

MAQUETES I PROTOTIPS

Guillem Blasi i Moreno, Eulàlia Clos Hernández, Ariadna Fábregas Domingo, Teresa Pera Hospital, Marc Saborit Riera, Amadeu Ventayol Soler

Supervising Teacher: Amadeu Ventayol Soler

Content: 1,2,3,4

Code: 200652

Credits: 6 ECTS

Course: 2

Semester: 1

Typology: Obligatory

Subject: Technology

Schedules:

Content	Schedules	Teacher
1	Dimarts 08:30 - 12:00	Amadeu Ventayol Soler
		Marc Saborit Riera
2	08:30 - 12:00	Ariadna Fábregas Domingo
		Amadeu Ventayol Soler
3	Divendres 08:30 - 12:00	Amadeu Ventayol Soler
		Teresa Pera Hospital
4	08:30 - 12:00	Guillem Blasi i Moreno
		Eulàlia Clos Hernández
		Amadeu Ventayol Soler



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Subject Presentation

Models and Prototypes is an eminently practical subject that introduces students to the use of the model as a fundamental tool for representation and exploration within the design process. The main objectives of the subject are to learn how to materialize ideas, represent them effectively and encourage the development of each student's creative uniqueness in the field of design. The course combines theoretical and practical content to provide a comprehensive understanding of the process of building models with various materials and technologies. This learning is complemented by other visual representation tools, such as drawing, photography and audiovisual production, with the aim of enhancing the expressive and communicative capabilities of the future designer.

Learning outcomes of the subject

Knowledge

Describe the characteristics, behaviors and performance of materials applied to design, as well as printing, construction and industrial transformation technologies. (KT04)

Skills

Apply appropriate technology in relation to materials and construction or transformation processes according to criteria derived from the economic analysis of the context. (ST02)

Relate formal and expressive design solutions to materials, their characteristics and behaviors, their transformation processes and surface treatment in order to develop realistic preliminary design proposals. (ST04)

Competencies

Propose design solutions and alternatives in the use of materials and manufacturing processes. (CT04)

Evaluate the technological feasibility of alternative design solutions, considering the use of materials and manufacturing processes. (CT04)

Learning outcomes of the degree program

Knowledge

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.

Skills

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

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

Competencies

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

Manage design-related tasks autonomously, planning and organising time and processes in

professional and/or academic settings.

Content: 1

Brief Description:

The subject is divided into two areas of knowledge. A theoretical part that defines the basic concepts about the materials and technologies that can be used, and a practical part where the production and post-production techniques of models are developed within the context of design. These two areas are complemented by the tool of drawing and photography, both during the creative process phase and the final presentation.

During the course, two types of models will be worked on, which will help us develop the project and present it respectively:

- Working models, which are made with materials that are quick to manipulate and easier to execute. They are used as a thinking tool within the design process of a project and allow: expressing concepts, working with spaces, proportions and shapes in an effective way, allowing you to be critical.
- Presentation models, which are made with more complex materials and techniques and are slower to execute. They represent in a descriptive way a project that is considered completed in the design phase and, therefore, is in the executive project phase. They are usually used as a tool for presenting and communicating projects, complementary to renders and panels.

Training Objectives:

- Represent concepts of space design projects using manual tools, mainly to generate 3D volumes, without neglecting the drawing tool.
- Acquire skills in various techniques and tools to be able to execute models with different visual styles.
- Apply artistic direction to projects, combining manual techniques with digital processes, such as photography, digital post-production and layout, to represent ideas.
- Interpreting plans from other projects and subsequent production of execution plans
- Learn the processes and production times to carry out a project.
- Apply environmental sustainability criteria
- Be able to define a list of material measurements and budget to carry out the model.

Recommendations

As this is a completely practical subject, students are advised to attend all classes led by the professor. Unjustified absences by the student may make it difficult to follow the exercises with solvency.

Contents and Methodology

Brief Description:

1. Rigid materials and new technologies: Laser Machine (40% of the final grade, distributed in different installments)

- Project concept: Research of references
- Project design through working models
- Learning how to use the laser machine and the tolerance of materials
- Interpretation of scales
- Executive project: Preparation of plans
- Finishing techniques
- Preparation of assembly instructions
- DINA-3 presentation of the model with photomontage
- Teacher: Marc Saborit
- Duration: 2 months

2. Intangible materials: Light and other environmental effects (30% of the final grade, corresponding to a single submission.)

- Project concept: Research of references
- Project design through storytelling
- Creation of moodboard of materials
- Working model as a light laboratory: Transmit with lighting, sound, humidity, etc.
- Executive project: Preparation of plans and measurements
- Production of presentation model. Scale 1:30
- Finishing representation
- Photography and post-production of the most representative perspectives of the model
- Video presentation of the project to show the effects
- Oral presentation in English
- Teacher: Amadeu Ventayol
- Duration: 1 month

3. Presentation model of a hotel room previously designed in the subject Projects 3 (30% of the final grade, corresponding to a single submission.)

- Project design through working models
- Creation of a moodboard of the materials to be used
- Interpretation of scales
- Pen and cardboard techniques
- Executive project: Preparation of plans and measurements

- Representation of the project with a presentation model. Scale 1:30
- Representation of details: Furniture, sanitary elements or vegetation
- Photography and post-production of the most representative perspectives of the model
- DINA-3 presentation of the project
- Teacher: Amadeu Ventayol
- Duration: 1 month
- Project developed mostly independently by the student.

Teaching methodology:

- The classes are eminently practical in nature, in which the basic techniques for reproducing and representing objects and spaces within the context of the design process will be learned.
- The technology content will be those that are specific to the knowledge of the materials and their work processes for the correct manipulation and use for the representation and presentation of the exercises. The constant reference to the represented project will promote the technical knowledge necessary to make the leap to the different scales.
- Students will prepare a presentation for each project that must graphically document the technical processes used to produce the model. The portfolio will be consulted by the teacher to monitor the students' work and must be submitted once the project has been physically delivered for evaluation.
- The different representation techniques (not necessarily models and prototypes) will be evaluated in parallel (photography, post-production, presentation layout, artistic direction and oral presentation).
- Some of the students' oral presentations will be conducted in English.
- The course is designed so that students acquire creative and productive autonomy as they progress through the curriculum. It begins with guided projects and ends with projects with creative and technical freedom.
- The subject is mainly practical, but there may be tutorials that are carried out online.

Training activities:

Theoretical Classes

ECTS: 10%

Teaching/learning methodology: Lectures and large group problem solving

Competencies: CE3, CE7, CE8, CE11.

Experimental practices

ECTS: 15%

Teaching/learning methodology: Classroom exercises and experimental demonstrations

Competencies: CE3, CE7, CE8, CE11.

Workshop work

ECTS: 20%

Independent work: independent or group work to develop the class exercise. Theoretical, conceptual or research work

Skills: CE3, CE7, CE8, CE11.

Workshop work

ECTS: 45%

Independent work: Carrying out the project in the representation phase, in a working or presentation model.

Skills: CE3, CE8, CE11.

Tutorials

ECTS: 10%

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

Competencies: CE3, CE7, CE8, CE11.

Guided Activities

Master classes

Hours: 8h

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Supervised Activities

Approach and resolution of structured exercises

Hours: 38h

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Monitoring and partial corrections of autonomous exercises

Hours: 32h

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Autonomous Activities

Development of exercises outside the classroom.

Hours: 62h

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Solving analysis exercises.

Hours: 10am

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

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.

Arriving late to the subject or leaving before it is finished without a justified reason will be penalized with 0.5 points on the final grade of the project being developed.

Late submissions for unexcused reasons will be penalized with a maximum grade of 7 and may only be submitted to the next class. If the work is not submitted within the established deadline after the due date, the grade obtained will be Not Submitted. In this case, there will be no re-evaluation, except for those who have proof.

The photographs for the subject projects must be taken in a professional environment, either in the university's photography studio, in a light box, or outdoors to show a natural landscape.

It is mandatory to attend classes with the necessary materials to carry out the projects. Failure to attend with the materials will be validated as an absence.

Evidence of the subject

1. Rigid materials and new technologies: Laser Machine (1st evidence - 40% distributed in different installments)
2. Intangible materials: Light and other environmental effects (2nd evidence - 30% corresponding to a single submission)
3. Presentation model of a previously designed home in the subject Projects 3 (3rd evidence - 30% corresponding to a single submission)

Review process

The place, date and time of the review will be communicated to students together with the publication of the provisional final grades.

Bibliography and Resources

- B. Birmingham, Duncan (2011). Pop-up design and paper mechanics. Guild of Master Craftsman publications. United Kingdom.
- Berger, John. (2016). Ways of seeing GG: Barcelona
- Brües, Julian and Sternath, Philip. (2021). Discourse No.1: Models.
- Carter, David and Diaz, James (2010). The elements of the Pop-up. CombelEditorial. SL Barcelona.
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- Demand, Thomas. (2020). Mack M Leuven: House of cards. Mack: London.
- Dunn Nick (2014) Architectural modelmaking. Laurence King Publishing Ltd. London
- Grimley, Chris and Love, Mimi. (2013). interior design Reference + Specification book. Rockport. United States of America.
- Handelman, Sarah. (2019) Alternative Histories: Drawing matter
- Knoll, Wolfgang and Hechinger, Martin. (2009). Technical Architecture Models and construction Gustavo Gili Publishing. Barcelona
- Oliva, Raul. (2015). Technological advances in graphic representation: their influence on architectural design. Doctoral thesis. UPC
- Order, Nuccio. (2013). The usefulness of the useless. The cliff: Barcelona.
- Clown, Juhani. (2006) The eyes of the skin. Barcelona Gustavo Gili Publishing. Barcelona
- The anyone corporation. (2022). Log 56: Model Behavior: The Model Behavior Exhibition.
- Zumthor, Peter. (2006). atmospheres Architectural environments – The things around me. Gustavo Gili Publishing. Barcelona

Content: 2

Brief Description:

The subject is divided into two areas of knowledge. A theoretical part that defines the basic concepts about the materials and technologies that can be used, and a practical part where the production and post-production techniques of models are developed within the context of design. These two areas are complemented by the tool of drawing and photography, both during the creative process phase and the final presentation.

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- Learn the processes and production times to carry out a project.
- Apply environmental sustainability criteria
- Be able to define a list of material measurements and budget to carry out the model.

Recommendations

As this is a completely practical subject, students are advised to attend all classes led by the professor. Unjustified absences by the student may make it difficult to follow the exercises with solvency.

Contents and Methodology

Brief Description:

1. Flat materials: Paper, Cardboard and aluminum sheet (1st evidence - 5%)

- Introduction to working models
- Technique for handling flat materials
- Transformation of a planar element to a volumetric element. Scale: free choice
- Introduction to the world of post-production with Adobe Photoshop
- DINA-3 presentation of a retouched photograph

2. Casting materials: Plaster (2nd evidence - 15%)

- Basic conceptual exercise: Working model
- Design of a volumetric element with geometry guided by the student
- Creation of a lost plaster mold to produce a piece
- Creation of the final piece. Scale: free choice
- Reproduction of the piece using the thermoforming tool
- DINA-3 presentation of the concept with photomontage

3. Rigid materials and new technologies: Laser Machine (3rd evidence - 15%)

- Project concept: Research of references
- Project design through working models
- Learning how to use the laser machine and the tolerance of materials such as wood or methacrylate
- Interpretation of scales
- Executive project: Preparation of plans. Scale 1:5
- Techniques for fixing parts without the use of chemicals
- Finishing techniques
- Preparation of assembly instructions
- DINA-3 presentation of the model with photomontage

4. Intangible materials: Light and other environmental effects (4th evidence - 30%)

- Project concept: Research of references
- Project design through storytelling
- Creation of moodboard of materials
- Working model as a light laboratory: Transmit with lighting, sound, humidity, etc.
- Executive project: Preparation of plans and measurements
- Production of presentation model. Scale 1:20
- Finishing representation
- Photography and post-production of the most representative perspectives of the model
- Video presentation of the project to show the effects

- Oral presentation in English

5. Presentation model of a previously designed home in the subject Projects 3 (5th evidence - 35%)

- Project design through working models
- Creation of a moodboard of the materials to be used
- Interpretation of scales
- Pen and cardboard techniques
- Executive project: Preparation of plans and measurements
- Representation of the project with a presentation model. Scale 1:30
- Representation of details: Furniture, sanitary elements or vegetation
- Photography and post-production of the most representative perspectives of the model
- DINA-3 presentation of the project

Teaching methodology:

- The classes are eminently practical in nature, in which the basic techniques for reproducing and representing objects and spaces within the context of the design process will be learned.
- The technology content will be those that are specific to the knowledge of the materials and their work processes for the correct manipulation and use for the representation and presentation of the exercises. The constant reference to the represented project will promote the technical knowledge necessary to make the leap to the different scales.
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ECTS: 10%

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Workshop work

ECTS: 45%

Independent work: Carrying out the project in the representation phase, in a working or presentation model.

Skills: CE3, CE8, CE11.

Tutorials

ECTS: 10%

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

Competencies: CE3, CE7, CE8, CE11.

Guided Activities

Master classes

Hours: 8h

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Supervised Activities

Approach and resolution of structured exercises

Hours: 38h

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Monitoring and partial corrections of autonomous exercises

Hours: 32h

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Autonomous Activities

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Hours: 10am

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Arriving late to the subject or leaving before it is finished without a justified reason will be penalized with 0.5 points on the final grade of the project being developed.

Late submissions for unexcused reasons will be penalized with a maximum grade of 7 and may only be submitted to the next class. If the work is not submitted within the established deadline after the due date, the grade obtained will be Not Submitted. In this case, there will be no re-evaluation, except for those who have proof.

The photographs for the subject projects must be taken in a professional environment, either in the university's photography studio, in a light box, or outdoors to show a natural landscape.

It is mandatory to attend classes with the necessary materials to carry out the projects. Failure to attend with the materials will be validated as an absence.

Evidence of the subject

1. Flat materials: Paper, Cardboard and aluminum sheet (1st evidence - 5%)
2. Casting materials: Plaster (2nd evidence - 15%)
3. Rigid materials and new technologies: Laser Machine (3rd evidence - 15%)
4. Intangible materials: Light and other environmental effects (4th evidence - 30%)
5. Presentation model of a previously designed home in the subject Projects 3 (5th evidence - 35%)

Review process

The place, date and time of the review will be communicated to students together with the publication of the provisional final grades.

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- Zumthor, Peter. (2006). atmospheres Architectural environments – The things around me. Gustavo Gili Publishing. Barcelona

Content: 3

Brief Description:

Models and prototypes of Visual Creation is a practical subject where experimentation, both with the materials used and the concepts derived from the practice itself, will lead the student to rethink the limits of art and design.

contemporary. The student is invited to develop, project and execute their own and unique ideas. Throughout the course, the student will have to develop the ability to make their ideas tangible, projecting them through the model and prototype.

The content of the subject is a theoretical and practical journey, both of materials and techniques and of artistic references, with which the student will be able to establish dialogues.

Active participation will be required where debate, analysis, reflection will be important, as well as knowing the creative processes used and being able to explain them.

The main objective is to develop creativity through experimentation and practice, to be able to project ideas, describe them materially and at different scales, and to promote reflection and observation.

Training Objectives:

- Represent concepts of space design projects using manual tools, mainly to generate 3D volumes, without neglecting the drawing tool.
- Acquire skills in various techniques and tools to be able to execute models with different visual styles.
- Interpreting plans from other projects and subsequent production of execution plans
- Learn the processes and production times to carry out a project.
- Apply environmental sustainability criteria
- Be able to define a list of material measurements and budget to carry out the model.
- Develop a critical knowledge of the scientific-technological context of the arts and sciences. designs.
- Stimulate creativity, debate and reflection.
- Be able to identify problems and use different tools to investigate them. issues that arise from it.
- Design, visualize and build models and/or prototypes that contain useful information and descriptive about the project.
- Develop good oral and written communication.

Recommendations

- As it is a practical subject, it is essential that the student attends all classes.
- No prior knowledge is necessary.
- You must always bring the required material.
- Visit the city's artistic events.

Contents and Methodology

Brief Description:

Contents:

The course is structured into 4 learning blocks where 4 different projects will be worked on.

BLOCKS AND ACTIVITIES

1. Ideate and make tangible: Dinner Party Activity

(value assigned to the evaluation 20%)

- Showcase of the model workshop workspace, tools and resources
- The Ready made and the found object as an expressive resource
- Introduction to volumetric materials
- Analysis of artistic interventions, crafts and the world of design on culture and the elements that participate in the table to make a meal.
- Design and production of tableware for a diner.
- Manipulation of utensils to obtain objects with a different meaning than the default.
- Free use of materials and techniques as long as they are suitable for the project.
- Installation assembly: activity that will be carried out in a group and outdoors.

2. Everyday objects: Modeling

(value assigned to the evaluation 15%)

- Basic clay modeling exercise
- Modeling techniques
- Modeling a volumetric element (everyday object), changing its original scale.
- Presentation: Installation design of all the pieces.

3. Model

3. Scenographic model

(value assigned to the evaluation 45%)

- Analysis of interventions around scenography and its expressive capabilities: color, dimension, shape
- Showcase of the workspace, tools and resources.
- Imagine, devise and make a model, based on a play or film already existing.
- Project design through working models.
- Finishing techniques, lighting and photography.
- Development of the prototype. Each student will receive the technical support that is adapted best suits the needs of the project. In this project, all the material resources that the work requires.

4. Advertising fence

(value assigned to the evaluation 20%)

- Project concept: Make a scale model of an advertising billboard
- Analysis of the fence as an expressive and creative support
- Introduction to flat materials: cardboard, foamboard, paper, polymers, wood
- Interpretation of scales, plans and measurements that are foreign to us, but common to all students.
- Techniques: foam cardboard, flat material and balsa wood
- Representation of the project with a presentation model. Scale 1:30

*In general

all activities will be carried out with freedom of materials and techniques. The

The technical needs of each proposal will also count on the expertise of the master.

workshop and their knowledge, in order to promote the uniqueness and creative freedom of each one.

*In each activity, there is an item that is equivalent to the work monitoring tutorials. In total, it is equivalent to 10% of the final grade.

Teaching methodology:

- The classes are eminently practical in nature, in which you will learn the basic techniques for reproducing and representing objects and spaces within the context of the design process and art.
- The technology contents will be those that are specific to the knowledge of the materials and their work processes for the correct manipulation and use for the representation and presentation of the exercises.
- The learning process will be based on the practice of specific points in the syllabus, on monitoring the assimilation of content and practices, and the search for creativity and experimentation until the desired result is reached.
- The course will be organized into 4 blocks. Each of them will be accompanied by a theoretical session given by the teacher where the main characteristics of each block and proposed activities will be explained.
- The materials proposed for each session will be presented both in their most practical aspect, and in their historical and cultural context. They will be referenced through visual support, from a broad perspective of culture, objects and matter.
- During the classroom work sessions, the teacher will monitor the creative processes of each student individually and continuously.
- The student must clearly present the oral description of the development of the projects. During the presentation, it may be accompanied by graphic support, models and/or volumetric structures, using the most appropriate materials according to the project.
- The student must think and analyze the references related to each project, detail the processes, the decisions made, and be able to explain it through text and images. This contrasting analysis work must be collected in the format of a report for each work. The structure of these dossiers will be specified during the course on the virtual campus.

Training activities:

-Theoretical Classes ECTS: 10%

Teaching/learning methodology: Lectures and problem solving

large group problems Competencies: CE3, CE7, CE8, CE11.

-Experimental practices ECTS: 10%

Teaching/learning methodology: Classroom exercises and demonstrations
experimental Competencies: CE3, CE7, CE8, CE11.

Guided activities:

- Theoretical classes
- Debates on specific topics

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Workshop work Independent work:

- Completion of four projects.
- Conceptual and research work that will be developed in the workshop.

Value assigned to the evaluation: 90%

Competencies: CE3, CE7, CE22. Tutorials Teaching/learning methodology:

Tutorials for monitoring and correcting freelance work

Value assigned to the evaluation 10%

Competencies: CE3, CE7, CE8, CE11.

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE11.5

Supervised Activities Presentations and practical exercises

- Follow-up and partial corrections of autonomous exercises

Learning outcomes: CE3.1, CE7.3, CE7.4, CE7.5, CE8.4, CE11.4, CE1

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.

-Arriving late to the subject or leaving before it is finished without a justified reason will be penalized with 0.5 points on the final grade of the project being developed.

-Deliveries that are late due to unjustified reasons will be penalized with a maximum grade of 7 and may only be handed in to the next class. If the work is not handed in within the established deadline after the due date, the grade obtained will be Not Presented. In this case, there will be no reassessment, except for those who have proof.

-It is mandatory to attend classes with the necessary material to carry out the projects. Failure to attend with the material will be validated as an absence.

-The general evaluation criteria for the subject are the presentation and representation of ideas developed from the possibilities of models and prototypes.

-The expressive risks taken by the student will be taken into account, as well as autonomy and the

search for their own references.

-It will be taken into account that the student knows the references and materials that will be provided in the theoretical sessions.

-Learning through dialogue with colleagues will be very important, to share concerns and experience about one's own or others' projects.

-In the event of obtaining a grade lower than 5, but higher than 0, in any of the assignments, the student will have the possibility of improving the exercise and the grade (up to a maximum of 5) in the reevaluation phase (end of course).

-More than 4 absences will be considered a "no-show" in the subject.

Evidence of the subject:

1. Dinner Party activity prototype (20%)
2. Advertising Fence Mockup (20%)
3. Scenographic model (45%)
4. Modeling activity (15%)

Review process

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

General Regulatory Reevaluation Process

Reassessment systems are not contemplated in the cases of external internships, TFGs, and subjects/activities.

training courses that, due to their eminently practical nature, do not allow this. 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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Content: 4

Brief Description:

The subject is divided into two areas of knowledge: analog and digital.

Analog part (60% of classes):

This blog defines the basic concepts about the materials and technologies that can be used in work processes, and develops techniques for producing models within the context of design that help us develop and present projects:

- Drawing is used to represent and present ideas for a design project.
- Working models made with ephemeral materials are quick to execute and are used as a working tool within the design process of a project; they allow concepts to be expressed, ideas, proportions or shapes to be worked on effectively.
- Presentation models made with materials of a certain quality serve to represent a project in a descriptive way when the conceptualization and formalization phase is considered complete. It is a very faithful representation of the final production, the phase prior to production with professional machinery.

Digital part (40% of classes):

The Figma program will be used as a digital prototyping tool.

- Information architecture
- UX – User Experience-wireframing
- Design systems
- UI-User Interface

Training Objectives:

- Learn to use rapid prototyping as a thinking tool.
- Represent concepts of graphic design projects using hand tools and all kinds of materials.
- Acquire skills in various techniques and tools to be able to execute models with different aesthetic styles.
- Apply an artistic flair to projects, combining manual techniques with digital processes, to be able to represent ideas.
- Learn the processes and lead times to execute a project.
- Ability to use the model as a working tool to develop ideas related to the project

Recommendations

As this is a completely practical subject, students are advised to attend all classes led by the

professor. Unjustified absences by students may make it difficult to follow the exercises with solvency. You must attend classes with a minimum of materials: pencil, paper, scissors, cutter, narrow double-sided adhesive tape.

Contents and Methodology

Brief Description:

Within the analog block, 5/6 exercises will be carried out that will work on conceptualization, prototyping, formalization, finishing and presentation.

They will be in the areas of lettering, editorial design, packaging and still life photography.

Each of these exercises will be carried out with the materials and techniques that are considered most appropriate in each case, with the support of all the machinery in the model workshop and the expertise of the workshop teachers, which allow students to get the maximum formal performance from their ideas.

Within the digital block, theoretical explanations related to Figma will be given and 5 exercises will be done, one in each session.

Teaching methodology:

- The classes are eminently practical in nature, in which you will learn the basic techniques for reproducing and representing ideas and concepts within the context of the design process.
- The technology contents will be those that are specific to the knowledge of the materials and their work processes for the correct manipulation and use for the representation and presentation of the exercises.
- Students will prepare a presentation for each project that must graphically document the technical processes used to produce the model. The final physical piece and the presentation pdf must be submitted.
- During the presentation in the classroom, all projects will be discussed by the teacher and students, opening up a space for analysis and constructive criticism.
- Some work will be individual and others in pairs.

Training activities:

Theoretical Classes ECTS: 10%

Workshop work ECTS: 75%

- Independent or group work to develop the class exercise. Theoretical, conceptual or research work
- Realization of the project in the representation phase, in working or presentation model

ECTS tutorials: 15%

- Tutorials for monitoring and correcting independent work

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 grade for the subject will be an average between the analog block (75% of the grade) and the digital block (25% of the grade).

To be able to calculate the average, both parts must be approved (minimum grade of 5 in each part).

ANALOG BLOCK:

The conceptualization, the representation of the objects, the ability to use the model as a working tool to develop ideas linked to the project, the presentation of the project and the analysis and criticism of the projects of the rest of the students in the group will be assessed.

Attendance at the workshop and punctual delivery of all work is mandatory. Late deliveries for reasons

not justified will be penalized with a 5 and can only be handed in to the next class. In case of not handing in the work within the established deadline after the fixed delivery, the grade obtained will be 0. In this case there will be no reassessment, except for people who have a receipt.

If a grade of less than 5, but greater than 0, is achieved in any of the assignments, the student will have the possibility of improving the exercise and grade in the reassessment phase (end of semester).

Each exercise will be evaluated between 0 and 10 and an average will be made between the number of exercises required in the subject. In order to make the average, all exercises must have at least a 5.

Each class will be marked for attendance and project review.

Evaluation evidence:

Exercises (6 exercises) = 85% of the grade

Presentations (3 presentations) = 15% of the grade

Review process

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

Reassessment Process General regulations Reassessment systems are not contemplated in the cases of external internships, TFGs, and subjects/training activities that, due to their eminently practical nature, do not allow it. 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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