

## Curriculum - academic master in

# FASHION DESIGN<sup>NEW!</sup>

| COURSES                                            | CFA       |
|----------------------------------------------------|-----------|
| System and management mapping                      | 4         |
| Fashion culture and visual semiotics               | 4         |
| Technical drawing and production development       | 4         |
| Fashion design studio                              | 8         |
| Archive editing and graphic identity               | 8         |
| Narrative construction and new couture techniques  | 8         |
| Image direction and visual methodology             | 8         |
| <b>TOTAL CREDITS COURSES</b>                       | <b>44</b> |
| Internship                                         | 10        |
| Final project                                      | 6         |
| <b>TOTAL CREDITS MANDATORY LEARNING ACTIVITIES</b> | <b>16</b> |
| <b>TOTAL CREDITS MASTER</b>                        | <b>60</b> |

## Courses

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|-----------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>SYSTEM AND MANAGEMENT MAPPING</b>                | The course aims to provide a comprehensive analysis of the supply chain, illustrating the mechanisms of the system, from the design process to the sales, observing the criticisms and attempting to offer responses, drawing on the new system. A real-world mapping of the existing chain, establishing a dialogue between the big groups and independent players, with direct examples from the system's key protagonists.                                                                                                                                                                                                                              |
| <b>FASHION CULTURE AND VISUAL SEMIOTICS</b>         | The course explores the multiple meanings of fashion and clothing, particularly after the transition from costume to fashion, with a focus on the twentieth century, with designers who first embodied the concept of brand identity and storytelling. Working on semiotics and the messages conveyed by fashion in relation to cinema, music, and image, the course focuses on the contemporary, analysing what it means to make fashion today, whether independently or under another name.                                                                                                                                                              |
| <b>TECHNICAL DRAWING AND PRODUCTION DEVELOPMENT</b> | The course begins with a technical analysis of physical garments and the product categories that comprise a collection, identifying archetypes for each category that will be represented through complete technical drawings using mixed techniques and the compilation of a technical sheet. This is followed by the design of new garments based on existing ones, modifying fabrics and details, and creating the garments' technical sheet.                                                                                                                                                                                                           |
| <b>FASHION DESIGN STUDIO</b>                        | From style office to school and vice versa, the course deepens the traditional methods of fashion companies. After an introduction to the various existing working methodologies, the course will focus on the development of capsule collections aimed at exploring the different facets of ready-to-wear and its various subcategories. With the aim of redesigning the system, the course follows modules that recall the basic sales model, womenswear and menswear, highlighting the primary conceptual contradiction of an industry that still divides genders in two, seeking to offer an alternative vision.                                       |
| <b>ARCHIVE EDITING AND GRAPHIC IDENTITY</b>         | The course investigates design through the archive, from preservation to re-edition and re-elaboration. Archives, whether owned by large or independent studios, are today one of the most widely used tools by designers, stylists, magazines, and graphic designers. After analysing the filters that constitute and help compose an archive, the course aims to create your own digital and physical fashion archive. After graphic design research drawing on the archive itself (labels, prints, logos), the course delves into graphic identity, aiming to create a coordinated image for your personal archive, as well as a merchandising package. |

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**NARRATIVE  
CONSTRUCTION  
AND NEW COUTURE  
TECHNIQUES**

Building a narrative from what already exists: a text, an object, a color, a piece of clothing. The course emphasises an empirical approach to designing something, even something undefined: a garment, a collection, an exhibition. Working with ready-made concept and the moda povera theorised by Olivier Saillard. After an in-depth study of the artists who pioneered new techniques, the course will explore unique designs for each student, based on the concept, and will explore alternative production methods, both in terms of materials and execution.

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**IMAGE DIRECTION  
AND VISUAL  
METHODOLOGY**

The course covers all phases of the project's visual communication. After an introduction to photography and publishing, with a focus on independent publishing, specific communication objectives will be defined, resulting in a communication style tailored to each project, encompassing different phases of visual storytelling: photo campaign, fanzine, installation, presentation, fashion show, written concept, invitations, and press releases.

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**FINAL PROJECT**

The conclusion of the didactic path consists of the presentation and discussion of the Final project and Portfolio in front of a Committee composed of faculty members of the Master. The Final Project consists of a comprehensive and innovative fashion design project encompassing the core dimensions of the discipline: fashion system mapping, the semiotics of garments, the design and development of collections, and fashion visual communication. It is developed on the basis of the knowledge, experience and skills acquired throughout the programme.