



IDENTIFICATION NUMBER

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Dear Future Student:

First of all, welcome to the **Istituto Europeo di Design (IED)**, Barcelona's international school of design, fashion, visual arts, and communication.

We are delighted to have you with us and understand that you may be feeling nervous before taking the admission test, so we would like to wish you the very best of luck. Remember that passing this test represents an important step forward in your career, whether in design, fashion, visual arts, or communication.

Take the time you need to complete each exercise carefully and thoughtfully. Trust your abilities, express your creativity, and make the most of this opportunity to show us who you are, how you think, and the full extent of your potential.

Are you ready to take the first step towards joining IED Barcelona?

We wish you every success!!

The IED Barcelona Management Team

RESOLUTION EDU/2054/2021, of June 29, which establishes the regulations for the specific tests for access to higher artistic education.

Structure of the specific admission test for official undergraduate degrees in Design.

1. Parts and exercises. The test is common to all specializations and consists of two parts, A and B.

2. Part A consists of 3 exercises.

3. Part B consists of 1 exercise.

4. Both parts of the test must be passed.



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Part A | Exercise 1: Representation

This exercise assesses the candidate's ability to analyze and graphically represent an object, both in its proportions and in its spatial configuration

You may choose one of the following options:

- **Option I: two-dimensional representation (2D)**
Draw the object using an orthographic projection system, including plans, elevations, and sections. Textures may be applied.
- **Option II: Representación tridimensional (3D)**
Represent the object using an axonometric or conical perspective. The final result must demonstrate spatial coherence, lighting, and texture

The **technique** used for the selected option must be **dry and monochromatic**.

Assessment criteria:

- ✓ 3 points | Metric correspondence with the model: appropriate use of representation systems, proportion, and constituent elements.
- ✓ 3 points | Sensory expression of the model: lighting, texture, finish, weight, and density.
- ✓ 2 points | Representation of the object's presence: relation to a potential user interacting with it, and representation of the object in space through shadows.
- ✓ 2 points | Overall presentation: lettering, composition, and organization of the sheet.

Duration	The duration of the exercise will be two hours
Assessment	This exercise is marked out of 10 points
Weighting	This exercise accounts for one-third of the grade for Part A



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Part A. Exercise A2 – Critical Analysis

This exercise assesses the candidate's capacity for critical reflection on the design of an object, as well as their ability to identify its formal, functional, and communicative aspects. Based on the photograph of an object, write an analysis of no more **than 100 words** (*approximately 5–8 sentences*) commenting on its specific design characteristics, considering the following aspects:

- Formal: volume, size, colour, texture, etc.
- Functional: ergonomics, transport, protection, etc.
- Communicative: symbolic, cultural, and contextual values, etc.

Assessment criteria:

- ✓ 6 points | Identification and analysis of the object's formal, functional, and communicative aspects.
- ✓ 4 points | Critical evaluation of the object — well-resolved aspects and/or aspects that could be improved, contextualized culturally, economically, and socially.

Duration	The duration of the exercise will be one hour
Assessment	This exercise is marked out of 10 points
Weighting	This exercise accounts for one-third of the grade for Part A



Name	Alí-Babá (Sofa)
Designer	Design: Tusquets Blanca, Oscar (1941) Manufacturer: Casas MSL - Castellbisbal, Barcelona: 1989-2003
Location	Castellbisbal, Barcelona
Date	1989
Dimensions	100 x 200 x 230 cm
Materials	Cotton, wool, polyurethane

Part A. Exercise A3 - Reinterpretation

A design object from the Cultural Heritage of Catalonia, which can be found in the Museu del Disseny de Barcelona, will be provided. Based on it, **produce a reinterpretation of the original design that maintains its form and remains ergonomic** (that is, the resulting form should take into account the physical and practical needs of its intended users), while proposing a different function, different materials, and/or different colours.

The proposal must be developed in **three parts**:

1. Working Process (DIN A4 paper): Produce a minimum of 3 sketches showing the reinterpretation process. Consider aspects such as form, structure, size, finishes, colour, and texture. Accompany the sketches with brief explanatory comments.
2. Written Justification (DIN A4 paper): Write a brief justification of no more than 100 words (approximately 5–8 sentences) explaining the decisions made regarding the formal representation (materials, colours, composition), as well as the technical and functional aspects of the proposal.
3. Final Proposal (DIN A3 paper): Present the final proposal using any technique of your choice. All the criteria developed in the previous stages must be clearly represented.

Assessment criteria:

- ✓ 2.5 points | Justification of the work process followed.
- ✓ 2.5 points | Final outcome of the proposal.
- ✓ 2.5 points | Graphic expression skills.
- ✓ 2.5 points | Communication and coherence of the proposed idea.

Duration	The duration of the exercise will be two hours
Assessment	This exercise is marked out of 10 points
Weighting	This exercise accounts for one-third of the grade for Part A



Name	Manthis (Table)
Designer	Design: Lievore, Alberto (1948) Manufacturer: Perobell; Sabadell, Barcelona: a partir de 1988
Location	Sabadell, Barcelona
Date	1988
Dimensions	84.5 x 50.5 x 49.5 cm
Material	Stainless steel



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Part B. Exercise 1: Text Analysis

This exercise assesses **reading comprehension** and the ability to engage with the content of the text, as well as critical and argumentative skills and the correct use of language.

Candidates must write a critical commentary on a current topic related to the field of design. The text must not exceed **150 words** (approximately 8–12 sentences)

Candidates will be **assessed** on:

- ✓ The ability to conceptually relate the content of the text.
- ✓ The ability to identify the main argument and message of the text.
- ✓ Clarity of structure and coherence in the organization of the discourse.
- ✓ Correct spelling and syntax.
- ✓ The ability to establish connections with broader fields of knowledge.

Duration	The duration of the exercise will be one hour and fifteen minutes
Assessment	This exercise will be graded as Pass or Fail
Weighting	This exercise accounts for the entire Part B grade

Candidates who have passed the university entrance examinations (PAU) are exempt from taking Part B.



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Against Automatic Art

An algorithm doesn't paint because it can't bear to exist, nor does it exist because it fears death, nor does it compose because someone broke its heart one summer.

Jordi Labanda

10 JUN 2026 - 05:30 CEST

There is something grim about seeing so many people celebrate the fact that, at last, we will no longer have to think. The news of the century is that artificial intelligence has come to liberate us, to save us time, to write our texts, illustrate our campaigns, compose our songs, design our homes, and choose our final words before we die. Quickly, efficiently, and without the awkward intervention of that talent of ours, so dependent on litres of caffeine and hours of sleep in order to function, and which even then gets blocked, takes its sweet time reaching conclusions and, to top it all off — can you believe it? — asks for recognition. Because creating is exhausting.

What a relief finally to delegate art to a steroid-pumped calculator, all these people must be thinking as they lounge on mushroom-coloured modular sofas unveiled at the latest Salone, surrounded by travertine, brushed-nickel taps and sculptural lamps shaped like deflated balloons. The future, apparently, will consist of doing nothing inside increasingly aesthetic spaces.

AI arrives just as human beings are beginning to regard even the smallest intellectual effort as a personal attack. Thinking too much is a drag, learning takes time, writing requires rewriting. And life, in general, has the rudeness of not being instantaneous. Apparently, the aim is not to eliminate work but friction. And friction is where things start to get interesting, as everyone knows. You don't discover your voice by writing prompts. You discover it by getting things wrong for years, making mediocre stuff, producing rubbish, correcting yourself and doubting. Every good work is born from some kind of accident: the strange edit, the sentence that doesn't quite work, the architect who solves a space because something doesn't fit, the designer who has an epiphany after being held hostage by a terrible idea... Human creativity is not a straight line but a glorious



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succession of stumbles. Make stumbles great again!!

And yes, technically, AI-generated images are looksmaxxing, just like those footballer mansions with LED lights even in the sock drawer. Everything immaculate, rendered and stiffer than dried salted tuna. Because artificial intelligence may be able to imitate styles, but it will never need to express itself. An algorithm does not paint because it cannot bear to exist, nor does it write because it fears death, nor does it compose music because someone broke its heart during a summer holiday. Nor does it draw because it needs to heal a childhood trauma. The horrible thing is not that AI makes bad art — which it does — but that little by little we may begin to accept forms of creativity with no human experience behind them. As if we had decided that emotion is too lengthy a procedure. Honestly, I don't see the utopia anywhere.

To further season this deeply schizophrenic and contradictory age, we are simultaneously obsessed with the artisanal. We seek out sourdough starters fermented for 60 days and ceramics with a high degree of imperfection. Fortunes are paid for a good kigumi table with its perfectly joined planks, while luxury maisons never stop drilling into us, by land, sea and air, the value of the "handmade" so they can charge us a fortune for an esparto-grass bag woven by ladies from Úbeda*, while we allow software to write novels, illustrate magazines and compose soundtracks in 20 seconds. Everything is so delightfully unhinged, my friends.

Apparently, someone in Silicon Valley decided that humans cannot be trusted. Because we make mistakes, have creative crises, fall apart. In short, we are a disaster, so what could be better than social engineering and building a synthetic intelligence to think for us, so that we can finally construct a brave new world. But, alas, abolishing error from the creative process is like wanting to fall in love without the fear of getting your heart broken, or to travel without leaving home. Technically, it can be simulated, but the result is frankly sad. Taking away from human beings the need to create is letting civilisation shoot itself in the foot. Art was never a matter of efficiency; it never had any practical sense. No one needed to paint bison in a cave to optimise resources, nor to write poetry to increase



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productivity. We create because we are alive, and because moving through existence without transforming it would be unbearable.

Perhaps the luxury of the future will be to preserve the right to waste time learning something useless, to draw terribly, to write a mediocre sentence 20 times, to search for an idea without finding it. To fail spectacularly in public.

Icon Design El País en Facebook / Icon Design El País en Instagram

**an esparto-grass bag woven by women from Úbeda, a small historic town in Andalusia*

The following questions are provided as a guide to help you structure your commentary:

What position does the author take regarding AI and creativity?

What arguments does the author use to defend human artistic creation?

What role do error, experience, and emotions play in the creative process?

What personal reflection does the article inspire about the future of creativity and design?