



## Teaching Guide

| Teaching Guide      |  |        |                       |           |
|---------------------|--|--------|-----------------------|-----------|
| Identifying Data    |  |        |                       | 2023/24   |
| 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.<br>Analysis of the search and research creative processes, the development of the project, its graphic expression, basic prototyping and different techniques. |        |                       |           |

## Study programme competences / results

| Code | Study programme competences / results  |
|------|--|
| 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 |
|-------------------|---------------------------------------|
|                   |                                       |



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

| 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 / Results                   | Teaching hours (in-person & virtual) | Student's personal work hours | Total hours |
|---|--|--------------------------------------|-------------------------------|-------------|
| Guest lecture / keynote speech  | A6 A18 B1 B2 B3 B4 B5 B7 B8 B9 B10 C3 C8 | 21                                   | 20                            | 41          |
| Workshop  | A6 A18 B1 B2 B3 B4 B5 B7 B8 B9 B10 C3 C8 | 10                                   | 25                            | 35          |
| Supervised projects   | A6 A18 B1 B2 B3 B4 B5 B7 B8 C3           | 6                                    | 40                            | 46          |
| Events academic / information   | B2 B4 B8 B9 B10 C8                       | 4                                    | 10                            | 14          |
| Objective test  | A6 A18 B1 B3 B4 B5 B7 B9 B10 C3 C8       | 2                                    | 10                            | 12          |
| 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.<br>The students will adapt to the service-learning methodology if it is chosen by the teacher for the workshop. |
| 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  | Activities involving attendance at and participation in academic and information events (conferences, congresses, symposia, lectures, presentations, etc.), aimed at increasing student knowledge of specific elements of course content. Provides students with relevant learning experiences by bringing them into contact with latest thinking in particular areas 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 |
| 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.<br><br>This test can be replaced by different individual tests that will be carried out during the course as a continuous evaluation. | 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 |
|---------------------|
|---------------------|



1.- Assessment - To pass the subject, students will have two opportunities:

- First Opportunity - At the first one, students will be evaluated upon the outcomes content on their individual and group supervised works. Those who do not pass the individual ones, will be able to attend the objective theoretical-practical, according to the official calendar (January).

- Second Opportunity ? In case of not passing the evaluation in the first opportunity, the student will be able to make the use of the second one, according to the official calendar, which will consist of a mixed theoretical-practical test.

2.- Advance call. Students who have the right to the advanced opportunity must take a mixed theoretical-practical test on the dates established by the academic calendar. 3.- Qualification of not presented

Failure to submit group assignments on the designated dates implies a grade of "Not Presented." 4.- Students with recognition of part-time dedication and academic waiver of attendance exemption

Attendance is compulsory. At least, 80% of the sessions that make up the course. Without this requirement, students will not be able to pass the subject by subject. Students with recognition of part-time dedication and academic exemption from exemption from attendance are excluded from this requirement, as established in "NORMA QUE REGULA O RÉXIME DE DEDICACIÓN AO ESTUDO DOS ESTUDANTES DE GRADUACIÓN UDC" (Arts. 2.3; 3.b e 4.5) (29/5/2012). Those enrolled after the start of the academic year must attend the theoretical and practical classes from the date of enrolment, with the possibility of recovering the practices carried out to date.

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.

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 of Humanities

## Sources of information

**Basic**

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. (México: GG 2010) Seivewright, Simón. Diseño e investigación. (México: 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).

## Complementary

## 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.