



Teaching Guide

Teaching Guide				
Identifying Data				2023/24
Subject (*)	Fundamentals of Fashion Design		Code	710G03002
Study programme	Grao en Xestión Industrial da Moda			
Descriptors				
Cycle	Period	Year	Type	Credits
Graduate	1st four-month period	First	Basic training	6
Language	English			
Teaching method	Face-to-face			
Prerequisites				
Department	ComposiciónProxectos Arquitectónicos, Urbanismo e Composición			
Coordinador	Blanco Lorenzo, Enrique Manuel	E-mail	enrique.blanco@udc.es	
Lecturers	Blanco Lorenzo, Enrique Manuel García Requejo, Zaida	E-mail	enrique.blanco@udc.es zaida.garcia@udc.es	
Web	http://ffd.materias.udc.gal/			
General description	First year and first semester course proposing the presentation of the basic concepts of design and its universal principles, as well as the introduction to the fields of art and fashion.			

Study programme competences / results

Code	Study programme competences / results
A4	To master the fundamentals of design in general and fashion design in particular, and to frame them in their historical context, both specific and general
A5	To develop the necessary skills to generate creative and innovative ideas
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
C1	Adequate oral and written expression in the official languages.
C2	Mastering oral and written expression in a foreign language.
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



Dominar os fundamentos do deseño en xeral e do deseño da moda en particular, enmarcándoas no seu contexto particular e xeral	A4 A5 A18	B1 B2 B3 B4 B5 B7 B8 B9 B10	C1 C2 C3 C8
Desenvolver as habilidades precisas para a xeración de ideas creativas e innovadoras	A4 A5 A18	B1 B3 B5 B7 B8 B9 B10	C1 C3 C8
Coñecer as linguaxes plásticas e visuais no ámbito do deseño para entender e interpretar as creacións artísticas vinculadas	A4 A5 A18	B1 B2 B3 B4 B5 B7 B8 B9 B10	C1 C3 C8

Contents	
Topic	Sub-topic
01. INTRODUCTION	01.01. PRESENTATION 01.02. DEFINITIONS 01.03. RELATIONS
02. PROCESSES	02.01. HOW TO SEE DESIGN 02.02. FUNDAMENTALS OF FASHION DESIGN 02.03. DESIGN AND EXPERIENCE 02.04. DESIGN AND HUMAN BODY 02.05. DESIGN AND CULTURE 02.06. DESIGN AND GEOMETRY 02.07. DESIGN AND PROJECT 02.08. DESIGN AND METHODOLOGY 02.09. DESIGN, CONSTRUCTION AND FASHION 02.10. DESIGN, ARCHITECTURE AND FASHION

Planning				
Methodologies / tests	Competencies / Results	Teaching hours (in-person & virtual)	Student?s personal work hours	Total hours
Guest lecture / keynote speech	A4 A18 B3 B7 B8 B9 B10 C2 C3 C8	18	18	36
Workshop	A4 A5 A18 B1 B2 B3 B4 B5 B8 B9 C1 C3 C8	18	45	63



Supervised projects	A4 A5 A18 B1 B2 B3 B4 B5 B7 B8 B9 C1 C3 C8	3	24	27
Events academic / information	A4 A5 A18 B2 B3 B4 B8 B9 C1 C2 C3	2	2	4
Objective test	A4 A18 B1 B3 B4 B5 B7 B8 B9 B10 C1 C8	2	16	18
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.
Events academic / information	Preparation of material synthesis of the work carried out in the subject for its joint exhibition at the end of the course in the event organized by the Department of Architectural Projects, Urbanism and Composition. Attendance at informative events (congresses, symposiums, conferences, etc.), indicated by the teaching staff of the subject as part of the teaching content of the course, with the aim of providing students with current knowledge and experience relating to a particular field of study.
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
Supervised projects	A4 A5 A18 B1 B2 B3 B4 B5 B7 B8 B9 C1 C3 C8	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
Objective test	A4 A18 B1 B3 B4 B5 B7 B8 B9 B10 C1 C8	Questions about the program will be answered on paper in written form, extensive or graphic format.	30

Assessment comments



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

-Attend 80% of the classes. (Regular attendance means active participation in classes and seminars)

-80% of works in due dates

-Group work in due date

-Answer all the questions in the objective test and minimum grade 4 (each part)

1. SECOND OPPORTUNITY (art.18). 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.2. CONVOCATORIA ADELANTADA (art. 19). Same as second opportunity.3. CALIFICACIÓN DE NO PRESENTADO. NOT TAKEN GRADE

In

case of failure to comply with any of the three first points (a, b, c) or point 1, 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)

4. PART TIME STUDENTS: For students who are part-time enrolled, the percentage corresponding to individual work is maintained (35%), the obligation to deliver group work is eliminated so the percent of the objective test is 65%.

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Late registration students:

-Will have to attend at least 90% of face to face classes

-Will have to complete all the individual and collective works in due date -after registration-

-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.

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Plagiarism: with regard to plagiarism, will be addressed the indicated in article 14 of the Normas de Avaliación, Revisión e Reclamación das Cualificacións dos Estudos de Grao e Mestrado Universitario de la UDC.

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Diversity attention: The subject may be adapted to students who require the adoption of measures aimed at supporting diversity (physical, visual, auditory, cognitive, learning or related to mental health). If this is the case, they must contact the services available at the UDC / center: within the official deadlines stipulated prior to each academic quarter, with the Diversity Attention Unit (<https://www.udc.es/cufie/ADI/apoioalumnado/>); failing that, with the ADI tutor of the Faculty.



Basic	<p>Aicher, Otl. El mundo como proyecto. (Barcelona: Gustavo Gili, 1994)De Fusco, Renato. Historia del diseño. (Barcelona: Santa & Cole, 2005).Díaz Sánchez, Julián. Arte, diseño y moda: confluencias en el sistema artístico. (Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2012).Elam, Kimberly. La geometría del diseño: estudios sobre la proporción y la composición. (Barcelona: Gustavo Gili, 2014).Loewy, Raymond. Lo feo no se vende. (Barcelona: Editorial Iberia S.A., 1983). Loos, Adolf. Ornamento y delito y otros escritos. (Barcelona: Gustavo Gili, 1980).Munari, Bruno. ¿Cómo nacen los objetos? (Barcelona: Gustavo Gili, 2006). Munari, Bruno. Design as art. (London: Penguin modern classics, 2008). Pevsner, Nikolaus. Pioneros del diseño moderno: de William Morris a Walter Gropius. (Buenos Aires: Infinito, 2011). Press, Mike. El diseño como experiencia. (Barcelona: Gustavo Gili, 2009). Ruskin, John. Las siete lámparas de la arquitectura. (Barcelona: Alta Fulla, 2010). Souriau, Etienne. Diccionario Akal de Estética. (Madrid: Ediciones Akal, 1990)Spiro, Anette and Kluge, Friederike. How to begin. (Zurich: ETHZ, 2018)Sparke, Penny. Diseño y cultura, una introducción (Barcelona: Gustavo Gili, 2010). Volpintesta, Laura. Fundamentos del diseño de moda: los 26 principios que todo diseñador de moda debe conocer (Barcelona: Promopress, 2015). Wong, Wucius. Fundamentos del diseño. (Barcelona: Gustavo Gili, 2011).VVAA. Central Saint Martins Foundation: Key lessons in art and design. (London: Central Saint Martins, 2019)</p>
Complementary	

Recommendations

Subjects that it is recommended to have taken before

Subjects that are recommended to be taken simultaneously

Art and Fashion History/710G03001

Subjects that continue the syllabus

Fashion Design/710G03010

Aesthetics, Styling and Pattern-Making/710G03016

Drawing and Graphic Expression: Fashion Applications/710G03006

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.