



Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

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GRAFICA APLICADA A L'ESPAI

Gemma Villegas Barragan

Supervising Teacher: Gemma Villegas Barragan

Group: 1,2

Code: 105732

Credits: 6 ECTS

Course:

Semester: 2

Typology: Optative

Subject: Design Processes

Schedules:

Group	Schedules	Teacher
1	Dimarts 12:00 - 15:00	Gemma Villegas Barragan
2	Dimarts 15:30 - 18:30	Gemma Villegas Barragan



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Teaching Guide Index

Subject Presentation

Recommendations

Contents

Methodology

Evaluation

Bibliography and Resources

Learning Outcomes

Subject Presentation

Brief Description:

The Applied Graphics to Space subject integrates theory and practice through the active development of environmental graphics projects. Its objective is to introduce students to the origin and evolution of visual representation and the relationships between graphics and space, as well as to initiate the development of graphic design projects for their implementation in public and private spaces through the study and practical application of signage, exhibition design, the different graphic production resources and the multiple possibilities of materiality for the creation of flexible visual systems.

Training Objectives:

1. Ability to define the problem to be investigated.
2. Analysis and interpretation of information. Selection of sources in terms of quantity and relevance of the information obtained.
3. Relevance of the concept in relation to the environment.
4. Viability of the project in real space and coherence of the proposal.
5. Mastery of visual and typographic codes. Good formal execution.
6. Experimentation, process documentation and implementation of improvements.
7. Quality of assembly and final presentation.
8. Proactive attitude and demonstration of autonomy in decision-making.

Recommendations

Audiovisuals

Courses

- Graphic Design. Paula Scher, BBC Maestro.
- Typesetting for publishing projects. Fraser Muggeridge, Domestika.
- YouTube channel Professor Iván (Iván Gómez), Expert in Adobe Creative.

Documentaries

- Branches Gary Huswit, 2018. Internet Archives (74m).
- Eames. The architect and the painter. Jason Cohn, Bill Jersey. Filmin (1h 25m).
- Objectified. Gary Huswit, 2009. Prime Video (1h 16m).
- Helvetica. Gary Huswit, 2007. Netflix (1h 20m).
- Ways of Seeing. John Berger, 1972. Youtube (several episodes of about 30m).

Contents and Methodology

Brief Description:

- Topic 1: Origin and evolution
- Topic 2: Graphic-space relationships
- Topic 3: Exhibition design
- Topic 4: Signaling 01/02
- Topic 5: Pictograms
- Topic 6: Modular typography
- Topic 7: Supergraphics
- Topic 8: Materiality

Teaching methodology:

- Combination of theory and practice in different proportions depending on the topic.
- Presentation of the contents of each topic in the form of a face-to-face masterclass, recordings in Teams or files in Moodle.
- Detailed explanation of the project briefing throughout the course.
- Individual and group feedback sessions in person during the development of projects.
- Evaluations in collaboration with external specialized professionals in specific projects.
- Students' independent work in class while reviewing specific cases.

Training activities:

- Project 1: Graphic communication of the environment for a CCCB exhibition (collaboration with Campaign Design professional).
- Project 2: Creation or transformation of a space with graphic application (collaboration with a Space Design professional).
- Project 3: Modular typography applied to space.
- Project 4: Supergraphics + Materiality.
- Masterclass by a specialist in Advertising and Dissemination at the CCCB.
- Specialist Masterclass in Signage in Signs.
- Masterclass from a specialist in Graphic Production at EGM.
- Guided tour of exhibitions (to be defined).

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.

Project 1: represents 25% of the final grade

Project 2: represents 25% of the final grade

Project 3: represents 25% of the final grade

Project 4: represents 25% of the final grade

Attendance and attitude in class:

The learning process is an essential part of this subject. Therefore, continued attendance and a constructive attitude in class will be considered within the overall evaluation of the project, as they reflect the degree of commitment and evolution of the student.

Operating and participation rules:

Feedback

— Attention and active participation during feedback from other groups will be highly valued. Lack of involvement in these sessions may negatively affect the final grade.

— During moments of public feedback to colleagues, silence and respect must be maintained. Talking

or interrupting is not allowed unless it is to make a constructive comment in relation to the project presented.

— No feedback will be provided to students who join the classroom more than one hour after the start of the session.

— Students who only attend one feedback session will obtain a maximum grade of 5 out of 10 on the project.

— Students who do not attend any feedback sessions will obtain a maximum grade of 4 out of 10 in the project.

— Evaluations will be conducted exclusively in person. Evaluations or project reviews by email will not be accepted.

Presentations

— No other tasks will be allowed during public presentations by colleagues. Any lack of attention or respect in these situations will be negatively assessed.

— You will not be allowed to enter or leave the classroom while your classmates are giving a presentation.

General

— Emails that do not begin with a greeting, do not include a brief presentation of the case, and do not clearly explain the reason for the message will not be answered.

— Projects focused on the students' towns of origin or residence will only be positively assessed if they are duly justified from a conceptual and methodological point of view.

— Eating is not allowed in the classroom under any circumstances.

Use of Artificial Intelligence (AI):

The use of AI is strictly limited as a tool for research and information gathering. It is not permitted to use it as a creative means for generating images, or as a support for sketches, or for the final resolution of the project.

Review process

— Several weekly sessions of personalized feedback with a grid of knowledge achieved to date shared with students.

— After the oral presentation in class, students have an additional week to implement improvements before the final submission of the project to Moodle.

— The grades will be made public within a maximum of two to three weeks after the final submission of the projects.

Learning outcomes of the subject

Knowledge

Identify the similarities and differences between a design project and other comparable projects within the current market context. (KT01)

Skills

Apply typefaces, demonstrating knowledge of different font families and mastery of letterform structure. (ST07)

Integrate concepts and procedures from different professional design sectors in the development of comprehensive design projects. (ST09)

Apply research and evaluation methodologies specific to the professional design sector targeted by the project. (ST10)

Conduct a preliminary analysis prior to project development, identifying the characteristics of the professional design sector and incorporating gender and diversity criteria into the study of the context and stakeholders. (ST02)

Learning outcomes of the degree program

Knowledge

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

Categorise technologies and production processes, along with their respective costs, in relation to the conceptualisation and formalisation of design projects, while ensuring rigour and quality in finishes and details.

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

Structure visual information hierarchically and apply typographic families and font architecture appropriately.

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

Manage the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

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.

Bibliography and Resources

Books

- Design, Form and Chaos. Paul Rand. Yale University Press, 1993
- The Wayfinding Handbook Information Design for Public Places. Charlotte + Peter Fiell, 2009
- Supergraphics Graphic Design for Walls, Buildings and Spaces. Tony Brook + Adrian Shaughnessy. United Editions, 2010
- The artist's path. Julia Cameron. Aguilar, 2011
- Beware Wet Paint Designs. Alan Fletcher. Phaidon, 2011
- Graphic Design + Architecture. In 20th-Century History. Richard Poulin. Rockport Publishers Beverly–Massachusetts, 2012
- What are you looking at? 150 years of modern art in the blink of an eye. Will Gompertz. Taurus, 2013
- Supernew Supergraphics. Tony Brook + Adrian Shaughnessy. United Editions, 2014
- The essentials. Design and other things in life. Miguel Milan. Lumen, 2015
- Think like an artist. Will Gompertz. Taurus, 2015
- Designing Programs. Karl Gerstner. Lars Müller Verlag, 2018
- Flexible Visual Systems. Martin Lorenz. Slanted Publishers, 2022
- Space ad Language. The Properties of Typographic Space. Will Hill. Cambridge University Press, 2023
- Surviving design. Context, memory and time. Marta Cerdà. Nous Quaderns Anagrama, 2025

Magazines

- Eye Magazine
- Creative Review
- Production Type Magazine

Articles and essays

- www.academia.edu/documents/in/dutch_graphic_design
- www.creativereview.com
- www.hyphenpress.co.uk/authors
- www.typotheque.com/articles