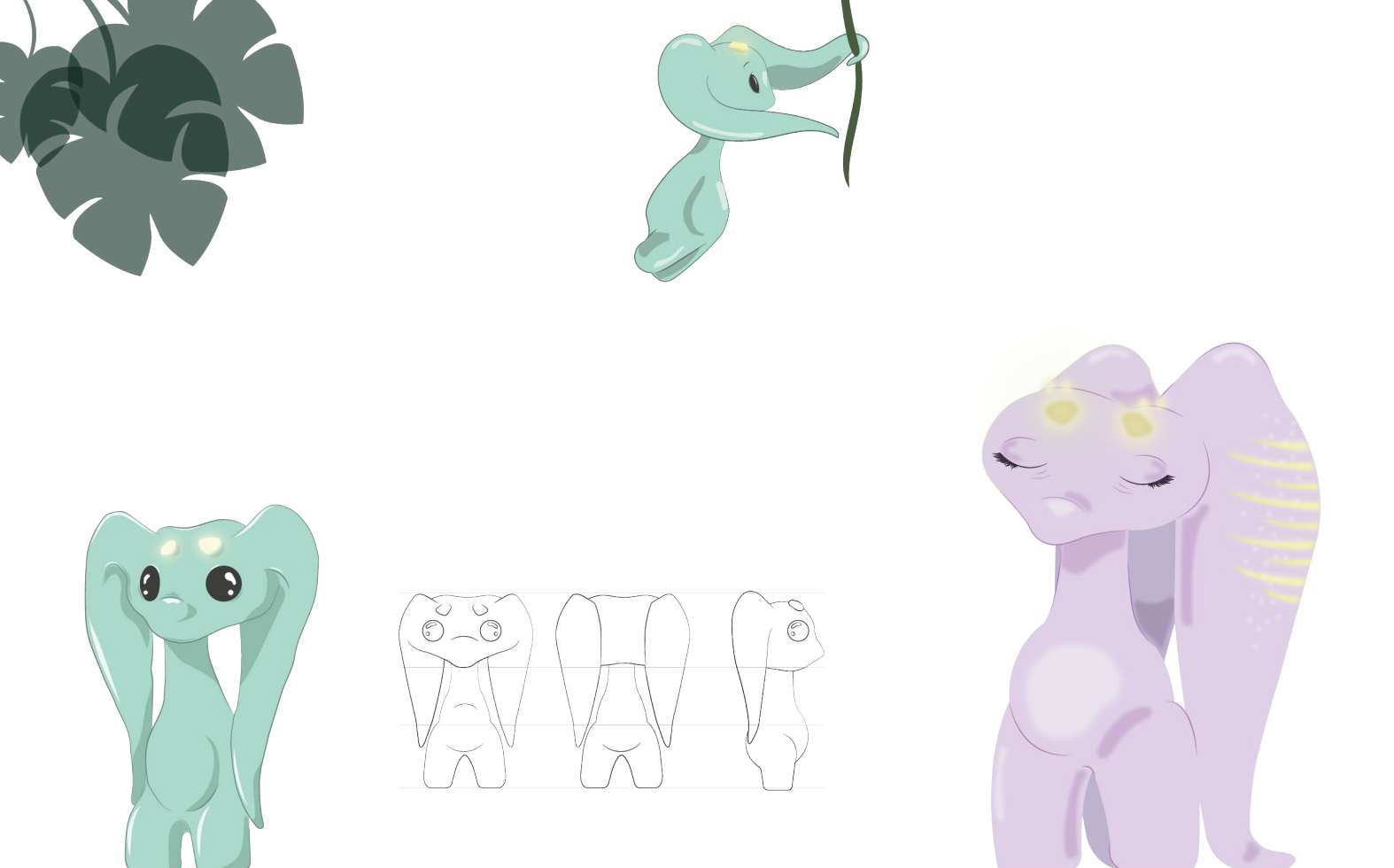
The Global Design programme was designed with input from the industry and is organized around project-based learning (PBL) from the first to the last semester.

All semesters are centered in a project with a general theme and a set of requirements appropriate for the learning objectives of that semester, but which leave the students free to develop their own ideas. With rare exceptions, all modules of a semester contribute to the project and assess the students, at least partially, for their work within that project.

Students regularly receive feedback from members of the design industry while developing their projects (in the past years, companies such as **Refood**, **Battlesheep**, **ViaTecla**, **Trienal de Arquitectura**, **Clube de Criativos**, **Grupo Imprensa**, **comOn** and **Camel 101** have participated).

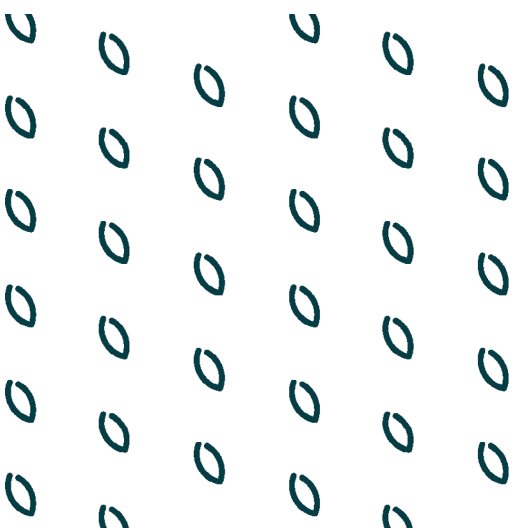
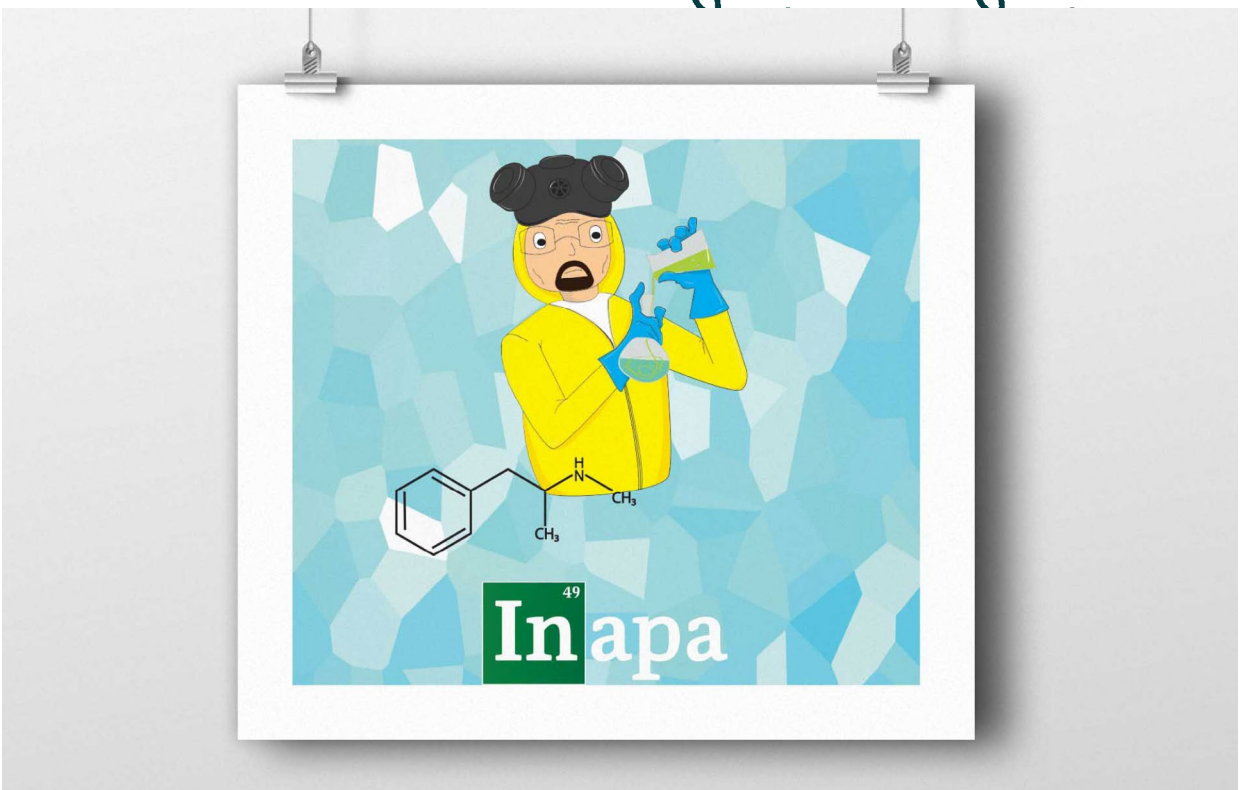
The programme was built on the belief that the best way to learn concepts is to apply them directly within the realm of the project at hand. Hence, all Curricular Units are taught in complementary and integrated manner and delivered in a laboratorial and/or studio environment





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Study Plan

**Estabelecimento de ensino:** Universidade Europeia

**Unidade Orgânica:** IADE – Faculdade de Design, Tecnologia e Comunicação

**Curso:** Design Global

**Grau:** Licenciado

**Número de créditos:** 180 ECTS

**Duração do Ciclo de Estudos:** 3 anos, 6 semestres

**Número de vagas:** 55

**Área científica predominante:** Design

**Classificação da área principal:** 214 Design

**Classificação da área secundária:** 213 Audiovisuais e Produção dos Media

**Registo:** 07/04/2016 ([link](#))

**Publicação em Diário da República:** Despacho nº 8634/2016, DR nº 126/2016, Série II de 2016/07/04

**Registo DGES:** R/A–Cr 49/2016 de 13/04/2016 ([link](#))

**Quadro nº1** – Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área Científica	Sigla	Créditos	
		Obrigatórios	Opcionais
Design	D	95	--
Audiovisuais e Produção dos Media	Aud	57,5	--
Belas Artes	BA	12,5	--
Marketing e Publicidade	Mkt	7,5	--
Ciências Sociais e do Comportamento	CSC	5	--
Jornalismo e Reportagem	Jorn	2,5	--
Total:		180	--

**Quadro nº2** – 1º Ano / 1º Semestre

Unidade Curricular	Área Científica (1)	Tipo (2)	Tempo de Trabalho (Horas)		Créditos	Observações (4)
			Total	Contacto (3)		
Theory of Shape & Form	D	S	62,5	T:12 TP:12	2,5	--
Semiotics	Jorn	S	62,5	T:12 TP:12	2,5	--
Contemporary Art History	BA	S	62,5	T:18 TP:6	2,5	--
Design Methodology	D	S	125	T:24 TP:24	5	--
Drawing and V. Communication	BA	S	125	T:24 TP:12 PL:12	5	--
2D and 3D Structures Project	D	S	187,5	TP:24 PL:48	7,5	--
Professional Exploration I	D	S	125	PL: 40	5	--
Total:			750	280	30	--

**Quadro nº3** – 1º Ano / 2º Semestre

Unidade Curricular	Área Científica (1)	Tipo (2)	Tempo de Trabalho (Horas)		Créditos	Observações (4)
			Total	Contacto (3)		
Theory of Perception	D	S	62,5	T:12 TP:12	2,5	--
Models & Prototypes Workshop	D	S	62,5	T:12 TP:12	2,5	--
Print Workshop	Aud	S	62,5	T:12 TP:12	2,5	--
Digital Studio I	Aud	S	125	TP: 12 PL:36	5	--
History of Design	BA	S	125	T:36 TP:12	5	--
Integrated Project I	Aud	S	187,5	TP: 24 PL:48	7,5	--
Professional Exploration II	D	S	125	PL: 40	5	--
Total:			750	280	30	--

**Quadro nº4** – 2º Ano / 3º Semestre

Unidade Curricular	Área Científica (1)	Tipo (2)	Tempo de Trabalho (Horas)		Créditos	Observações (4)
			Total	Contacto (3)		
Social Cultural Studies	CSC	S	62,5	T:12 TP:12	2,5	--
Photography Laboratory	Aud	S	62,5	T:12 TP:12	2,5	--
Materials & Prod. Design Lab.	D	S	62,5	T:12 TP:12	2,5	--
Ergonomics	D	S	125	T:24 TP:24	5	--
Digital Studio II	D	S	125	TP: 12 PL:36	5	--
Integrated Project II	D	S	187,5	TP: 24 PL:48	7,5	--
Professional Project I	D	S	125	PL: 40	5	--
Total:			750	280	30	--

**Quadro nº5** – 2º Ano / 4º Semestre

Unidade Curricular	Área Científica (1)	Tipo (2)	Tempo de Trabalho (Horas)		Créditos	Observações (4)
			Total	Contacto (3)		
Design Management	D	S	62,5	T:12 TP:12	2,5	--
Visual Narrative Laboratory	Aud	S	62,5	T:12 TP:12	2,5	--
Multimedia Laboratory	Aud	S	62,5	T:12 TP:12	2,5	--
Usability and User Experience	Aud	S	125	T:24 TP:24	5	--
Digital Studio III	Aud	S	125	TP: 12 PL:36	5	--
Integrated Project III	Aud	S	187,5	TP: 24 PL:72	7,5	--
Professional Project II	D	S	125	PL: 40	5	--
Total:			750	304	30	--

**Quadro nº6** – 3º Ano / 5º Semestre

Unidade Curricular	Área Científica (1)	Tipo (2)	Tempo de Trabalho (Horas)		Créditos	Observações (4)
			Total	Contacto (3)		
Design and Contemporary Culture	CSC	S	62,5	T:12 TP:12	2,5	--
Information Visualization Laboratory	Aud	S	62,5	T:12 TP:12	2,5	--
Digital Animation Laboratory	Aud	S	62,5	T:12 TP:12	2,5	--
Space and Environments	D	S	125	T:24 TP:24	5	--
Digital Studio IV	Aud	S	125	TP: 12 PL:36	5	--
Integrated Project IV	Aud	S	187,7	TP: 24 PL:72	7,5	--
Professional Project III	D	S	125	PL: 40	5	--
Total:			750	304	30	--

**Quadro nº7** – 3º Ano / 6º Semestre

Unidade Curricular	Área Científica (1)	Tipo (2)	Tempo de Trabalho (Horas)		Créditos	Observações (4)
			Total	Contacto (3)		
Marketing	Mkt	S	62,5	T:12 TP:12	2,5	--
Innovation	Mkt	S	62,5	T:12 TP:12	2,5	--
Branding and Advertising	Mkt	S	62,5	T:12 TP:12	2,5	--
Essay	D	S	62,5	T:12 OT:12	2,5	--
Global Design Studio	D	S	375	TP: 24 PL:144	15	--
Professional Project IV	D	S	125	PL: 40	5	--
Total:			750	304	30	--

**Notas:** (1) Indicando a sigla constante do quadro n.º 1 deste anexo. (2) S – Regime Semestral. (3) PL – Prática Laboratorial; TP – Teórico-Prática; T – Teórica; OT – Orientação Tutorial. (4) Opcional significa que o aluno pode optar por esta ou outra unidade curricular de um curso de licenciatura ministrado no IADE – Universidade Europeia com os mesmos créditos e tipologia de acordo com alínea (3).



1<sup>st</sup> YEAR

1<sup>st</sup> Semester

CURRICULAR UNITS	REGENT	CONTACT	HOURS	ECTS
Theory of Shape	Rute Gomes	<a href="mailto:rute.gomes@universidadeeuropeia.pt">rute.gomes@universidadeeuropeia.pt</a>	24	2,5
Semiotics	Sara Rodrigues de Sousa	<a href="mailto:sara.sousa@universidadeeuropeia.pt">sara.sousa@universidadeeuropeia.pt</a>	24	2,5
Contemporary Art History	Alexandra Santos	<a href="mailto:alexandra.santos@universidadeeuropeia.pt">alexandra.santos@universidadeeuropeia.pt</a>	24	2,5
Design Methodology	Rodrigo Ramirez	<a href="mailto:rodrigo.ramirez@universidadeeuropeia.pt">rodrigo.ramirez@universidadeeuropeia.pt</a>	48	5
Drawing and Visual Communication	Joanna Latka	<a href="mailto:joanna.latka@universidadeeuropeia.pt">joanna.latka@universidadeeuropeia.pt</a>	48	5
2D and 3D Structures Project	Lara Reis	<a href="mailto:lara.reis@universidadeeuropeia.pt">lara.reis@universidadeeuropeia.pt</a>	72	7,5
Professional Exploration I	Ricardo Loução	<a href="mailto:ricardo.loucao@universidadeeuropeia.pt">ricardo.loucao@universidadeeuropeia.pt</a>	40	5

2<sup>nd</sup> Semester

Theory of Perception	Davide Gambera	<a href="mailto:davidegambera@hotmail.it">davidegambera@hotmail.it</a>	24	2,5
Models & Prototypes Workshop	Vasco Milne	<a href="mailto:vasco.milne@universidadeeuropeia.pt">vasco.milne@universidadeeuropeia.pt</a>	24	2,5
Print Workshop	Fernando Mendes	<a href="mailto:fernando.mendes@universidadeeuropeia.pt">fernando.mendes@universidadeeuropeia.pt</a>	24	2,5
Digital Studio I	Ricardo Santos	<a href="mailto:ricardo.santos@universidadeeuropeia.pt">ricardo.santos@universidadeeuropeia.pt</a>	48	5
History of Design	Ana Marques	<a href="mailto:ana.marques@universidadeeuropeia.pt">ana.marques@universidadeeuropeia.pt</a>	48	5
Integrated Project I	Pedro Oliveira	<a href="mailto:pedro.oliveira@universidadeeuropeia.pt">pedro.oliveira@universidadeeuropeia.pt</a>	72	7,5
Professional Exploration II	Haley Bernier	<a href="mailto:haley.bernier@universidadeeuropeia.pt">haley.bernier@universidadeeuropeia.pt</a>	40	5

2<sup>nd</sup> YEAR

3<sup>rd</sup> Semester

CURRICULAR UNIT	REGENT	CONTACT	HOURS	ECTS
Social Cultural studies	Ana Viseu	<a href="mailto:ana.viseu@universidadeeuropeia.pt">ana.viseu@universidadeeuropeia.pt</a>	24	2,5
Photography Laboratory	John Klima	<a href="mailto:john.klima@universidadeeuropeia.pt">john.klima@universidadeeuropeia.pt</a>	24	2,5
Materials & Production Design Laboratory	Pedro Oliveira	<a href="mailto:pedro.oliveira@universidadeeuropeia.pt">pedro.oliveira@universidadeeuropeia.pt</a>	24	2,5
Ergonomics	Hande Ayanoglu	<a href="mailto:hande.ayanoglu@universidadeeuropeia.pt">hande.ayanoglu@universidadeeuropeia.pt</a>	48	5
Digital Studio II	Cláudia Pernencar	<a href="mailto:claudia.pernencar@universidadeeuropeia.pt">claudia.pernencar@universidadeeuropeia.pt</a>	48	5
Integrated Project II	Fernando Mendes	<a href="mailto:fernando.mendes@universidadeeuropeia.pt">fernando.mendes@universidadeeuropeia.pt</a>	72	7,5
Digital Studio II	David Camocho	<a href="mailto:david.camocho@universidadeeuropeia.pt">david.camocho@universidadeeuropeia.pt</a>	40	5

4<sup>th</sup> Semester

Design Management	Sara Gancho	<a href="mailto:sara.gancho@universidadeeuropeia.pt">sara.gancho@universidadeeuropeia.pt</a>	24	2,5
Visual Narrative Laboratory	Carlo Turri	<a href="mailto:carlo.turri@universidadeeuropeia.pt">carlo.turri@universidadeeuropeia.pt</a>	24	2,5
Multimedia Laboratory	Carlo Turri	<a href="mailto:carlo.turri@universidadeeuropeia.pt">carlo.turri@universidadeeuropeia.pt</a>	24	2,5
Usability and User Experience	Bruno Nobre	<a href="mailto:bruno.nobre@universidadeeuropeia.pt">bruno.nobre@universidadeeuropeia.pt</a>	48	5
Digital Studio III	João Bernarda	<a href="mailto:joao.nbernarda@universidadeeuropeia.pt">joao.nbernarda@universidadeeuropeia.pt</a>	48	5
Integrated Project III	Lara Reis	<a href="mailto:lara.reis@universidadeeuropeia.pt">lara.reis@universidadeeuropeia.pt</a>	96	7,5
Professional Project III	Lara Reis	<a href="mailto:lara.reis@universidadeeuropeia.pt">lara.reis@universidadeeuropeia.pt</a>	40	5

3<sup>rd</sup> YEAR

5<sup>th</sup> Semester

CURRICULAR UNIT	REGENT	CONTACT	HOURS	ECTS
Design and Contemporary Culture	Ana Viseu	<a href="mailto:ana.viseu@universidadeeuropeia.pt">ana.viseu@universidadeeuropeia.pt</a>	24	2,5
Information Visualization Laboratory	Flávio Almeida	<a href="mailto:flavio.almeida@universidadeeuropeia.pt">flavio.almeida@universidadeeuropeia.pt</a>	24	2,5
Digital Animation Laboratory	Flávio Almeida	<a href="mailto:flavio.almeida@universidadeeuropeia.pt">flavio.almeida@universidadeeuropeia.pt</a>	24	2,5
Space and Environments	David Bota	<a href="mailto:david.bota@universidadeeuropeia.pt">david.bota@universidadeeuropeia.pt</a>	48	5
Digital Studio IV	Cláudia Pernencar	<a href="mailto:claudia.pernencar@universidadeeuropeia.pt">claudia.pernencar@universidadeeuropeia.pt</a>	48	5
Integrated Project IV	Rodrigo Ramirez	<a href="mailto:rodrigo.ramirez@universidadeeuropeia.pt">rodrigo.ramirez@universidadeeuropeia.pt</a>	96	7,5
Digital Studio IV	Cláudia Pernencar	<a href="mailto:claudia.pernencar@universidadeeuropeia.pt">claudia.pernencar@universidadeeuropeia.pt</a>	40	5

6<sup>th</sup> Semester - Mandatory International Mobility Program

In this semester, students go in mobility to study at a **top international University**.

Therefore, this semester's curricular plan is defined according to **each partner's educational offer**, so long as it abides by Universidade Europeia's regulations and the Portuguese Law.

In other words, each Learning Agreement shall be carefully elaborated in accordance with the curricular structure set forth in the document "Despacho 8634/2016, DR nº 126/2016, Série II de 2016-07-04", which defines a study plan that may include the following subjects or equivalent:

- Marketing
- Innovation
- Branding & Advertising
- Essay
- Global Design Studio
- Professional Project IV

1<sup>st</sup> Year | 1<sup>st</sup> Semester

UC

THEORY OF SHAPE AND FORM

DESCRIPTION

This curricular unit is divided in two distinct, yet intrinsically connected modules. The first module provides students with fundamental theoretical and practical concepts regarding two-dimensional (2D) design, which in turn is the foundation for Visual Communication Design. In this module, students learn how to create visual compositions (grids and patterns) using basic 2D design elements (i.e., point, line, plane and shape) and principles (e.g., unity, alignment, rhythm, emphasis, contrast, repetition). The second module supplies students with the main three-dimensional (3D) design concepts that ground Product Design. This is, students learn how to build 3D forms (matrices and structures), by manipulating basic 3D design elements (i.e., line, plane, form, space and volume) and principles (e.g., symmetrical and asymmetrical balance, texture, proportion, scale).

PROGRAMMATIC CONTENT

- Visual language system: visual grammar
- Structure design: modules & patterns
- Generative morphology: aesthetic, formal & functional studies
- Geometrical/spatial transformation/organization
- Symmetry theory

ECTS: 2,5 Weekly contact hours: 2

Regent: Rute Gomes (PhD)  
[rute.gomes@universidadeeuropa.pt](mailto:rute.gomes@universidadeeuropa.pt)

UC

SEMIOTICS

DESCRIPTION

Semiotics is the study of signs, as well as systems of signs. Therefore, this curricular unit provides students with an overview of the main (European and North American) concepts and categories of semiotic theories, in order to help them understand the processes of communication, as well as the structure and production of meaning. Such foundations help students develop critical thinking and analysis skills about any type of communication, more specifically about complex structures that conceal both verbal and non-verbal cues. In short, this unit's main goal is to supply students with tools that shall aid them, as designers, in the construction of intentional messages.

PROGRAMMATIC CONTENT

- General concepts of semiotics & communication
- French school of Semiology
- Semantics, syntax and pragmatics
- Structuralism & Post-structuralism
- American Semiotics
- Content analysis & image analysis
- The rhetoric of images

ECTS: 2,5 Weekly contact hours: 4

Regent: Sara Rodrigues de Sousa (PhD)  
[sara.sousa@universidadeeuropa.pt](mailto:sara.sousa@universidadeeuropa.pt)

UC

CONTEMPORARY ART HISTORY

DESCRIPTION

This curricular unit offers students a survey of contemporary American and European art, produced since the early 1900's until nowadays, with the intention of enhancing their visual literacy, as well as foster their ability to critically analyse different artistic and design manifestations. In short, students examine various art works, from different time periods, and explore their cultural circumstances in order to comprehend essential global concepts such as context, style, function and reception. In doing so, students realize that historical precedents, cultural forces, socio-economic strategies, technological mediums and creative processes influence each other and, therefore, may result in fresh new ideas for their own individual projects.

PROGRAMMATIC CONTENT

- Dawn of Modernism (1850-1890)
- Impressionism & Post-Impressionism
- Art Nouveau & Symbolism
- Fauvism & Expressionism
- Avant-Vangarde Movement
- Abstract Art Movement
- Dadaism & Surrealism
- Post-War Period
- New York School

ECTS: 2,5 Weekly contact hours: 4

Regent: Alexandra Santos (PhD)  
[alexandra.santos@universidadeeuropa.pt](mailto:alexandra.santos@universidadeeuropa.pt)

UC

DESIGN METHODOLOGY

DESCRIPTION

This curricular unit aims to provide students with a practical understanding of how to successfully structure and develop a design research project using a rich set of scientific, as well as creative methods and tools. It does so through explaining where design research stands in relation to art, science and innovation. Therefore, students acquire the ability to analytically interpret a design problem, and consequently research, elaborate, adapt, plan and manage the different stages of a design project, in order to achieve logical and distinctive solutions for their projects at hand. In doing so, students learn and apply techniques (e.g., mind mapping, concept mapping, mood boards, sketch noting, etc.) that help them develop and improve their own creative processes.

PROGRAMMATIC CONTENT

- Design principles & concepts: process & creativity
- Design vs. Art & Science
- Research design methods
- Creativity & innovation
- Consumer trends analysis

ECTS: 5 Weekly contact hours: 4

Regent: Rodrigo Ramirez (PhD)  
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UC DRAWING & VISUAL COMMUNICATION

DESCRIPTION

Drawing, as a fundamental tool of design and its creative processes, is the art of seeing, thinking, planning and representing the universe in which one lives in. It is, thus, a necessary activity that all designers should master, as it serves not only to generate, but also to visually communicate ideas. Therefore, through the use of different materials and tools, this curricular unit's goals are two-folded: firstly, to help students develop their expressive, creative and artistic skills; and secondly, to learn to draw in perspective, as well as represent natural and man-made objects according to its geometric structure. In short, in this unit students practise to communicate through sketching, while exploring the colour theory and applying shape/form theory.

PROGRAMMATIC CONTENT

- Introduction to basic drawing elements & principles
- Shape & Form
- Proportion, scale & space
- Visual composition techniques
- Colour theory
- Perspective theory
- 2D & 3D objects
- Orthographic & isometric projection techniques

ECTS: 5 Weekly contact hours: 4

Regent: Joanna Latka (MSc)  
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Regent: David Bota (PhD)  
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UC 2D & 3D STRUCTURES PROJECT

DESCRIPTION

In this curricular unit students undertake a project brief in which they have to implement the knowledge and methodologies acquired in the complementary units, i.e., Theory of Shape/Form, Semiotics, Contemporary Art History, Design Methodology, as well as Drawing and Visual Communication. Such a challenge requires students to design two- and three-dimensional structures, using the basic design elements and principles taught across all units. Therefore, students experiment with a few construction methods and materials which enable them to develop visual and technical skills that will help them express their design decisions. Such classes are held under a mentoring system in order to guide and support each student's project development, as well as to discuss and/or find solutions to problems that they may encounter.

PROGRAMMATIC CONTENT

- 2D & 3D design
- Design process & methodology
- Scale & structural behaviour of objects
- Morphogenic manipulation of materials
- Economic, environmental & social sustainability
- Project development & presentation

ECTS: 7,5 Weekly contact hours: 6

Regent: Lara Reis (MSc)  
[lara.reis@universidadeeuropa.pt](mailto:lara.reis@universidadeeuropa.pt)

UC PROFESSIONAL EXPLORATION I

DESCRIPTION

In this curricular unit, students undertake another two project briefs (in line with the 2D & 3D Structures Project) which are delivered in a laboratorial and/or studio environment, each one with a one-week deadline. In other words, students are required to research, explore a variety of practical solutions, write a proposal, present working and final outcomes, as well as produce the project within 5 days, for both briefs. Under such an intense schedule, students face technical, management and communication challenges that characterize real business projects. Consequently, they are provided with a holistic understanding of the creative process, as well as how to work both individually, and as a team. For this unit, in particular, students explore screen printing techniques in order to respond to the project briefs.

PROGRAMMATIC CONTENT

- Research, plus problem & target audience definition
- Design thinking, ideation & exploration
- Sketching & prototyping
- Evaluation & refinement
- Team building & work
- Autonomy, entrepreneurship & leadership

ECTS: 5 Weekly contact hours: 20

Regent: Ricardo Loução (PhD)  
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1<sup>st</sup> Year | 2<sup>nd</sup> Semester

UC THEORY OF PERCEPTION

DESCRIPTION

As humans, we are constantly extracting information from our surrounding environments (whether with our eyes, ears, tongue, nose, or by touch) which helps us perceive and understand the world we live in. In order to communicate with specific target audiences, designers have to comprehend to what extent such sensory experiences dictate the way users/consumers decode and encode visual information. Therefore, this curricular unit aims to provide students with the fundamental concepts and theories of human sensation and perception. It addresses the main physical and cognitive processes of visual communication, as well as the elements (i.e., typography, forms, colours, and images) and principles of visual organization (i.e., Gestalt) that can affect perception.

PROGRAMMATIC CONTENT

- Introduction to sensation & perception
- The visual system
- Visual elements
- Perceptual organization
- Readability and visibility
- Synaesthesia

ECTS: 2,5 Weekly contact hours: 2

Regent: Davide Gambera (PhD)  
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UC

## MODELS & PROTOTYPES WORKSHOP

DESCRIPTION

Models and prototypes are essential artifacts which serve to illustrate, mimic and/or simulate object ideas during the product development process. They are thus tools which serve not only to enhance thinking and communication, but also to inform decision-making in design. Therefore, this curricular unit seeks to teach students, firstly, how to model their product concepts in three-dimensions; and secondly, how to iteratively experiment and build basic prototypes (using simple materials such as cardboard, paper, Styrofoam, etc.) in search of an appropriate solution for the project at hand. In short, they learn to deal with the materials' physical and mechanical properties, as well as their transformation conditions, while bearing in mind the technical and technological processes that characterize the prototypes' production.

PROGRAMMATIC CONTENT

- **3D models: types & characteristics**
- **Prototyping: elements, principles & processes**
- **Materials: physical, mechanical & plastic properties**
- **Object geometry: composition, transformation & symmetry**
- **Scale & structural behaviour of objects**
- **Work safety**

**ECTS:** 2,5 **Weekly contact hours:** 4

**Regent:** Vasco Milne (PhD)  
[vasco.milne@universidadeeuropeia.pt](mailto:vasco.milne@universidadeeuropeia.pt)

UC

## PRINT WORKSHOP

DESCRIPTION

This curricular unit provides students with the fundamentals of the printing industry, namely, various types of printing systems (i.e., both traditional and digital production) and sequences (i.e., pre-press, press and post-press), including the necessary equipment, materials and techniques that are essential for creating and developing their projects. This is, they study a number of detailed aspects related to different printing processes, for example, offset printing, gravure printing, flexography, letterpress and screen printing (also called serigraphy). Moreover, they learn how to properly prepare documents and files, as well as choose the correct printing service taking into account the following factors: dates, prices, types of media, quality, colors, finishes, formats, etc.

PROGRAMMATIC CONTENT

- **Printing systems, methods & materials**
- **Printing finishes**
- **Image processing**
- **Print media**
- **Publishing software**
- **Colour separation & management**

**ECTS:** 2,5 **Weekly contact hours:** 4

**Regent:** Fernando Mendes (MSc)  
[fernando.mendes@universidadeeuropeia.pt](mailto:fernando.mendes@universidadeeuropeia.pt)

UC

## DIGITAL STUDIO I

DESCRIPTION

In design, drawing applications are proficiently used to create graphics and are thus powerful tools that must be mastered by designers, as they serve to visually communicate ideas. Therefore, in this curricular unit (which consists of two distinct, yet intrinsically connected modules) students are provided with specific knowledge and software skills that will help them to manually express themselves via two-dimensional illustrations and images. In the first module, students develop the ability to analytically represent objects and spaces (blueprints), using technical drawing codes and standards that abide by the European Orthographic Projection Method, as well as drafting software such as Autodesk AutoCAD. In the second module, they acquire a set of basic image (pixel-based) editing and (vectorial) illustration techniques, using Adobe Photoshop and Illustrator.

PROGRAMMATIC CONTENT

- **Analogue & digital design**
- **Technical drawing**
- **Image edition**
- **Vector graphics**
- **Typography**
- **Colour**

**ECTS:** 5 **Weekly contact hours:** 4

**Regent:** Ricardo Santos (MSc)  
[ricardo.santos@universidadeeuropeia.pt](mailto:ricardo.santos@universidadeeuropeia.pt)

**Regent:** Hugo Rocha (BA)  
[hugo.rocha@universidadeeuropeia.pt](mailto:hugo.rocha@universidadeeuropeia.pt)

UC

## HISTORY OF DESIGN

DESCRIPTION

This curricular unit offers students a chronological survey of the most significant events and developments in the history of design, with a particular emphasis on the past two centuries. Its main goals are to enhance the students' visual literacy regarding the origins of Industrial (product) and Visual Communication (graphic) Design, as well as to provide them with a framework of research and interpretative skills that are useful to understanding design. In short, students critically analyse various historical objects and environments in order to comprehend the relationship between design and its artistic, political, technological, cultural, social, and economic contexts. In doing so, students realize that design is a scientific discipline and practice, which has its own unique heritage, different from that of history of art.

PROGRAMMATIC CONTENT

- **Mass production & the Arts and Crafts movement**
- **Art Nouveau, Art Deco, Modernism & Bauhaus**
- **Post 2nd World War & Ulm School of Design**
- **Consumption & technology in the 60's & 70's**
- **The 80's & Postmodernism**
- **Early writing systems & their development**
- **Typographic press, types & etchings**
- **Digital communication**

**ECTS:** 5 **Weekly contact hours:** 4

**Regent:** Ana Marques (PhD)  
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UC INTEGRATED PROJECT I

DESCRIPTION

Integrated Project I is a curricular unit which seeks to bridge the gap between the academic environment and the real professional world, by providing students with the opportunity to undertake a project brief based on real-life design case studies. Its main goal is to equip students with essential design and creative thinking skills which they will need in the future. In this case, students tackle a label and packaging design brief in which they are required to integrate the knowledge acquired across complementary units (i.e., Theory of Perception, Models & Prototypes Workshop, Print Workshop, Digital Studio I, and History of Design), as well as apply the basic Visual Communication and Product Design principles. Classes are held under a mentoring system in order to guide and support each student's project development, as well as to discuss and/or find solutions to problems that they may encounter.

PROGRAMMATIC CONTENT

- Package design
- Label design
- Design process & methodology
- Morphogenic manipulation of materials
- Economic, environmental & social sustainability
- Project development & presentation

ECTS: 7,5 Weekly contact hours: 6

Regent: Pedro Oliveira (PhD)  
[pedro.oliveira@universidadeuropeia.pt](mailto:pedro.oliveira@universidadeuropeia.pt)

UC PROFESSIONAL EXPLORATION II

DESCRIPTION

In this curricular unit, students undertake another two project briefs (in line with Integrated Project I) which are delivered in a laboratorial and/or studio environment, each one with a one-week deadline. In other words, students are required to research, explore a variety of practical solutions, write a proposal, present working and final outcomes, as well as produce the project within 5 days, for both briefs. Under such an intense schedule, students face technical, management and communication challenges that characterize real business projects. Consequently, they are provided with a holistic understanding of the creative process, as well as how to work both individually, and as a team. For this unit, in particular, students learn the process of ceramic slip casting in order to respond to the project briefs.

PROGRAMMATIC CONTENT

- Research, plus problem & target audience definition
- Design thinking, ideation & exploration
- Sketching & prototyping
- Evaluation & refinement
- Team building & work
- Autonomy, entrepreneurship & leadership

ECTS: 5 Weekly contact hours: 20

Regent: Haley Bernier (MSc)  
[haley.bernier@universidadeuropeia.pt](mailto:haley.bernier@universidadeuropeia.pt)

2<sup>nd</sup> Year | 3<sup>rd</sup> Semester

UC SOCIAL CULTURAL STUDIES

DESCRIPTION

This curricular unit, which is divided in two intrinsically connected modules, is an introduction to the study of human and material culture. The first module teaches students how to design with and for society and culture, both in terms of methodologies and theoretical frameworks. In doing so, students realize that any given design project or product can build upon, transform or challenge existing cultures. In either case, they learn to identify and characterize the culture where his/her product will operate. In the second module, the role of material objects in our culture is discussed. Students examine how objects actively shape everyday life, i.e., they play a significant part in creating and sustaining particular identities, entities and activities. Through such an analysis, students acknowledge that their role as designers is to create worlds.

PROGRAMMATIC CONTENT

- Introduction to Sociology
- Introduction to Anthropology
- Cultural production
- Communication & media culture

ECTS: 2,5 Weekly contact hours: 2

Regent: Ana Vlseu (Associate Professor)  
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UC PHOTOGRAPHY LABORATORY

DESCRIPTION

As the well-known phrase states, "a picture is worth a thousand words", and what are photographs if none other than powerful images that designers may use to convey messages, preserve memories, document events, and/or create artistic works. Thus, this curricular unit aims to provide students with the means to create fine art and commercial photography, for their design projects, by teaching them basic photography principles and techniques, including different camera functions and formats that range from the traditional analogue darkroom to digital practices, as well as image composition techniques, depth of field, lighting, and colour. While exploring such techniques, students learn about the history of photography and contemporary practices, as well as various approaches to narratology are discussed in reference to objects, buildings and other artefacts.

PROGRAMMATIC CONTENT

- Brief history of photography
- Introduction to narratology
- Focus & depth of field
- Image composition principles
- Colour theory
- Light & types of lighting
- Motion
- Digital manipulation

ECTS: 2,5 Weekly contact hours: 4

Regent: John Klima (BA)  
[john.klima@universidadeuropeia.pt](mailto:john.klima@universidadeuropeia.pt)

UC MATERIALS & PRODUCTION LABORATORY

DESCRIPTION

In the field of Product Design, materials are the basic ingredients of any type of product and/or technology. In other words, just as an author uses words to write a story, product designers use materials to create products. Therefore, in this curricular unit, students learn critical aspects about materials, such as their structural composition, physical constraints, production techniques, behaviour (under different stresses), cultural significance, among others. Its main goal is to teach students how to make informed decisions when choosing specific materials for their product design projects. By physically exploring several types of materials (with varying characteristics and properties), students gain a direct understanding on how to manipulate them in order to obtain the best possible outcome.

PROGRAMMATIC CONTENT

- **Material properties & production processes**
- **Qualifying attributes & cultural variations of materials**
- **Materials & the sensory experience**
- **The emotional selection of materials**
- **Materials taxonomy & databases**
- **Environmental impact, sustainability & eco-efficiency**
- **Future trends: composite, reactive & intelligent materials**

ECTS: 2,5 Weekly contact hours: 4

Regent: Pedro Oliveira (PhD)  
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UC ERGONOMICS

DESCRIPTION

Ergonomics (also referred to as Human Factors) is concerned with understanding how humans interact with the world around them (e.g., visual information, products, equipment, machines, tools, environments). By bridging knowledge from other subjects (e.g., anatomy, physiology, psychology, engineering, statistics, etc.), its main goal is to provide information that will help designers create solutions that best suit users' needs in terms of efficiency, usability and satisfaction. Therefore, in this curricular unit, students learn the basic theories, principles and methodologies needed to comprehend users' abilities, expectations and limitations, and then how to apply this knowledge in order to design and/or optimize user interaction with products, systems and environments. By following the User-Centred-Design approach, students learn appropriate methods and techniques to research, analyse, develop and test with users.

PROGRAMMATIC CONTENT

- **Main concepts & fields of specialisation**
- **Methodologies & the User-Centered Design approach**
- **Physical Ergonomics**
- **Environmental Ergonomics**
- **Cognitive Ergonomics**

ECTS: 5 Weekly contact hours: 4

Regent: Hande Ayanoglu (PhD)  
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UC DIGITAL STUDIO II

DESCRIPTION

To be a designer means, among many other things, to be proficient in a number of software skills in order to visually communicate ideas. In this particular course, our students are required to obtain a set of representational skills that spans both Visual Communication and Product Design fields. Consequently, in this curricular unit, which consists of two distinct modules, students learn to master editorial (Layout Design) and 3D digital representation (modelling) applications. In the first module, students acquire a set of page layout techniques by learning how to assemble all kinds of print materials and formats (e.g., brochures, magazines, books) using the Adobe InDesign software. In the second module, students develop the ability to model three-dimensional forms by applying basic 3D polygonal fundamentals and geometric operations, using the Autodesk 3Ds Max Design software.

PROGRAMMATIC CONTENT

- **Texts, styles & templates**
- **Graphics, objects & colour**
- **Animation & interactivity**
- **Packaging & printing**
- **Standard, extended & primitive objects**
- **Solid objects & meshes**
- **Lights & materials**
- **Rendering techniques**

ECTS: 5 Weekly contact hours: 4

Regent: Cláudia Pernencar (PhD)  
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João Bernarda (MSc)  
[joao.bernarda@universidadeeuropa.pt](mailto:joao.bernarda@universidadeeuropa.pt)

UC INTEGRATED PROJECT II

DESCRIPTION

Integrated Project II seeks to bridge the gap between the academic and professional world by providing students with a project brief based on real-life design case studies. Its main goal is to equip students with essential design and creative thinking skills which they will need in the future. In this case, students tackle a brief which includes developing a brand identity and all of its graphical applications, as well as a functional product for that same brand. In doing so, students are required to integrate knowledge acquired from complementary units (i.e., Social Cultural Studies, Photography Lab, Materials & Production Lab, Ergonomics, and Digital Studio II), together with the Visual Communication and Product Design principles. Classes are held under a mentoring system to guide and support each student's project development, as well as to discuss and/or find solutions to problems that they may encounter.

PROGRAMMATIC CONTENT

- **Brand design**
- **Product design**
- **Design process & methodology**
- **Morphogenic manipulation of materials**
- **Economic, environmental & social sustainability**
- **Project development & presentation**

ECTS: 7,5 Weekly contact hours: 6

Regent: Fernando Mendes (MSc)  
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UC PROFESSIONAL PROJECT I

DESCRIPTION

This curricular unit promotes the practice of design within a business context. This is, students undertake two design project briefs which are defined in line with Integrated Project II, but most importantly, developed in strong collaboration with an active working company or institution. In responding to such briefs, it is intended that students develop the ability to analytically understand the projects' needs, identify problems, research and explore a variety of practical solutions, make informed strategic and tactical decisions, articulate creative capabilities, present working and final outcomes, as well as produce the projects within 5 days, for both briefs. Under such an intense schedule, students face technical, management and communication challenges that characterize real business projects. Furthermore, they learn how to work in and with multidisciplinary teams.

PROGRAMMATIC CONTENT

- Problem & target audience definition
- Project planning & management
- Project development
- Team building & work
- Autonomy, entrepreneurship & leadership
- Project presentation & discussion

ECTS: 5 Weekly contact hours: 20  
Regent: David Camocho (MSc)  
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2<sup>nd</sup> Year | 4<sup>th</sup> Semester

UC DESIGN MANAGEMENT

DESCRIPTION

Design management is a complex business activity that aims to achieve, in the most efficient manner possible, organization goals and growth. Contrary to traditional methods, it is a problem-solving process that seeks, firstly, to innovate (via new ways of thinking), and secondly, to create well-designed products and/or services that enhance the quality of life. Thus, this curricular unit teaches students how to plan design projects, as well as provides them with appropriate processes and methods in order to make informed business decisions, define creative strategies for their success and devise adequate business plans. In doing so, students realize that managing a design project encompasses a number of tasks (ranging from product development, operations, marketing, research, branding, strategy, team work, etc.) that can be applied in the different stages of its development.

PROGRAMMATIC CONTENT

- Project management: main approaches & methods
- Design management: processes & strategies
- Market & competitor's analysis
- Competitive positioning & market strategy
- Business plans & financial projections

ECTS: 2,5 Weekly contact hours: 2  
Regent: Sara Gancho (PhD)  
[sara.gancho@universidadeeuropeia.pt](mailto:sara.gancho@universidadeeuropeia.pt)

UC VISUAL NARRATIVE LABORATORY

DESCRIPTION

Designers are, among many other things, visual storytellers. In other words, by using certain techniques and tools, manipulating media and materials, as well as articulating forms, colours and images, they visually communicate a message/idea, that is, a visual story (i.e., sequence of images) that serves to captivate, inform and/or entertain target audiences. This curricular unit aims to teach students how conceptualize, structure and produce such visual narratives, from narrative models to final outputs. It, therefore, introduces students to the basic concepts of visual narrative, such as script development, storyboarding, picture composition and digital video techniques, using photographic, cinematographic, animation and gaming references as case studies. In conclusion, students realize that visual aids are effective communication tools that enhance user experiences.

PROGRAMMATIC CONTENT

- Brief history & image analysis
- Narrative components & models
- Image composition & storyboarding
- Fixed image, moving image & sequence of images
- Character, plot, pitch & script
- Narrative universes & cultures
- Television, cinema, video & new media

ECTS: 2,5 Weekly contact hours: 4  
Regent: Carlo Turri (PhD)  
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UC MULTIMEDIA LABORATORY

DESCRIPTION

Multimedia Design is considered to be the art of combining multiple forms of media (for example, text, graphics, sound, animation and video) to communicate information to an audience. Among many other things, it is used in video games, information kiosks, websites and interactive applications. This curricular unit aims to provide students with the main concepts and principles underlying multimedia production. It therefore covers the fundamentals of Art and Design, Graphic Design and Web Design, including 3D concepts such as modelling, texturing, animation, lighting and visual effects. In doing so, students learn several video editing, shooting techniques and post-production techniques, as well as develop the ability to create effective visual communication for different types of digital platforms.

PROGRAMMATIC CONTENT

- Visual Design principles
- Motion Design
- Narrative
- Digital imaging & graphics
- Animation & interaction
- Audio & video

ECTS: 2,5 Weekly contact hours: 4  
Regent: Carlo Turri (PhD)  
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UC

## USABILITY & USER EXPERIENCE

DESCRIPTION

User Experience Design, as the name suggests, is the practice of designing products and/or systems that are not only compatible with users' needs, limitations and expectations, but also that provide a satisfactory user experience. In this digital era, it has become crucial that products, applications and services foster meaningful and relevant interactive experiences, besides being technologically advanced and/or aesthetically appealing. Therefore, this curricular unit's main goal is to discuss how human psychology, as well as design can influence the users' quality of interaction. In doing so, students learn, firstly, how to establish and apply effective user testing, analysis, evaluation and optimization strategies. Secondly, they acquire the necessary skills to develop user interfaces with usable and desirable qualities.

PROGRAMMATIC CONTENT

- Interaction design
- User research methods
- Information Architecture
- User Interface Design
- Prototype development
- Testing & evaluation techniques

ECTS: 5      Weekly contact hours: 4  
Regent: Bruno Nobre (MSc)  
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UC

## DIGITAL STUDIO III

DESCRIPTION

With the rise of the architecture, motion graphics, film animation and gaming industries, it has become considerably significant that designers not only acquire different 2D and 3D representational skills, but also master, most importantly, the ability to create 3D objects, characters and environments for the ever increasing digital and virtual world. Therefore, following Digital Studio II's second module (of the 3rd semester), this curricular unit aims to provide students with a set of more advanced 3D modelling skills, which also includes basic animation techniques. In doing so, students learn how to create and manipulate complex 3D objects; to apply lighting and rendering effects; to manipulate camera angles; to create and use textures and materials; as well as to develop, manipulate and animate characters.

PROGRAMMATIC CONTENT

- 2D splines, shapes & compound objects
- 3D modelling: low & high poly
- Camera & lighting
- Materials, textures & surface mapping
- Keyframe animation
- Simulation & effects
- Rendering techniques

ECTS: 5      Weekly contact hours: 4  
Regent: João Bernarda (MSc)  
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UC

## INTEGRATED PROJECT III

DESCRIPTION

In Integrated Project III, students partake in a collaborative project with the Games & Apps Development course. In this joint effort, students from both courses work together on a single project briefing which consists of designing and developing a 3D game. In undergoing such a task, students face technical, management and communication challenges that characterize multidisciplinary business projects. In order to respond to the briefing, students are required to integrate knowledge acquired from complementary units (i.e., Design Management, Visual Narrative Lab, Multimedia Lab, Digital Studio III, and Usability & User Experience). As per usual, under a mentoring system, students are guided throughout the whole process, from research, ideation, conceptualization, sketching, prototyping, implementation, testing, evaluation and refinement, using an iterative and incremental development approach.

PROGRAMMATIC CONTENT

- Business plan definition
- Character & environment design
- 3D asset modelling & animation
- User interface design
- Usability testing & evaluation
- Multimedia production
- Design process & methodology
- Project development & presentation

ECTS: 7,5      Weekly contact hours: 8  
Regent: Lara Reis (MSc)  
[lara.reis@universidadeeuropa.pt](mailto:lara.reis@universidadeeuropa.pt)

UC

## PROFESSIONAL PROJECT II

DESCRIPTION

This curricular unit promotes the practice of design within a business context. This is, students undertake two design project briefs which are defined in line with Integrated Project III, but most importantly, developed in strong collaboration with an active working company or institution. In responding to such briefs, it is intended that students develop the ability to analytically understand the projects' needs, identify problems, research and explore a variety of practical solutions, make informed strategic and tactical decisions, articulate creative capabilities, present working and final outcomes, as well as produce the projects within 5 days, for both briefs. Under such an intense schedule, students face technical, management and communication challenges that characterize real business projects. Furthermore, they learn how to work in and with multidisciplinary teams.

PROGRAMMATIC CONTENT

- Problem & target audience definition
- Project planning & management
- Project development
- Team building & work
- Autonomy, entrepreneurship & leadership
- Project presentation & discussion

ECTS: 5      Weekly contact hours: 20  
Regent: Lara Reis (MSc)  
[lara.reis@universidadeeuropa.pt](mailto:lara.reis@universidadeeuropa.pt)



3<sup>rd</sup> Year | 5<sup>th</sup> Semester

UC

DESIGN & CONTEMPORARY CULTURE

DESCRIPTION

Since the concept of design is constantly and dynamically changing, due to cultural fluctuations, students must be on par with such moments so that they understand their role as designers not only at an individual, but also at a collective level, as in society. Therefore, this curricular unit is composed of two distinct, but intrinsically connected modules. The first module aims to provide students with a survey of the sets of phenomena that make up design culture, as well as its main historical movements, with a particular emphasis on postmodern design trends. The second module seeks to deconstruct the notion that material space is a given. In doing so, students cover aspects such as visions, values, artefacts, as well as practises that range from architecture, advertising, consumption, cinema, magazines, literature, fashion, music, food, art, among others.

PROGRAMMATIC CONTENT

- Design culture basics
- Design, society & work
- Design for public spaces
- Design, consumers & corporations
- Alternative design movements
- Design in the postmodern era

ECTS: 2,5 Weekly contact hours: 2  
Regent: Ana Viseu (Associate Professor)  
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UC

INFORMATION VISUALIZATION LABORATORY

DESCRIPTION

Information visualization is the art, science and practice of visually representing (via computer-supported interactive software) different sets and types of data so that users can better understand them. Its main goal is to unveil the underlying structure of large, complex and/or abstract data using information graphics. Therefore, this curricular unit's goals is three-folded: firstly, it aims to teach students the main theoretical, practical, and aesthetic perspectives regarding visual perception and information processing; secondly, it seeks to cover the main visualization techniques and methods used to manipulate and represent data; and lastly, to provide students with the necessary skills to plan, develop and present information clearly and effectively.

PROGRAMMATIC CONTENT

- Information visualization overview
- Types of data & image models
- Visual design principles
- Cognitive & visual perception
- Data & table/graph design
- Systems & toolkits

ECTS: 2,5 Weekly contact hours: 4  
Regent: Flávio Almeida (PhD)  
[flavio.almeida@universidadeeuropéia.pt](mailto:flavio.almeida@universidadeeuropéia.pt)

UC

DIGITAL ANIMATION LABORATORY

DESCRIPTION

In the past, animation was primarily used only in television and animated films, however, nowadays it can be found on the Web, on mobile phones, in advertisements and in the gaming industry, among other media. Therefore, this curricular unit aims to provide students with the basic 2D and 3D fundamentals behind motion graphics, animation and visual effects. It covers the main historical, as well as contemporary techniques and trends used in cinematography. Themes include character studies and visual narratives related to both artificial and natural environments; the use of symbols and images; the transformation of light and form; spatial and/or formal composition; the movement of people and objects; among others. Therefore, students critically analyse several case studies in order to understand and apply symbolic value when creating animated content.

PROGRAMMATIC CONTENT

- History of animation
- Video camera control
- Time & space
- Cinematic story telling
- Lighting
- 3D animation
- Sound & music
- Digital editing

ECTS: 2,5 Weekly contact hours: 4  
Regent: Flávio Almeida (PhD)  
[flavio.almeida@universidadeeuropéia.pt](mailto:flavio.almeida@universidadeeuropéia.pt)

UC

SPACE & ENVIRONMENTS

DESCRIPTION

This curricular unit covers key aspects of designing physical and virtual (public and/or private) environments. Students learn the different types of elements (e.g., scale, volumes, materials, colours, textures, lighting) that constitute and characterize physical ecosystems, in order to understand the ordering principles of space. In doing so, they realize, firstly, that an environment's experience relies on the interaction between a human body and a specific time stamp, as well as understand circulation as a flow through space with different physical and sensory features, densities and feedback. Secondly, they comprehend that such an experience is highly influenced by engaging digital artefacts (user interfaces). Therefore, students are also provided with the necessary skills to design virtual ecosystems that are compatible with users' needs, limitations and expectations.

PROGRAMMATIC CONTENT

- Space composition
- Physical & virtual ecosystems
- Physical & cognitive ergonomics
- User interface concepts & types
- Visual Design principles
- Prototype development
- Testing & evaluation

ECTS: 5 Weekly contact hours: 4  
Regent: David Bota (PhD)  
[david.bota@universidadeeuropéia.pt](mailto:david.bota@universidadeeuropéia.pt)  
Regent: Bruno Nobre (PhD)  
[bruno.nobre@universidadeeuropéia.pt](mailto:bruno.nobre@universidadeeuropéia.pt)

UC DIGITAL STUDIO

DESCRIPTION

With the rise of the digital industry, it has become increasingly important that designers master key prototyping skills in order to create different types of interactive media. Therefore, this curricular unit, which is divided in two intrinsically connected modules, introduces students to a wide variety of prototyping techniques for different kinds of user interactions and platforms. Firstly, it provides students with a set of practical programming languages and tools (e.g., Processing); secondly, it covers relevant audio-visual software, as well as skills (e.g., Adobe After effects). Consequently, students learn how to build high-fidelity prototypes for their projects at hand.

PROGRAMMATIC CONTENT

- Interactive prototyping fundamentals
- Types of interactive prototyping
- Interactive tools & methods
- User interface design
- Introduction to programming
- Programming languages

ECTS: 5 Weekly contact hours: 4

Regent: Cláudia Pernencar (PhD)  
[claudia.pernencar@universidadeeuropa.pt](mailto:claudia.pernencar@universidadeeuropa.pt)

Regent: Carlo Turri (PhD)  
[carlo.turri@universidadeeuropa.pt](mailto:carlo.turri@universidadeeuropa.pt)

UC INTEGRATED PROJECT IV

DESCRIPTION

Integrated Project IV seeks to bridge the gap between the academic environment and the real professional world, by providing students with the opportunity to tackle a Wayfinding Design project brief based on real-life design case studies. Therefore, in undergoing such a task, students face technical, management and communication challenges that characterize real business projects. In order to respond to the briefing, students are required to integrate knowledge acquired from complementary units (i.e., Design & Contemporary Culture, Information Visualization Laboratory, Digital Animation Laboratory, Space & Environments, Digital Studio IV). As per usual, under a mentoring system, students are guided throughout the whole process, from research, ideation, conceptualization, sketching, prototyping, implementation, testing, evaluation and refinement, using an iterative and incremental development approach.

PROGRAMMATIC CONTENT

- Mapping & orientation systems
- Environmental design
- Information Design
- Perception & readability
- Digital hybrid languages
- Multimedia production
- Design process & methodology
- Project development & presentation

ECTS: 7,5 Weekly contact hours: 8

Regent: Rodrigo Ramirez (PhD)  
[rodrigo.ramirez@universidadeeuropa.pt](mailto:rodrigo.ramirez@universidadeeuropa.pt)

UC PROFESSIONAL PROJECT III

DESCRIPTION

This curricular unit promotes the practice of design within a business context. This is, students undertake two design project briefs which are defined in line with Integrated Project III, but most importantly, developed in strong collaboration with an active working company or institution. In responding to such briefs, it is intended that students develop the ability to analytically understand the projects' needs, identify problems, research and explore a variety of practical solutions, make informed strategic and tactical decisions, articulate creative capabilities, present working and final outcomes, as well as produce the projects within 5 days, for both briefs. Under such an intense schedule, students face technical, management and communication challenges that characterize real business projects. Furthermore, they learn how to work in and with multidisciplinary teams.

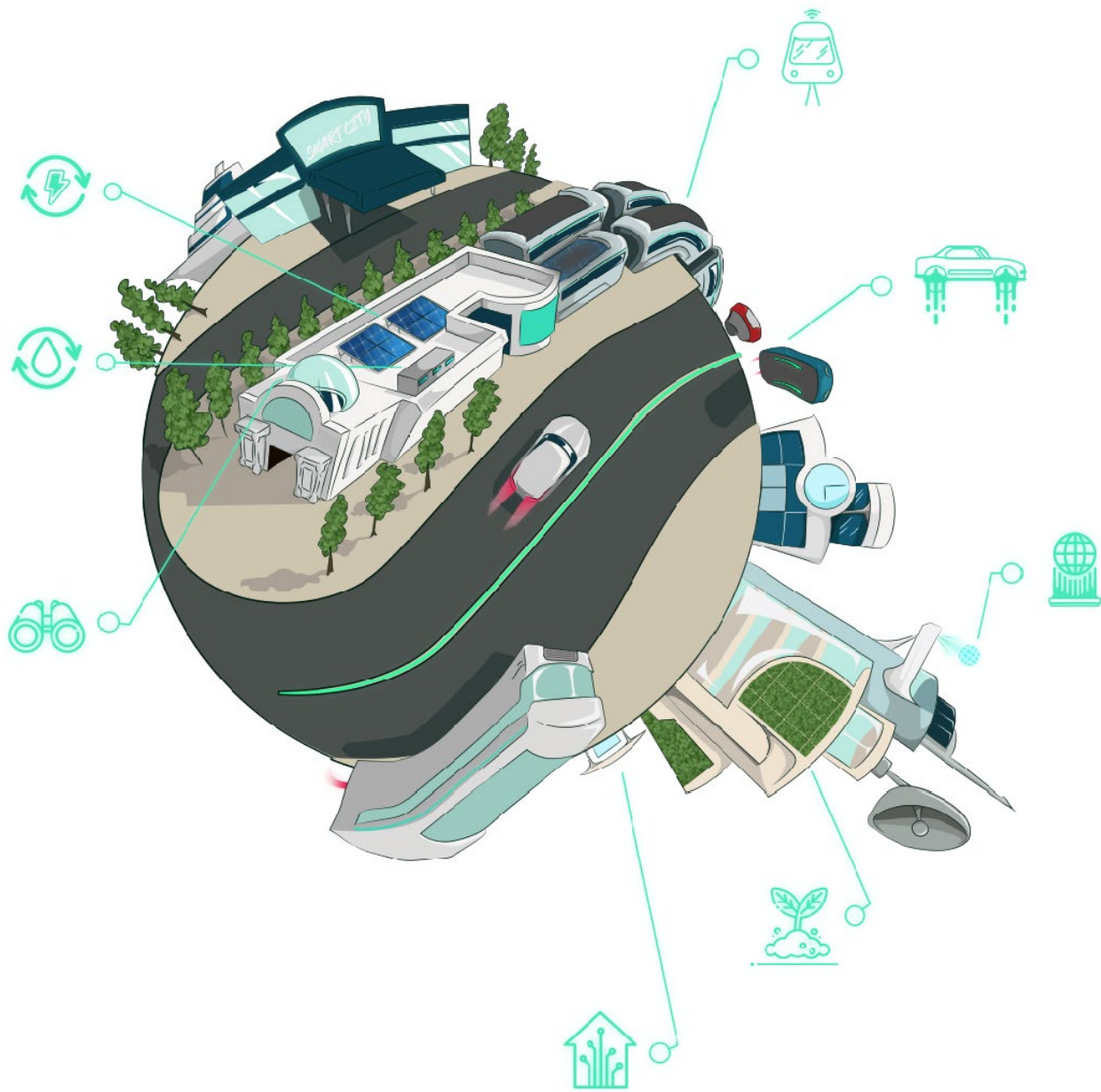
PROGRAMMATIC CONTENT

- Problem & target audience definition
- Project planning & management
- Project development
- Team building & work
- Autonomy, entrepreneurship & leadership
- Project presentation & discussion

ECTS: 5 Weekly contact hours: 20

Regent: Cláudia Pernencar (PhD)  
[claudia.pernencar@universidadeeuropa.pt](mailto:claudia.pernencar@universidadeeuropa.pt)





1<sup>st</sup> YEAR

CLASS	STUDENT N°	NAME	POSITION
T1	20180195	Inês Morgado	Delegate
T1	20180069	Stefano Claro	Sub-delegate
T2	20180736	Maria Duarte	Delegate
T2	20180332	Diana Rit	Sub-delegate

2<sup>nd</sup> YEAR

CLASS	STUDENT N°	NAME	POSITION
M1	20170253	Henrique Carvalho	Delegate
M1	20170182	Vasco D'Avilez	Sub-delegate
M2	20170471	Inês Silveira	Delegate
M2	20170451	Matilde Raposo	Sub-delegate

3<sup>rd</sup> YEAR

CLASS	STUDENT N°	NAME	POSITION
M1	20160324	Anaís Almeida	Delegate

PEDAGOGIC COUNCIL

- **Course Representative - Student**  
Anaís Almeida  
[anaisalmeidae@hotmail.com](mailto:anaisalmeidae@hotmail.com)
- **Course Representative - Professor**  
Lara Reis (MSc)  
[lara.reis@universidadeeuropeia.pt](mailto:lara.reis@universidadeeuropeia.pt)

STUDENT PROVIDER

- **Student Provider**  
Me. Maria do Rosário Braga da Cruz  
[rosariobraga.cruz@universidadeeuropeia.pt](mailto:rosariobraga.cruz@universidadeeuropeia.pt)
- **Co-Student Provider**  
Prof. Doutora Maria Isabel Roque  
[maria.roque@universidadeeuropeia.pt](mailto:maria.roque@universidadeeuropeia.pt)

# STUDENT TESTIMONIALS

## 1<sup>st</sup> YEAR

Inês Arnaut  
Maria Inês Romão  
Inês Belo  
Marta Barbosa  
Gabriela Arvela  
Nicole Costa  
Vera Vieira  
Rita Alexandra  
Vanessa Dia  
Jacinta Correia  
Marta Faria  
Max Sengotta  
Sofia Fernandes  
Kyrylo Zahorodniy  
Maria Rodrigues

## 2<sup>nd</sup> YEAR

Liva Fatima  
Maria Ines Silveira  
Matilde Raposo  
Francisca Alves  
Carolina Tamen  
Inês Santos  
Patrícia Barros Francisco  
Patrícia Caxatra Coelho

## 3<sup>rd</sup> YEAR

Adilson Benjamim  
Lorenzo Morejón

## FINALIST

Ana Coelho

*I thank IADE for these 2 years with amazing experiences and projects. I have learnt a lot with these 2 years and expect to learn more in this last one where I am going to have a semester abroad with new experiences and a new culture. Global Design is different from other courses because we have a project-based learning experience, where we get in touch with companies and have a look at the real design world.* **Maria Inês Silveira**

*From the moment I stepped into this course, I knew something special was coming for me. Studying through a Project-based methodology is very beneficial, since everything we learn ends up being applied to one challenging project. I was able to dive into completely different fields of design, while accompanied by the best professors and international colleagues, who filled me with amazing opportunities, and helped me find my way throughout the journey. I can ensure with confidence that choosing Global Design was the best decision I took for me and my future self.* **Matilde Raposo**

*As a 2nd year working-student, I can say that a lot of hours and all-nighters were put into all the works I created. Even though not all may be successful they made me learn and I'm glad to be a part of the Global Design family has it allows me to keep in touch with my English, as well as all the crazy thoughts or, dare I say, creative thinking that runs in my veins. I'm looking forward to my future after IADE.* **Inês Santos**

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*A lot of sleepless nights, stress and red bull, but it is rewarding at the end.* **Rita Alexandra**

*The Global Design course is something new. This course will challenge you, and its the best way to check what can you do and improve yourself! You ctan improve not only your skills, but your character also. This faculty will help you open up. I am incredibly proud and happy that I am studying at this faculty!* **Kyrylo Zahorodniy**

*The future is connection and Global Design is just that, the ability to connect various areas of design into one (global design) learn and work with people from different fields of expertise, and achieve something new together.* **Adilson Benjamim**



CHALLENGING  
INNOVATIVE  
INTERESTING  
CREATIVE  
LIFE CHANGING  
DIFFERENT  
REWARDING  
OPPORTUNITIES  
PERSONAL GROWTH  
COLLABORATIVE  
UNIQUE

*In the global design course we are consistently challenging our limits, using the knowledge we obtain in classes and applying it creatively in the real world. We are continuously growing, gaining empirical knowledge and improving our visual culture.* **Carolina Tamen**

*As Mark Twain once said "Twenty years from now you will be more disappointed by the things that you didn't do than by the ones you did do. So throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover.", I personally think this quote catches perfectly Global Design's essence, since this experience is all about self-growth, considering all the ups and downs, getting out of our personal comfort zone and explore, and having amazing opportunities, due to the hard work and thought you put into things.* **Patrícia Caxatra Coelho**

*If you truly dedicate yourself and take advantage of what this course has to offer, not only will you learn how to think like a designer, but also learn to deal with the daily challenges that the professional world holds for you. Some knowledge can only be acquired by experience and real life challenges, something that differentiates the Global Design course from other courses.* **Patricia Barros Francisco**

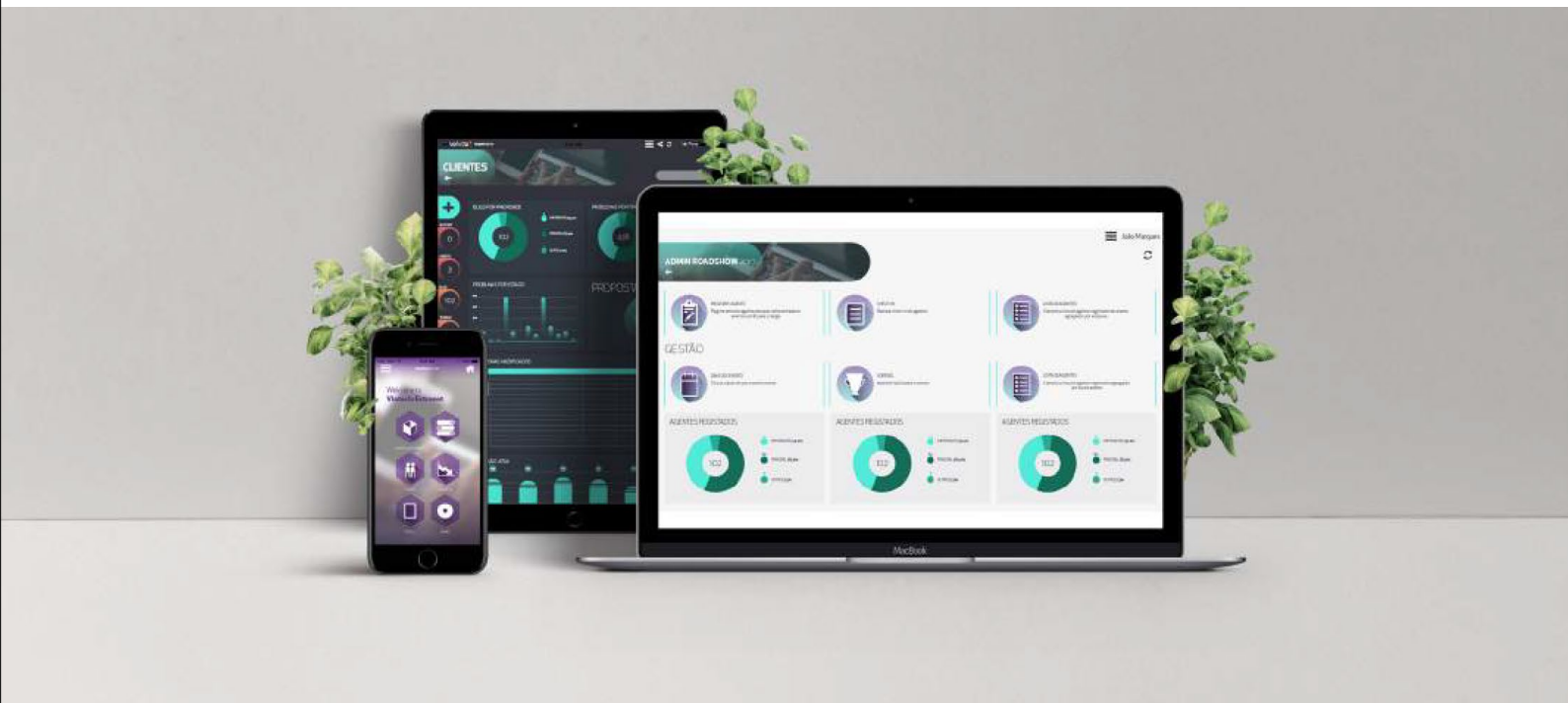
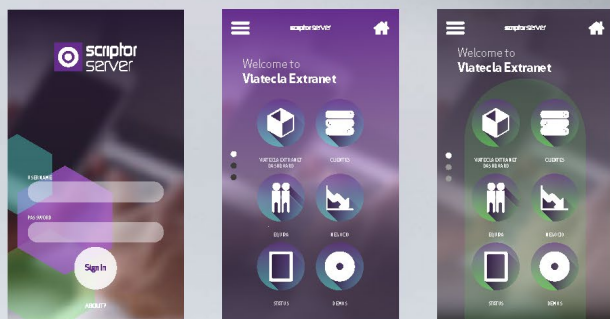
*Global Design is a unique course that gave me the opportunity to work on my future career. I really love the course and I'm so pleased I found IADE. It's very difficult to study in another country, but the professors at IADE are so nice and cooperative, they always helped me in my problems. It gives students the opportunity to showcase their talent. The course is great and I'm excited to be a part of it.* **Liva Fatima**

*The global design bachelour was an amazing experience. It allowed me to work directly with several companies and the project-based learning approach gave me the opportunity to create many projects for my portfolio. The international experience was a key-point to have a new perspective on the design that is being made outside of europe.* **Ana Coelho**









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## António Quadros Library

### IADE - Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia

The library serves mainly to **support** the faculty's **classes** and **academic research** from within the institution, albeit its premises and services are open to the general public.

Its collection is fundamentally centered in the areas of **Design, Marketing, Advertising** and **Photography and Visual Culture, Communication, Computer Sciences** and **Technologies**; although literary works from other subjects like Art History, Religion, Philosophy, Psychology, Company Management, etc., can also be found.

Reference titles (dictionaries, encyclopedias) and academic theses are also available. The library is compounded by two **reading rooms** and a **research area**.

#### Coordination and Contacts

[biblioteca.iade@universidadeeuropeia.pt](mailto:biblioteca.iade@universidadeeuropeia.pt)  
+351 213 939 602

**Marlene Nunes**  
Library Supervisor  
[marlene-isabel.nunes@universidadeeuropeia.pt](mailto:marlene-isabel.nunes@universidadeeuropeia.pt)

**Ana Antunes**  
Library Assistant  
[ana.antunes@universidadeeuropeia.pt](mailto:ana.antunes@universidadeeuropeia.pt)

**Susana Santos**  
Library Assistant  
[susana.santos@universidadeeuropeia.pt](mailto:susana.santos@universidadeeuropeia.pt)

#### Schedule

- Monday to Friday, from 9:30am to 9:00pm

#### Services

- Reference service;
- Research assistance;
- Presential reading;
- Presential loans;
- Home loans;
- User training;
- Database access;

#### Catalogues

- Catalogue: <http://biblioteca.iade.europeia.pt/>
- Repository: <http://comum.rcaap.pt/handle/123456789/5042>

#### Main Resources

- B-On
- Euromonitor - Passport

## Digital Resources



### Office 365 Access

Universidade Europeia provides all students with an **Office 365 account**, featuring **1TB of available storage in OneDrive** and the ability to install and use **Office 365 applications across your devices**. This account will be the preferential mean of contact employed by the academic services.

The email address is configured in the following manner:

- Europeia Students:** [student nº@europeia.pt](mailto:student.nº@europeia.pt)
- IADE-UE Students:** [student nº@iade.pt](mailto:student.nº@iade.pt)

To access the online email go to <http://webmail.europeia.pt> and log in with your previously defined email and password.



### Student's Portal

This portal merges and facilitates access to useful information, such as:

- Profile information;
- Active Curricular Units;
- Grades;
- Timetables;
- Treasury information;
- Office 365 account, Blackboard and the Internationality and Employability Offices' Portals.

This portal also provides access to the Online Secretary, where several other academic questions can be addressed, such as writing requirements, asking for specific documentation, registration requests, etc.

- Username:** [institutional email](#)
- Universidade Europeia:** <http://portalestudante.europeia.pt>
- IADE-UE:** <http://portalestudante.iade.pt>



### Virtual Campus - Blackboard

The **Virtual Campus - Blackboard** is the tool to use in order to access the Curricular Units' contents. We recommend the consultation of the different communities where useful information can be found.

- Username:** [student nº](#)
- Universidade Europeia:** <https://europeia.blackboard.com>
- IADE-UE:** <https://iade.blackboard.com>

### Mobile App

**Official Universidade Europeia, IADE-UE and IPAM App.** It's available on the **App Store** and **Google Play Store** with the name: **UE|IADE|IPAM**. It's the mobile version of the Student's Portal and as such, it allows the consultation of Curricular Units, grades, course timetables, treasury information, etc. Besides this, you can also communicate with colleagues, professors, receive alerts and notifications and also access the Universities' Social Media pages.

- Username:** [student nº](#)





Na **Universidade Europeia**, existem **DUAS ÉPOCAS DE AVALIAÇÃO**:

**a) A ÉPOCA NORMAL**, que integra os regimes de avaliação contínua, de avaliação periódica e de avaliação final;

**b) AS ÉPOCAS ESPECIAIS**, que integram o regime de recurso, o regime de trabalhador-estudante, outros regimes especiais legalmente previstos, o regime para estudante em mobilidade internacional e o regime para conclusão do curso.

Os estudantes têm o direito de optar pela **avaliação contínua** ou pela **avaliação final**, não estando esta última dependente de assiduidade ou da realização de avaliações intercalares.

Existem **duas modalidades de avaliação contínua**, sendo a opção da responsabilidade do docente:

**a) A avaliação contínua bipartida**, que inclui obrigatoriamente dois momentos de avaliação:

- **Elementos de avaliação intercalar**, no mínimo um (testes escritos, trabalhos individuais, trabalhos de grupo, participação oral, relatórios, projectos, resolução de estudos de caso ou de problemas práticos, portefólios, tarefas, observação de atitudes e de comportamentos, etc.), que têm uma ponderação mínima de 30% e máxima de 70%. O estudante que obtenha uma classificação inferior a 8 valores na média dos elementos de avaliação intercalar obrigatórios, passa ao regime de avaliação final;
- **Uma prova individual presencial** (normalmente, uma prova escrita, tradicionalmente conhecida como frequência), que tem uma ponderação mínima de 30% e máxima de 70%, podendo ser realizada na fase final do ano letivo (durante as aulas) ou após o período lectivo, por opção do docente.

**b) A avaliação contínua distribuída**, que implica a realização de vários elementos de avaliação durante o período letivo (no mínimo dois). Nesta modalidade de avaliação contínua, especialmente pensada para as disciplinas que envolvam a realização de projetos, em que a avaliação é realizada em continuidade, não havendo dois momentos-chave da avaliação (avaliação intercalar + prova individual presencial), fica dispensada a realização da prova individual presencial. Só ficará reprovado o estudante que tenha menos que 9,5 valores na média dos elementos de avaliação contínua distribuída.

Qualquer das modalidades de avaliação contínua obriga a uma assiduidade mínima de 70%, podendo, em situações excepcionais, expressamente contempladas no regulamento, esta ser de apenas 50%.

**Um estudante em avaliação contínua bipartida considera-se aprovado quando obtém uma média final igual ou superior a 10 valores e cumpre mais três requisitos:**

- Tem nos elementos de avaliação intercalar uma média igual ou superior a 8 valores;
- Tem na prova individual presencial uma classificação igual ou superior a 8 valores;
- Cumpre a assiduidade mínima exigida.

A **avaliação final** pode consistir numa prova escrita, numa prova oral, numa prova prática com apreciação presencial, numa prova escrita e numa prova oral, numa prova prática com apreciação presencial ou noutro tipo expressamente previsto no regulamento específico do ciclo de estudos.

Um estudante pode desistir da avaliação contínua bipartida e optar pela avaliação final desde que:

- Não se apresente à prova individual presencial, caso a mesma se realizar durante o período lectivo;
- Dê conhecimento, por escrito, ao docente desta pretensão até ao terceiro dia útil após o termo efectivo das aulas, caso a prova individual presencial se realize após o período lectivo;

Um estudante pode desistir da avaliação contínua distribuída e optar pela avaliação final desde que dê conhecimento, por escrito, ao docente desta pretensão até aos 30 dias anteriores ao termo efectivo das aulas. Um estudante em regime de avaliação contínua bipartida fica automaticamente integrado no regime de avaliação final quando:

- Não se apresente à prova individual presencial se esta se realizar durante o período lectivo;
- Obtenha uma classificação inferior a 8 valores na média dos elementos de avaliação intercalar efectivamente utilizados para o cálculo da classificação final.

Um estudante fica afastado do regime de avaliação final:

- Na avaliação contínua bipartida, caso realize a prova individual presencial;
- Na avaliação contínua bipartida, caso não obtenha aproveitamento por não ter cumprido a assiduidade mínima exigida;
- Na avaliação contínua distribuída, caso não opte, até aos 30 dias anteriores ao termo efectivo das aulas, pelo regime de avaliação final.



A avaliação contínua (bipartida e distribuída) e a avaliação final são, pois, regimes alternativos, não podendo um estudante utilizá-los simultaneamente. Assim, um estudante que completa o seu percurso na avaliação contínua e não obtém aproveitamento (ainda que por falta de assiduidade) não poderá realizar avaliação final.

Um estudante fica aprovado na avaliação final quando obtém uma classificação final igual ou superior a 10 valores. Caso a avaliação final seja constituída por mais de uma prova, o estudante, para além da classificação final igual ou superior a 10 valores, não deve ter uma classificação inferior a 8 valores em qualquer dos elementos que compõem a avaliação final.

Pode submeter-se à **avaliação em época de recurso** o estudante que não obtenha aproveitamento na época normal (avaliação contínua ou avaliação final), bem como aquele que, tendo obtido aproveitamento numa destas épocas, pretende realizar melhoria de nota.

Fica automaticamente inscrito na época de recurso (que será a sua primeira avaliação), estando dispensado de pagamento de qualquer propina devida para a realização da avaliação:

- O estudante em regime de avaliação contínua bipartida que não se apresente à prova individual presencial, nem à avaliação final;
- O estudante em regime de avaliação contínua distribuída que, tendo optado, nos 30 dias anteriores ao termo efetivo das aulas, pelo regime de avaliação final, falte à avaliação final.

Se a época de recurso não for a da primeira avaliação do estudante, este deve realizar inscrição no portal do estudante e pagar uma propina suplementar.

O estudante que, após requerer o estatuto de trabalhador-estudante beneficie do mesmo, e não obtenha aproveitamento na época normal (avaliação contínua ou avaliação final) e/ou na época de recurso ou que tenha faltado a esta ou estas épocas, pode realizar **avaliação em época de trabalhador-estudante** desde que efectue inscrição no portal do estudante e pague uma propina suplementar.

O **estudante em mobilidade internacional** em cujo Acordo de Estudos (Learning Agreement) conste a possibilidade de realizar em mobilidade determinada unidade curricular que lhe seja creditada como equivalente a unidade curricular do seu plano de estudos e reprove na mesma, pode optar por:

- Realizar a mesma na época de recurso comum aos restantes estudantes;
- Realizar a mesma na época de recurso para estudante internacional.

Caso não obtenha aproveitamento, fica com a unidade curricular em atraso, tendo de efectuar a inscrição no ano lectivo seguinte e liquidar a respectiva propina de acordo com o preçário em vigor.

O **estudante em mobilidade internacional** em cujo Acordo de Estudos não conste a possibilidade de realizar em mobilidade determinada unidade curricular que lhe seja creditada como equivalente a unidade curricular do seu plano de estudos, pode optar por:

- Realizar a mesma em avaliação final (comum aos restantes estudantes);
- Realizar a mesma na época normal para estudante internacional.

Tem direito a realizar **avaliação em época para a conclusão do curso** o estudante que, para concluir o seu curso, necessite de obter aprovação a um máximo de três unidades curriculares (incluindo as unidades curriculares de projecto e de integração de conhecimentos), independentemente do número de créditos das mesmas. O estudante deve efectuar inscrição no portal do estudante e pagar uma propina suplementar.

A avaliação na Universidade Europeia é expressa através de uma **classificação** numérica inteira de 0 (zero) a 20 (vinte) valores. As classificações da prova individual presencial, dos elementos de avaliação intercalar e dos momentos de avaliação contínua distribuída nunca são passíveis de arredondamento, sendo apresentadas com duas casas decimais.

As classificações da avaliação final e da avaliação em épocas especiais (época de recurso, época de trabalhador-estudante, época para estudante em mobilidade internacional e época para a conclusão do curso), sempre que estas sejam constituídas por mais de uma prova, não são passíveis de arredondamento, sendo apresentadas com duas casas decimais.

A classificação final da avaliação contínua, a classificação final na avaliação final e a classificação final na avaliação em épocas especiais deve ser arredondada à unidade.

O estudante só pode realizar **melhoria de nota** na época de recurso do mesmo ano lectivo e na época normal e de recurso no ano lectivo subsequente à obtenção da aprovação numa unidade curricular. Os estudantes podem realizar uma, e apenas uma, avaliação para melhoria de nota. É garantida ao estudante a manutenção da nota com que foi aprovado, só podendo a avaliação para melhoria de nota ser averbada caso traduza uma classificação mais elevada.

**Realização das provas**

Em regra, o estudante só pode entrar na sala de aula onde se está a realizar a avaliação até 15 minutos após o início da avaliação. O docente pode, em face de circunstâncias extraordinárias justificativas de um ligeiro atraso do estudante, permitir a sua entrada após os 15 minutos de tolerância. O estudante deve fazer-se acompanhar de um documento de identificação com fotografia: cartão de estudante, cartão de cidadão, carta de condução ou passaporte. Os estudantes só podem ter em cima das mesas o enunciado, as folhas de resposta, o documento de identificação e o material de consulta permitido pelo docente. Em caso de desistência, o estudante só pode sair da sala 20 minutos após o início da prova.

Caso o estudante falte a uma prova individual presencial do regime de avaliação contínua ou a elementos que integrem os regimes de avaliação final, época de recurso, de trabalhador-estudante, de mobilidade internacional ou para a conclusão do curso, a realização de nova prova ou desses elementos de avaliação só é admitida em situações excecionais previstas no regulamento.

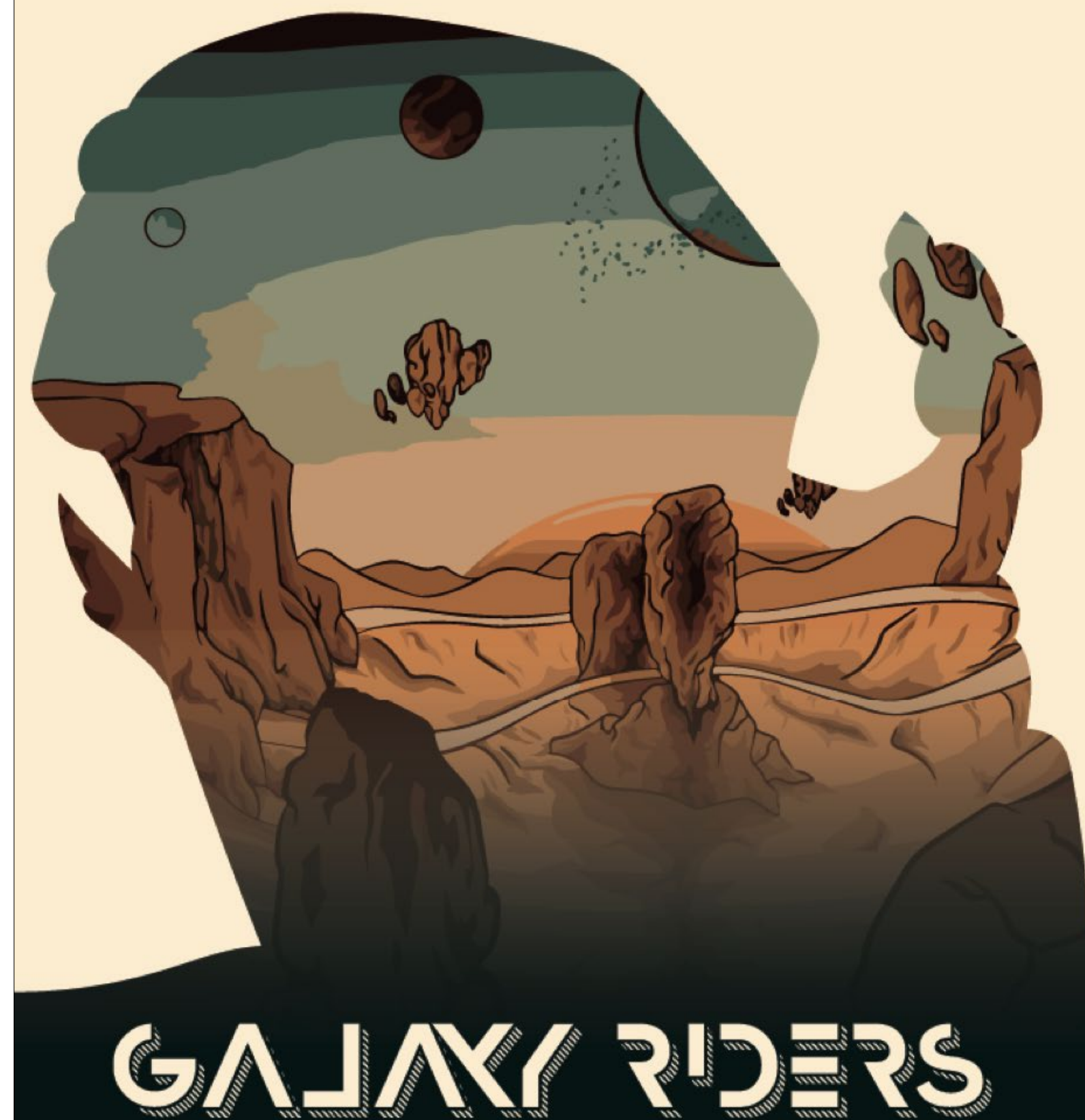
Caso o estudante falte a elementos de avaliação que integrem a avaliação intercalar (avaliação contínua bipartida) ou de elementos que integrem a avaliação contínua distribuída cabe ao docente a decisão de autorizar o estudante a realizar o elemento de avaliação a que faltou noutra data.

As classificações, referentes a qualquer regime de avaliação, são publicadas no Campus Online no prazo máximo de 10 dias de calendário a contar da data da realização dos elementos de avaliação. No caso das notas finais, devem ser publicadas no Portal do Estudante no prazo máximo de 10 dias de calendário a contar da data da realização das provas.

No caso da prova individual presencial ou da avaliação final, da época de recurso, de trabalhador-estudante/outras regimes legalmente previstos e para conclusão do curso, aquando da publicação das classificações, o docente marca uma data e uma hora para o atendimento ao estudante e consulta dos elementos de avaliação (sessão de esclarecimento). A sessão de esclarecimento deverá realizar-se no prazo máximo de três dias úteis após a disponibilização das classificações e deve anteceder em pelo menos 48 horas a data de outras provas da mesma unidade curricular.

Um estudante pode solicitar a **revisão dos elementos de avaliação escritos** case se trate de avaliação final, época de recurso, de trabalhador-estudante, de mobilidade internacional ou para a conclusão do curso, devendo fazê-lo até 48 horas após a consulta dos elementos de avaliação escritos (sessão de esclarecimento). Em caso de revisão de prova, é garantida ao estudante a manutenção da nota inicial, só podendo a revisão de prova conduzir à manutenção da nota inicial ou à melhoria da mesma.

O estudante que tenha **valores em dívida** para com a entidade instituidora da Universidade Europeia fica impossibilitado de realizar avaliações até à regularização dos mesmos.



## International Office

IADE - Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia provides its students with the possibility of an international mobility experience throughout their academic path. In this way, it offers **more than 100 international partnerships** with academic institutions from all over the world.

Students have the opportunity of studying in **prestigious international universities**, not only in Europe but also in **Latin America** and **Asia**.

International experience is being increasingly considered as an indispensable element for personal, academic and professional growth.



[Erasmus Letter](#)



[International Mobility Regulation](#)



[Fact Sheet 2018/2019](#)



[Partner Institutions](#)



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### Erasmus +

The Erasmus + program allows students to move within the European area, acquiring a cultural, social and academic perspective of other countries that also participate in the program.

This mobility program is financed within the scope of the bilateral cooperation agreements, which provides the student with the benefit of being able to keep paying his tuitions at their initial University.

There are several Erasmus mobility styles for students: **mobility for studying** and **mobility for internships**. Each student can enjoy 12 months of Erasmus mobility in each study cycle. The Erasmus Internship may occur during the Course or 1 year after completion. There are also Erasmus Mobility Programs for Professors and Staff.

### Other Agreements

Universidade Europeia also has several cooperation agreements with Universities from all over the world.

Partnerships examples:



## Employability Office

The Employability Office's objective is to **connect students with employers**, to **develop their soft-skills** and **support them with their career plans**, to ensure that students are prepared to be global professionals and can find the best positioning in the job market. Be it in Portugal, or any other part in the world.



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### Employability Skills Program

This program focuses on **employability skills development**, with the primary objective of preparing students, amidst different study cycles, to later have facilitated access to the job market.

The Employability Office and partner companies minister all workshops and seminars. Students will have the opportunity to learn and to approach multiple themes, such as:

- Social media;
- Company protocols;
- CV building;
- Job interview preparation and group dynamics;

This program takes place **throughout the academic year** and is **free to attend** for all enrolled students.

Partnership examples:





