



## Teaching Guide

| 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   |        |                       |         |
| Coordinator         | 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.<br>Analysis of the search and research creative processes, the development of the project, its graphic expression, basic prototyping and different techniques. |        |                       |         |



|                         |   |
|-------------------------|---|
| <b>Contingency plan</b> | <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> |
|-------------------------|---|

| <b>Study programme competences / results</b> |  |
|--|--|
| <b>Code</b>                                  | <b>Study programme competences / results</b>   |
| 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 / results |   |          |
|  | A6                                    | B1  | C3       |
| To know and use the necessary tools for the realization, conceptualization and release of collections.   | A18                                   | B2<br>B3<br>B4<br>B5<br>B7<br>B8<br>B9<br>B10       | C8       |
| To know the visual and plastic languages in the field of fashion industry design, understanding and interpreting the artistic creation of fashion. | A6<br>A18                             | B1<br>B2<br>B3<br>B4<br>B5<br>B7<br>B8<br>B9<br>B10 | C3<br>C8 |

| 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                          | - Fabrics and techniques. Style, aesthetics, ergonomics, functionality, durability, psychology and expressive possibilities.<br>- Innovation and technology |
| 6. Recycling and sustainability     | - The influence of design and production processes on the sustainability of fashion.<br>Fast fashion / Slow fashion. Zero waste                             |
| 7. E Experimental design techniques | - Deconstruction and transformation of volumes<br>- Use of new materials<br>- FabTextiles- Experimental digital culture. Digital manufacturing tools.       |
| 8. Interdisciplinary contexts       |   |

| Planning                       |  |                                      |                               |             |
|--------------------------------|--|--------------------------------------|-------------------------------|-------------|
| Methodologies / tests          | Competencies / Results                         | Teaching hours (in-person & virtual) | Student?s personal work hours | Total hours |
| Guest lecture / keynote speech | A6 A18 B1 B2 B3 B4<br>B5 B7 B8 B9 B10 C8<br>C3 | 21                                   | 20                            | 41          |
| Workshop                       | A6 A18 B1 B2 B3 B4<br>B5 B7 B8 B9 B10 C3<br>C8 | 10                                   | 30                            | 40          |
| Supervised projects            | A6 A18 B1 B2 B3 B4<br>B5 B7 B8 C3              | 10                                   | 40                            | 50          |
| Objective test                 | A6 A18 B1 B3 B4 B5<br>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 / Results                | Description  | Qualification |
| Objective test      | A6 A18 B1 B3 B4 B5<br>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<br>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.