

Laboratoris de Creació 2

Yuri Alemany Mascareñas, Guillem Blasi i Moreno, Marta Cerdà Alimbau, Manuel Cirauqui Esbec, Marcelo De Medeiros Cuenca, Edgar Mestre Lara, Javier Nieto Cubero, Diego Ramos Carrascosa

Supervising Teacher: Javier Nieto Cubero

Content: 1,2,3,4,5

Code: 106070

Credits: 3 ECTS

Course: 3

Semester: 1

Typology: Obligatory

Subject: Means of Expression

Schedules:

Content	Schedules	Teacher
1	Divendres 08:30 - 12:00	Javier Nieto Cubero
		Marta Cerdà Alimbau
2	08:30 - 12:00	Javier Nieto Cubero
		Yuri Alemany Mascareñas
3	08:30 - 12:00	Javier Nieto Cubero
		Manuel Cirauqui Esbec
4	Divendres 08:30 - 12:00	Javier Nieto Cubero
		Edgar Mestre Lara
		Guillem Blasi i Moreno
5	12:00 - 15:30	Javier Nieto Cubero
		Marcelo De Medeiros Cuenca
		Diego Ramos Carrascosa



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Subject Presentation

Creation Labs II is a practical subject that explores creation and materiality through experimentation and project development in various design disciplines. These labs offer a space for research, innovation and collaboration, using different materials, techniques and tools.

Learning outcomes of the subject

Knowledge

Relate visual arts languages to the communicative and expressive possibilities of different artistic techniques. (KT03)

Skills

Apply plastic and expressive qualities in the formalization of design projects. (ST04)

Use the technical and expressive resources of different artistic disciplines to generate images. (ST08)

Competencies

Develop artistic projects in different formats: editions, installations, pieces for exhibition, etc. (CT01)

Combining traditional artistic techniques with digital image manipulation. (CT04)

Learning outcomes of the degree program

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.

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.



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Content: 1

Brief Description:

Animated graphic identity based on animated typographic behavior.

Training Objectives:

- Define an animated typographic behavior based on an idea.
- Create an identity based on audiovisual behavior.
- Build a dynamic and scalable identity. So that with one (or several) animated behaviors we can provide a solution to all the animated pieces of the identity that we have to develop.

Recommendations

Work in groups of 2 people.



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Contents and Methodology

Brief Description:

Teaching methodology:

Class work with tutorials. Small software capsules combined with exposure to Case Studies.

Training activities:

- Definition of audiovisual behavior.
- Creation of animated identity.
- Presentation

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.

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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 will be carried out through three exercises.

1. Definition of animated behavior. 25% final grade
2. Creation of animated identity based on kinetic typography. 50% final grade
3. Presentation and exhibition of the project. 25% final grade

Review process

The conceptualization and execution of activities 1 and 2 and the quality of the presentation in activity 3 will be assessed. In addition to daily monitoring and attendance and participation in class throughout the 3 activities.



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Bibliography and Resources

Case Studies.

Reference studies

Small Software Capsules



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Content: 2

Brief Description:

It is a continuation and natural evolution of the "creation workshop 1. Photography and art direction"
In this subject we will understand the vision, work and coexistence of an Art Director with the moving image.

And we will put it into practice by carrying out an audiovisual project.

Training Objectives:

Think, create, write, direct, produce and post-produce.

The idea, the concept, the narration and the realization.

Criterion. Knowing how to choose and do.

Work as a team.

Recommendations

This creative workshop is recommended for anyone interested in audiovisuals, content, music, video art, art direction and communication, regardless of their specialization.



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Contents and Methodology

Brief Description:

Introduction to audiovisual language.

Who is who and who does what, in the creative and production process, in the audiovisual world.

References and Referents.

Art direction and audiovisual

Trends.

Each student will make a personal audiovisual project.

We will invite directors/filmmakers.

Teaching methodology:

Let's do it!

We learn by doing.

We argue, share, develop and defend our ideas.

Be honest and talk about what interests us.

Let's take advantage now that we still have the freedom to express who we are and what sets us apart.

Do some personal reflection and take advantage of the subject to do what we want to do.

Training activities:

Joint proposals and content creation

Presentations and debates in the classroom.

Argumentation, conceptualization and development of projects.

Realization and production.

Evaluation

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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.

The objective of continuous assessment is for the student to be able to know their progress throughout their training process in order to allow them to improve it. The grade for the subject will correspond to the grade for the projects, attendance, participation, personal and group contribution. The assignments scheduled in the program will be scored numerically based on 10 as partial grades. The final grade will take into account the partial grades in the various phases of the subject as well as attendance and completion of the assignments (20%), the idea or proposal (40%) and the formalization and presentation (40%).

Review process

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



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Bibliography and Resources

D&AD Rotovision. The Art Direction Book

Milton Glaser. Citizen designer ed. Gustavo Gili

A. Tarkowski. Sculpting in Time. Rialp-

Fontcuberta, Joan. The kiss of Judas. Photography and truth

Pablo d'ors. Biography of silence. ed Siruela

Content: 3

Brief Description:

3% repetition

What if we consider the histories of art and design as an instruction book to be interpreted, performed and hacked? Virgil Abloh once said that to make something original you only need to change 3% of an existing object. What if we apply this principle to the histories of art and design? What if we consider works of art as open-source furniture and Ikea table instructions as concrete poems? Maybe cosplay is not an exclusively human behavior after all. Drawing on prefabricated tactics and appropriation art, we will study variations on works by Enzo Mari, Sol LeWitt, Sherrie Levine, Esther Ferrer and Marcel Duchamp, among others.

Keywords: appropriation art, anti-design, self-projection, cosplay, permutation, recreation, situationism, sampling, variation.

Training Objectives:

The aim of this course is to develop a critical and practice-oriented sense of the mechanics of originality, that is, of originality as a "trick", both in its appearances through contemporary art and in the histories of radical design. Awareness of this level of cultural operations, in which we constantly buy new iterations of what is "new" while knowing full well that it is not, will be the basis of a production process in which students will choose their path: three-dimensional, audiovisual or theoretical.

This subject is taught in: English (International)

Private classes can be held in: Catalan, Spanish, English, French

Recommendations

This course, "Remake 3%", will be of particular interest to all those who wish to explore the intersection of radical design practices, contemporary art, and critical thought. While the historical setting of this intersection, as we will examine it, will be the Western consumerist society of recent decades, we will also observe the cultural and artistic movements produced by non-aligned cultures and underground currents in the various latitudes of the Global South. Specifically, this course is designed for students who develop a practice that opposes naive, ethnocentric, and/or normative approaches to "innovation" and/or "creativity." Instead, we will seek alternatives in which non-creative experimentation can trigger epiphanic reflections.

Contents and Methodology

Brief Description:

This practical and theoretical course has been designed so that students can choose their own path while building on a common foundation that will allow for constant group debate.

Focusing on the quantitative aspects of taste, trends and social interest, the "Remake 3%" course will function as a progressive, albeit non-linear, construction of a navigation chart. Intended for future agents of the cultural industry, concepts such as "art of appropriation", "anti-design", "autoprogettazione", "readymade", "permutation", "remake", "détournement", among others, will appear as key points on the map.

Ultimately, we will ask ourselves whether it is possible to assume that the crisis of originality is also the crisis of counterculture, and whether the production of "novelty" can be equated with that of "otherness." In this sense, function is fiction and form... is simply not enough.

Teaching methodology:

Understood as a space for creation and speculation, theoretical sessions, viewing of images and debate on readings will be combined with practical sessions where exercises will be carried out outside and inside the school.

Guided activities

- Theoretical classes: master classes and large group debate

Learning outcomes: CE3,

- Representation workshop: assistance in resolving graphic representation difficulties.

Learning outcomes: CE3, CE4, CE 9

- Presentation of work: presentation of results, partial and final evaluations and round of evaluations.

Learning outcomes: CE 3.2, CE 9.3,

Supervised activities

- Tutorials: tutorials for monitoring and correcting the project.

Learning outcomes: CE 3.2, CE 4.1, CT 10, CT 15, CT 19

- Project development and learning of stamping processes. CE 3.2, CE 4.1, CE9.3, CT 10, CT 15, CT 19

Autonomous activities

- Activity: Information and documentation: independent work in researching sources, collecting information, analyzing and preparing documents.

- Learning outcomes: CT19.

- Activity: Project development: independent work in the formulation of design programs and their development based on simulated situations and guidelines for the development of the project.

- Learning outcomes: CE3, CE 4, CE 9, CT10, CT15, CT19

Training activities:

The course will be divided into three blocks: (1) Theories, (2) Exploration/Ideation, (3) Production

- Block (1) consists of three sessions dedicated to the presentation, visualization and debate of the main references within the course debate on the "mechanics of originality" and "non-creative economies".
- Block (2) dedicates two sessions for students to identify cases and sources of their specific personal interest, for the exploration of possible production scenarios.
- Block (3), in the last three sessions, will focus on production. Individually or in groups, students will be asked to produce physical and digital artifacts in response to any of the paradigms studied (Abloh's "3% approach", Levine's "rephotography", Borges' "Pierre Menard-ism", Duchamp's "readymade", etc.).

Conclusion: The course will conclude with a public presentation/exhibition of the work produced by the students.

Evaluation

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Each of the three blocks of "Remake 3%" will involve an evaluation methodology.

Evaluation block (1):

30% assistance

Active participation / debate 40%

Complete visits and readings 30%

Evaluation block (2):

Assistance 30%

Project ideation: Narrative 30%, Visual quality 20%, Feasibility 20%

Evaluation block (3):

Assistance 30%

Project ideation: Narrative 30%, Visual quality 20%, Execution/presentation 20%

Minimum attendance to assess: 80%

In case of absence, the corresponding certificate must be delivered and the delivery of pending work must be agreed. The evaluation of the exercises will be done throughout the course. In the event of a failed exercise or a low grade, the student may submit a new version of the work at the end of the course for re-evaluation.

Total or partial non-presentation of assignments, as well as repeated and unjustified absence from face-to-face sessions, will result in the qualification of "not assessable".

Review process

The review can be requested from the relevant teaching staff and will be carried out during the week indicated in the academic calendar.

The student who wishes to submit a work for a reassessment given to a suspended student or for a justified absence can submit the pending work at the end of the first week of recovery following the same requirements as the first submission.

Bibliography and Resources

Bibliography:

Core Studio Public Lecture: Virgil Abloh, "Insert Complicated Title Here," October 30, 2017

<https://www.youtube.com/watch?v=qie5VITX6eQ>

Marcel Duchamp, "On the Readymades", 1961.

https://monoskop.org/images/8/8e/Duchamp_Marcel_1961_1975_Apropos_of_Readymades.pdf

Barbara Kruger/Supreme: Who's kidnapping who?

Graphéine, 19 January 2022. <https://www.grapheine.com/en/history-of-graphic-design/barbara-kruger-supreme-who-is-hijacking-whom>

Alexandra Midal, Design by Accident. For a New History of Design, London: Sternberg Press, 2019

Enzo Mari, Proposal for an Autoprogettazione, Milan: Galleria Milano, 1974. Available:

[https://syllabus.pirate.care/library/Enzo%20Mari/Autoprogettazione_%20\(221\)/Autoprogettazione_%20-%20Enzo%20Mari.pdf](https://syllabus.pirate.care/library/Enzo%20Mari/Autoprogettazione_%20(221)/Autoprogettazione_%20-%20Enzo%20Mari.pdf)

Group Material, Democracy, New York: Dia Art Foundation, 1989

Jorge Luis Borges, "Pierre Menard, author of Quijote", Revista Sur, May 1939. Available in Spanish:

<https://ciudadseva.com/texto/pierre-menard-autor-del-quijote/>

Liz Linden, "Reframing Images: Reading the Art of Appropriation," Art Journal, Winter 2016, 75 (4): 40–57.

"Mode d'emploi du détournement" in Situationist International Anthology, revised and expanded edition, PM Press, 2024. Available: <https://www.bopsecrets.org/SI/detourn.htm>

Readymades belong to everyone, exhibition, MACBA, 2000.

Content: 4

Brief Description:

In this creation lab we will explore the possibilities offered by new generative artificial intelligence tools as support for design processes. The objective is to understand how to integrate them with criteria, in a critical and conscious way, throughout a complete design process, analyzing how they can add value to projects and how they contribute to redefining the role of the designer in the contemporary context.

To achieve this objective, a transversal project will be developed focused on the creation of the identity of a fictional festival. This project will act as a common thread to experiment with different artificial intelligence tools throughout all phases of the design process, from strategic definition and conceptualization to the development of the visual identity, its applications and final formalization. Through practice, experimentation and critical reflection, students will explore both the potential and limitations of these technologies, analyzing their impact on the creative process and discovering how their limitations can become opportunities to stimulate creativity, promote critical thinking and foster new forms of innovation in design. The ultimate goal is for students to be able to incorporate these tools into their work process with criteria, rigor and a critical perspective, understanding them as a resource at the service of the project and not as a substitute for design thinking.

Training Objectives:

- Understand the potential and limitations of generative artificial intelligence tools applied to design and visual communication processes.
- Integrate artificial intelligence tools in a critical, ethical and strategic manner within the different phases of a design project, from research to final formalization.
- Define and develop a coherent brand identity for a fictional or speculative festival, articulating its positioning, narrative and visual system.
- Experiment with prototyping, iteration and creative exploration methodologies, using AI as a tool to support the design process and not as a substitute for professional judgment.
- Apply art direction and visual systems design criteria in the creation of graphic resources, digital applications and communication pieces.
- Argue and justify the design decisions adopted throughout the process, demonstrating critical capacity in the face of proposals generated by AI tools.
- Work collaboratively in interdisciplinary teams, managing creative processes, distributing responsibilities and effectively communicating results.
- Present and defend a design project using visual resources, narratives and prototypes that demonstrate both the work process and the final result.

Recommendations

No prior knowledge of artificial intelligence tools is necessary, as the subject is conceived as a space for exploration, experimentation and learning around these technologies. However, students who

already have experience with them will also find a context to delve deeper into them, question their common uses, test them and explore new methodologies and forms of integration within the design process.

For the correct development of the sessions, it is advisable to attend class with your own laptop that allows you to experiment with the different tools, develop projects, document the process and actively participate in the work dynamics.

Contents and Methodology

Brief Description:

Cross-curricular subject in a workshop format in which students develop, in teams, the conceptual, visual and applied identity of a fictional or speculative festival through the integration of artificial intelligence tools throughout the different phases of the design process.

Artificial intelligence is understood as a support tool for researching, analyzing, devising, generating, prototyping, editing and formalizing proposals, always at the service of the students' criteria, creative direction and decision-making. The subject emphasizes the development of a critical and reflective work process, in which technology complements design thinking, without replacing it.

Teaching methodology:

The course combines workshop sessions with practical experimentation pills with generative artificial intelligence tools.

Each session introduces a specific tool, methodology or use case applied to a specific phase of the design process. The work teams then develop their festival project, experiment with different tools, generate and evaluate proposals, select the most relevant results and progressively advance in the construction and formalization of the conceptual, visual and applied identity.

Learning is based on an active methodology based on experimentation, iteration and critical reflection, encouraging students to integrate AI tools into their design process with judgment, autonomy and decision-making capacity.

Training activities:

ACT 1: Brand analysis and strategy (30%) – Group

ACT 2: Brand identity (40%) – Group

ACT 3: Presentation and oral defense of the project (20%) – Group

ACT 4: Digital notebook (10%) – Individual

Final grade: weighted average of ACT 1 (30%), ACT 2 (40%), ACT 3 (20%) and ACT 4 (10%).

Evaluation

General evaluation regulations

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ACT 4: Digital notebook (10%) – Individual

Final grade: weighted average of ACT 1 (30%), ACT 2 (40%), ACT 3 (20%) and ACT 4 (10%).

Review process

The review and reassessment process will be carried out during the weeks established by the

University's academic calendar.

After each submission, students will receive individualized feedback with the aim of understanding the evaluation criteria applied, identifying the strengths of the work and detecting aspects that could be improved.

During the reassessment period, and in line with the teaching methodology of the subject, tutoring, guidance and support spaces will be provided so that students can review their work process, incorporate the necessary improvements and achieve the expected skills and learning outcomes.

Bibliography and Resources

Bibliography

Maeda, John (2019) How to Speak Machine: Laws of Design for a Digital Age

Sinek, Simon (2018) Start with why: How great leaders motivate action

TED (2010). How Great Leaders Inspire Action | Simon Sinek | TED [Video]. YouTube.

<https://www.youtube.com/watch?v=qp0HIF3SfI4>

Osmani, Addy (2025). Beyond Vibe Coding: From Coder to AI-Era Developer. O'Reilly Media.

Olins, Wally (2004) Brand. Brands according to Wally Olins

Arielli, E. and Manovich, L. (2024). Artificial Aesthetics: Generative AI, Art and Visual Media.

Manovich, L. (2019). AI Aesthetics. Strelka Press.

Doshi, AR and Hauser, OP (2024). "Generative AI enhances individual creativity but reduces the collective diversity of novel content". Science Advances, 10.

Mollick, E. (2024). Co-Intelligence: Living and Working with AI. Portfolio/Penguin.

Schneiderman, B. (2022). Human-Centered AI. Oxford University Press.

Vallor, S. (2024). The AI Mirror: How to Reclaim Our Humanity in an Age of Machine Thinking. Oxford University Press.

Crawford, K. (2021). Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence. Yale University Press.

UNESCO (2024). AI Competency Framework for Students.

Content: 5

Brief Description:

This laboratory considers the material as the origin and driving force of the design process. Based on the analysis of the physical, mechanical and sensorial properties of a material, the student will develop a research hypothesis that allows exploring new applications, behaviors or possibilities of use through experimentation processes.

Each student will select a material from their immediate environment or linked to their personal interests. This material will be related to a specific action (inhabit, unite, grow, contain, protect, illuminate, transform, etc.), which will act as a condition for the experimental process. Based on this relationship, a working hypothesis will be formulated that will be developed through successive tests, prototypes and experimentation.

The laboratory promotes an open approach to material research, understanding experimentation as a project tool. The final formalization may adopt different formats depending on the nature of each investigation, including:

- Development of new biomaterials from waste or by-products.
- Experiments on biomanufacturing processes with biocellulose, mycelium or other biological systems.
- Experimental applications of materials in new functional contexts.
- Hybridizations between artisanal material processes and digital or parametric technologies.
- Objects, systems or prototypes that demonstrate new properties or behaviors discovered during the research.

The blog understands the experimental process as the main result of the project, prioritizing the ability to research, document and generate knowledge through the material.

Training Objectives:

At the end of the laboratory, the student will have tools to:

- Analyze and understand the physical, mechanical and sensorial properties of materials.
- Relate the properties of materials to specific uses, functions and actions.
- Formulate research hypotheses based on observation and material analysis.
- Develop experimentation processes using Do It Yourself (DIY) and Research through Design methodologies.
- Explore processes of transformation and manipulation of materials from an experimental perspective.
- Hybridize traditional material processes with digital, parametric or contemporary manufacturing technologies.
- Document, analyze and communicate the research process developed.

- Formalize the results of the research in the form of samples, prototypes, objects or experimental systems.

Recommendations

This subject is recommended for any undergraduate design student with a curiosity and interest in materials and the exploration of their possibilities. The multidisciplinary content makes the subject open to all majors, with Product Design being the most suitable.

Contents and Methodology

Brief Description:

The laboratory is structured around a single research process developed during all sessions. Each student will build their own experimental itinerary based on a chosen material and a specific action, understanding the design process as a succession of hypotheses, tests and verifications.

The methodology combines theoretical sessions, individualized tutorials, workshop experimentation, collective presentations and autonomous research activities.

The process will be developed in the following phases:

1. Material selection

Identification of material from the everyday environment or linked to the student's interests.

2. Material analysis

Study of the physical, mechanical, sensory and productive properties of the selected material.

3. Definition of an action

Assignment of a specific action that will act as a conceptual determinant of the project (unite, grow, contain, protect, illuminate, inhabit, transform, etc.).

4. Formulation of the hypothesis

Development of a research question or hypothesis that relates the properties of the material to the assigned action.

5. Research of references

Analysis of case studies, projects, artists, researchers and technologies linked to the proposed research.

6. Experimentation

Development of successive tests, samples and trials using manual, digital or hybrid processes.

7. Material hybridization

Exploration of the combination between material properties, biological processes, digital manufacturing and parametric methodologies when the nature of the project requires it.

8. Formalization

Presentation of the results in the form of material samples, prototypes, experimental systems or objects that demonstrate the research carried out.

Teaching methodology:

The subject is developed mainly through a Research through Design methodology, in which knowledge is generated through direct experimentation with materials.

The sessions combine:

- Theoretical presentations on materials, processes and references.
- Individualized follow-up tutorials.
- Practical experimentation in the workshop.
- Collective critique and debate sessions.
- Visits to centers specializing in materials and innovation.
- Autonomous development of the project between sessions.

A critical, experimental and open attitude to failure will be especially encouraged as an inherent part of the research process, understanding error as a tool to generate new material knowledge.

Training activities:

- Theoretical presentations on materials, processes and references.
- Individualized follow-up tutorials.
- Practical experimentation in the workshop.
- Collective critique and debate sessions.
- Visits to centers specializing in materials and innovation.
- Autonomous development of the project between sessions.

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 assignments provided for in the program will be graded numerically out of 10 as partial grades. The final grade for the subject will be calculated based on the grades obtained in the different phases:

- Hypothesis and initial research: 15%
- Experimentation and class work: 50%
- Final presentation: 35%

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

Class attendance and external visits are mandatory. Unjustified absence from more than 20% of these

will result in a grade of No Attendance.

Submissions of exercises or work outside the established deadlines or without the minimum presentation requirements requested will not be accepted.

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 chosen in the reassessment will be a 6 and will replace the rest of the grades.

Review process

The review of grades may be requested from the responsible teacher and will be carried out during the week indicated in the academic calendar.

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Digital resources - Websites:

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