

PROJECTES 4

Cristina Calderón Puig, Albert Crispi Brillas, Salvador Huertas Vidal,
Javier Nieto Cubero

Supervising Teacher: Albert Crispi Brillas

Content: 1,2,3,4

Code: 106038

Credits: 6 ECTS

Course: 2

Semester: 2

Typology: Obligatory

Subject: Projects

Schedules:

Content	Schedules	Teacher
1	Dilluns 12:00 - 15:00	Albert Crispi Brillas
2	Dilluns 12:00 - 15:00	Albert Crispi Brillas
		Javier Nieto Cubero
3	Dilluns 12:00 - 15:00	Albert Crispi Brillas
		Cristina Calderón Puig
4	Dilluns 12:00 - 15:00	Albert Crispi Brillas
		Salvador Huertas Vidal



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Subject Presentation

Students face real, contextual and technical constraints, and learn to integrate various representation systems, as well as functional, aesthetic, productive and sustainable criteria in their proposals. The methodological bases of the design project are consolidated, enhancing critical reflection and the ability to face the uncertainty and ambiguity inherent in creative processes.

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)

Knowledge

Demonstrate sufficient command of the English language, (MCER level B1), in the formulation of art and design projects, using specific terminology. (KT07)

Learning outcomes of the degree program

Skills

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

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

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

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

design.

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

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

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

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

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

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

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

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

Competencies

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.

Produce academic and professional reports related to design, the arts, and their supporting disciplines.

Knowledge

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

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

Catalogue materials, their properties and physical principles in relation to the conceptualisation and

formalisation of design projects, taking into account environmental and sustainability criteria.

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.

Demonstrate a sufficient command of the English (level B1 of MCER), in both general communicative contexts and design-specific contexts, with particular attention to democratic, human, and fundamental rights.

Describe the legal framework and the ethical and deontological values of the design profession, along with the contexts and agents that apply them, with



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Content: 1

Brief Description:

The subject focuses especially on the first phases of the project process. The development of the general concept of the project (conceptualization), the program, the study of the site, the references and the choice of materials or drawing will be worked on, in order to provide students with the tools that allow them to advance in learning the development of projects for the design of spaces.

Training Objectives:

The main objective of the subject is to provide students with the tools that allow them to improve their ability in the development of projects for the design of spaces, as well as 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 (the result of the analysis of complex realities in order to detect problems of use) and structuring them to provide plausible solutions from the design.

Recommendations

The subject is located in the second semester of the 2nd year, and therefore, the skills acquired so far will be required for the representation and development of the projects.

Contents and Methodology

Brief Description:

Development of projects with different themes and durations, in order to influence elements such as project strategy, location and references, choice of materials and construction systems and representation of space.

Teaching methodology:

The subject focuses on the first phases of the project process through the development of several projects that will pivot on these. Each project will start from a different theme, scale, organization and location, in order to focus learning on one of the following points:

- The project strategy and program: Work on the analysis and positioning of the space in which the project is developed based on generic use programs in order to give importance to the transformation of the space.
- The environment/location and references: Any project is part of a physical and cultural environment, and this cannot be thought of individually, as our approach will end up having a role in this environment and therefore must be included in the project analysis. Understanding the place as a sentimental and not purely physical element and knowing the historical cultural environment, allows students to develop and propose their own ideas and design concepts. During the course, the influence of cultural references on projects will be worked on, coming together in order to expand their knowledge.
- The choice of materials and construction systems: Based on the conceptualization of each project, the materials and construction systems that best explain the concept we want to express will be chosen. The choice of materials that are close and sincere with their form and composition will allow the projects to be given value and emotional charge, but to achieve this it will be necessary to understand the characteristics and functionalities of these by themselves, but also in relation to the rest and the environment.
- Representation of space: In order to explain the project, it is necessary to represent it through the drawing or model. But this does not only have a goal as a final presentation, it is also part of the design process itself, from the moment we use it as a form of thinking and analysis. The subject will work on the relationship between the drawing / model and reality.

Training activities:

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.

Each subject will define the use of generative AI tools in assessed activities according to one of the following three levels: use not permitted; use restricted to specific tasks indicated by the teaching staff; or use permitted as part of the working process, provided that it is declared and justified.

When AI has played a significant role in an assessed activity, the student must declare which tool they used, for what purpose, at which stage of the work, and what subsequent review, selection or transformation they carried out.

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 evaluation of the subject includes the assessment of 4 different pieces of evidence, which correspond to the 4 projects.

In relation to the projects, the suitability of the project to the program of uses, the organization and distribution of the spaces, the general atmosphere of the project, the coherent choice of materials and the correct representation of these will be assessed.

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

Each of the 4 projects represents 22.50% of the final grade, while the remaining 10% corresponds to the student's attendance and active participation.

Review process

A review of the subject's evaluation may be requested within the re-evaluation period defined in the academic calendar and once the provisional grades have been provided.



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Bibliography and Resources

Content: 2

Brief Description:

As a continuation of Projects 3, this project-based subject aims to transmit and consolidate the basic skills, knowledge and abilities of Product Design, at a methodological, technical and project communication level.

The course will continue to offer students key knowledge about design methodology, so that students can strengthen their work process and integrate resources to focus on different types of projects.

The subject will delve into two key areas:

- The analysis and research of the context to translate it into a program of uses and functions that allows them to generate a clear value proposition.
- Delve deeper into the product development phase to not only be able to conceptualize and formalize projects, but also be able to technically develop products in a viable way to be implemented in the market and social context.

Training Objectives:

- Consolidate the methodologies and processes specific to product design
- Consolidate skills in formalizing and developing the product design project
- Be able to analyze the context, the company carrying out the assignment and the market
- Register and map processes as a tool for approaching the project.
- Be able to synthesize the results of a research to create a program of uses and functions. From briefing to counter-briefing
- Communicate effectively in each of the phases of the design project.
- Be able to generate value propositions, evaluate them and justify them
- Integrate manufacturing processes, the choice and application of materials, as well as the corresponding physical and mechanical principles into the project.
- Use representation and prototyping tools for exploration in development
- Generate the appropriate documentation for the industrialization of the project. Executive project and descriptive report
- Express yourself graphically with propriety and academic rigor
- Work and manage work teams, identifying and assuming different roles
- Identify different designer profiles and project typologies

Recommendations

Since the acquisition of project skills is progressive, it is recommended to have passed the previous Projects subjects. On the other hand, if the student comes from studying subjects from other majors, it is recommended that they complement their training in the areas of Digital Representations II

(volume), Models and Prototypes (Product) and Industrial Transformation Processes.

Contents and Methodology

Brief Description:

The contents of the subject will be structured around the following concepts:

- Phases in the project process.
- Market analysis and pre-existing solutions.
- Customer analysis. Identity, target, resources and capabilities.
- Product portfolio. Range concepts, product lines and families.
- Identification of problems, contexts of action and opportunities
- Synthesis of the research process. Convergence and synthesis tools.
- Creation of a program of uses and functions. Generation of a counter-briefing
- Value analysis. Value proposition. Justification of the solution adopted.
- Presentation of concepts
- Integration into the project of the influence of manufacturing processes, selection and application of materials.
- Application of basic physical and mechanical concepts.
- System concepts, modularity, assemblies...
- Composition/Proportion/Rhythm/Finishes: Color&trim.
- Representation and prototyping tools.
- Project documentation: executive project and basic descriptive report
- Project presentation
- Roles in work teams. Dynamics
- Designer profiles. Project profiles. Own identity

Teaching methodology:

Workshop classes that combine theory and practice. Theoretical knowledge will be taught through content capsules, complemented by exercises to assimilate them.

Facilitation and monitoring of the teacher, as well as openness to external agents to evaluate the projects.

The teaching methodology will be based on the following concepts:

Active Teaching

The teacher teaches theoretical content using active methodologies that involve the student in the learning process.

Project-based learning

The student develops a project while generating advanced specific knowledge and adopting a critical positioning and analytical capacity. Through the development of projects, the ability for teamwork and negotiation is obtained.

Collaborative work

Carrying out exercises by students in which they analyze and interpret, with the guidance of the teacher, case studies with the aim of generating knowledge through the conclusions obtained.

Training activities:

- Theoretical classes: knowledge capsules, references, case studies and large group debate.
- Seminar on specific procedures linked to different processing, analysis, synthesis, development and communication techniques.
- Thematic workshops
- Visits to companies, agencies or studios
- Commissioning of external experts to provide the strategic vision of the product.
- Information and documentation: autonomous work of researching primary sources, collecting information, analyzing and documenting it.
- Representation techniques: training assistance in resolving physical, graphic and virtual representation difficulties.
- Tutorials: tutorials for monitoring and correcting the project.
- Technical workshops associated with industrial development: assistance in resolving technological and construction difficulties.
- Presentation of work: public presentation of results, partial and final. Assessments.

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.

Each subject will define the use of generative AI tools in assessed activities according to one of the following three levels: use not permitted; use restricted to specific tasks indicated by the teaching staff; or use permitted as part of the working process, provided that it is declared and justified.

When AI has played a significant role in an assessed activity, the student must declare which tool they used, for what purpose, at which stage of the work, and what subsequent review, selection or transformation they carried out.

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 course work will be done individually or in pairs.

For each of the assessable activities, a rubric will be proposed, based on the following elements: rigor, creative and resolution capacity, depth and development, and presentation and argumentation capacity.

Class attendance and external visits are mandatory. Unjustified absence of more than 20% will result in a grade of No Show.

Assignments or work submitted outside the established deadlines or without the minimum presentation requirements requested will not be accepted.

The competencies of this subject will be assessed as follows:

Exercise 1, 20%

Delivery and presentation of a research paper.

Project 1, 40%

Project process and registration: 20%

Value proposition: 30%

Conceptualization: 30%

Communication: 20%

Project 2, 40%

Project and creative process: 20%

Project development: 30%

Executive project and descriptive report: 30%

Project communication: 20%

Review process

To be eligible for reassessment, the student must have attended more than 80% of the classes/visits and have submitted the proposed exercises.

The reassessment may consist of a correction/expansion of the exercises previously worked on or a final synthesis test to assess the acquisition of skills.

The maximum grade that can be obtained in the reassessment will be 6 and will replace the rest of the grades.

Bibliography and Resources

News

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

<https://techcrunch.com/>

<https://www.engadget.com/>

<https://www.smashingmagazine.com/>

<https://www.designernews.co/>

<http://usepanda.com/>

<https://muz.li/>

inspiration

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

<https://thefwa.com/>

<http://collectui.com/>

<http://pttrns.com/>

<http://dribbble.com>

Technical information, manuals

<https://developer.apple.com/ios/human-interface-guidelines/>

<https://developer.android.com/design/index.html>

<https://play.google.com/store/apps>

<https://itunes.apple.com/us/genre/ios/id36?mt=8>

product

<https://www.kickstarter.com/>

<https://www.producthunt.com/>

Content: 3

Brief Description:

Projects 4 is a laboratory for experimentation with creative and speculative processes.

The concept of "situated practice" is proposed as a starting point through which to expand our sensitivity and knowledge towards the work processes related to creativity and knowledge production. Situated practice implies a deep understanding of the role played by the contexts through which design and art practice pass.

Addressing design and art as situated practices will therefore facilitate a performative understanding of creative processes, as well as the interrelationships that are established between their material, formal and conceptual characteristics; their public impact and the effectiveness they achieve in one or another area; as well as the qualities related to innovation and sustainability that can be attributed to them.

The processes of conceptualization, production, distribution and reception of projects are always involved in contexts: although their impact may be global, the life of artistic and design projects is always deeply involved in specific material, technological, social and cultural environments. There is no artistic or design project that, after all, can exist apart from the contexts it involves.

However, far from thinking that contexts determine and limit the nature of creative practice, the concept of situated practice is an invitation to understand the relationship between the project and the context from a dynamic and open perspective, through which a relationship of co-determination, affectation and even metabolization with each other is established.

Situated practice is an analytical perspective that has been developed by feminist, decolonial and ecological thought when articulating a critique of the spaces from which supposedly universally valid values and trends are constructed and disseminated. The concept of situated practice has involved a significant redefinition of aspects such as art, design, the humanities and education in recent decades.

Focusing on the contextual dimension allows us to understand with much more precision aspects that are related to the public dimension of art, and that can guide the development of projects within the framework of this subject, such as:

- Contextual intervention: site-specific art, community projects, participatory and relational art. Art involved in processes of urban transformation and in relation to social and environmental activism.
- The environmental issue: sustainability in art and design projects as a matter of articulations between networks of human and non-human actors that interact at different scales.

- Exhibition practices: exhibition formats for art and design projects, display, museum institutions.
- The construction of universals: the critical analysis of institutional typologies that have historically served to articulate supposedly neutral values with global validity, such as the laboratory in the natural sciences, universal exhibitions or the white cube in relation to art and design museums.

Training Objectives:

- Understand the context as raw material for the deployment of creative and speculative processes.
- Adopt observation, interaction and context analysis techniques as the basis for creative and speculative thinking.
- Develop skills for understanding, representing and intervening in different contexts as well as for negotiating with the actors who are usually involved.
- Learn to relate to the contexts that are involved in art and design and that inevitably influence its formation.
- Experiment with exhibition formats and public presentation of contemporary art and design.
- Develop critical perspectives in relation to art and creativity that take the contextual issue as a basis.
- Approach the classroom space, the student group, the school and its surroundings as fruitful spaces for carrying out artistic and design projects.

Recommendations

Availability to make trips outside the classroom, which will preferably take place during school hours. Visits to contexts outside the university will be mostly related to the projects carried out by the students.

Contents and Methodology

Brief Description:

The Projects 4 sessions are conceived as a laboratory space for experimentation and reflection around the creative processes developed by the students themselves.

Teaching methodology:

Autonomous practice will be encouraged and each student will develop their own projects, while teamwork will be encouraged when seeking synergies, establishing alliances and obtaining feedback.

Efforts will be made to articulate the context of the classroom and school with the projects themselves, while encouraging the exploration of other contexts that are of interest to students and that they wish to adopt as raw material for the development of projects. The contexts selected by students may influence the definition of some of the places where the work sessions will be held.

The development of the course can be altered according to the specific interests of the students and aspects that concern their own projects, thus echoing the issue of practices situated in the same educational plan.

Time will be dedicated to the production of projects, reflection and collective analysis of the practices that are carried out, and, likewise, to sharing and discussing references that may be of interest to the group.

Training activities:

The course will revolve around the production of a single project, of which different facets will be explored according to the contexts that involve the main phases of a creative process.

To begin with, we differentiate 3 types of contexts, in relation to which specific actions will be thought of to be carried out. Actions will be carried out on a 1:1 scale whenever possible, while actions on a prototype scale in the event that this is necessary:

- Contexts of intervention (1st part of the project): selection of a context to intervene with one's own creative practice. Project development and production of the intervention (at a 1:1 scale or at prototype level). Possible references: site-specific art, community art, urban art.
- Exhibition contexts (2nd part of the project): selection of a context in which to hold an exhibition with which to publicly show one's creative practice. Development of a project in this regard, production of the register of the contextual intervention (the 1st part of the project), and production of the installation (at a 1:1 scale or at prototype level). Possible references: artistic installations, video installations, site-specific interventions in museum spaces.

- Institutional contexts (3rd part of the project): ideation of a context related to the production, dissemination, learning of artistic projects that responds to the premises of the creative process itself (the 1st part of the project) and that allows its amplification and multiplication (at the prototype level). Possible references: prototypes of critical and alternative institutions, museums and schools conceived by artists, pop-up galleries.

The course will also include small practical exercises to be developed individually and collectively and that will allow us to be introduced to different dimensions of situated practice.

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.

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Continuous evaluation system

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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.

- 1st part of the project. Intervention contexts: 25% of the final grade.
- 2nd part of the project. Exhibition contexts: 25% of the final grade.
- 3rd part of the project. Institutional contexts: 25% of the final grade.
- Creative exercises: 15% of the final grade.
- Classroom participation: 10% of the final grade.

Review process



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Bibliography and Resources

Throughout the course, artistic projects and theoretical references linked to the situated practices will be presented, which will be shared through the subject's intranet and will be collectively discussed during the sessions. Both the bibliographical materials and the projects to be analyzed will be progressively adjusted according to the specific interests of the group.

Content: 4

Brief Description:

Although the web continues to be the axis on which to safely tackle digital design in the various Internet media, the increase in mobile device users and the use of digital applications (Apps, DPS, smartTV, home and car automation, etc.) opens up a market that requires new specialists in interface design who bring together technical and functional knowledge for this environment. In this way, the design of interfaces for screens that go beyond the smartphone and desktop, such as GPS navigators, ATMs or vending machines, along with home automation and the management of devices that control the incipient field of the Internet of Things (generation, sending and management of data collected by everyday objects) and, especially, the television screen, are already a path to employability for the designer of digital interaction.

Training Objectives:

The main training objective of the subject is to create interactive digital projects adapted to mobile devices (SmartTV and connected objects (IoT)).

The subject focuses especially on the first phases of the digital interaction design process, that is, definition of needs, information architecture, wireframing (UX), screen design and prototyping (UI).

Recommendations

It is recommended to have some knowledge of FIGMA.

Contents and Methodology

Brief Description:

As a starting point, the student will have to define the design needs based on the research phase (UX Research). From here the key functions of the application will be derived and the architecture and functionality flows (Work Flows) will be created. Once the Information Architecture has been developed, we will enter the wireframing phase where the functions grouped by views will be located and the hierarchy will be applied. Finally, the design layer will be addressed.

Throughout the course, theoretical learning capsules related to digital interaction projects will also be interspersed to complete knowledge such as: Smart TV: The device and the possibilities. Home automation: The context. Accessibility: creating an inclusive user experience. Usability: heuristic evaluation.

The student will have to solve some short exercises related to the learning capsules presented by the teachers in order to work and finish achieving the knowledge received.

Teaching methodology:

Each project will include the presentation, explanation and analysis of the specific topic, the practical application of the analysis topic, sessions for sharing the resolutions and validations of the project. At the end of the project, critical evaluation sessions will be held where the student will present and argue the content of their work.

Guided Activities:

Master classes and debate in combined groups. 10%

Supervised Activities:

Seminars 25%

Tutorials – Workshop 15%

Formulation of design programs based on simulated situations and guidelines for project development.

Assistance in resolving graphic or three-dimensional representation difficulties

Autonomous Activities:

Documentary research 10%

Self-employment 40%

Individual and collective presentations of the project documentation and report, oral defense of the project, and evaluation round

Training activities:

UX Research 20%

Consistency in the definition of the user profile and/or in Journey Map

Study and logic of Naming.

Establishment of the keys to the identity (photographic and/or illustration art direction, color code with the configuration of identity colors, focus and accent,...

Creation of typographic keys (main and supporting voice typography)

Architecture + Wireframing 30%

Navigation Architecture: Creation of the list of functions and definition of the navigation flow.

Establishing connections or shortcuts in cross navigation (Bridge Navigation)

Wireframes: Creation of function grouping structures by views

Creating the hierarchies of the key views of the App (User: Sign-in/Log-in; Main Function Views)

Design 50%

App Design: Application of identity keys to all lives with real content.

Creation of interactivity and functional prototype of the application.

Evaluation

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Delivery 1: UX Research 20%

Delivery 2: Architecture + Wireframing 30%

Delivery 3: Design 50%

The explanation of technical procedures will be combined with practical exercises that solidify the essence of each work platform. The course is structured based on short practical exercises. These exercises will incorporate knowledge and concepts exposed in class.

The evaluation will be carried out continuously and the student's progress will be assessed based on the exercises submitted throughout the course. To be entitled to the final grade, all the exercises assigned during the course must have been submitted.

Class attendance and punctuality are important for the smooth functioning of the teaching dynamics and will be taken into consideration when making the final assessment.

Participation and monitoring of planned activities within the classroom will be encouraged.
Review of partial submissions (follow-up tutorials) along with attendance at sessions.

Review process

If a review is necessary, a meeting with the professor will be required after sending an email.
The evaluation criteria will be assessed jointly with the student.



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Bibliography and Resources

Current events

<http://www.theverge.com/>
<https://techcrunch.com/>
<https://www.engadget.com/>
<https://www.smashingmagazine.com/>
<https://www.designernews.co/>
<http://usepanda.com/>
<https://muz.li/>

Inspiration

<http://www.awwwards.com/>
<https://thefwa.com/>
<http://collectui.com/>
<http://pttrns.com/>
<http://dribbble.com>

Technical information, manuals

<https://developer.apple.com/ios/human-interface-guidelines/>
<https://developer.android.com/design/index.html>
<https://play.google.com/store/apps>
<https://itunes.apple.com/us/genre/ios/id36?mt=8>

Product

<https://www.kickstarter.com/>
<https://www.producthunt.com/>