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STUDY ABROAD  
VISUAL DESIGN  
SEMESTER

Version 01

**MOVES YOU**

with silence

### Brief descriptive summary

Over the past 80 years Istituto Marangoni has grown and developed alongside the thriving Italian fashion and design industry. Through an exciting curriculum aimed to develop practical, creative, and business and management skills which are subject specific, and relevant to the international fashion industry, Istituto Marangoni undergraduate courses prepare students with the necessary knowledge and know-how in order to enter a professional career in the fields of Fashion Design, Accessories and Footwear Design, Fashion Styling, Fashion Business and Communication, Multimedia Arts, Interior Design, Product Design, Art History and Culture.

### General Information

#### 1. Certification attained

Istituto Marangoni Certificate and Transcript\*

\*The recognition of credits obtained within their Semester experience will be evaluated and then confirmed by their own University.

### Programme Information

#### 2. Educational & Programme Aims

##### Educational Aims:

- to develop flexible approaches to programme delivery and student support which reflect the needs and expectations of our students;
- to provide a supportive and inclusive learning environment which will enable success for all learners;
- to develop the students' intellectual and imaginative powers, creativity, independence, critical self-awareness, imagination and skills;
- to establish a culture of constant improvement in learning, teaching and assessment that is anticipatory, enabling, supportive, rewarding and fully aligned with the Institutions vision and strategic objectives;
- to provide a learning experience that is informed by research, scholarship, reflective practice and engagement with fashion and design industry and the professions.

##### Programme Aims:

Study abroad courses provide an opportunity to see the world, experience new cultures, learn a new language, visit neighbouring countries, and make new lifelong friends.

Study abroad semesters at Istituto Marangoni offer participants a chance to experience different styles of education and learn key skills from international experts in the field. The study abroad level is structured and taught at year two of a three-year undergraduate programme. According to the chosen course, credit transcripts or class (contact) hours are awarded on successful completion. Courses are offered twice a year, in autumn and spring. Course content changes with each start date to offer a wider range of subjects, giving participants the opportunity to choose the course that best suits their needs.

Semester courses in visual design combine a mix of technical design skills covering some of the most important digital software, including drawing and design elements of typography and lettering, colour, print, and layout composition to create meaningful designs in a technological and emotionally charged world.

Aimed at participants with at least one-year previous undergraduate study in visual/graphic design, or similar field, these short courses cover key subjects rendering and communication, together with visual research and analysis of brand and mass communication. Participants investigate ways to communicate through visual language and storytelling in order to create a new image in brand identity, a new vision in advertising, or innovative ideas in publishing and in online magazines for the luxury, fashion and creative industries.

Enhance graphic and multimedia design skills for effective and innovative visual communication.

#### 3. Course Learning Outcomes

Students successfully completing the Semester Abroad programme in Visual Design will have developed:

LO1 - Sound understanding of current and emerging technologies, with the intention of showing applications and insight within the contemporary visual design industry;

LO2 - Appropriate understanding of problem-solving and concept-generating approaches required by the visual design industry;

LO3 - Reflective and self-managed appropriate approach to dealing with complex issues both systematically and creatively, making judgements in the absence of complete data, and communicating their conclusions clearly to specialist and non-specialist audiences;

LO4 - Self-direction and originality in tackling and solving problems, acting autonomously in planning and implementing tasks at a professional or equivalent level in respect of the visual design industry;

LO5 - Understanding importance of and being able to apply working relationships using teamwork and leadership skills, recognising and respecting different perspectives within the visual design industry.

#### 4. Teaching/Learning and Assessment Strategy

##### Curriculum:

##### Visual Design Semester Abroad • October intake

###### Introduction to Design Information Technology

The subject allows students to perfect digital graphic design techniques. The course focuses on the transmission of content using the most appropriate techniques for digital communication. The course introduces students to new media, digital marketing and Interaction Design. The students will be involved in the realization of an interaction design project.

###### Sociology and Anthropology of Communication

The course aims to introduce students to the anthropological analysis of the “liquid society” with a focus on how such a “liquid” status of society has been augmented by the implementation of digital technologies into everyday life. The course will guide students in the analysis of the impact of digitization on human society and people’s cognitive behaviours, focusing on the most critical issues that rise as living gets intertwined with the digital ecosystem. Students will critically analyze how the way people process information and experience communication are evolving in this new scenario. The responding strategies available to visual designers that will allow positive change will be investigated.

###### Aesthetic Trends History

The subject will examine the history and theory of the fashion industry. The aim of this course is to align the history of industrial artifact design (and its implications on the development of society and customs) with that of fashion design, looking at the development of techniques and creative expressions, together with the affirmation of technologies. Specific focus will be placed on the relationships between art, key players, artistic trends and critics in the whole fashion sector.

###### Design Rendering and Communication

This course will introduce to the students the importance of techniques of representation and visual interpretation within design proposals. The course will train students to address the composition of the whole message, allowing them to learn the methods and techniques and an appropriate language needed for the full and effective transmission of meaning and content. The subject introduces 3D modeling techniques and software as well as the basics of CAD.

###### Environment Design

The subject deals with the subject of analysing and designing 3D spaces, understood as functional places in which to the display of goods and art works and design for showrooms and retail spaces. In addition to a foundation for accurate, coherent expression of strategic messages, the technical and cultural baggage includes regulations. Safety of users, selection of materials and graphics for 3D spaces together with the question of signs, including with analogue, digital and interactive tools.

###### Fashion Product Communication

The subject prepares students for the construction of presentation materials for the fashion industry, introducing them to critical analysis and the creation of expressive concepts, promotional materials and campaigns. Considerable attention will be dedicated to the combination of technology and research, in a context of a possible dialogue between theoretical subjects and practical applications that would permit transformation into artefacts.

##### Visual Design Semester Abroad • March intake

###### Image Digital Processing

The subject will guide students through the construction of an important, comprehensive technical and cultural background linked to the production and elaboration of images with different origins and different intended uses. A part of the subject will be dedicated to combinations of techniques and research, favouring the technical and technological expertise and general culture of images (in the aesthetic and practicability, effective sense of its use in different contexts). One part of the subject will be dedicated to participation in national and international contests on the subject of digital communication; a second part will be dedicated to the actual elaboration of digital images using leading-edge software.

###### Mass Communication

The subject deals with the scenario of goods and consumption considered as a stage for production for the construction of an historic and social memory with profound implications for the value of knowledge in the process of building and driving contemporary society. The study of systems and means of mass communication and information, of the process of creation of consent and political, social and cultural persuasion in contemporary society, the dissemination of data and the sharing of cultural trends become areas for exhaustive exploration and for the create a basis of educational background for designers of communicative

artefacts in contemporary society.

### Brand Communication

The subject deals with technical and analytical scenarios of brand communication: transmission of meaning, the sense of business and the tangible and intangible aspects of contemporary brand actions. Subjects will deal with advertising, corporate communication in retail and business environments, publishing, and product packaging or service communication. The basics of visual identity and the construction of a suitable brand image, in a strategic vision of the contribution of visual design.

### Visual Research

The subject deals with extremely different subjects and scenarios that are essential for the cultural training of the visual designer: from strictly theoretical areas linked to Gestalt and colour theories, to the social and cultural effects of the phenomenology of combining materials and visual languages, also considered in mixed and composite settings (analogue-digital, 3D, and interactive-immersive). Studies will look at the use of communication in a proxemic concept, at the effectiveness of image use and transmission in an environment of consumption, social service and information. Analysis and experimental research will be carried out in theory and application areas (from image and text generation to the production of new forms and techniques for communicating a visual message).

### Multimedia Planning

The nature and aspiration of the subject is to open channels for both research and application in complex and extremely advanced projects: it will look at interactive and sensitive environments in order to accelerate the quality and effect of communication and information for commercial and cultural consumption (from retail to museum, urban and public spaces, and corporate communication). Advanced hardware and software skills, a culture in multimedia languages and interaction between visual disciplines, narration and environmental design: technical, technological and expressive baggage is linked to the cultural background acquired in other lessons to train designers with a broad vision of their strategic intervention.

### Programme teaching methods:

The programme is designed to facilitate the development of a student who will be highly employable and will allow them to investigate and develop their strengths.

The programme will present students with a variety of approaches to learning and assessment strategies that will promote intellectual, imaginative, analytical and critical judgement.

It will allow students to develop understanding as well as their presentation and communication skills, which they will be able to demonstrate in a variety of forms.

A combination of different learning and teaching methodologies are employed in order to promote reflective learning and develop generic transferable skills.

### Methods include:

- projects to encourage independent learning through investigation, enquiry and problem solving;
- group project to enhance interpersonal and collaborative skills;
- tutorials and group tutorials to facilitate shared experiences and best practice;
- seminars, formal lectures and workshops;
- study, trips, external projects and competitions present the students with another dimension to their learning experience;
- guest speakers provide the students with a full, broader and real perspective to their specialist field of study.

Students will have the opportunity to demonstrate their achievement of the intended learning outcomes through a variety of tests appropriate to their field of study.

### Course Specific Assessment Criteria:

The methods of assessment used give breadth and depth, which allow for both the formative and summative assessment of every student at each stage of the programme.

Assessment methods to support learning:

the programme uses a balanced assessment system, both summative and formative as an integral part of gathering information on student learning. Different forms of assessment can, and where appropriate should, be used to test different types of skills and learning.

### Formative Assessment:

**Formative assessment** informs both teachers and students about student understanding at a point when timely adjustments can be made. In formative assessment students could be involved in the assessment process. These formative assessment situations will also give students an opportunity to learn to critique the work of others. Some of the instructional strategies that will be used formatively include the following:

- criteria and goal setting: asking students to participate in establishing what should be included in criteria for success;
- self and peer assessment: With peer evaluation, students see each other as resources for understanding and checking for quality work against previously established criteria;
- student record keeping: helps students better understand their own learning as evidenced by their classroom work. This process of students keeping ongoing records of their work not only engages students, it also helps them, beyond a “grade,” to see where they started and the progress they are making toward the learning goal.

#### Summative Assessments:

These assessments are a means of gauging student learning, at a particular point in time, relative to established marking criteria. **Summative assessments** can occur during as well as at the end of each unit and concentrate on specific evidence of student work, examples as follows:

**Portfolio Assessment** is used to assess a variety of projects that have been developed throughout the unit.

**Practical Coursework** allows the students to demonstrate their understanding and application of practical areas of study.

**Written Reports** are required in some study areas, where a clear and structured brief is provided and the students are asked to submit work to be marked independently and anonymously by staff.

**Formal Examinations** are required in some study areas.

**Presentations** are used in some subjects to allow the student to develop their professional communication and presentation skills.

**Student Projects** are used when the student is required to submit work to be marked independently and anonymously.

## 5. Course structure

Visual Design Semester Abroad • October intake  
Semester 1

Subjects	Total Hours	Credits (ECTS*)
Introduction to Design Information Technology	48	4
Sociology and Anthropology of Communication	24	3
Aesthetic Trends History	24	3
Design Rendering and Communication	96	8
Environment Design	72	6
Fashion Product Communication	48	4

Visual Design Semester Abroad • March intake  
Semester 2

Subjects	Total Hours	Credits (ECTS*)
Image Digital Processing	96	8
Mass Communication	24	3
Brand Communication	48	4
Visual Research	48	4
Multimedia Planning	96	8

\*European Credit Transfer System

## 6. Course Specific Admission Requirements

Admission is based on the reasonable expectation that the student will be able to fulfil the objectives of the programme and achieve the standard required for the award.

Admission requirements are listed below:

- Completed the first year (L4) of an Undergraduate Bachelor programme in Visual Design or similar;
- For non English/Italian native speakers: certificate of language skills, level b1 of Common European Framework of Reference with specific requirements (e.g. IELTS 5.0 without elements below 4.5);
- Portfolio;
- Base knowledge of graphic design, design process, photography and digital tools.

When considering the suitability of an applicant for a place on the programme the Admissions team will usually take the following factors into account:

- Signed personal statement;
- Transcript from an Undergraduate Bachelor programme in Visual Design or similar;
- Portfolio;
- Certificate of the chosen language of the course.

The Admissions Manager coordinates and supports the subject specific Programme Leader and the Director of Education in dealing with interviews and portfolio assessments (where appropriate).

(Admission requirements are subject to change in order to comply with entry requirement regulations).

### 7. Programme Leader's Responsibilities

- They will have responsibility for implementing the strategic direction of the courses within their programme and for co-ordinating the academic administration necessary for its successful day-to-day operation.
- chairing the Programme Committee, and arranging for such meetings of the Committee as considered appropriate;
- acting as the Chief Executive Officer to the programme. As such he/she will be responsible, within the agreed policies of the Programme Committee, and Academic Boards, for the efficient operation of the programme as approved by the Institute;
- supporting and encouraging their teaching team including PDP;
- advise the Programme Committee on its proper responsibility for the continuing development of the programme;
- liaise on behalf of the Programme Committee with all staff as appropriate;
- be empowered to take on behalf of the Programme Committee any reasonable action with respect to the proper functioning of the programme;
- recommend areas for curriculum development;
- co-ordinate the assessment schedule for the Unit and ensure that it is communicated to students and the Director of Education;
- liaise with Student Support Officers to ensure that appropriate study support is available;
- recommend the appropriate level of resources required for the Unit and liaise with the teaching team;
- undertake training and professional development and contribute to the training of others;
- actively participate and organise Peer Support systems;
- monitor & respond to the student voice including regular meetings with the student Rep.;
- monitor Unit and course feedback and the student voice;
- organise all areas of assessment procedures, facilitate monitoring, joint marking, internal verification;
- maintaining the quality of academic standards by supporting the rules and regulations concerning exam procedures and conduct of the student and teaching team.

### 8. Student Support Strategy

Istituto Marangoni administers policies to enhance the student experience, in an academic, practical and pastoral way:

- Programme Leaders: the first point of call to acquaint students with regulations and issues arising on the programme;
- Student Support Officers for student referral where appropriate;
- programme and student handbooks;
- induction programmes for facilities including: Library, IT, online resources (where available), school facilities and media services;
- student group representatives (student voice).

### Student Support Officers

A dedicated Student Support Officer is available for all students on the programme.

For academic counselling, Student Support Officers will liaise with tutors and programme leaders to offer practical advice to resolve specific academic difficulties.

A written record of these tutorials will be kept in the student's file for reference and to assist in the monitoring of student progress.

For matters of pastoral care the Student Support Officers will help in:

- finding their way around;
- managing their time;
- dealing with stress;
- getting the best from their course;
- understanding and applying the school's rules;
- anything else the officers can advise on.

One-to-one appointments may be made by phone, through the receptionists or by email. Where possible students can expect to be seen almost immediately, or contacted to arrange a suitable time.

### 9. Student Evaluation

Student feedback is essential to the programme development and student comments are used to enhance both the successful management of the programme and the teaching/learning strategies.

Istituto Marangoni gathers student opinion in a variety of ways, which may include the following:

- Informal contact with Programme Leader and subject Tutor through appointments with academic staff;
- Issues will be taken to Programme Reflective Meetings and added to the Annual Academic Monitoring Report;
- Formal Student Representation;
- Semester/Term Questionnaire;
- Resources Questionnaire (at the end of each academic year);
- Final Questionnaire (at the end of a study cycle);
- NPS (Net Promoter Score) Questionnaire (at the end of each academic year).

It would be desirable that students provide details of their identity when giving constructive feedback on the course and teaching methods. There might be occasions when that is not appropriate and Istituto Marangoni recognises such exceptions. In these instances, the programme teams and central support services will ensure that anonymity and confidentiality are respected.

In order to 'close the feedback loop' and to communicate any improvements resulting from participants attendance, at least once in the academic year, programme teams relate back to participants the actions taken in response to their views.

Participants will be asked to answer to a series of questions, for example, if it was clear what they were meant to be learning on the unit, if the teaching had helped them learn effectively and if they have developed new skills or improved the existing ones.

The data will be analysed and the Programme Leader will be required to comment on:

- key strengths and issues arising from student performance;
- key strengths and issues arising from student feedback;
- actions and improvements for the next academic year.