



**IED Milano**  
**Bachelor of Arts Degree**

**Undergraduate course**

# FASHION STYLIST

**50 YEARS OF EXPERIENCE  
INTERNATIONAL  
EDUCATION NETWORK  
11 LOCATIONS  
AROUND THE WORLD  
10000 STUDENTS A YEAR  
+100 NATIONALITIES  
UNDERGRADUATE,  
MASTER, SUMMER,  
SEMESTER AND CONTINUING  
EDUCATION PROGRAMMES**



<b>Title*</b>	First Level Academic Diploma in Fashion Design
<b>Specialisation</b>	Fashion Stylist
<b>Coordinator</b>	Alex Vaccani
<b>Duration</b>	3 years, full-time
<b>Credits</b>	180
<b>Language</b>	English
<b>Starting date</b>	October
<b>Further studies</b>	Postgraduate, Masters, Continuing education

\* This Diploma, accredited by Italian Ministry of Education and Research (MIUR), is equivalent to a Bachelor of Arts Degree.

# THE PROFESSION

**Fashion Stylist, Visual Researcher,  
Fashion Consultant, Brand Consultant,  
Creative Director, Fashion Editor,  
Trend Forecaster.**

The Fashion Stylist has a deep understanding of fashion culture, they organise and create images for photoshoots, videos, fashion films, events, fashion shows and editorial products developed around specific concepts they wish to communicate. They decide on the mood and work in close contact with art directors, and photographers, film directors and fashion designers. These professional figures use visual storytelling to construct a coherent image, offering an original and contemporary point of view. The Fashion Stylist observes the latest updates in fashion collections, interpreting changes and translating trends. In recent years this profession has widened its range of competencies and it now plays a fundamental role in the artistic direction of collections in collaboration with Fashion Designers, as well as in cool hunting and trend setting. They hold high profile roles in Creative Direction, such as Fashion Editor for publications, in research and product development in the fashion sector and in the curation of exhibitions dedicated to fashion.

# THE COURSE

The educational objective of the course is to train professionals in the fashion industry who are able to take part in the creative process, the value proposition and the promotion of a brand or a fashion product and its defining style and aesthetic. Becoming a Fashion Stylist, which is a multidisciplinary and analytical profile, requires the completion of a transversal educational path which must include a solid cultural background and a strong understanding of the technical tools of photography, video-making, and the world of fashion. Fashion Stylists have the ability to create a wide framework of visual and aesthetic references for a brand and interpret and analyse trends. Throughout the course students develop a solid foundation in many different areas: from history of art, fashion, costume, cinema and music, to the languages of video and photography. Students learn new research methods and build a solid cultural and technical background in reference to the fashion system as they begin to analyse the changes on the market and understand how to redefine 'style' and the aesthetic scenarios of the future. The course focuses on the study and design of a communication process, starting with an overview of the web landscapes, blogs, the e-commerce phenomenon, and online magazines. The study plan analyses the processes and professional figures that characterise the different areas of fashion communication: press office and public relations, digital PR, event management, communication strategy, communication management and research, and e-commerce management. IED offers the possibility to specialise in Fashion Communication. This specialisation is held only in Italian language.



# METHODOLOGY AND STRUCTURE

The training model alternates lectures, projects characterised by increasing complexity and experimentation activities, either as individual or as a group. IED builds value on the open discussion and exchange among students, teachers and companies.

Labs are the core of IED training, the places where theory can be translated into practice through the development of real projects.

The didactic path is based on the acquisition of the cultural, methodological, technical and technological knowledge of the professional field of reference and on the application of the acquired knowledge, also through the development of projects in collaboration with agencies, companies and institutions, which allow to continuously measure oneself with the productive system.

The three years, divided into six semesters, are structured in such a way as to progressively increase the students' design skills: the **first year** provides the basic technical and cultural tools for understanding and managing the creative process, stimulating the search for one's own **design identity**.

The **second year** is a moment of in-depth study, in which the methodology, tools and theoretical knowledge are tested through guided project activities. The cultural and technical disciplines support the development of the **design**

**process**, by getting awareness and competence in specific professional areas.

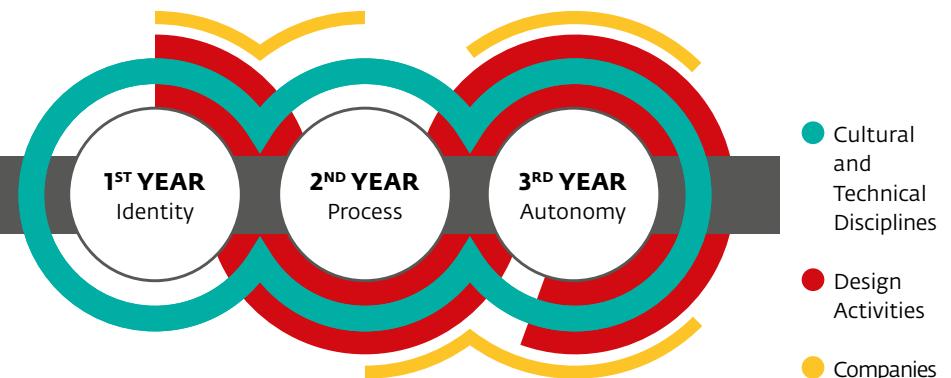
During the **third year** students deal with topics of increasing complexity and acquire the most advanced tools for the elaboration and communication of a project, learning the management of the different phases of developing an idea - from the concept to the real output - achieving their own **design autonomy** and putting it to the test in the **Final Project**, the climax and synthesis of the whole training itself.

The **workshops** and **transversal courses** involve students from different classes and contribute to developing a multidisciplinary approach and enhancing teamwork aptitude.

Students also have the opportunity to customise their study path training activities of their choice and the additional ones proposed by the school.

IED methodology, based on learning by doing and on project culture, is carried out together with a selected group of **professional teachers**, recognised in their field of study and reference point for students.

Year after year, IED guarantees a punctual update of the didactic contents and faculties. Finally, limited enrolments allow a direct and constant open discussion and an optimal use of contents, laboratories and equipment.





# PROGRAMME

## 1ST YEAR

### STYLE, HISTORY OF ART AND COSTUME

The course investigates the most important artistic movements and their leading personalities in the modern and contemporary age. In addition to describing how art has developed in the course of history, it aims at building a critical understanding of artistic codes, of art as a complex visual text and as a phenomenon that narrates cultural, social and aesthetic evolution.

### DESIGN METHODS

This course provides students with the analytical tools they need to examine the nexus between products and the processes behind their creation. This theoretical groundwork helps students identify the academic and cultural factors involved in a design project. Every design process is a merger of functional, technological and formal aspects. The course goes through the many phases, from the conception process to the development of the project, enabling both the identification of the most suitable tools and the management of those aspects that influence on the training, construction and representation of every creative activity.

### DIGITAL IMAGE PROCESSING

The use of graphic composition programmes and the acquisition of IT literacy make it easier for students to express their ideas and put the digital representation tools in relation with the notions of visual perception. The study of image processing programmes helps students maximise the impact of a concept, manage 2D images and modify their contents.

### HISTORY OF FASHION 1

The evolution of styles and tastes in the Western world from the mid-nineteenth to the mid-twentieth century. The course analyses the typical social and technical processes of the changes that took place in the fashion system, with a focus on fashion designers and collections case studies.

### PHOTOGRAPHY

This course explores the languages and techniques of photography, to build an understanding of their different uses, from the creation of a documentary record of work to the expression of the photographer's own artistic language. The laboratory practice allows students to experiment with photography, using both traditional and digital techniques and tools, so as to identify the best approach and method for every kind

of photo shoot. The course teaches students to analyse the context and develop their own spirit of observation, as well as to relate to the complexity of what happens before images and videos are actually produced.

### DESIGN METHODS FOR VISUAL COMMUNICATION 1

The course provides students with an introduction to communication science and fashion communication. Starting from the key historical concepts to more recent theories relating to the digital world, the student comprehends what fashion communication means, how it works, the tools utilised, the activities involved and the media in which it is presented. In reference to events, a fundamental aspect of fashion communication strategies, the focus is on the analysis and evolution of fashion shows.

### FASHION DESIGN 1

Students learn to design and organise a fashion shoot, as well as how to manage the casting process, the choice of locations, the pieces to be worn, the styling and the evaluation of the shots. Part of the course is devoted to studying the history of costume, by examining the cultural, social and economic evolutions of the recent centuries.

## **BUSINESS THINKING AND MANAGEMENT 1**

Topics of the course are the planning, promotion and management of the communication activities of a fashion concept store. The analysis is carried out through the study of concept stores. The course teaches the strategic rules of buying, and how to properly position the brands following business-based decisions.

## **HISTORY OF PHOTOGRAPHY 1**

This course progresses through studies, aesthetic research, and the use of photography, in particular on the history of photography as applied to the fashion industry. It focuses on the evolution of the languages and techniques of representation as well as on the styles adopted by top photographers.

## **PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM**

This course explores sensory perceptions and cognitive processes, illustrating the scientific theories that explain how our senses work, and linking those functions to the research on the psychology of form. Students tackle the principles of colour theory and, through the applied sciences, learn techniques for analysing the relationship between object, space and person.

# **2ND YEAR**

## **HISTORY OF FASHION 2**

The course provides a semiotics analysis of the history of fashion from the '70s to the '90s, so as to identify contemporary trends and give students the tools they need to understand the contemporary relevance of fashion and highlight its mechanisms.

## **COMPUTER GRAPHICS**

The purpose of the tools and processes used in visual design is to communicate and present finished products. By providing students with a series of technical and methodological skills, the course teaches them how to use graphic design programs to create customised books, portfolios and multimedia graphic projects.

## **FASHION DESIGN 2**

Students will create photoshoots for womenswear, menswear and still-life of fashion accessories. The photos from which will be then placed in fashion magazines designed and realised by the students. The course will develop through reviews in class with the Lecturer, improving on the students' quality of research and ensuring that the results are coherent and professional.

## **DESIGN METHODS FOR VISUAL COMMUNICATION 2**

The course covers fashion publishing, advertising and fashion writing.

Students are asked to analyse the evolution of these areas and produce content from a personal perspective using contemporary tools.

## **FUNDAMENTALS OF VIDEO PRODUCTION**

In addition to learning how to use video design programs and the most important techniques of video shooting and editing, this course analyses the aesthetic codes, the different languages and the influence exerted on the perception and use of the fashion system.

Students develop critical thinking on the phenomena related to video production, translating the codes of their contents and understanding the techniques.

During the course fashion films and music videos are analysed.

## **ARTS SEMIOTICS**

This course concentrates on clothing and its expressive and semiotic components, including how it is represented in the different systems of storytelling. The construction and organisation of the unity between form and contents is examined, so that students can learn how to understand the complexity of fashion's meaning as a narrative.

## **HISTORY OF PHOTOGRAPHY 2**

This course progresses through studies, aesthetic research, the use of photography, photographers, and how they relate to technical changes and to their artistic, cultural and social ramifications.

In particular, it focuses on the history of photography as applied to the fashion industry, concentrating on the evolution of languages and techniques of representation and on the styles adopted by top photographers.

## **BUSINESS THINKING AND MANAGEMENT 2**

The course analyses the world of fashion shows and requires, as its final step, the organisation of a catwalk show, with an in-depth study of all its preparatory phases.

# **3RD YEAR**

## **THEORY AND ANALYSIS OF FILMS AND AUDIOVISUAL PRESENTATIONS**

The focus of this course is on the phenomenology of media and how they relate to the artistic movements: the aim is to provide students with an articulated, dialectic familiarity with cinema and audiovisual media, so as to stress the nature of cinema and other media and their reciprocal influence, as well as the dynamics that drive the narrative of a cinema script, by studying director's approach, the photography, the soundtrack, the script and the overall visual impact on the public.

## **DESIGN METHODS FOR VISUAL COMMUNICATION 3**

The course represents a starting point for the Final Project, with the creation of a visual project. Core topics are history of cinema and contemporary arts.

## **FASHION DESIGN 3**

The course focuses on practical exercises performed during laboratorial sessions. Students are asked to develop projects characterised by increasing complexity, as an improvement of the knowledge they have acquired with the previous teachings in preparation for the Final Project.

## **PHENOMENOLOGY OF CONTEMPORARY ARTS**

The course tackles the history of fashion - over the latest 30 years - and provides students with a proper cultural background related to iconography and aesthetics. This allows the study path to be integrated with suggestions coming from modern and contemporary imaginary. Students develop a critical perspective on phenomena, trends and personalities which embody the stylistic evolutions of our times.

## **SOCIOLOGY OF CULTURE**

The course studies the basic principles of sociology, so as to illustrate the discipline's historical roots, its various schools of thought and, as a consequence, its different methods and analysis approaches. Lifestyle and affinity groups are a topic for discussion, as well as the dynamics of social interaction that, together with the communication codes and languages, help students understand the cultural production. The course stimulates the students' ability to translate the encrypted

meanings behind a design project concerned with the socio-cultural dimension.

## **FASHION DESIGN 4**

This workshop tackles the preparatory phases to the Final Project, laying the basis for the metadesign phase, i.e. the project's strategic definition, the approach to be adopted to conduct the research into the topics to be studied, and the planning of the subsequent operational stages.



## DEPARTMENT OF DESIGN AND APPLIED ARTS

School of Artistic Design for Enterprise

## First Level Academic Diploma in Fashion Design

Location: Milan

SUBJECT	CREDITS
<b>1<sup>ST</sup> YEAR</b>	
STYLE, HISTORY OF ART AND COSTUME	6
DESIGN METHODS	4
DIGITAL IMAGE PROCESSING	6
HISTORY OF FASHION 1	4
PHOTOGRAPHY	8
DESIGN METHODS FOR VISUAL COMMUNICATION 1	8
FASHION DESIGN 1	6
BUSINESS THINKING AND MANAGEMENT 1	4
HISTORY OF PHOTOGRAPHY 1	6
PERCEPTION THEORY AND THE PSYCHOLOGY OF FORM	4
Interdisciplinary Lectures/Seminars/ Workshops	4
Total credits required 1st year	60
<b>2<sup>ND</sup> YEAR</b>	
HISTORY OF FASHION 2	6
COMPUTER GRAPHIC	6
FASHION DESIGN 2	12
DESIGN METHODS FOR VISUAL COMMUNICATION 2	8
FUNDAMENTALS OF VIDEO PRODUCTION	10
ARTS SEMIOTICS	4
HISTORY OF PHOTOGRAPHY 2	4
BUSINESS THINKING AND MANAGEMENT 2	4
Electives	4
Interdisciplinary Lectures/Seminars/ Workshops	2
Competitions	
Total credits required 2nd year	60
<b>3<sup>RD</sup> YEAR</b>	
THEORY AND ANALYSIS OF FILMS AND AUDIOVISUAL PRESENTATIONS	6
DESIGN METHODS FOR VISUAL COMMUNICATION 3	6
FASHION DESIGN 3	8
PHENOMENOLOGY OF CONTEMPORARY ARTS	4
SOCIOLOGY OF CULTURE	6
FASHION DESIGN 4	8
Electives	6
Internships	
Competitions	4
Interdisciplinary Lectures/Seminars/ Workshops	
Foreign language	2
FINAL PROJECT	10
Total credits required 3rd year	60
Total credits required during 3 years	180



# CAREER

**IED Career Service** supports all students during their first steps in the job market and facilitates their integration through **constant relations** with companies, agencies and institutions. During their studies, students have the opportunity to meet companies and participate in selection interviews for the activation of internships and collaborations, thanks to a **bespoke activity of continuous support and monitoring**.

Every year IED organises **exclusive meetings** with companies and agencies that introduce themselves and meet students with the specific aim of selecting the most suitable profiles to be included in their teams, once the study path is over. **Career Days** are precious occasions dedicated to students including also a series of meetings with the HR Managers of companies. Students have the chance to present their own works highlighting their motivation, creativity and aspirations.

## PARTNER

3M, Accenture, Adidas, Alessi, Alfa Romeo, Amnesty International, Apple, Arnoldo Mondadori Editore, Aston Martin, Barilla, Benetton, BMW, Bottega Veneta, Bulgari, Calvin Klein, Canon, Campari, Cappellini, Coca Cola, Damiani, De Agostini, Diesel, Dior, Dolce&Gabbana, Ducati, EDI Effetti Digitali Italiani, Edizioni Condé Nast, Emergency, Emilio Pucci, Endemol Shine Italy, Ermenegildo Zegna, Fendi, Ferrari, Ferrero, FIAT Chrysler Automobiles, Flos, Fontana Arte, Ford, Fox Italia, Freeda, Gianni Versace, Giorgio Armani, Herno, Hewlett Packard, Honda, IBM, Illy, Ikea, Inditex Group, Jaguar, Jil Sander, JINGLE BELL Voice & Music, JWT, Lamborghini, Lancia, Lavazza, Lego, Leo Burnett, Louis Vuitton, Luxottica, Marni, Maserati, Martini, Max Mara, Mediaset, Microsoft, Milestone, Missoni, Moschino, Movimenti Production, MTV, Nestlé, Nike, Nintendo, Nivea, Piaggio, Pirelli, Pixar, Polaroid, Pomellato, Prada, Proxima Milano, Puma, RCS, RAI, Redbull, Renault, Roberto Cavalli, Salvatore Ferragamo, Sergio Rossi, SKY, Sony, Swarovski, Swatch, Tbwa, Tod's, Toyota, Universal Studios, Valentino, Volkswagen, We Are Social, WWF Italia, Yoox.

# AN INTERNATIONAL NETWORK

IED is a 100% Italian excellence as well as an international network with campuses in Italy, Spain and Brasil.

**170 academic partnerships** spread over Europe, Asia, USA, Canada, Australia, New Zealand and South America. Many of these allow students to participate in the **Exchange Study Program** and **Erasmus+** attending a semester abroad.

Moreover, IED is **member of a wide-ranging academic and cultural network**: CUMULUS – International Association of Universities and Colleges of Art, Design and Media; ELIA - The European League of Institutes of the Arts; WDO – World Design Organization; ENCATC – European Network on Cultural Management and Policy.

IED also keeps **relations with various international Universities and Academic Associations**, including: ADI - Associazione per il Disegno Industriale, NAFSA - Association of International Educators, EAIE – European Association for International Education.

The international dimension and vocation are also confirmed by the presence of **students coming from over 100 countries**. IED is a place of fruitful exchanges and confrontation between different cultures and contributes to training a new generation of professionals ready for entering the contemporary market.

## ALUMNI

More than 120.000 former students. ALUMNI platform - dedicated to IED former students now professionals - is filling up with **a global, multicultural and interdisciplinary community**. It is a place of exchange, communication and bespoke services, an incubator of opportunities, relations and visibility.

## USEFUL LINKS

- [ied.edu/how-to-apply](http://ied.edu/how-to-apply)
- [ied.edu/undergraduate-pricelist](http://ied.edu/undergraduate-pricelist)
- [ied.edu/financial-aid](http://ied.edu/financial-aid)
- [ied.edu/services](http://ied.edu/services)
- [ied.edu/alumni](http://ied.edu/alumni)

# BECOME A IED STUDENT



[ied.edu/how-to-apply](http://ied.edu/how-to-apply)

Deepening the contents, fully understanding the values and opportunities of a study path compared to another, focusing on aptitudes, talents and aspirations are turning points to find your own way.

IED leads you along this path and provides you with **an advisor** who will help you to consciously choose your study path.

Below the main steps to be followed:

- Book a **free orientation interview** with your personal advisor to catch the course that suits you the best, in line with your expectations or to get all the information of the chosen course;
- The **admission process** begins: once you receive from your advisor the credentials to access your personal area, just upload the necessary documents, take the language test - if required - and finally get ready for the motivational interview, prior to enrolment.

**See you in IED!**

