



Teaching Guide				
Identifying Data				2020/21
Subject (*)	Fashion Design		Code	710G03010
Study programme	Grao en Xestión Industrial da Moda			
Descriptors				
Cycle	Period	Year	Type	Credits
Graduate	1st four-month period	Second	Basic training	6
Language	SpanishGalician			
Teaching method	Face-to-face			
Prerequisites				
Department	Proxectos Arquitectónicos, Urbanismo e Composición			
Coordinador	Muñiz Núñez, Patricia	E-mail	patricia.muniz@udc.es	
Lecturers	Muñiz Núñez, Patricia	E-mail	patricia.muniz@udc.es	
Web	ddm.materias.udc.gal/			
General description	General approach to fashion design, from history and culture, with specific contextualized references, to new trends. Analysis of the search and research creative processes, the development of the project, its graphic expression, basic prototyping and different techniques.			



Contingency plan	<p><b>CONTINGENCY PLAN</b></p> <p>In the event of new exceptional circumstances motivated by the pandemic, which prevent the expected fact-to-face teaching, we will move from this to the non-face-to-face teaching methodology based on the ICT support provided by the University.</p> <p>The ICT tools, provided by the University, will be used, especially Moodle, Teams and email for communication with students.</p> <p>1. Modifications to the contents. None.</p> <p>In the event of a contingency, the necessary measures will be adopted to guarantee the quality of the teaching and the integrity of the contents. No changes will be made to the contents.</p> <p>2. Methodologies</p> <p>*Teaching methodologies that are maintained.</p> <p>All of them are maintained, moving the teaching mode to a total or partial non-face-to-face way.</p> <p>*Teaching methodologies that are modified.</p> <p>There are no plans to modify teaching methodologies</p> <p>3. Mechanisms for personalized attention to students.</p> <p>The mechanisms of personalized attention to the students will use the University platforms indicated above: Moodle, Microsoft Teams and Institutional Email.</p> <p>Temporalization: that established according to the academic calendar and schedule set by the center at the beginning of the course.</p> <p>4. Modifications in the evaluation. None.</p> <p>Those criteria that imply attendance and face-to-face teaching will be removed. This principle will be valid temporally from the moment there is an instruction to apply this Contingency Plan.</p> <p>The rest of the evaluation maintained.</p> <p>For students with justified difficulties it will be possible to find personalized and alternative solutions.</p> <p>5. Modifications to the bibliography or webgraphy.</p> <p>The bibliography proposed for the subject is maintained. Those texts, fragments of texts or other material, whose knowledge is essential to pass the subject, will be uploaded to the Institutional file exchange platforms.</p>
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Study programme competences	
Code	Study programme competences
A6	To know and to know how to use the necessary tools to implement, conceptualize and launch collections
A18	To know the plastic and visual languages in the realm of fashion industry design, in order to understand and interpret the artistic creations of fashion garments
B1	That students demonstrate that they acquired and understood knowledge in a study area that originates from general secondary education and that can be found at a level that, though usually supported by advanced textbooks, also includes aspects implying knowledge from the avantgarde of its field of study
B2	That students know how to apply their knowledge to their job or vocation in a professional form, and have the competencies that are usually demonstrated through elaboration and advocacy of arguments and problem resolution within their field of study
B3	That students have the capacity to collect and interpret relevant data (normally within their field of study) in order to issue judgements that include a reflection upon relevant topics in the social, scientific or ethical realm
B4	That students may convey information, ideas, problems and solution to the public, both specialized and not
B5	That students develop those learning skills that are needed to undertake ulterior studies with a high degree of autonomy
B7	Capacity to analyse trends (critical thinking)



B8	Capacity to plan, organize and manage resources and operations
B9	Capacity to analyse, diagnose and take decisions
B10	Capacity to understand the social and historical-artistic dimension of fashion design and industry, as vehicle for creativity and the quest for new and effective solutions
C3	Using ICT in working contexts and lifelong learning.
C8	Valuing the importance of research, innovation and technological development for the socioeconomic and cultural progress of society.

Learning outcomes			
Learning outcomes		Study programme competences	
To know and use the necessary tools for the realization, conceptualization and release of collections.		A6	B1
		A18	B2
			B3
			B4
			B5
			B7
			B8
			B9
			B10
			C3
To know the visual and plastic languages in the field of fashion industry design, understanding and interpreting the artistic creation of fashion.		A6	B1
		A18	B2
			B3
			B4
			B5
			B7
			B8
			B9
			B10
			C3

Contents	
Topic	Sub-topic
1. Initiation to fashion design	<ul style="list-style-type: none"> <li>- Design: functions, techniques, attitudes, ideas and values</li> <li>- The language of fashion. Fashion as a non-verbal communication system and support for social communication.</li> <li>- Referents and determining contexts</li> </ul>
2. The creative process	<ul style="list-style-type: none"> <li>- Inspiration</li> <li>- Moodboard</li> <li>- Sketches and drawing in detail</li> <li>- Approach to colors and materials</li> <li>- Technical documents</li> <li>- Prototyping</li> <li>- Clothing</li> </ul>
3. Identity	<ul style="list-style-type: none"> <li>- Identity construction processes</li> <li>- Cultural identity through fashion and its transforming power</li> </ul>
4. Colours	<ul style="list-style-type: none"> <li>- Color psychology</li> <li>- Theories. Color wheel and harmonies</li> <li>- Color palette</li> <li>- Application in fashion</li> </ul>



5. Fabrics	<ul style="list-style-type: none"> <li>- Fabrics and techniques. Style, aesthetics, ergonomics, functionality, durability, psychology and expressive possibilities.</li> <li>- Innovation and technology</li> </ul>
6. Recycling and sustainability	<ul style="list-style-type: none"> <li>- The influence of design and production processes on the sustainability of fashion. Fast fashion / Slow fashion. Zero waste</li> </ul>
7. E Experimental design techniques	<ul style="list-style-type: none"> <li>- Deconstruction and transformation of volumes</li> <li>- Use of new materials</li> <li>- FabTextiles- Experimental digital culture. Digital manufacturing tools.</li> </ul>
8. Interdisciplinary contexts	

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student's personal work hours	Total hours
Guest lecture / keynote speech	A6 A18 B1 B2 B3 B4 B5 B7 B8 B9 B10 C8 C3	21	20	41
Workshop	A6 A18 B1 B2 B3 B4 B5 B7 B8 B9 B10 C3 C8	10	30	40
Supervised projects	A6 A18 B1 B2 B3 B4 B5 B7 B8 C3	10	40	50
Objective test	A6 A18 B1 B3 B4 B5 B7 B9 B10 C3 C8	2	15	17
Personalized attention		2	0	2
(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.				

Methodologies	
Methodologies	Description
Guest lecture / keynote speech	Theoretical classes and oral presentations complemented by the use of audiovisual media in order to transmit the fundamentals bases of the knowledge and facilitate their learning.
Workshop	Training modality oriented to the application of learning in which different methodologies/test - exhibitions, simulations, debates, problem solving, guided practices and so on - can be combined. Through them students develop tasks that eminently practical on a specific topic, with the support and supervision of the professors.
Supervised projects	Complementary to the lectures and the workshop and in order to promote an autonomous and group learning. The students will continuously develop practical analytical work in various formats under the supervision of the professors.
Objective test	Questions about the program will be answered on paper in written form, extensive or graphic format.

Personalized attention	
Methodologies	Description
Supervised projects	Monitoring and supervision of the distance activities linked to supervised projects.

Assessment			
Methodologies	Competencies	Description	Qualification
Objective test	A6 A18 B1 B3 B4 B5 B7 B9 B10 C3 C8	Questions about the program will be answered on paper in written form, extensive or graphic format.	30
Supervised projects	A6 A18 B1 B2 B3 B4 B5 B7 B8 C3	As a complement to expository and interactive classes and with the objective of promoting autonomous and groupal learning. Students will continually develop practical works in different formats under supervision.	70



## Assessment comments

Students to be graded at the first opportunity (January) must meet all of the following requirements:

1. Attend 80% of the classes. (Regular attendance means active participation in classes and seminars)
2. 80% of works in due dates
3. Collective work in due date
4. Obtain at least a 50/100 in the objective test.

In

case of failure to comply with any of the three first points the student will get a "NP" (no presentado) in January and July opportunities.

If the student do not complete the first objective test (January) and all the requirements are passed he/she will get a "NP" (January)

The second opportunity (July) will only consist in an objective test. The same requirements as in the first opportunity, so students must: 1. Meet all the previous 4 requirements and obtained a grade under 5 in the first objective test. 2. Or they meet the first 3 requirements and did not attend the first objective test.

Late registration students:

1. Will have to attend at least 90% of face to face classes -after registration-
2. Will have to complete all the individual and collective works in due date -after registration-
3. Works done before registration will also have to be done according to the responsible professor.

The other rules without conflicting the previous ones will affect all late registration students.

Incoming and outgoing mobility students will be adapted to the same rules as regular students.

## Sources of information

<b>Basic</b>	Díaz Sánchez, Julián. Arte, diseño y moda: confluencias en el sistema artístico. (Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2012). Jenkyn Jones, Sue. Diseño de moda. (Barcelona: Blume SL, 2013) Lurie, Alison. El lenguaje de la moda. (Barcelona: Paidós Iberica 2013) Meadows, Toby. Crear y gestionar una marca de moda. (Barcelona: Blume 2009) Renfrew, C. Renfrew, E. Creación de una colección de moda. (Mexico: GG 2010) Seivewright, Simón. Diseño e investigación. (Mexico: GG 2013) Smith, Alison. Confección de prendas de vestir. (Barcelona: Blume, 2013) Sorger, Richard and Udale, Jenny. The fundamentals of fashion design. (Bloomsbury Academic, 2017) Sposito, Stefanella. Los tejidos y el diseño de moda. Guía de referencia, características y uso de los principales tejidos. (Barcelona: Hoaki Books, SL) Steel, Valerie and Menkes, Suzi. Fashion Designers A-Z. (Taschen, 2018) Udale, Jenny. Diseño textil. Tejidos y técnicas. (Barcelona: Gustavo Gili SL, 2008, 2014) Viaseca, Estel. Desfiles de moda. Diseño, organización y desarrollo. (Barcelona: Promopress, 2010) Volpintesta, Laura. Fundamentos del diseño de moda: los 26 principios que todo diseñador de moda debe conocer (Barcelona: Promopress, 2015).
<b>Complementary</b>	

## Recommendations

### Subjects that it is recommended to have taken before

Drawing and Graphic Expression: Fashion Applications/710G03006  
Fundamentals of Fashion Design/710G03002

### Subjects that are recommended to be taken simultaneously

### Subjects that continue the syllabus

Aesthetics, Styling and Pattern-Making/710G03016

## Other comments

(\*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.