

**Credits:** 6 ECTS  
**Language:** English  
**Professor:** Albert Brito  
**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 Gaudí, 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, Rosalyn; BOIS, Yves-Alain. *Art since 1900: modernism, antimodernism, postmodernism*. 2nd ed. London: Thames & Hudson, 2011.
- COLQUHOUN, Allan. *Modern architecture*. Oxford: Oxford University Press, 2002.
- MASSEY, Anne. *Interior design of the 20th century*. London: Thames and Hudson, 1990.
- VV. AA. *Phaidon Design Classics*. London: Phaidon, 2006.
- HESKETT, John. *Design, a very short introduction*. Oxford: Oxford University Press, 2005.
- RAIZMAN, David. *History of Modern Design*. London: Laurence King, 2003.
- HESKETT, John. *Industrial design*. New York: Oxford University Press, 1980.
- HELLER, S. *Merz to Emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century*. Londres: Phaidon, 2003.
- 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.
- HUGHES, Robert. *Barcelona*. New York: Vintage Books, 1993

# ADVANCED PRINCIPLES IN DESIGN: INTERACTING COMMUNICATION, HUMANITIES AND SCIENTIFIC TECHNIQUES

SAO02

**Credits:** 6 ECTS  
**Language:** English  
**Professor:** Gastón Lisak  
**Contact Hour:** 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 course emphasizes collective creation, building teams and bringing students out of their comfort zones. This course will guide students through research and project exercises, culminating in the creation of an ephemeral installation within the public space of Barcelona. 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:

- Genius Loci: the essence of the space.
- Analysis and simplification: History of infography.
- Visualisation as a tool of change.

For the final project, students will design an installation aimed at transforming a public space by the generation of an engagement between the creators, visitors and the city

## TEACHING METHOD

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

## GRADING

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

- BAUMAN, Zygmunt. *Liquid modernity*. Cambridge: Polity Press, 2000.
- DE BONO, Edward. *Lateral thinking*. London: Pelikan Book, 1991.
- DE BONO, Edward. *Six thinking hats*. New York: Back Bay Books, 1999.
- DONDIS, Donis A. *A primer of visual literacy*. Cambridge, MA: MIT Press, 1973.
- GARDNER, Howard. *Multiple intelligences*. New York: Basic Books, 1983.
- 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.
- MUNARI, Bruno. *Design and visual communication*. Laterza 1st Edition, 1993.
- 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

**Credits:** 6 ECTS  
**Language:** English  
**Professor:** Gastón Lisak  
**Contact Hour:** 45 Hours

## COURSE DESCRIPTION

The capacity of communicating through 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 broadly applied in design fields. Based on exercises, talks and workshop sessions, the course embraces the ability of students to define and show 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 basic concepts of video editing and production, 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
- Documenting: Image, photography, storytelling

## 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.
- Work in collaborative environments, especially between students from different backgrounds.

## REQUIREMENTS

Students will complete the following 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.
- Documentation, storytelling and visual creation.

## TEACHING METHOD

This course is focused mostly on teacher's presentations and hands-on learning.

## 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 Thinking: 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.
- HELLER, Steven, ILIC, Mirko: *Anatomy of Design: Uncovering the Influences and Inspiration in Modern Graphic Design*. Beverly, MA: Rockport Publishers, 2009.
- MEGGS, Philip B.: *Type and Image: The language of Graphic Design*. New York: John Wiley & Sons, 1992.
- MÜLLER-BROCKMANN, Josef: *Grid systems in graphic design: a visual communication manual for graphic designers, typographers and three dimensional designers*. Sulgen: Niggli, 2007.
- 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.

**Credits:** 6 ECTS

**Language:** English

**Professor:** Cristina Taverner, Jordi Rios

**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.

## MODULES

- Market Research
- Design an observation strategy
- Comprehension of a trademark & user needs
- Definition of the Product structure & needs
- Learn, use & develop Design 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 means of formal and attractive proposals.

## 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 grade 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.

**Credits:** 6 ECTS

**Language:** English

**Professor:** Mariana Eidler, Marc Lesperut

**Length of the course:** 45 Hours

## COURSE DESCRIPTION

This course focuses on graphic communication with special attention to texts and the written word, and their integration and relationship with images, colors and textures. The course aims to introduce to the students and to practice the basic tools of graphic design: Typography, Color and Composition. It will discuss graphic and visual design as essential elements of communication across social, cultural and functional boundaries. Students will become familiar also with basic visual communication skills, considering that contemporary narratives require the capacity of dealing with static and dynamic images.

Short projects will allow students to implement and experiment with design methodology and basic design skills. Projects will range from artistic and experimental calligraphy, typography, poster composition, editorials and digital interaction. All mock-ups (except for digital design) will be presented in foam.

## MODULES

- Typography: from sign to type
- Types and style
- Designer analysis
- Composition
- Branding: Brand and logotype
- The moving image

## LEARNING OBJECTIVES/OUTCOMES

At the end of this class, students will be able to:

- Recognize the basic elements of graphic design.
- 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 through videos and moving images.

## REQUIREMENTS

- Daily Projects. Student will develop creativity and resourcefulness in developing project proposals and working on daily projects.
  - Poster design: Design poster with only one color typography, no computer.
  - Template: Design a template for designer's research.
  - Weekly designer research: Each week students will research 4 known designers.
  - Project assignment: Corporate identity including new technologies.
- Semester Project: Apply all the knowledge learned during the semester. Students will identify and propose a design context to create their graphic design.
- 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 through visits to a design studio, printing plant, a newspaper studio and design museum.

## 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 grade weights and earn at least a 5/10 in each part.

## BIBLIOGRAPHY

- DE BONO, Edward. *Lateral thinking: creativity step by step*. New York: Harper Perennial, 1990.
- DE BONO, Edward. *Six thinking hat*. London: Penguin, 1987.
- BELJON, Joop. *Gramática del arte*. Madrid: Celeste Ediciones, 1997.
- *The annual of TDC. Typography annual (26, 31 & 16)*. Collins.
- HELLER, Steven; LANDERS, Rick. *Infographic designers' sketchbook*. New York: Princeton Architectural Press, 2014

**Credits:** 6 ECTS  
**Language:** English  
**Professor:** Luís Eslava  
**Length of the course:** 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 factories, showrooms and design boutiques 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, hands-on application, and visits to companies, design studios and shops.

## 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 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.
- BROWNELL, Blaine: *Transmaterial 2: a catalog of materials that redefine our physical environment*. New York: Princeton Architectural Press, 2008.
- BROWNELL, Blaine: *Transmaterial 3: a catalog of materials that redefine our physical environment*. New York: Princeton Architectural Press, 2010.
- GALÁN, Julia (et al.): *El Diseño Industrial en España*. Madrid: Cátedra, 2010.
- FIELL, Peter; FIELL, Charlotte (eds.): *Designing the 21st century / Design des 21. Jahrhunderts / Le Design du 21e siècle*. Köln: Taschen, 2005.
- KLANTEN Robert, EHMANN Sven, HUBNER Matthias (eds.): *Tactile: High Touch Visuals*. Berlin: Gestalten Verlag, 2007.
- LUKIĆ, Branko: *Nonobject*. Cambridge, Mass.: MIT Press, 2011.
- MORRISON, Jasper; FUKASAWA, Naoto. *Super normal: sensations of the ordinary*. Baden: Lars Müller Publishers, 2007.
- MUSTIENES, Carlos (ed.): *1000 Extra, Ordinary Objects*. Köln: Taschen, 2005.
- NORMAN, Donald: *Emotional Design: Why We Love (or Hate) Everyday Things*. New York: Basic Books, 2004.
- SMITH, Keri. *How to be an explorer of the world: portable life museum*. New York: Perigee, 2008.

**Credits:** 6 ECTS  
**Language:** English  
**Professor:** David Pablo  
**Length of the course:** 45 Hours

## COURSE DESCRIPTION

Retail is naturally the 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. Through effective visual merchandising, the retailer communicates both the attributes of the brand, and the attributes of the products offered. This is the reason why the construction of a coherent narrative -involving spaces, products and graphic elements- is an essential requirement for retail design and visual merchandising.

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

## MODULES

- Product analysis.
- Space analysis of a store.
- Materials used in interiors and visual merchandising.
- Store windows, including use of materials.
- Retail furniture: types, scale, proportions.
- Lighting: types and applications.
- Approach to the classic creative process: briefing, brainstorming, ideas scheme, concept.
- Final project: students will propose a concept to be applied in visual merchandising and a shop window.

## 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 all the knowledge learned in visits to different showrooms and shops.

## 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 retail furniture and lighting showrooms.

## GRADING

- 10% attendance to class and field visits
- 20% commitment and participation in class discussion
- 30% design process
- 40% 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

- CASTETS, Simon (et. al.): *Louis Vuitton: art, fashion and architecture*. New York: Rizzoli, 2009.
- HEIMANN, Jim; HELLER, Steven, (eds.): *Shop America. Midcentury Storefront Design*. Köln: Taschen, 2007.
- MORGAN, Tony: *Visual merchandising: window in-store displays for retail*. London: Laurence King, 2008.
- 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.

**Credits:** 6 ECTS  
**Language:** English  
**Professor:** Naila Tahbaub Rivadulla  
**Contact Hours:** 45 Hours

## COURSE DESCRIPTION

This course focuses on food from the origins to the present in order to understand the complex system of the fact of "feeding" people. We will approach to this subject from gastronomy, anthropology, history, etymology and food systems amongst other disciplines thus the course has the aim of giving the students diverse approaches and tools to make them capable not just to understand this interdisciplinary subject but to create design objects or services in relation with food and gastronomy with sense and content.

The course will introduce students to the interaction of design, as a creative process, with food and health, as fundamental part of human being. The relation between design food and health is not only based on the tangible aspects (space, forms, product, packaging...), but in a wide range of approaches, from culture to territory, from well-being to aesthetics. We must understand the whole relation of man with environment to create innovative ways, systems or products to enhance this interaction. Designing in a creative way, connecting mind and hand, the senses and the culture, in a constant communication with other designers, will allow us to find out new ways of understanding our world and improving it.

As part of the development of the aims of the course, the class will visit exhibitions, culinary centers and food designers' studios in Barcelona's area.

## MODULES

- My own complex food system
- Why we eat what we eat
- Our food heritage
- Few fields where you can cook your design

## LEARNING OBJECTIVES/OUTCOMES

- At the end of the course the student will be able to:
- Recognize what is cuisine on the past, present and future
  - Think over the fact of feeding and food through a critical reflection and analysis process.
  - Recognize the different types of design, designers and their work environment.
  - Approach a design project from the briefing to the designed object, accordingly to the user needs and with an interdisciplinary point of view.

## REQUIREMENTS

Interest in design, food and gastronomy is required.

## TEACHING METHOD

This course will combine lectures, practical exercises to apply concepts, and visits to food design locations in Barcelona.

## GRADING

- 10% attendance to class and field visits
- 20% commitment and participation in class discussion
- 30% design process
- 40% 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

- WILSON, Bee: *Consider the Fork. A History of How We Cook and Eat*, New York: Basic Books, 2012. (history of kitchen technology, from fire to the AeroPress)
- WILSON, Bee: *First Bite. How We Learn to Eat*, New York: Basic Books and Fourth Estate, 2015.
- POLLAN, Michael: *The Omnivore's Dilemma. A Natural History of Four Meals*. New York: Penguin Press, 2006.
- POLLAN, Michael: *In Defense of Food. An Eater's Manifesto*. New York: Penguin Press, 2008.
- POLLAN, Michael: *Food Rules. An Eater's Manual*. New York: Penguin Press. 2009. *Cooked: A Natural History of Transformation*. New York: Penguin Press, 2013.
- FISCHLER, Claude: *L'Homnivore*, Paris: Odile Jacob, 1990.
- HARRIS, Marvin: *Good to eat. Riddles of Food and culture*. Long Grove, Il. : Waveland Press, 1985.
- STEEL, Carolyn: *Hungry City. How food shapes our lives*. London: Random House, 2008
- CAPELLA, Juli. *Tapas. Spanish Design for Food*. Madrid: Sociedad Estatal de Acción cultural española & Barcelona: Editorial Planeta, 2013.
- "Food Design", *Experimenta. Design, Architecture, Design Culture Magazine*. Number 67/68. Madrid: Experimenta, 2014.

### Magazines

- *Fuet magazine*, Food and its peripheries. Barcelona, Spain
- *The Gourmand*. London, United Kingdom
- *Lucky Peach*, San Francisco, United States
- *Gather*, United States