



Teaching Guide

| Identifying Data | | | | | 2024/25 |
|---------------------|--|--------|--|---------|---------|
| Subject (*) | Aesthetics | Code | 771G01040 | | |
| Study programme | Grao en Enxeñaría de Deseño Industrial e Desenvolvemento do Produto | | | | |
| Descriptors | | | | | |
| Cycle | Period | Year | Type | Credits | |
| Graduate | 1st four-month period | Fourth | Obligatory | 6 | |
| Language | SpanishGalician | | | | |
| Teaching method | Face-to-face | | | | |
| Prerequisites | | | | | |
| Department | Didácticas Específicas e Métodos de Investigación e Diagnóstico en EducaciónProxectos Arquitectónicos, Urbanismo e Composición | | | | |
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| Web | estetica.materias.udc.gal/ | | | | |
| General description | Important for the future graduate's learning will be their training in the subjects of humanistic character that are always so scarce in technical studies. Learning to see and think about the discipline's own terms will allow the student to confront the subjects, and what is essential, to approach the professional world with their own knowledge based on aesthetic experiences reviewed in a historical way. Looking to the future with the security of carrying a rearview mirror that allows us to remember where we come from. | | | | |

Study programme competences / results

| Code | Study programme competences / results |
|------|--|
| A1 | Aplicar o coñecemento das diferentes áreas involucradas no Plano Formativo. |
| A2 | Capacidade de comprensión da dimensión social e histórica do Deseño Industrial, vehículo para a creatividade e a búsqueda de solucións novas e efectivas. |
| A10 | Comprensión das responsabilidades éticas e sociais derivadas da súa actividade profesional. |
| B1 | Capacidade de comunicación oral e escrita de maneira efectiva con ética e responsabilidade social como cidadán e como profesional. |
| B2 | Aplicar un pensamento crítico, lóxico e creativo para cuestionar a realidade, buscar e propoñer solucións innovadoras a nivel formal, funcional e técnico. |
| B3 | Aprender a aprender. Capacidade para comprender e detectar as dinámicas e os mecanismos que estruturan a aparición e a dinámica de novas tendencias. |
| B4 | Traballar de forma colaborativa. Coñecer as dinámicas de grupo e o traballo en equipo. |
| B6 | Traballar de forma autónoma con iniciativa. |
| B11 | Capacidade de análise e síntese. |
| C1 | Adequate oral and written expression in the official languages |
| 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 | | |
|--|---------------------------------------|-----------------------|----|
| Coñecer as nocións xerais sobre estética e as linguaxes plásticas no ámbito do deseño de obxectos industriais de deseño. | A1 A10 | B1 B2 B3 B11 | C1 |
| Relacion e análise dun coñecemento teórico e histórico xeral sobre o deseño industrial e a súa estética. | A1 A2 | B3 | C1 |



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|---|----------|----------------|----------------|
| Capacidades para adquirir recursos intelectuais, plásticos e visuais necesarios para entender e interpretar os obxectos industriais de deseño. | A2 | B2 | |
| Capacidade de producir autónomamente formulacións estéticas a partir dos coñecementos adquiridos, dentro do proceso de desenvolvemento dun criterio crítico propio. | A1 A2 | B1 B4 B6 | C1 C3 C8 |

| Contents | |
|--|-----------|
| Topic | Sub-topic |
| 01. PRELIMINARY. INDUSTRIAL DESIGN AND AESTHETICS. PRESENTATION | |
| 02. PRELIMINARY. INDUSTRIAL DESIGN AND AESTHETICS. DEFINITIONS | |
| 03. PRELIMINARY. INDUSTRIAL DESIGN AND AESTHETICS. RELATIONS | |
| 04. CLASSICAL AESTHETICS. AESTHETICS AND HISTORY I | |
| 05. AESTHETICS MIDDLE AGES. AESTHETICS AND HISTORY II | |
| 06. AESTHETICS REINASSANCE AND BAROQUE. AESTHETICS AND HISTORY III | |
| 07. AESTHETICS XVIII-XIX. AESTHETICS AND HISTORY IV | |
| 08. AESTHETICS AND MODERN DESIGN. MASTERS AND AUTHORSMAGISTER I | |
| 09. FORM, SCALE AND MATERIALS I. MAXISTERIO E AUTORES II | |
| 10. FORM, SCALE AND MATERIALS II. MAXISTERIO E AUTORES III | |
| 11. DESIGN I. EXPRESIÓN E SIGNIFICADO | |
| 12. DESIGN II. PEQUENA ESCALA | |
| 13. DESIGN III | |

| Planning | | | | |
|--------------------------------|-------------------------|--------------------------------------|-------------------------------|-------------|
| Methodologies / tests | Competencies / Results | Teaching hours (in-person & virtual) | Student?s personal work hours | Total hours |
| Introductory activities | A2 A10 | 1.5 | 0 | 1.5 |
| Guest lecture / keynote speech | A1 B2 B11 C8 | 17.5 | 17.5 | 35 |
| Directed discussion | A1 B1 B4 C1 C3 | 11 | 22 | 33 |
| Collaborative learning | B1 B2 B4 B11 C3 | 10 | 20 | 30 |
| Supervised projects | A1 A2 B3 B6 C1 C3 C8 | 0 | 35 | 35 |
| Events academic / information | A1 A2 B11 | 2 | 2 | 4 |
| Objective test | A1 B1 B6 B11 C1 | 1.5 | 9 | 10.5 |
| Personalized attention | | 1 | 0 | 1 |

(*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

| Methodologies | |
|---------------|-------------|
| Methodologies | Description |
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|--------------------------------|--|
| Introductory activities | Necessary activities at the beginning of the global process, and also in each thematic block, in order to know the competences, interests and motivations that students have for the achievement of the objectives to be achieved, linked to a training program. With it, it is intended to obtain relevant information that allows to articulate the teaching to favor effective and significant learning, which starts from the previous knowledge of the students. |
| Guest lecture / keynote speech | Oral presentation complemented by the use of audiovisual media and the introduction of some questions aimed at students, in order to transmit knowledge and facilitate learning. The master class is also known as "lecture", "expository method" or "guest lecture". This last modality is usually reserved for a special type of lesson given by a teacher on special occasions, with a contido that supposes an original elaboration and based on the almost exclusive use of the word as a means of transmitting information to the audience. |
| Directed discussion | Group dynamics techniques in which members of a group discuss freely, informally and spontaneously on a topic, although they may be coordinated by a moderator. |
| Collaborative learning | Set of teaching-apprenticeship procedures guided in person and / or supported with information and communication technologies, which are based on the organization of the class in small groups in which the students work together in the resolution of tasks assigned by the teachers to optimize their own learning and that of the other members of the group. |
| Supervised projects | Mandatory practices in relation to the syllabus developed individually or in groups and of variable duration throughout the semester. |
| Events academic / information | Preparation of material synthesis of the work done in the subject for joint exhibition at the end of the course in the event organized by the Department of Architectural Design, Urbanism and Composition. Attendance at informative events (congresses, conferences, symposia, 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 knowledge and current experiences related to a certain field of study. |
| Objective test | Written test used for the endorsement of learning, whose distinctive feature is the possibility of determining whether or not the answers given are correct. It is a measuring instrument, rigorously developed, that allows to evaluate knowledge, capacities, skills, performance, aptitudes, attitudes, intelligence, etc. It is applicable both for diagnostic, formative and summative evaluation. The objective test can combine different types of questions: multiple-choice, sorting, short-answer, discrimination, completion, and/or association questions. It can also be constructed with a single type of some of these questions. |

Personalized attention

| Methodologies | Description |
|--|---|
| Introductory activities Collaborative learning Objective test Supervised projects | The learning of the student will be sought, understanding that the personalized guidance of the teacher will have to seek and cause the proper achievement of the different actions that occurred both in the classroom and outside this to achieve, according to the indicated criteria, the objectives of the subject. It may be produced both in person and through electronic media linked to teaching. |

Assessment

| Methodologies | Competencies / Results | Description | Qualification |
|---------------------|-------------------------|---|---------------|
| Objective test | A1 B1 B6 B11 C1 | Several theoretical-practical questions consisting of specific questions to be answered entirety, which allow to verify the assimilation of the contents of the subject | 30 |
| Supervised projects | A1 A2 B3 B6 C1 C3 C8 | Satisfactory and accurate work related to the adequate progression throughout the course both individual and group work. | 70 |

Assessment comments



For the evaluation of the subject, the weighted sum of work / s tutored work will be considered but the objective test. Each part will be graded from 0 to 10 points, being necessary to reach a minimum score of 4 in all of them (included parts of objective test) to pass the subject.

Attendance and participation in face to face classes will be necessary to be evaluated, with an admissible minimum of 80%.

The objective theoretical-practical tests will consist of specific questions that will have to be entirely answered and in which the graphic contribution of the students will be valued.

Tutored Works will be practical exercises for personal or group elaboration in which web support may be used

In order to enter to any of the opportunities the student will have to have delivered the individual and group work of the course in term, as well as minimal assistance. The works delivered out of time will be valued at 50%

The general requirement of assistance will not take effect to part-time or accademic dispense students according to dedication, permanence and progressions specific UDC norm. The follow-up of the course and authorship of work will be verified with compliance with mandatory tutoring. For students who are part-time enrolled, the percentage corresponding to

individual work will be 35%, the obligation to deliver group work is eliminated so the percent of the objective test is 65%.

With regard to plagiarism,

it'll rule the Article 14 of the Standards for evaluation, review and claim of qualifications for undergraduate and graduate studies at the UDC will be

taken into account. The detection of plagiarims, as well as the fraudulent performance of the test or evaluation activities, once verified, will imply que qualification of '0' in the subject in the corresponding call, thus invalidating any grade obtained in all the activities for the extraordinary call.

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 School.

Sources of information

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| Basic | -VALVERDE, J.M., BREVE HISTORIA Y ANTOLOGÍA DE LA ESTÉTICA, EDITORIAL ARIEL, 1978, Libro, -VITRUVIO M. P., DE ARCHITECTURA, Libro, -MOORE / ALLEN, DIMENSIONES DE LA ARQUITECTURA, GUSTAVO GILI, 1978, Libro, -BENÉVOLO, L., DISEÑO DE LA CIUDAD, GUSTAVO GILI, 1979, Libro, -DE FUSCO, R. HISTORIA DEL DISEÑO, SANTA Y COLE, 2005, Libro, -DORFLES, G., EL DISEÑO INDUSTRIAL Y SU ESTÉTICA, EDITORIAL LABOR, 1977, Libro, -GREGOTTI, V., EL TERRITORIO DE LA ARQUITECTURA, GUSTAVO GILI, 1972, Libro, -WLADYSLAW TATARKIEWICZ, HISTORIA DE LA ESTÉTICA (T. II): LA ESTÉTICA MEDIEVAL, EDICIONES AKAL, S.A., 1991, Libro, -WLADYSLAW TATARKIEWICZ, HISTORIA DE LA ESTÉTICA (T.I): LA ESTÉTICA ANTIGUA, EDICIONES AKAL, S.A., 1991, Libro, -WLADYSLAW TATARKIEWICZ, HISTORIA DE LA ESTÉTICA (T.III): LA ESTÉTICA MODERNA: 1400-1700, EDICIONES AKAL, S.A., 1991, Libro, -WLADYSLAW TATARKIEWICZ, HISTORIA DE SEIS IDEAS: ARTE, BELLEZA, FORMA, CREATIVIDAD, MÍMESIS, EXPERIENCIA ESTÉTICA, EDITORIAL TECNOS, 2002, Libro, |
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| Complementary | <p>-BÜRDEK, B., DISEÑO. HISTORIA, TEORÍA Y PRÁCTICA DEL DISEÑO INDUSTRIAL, GUSTAVO GILI, 1994, Libro, -NEUHART, J. + NEUHART, M. + EAMES R., EAMES DESIGN, EDITORIAL ABRAHMS, NY, 1994, Libro, -EHRENZWEIG, A., EL ORDEN OCULTO DEL ARTE, LABOR, 1973, Libro, -EHRENZWEIG, A., EL SENTIDO DEL ORDEN, GUSTAVO GILI, 1980, Libro, -MARCHÁN FIZ, S., EL UNIVERSO DEL ARTE, SALVAT, 1981, Libro, -FIEDLER, K., ESCRITOS SOBRE ARTE, VISOR DISTRIBUCIONES, S.A., 1990, Libro, -MORAWSKI, S., FUNDAMENTOS DE LA ESTÉTICA, EDICIONS 62 BARCELONA, 1977, Libro, -JIMÉNEZ, J., IMÁGENES DEL HOMBRE. FUNDAMENTOS DE LA ESTÉTICA, TECNOS, 1986, Libro, -CARRIT, E.F., INTRODUCCIÓN A LA ESTÉTICA, FONDO DE CULTURA ECONÓMICA, MÉJICO, 1951, Libro, -ACKERMAN J.S., LA ARQUITECTURA DE MIGUEL ANGEL, CELESTE EDICIONES, 1997, Libro, -RICARD, A., LA AVENTURA CREATIVA, EDITORIAL ARIEL, 2000, Libro, -SCRUTON, R., LA EXPERIENCIA DE LA ESTÉTICA, F.C.E. MÉJICO, 1987, Libro, -MAQUET, J., LA EXPERIENCIA ESTÉTICA, CELESTE/UNIVERSIDAD, 1999, Libro, -ROCK, I., LA PERCEPCIÓN, LABOR, 1985, Libro, -GIBSON, J.J., LA PERCEPCIÓN DEL MUNDO VISUAL, INFINITO, 1974, Libro, -RUSKIN, J., LAS SIETE LÁMPARAS DE LA ARQUITECTURA, , Libro, -BERGER, J., MODOS DE VER, GUSTAVO GILI, 1980, Libro, -LOOS, A., ORNAMENTO Y DELITO, GUSTAVO GILI, 1980, Libro, -PEVSNER, N., PIONEROS DEL DISEÑO MODERNO, EDICIONES INFINITO, 1963, Libro, -BARASCH, M., TEORÍAS DEL ARTE. DE PLATÓN A WINCKELMANN, ALIANZA, 1991, Libro, -GREGORY, R.L., THE INTELLIGENT EYE, , 1970, Libro, -AA.VV, THE WORK OR CHARLES AND RAY EAMES, EDITORIAL ABRAHMS, NY, 1997, Libro, -FERRANT, A., TODO SE PARECE A ALGO. ESCRITOS Y TESTIMONIOS, EDITORIAL VISOR, 1997, Libro, -ARGULLOL, R., TRES MIRADAS SOBRE EL ARTE, DESTINO, 1989, Libro, -MUNARI, B., ¿COMO NACEN LOS OBJETOS?, EDITORIAL LABOR, 1983, Libro,</p> |
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Recommendations

Subjects that it is recommended to have taken before

Contemporary Industrial Design/771G01028

History of Art and Design/771G01038

History of Design/771G01039

Subjects that are recommended to be taken simultaneously

Subjects that continue the syllabus

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.