

## PROJECTES 3

Nikita Bashmakov Belousov, Regina Gimenez Froiz, Andrea Navarro i Royà, Jordi Pla Sabate, Silvia Santaeugenia Gerones

Supervising Teacher: Silvia Santaeugenia Gerones

Content: 1,2,3,4

Code: 106037

Credits: 6 ECTS

Course: 2

Semester: 1

Typology: Obligatory

Subject: Projects

Schedules:

Content	Schedules	Teacher
1	Dilluns 09:00 - 12:00	Silvia Santaeugenia Gerones
		Andrea Navarro i Royà
2	Dilluns 09:00 - 12:00	Jordi Pla Sabate
		Silvia Santaeugenia Gerones
3	Dilluns 09:00 - 12:00	Silvia Santaeugenia Gerones
		Regina Gimenez Froiz
4	Dilluns 09:00 - 12:00	Silvia Santaeugenia Gerones
		Nikita Bashmakov Belousov



Eina Centre Universitari  
Fundació Eina  
Disseny Art Barcelona

Passeig Santa Eulàlia 25  
08017 Barcelona T+34 932 030 923  
info@eina.cat www.eina.cat

## Subject Presentation

The subject provides a comprehensive view of the design project, introducing aspects such as the analysis of use programs, the organization of space, the setting and materiality. The technical and graphic development of the project is worked on, as well as the ability to communicate it visually and conceptually. Students learn to structure their proposals in a coherent way, using analysis and representation tools specific to design.

## Learning outcomes of the subject

### **Skills**

Critically analyze the problems associated with the use of an element in the immediate environment—such as graphic communications, objects, spaces, or services—prior to developing a design project. (ST01)

Determine the materials and transformation processes suited to the functional and expressive needs of each design. (ST02)

Represent the functional, aesthetic, and technical characteristics of each design project using the most appropriate system in each case. (ST05)

Develop an action plan for a design project based on the collection and analysis of quantitative and qualitative data, experimental tests, interviews, and interpretation of existing data. (ST11)

## Learning outcomes of the degree program

### **Knowledge**

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Correctly reference documentary sources, the necessary bibliography and knowledge of the heritage environment both for the projection and for the analysis and reasoned criticism of design and/or art.

Catalogue materials, their properties and physical principles in relation to the conceptualisation and formalisation of design projects, taking into account environmental and sustainability criteria.

Reference essential knowledge of the sciences and auxiliary disciplines of design, such as anthropometry, ergonomics, visual communication, evaluation methods, marketing, and prospecting.

### **Skills**

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Propose design solutions (or solutions in related areas) clearly and precisely, using appropriate vocabulary and techniques of expression and representation.

Graphically represent spaces, volumes, planes, and surfaces using the characteristic techniques of

design.

Use digital tools and technologies according to creative and production processes in the field of design

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Make value judgments about design projects by interpreting data and justifying critical analysis using knowledge of graphic communication, space, objects, and reference texts.

Conduct research with a critical spirit in the field of design and related disciplines, considering innovation, experimentation, and the ongoing renewal of the cultural industries, while promoting equality and democratic values.

Synthesize knowledge from diverse sources—studies, fieldwork, literature, direct observation, or practical experience—in the field of design and related disciplines within the cultural industries.

Evaluate the social, economic, environmental, and technological feasibility of a design project, incorporating gender and diversity perspectives, and ensuring respect for sustainability, democratic values, and fundamental rights.

## **Competencies**

Propose creative, socially and environmentally sustainable design solutions, aligned with the Sustainable Development Goals (SDGs).

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.



Eina Centre Universitari  
Fundació Eina  
Disseny Art Barcelona

Passeig Santa Eulàlia 25  
08017 Barcelona T+34 932 030 923  
info@eina.cat www.eina.cat

Content: 1

**Brief Description:**

In the subject Projects 3, two areas within the design of spaces will be studied. The first will focus on the design of the home, analyzing the program of uses of the domestic project and especially that of the kitchen and bathroom. The second topic will study the hotel field and specifically the design of a hotel room.

**Training Objectives:**

The objective of the subject is to provide the student with a global vision of the space design project. The aim is for them to acquire the necessary skills to carry out a project based on the analysis of the use program, the study of the organization and distribution of the space, the ambiance and the materiality, also learning how to draw and represent a design project.

Recommendations

To follow the subject correctly, it is important to have acquired basic design project and drawing knowledge in the first year.

## Contents and Methodology

### **Brief Description:**

Learning will be structured through both individual and collective activities and projects and through complementary theoretical/practical content applied directly to the design of spaces, analyzing conceptual, formal and technical solutions of the home and hotel room design project.

### **Teaching methodology:**

The subject is basically project-based and will be accompanied by theoretical sessions that support the topics being covered. At the beginning of each area of study there will be introductory sessions to the topic, whether theoretical or technical, in order to integrate the knowledge into the project to be worked on.

Throughout the course, the work being developed will be monitored directly and at the end of each exercise, critical evaluation sessions will be held.

The sessions can be complemented with a visit to showrooms specializing in space design.

### **Training activities:**

The student will carry out four exercises related to the different areas of inhabiting space. The first two exercises will focus on the domestic sphere and the following two on the hotel sphere.

The first project is individual and studies the areas of the home: cooking, eating, washing, storage and the bathroom. This exercise aims to familiarize the student with the ergonomic, perceptual and drawing parameters of the space.

The second project is carried out in groups of 2-3 students and consists of designing a 40 m<sup>2</sup> home, applying the knowledge acquired in the first exercise.

The third project is carried out in a group. The starting point is the analysis of the client, in this case a hotel company, to study the specific characteristics that will end up defining the identity, the criteria for setting up and the range of materials for a hotel project.

The fourth exercise is individual and consists of designing a hotel room.

## Evaluation

### General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

### Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The following will be taken into account in the general evaluation criteria: the student's active participation in classes, the submission of assignments on the specified dates and attendance.

Regarding works 1, 2, and 4, the conceptualization will be assessed; the adaptation of the project to the program of uses and the distribution of spaces; the general atmosphere of the project and coherent choice of materials and finishes; the correct drawing of the plans; the presentation of the documents and the public exhibition.

In work 3, the conceptualization and identity of the Hotel project and the conceptual mood board will be assessed; the setting and materiality and the physical mood board; the presentation of information and video; the public exhibition; the interaction between members and the degree of autonomy of the group.

The first assignment represents 25% of the final grade; the second assignment 25%; the third assignment 15% and the fourth assignment 25%. 5% corresponds to attendance and the remaining 5% to the student's active participation, degree of autonomy and monitoring of the subject.

Specific regulations for the subject:

Assignments submitted after the due date will be scored 1 point less than the grade obtained. They may be submitted no later than 7 days after the due date. If the student submits them even later, the maximum grade for the assignment will be 5.

To participate in the reassessment, students must have previously been assessed for the work they wish to reassess.

Class attendance is mandatory. Since this is a project subject, with a progressive delivery schedule, it is very difficult to acquire knowledge and do the exercises without continuous in-person monitoring of classes.

### **Review process**

The review can be requested from the teaching staff and will be carried out according to the school calendar.





Eina Centre Universitari  
Fundació Eina  
Disseny Art Barcelona

Passeig Santa Eulàlia 25  
08017 Barcelona T+34 932 030 923  
info@eina.cat www.eina.cat

## Bibliography and Resources

Deulonder, Ll. La cocina y otros espacios domésticos. Manual práctico. Barcelona: Gustavo Gili, 2008.

Grimley, C; Love, M. Color, espacio y estilo. Detalles para diseñadores de interiores. Barcelona: Gustavo Gili, 2009.

Neufert, P.; Neff, L. Casa-Vivienda-Jardín. El proyecto y las medidas en la construcción. Barcelona: Gustavo Gili, 1999.

Steegmann, E.; Acebillo, J. Las medidas en Arquitectura. Barcelona: Col·legi Oficial d'Arquitectes de Catalunya, 1983

## Content: 2

### **Brief Description:**

In the subject Projects 3 a main project will be created that will last the entire course of the subject. The assignment may change in each of the editions, what will remain the same is that the student's project will be associated with a specific brand and will have to be connected to the user. The important thing is to learn to project ideas with differential value that fit into a brand philosophy. In addition, the student will carry out a couple of exercises, related to the procedural method of the main project, one to be carried out individually and the other in a group.

### **Training Objectives:**

The objective of the subject is to offer the student a global vision of the product design project, delving into each of its phases: research, ideation, prototyping, development and communication.

In the research phase, the student will learn to search, sort and categorize information, as well as interpret aesthetic codes linked to a brand philosophy. Special attention will be paid to the morphology of the object, construction details, materials and transformation processes, textures, color treatment and graphic identity.

During the ideation phase, through drawing, the student will simulate ideas to explore how they affect the environment and the user. Based on the same concept, several alternatives will be proposed, to finally formulate a solid and well-justified idea, represented through colorful and detailed drawings.

In the development phase, simple mock-ups will be made to verify functions and control proportions and ergonomics. Later, the final proposal will be modeled in 3D, realistic renderings will be produced and a final functional prototype will be created.

Finally, the student will need to carefully and conscientiously prepare the final project documentation, as well as a complete physical presentation.

All these phases are worked on through thematic capsules that facilitate the understanding and integration of the procedures specific to each stage of the project.

## Recommendations

To follow the subject correctly, it is important to be consistent and to have acquired the knowledge of basic design projects and drawings in the first year.

## Contents and Methodology

### **Brief Description:**

Learning will be structured through the different phases of project development. Research, ideation, development and final presentation. As well as two complementary exercises that are linked to the methodology of the main project.

### **Teaching methodology:**

The subject has an eminently project-based nature, and will be complemented with theoretical sessions in capsule format, designed to support the topics addressed throughout the course.

These master classes will be held at the beginning of each phase of project development, with the aim of providing conceptual frameworks and practical references that guide the student's creative and technical process.

At the same time, testimonies from the professional world will be presented, including author designers with their own identity, internal design departments of companies and multidisciplinary agencies that offer comprehensive 360° design services.

These real cases will allow us to understand the diversity of approaches and methodologies within the field of product design, establishing a direct bridge between theory and professional practice.

### **Training activities:**

The student will carry out two exercises related to the different areas of relating the idea to a specific corporate identity. The first exercise is a look into the past, as they have to redesign a contemporary object under the influence of the 1930s "Streamline" movement. The second exercise, which is in a group, will design a shoe associated with an automotive brand.

During the course of the project they will have two previous submissions. The first is the research submission and the second is the ideation submission, finally on the last day of class they will make a final submission in front of the rest of their classmates and the teacher. All submissions are assessable.

## Evaluation

### **General evaluation regulations**

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

### **Continuous evaluation system**

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The assessment criteria correspond to the acquisition of the skills of this subject which will be evaluated through the presentation of projects with documentation that shows all the phases of the project.

The following will be taken into account in the general evaluation criteria: the student's active participation in classes, the submission of assignments on the specified dates and attendance.

Proportionally, each of the two exercises to be submitted represents 20% of the final grade, 20% corresponds to the research phase, another 20% to the ideation phase and the remaining 40% corresponds to the final submission.

Specific regulations for the subject:

Assignments submitted after the due date will be scored 1 point less than the grade obtained.

The student will be able to resubmit the work if they want to improve their grade throughout the course and also during the reassessment week as long as there has been a submission prior to the

reassessment week.

Class attendance is mandatory. Since this is a project subject, with a progressive delivery schedule, it is very difficult to acquire knowledge and do the exercises without continuous in-person monitoring of classes.

### **Review process**

The review can be requested from the teaching staff and will be carried out according to the school calendar.

## Bibliography and Resources

### Recommended books.

Design as Art, Bruno Munari. Penguin books.

Manufacturing Processes for Design Professionals. Rob Thompson. Thames & Hudson.

The Sausage of the future. Caroline Niebling. Lars Muller Publishing.

The Making of Design. Terstiege Gerrit Birkhauser.

Design Now. Taschen.

Delft Design Guide. Annemiek van Boeijen. BIS Publishers.

How to DRAW. Scott Robertson. Designstudio Press.

### Recommended magazines.

AD Magazine (<https://www.revistaad.es/>)

Wallpaper Magazine (<https://www.wallpaper.com/>)

Experimenta (<http://www.experimenta.es>)

Domus Magazine (<https://www.domusweb.it/en.html>)

On Diseño (<http://www.ondiseno.com/>)

Frame Magazine (<https://frameweb.com/>)

### Blogs and interesting links

<http://www.designboom.com/>

<http://www.diariodesign.com/>

<http://www.dezeen.com/>

<http://www.neo2.com/>

<http://www.core77.com/>

<http://www.behance.net/>

<http://www.formtrends.com/>

<http://www.yankodesign.com/>

Content: 3

**Brief Description:**

This project subject aims to give continuity to drawing, form and color from a more personal territory, using a visual, graphic and two-dimensional language with the aim of each student defining the methods, materials and conceptual framework of their project through the creation of their own and unique works.

**Training Objectives:**

Contemporary painting and those practices will be worked on of contemporary art that are located on the disciplinary margins of painting.

Special attention is paid to three aspects of artistic creation:

Monitoring the processes that define an artistic project, the formalization and presentation of the work in the exhibition space and the construction of a framework conceptual.

The teacher will accompany the students in the management of ideas and in the production of the work. They will also be encouraged to expand their frame of reference, based on examples of creative projects carried out by artists.

## Recommendations

Relate the basic concepts of projects to cultural, social, political, economic and gender factors

## Contents and Methodology

### **Brief Description:**

The subject is basically project-based, with several theoretical and practical proposals programmed.  
General Concepts to be developed in the subject:

interpretation and representation of the world

Figure and Background

image - support - message

visual limits

color

Word and image

The viewer

### **Teaching methodology:**

To achieve the objectives of the subject, different types of teaching activities will be proposed:

Monitoring classroom work

Individualized tutorials

collective presentations

activities, such as visits to exhibitions and professional artists invited to the classroom

### **Training activities:**

1. The idea of the project.

2. The realization of the project.

3. The presentation of the project: Presentation (exhibition of work)

The creation of a unique and innovative project is requested through a series of evidence:

Each student will make two assessable presentations (one halfway through the course and the other at the end of the course).

The continuous assessment system is applied, which involves class attendance and includes each of the training activities that students must carry out, as well as their participation in the various theoretical or practical proposals programmed



## Evaluation

### **General evaluation regulations**

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

### **Continuous evaluation system**

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The assessment criteria correspond to the acquisition of the skills of this subject which will be evaluated through the presentation of projects with a written report.

The following will be taken into account in the general evaluation criteria: the student's active participation in classes, the submission of assignments on the specified dates and attendance.

First project 30% of the final grade

Written conceptual reports 20% of the final grade

second project 30% of the final grade

Active student participation 10%

Class attendance 10%

Class attendance is mandatory. Since this is a project subject, with a progressive delivery schedule, it is very difficult to acquire knowledge and do the exercises without continuous in-person monitoring of classes.

**Review process**

The review can be requested from the teaching staff and will be carried out according to the school calendar.

## Bibliography and Resources

Deleuze, Gilles. Painting, diagram concept. Translation Spanish by Equipo Editorial Cactus.  
Buenos Aires: Cactus, 2007. ISBN 987-21000-9-4

Didi-Huberman, Georges. What we see, what looks at us. Translation Spanish by Horacio Pons.  
Buenos Aires: Ediciones Manantial, 1997. ISBN 987-500-009-4.

Fried, Michael. The spectator's place, aesthetics and origins of modern painting. Translation Spanish  
by Amaya Bozal. Madrid: Antonio Machado Libros, 2000. ISBN 84-7774-609-5

Godfrey, Tony. Painting Today. New York: Phaidon Press Limited, 2009. ISBN 0-7148-4631-6.

Hernando Carrasco, Javier. Daniel Buren, post-painting in the expanded field. Murcia:  
CENDEAC, 2007. ISBN 84-935369-6-1.

Judd, Donald. Donald Judd, prints and works in editions. In Catalog Raisonné. Munich:  
Shellmann, 1993. ISBN 3888147107

Knoebel, Imi. Imi Knoebel primary structures 1966/2006. Leeds: Henry Moore Institute, 2006.

Krauss. Rosalind E. The originality of the avant-garde and other modern myths. Translation Spanish  
by Adolfo Gómez Cedillo. Madrid: Alliance, 1996. ISBN 84-206-7135-2

Maderuelo, Javier The idea of space in contemporary architecture and art. Madrid: Akal,  
2008. ISBN 84-460-12610

Content: 4

**Brief Description:**

The subject focuses on the application of project methodology to graphic design, combining research, analysis and formal development. Throughout the term, students will address different phases of the design project, from choosing the topic and exploring the context to creating a professional, coherent and attractive proposal.

**Training Objectives:**

The main objective of the subject is to consolidate a project methodology in the field of graphic design, understood as a structured process that combines analysis, conceptualization and formalization. The aim is for students to acquire autonomy and tools to approach a design project from the initial approach to its visual resolution, developing skills such as visual research, content organization, expressive use of typography, image creation and the definition of coherent graphic systems.

## Recommendations

It is recommended to have successfully passed the subjects of Projects 1 and Projects 2, as well as the subjects of Drawing Strategies and Digital Representations of the first year.

## Contents and Methodology

### **Brief Description:**

The subject is structured into two main blocks that respond to the key phases of a design project, articulating theoretical content, practical exercises and specific workshops.

#### BLOCK 1. RESEARCH AND DATA COLLECTION

This first block focuses on defining the topic, researching, and collecting and organizing data. The goal is for students to learn and put into practice tools for analyzing and representing the context, learning to structure content in a clear and orderly manner.

In the graphic field, this work is materialized in an editorial publication that documents the research process and reflects the decisions made. In parallel, a practical typography workshop is carried out that accompanies and enriches the design process of the editorial publication.

#### BLOCK 2. DEVELOPMENT OF THE DESIGN PROPOSAL

The second block is focused on the phase of defining problems and generating intervention proposals in the investigated environment. In the methodological field, the ability to translate previous learning into a coherent project solution is worked on; in the graphic field, this is concreted in the design of a visual identity.

This block focuses on the conceptualization, formal development and visual communication of the proposal. It is complemented by a practical workshop focused on the creation of images, which accompanies the design of the visual identity.

### **Teaching methodology:**

Each block combines theoretical sessions—in which references, methodologies, tools and real cases are presented—with practical exercises where students apply and adapt the contents to their own project. The aim is to integrate critical thinking with graphic decision-making, reinforcing a reflective and autonomous attitude in the practice of design.

### **Training activities:**

Two main projects and two complementary workshops are carried out throughout the quarter.

#### RESEARCH AND DATA COLLECTION – EDITORIAL PUBLICATION

30% of the final grade

Students will have to carry out research on a topic or area of interest chosen independently.

Throughout the sessions, various analysis and information gathering techniques will be presented, such as brainstorming, mind maps, interviews, direct observation, visual documentation, reference study or comparative analysis, among others. The result of this process will be formalized in an editorial publication that must reflect, conceptually and visually, the focus and contents of the research.

#### TYPOGRAPHY WORKSHOP

15% of the final grade

This workshop focuses on graphic experimentation through the expressive use of typography. Different techniques and approaches will be worked on to explore new formal possibilities and expand the students' graphic repertoire.

#### CONCEPTUALIZATION AND FORMALIZATION – VISUAL IDENTITY DESIGN

40% of the final grade

Based on the analysis carried out in the first phase, students will have to propose a specific intervention in the area investigated. This proposal will materialize in the design of a visual identity, which will include the creation of the name (naming), the development of a graphic system, the definition of an art direction and its application to different media and formats.

#### IMAGE WORKSHOP

15% of the final grade

The aim of this workshop is to explore different visual representation techniques applied to the creation of images in the context of graphic design. Through practical exercises, students will experiment with graphic resources and diverse visual registers, reflecting on their meaning, function and communicative potential.

## Evaluation

### **General evaluation regulations**

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

### **Continuous evaluation system**

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

Each evaluation activity is accompanied by a descriptive sheet with the training objectives, the delivery schedule and the evaluation criteria.

The grades for these activities will be published on the subject's intranet, with the corresponding rubrics, within a maximum of three weeks after submission. Students have the right to request a personalized review during the class following the publication of the grades.

Partial, incomplete submissions or those that do not meet the requirements established in the form for each exercise will be classified as "Not Assessable" and will be considered as late submissions, with the same penalty criteria and limits on the qualification being applied.

### **Review process**

To be eligible for the reassessment process, it is essential to have submitted activities that represent at least 66% of the final grade and have a final grade equal to or greater than 3.5 points.

If these requirements are met, suspended submissions may be re-evaluated with a maximum score of 10 points. Late submissions will be evaluated during the re-evaluation period, with a maximum score of 5 points.

Those who have an average equal to or greater than 8 points at the time of publication of the

provisional final grades may apply for reassessment to improve their grade.

Students who have submitted activities that represent less than 30% of the final grade will be classified as "Not Assessable".

Important note: to calculate the provisional grade and the minimum percentage of 66%, only activities submitted within the deadline established on each evaluation sheet will be taken into account. Late submissions, although they may be assessed later with a penalty, will not be counted for the purposes of the provisional grade or for accessing the reassessment. Likewise, late submissions will not be accepted once the deadline for submission of the last project of the subject has passed.



## Bibliography and Resources

Deulonder, Ll. The kitchen and other domestic spaces. Practical manual. Barcelona: Gustavo Gili, 2008.

---

### Bibliography

Lupton, Ellen. Intuition, action, creation. Graphic Design Thinking.

Gustavo Gili Publishing, Barcelona 2012

Lupton, Ellen. Design as storytelling.

Gustavo Gili Publishing, Barcelona 2019

Pelta, Raquel design today Contemporary graphic design topics.

Ediciones Paidós Ibérica SA, 2004

Wigan, Mark. Think Visually.

Gustavo Gili Publishing, Barcelona 2008

Munari, Bruno. Design as art.

Penguin Classics, 2008

Frazier, Craig. The Illustrated Voice.

Graphis, Inc. 2003

Gill, Bob. Forget all the rules you've been taught about graphic design. Even those in this book.

Editorial Gustavo Gili, 1981

Pater, Ruben. The Politics of Design: A (Not So) Global Design Manual for Visual Communication

BIS Publishers BV, 2016

Vignelli, Massimo. The Vignelli Canon.

Lars Muller Publishers, 2010.

### Resources

<https://eyeondesign.aiga.org>

<https://teachingresource.aiga.org/resources>

<https://designobserver.com>

<https://www.itsnicethat.com>

<https://ilovetypography.com>

<https://designishistory.com>

<https://www.artofthetitle.com>