



**istitutomarangoni**



**EXECUTIVE SHORT COURSES  
BRIDALWEAR DESIGN**

### 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 short executive courses provide an opportunity to broaden horizons and update expertise in all areas of the business.

### 1. Certification attained

Istituto Marangoni Certificate

### 2. Course Learning Outcomes

On successful completion of the course, participants will be able to:

- demonstrate an accomplished understanding of the history of the wedding dress, together with different styles, shapes and fabrics used in the industry;
- acquire the main principles of bridal collection design and development;
- identify the key financial and commercial considerations of bridal collection design;
- develop a contemporary bridal collection referencing current trends and influences relevant to the target market.

### 3. Course Description & Assessment Methodology

#### Course description:

The bridal gown has always been the ultimate aesthetic expression of the wedding celebration, as well as a moment of social recognition in every cultural system.

The objective of the course is to consider the bridal gown as a communicative, cultural and social phenomenon and to provide the tools for planning and designing a collection of bridalwear. It is designed for professionals and fashion designers who want to specialise in researching and designing a collection of bridal gowns.

**Weekend 1:** participants will analyse the ways of dressing at weddings in contemporary society and study the interdisciplinary relationship between history, sociology, anthropology and religion, to grasp a better understanding of the evolution of the gown in relation to how society has changed over the years.

**Weekend 2:** figure drawing and the study of proportions are the basic notions required to design a dress and understand the relative rendering techniques.

By studying colours and carrying out research on fabrics and styles, participants will be able to try out new solutions for designing a collection capable of interpreting the latest trends and proposing innovative forms.

**Weekend 3:** during the third week, the participants will study the relationships between style and fabric, including the techniques used for draping, interpreting trends and defining a personal style of their own; they will experiment with solutions ranging from traditional fabrics such as taffeta and silk to more unusual materials such as raffia, velvet, matelassé or eco-fur.

**Weekend 4:** the participants will work on a 3d creative modelling research project and, while studying the collection, they will also devise and present matching accessories. The classroom lessons will be alternated with workshops and presentations by companies from the bridalwear industry.

**Weekend 5:** during the fifth week, participants will analyse the world of the bridal gown and its precise market references (ateliers and fashion designers, specialised exhibitions and magazines), which guide and inform the choices of consumers in all segments of the market, in relation to the various levels on which the brands are placed.

**Weekend 6:** participants will end the course by creating a presentation capable of combining the creative aspects of design with considerations regarding its social elements and reference market scenarios. They will also design an entire collection, from the moodboard created in the research phase to the technical files. The participants will therefore present a coherent, contemporary project that conveys innovation and creativity.

#### Assessment:

Depending on the nature of the executive course, the following assessment methodology may be referred to:

#### Formative Assessments:

This consists in a daily interaction with the tutors that through feedback help the trainees to adopt a critical appraisal of their own learning experience, and helps them assess their own performance in relation to the learning outcomes set for each element of study.

#### Summative Assessments:

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

**Portfolio Assessment** is used to assess a variety of projects that have been developed throughout the unit and contained within a single folder or portfolio. Portfolio assessment could take a variety of formats depending on the subject and stipulated by the tutor.

**Practical and class-based projects** allow participants to apply their theoretical understanding of a specific subject area.

**Written Reports** are required in some study areas and these will in some cases be a response to industry briefs, allowing participants to reflect real industry requirements and to present work to industry standards through report writing.

**Presentations** are used in some subjects to allow participants to develop their creative, professional communication and presentation skills, formalising their arguments in a critical manner. When giving presentations participants are actively encouraged to embrace new technologies and media in an innovative way where appropriate.

#### 4. Educational Aims

The educational aims are:

- to develop flexible approaches to programme delivery and participant support, which reflect the needs and expectations of learners at the appropriate level;
- to provide a supportive and inclusive learning environment which will enable success for all learners;
- to encourage the, creativity, critical self-awareness, imagination and skills that will enhance global employment opportunities on completion from all courses;
- 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, reflective practice and engagement within the fashion, design, and creative industries.

#### 5. Study Areas / subjects covered

##### Main study areas

The history of wedding attire

Fabrics, styles, shapes and trend analysis

Creativity and business research, commercial aspects of wedding dress collection

#### 6. Tutor/lecturer Responsibilities

The Director of Education has the responsibility for implementing the strategic direction of the courses and the co-ordination of the academic teams and administration, necessary for the successful day-to-day operation of the school.

The Tutors' responsibilities include:

1. all matters pertinent to the proper day-to-day operation of the programme involving leading and supporting participants;
2. advice to the Director of Education on appropriate delivery for the continuing development of the programme;
3. recommendations in areas for curriculum development;
4. liaison with the Participant Support Officer to ensure appropriate study support is available to participants;
5. recommendation of the appropriate level of resource required for the Unit;
6. maintaining the quality of educational standards.

#### 7. Participant Support Strategy

Istituto Marangoni's departmental policies ensure that various mechanisms are in place to enhance the participant experience, in an pedagogic, practical and pastoral way:

- a. programme handbooks provide relevant information to participants;
- b. the use of the Library, online resources (where available), and the centre facilities help participants to reach the skills and knowledge expected on the course;

#### Participant Support Officers

Istituto Marangoni provides Faculty Participant Support Officers, who act as the first point of contact for participants for pedagogical counselling. For any other matters the Participant Support Officers help in:

- managing time;
- dealing with stress;
- exam tips;
- getting the best from the 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 participants can expect to be seen almost immediately, or contacted to arrange a suitable time.

## 8. Participant Feedback

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

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

- informal contact with the Tutor, and through appointments with academic staff;
- end of course online questionnaires where participants will be invited to reflect on their overall experience at the School.

Istituto Marangoni would prefer that on most occasions participants be identified when giving constructive feedback on the course and teaching methods. There might be occasions when it is not appropriate and Istituto Marangoni recognises this exception. In these instances, programme teams and central support services will ensure that anonymity and confidentiality is respected.