Advanced Principles in Design

2026–27 / 200933

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

Through demonstrations, workshops and studio sessions, this course will exercise students' creativity and knowledge regarding both traditional and contemporary, innovative ways of creating and doing. As creative minds and human beings in a constant learning process, we must understand the importance of context and the interactions between the artist/designer and the surrounding world.

This methodological and interdisciplinary course emphasizes collective creation, building teams and bringing students out of their comfort zones. This course will guide students through research and project exercises. Visiting and re-visiting the city will help students reach an immersive understanding driven by analysis, data visualization, sketches and presentations. Students will select the most interesting ideas and make them happen.

Modules

→ Advanced Principles in Design
→ Compositional criteria: from shape to structure
→ Storytelling & Data Visualisation

Learning Objectives / Outcomes

At the end of the course, the student will be able to:
→ Demonstrate understanding of the foundations of a project (form, shape, texture, color, semantics, etc.)
→ Analyze morphology and semantic meanings.
→ Apply fantasy and imagination to a design project, encouraging divergent thinking.
→ Practice collective creativity models away from existing preconceptions.
→ Work in collaborative environments, especially between students from different background.

Requirements

Students will create the following project exercises:
→ Exercice 1. Collections: observe the city with a new sight, select what is unique and create a series of photographs, sounds, videos, stickers,... that end up in a booklet.
→ Exercice 2. Hack your Day: create an installation transforming the public space.
→ Exercice 3. Creative Postcards: recreate the concept of a postcard in a contemporary way. Students explore format, communication and materials.
→ Exercice 4. Genius Loci: analyse and recreate the essence of a place.

Teaching Method

This course will combine classroom lectures, discussions, interactive hands-on learning and projects.

Grading

30% Participation
40% Process
30% Proficiency

Students will have to complete all the parts included in the grading weights and earn at least a 5/10 in each part.

Bibliography

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→ DE BONO, Edward. Six thinking hats. New York: Back Bay Books, 1999.
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→ GARDNER, Howard. Five minds for the future. Cambridge, MA.: Harvard Business School Press, 2007.
→ GOLEMAN, Daniel. Emotional intelligence. New York: Bantam Book. 1997.
→ MOLES, Abraham. Information theory and esthetic perception. Urbana: University of Illinois Press, 1968.
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→ MUNARI, Bruno. Fantasia. Bari: Laterza, 1977.
→ NORMAN, Donald. Emotional design: why we love (or hate) everyday things. New York: Basic Books. 2004.
→ RAIZMAN, D. History of Modern Design. London: Laurence King, 2003

Biomaterials

2026–27 / 201526

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course explores the creation of innovative biomaterials derived from organic waste, with applications in both edible and non-edible contexts. It bridges science, design, and sustainability to address environmental challenges and rethink material production. By analyzing the properties of organic waste and their potential transformations, students will develop creative solutions to produce sustainable materials while considering cultural, ethical, and functional aspects.

The course emphasizes an interdisciplinary approach, merging biology, material science, and design. Students will be encouraged to experiment, prototype, and critically assess the lifecycle of their biomaterials, from sourcing and processing waste to their final application and end-of-life impact.

Modules

→ Understanding Organic Waste and its Potential
- Properties and classifications of organic waste
- Biodegradability and circular economy principles

→ Biomaterials: Edible and Non-Edible Applications
- Functionalities of biomaterials
- Applications in packaging, textiles, and design products

→ Cultural and Ethical Dimensions of Biomaterials
- The relationship between sustainability and tradition
- Ethical considerations in material sourcing and use

→ Prototyping Biomaterials
- Techniques for transforming organic waste into biomaterials
- Experimentation and iteration in material design

Learning Objectives / Outcomes

At the end of the course the student will be able to:
→ Identify and categorize organic waste materials suitable for transformation.
→ Understand the basic scientific principles of biomaterial production.
→ Develop innovative biomaterials through experimentation and prototyping.
→ Critically evaluate the environmental, cultural, and ethical implications of biomaterial applications.
→ Approach a design project from initial research to a tangible outcome with an interdisciplinary perspective.

Requirements

No prior knowledge is required, but an interest in sustainability, material science, and creative design is essential.

Teaching Method

This course combines lectures, hands-on workshops, lab experiments, and collaborative projects. Students will also engage with case studies, design challenges, and critique sessions to refine their creative approaches.

Grading

30% Participation and engagement in class activities and discussions
40% Research and development process, including experi mentation and documentation
30% Final project: a designed object or system made from organic waste-derived biomaterials

Students must complete all components and achieve at least a 5/10 in each part to pass.

Branding and Brand Communication

2026–27 / 201385

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course delves into the fundamental principles and strategies of branding, with a focus on visual communication. It introduces students to the importance of brand identity and the visual language used to communicate a brand's values, personality, and positioning to its target audience. The course explores both theoretical and practical approaches to branding, focusing on the development and application of visual elements such as logos, typography, colour palettes, and design systems. Students will also learn about the relationship between branding and consumer behaviour, the impact of digital media, and how to create a cohesive and engaging brand experience.

Through a combination of lectures, case studies, hands-on workshops, and design projects, students will acquire the skills needed to conceptualize and execute visual branding strategies. The course will also emphasize the role of storytelling, cultural context, and emotional resonance in the creation of successful brand identities

Modules

→ Introduction to Branding and Visual Identity
- Key principles of branding and brand strategy
- Visual identity and its role in brand recognition
- Brand consistency across various media

→ Visual Elements of Branding
- Typography, logos, and colour theory in branding
- The psychology of visual communication
- Designing visual assets for different platforms (print, digital, etc.)

→ Brand Storytelling and Emotional Engagement
- Creating compelling brand narratives
- Emotional resonance in visual design
- The role of storytelling in building brand loyalty

→ Digital Branding and Social Media
- Adapting brand identity for digital platforms
- Social media strategies and visual content creation
- Understanding user interaction and engagement metrics

→ Brand Positioning and Market Differentiation
- Conducting competitive analysis
- Defining target audience and creating personas
- Positioning strategies and how to visually communicate them

→ Prototyping and Presenting Brand Concepts
- From concept to prototype: designing brand assets
- Preparing and presenting a brand design portfolio
- Iteration and refinement of brand elements

Learning Objectives / Outcomes

At the end of the course the student will be able to:
→ Develop an understanding of branding and visual communication principles.
→ Create and evaluate effective visual identities based on brand values and consumer insights.
→ Design visual branding assets, including logos, typography, and colour palettes, for various media.
→ Analyse and apply strategies for engaging brand storytelling and emotional connection.
→ Understand how to adapt a brand identity to digital platforms and social media.
→ Demonstrate proficiency in creating a brand concept from research to prototype.

Requirements

No prior knowledge of branding or graphic design is required, but a keen interest in visual communication and creativity is essential.

Teaching Method

The course combines lectures, hands-on workshops, individual and group projects, case studies, and design critiques. Students will work on fake/real-world branding projects, collaborating in teams and refining their design ideas.

Grading

30% Participation and engagement in class activities and discussions
40% Research and development process, including experimentation and documentation
30% Final project: A complete branding project, including logo design, visual identity, and a brand presentation

Students must complete all components and achieve at least a 5/10 in each part to pass.

Culture, Gastronomy and Health

2026–27 / 200003

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course delves into the interplay between culture, design, food, health, and gastronomy, exploring how culinary traditions and innovative practices can contribute to well-being and cultural enrichment. Through a multidisciplinary approach, students will examine the role of food in shaping human health and experience, with a focus on gastronomy.

The course integrates perspectives from nutrition, anthropology, sensory studies, and sustainable design, enabling students to develop creative, health-conscious food products, services, or systems. It emphasizes the tangible and intangible aspects of food design and food culture, connecting form, function, and culture. Students will explore how thoughtful design can influence food consumption patterns, improve nutrition, and celebrate culinary heritage.

Modules

→ Culture, Food and Health: A Design Perspective
- The relationship between food, nutrition, and well-being
- Design interventions in promoting healthier food environments

→ Cultures and Gastronomy: Food Heritage
- Historical and cultural dimensions of food and gastronomy
- The art and science of cooking as a creative process

→ Sustainable and Ethical Food and Design
- Designing with sustainability and ethics in mind
- Food systems and the environmental impact of culinary practices

→ Sensory Design in Gastronomy
- The role of senses in shaping food experiences
- Designing for taste, texture, aroma, and visual appeal

→ Prototyping and Innovation in Food Design
- Creating health-conscious, gastronomically relevant prototypes
- Integrating tradition and innovation in final projects

Learning Objectives / Outcomes

At the completion of the course, students will be able to:

→ Understand the historical, cultural, and scientific foundations of food culture and gastronomy and its relationship with health.
→ Critically evaluate the relationship between food, design, and health.
→ Develop creative food-related designs that are sustainable, ethical, and culturally relevant.
→ Apply sensory design principles to enhance culinary experiences.
→ Approach design projects from a transdisciplinary and holistic perspective, addressing user needs and interdisciplinary connections.

Requirements

No prior knowledge is required, but an interest in food, health, and design is recommended.

Teaching Method

This course combines lectures, hands-on cooking and design workshops, sensory experiments, and collaborative projects. Students will also engage with case studies, design challenges, and critique sessions to refine their creative approaches.

Grading

30% Participation and engagement in class activities and discussions
40% Design process and documentation, including research and prototyping
30% Proficiency in design a food product, service, or system addressing health and gastronomy

Students must complete all components and achieve at least a 5/10 in each part to pass.

Design Contexts. Culture, History, Art and Architecture

2026–27 / 200932

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course relates different branches of human knowledge like architecture, design, sociology, history and art with the aim of developing a cognitive map of the world. The course analyzes the basic theories and practices of art, architecture and design from the industrial revolution to the present day and discusses their social and cultural impact. Taking Barcelona as a case study, the course will provide the student with analytical and discursive tools in order to develop a global understanding of design and its relationship with the social context from a critical and innovative point of view. The analysis of Barcelona, which epitomizes the formation process of the modern industrial city and its shifting to the post-industrial metropolis of the globalization era, will be related with the specific contexts of the students, with the aim of reflecting on the different approaches to the design issues from a multicultural perspective.

The course takes advantage of the extensive resources of Barcelona, complementing the classes with visits to the city's museums such as MNAC (National Museum of Art of Catalonia), MACBA (Museum of Contemporary Art of Barcelona), Joan Miró Foundation and the Picasso Museum, emblematic buildings by Gaudi, Mies van der Rohe and other world class architects, among others.

Modules

→ The shifting city: history, society and urban design in context
→ Ways of seeing, ways of living: architecture and interior design
→ Between arts & crafts, mass production and customization: graphic and product design
→ Expression: the Art and Design experience

Learning Objectives / Outcomes

At the completion of the course, students will be able to:
→ Analyze examples of modern art and design.
→ Identify the fundamental factors related to design, art and architecture, such as economy, tradition, and use.
→ Discuss the relationship between art, design, society and culture.
→ Apply methodologies and principles related to art and design to any case study.

Requirements

→ Students will be asked to read key texts, research, visit museums and art galleries in Barcelona, and present to the rest of the class the results of their work.
→ A sketchbook will be the method through which students will write, draw, compare and synthesize all the topics of the course.
→ A final project will confirm the students' capacity to apply the methodologies of the course and communicate their findings.

Teaching Method

This course will combine classroom lectures, reading and discussions sessions, visits to museums, buildings, art galleries, and class presentations on individual sketchbooks.

Grading

10% attendance to class and field visits
20% commitment and participation in class discussions
30% research process and personal reflection
40% research outcomes

Students will have to complete all the parts included in the grade weights and earn at least a 5/10 in each part.

Bibliography

→ FOSTER, Hal; KRAUSS, Rosalynd; BOIS, Yves-Alain. Art since 1900: modernism, antimodernism, postmodernism. 2nd ed. London: Thames & Hudson, 2011.
→ COLQUHOUN, Allan. Modern architecture. Oxford: Oxford University Press, 2002.
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→ RAIZMAN, David. History of Modern Design. London: Laurence King, 2003.
→ HESKETT, John. Industrial design. New York: Oxford University Press, 1980.
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→ HOLLIS, Richard. Graphic design: a concise history. London: Thames and Hudson, 1994; Reimpression: 2000.
→ MEGGS, Philip B. A History of graphic design, 2nd ed. New York: Van Nostrand Reinhold, cop. 1992.
→ BUSQUETS, Joan. Barcelona: the urban evolution of a compact city. Novato: Applied Research & Design, 2014.
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Design for Packaging

2026–27 / 200935

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course introduces the tools necessary for conceptualizing and developing comprehensive packaging projects. Packaging is one of the most relevant branches of contemporary design not only for practical reasons, since almost all products going to the market require a package that protect them and preserve their quality, but also from a conceptual point of view, since it is the complex crossroads of highly demanding technical requirements and exciting opportunities for communicating the values of the products and their brands to the public.

In this course students will learn to communicate —both formally and graphically— the attributes of a product and the placement of a brand. The goal is to understand the factors affecting production and selection of a package for a specific product, its possibilities and materials with an sustainable aproach.

Modules

→ Market Research
→ Design an observation & sustainable strategy
→ Comprehension of a trademark & user needs
→ Definition of the Product structure & needs
→ Learn, use & develop Design sustainable & innovation techniques
→ Results analysis & interpretation
→ Identify opportunities
→ Define a packaging design briefing content
→ Design proposals
→ Transform 'needs' into a shape/design proposal
→ Create a mock-up.

Learning Objectives / Outcomes

The course aims to provide students with the tools and knowledge to complete a packaging design process. At the completion of the course, students will be able to:

→ Develop any packaging design process successfully.
→ Demonstrate an understanding of the packaging market, as well as client and user needs.
→ Demonstrate an ability to analyze trade mark values and to communicate them by mea

Requirements

Research & Analysis essays, Project (definition & development), Final presentation. At the end of the course students will make a public presentation of their Project Proposal using posters, mock ups and a document explaining the design process including references.

Teaching Method

The course will be a combination of lecture, guided market analysis, teamwork, and hands-on application.

Grading

10% attendance to class
20% commitment and participation in class discussion
30% design process
40% design outcomes

Students will have to complete all the parts included in the grading weights and earn at least a 5/10 in each part.

Bibliography

→ STEWART, Bill: Packaging design. London: Laurence King, 2007.
→ STEWART, Bill: Packaging design strategy. Surrey: Pira International, 2004.
→ MORGAN, Conway Lloyd: Design for packaging. New York: Watson-Guptill Publications, 1997.
→ SONSINO, Steven: Packaging design: graphics, materials, technology. London: Thames and Hudson, 1990.
→ SATAFFORD, Cliff: The Best in Specialist Packaging Design. Geneva: Rotovision, 1993.

Digital Representation Principles

2026–27 / 200934

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

The capacity of communicating trough images and expressing the relevant aspects of a project, from the idea to the final proposal, is a fundamental aspect of design. This course is aimed at providing students with representation concepts and techniques that are necessary in all design fields. Based on exercises, talks and workshop sessions, the course embraces the ability of students to define and materialize their ideas by learning about the options and features that Adobe Photoshop, Adobe Indesign and Adobe Illustrator offer as a powerful suite specifically conceived for design professionals. Mandatory for participants to the Study Abroad programme without experience in digital representation and visual narrative, the course is also recommended for those design students who want to deepen their knowledge of digital tools and learn more about the Adobe Suite. The course approaches also the use of artificial intelligence tools for the creation of images as a basis for different projects, as well as fundamentals of presentation techniques, in order to provide students with a complete range of options that they will put into practice in many visual communications required by the Study Abroad programme as well as by future design projects.

Modules

→ Digital Representation Principles: Photoshop
→ Digital Representation Principles: Illustrator
→ Digital Representation Principles: Indesign

Learning Objectives / Outcomes

At the end of the course, the student will be able to:
→ Identify the relevant aspects of a design project throughout its whole process.
→ Connect the physical with the digital using different tools.
→ Understand how design is applied in our environment and be able to reproduce specific pieces.
→ Learn how to express one's own ideas through design tools.

Requirements

Students will create the following project exercises:
→ Photoshop: software tools and methodologies for the creation of new images.
→ Illustrator: software tools and methodologies for understanding the goal, importance and message behind endless possibilities of a vector.
→ Indesign: software tools and methodologies for composition, storytelling and ephemeral publications.
→ Storytelling and visual creation.

Teaching Method

This course will combine classroom lectures, discussions, interactive hands-on learning and projects.

Grading

10% attendance to class
20% commitment and participation in class discussion
30% learning process
40% design outcomes

Students will have to complete all the parts included in the grading weights and earn at least a 5/10 in each part.

Bibliography

→ DE BONO, Edward: Lateral Thiking: A textbook to Creativity, London: Penguin, 1990.
→ FRUTIGER, Adrian: Signs and Symbols: Their Design and Meaning. Watson-Gutpill, 1998.
→ HANNAH, Gail Greet: Elements of design: Rowena Reed Kostellow and the structure of visual relationships. New York: Princeton Architectural Press, 2002.
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→ OWEN, William: Modern Magazine Design. New York: Rizzoli International Publications, 1991.
→ ROSE, Gillian: Visual methodologies: an introduction to the interpretation of visual materials. London & Thousand Oaks, Cal.: SAGE, 2007.
→ ROBERTS, Lucienne; THRIFT, Julia: The designer and the grid. Brighton: Rotovision, 2005.
→ ROBERTS, Lucienne: Grids: creative solutions for graphic designers. Hoboken: Wiley, 2007.

Food Design and Food Systems

2026–27 / 201358

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course delves into the interconnected world of food design and food systems, understanding Food Design as Design for Food Systems, examining how the act of "feeding" operates within cultural, environmental, and societal frameworks. By exploring gastronomy, anthropology, food systems, and design thinking, students will gain a comprehensive understanding of how food impacts and is impacted by human behavior and global systems.

The course emphasizes designing with a systems perspective, addressing the relationships between food, health, sustainability, and culture. Students will explore how to create objects, services, systems or experiences related to food that are innovative, sustainable, and contextually meaningful. Understanding the interplay of Food Systems—local and global—with design will empower students to tackle complex challenges, from environmental issues to social well-being, in creative and impactful ways.

Modules

→ Mapping Food Systems: Understanding the Global and Local Interactions
→ Why We Eat What We Eat: Designing Food for agrifood industry
→ Exploring Sustainability through Food Design: Designing Services and Systems
→ Designing for Change: Innovations in Food Systems and Experiences

Learning Objectives / Outcomes

At the end of the course, the student will be able to:
→ Analyze and map Food Systems from Production to Consumption, identifying challenges and opportunities for Design intervention.
→ Critically reflect on the social, cultural, and environmental dimensions of feeding and Food Systems.
→ Understand the intersection of Design, sustainability, and Food Systems to develop meaningful solutions.
→ Apply a humanity-centered and interdisciplinary approach to food-related Design projects.
→ Propose innovative objects, services, systems and experiences that enhance the relationship between people, food, and the environment.

Requirements

→ Students should have an interest in understanding how our Food Systems work, and which is the role of Design, Food, Sustainability, and Gastronomy in consumer's everyday life.

Teaching Method

The course combines theoretical lectures, practical design exercises, system mapping, and case studies. Interactive workshops and visits to local food systems, production facilities, and food innovation spaces in Barcelona will provide real-world insights. Collaboration and hands-on experimentation will be encouraged to foster creative problem-solving and interdisciplinary learning.

Grading

Assessment will be based on participation, project submissions, and the ability to understand the Food Systems' needs through the creation of concrete and impactful Food Design projects.

Furniture and Product Design

2026–27 / 200937

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course focuses on product and furniture design, covering the entire process from conceptualization, formalization, development and pre-production of a designed object from the human, domestic or work environment.

The course will analyze the social, ergonomic and aesthetic environment of the user, the method for producing the final work and the impact of this on the environment as a whole. Students will approach the semantics of objects, their functional and communicative capacity along with the integration of materials and technology. As part of the development and design of products, the class will visit the design museum and will use the school's workshops for producing a model of a piece of furniture.

Modules

→ Design management
→ Creativity
→ Techniques of model construction
→ Technical project development
→ Suppliers, materials research, and the hardware
→ Presentation skills and project communication
→ Trade fairs and the latest trends
→ Preparation for final project presentation

Learning Objectives / Outcomes

At the completion of the course, students will be able to:

→ Recognize the different types of design, designers and its work environment.
→ Use all the tools in the design process, including conceptualization, formalization, development and pre-production of a designed object from the human, domestic or work environment.
→ Identify the product design profession, its context and its relationship with modern society.
→ Demonstrate capacity to approach a design project from the briefing to the designed object.

Requirements

→ Weekly assignments: Students will undertake project assignments to apply and analyze the course content. These projects will help students to develop creativity and resourcefulness.
→ Semester project: Students will apply everything learned throughout the semester to identify a design company they would like to work for and propose a brief of a project to them.

Teaching Method

This course will combine classroom lectures, day by day corretions and workshop sessions.

Grading

20% commitment and participation in class discussion
30% design process
50% design outcomes.

Students will have to complete all the parts included in the grade weights and earn at least a 5/10 in each part.

Bibliography

→ BOYM, Constantin: Curious Boym: design works. New York: Princeton Architectural Press, 2002.
→ BRANDES, Uta; ERLHOFF, Michael: Non intentional design. Cologne: Daab, 2006.
→ BROWNELL, Blaine: Transmaterial: a catalog of materials that redefine our physical environment. New York: Princeton Architectural Press, 2006.
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→ BROWNELL, Blaine: Transmaterial 3: a catalog of materials that redefine our physical environment. New York: Princeton Architectural Press, 2010.
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→ SMITH, Keri. How to be an explorer of the world: portable life museum. New York: Perigee, 2008.

Interior Spaces

2026–27 / 200940

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

The Interior Spaces course introduces design students to the complexities of the development of the interior spaces, as well as putting them in touch with the local architecture and design culture.

The course structure is designed to provide a general framework for the development of a range of projects, from small scale briefs to a larger scale proposal for a residential interior. The program provides the student with knowledge and skills in all areas of space planning, theory and concept, model-making and freehand drawing as well as communication. Priority is given to learning strategies that foster critical thinking, problem solving and decision-making capabilities. As a result, students will increase their creative skills and get a substantial vision in all areas related to interior space design.

With an active participation of the students, several practical exercises integrated within the course promote a conceptual and experimental approach to design through a hands-on learning method. It usually begins with a presentation to provide the theoretical foundation that aims to deepen the comprehension of a specific subject. During class, students will develop a quick draft resolution, PowerPoint presentations, and/or a physical model.

Modules

→ Introduction to interior space: principles and elements of space making, their spatial roles and applications.
→ Research on architectural space solutions and analysis of space concepts.
→ Design Process: first stages for the preliminary design. Analysis of a brief, idea generation, program diagram, design presentation, mood board/sample board.
→ Relation between light, space and atmosphere.
→ Materials and color: types and application.
→ Final Design Project: development of a living concept in a real context.

Learning Objectives / Outcomes

At the end of the course the student will be able to:
→ Generate powerful ideas and strong proposals trough a free-thinking attitude.
→ Produce work with a high degree of innovation where empathy and emotions are reflected in the results.
→ Develop a preliminary design project that considers all aspects of an interior design brief, from conception to presentation.
→ Gain expertise in applying the essential elements of interior design such as form, color, lighting, finishes and furnishings.
→ Apply the learned skills including free hand-drawing, drawing with scale, model-making and methods of analysis and research studies.
→ Critically interpret design based on cultural aspects and social behavior.
→ Foster interactive learning by working in small groups.

Requirements

→ In order to accomplish successfully the course students are required to produce precise and articulated drawings and models en 2D and 3D. Therefore, basic knowledge of the following tools and their application is a necessary pre-requisite for the course: AutoCAD, Sketch-Up or similar, V-Ray or similar, Photoshop, InDesign, Illustrator or similar.
→ Students are expected to do additional work outside the classroom (exploring for research, studying/reading, practical work on their projects, etc.) in order to reach the desired level of experience and results.

Teaching Method

Focused on learning-by-doing, the classes reflect on different topics introduced in previous lectures by practical work. Research and analysis are proposed as interactive ways of learning that engage with other dimensions of design (material, spatial, social and ecological) and other disciplines (art and architecture). Field trips and visits to design studios and furniture shops complete the course with the aim of stimulating students' sensitivity and observation skills to the built environment and everyday objects.

Grading

30% commitment and participation in class discussion
40% design process
30% design outcomes

Students will have to complete all the parts included in the grade weights and earn at least a 5/10 in each part.

Bibliography

→ PILE, John F.: A history of interior design, 3rd ed. London: Laurence King, 2009.
→ OPEL, Daniel (ed.): Adolf Loos: On architecture, Riverside, Cal.: Ariadne, 2002.
→ LOOS, Adolf : Ornament and crime , Mexico DF: Gato negro, 2014.
→ ZUMTHOR, Peter: Atmospheres: architectural environments, surrounding objects, Basel: Birkhäuser, 2006.

Retail Design and Visual Merchandising

2026–27 / 200938

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

Retail is, by its very nature the perfect showplace for new ideas, new concepts and new products. As such, the store environment serves as the selling stage for the latest merchandise offerings of the day, and a tool of communication used to create a dialogue with the targeted customer.

The specific design of the retail space in terms of the adequacy of the interior layout and the study of the public fluxes, a suitable choice of materials for the walls, flooring and ceilings, as well as the graphic applications and the lighting, determine the spatial quality of the store. Through effective visual merchandising, the retailer communicates both the attributes of the brand and the attributes of the products offered.

The main goal of this course is to introduce students to the importance of retail design and visual merchandising as an integral component of a successful retail strategy. The principles, philosophies and technologies of both, retail design and visual merchandising will be studied through exploration of the marketplace, visits, and hands-on classroom experimentation.

Modules

→ Approach to the classic creative process: briefing, brainstorming, ideas scheme, concept.
→ Space analysis of a store.
→ Materials used in interiors and visual merchandising.
→ Store windows, concept development
→ Lighting: types and applications.
→ Final project: students will apply the already defined concept to the complete design of a retail space, its facade, and its furniture

Learning Objectives / Outcomes

At the end of the course, the student will be able to:
→ Create and apply a new concept or idea in a interior retail space or shop window.
→ Categorize different kinds of products and materials, and analyze them.
→ Select different products and materials to showcase a specific product in a shop.
→ Apply knowledge acquired during visits to shops to the design process.

Requirements

→ Interest in interior design, furniture and materials is required.

Teaching Method

This course will combine lectures, practical exercise to apply concepts, and visits to shops and lighting showrooms.

Grading

20% commitment and participation in class discussion
30% design process
50% design outcomes

Students must complete all components of the grading and must achieve a minimum of 5/10 in each of them.

Bibliography

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→ NEUFERT, Ernst; NEUFERT, Peter; KISTER, Johannes: Architects' data. Chichester, West Sussex, UK & Ames, Iowa: Wiley-Blackwell, 2012.
→ PRACHT, Klaus: Tiendas: planificación y diseño. Barcelona: Gustavo Gili, 2004.
→ SCHMIDT, Petra; TIETENBERG, Annette; WOLLHEIM, Ralf (eds.): Patterns in Design Art and Architecture. Basel: Birkhäuser, 2005.

Typography and Graphic Design

2026–27 / 200936

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

This course focuses on Graphic Design as the discipline that uses visual concepts to communicate ideas. The course aims to practice the tools of graphic design, Colour, Image, Composition and Typography and the relation between them. Typography is one of the most important tools for graphic designers. Students will experiment from movable type fonts to digital typography movement. In this course students will learn how to design projects that will range from artistic and experimental typography to poster composition, branding, editorial design and digital interaction. Students will also become familiar with basic communication skills, considering that contemporary narratives require the capacitiy of dealing with static and dynamic images.

Short projects will allow students imprlement and experiment with design methodology and basic design skills.

Modules

→ Typography:
  – From sign to type
  – Mobile fonts
  – Experimental typography
→ Branding
  – Identity
  – The new values
→ Editorial design
  – Designers research
  – Designers book

Learning Objectives / Outcomes

At the end of this class, students will be able to:
→ Recognize the basic elements of graphic design and typography.
→ Use the fundamental tools in the graphic design process, including conceptualization, formalization and printing to design a graphic piece.
→ Create graphic elements with basic tools and digital software.
→ Design communicative and graphic designs based on typography, color and composition.
→ Tell short stories trough videos and moving images.

Requirements

→ Daily Projects. Student will develop creativity and resourcefulness in developing project proposals and working on daily projects.
  – Experimental typography: designing a poster with font experimentation.
  – Mobile types.
  – Food Typography: Identity and branding.
  – Digital Typography; Design for an exhibition.
  – Editorial design: Book of designers based on the research done every week by the students.
→ Final Exam: The final exam will be a presentation of all the works the student has created during the semester.

Teaching Method

This course will combine classroom lectures, discussion and interactive hands-on learning.

Grading

20% commitment and participation in class discussion
30% design process
50% design outcomes

20% commitment and participation in class discussion
30% design process
50% design outcomes

Bibliography

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→ SEDDON, Tony. An Essential Lexico of Type Terms. Thames & Hudson

Visual Generative Design and Motion Graphic

2026–27 / 201359

Credits: 6 ECTS
Language: English
Contact Hours: 45 Hours

Course Description

In the rapidly evolving digital landscape, Generative Design has emerged as a transformative approach to visual creation, using generative tools to produce innovative and dynamic visuals. This course introduces students to the principles of Generative Design and Motion Graphics, emphasizing their integration for compelling Visual Communication.

Students will explore how to use digital tools to create dynamic, interactive, and visually engaging audiovisual designs, while understanding storytelling and motion as core components of their work.

Modules

→ Generative Design Fundamentals
→ Motion Graphics and Animation
→ Storytelling for Visual Media
→ Computational Tools for Visual Creation

Learning Objectives / Outcomes

At the end of the course the student will be able to:
→ Understand and apply generative design principles to create dynamic visuals.
→ Combine storytelling with Motion Graphics to communicate ideas effectively.
→ Integrate Audiovisual Designs, while understanding motion and narrative as core components.
→ Master basic technical tools for Generative Design and animation.
→ Develop cohesive visual narratives combining static and animated elements.

Requirements

→Students should have an interest in developing generative design experiments, creating narrative and story-driven Motion Graphics projects, learning Art Direction and visual hands-on project combining video and motion tools.

Teaching Method

This course combines classroom lectures, discussions, and interactive hands-on learning. Students will work collaboratively and individually, leveraging computational tools and software to bring generative designs and Motion Graphics to life.

Grading

Assessment will be based on participation, project submissions, and the ability to integrate storytelling in the creation of Generative Design projects based on visual images and Motion Graphics.