Eina Centre Universitari
Fundació Eina
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PROJECTES 5

Anna Alcubierre Roca, Eulalia Clos Hernandez, Maximiliano Enrich Jover, Clara Mallart Lacruz, Salvador Sunyer Vidal, Isabel Velasco Figueras

Supervising Teacher: Anna Alcubierre Roca

Content: 1,2,3,4,5,6
Code: 105713
Credits: 6 ECTS
Course: 3
Semester: 1
Typology: Obligatory
Subject: Projects
Schedules:

Content	Schedules	Teacher
1	Dilluns 12:00 - 15:00	Anna Alcubierre Roca
2	Dilluns 12:00 - 15:00	Maximiliano Enrich Jover
		Anna Alcubierre Roca
3	Dilluns 12:00 - 15:00	Salvador Sunyer Vidal
		Anna Alcubierre Roca
4	Dilluns 12:00 - 15:00	Anna Alcubierre Roca
		Eulalia Clos Hernandez
5	Dilluns 12:00 - 15:00	Clara Mallart Lacruz
		Anna Alcubierre Roca
6	Dilluns 12:00 - 15:00	Isabel Velasco Figueras
		Anna Alcubierre Roca

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Subject Presentation

Once the methodological bases of the design project have been consolidated, this subject promotes the experimental work of the students and the search for the identity of the students as designers. The (experimental) approach consists of being on the limit between what is unknown and what can be known, between what a user needs and what the technique can offer to understand the requirements of the context, activate parallel solutions in an iterative process as well as explore different creative techniques to tackle the project.

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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)

Critically evaluate the results and effectiveness of a design project based on the objectives defined in the activity programme, using comparative analysis with the pre-existing situation. (ST11)

Competencies

Propose a programme of uses and functions to guide the development of a design project.. (CT01)

Produce a written report and an oral presentation of a design project in line with the conventions and specific characteristics of the target design sector. (CT05)

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 inaccordance 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.

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.

Competencies

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

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.

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Content: 1

Brief Description:

After completing specific design projects in the subjects Projects 1, 2, 3 and 4, students can again choose to carry out projects that correspond to the degree's offer of mentions.

In the third year, the requirements for approaching and using the exercises change. Greater detail is required and the complexity of solutions is at the highest level.

Training Objectives:

The main training objective of the subject is to promote the development of a specialized cognitive scheme that allows the student to adapt to different situations, characteristics of professional practice, interconnecting a large amount of heterogeneous information and structuring it to provide ideas and plausible solutions from the design.

They are also objectives:
• Carrying out projects by providing conceptual, technical, formal, etc. solutions based on a demand and simulated program requirements.
• Develop analysis capabilities, detect design problems and provide alternative solutions in order to evaluate their social, technological and economic viability.
• Promote the spirit of content synthesis, considering its technical requirements, processes and costs to which the project must be subject.
• The student must achieve the ability to present and reason (orally and in writing) the project results and conclusions of their work process.
• Problem-solving skills will be developed and decision-making research will be encouraged.

Recommendations

It is recommended to understand the subject from experience, looking for new dynamics of projection in order to be able to design from the unexpected. This is easily achieved with an open attitude where it is necessary to project from the game.

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Contents and Methodology

Brief Description:

The subject, based on its multifaceted nature, aims to consolidate previously acquired learning, in terms of methodology and knowledge in design. In this case, the work of projects that investigate design scenarios is promoted: diverse environments of space design; space/light: projecting space in relation to lighting; and the ephemeral: spaces of limited temporality.

Several exercises and two projects will be worked on. The aim is to diversify as much as possible, both the theme, the context and the work process, in the different projects.

PROGRAM
Block 1. Project training
• Practical experiences in the classroom, with exercises linked to ephemeral spaces, worked on using different engines: Opposite Attitude, Gravity, Material, and Decontextualization.

Block 2: Project development in collaboration with Ferrocarrils de la Generalitat de Catalunya.
• Basic project for a multipurpose outdoor space, between buildings.

Teaching methodology:

Teamwork is a constant in the subject, in addition to carrying out some group projects, the debate around the evolution of the projects is open and shared.

In addition to developing projects and exercises, both inside and outside the classroom, these will be presented publicly.

Theoretical contributions will be made based on links with the projects that will be worked on during the course.

Training activities:

• Theoretical classes: master classes and large group debate
ECTS: 5%
Learning outcomes: CE1, CE2
• Technology workshop: assistance in resolving technological and construction difficulties
ECTS: 10%
Learning outcomes: CE7
• Representation workshop: assistance in resolving difficulties with graphic or three-dimensional representation
ECTS: 10%
Learning outcomes: CE5, CE6

• Presentation of work: presentation of results, partial and final results and round of assessments
ECTS: 10%
Learning outcomes: CE2, CE6, CE17
SUPERVISED ACTIVITIES
• Tutorials: project monitoring and correction tutorials
ECTS: 10%
Learning outcomes: CE2, CE10, CE19, CT9, CT10, CT12, CT19
INDEPENDENT ACTIVITIES
• Information and documentation: autonomous work of researching sources, collecting information, analyzing and documenting it.
ECTS: 10%
Learning outcomes: CE19
• Project development: autonomous work on formulating design programs and their development based on simulated situations and guidelines for project development.
ECTS: 45%
Learning outcomes: CE19

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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 final grade for the course will be based on a continuous assessment of the student's work.
• The teacher will monitor the student's evolution and progress on an individual basis.
• The assessment criteria correspond to the acquisition of the skills corresponding to this subject, described in detail in this teaching guide.
• The skills of this subject will be assessed through project presentation and classroom participation. 35% of the grade corresponds to the sum of the 4 exercises of the first block. 25% to the first phase of the central project (research, conceptualization, sketches). 30% to the second phase of the project (development, representation and presentation). 10% corresponds to attendance.

Review process

The review can be requested from the teaching staff and will be carried out according to the school calendar. To participate in the reassessment, students must have previously been assessed in a set of activities whose weight is equivalent to a minimum of two-thirds of the total grade for the subject or module.

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Linked to ephemeral spaces

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• Eduardo Blazquez (2016) Scenic space and symbolic representation. WMO, Madrid.
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• Colli, Stefano and Perrone, Raffaella (2003). Space-identity-company. GG: Barcelona
• Tony Davis. (2001) Scenographers. Ed. ocean
• Roselee Goldberg (1998) Performance. Light art since 1960. Ed. Abrams
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• Ward Preston. What an art director does. Silman-James
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• José Luis Raymond (2019) The actor in space. Scenography as a generator of scenic action. Fundamentals, Madrid.
• Michael Rizzo. Artistic direction manual. Omega

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Content: 2

Brief Description:

The Project 6 subject in Product Design prepares students to develop complete design projects that are close to the artisanal approach, simulating real situations and integrating the skills acquired in other courses. The main objectives are to foster autonomy, technical rigor and the identity of each designer.
Key Points of the Course:

Put into practice all the skills acquired in other courses.
Comprehensive project management from research to the final solution.
Integration of Competencies

Develop the ability to define the project's own objectives and requirements.
Adapt to the specific needs of the context and users.

Approach to Artisanal Design exploring the properties, traditional techniques and innovative possibilities of artisanal materials.
Incorporate artisanal materials into projects in a creative and functional way, combining modernity and tradition.
Working from the Self-briefing
This subject equips students with the necessary tools to create unique and sustainable products, respecting and promoting traditional techniques while responding to the demands of contemporary design.

This year, two product design projects with different approaches will be carried out:

First Project: Recovery of Discontinued or Disused Products
This project will focus on the recovery of a product that has been discontinued or is in disuse. Students will adopt a holistic and pragmatic vision to evaluate the possibilities of updating and the viability of the product in the current context. The goal is to revitalize the product, making it relevant and functional for contemporary needs.

Second Project: Short Series and Crafts
The second project will be oriented towards the creation of "short series", with a focus on non-serial projects closely linked to the world of craftsmanship. This project will allow students to explore production in small quantities, focusing on quality, customization and the integration of traditional craft techniques with modern design.

These projects will provide students with the opportunity to develop technical and creative skills, while

fostering a deep understanding of the context and values that should guide their professional practice in the field of product design.

Training Objectives:

The Projects 6 subject aims to equip students with the tools and skills necessary to tackle complex and holistic projects, integrating a craft approach and a multidisciplinary perspective. The key learning objectives are detailed below:

- Approach to Complex and Holistic Projects
Develop the ability to manage highly complex projects with a global and integrative vision.

- Self-briefing and Customization of the Project Process
Ability to define the project's own objectives and requirements, adapting the process according to specific needs.

- Transversal Value Proposal
Generate value propositions that are applicable to various design specialties, providing innovative and relevant solutions.

- Context and User Analysis
Carry out context and user analyses, creating stakeholder maps and identifying needs and opportunities.

- Data Collection and Analysis
Use quantitative and qualitative methods to collect and analyze data, including interviews and other information-gathering techniques.

- Interpretation of Pre-existing Data and State of the Art
Ability to interpret pre-existing data and place the project within the context of the state of the art.

- Summary of the Research Process
Synthesize research results to identify problems, contexts for action and opportunities.

- Creation of a Uses and Functions Program
Develop a program of uses and functions based on the analysis and identification of needs.

- Value Analysis and Proposal
Carry out a value analysis and justify the solution adopted, ensuring its viability and efficiency.

- Prototyping, Testing and Iteration
Develop skills in prototyping, testing and iteration to continuously improve the design.

- Development of Design Culture
To foster a deep understanding and appreciation for design culture, integrating aesthetic and functional values.

- Mastery of Project Languages

Use visual, technical, conceptual, functional and graphic languages to communicate ideas and solutions effectively.

- Preparation of the Descriptive Report
Write a descriptive report that documents the process, decisions and results of the project.

- Project Presentation
Present the projects highlighting creativity and originality, technical knowledge and materials, research and analysis skills, effective communication, project planning and management, sustainability and social responsibility, teamwork and collaboration.

- Commitment to the Project and the Context
Encourage self-analysis as designers and establish a deep commitment to the project and the context in which it is developed.

This set of objectives ensures that students not only develop technical and creative skills, but also a deep understanding of the context and values that should guide their professional practice in the field of product design with a craft approach.

Recommendations

1. Previous Training:
Having completed related subjects: It is recommended to have successfully completed previous project subjects and those linked to the development of models and prototypes. This includes both subjects from the product mention and any other related field. This prior knowledge will have provided a solid foundation in design techniques, prototyping tools and project work methodologies.
Basic Design and Engineering Knowledge: Having prior knowledge in areas such as product design, prototype engineering, and project management can be very useful. Familiarize yourself with basic UX/UI concepts, 3D modeling, and design software tools such as CAD, SketchUp, or Rhinoceros.

2. Attendance and Participation:
Attend All Classes: It is essential to participate in all class sessions. Regular attendance helps to follow the development of the project, receive immediate feedback from the teacher and resolve doubts in a timely manner. It is the student's responsibility to obtain timely corrections for the good development of the projects.
Participate Actively and Proactively: Don't just attend class. Participate in discussions, ask questions about topics that you fully understand, and share your ideas and opinions with the group. Active interaction is key to deepening concepts and improving skills.

3. Time Management:
Plan the Work: Follow the objectives set by the teacher for each phase of the project. Respect the deadlines for each specific activity.
Dedicate Quality Time: Dedicate sufficient, quality time to project work outside of class hours. The quality of the work is as important as the quantity of hours dedicated.

4. Teamwork:
Collaborate Effectively: If the project is done in a group, work collaboratively and equitably with colleagues. Establish clear roles and responsibilities for each member, with open and respectful

communication.
Conflict Resolution: If disagreements arise, seek constructive and equitable solutions. The ability to manage conflicts professionally is essential in teamwork. (Don't wait until the last minute).

5. Research and Documentation:
Conduct Appropriate Research: Conduct thorough research on topics relevant to the project. Stay up to date with current trends and technologies in the field of work.
Document the Process: Maintain clear and complete documentation of each phase of the project. This includes recording decisions, drafts, prototype testing, and feedback received. Good documentation will be useful for both the final presentation and possible revisions.

6. Preparation for the Assessment:
Prepare the Final Presentation: Spend time preparing a clear and concise presentation of the results. Practice the presentation and make sure to cover the key aspects of the project, such as the definition of the problem, the proposed solutions, and the results obtained.
Review the Work Completed: Before the final presentation, review all the work completed. Check that it meets the requirements of the subject and that all the questions raised by the teacher are answered.

7. Additional Resources:
Consult Additional Resources: Use books, online tutorials, and articles related to the project to delve deeper into key topics.

8. Stay Motivated and Positive:
Maintain a Positive Attitude: Motivation and a positive attitude towards challenges are key to overcoming difficulties. Take advantage of mistakes as learning opportunities and keep your focus on the project objectives.

By following these recommendations, the chances of success in the subject increase and both the technical aspects and those related to teamwork and personal organization can be better managed.

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Contents and Methodology

Brief Description:

In this subject, students will work in depth on various aspects of product design with a special focus on sustainability and graphic expression. The course is divided into two major areas of knowledge and practice: graphic expression and formal expression through prototyping, with the aim of developing viable products in a context of sustainability and innovation.

1. Graphic Expression
- Manual and Digital Drawing: Graphic expression will be encouraged through both manual and digital drawing techniques. Students will be expected to use traditional tools such as freehand sketching, as well as digital tools such as CAD, SketchUp, and other design software to create visual representations of their ideas.
- Variants of Graphic Expression: The content should include the study of different drawing techniques and styles to represent concepts and ideas. Emphasis will be placed on the creation of models and visual diagrams that help communicate ideas clearly and effectively.

2. Formal Expression and Prototyping
- Prototype Development: Students will create physical and/or digital prototypes of their ideas. Prototyping techniques such as 3D printing, 3D modeling, and other methods may be used to create functional models and prototypes.
- Materiality and Sustainable Design: We will work on how to select appropriate materials and how to design products taking into account the product's life cycle, from production to the end of its use, with a focus on environmental and social sustainability.

3. Higher Intensity Exercises
- Five Exercises: During the first part of the semester, five short intensive exercises will be carried out, each designed to explore and consolidate key concepts of the subject. These exercises will focus on the materiality of objects and the solution of design problems through practice.
- Assimilation of Concepts: The exercises will serve to assimilate theoretical and practical concepts related to materiality, sustainability, and the creation of innovative formal solutions.

4. Final Project
- Market-Oriented Development: The final project is an opportunity for students to create a product from the initial idea to a market proposal. Students will work with real or fictitious company profiles to analyze business dynamics and propose a product that is viable and sustainable. Possibility to delve deeper into the first project or generate a new one, at the discretion and in consultation with the teacher.
- Analysis and Reflection: Students will have to analyze the market context, reflect on the needs of

users, and propose solutions that are sustainable and respectful of the environment and society, in relation to a framework of non-serial projects, through short or artisanal runs.
- Process Documentation: The final project will include complete documentation of the process, which must include a detailed report, initial drafts, influences, initial working framework, design proposal, argued evolution, and the final result. This documentation will serve to evaluate the skills acquired during the course.

5. Competency Assessment
- Autonomous Work and Argumentation: The ability to work autonomously, argue ideas in a coherent and structured way, and present a speech based on rigorous research will be assessed. Students will have to demonstrate skills in creating a work environment that facilitates the development of original and innovative projects.
- Specific Competencies: Special attention will be paid to the competencies shown in the development of the project, including the quality of the prototype, the sustainability of the proposed solutions, and the final presentation of the work.

Teaching methodology:

The teaching methodology of the subject is designed to combine theory and practice, with the aim of providing students with comprehensive training in the design of non-serial oriented products. The course is divided into two main parts: a theoretical component and another of a practical nature, with training activities that will allow students to apply the knowledge acquired in real situations.

1. Theoretical Component
Master Classes: The first part of the sessions will be dedicated to the presentation of theoretical content. Through master classes, students will be introduced to the fundamental concepts of non-series product design, crafts, short series, and graphic expression and prototyping techniques. This theoretical moment will serve to establish a solid knowledge base on the topics covered.
Debates and Reflections: The theoretical sessions will include spaces for open debate, where students can discuss their perceptions and opinions on the contents presented. This participatory approach fosters a critical and deep understanding of the topics addressed and encourages students to reflect on their practical application.

2. Practical Component
Practical Sessions: In the second part of the sessions, emphasis will be placed on practical activities where students will apply theoretical knowledge to the resolution of activities related to their project.
Exercise Development: Students will work on several intensive exercises that will be carried out over the weeks. Each exercise will end with a public presentation where students will show their results and receive feedback from both the faculty and their peers, encouraging a shared assessment of the work done.

Online Tutorials: In addition to the practical sessions, agreed online tutorials will be added during the week. These tutorials will allow students to receive individualized support, clarify doubts, and monitor the progress of their projects at key moments in the process.

Training activities:

The aim of continuous assessment in this subject is to provide students with constant feedback on their academic progress, allowing them to improve and adjust their learning process throughout the

course. Through this system, students will receive regular assessments that will reflect both their performance in the training activities and their evolution in the development of key competencies.

1. Continuous Evaluation
Continuous assessment has the main objective of monitoring student progress and providing opportunities for improvement. This methodology allows students to receive constant feedback on their performance in various learning activities throughout the semester.
- Regular Feedback: Students will receive detailed feedback on the exercises and project as the course progresses. This feedback will include both constructive comments on strengths and areas for improvement, as well as suggestions for optimizing their work and processes.
- Revisions and Tutorials: Both individual and group tutorial sessions will be organized, where students will be able to discuss their progress with the professors, resolve doubts, and adjust their work strategies.

2. Evaluation Criteria and Percentages
The evaluation criteria are based on the development and presentation of practical exercises, the final project, and class participation. The percentages and specific aspects that will be assessed are detailed below:

Practical Exercises: 50%
- Description: The evaluation of the five practical exercises will be based on the quality of the proposed solutions, creativity, and resolution of the problems posed.
- Aspects to be assessed:
Execution of the Work: Ability to apply theoretical knowledge in solving the exercises.
Participation and Collaboration: Proactive attitude in the classroom, contribution to debates and collaboration with classmates.
Defense of Solutions: Ability to argue and defend design decisions made during the exercise.
- Percentage: 10% for each exercise (5 exercises in total = 50%).

Final Project: 40%
- Description: The evaluation of the final project will be based on autonomy, responsibility, and the quality of the work carried out throughout the course.
- Aspects to be assessed:
Project Development: Quality and coherence of the project's evolution, from initial conception to final presentation.
Independent Work: Ability to manage the project independently and responsibly.
Documentation: Completeness and clarity in the documentation of the creative process, including memory, drafts, and reflection on the work carried out.
- Percentage: 40% of the total evaluation.

Participation and Debates: 10%
- Description: Active participation in theoretical and practical discussions is a key aspect of the course.
- Aspects to be assessed:
Intervention in Debates: Quality of contributions during debate and discussion sessions.
Interest and Initiative: Attitude in the classroom, including initiative in problem solving and collaboration with peers.
Percentage: 10% of the total evaluation.

4. Evaluation Procedure

The evaluation processes will be carried out as follows:

- Evaluation of Exercises: After completing each exercise, students will receive feedback on their work, accompanied by the corresponding grade according to the established criteria.
- Final Project Evaluation: The final project will be evaluated based on the public presentation of the work, the quality of the prototype, and the complete documentation of the process. Feedback will be provided in correction sessions and in the final review of the project.
- Participation Assessment: Participation and commitment in class sessions will be assessed continuously and will be reflected in the final grade for the subject.

In summary, the course assessment system combines a continuous assessment methodology with specific learning activities and a synthesis test for second enrolments. The aim is to ensure that students have constant opportunities to demonstrate their knowledge, receive feedback, and improve their skills throughout the course.

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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 final grade for the subject will be determined based on a continuous assessment system that takes into account various aspects of student performance throughout the course. This system seeks to evaluate not only the result of the work done, but also the learning process and active participation in the training activities. The evaluation criteria and the procedure for calculating the final grade for the subject are detailed below.

1. Continuous Evaluation
Continuous assessment is a comprehensive approach that assesses various components of the learning process throughout the course. It is based on the following aspects:
Classroom Attendance: Regular class attendance is essential for effective participation in learning activities and knowledge development. Attendance will be recorded and taken into account for the final assessment.
Progress in Projects: The progress of each student in the development of assigned projects will be assessed, taking into account continuous improvement in practical work and the application of theoretical knowledge.
Participation in Classroom and Debates: The quality of participation in discussions and debates, both in the assessment of one's own projects and in the constructive criticism of classmates' projects, will be an important aspect when determining the final grade.

2. Scoring Criteria

The scoring of the exercises and projects will be based on a scale of 0 to 10. The scoring criteria and corresponding percentages are detailed below:

Practical Exercises (50% of the Final Grade):

Score: 10% for each exercise (5 exercises in total = 50% of the final grade).

Evaluation Criteria:

Quality of Work: Ability to apply theoretical and practical concepts in exercises.

Participation and Collaboration: Proactive attitude in class sessions and contribution in group debates and activities.

Defense of Solutions: Ability to argue and justify the design decisions made during each exercise.

Final Project (40% of the Final Grade):

Scoring: Evaluation based on the overall quality of the project.

Evaluation Criteria:

Project Development: Quality of the idea, design and implementation of the final project.

Independent Work and Responsibility: Ability to manage the project independently and responsibly, including project documentation and presentation.

Sustainability and Viability: Evaluation of the sustainability of the proposed product and its viability in the market.

Participation and Debates (10% of the Final Grade):

Scoring: Evaluation based on active involvement in discussions and class sessions.

Evaluation Criteria:

Intervention in Debates: Quality and relevance of contributions in discussions and assessments.

Interest and Initiative: Attitude in the classroom and initiative in problem solving and collaboration in activities.

3. Evaluation Procedure

The procedure for continuous assessment and determination of the final grade will follow these steps:

Assessment of Exercises and Projects: Each exercise and the final project will be assessed individually, with a score from 0 to 10 based on established criteria. The grades will be communicated to the students along with detailed feedback.

Participation and Attendance: Class attendance will be recorded and participation in discussions and debates will be assessed. This assessment will influence the final grade for the subject according to the established percentage.

Calculation of the Final Grade: The final grade will be calculated by combining the scores obtained in the practical exercises (50%), the final project (40%), and participation and debates (10%).

Final Grade Calculation Formula:

Final Grade = (Exercises Average × 0.50) + (Final Project Grade × 0.40) + (Participation and Debate Grade × 0.10)

Final Grade=(Exercises Average×0.50)+(Final Project Grade×0.40)+(Participation and Debate Grade×0.10)

Exercise Average: Average of the scores obtained in the five practical exercises.

Final Project Grade: Score obtained in the evaluation of the final project.

Participation and Debate Grade: Assessment of active participation in class.

Review process

Reassessment in this subject will be limited exclusively to the final project and will allow students the possibility of improving their grade, provided that certain requirements are met. The conditions and

procedure for reassessment are detailed below:

1. Conditions for Reassessment
Scope of Reassessment: Reassessment may only be carried out for the final project of the subject. Reassessment may not be requested for individual practical exercises.
Maximum Recovery Percentage: The reassessment of the final project may represent a maximum of 50% of the total grade for the subject. This means that, in the event of a reassessment, the grade obtained in the final project may replace up to 50% of the total grade for the course.

2. Reassessment Procedure
Final Project Reevaluation: Students who wish to request a final project reevaluation must submit a revised and improved version of their project, taking into account the feedback received during the course.
Revision of the Work: The new version of the project must demonstrate a substantial improvement over the initial version. Students must justify the modifications made and show how they have resolved the deficiencies identified in the first evaluation.
Date and Deadline: The date and deadline for submitting the reassessment request will be established by the faculty at the end of the semester. Students must follow the indicated schedule for submitting the revised work.

3. Evaluation of the Reassessment
Reevaluation of the Project Grade: The final project grade will be reviewed and the new grade obtained in the reevaluation will replace the original final project grade, if the new grade is higher.
Percentage of the Final Grade: The grade of the re-evaluated final project will represent up to 50% of the total grade for the subject, while the remaining 50% will be based on the grades of the practical exercises (50%), according to the percentages initially established.

4. Requirements for Reassessment
Minimum Qualification: To be eligible for reassessment, the student must have obtained a minimum grade of 3.5 in the final project in the first assessment.
Feedback Review: Students will be required to review in detail the feedback received on the final project and demonstrate that they have implemented the suggested improvements.

In short, reassessment allows students to improve their final grade through a revision of the final project. This revision must demonstrate significant improvement over the initial work and be within the limits established for the grade recovery percentage. The process includes the submission of an improved version of the project, with a revision that will be evaluated according to the same criteria as the initial evaluation.

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Bibliography and Resources

Books

- Hurff, S. (2014). Designing Products People Love: How Great Designers Create Successful Products. O'Reilly Media. APA Reference: Hurff, S. (2014). Designing products people love: How great designers create successful products. O'Reilly Media. Description: This book offers a practical perspective on product design with a focus on user experience and the development of handcrafted and customized products.

- Meybaum, H. (2012). The Art of Product Design: Changing the Way You Work with Designers. Wiley. APA Reference: Meybaum, H. (2012). The art of product design: Changing the way you work with designers. Wiley. Description: A text about how designers can collaborate with other professionals in the product creation process, ideal for understanding the design aspects of artisanal and small series projects.

- Norman, DA (2013). The Design of Everyday Things. Basic Books. (Review) APA Reference: Norman, DA (2013). The design of everyday things. Basic Books. Description: A foundational book on user-centered design, providing a solid foundation in product design principles, applicable to non-serial and artisanal designs.

- McElroy, K. (2015). Prototyping for Designers: Developing the Best Digital and Physical Products. Rockport Publishers. APA Reference: McElroy, K. (2015). Prototyping for designers: Developing the best digital and physical products. Rockport Publishers. Description: A book that explores prototyping techniques for both physical and digital products, useful for the mock-up and prototype creation phase of craft projects.

- Williams, NS (2019). Artisanal Design: Working with Your Hands. Shambhala. APA Reference: Williams, NS (2019). Artisanal design: Working with your hands. Shambhala. Description: A practical approach to artisanal design, ideal for understanding techniques and methodologies in the context of non-serial product design.

Academic Articles

- Houghton, KE (2020). Designing for craftsmanship: A framework for small batch production. Journal of Design History, 33(4), 413-428. APA reference: Houghton, KE (2020). Designing for craftsmanship: A framework for small batch production. Journal of Design History, 33(4), 413-428. https://doi.org/10.1093/jdh/epaa015

- Houghton, JA (2021). Sustainable product design: Challenges and opportunities for craftsmanship. International Journal of Sustainable Design, 14(1), 27-40. APA reference: Houghton, JA (2021). Sustainable product design: Challenges and opportunities for craftsmanship. International Journal of Sustainable Design, 14(1), 27-40. https://doi.org/10.1504/IJSD.2021.113409

- Hunt, SJ (2019). The role of prototyping in craft product development. Design Studies, 61, 43-59. APA reference: Hunt, SJ (2019). The role of prototyping in craft product development. Design Studies, 61, 43-59. https://doi.org/10.1016/j.destud.2018.12.003

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Content: 3

Brief Description:

This subject of "audiovisual creation" will be a space for play and artistic exploration, as well as personal inquiry through cinematographic expression.
Based on the "do it yourself" philosophy, each student will make a total of 3 short films and learn methodologies that will help them face any type of future audiovisual assignment.

Training Objectives:

Audiovisual language has a great preponderance in our day to day life and will have it even more in the future. Whether in the personal or professional sphere, today it is essential to master it and to be able to participate in it from one's own and conscious vision. Educating the eye and being part of this cosmos of moving images is something basic in any creative work, but it is also a priority in humanistic terms.

Based on this premise, the main objectives of the subject will be the following:

-Foundation of the basic principles of audiovisual and film production.

-Learn the principle of authorship: having your own perspective and developing it.

-Understand the methods, tools and materials that are applied in the film industry.

-Be able to apply these methods/tools in any field of audiovisual creation and professional design.

-Produce 2 or 3 pieces per student as a result of all the knowledge acquired throughout the subject.

-Analyze and debate the ethical dimension and impact of the medium on society.

Recommendations

Since the acquisition of project-related skills is progressive, it is recommended to have passed the Project subjects of the previous year, as well as those linked to Audiovisual skills (such as Audiovisual Resources of the second year). Consequently:

-Have basic knowledge of video and sound post-production.

-Have a genuine interest in audiovisual content (cinema, advertising, music videos, documentaries, series, video art, etc.)

-Understand audiovisual not only as a means but as an end in itself.*

*This subject will not focus so much on the technical aspects as on the conceptual dimension of expressing ideas and emotions through cinematic language and will have a marked practical focus.

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Contents and Methodology

Brief Description:

The basic idea is to demonstrate that we can all be "filmmakers" if we meet a series of requirements and stick to a methodology.

-The first exercise will have as its main objective the creation of an audiovisual piece with existing archive material, “Found
Footage”, and with the subsequent script and post-production work.

-In the second, filming will be implemented and students will have to create a documentary "dramatic device" to manipulate their real environment with the previously established objective.

-The third will consist of the real “intervention in a public space” with the requirement of making a short film.

In addition to these practices, all production phases will be worked on exhaustively (ideation, script, pre-production, filming, image and sound post-production), audiovisual treatments will be carried out, formats will be discussed, the concept of authorship and the functioning of the professional world (producers, clients, assignments, etc.).

Concepts such as fragmented narratives or AI (Artificial Intelligence) as a new creative paradigm will also be introduced.

Teaching methodology:

The course will combine theoretical classes (always accompanied by viewing examples for analysis) with the three major practices that underpin it: 3 audiovisual pieces, approximately 3-6 minutes long, which each student will direct independently and with group accompaniment.

Training activities:

The possibility of inviting external teachers to teach specialized content such as a "masterclass" by a director of photography or a visit to a relevant sound post-production studio in the sector is being considered.*

*Attendance will be mandatory, but the activity will not be evaluated separately.

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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.

Evaluation Criteria:

Each student's final grade will be a result of the following sum of grades:

-Class attendance and punctuality (25%)
-Proactive and participatory attitude during classes (25%)
-Final exercises presented / demonstrate in practice that theoretical knowledge has been achieved (50%)*

*50% of the final grade corresponding to the exercises presented is determined as follows:
Practice 1: Self-Portrait Short Film 25% (20% corresponding to the video and 5% corresponding to the audiovisual memory)
Practice 2: Short Film Dramatic Device 25% (20% corresponding to the video and 5% corresponding to the audiovisual memory)

Review process

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

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Bibliography and Resources

Watch: Cousins, Mark, "The story of film", documentary series that can be found on the Film platform: www.filmin.es/serie/the-story-of-film

Read: Bazin, André, "What is cinema?", a book about the nature of cinematic language and the creative act.

Rosenbaum, Jonathan, "Mutations of Contemporary Cinema", a book that addresses the cinema of today and tomorrow, as well as the evolution of cinematic language and its fit into the industry.

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Content: 4

Brief Description:

The main objective of the subject is to introduce students to the world of editorial design. The theoretical knowledge necessary will be provided so that they have a clear vision of the main branches that make it up: books, magazines, newspapers, fanzines, etc. The particularities of each branch, its origin, evolution and current trend will be defined.

In the practical aspect of the subject, students will learn to develop an editorial project through all its phases, from the initial conceptualization and editing phase to its final realization (production).

Training Objectives:

Master the basic elements that make up graphic design: conceptualization, typography, composition, art direction, and production.
To take on managing a long-term project.
Learn to explain and defend the project in public.

Recommendations

In view of the editorial project, it is recommended that students be very consistent with their work and attend all classes, where theoretical content will be taught at the beginning of each session that will allow them to develop it successfully. If the work is not consistent, it is difficult to pass the subject, since it is a long-term career to execute a project that is impossible to solve in a short time. It is also essential to carry out tutorials each class with the teacher to review the evolution of the work and make the necessary corrections and improvements to successfully complete the project.
It is also recommended to have taken the 2nd year subject Digital Representations applied to text and image design.

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Contents and Methodology

Brief Description:

The subject will take place between two blocks:

BLOCK I
Theoretical capsules (15-20 minutes) at the beginning of the class that will accompany the project throughout the semester so that students have knowledge and references on the subject and can apply them correctly in the practical part.

Various topics will be covered, small monographs explained in pdf format that will be available to the student. Bibliographic references, videos, online resources, etc. will be provided.

Some of the topics that will be covered in this section will be:
• Review of historical background
• Definition and contextualization: the book, the magazine, the newspaper
• Case studies
• Typography and layout
• Art direction
• Infographics
• Production systems
• Latest trends in the current editorial design landscape (national/international)

Block I will occupy 30% of the class hours of the subject.

BLOCK II
The main focus will be a project that will be carried out individually or in pairs (depending on the size of the group).
A publication must be created going through all its phases, from conceptualization to final production. The choice of theme will be completely free.
• Analysis and criticism. Study of existing models on the market taking into account conceptual, formal, functional and commercial parameters: content, structure, hierarchy, rhythm, readability, production, uses, audience, commercial viability.
• Conceptualization. Choice of the topic on which the publication will revolve. Study of market references on the same topic. Presentation of the objectives and viability of the project. Proposal, hierarchy and distribution of the contents.
• Design. Definition of the structure and layout of the publication, design of the model, chosen fonts, styles, etc.
• Graphic editing. Analysis and discrimination of graphic material. Treatment of photographs,

illustrations and infographics. Art direction.
• Layout.
• Production. Creation of a mock-up of the entire publication in real size and in color. Printed, cut and bound. Teaching methodology and Training activities.

Block II will occupy 70% of the class hours of the subject.

Teaching methodology:

• Classes combine small theoretical capsules with workshop classes.
• During the workshop, each student will work with their laptop.
• Individual and collective reviews will be conducted throughout the semester, encouraging work presentation skills, collective constructive criticism, and self-criticism.
• There will be three control sessions throughout the project where each student will have to present the status of their project and a final submission to the rest.
• At the end of the semester, a selection of the best publications will be made and their authors will make a presentation for the whole class which will also be open to the rest of Eina.
• Each day it will be noted whether the status of each student's project has been reviewed.

Training activities:

Theoretical Classes
ECTS: 20%
Teaching/learning methodology: Lectures

Workshop work
ECTS: 60%
Independent work: independent work for the development of the project. Includes public project presentation sessions.

Tutorials
ECTS: 20%
Teaching/learning methodology: Tutorials for monitoring and correcting independent work

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Evaluation

General evaluation regulations

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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.

Throughout the semester, there will be project control sessions to continuously monitor the student's progress. There will be individual sessions and
collectives, in which the student's participation will be required.
Although there will be a week of re-evaluation before the end of the semester, in order to pass the subject, it is necessary to have passed all the partial assessments (control sessions) that will be carried out throughout the semester, since the evaluation system is continuous. Those who have not attended class regularly will also not be able to pass the subject.

Evaluation evidence:
Partial controls: the following criteria are evaluated (creativity, typography, art direction, composition) = 85% of the grade
Control 1: 28.3% of the final grade
Control 2: 28.3% of the final mark
Control 3: 28.3% of the final grade
—
Project production = 15% of the grade

Review process

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

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Bibliography and Resources

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HÜBNER, M., KLANTEN, R., LOSOWSKY, A. Editors. Fully Booked: Ink on Paper. Gestalten, 2013
JARDÍ, E. Twenty-two tips on typography (that some designers will never reveal) and twenty-two things you must never do with letters (that some typographers will never tell you). Editorial Actar, 2007
KLANTEN, R. and EHMANN, S. Turning Pages. Editorial Design for Print Media. Editorial Gestalten, 2011
KLANTEN, R, EHMANN, S. and SCHULZE, F. Visual Storytelling. Inspiring a New Visual Language. Editorial Gestalten, 2011
LESLIE, Jeremy The Modern Magazine: Visual Journalism in the Digital Age. Laurence King, 2013
LEWIS, A. So You Want to Publish a Magazine? Laurence King, 2016
MARIN, R. Typography for designers. Gustavo Gili Publishing, 2014
MSEGUER, L. TypoMag - Typography in magazines. Index Book, 2010
MIDDENDORP, J. & TwoPoints.Net Type Navigator. Editorial Gestalten, 2011
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MÜLLER BROCKMANN, J. Grid systems. Gustavo Gili. Barcelona, 1982 V. WHITE, J. Diseño para la edición. Monkey Garden Málaga, 2017

ONLINE
Typography and documentation:
https://fontsinuse.com/ https://fontstand.com/ https://myfonts.com
http://ilovetypography.com/ http://typographica.org/ http://typophile.com/
http://typeculture.com/ http://designobserver.com/ https://eyeondesign.aiga.org/Foundations
http://fontshop.com/ http://houseind.com/ http://typography.com/
http://letterror.com/http://ourtype.com/ http://fontbureau.com/ http://typotheque.com/
http://lineto.com/
http://re-type.com http://typerepublic.com/ http://dstype.com http://daltonmaag.com http://re-type.com

Books and Magazines:
http://ypsilonediteur.com https://hyphenpress.co.uk/ https://counter-print.co.uk/https://magculture.com/ http://spd.org https://gestalten.com/
https://stackmagazines.com/ https://onomatopee.net/
http://campgrafic.com/https://de.phaidon.com/ https://slanted.de/en/

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Content: 5

Brief Description:

The subject is designed to introduce students to techniques and research methods from other disciplines that can be used in design project processes. Through the discovery of these interdisciplinary project and research tools, students will work on three exercises that will address complex contemporary challenges with the aim of fostering critical reflection through design practice.

Training Objectives:

The main objective of the subject is to give students tools to apply interdisciplinarity in their project processes.
Other specific objectives are:
Develop projects that connect diverse disciplines in response to contemporary problems.
Experiment with hybrid project methodologies and research techniques from other disciplines.
Reflect on the role of design as an agent for ecosocial transformation.
Promote collaborative, cooperative and interdisciplinary work.

Recommendations

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Contents and Methodology

Brief Description:

The course is structured mainly through three exercises, accompanied by a theoretical basis. This is provided at the beginning of the course and in the initial sessions of each of the exercises. The sessions throughout the course will be open workshops for co-creation, monitoring, discussion and exchange.
Each exercise consists of three parts; (1) An initial part of research and methodological configuration, (2) a second part of application of the methodology and carrying out the exercise, and (3) a final part of oral and written presentation (depending on the exercise) of the results.

Teaching methodology:

The exercises are designed for group work (exercise 1), work in teams of 2 people (exercise 2), and individual work (exercise 3).
The assignments during the course are divided according to the three exercises:
1- Delivery and results of exercise 1: LCA infographic = descriptive PDF of the analysis carried out (individual) + final presentation (group). (20% of the final grade).
2- Submission and results of exercise 2: Written essay (individual) + final presentation (group). (25% of the final grade).
3- Delivery and results of exercise 3: Designed artifact + written report of the entire process + final presentation (all individual) (45% of the final grade).
4- Participation and attendance: 10% of the final grade.

Training activities:

Initial session: Introduction and conceptual framework (week 1)
The first theoretical session is designed to expose the relationships between design and other disciplines through case studies and examples. Interdisciplinary research methodologies will be introduced, research techniques and exercises will be presented, and guidelines for creating your own methodologies will be presented. Several ecosocial conflicts will be presented to be addressed throughout the course through exercises. Interdisciplinary groups will be created for the first exercise.

Exercises
The exercises are designed to address various scales from an interdisciplinarity perspective; the object, the system and the territory.

Exercise 1 (Object-System): In this first exercise, students will work in groups, formed by students from different disciplines (interior design, product, graphics, design culture). In this first exercise, design will be approached from the most everyday point of view, from the specific object/artifact. In this case, an object/artifact will be analyzed from an ecosocial perspective and they will work collectively to understand its relationship with the environment. Various analysis methodologies from other

disciplines will be worked on.

Exercise 2 (Community): In this second exercise, students will work in pairs, formed by students from different majors. In this second exercise, they will approach it from a systemic perspective and think of proposals that will positively impact the community.

Exercise 3 (Territory): In this last exercise, students will work individually. The objective is for the student to build their own methodological process through various tools and techniques presented throughout the course. This last exercise will be approached from a territorial and bioregional perspective, thus investigating a specific context and the relationship between local dynamics and how they impact on a global scale.

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Continuous evaluation system

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1- Delivery and results of exercise 1: LCA infographic = descriptive PDF of the analysis carried out (individual) + final presentation (group). (20% of the final grade).
2- Submission and results of exercise 2: Written essay (individual) + final presentation (group). (25% of the final grade).
3- Delivery and results of exercise 3: Designed artifact + written report of the entire process + final presentation (all individual) (45% of the final grade).
4- Participation and attendance: 10% of the final grade.

Review process

The review can be requested from the corresponding teacher and will be carried out during the week indicated in the school calendar.

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Economy of the common good https://catalunya.econgood.org/

Atlas of the future https://atlasofthefuture.org/

Donut Economics https://doughnuteconomics.org/about-doughnut-economics

IFF Model - International Futures Forum World Systems Model.
https://www.internationalfuturesforum.com/world-model

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Content: 6

Brief Description:

After completing specific design projects in the subjects Projects 1, 2, 3 and 4, students can again choose to carry out projects that correspond to the degree's offer of mentions.

In the third year, the requirements for approaching and using the exercises change. Greater detail is required and the complexity of solutions is at the highest level.

Training Objectives:

The main training objective of the subject is to promote the development of a specialized cognitive scheme that allows the student to adapt to different situations, characteristics of professional practice, interconnecting a large amount of heterogeneous information and structuring it to provide ideas and plausible solutions from the design.

They are also objectives:
• Carrying out projects by providing conceptual, technical, formal, etc. solutions based on a demand and simulated program requirements.
• Develop analysis capabilities, detect design problems and provide alternative solutions in order to evaluate their social, technological and economic viability.
• Promote the spirit of content synthesis, considering its technical requirements, processes and costs to which the project must be subject.
• The student must achieve the ability to present and reason (orally and in writing) the project results and conclusions of their work process.
• Problem-solving skills will be developed and decision-making research will be encouraged.

Recommendations

It is recommended to understand the subject from experience, looking for new dynamics of projection in order to be able to design from the unexpected. This is easily achieved with an open attitude where it is necessary to project from the game.

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Contents and Methodology

Brief Description:

The subject, based on its multifaceted nature, aims to consolidate previously acquired learning, in terms of methodology and knowledge in design. In this case, the work of projects that investigate design scenarios is promoted: diverse environments of space design; space/light: projecting space in relation to lighting; and the ephemeral: spaces of limited temporality.

Several exercises and two projects will be worked on. The aim is to diversify as much as possible, both the theme, the context and the work process, in the different projects.

PROGRAM
Block 1. Project training
• Practical experiences in the classroom, with exercises linked to ephemeral spaces, worked on using different engines: Opposite Attitude, Gravity, Material, and Decontextualization.

Block 2: Project development in collaboration with Ferrocarrils de la Generalitat de Catalunya.
• Basic project for a multipurpose outdoor space, between buildings.

Teaching methodology:

Teamwork is a constant in the subject, in addition to carrying out some group projects, the debate around the evolution of the projects is open and shared.

In addition to developing projects and exercises, both inside and outside the classroom, these will be presented publicly.

Theoretical contributions will be made based on links with the projects that will be worked on during the course.

Training activities:

• Theoretical classes: master classes and large group debate
ECTS: 5%
Learning outcomes: CE1, CE2
• Technology workshop: assistance in resolving technological and construction difficulties
ECTS: 10%
Learning outcomes: CE7
• Representation workshop: assistance in resolving difficulties with graphic or three-dimensional representation
ECTS: 10%
Learning outcomes: CE5, CE6

• Presentation of work: presentation of results, partial and final results and round of assessments
ECTS: 10%
Learning outcomes: CE2, CE6, CE17
SUPERVISED ACTIVITIES
• Tutorials: project monitoring and correction tutorials
ECTS: 10%
Learning outcomes: CE2, CE10, CE19, CT9, CT10, CT12, CT19
INDEPENDENT ACTIVITIES
• Information and documentation: autonomous work of researching sources, collecting information, analyzing and documenting it.
ECTS: 10%
Learning outcomes: CE19
• Project development: autonomous work on formulating design programs and their development based on simulated situations and guidelines for project development.
ECTS: 45%
Learning outcomes: CE19

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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 final grade for the course will be based on a continuous assessment of the student's work.
• The teacher will monitor the student's evolution and progress on an individual basis.
• The assessment criteria correspond to the acquisition of the skills corresponding to this subject, described in detail in this teaching guide.
• The skills of this subject will be assessed through project presentation and classroom participation. 35% of the grade corresponds to the sum of the 4 exercises of the first block. 25% to the first phase of the central project (research, conceptualization, sketches). 30% to the second phase of the project (development, representation and presentation). 10% corresponds to attendance.

Review process

The review can be requested from the teaching staff and will be carried out according to the school calendar. To participate in the reassessment, students must have previously been assessed in a set of activities whose weight is equivalent to a minimum of two-thirds of the total grade for the subject or module.

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