Advanced Master's Degree
Integral Fashion Design

tech global university

tech global university

Advanced Master's Degree
Integral Fashion Design

- Modality: **online**
- Duration: **2 years**
- Certificate: **TECH Global University**
- Credits: **120 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/us/design/advanced-master-degree/advanced-master-degree-integral-fashion-design

Index

01 Introduction p. 4

02 Objectives p. 8

03 Skills p. 16

04 Course Management p. 20

05 Structure and Content p. 26

06 Methodology p. 50

07 Certificate p. 58

01

Introduction

New social habits have turned fashion into one of today's most important cultural elements. Therefore, visual aesthetics is part of the identity of individuals, and this is reflected at a commercial level, since the design of these products is increasingly important for all types of companies. For this reason, big brands are looking for designers who can provide them with new perspectives to surprise and stand out. This program offers professionals the opportunity to delve deeper into this field, preparing them to design all types of garments, focusing on both women's and men's fashion. All this, in a 100% online teaching system.

You dream of seeing your designs on the runways of Paris, Milan or New York and this program will give you everything you need to get there"

Fashion is constantly evolving, driven by creative geniuses who know, years in advance, what the next trends are going to be. Therefore, the influence of these people is enormous, since the importance of design, clothing and fabrics is becoming increasingly important on a social and cultural level. In short, millions of people define themselves, to a large extent, on the basis of their appearance, and clothing has an enormous weight in this area.

For that reason, large textile companies and the most prestigious design houses are constantly looking for the next stars of design, who not only know all the tailoring techniques and working methods, but who can bring a fresh vision and a revolutionary style to their garments. This Advanced Master's Degree, therefore, has been developed with this perspective in mind, as it will provide the student with everything they need to be able to stand out in this competitive and exciting world.

It will provide you with the best knowledge on issues such as clothing design, jewelry and accessories design, the marketing of a collection, the best pattern-making and tailoring techniques, both for men and women, fashion design, textile technology and the history of clothing, among many others.

The designer, therefore, will be able to become a leading figure in this field thanks to this program, which is developed through a 100% online learning system specially designed for working professionals. You will also be accompanied by the best teaching staff, who will guide the student using numerous multimedia resources: videos, master classes, interactive summaries or all kinds of complementary readings.

This **Advanced Master's Degree in Integral Fashion Design** contains the most complete and up-to-date program on the market. The most important features include:

- The development of case studies presented by experts in Design and Fashion
- The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional development
- Practical exercises where the self-assessment process can be carried out to improve learning
- Its special emphasis on innovative methodologies in Integral Fashion Design
- Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Content that is accessible from any fixed or portable device with an Internet connection

The big design houses are looking for the new fashion stars: You could be one of them"

This program not only offers a tour through the history and technique of fashion design, but will give you a great creative vision to improve your tailoring"

TECH's 100% online system will allow you to study at your own pace, without interrupting your daily life, without subjecting you to rigid schedules.

You will have at your disposal the best teaching resources, taught by a teaching staff of great prestige in the field of fashion.

Its teaching staff includes professionals from the field of design, who bring to this program the experience of their work, as well as recognized specialists from leading companies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide an immersive experience designed to prepare for real-life situations.

This program is designed around Problem-Based Learning, whereby the Students must try to solve the different professional practice situations that arise throughout the program. For this purpose, the professional will be assisted by an innovative interactive video system created by renowned and experienced experts.

02

Objectives

The main objective of this Advanced Master's Degree in Integral Fashion Design is to provide the professional with all the necessary tools to become a leading figure in this important artistic field. And for this, it has brought together a prestigious teaching staff, which has prepared the most complete and up-to-date contents, and offers students a flexible learning method that will adapt to their personal circumstances.

This Advanced Master's Degree integrates all the necessary contents to design at the highest level"

General objectives

- Develop virtual skills for the new fashion environment, managing current codes and fostering a creative and artistic spirit
- Develop a professional design project with global impact based on new opportunities
- Design with an awareness of the use of different materials, thanks to an in-depth knowledge of the use of fabrics
- Be agile and flexible to face changes with an interdisciplinary perspective
- Materialize the connection bewteen the imaginary world and the real world
- Gain in-depth knowledge of fashion design and its evolution, which will be relevant to the work of professionals who wish to develop in this sector
- Design on paper and using digital techniques that reflect the design
- Use pattern making and tailoring techniques to create garments and accessories
- Gain in-depth knowledge of the history of fashion which will be relevant to the work of professionals who currently wish to develop in this sector
- Learn about fashion photography to make the best possible use of the collections created
- Develop the precise skills that allow students to become important male fashion designers, whether its through their own company or working for leading companies and brands in the sector
- Design male fashion projects which attract the attention of the public

Specific objectives

Module 1. Structural and Integral Fashion Design

- Conceive ideas and represent them in a visual way
- Know in depth the structure of the human figure to communicate the function of the garment
- Know how to handle traditional techniques, together with those technological tools, which allow to sketch a pattern almost without any graphic notions

Module 2. Textile Product

- Delve into the structure of the silhouette and measurements
- Know the basics of garment and accessory design
- Carry out the testing of the designed products

Module 3. Accessories and Jewelry Design

- Conceptualize and design a collection of accessories at a professional level ensuring its feasibility
- Develop a technical and handcrafted pattern making, paying special attention to the choice of materials
- Obtain specialized knowledge on gems and precious stones, but also on digital tools specific to the sector

Module 4. Special Garment Clothing

- Learn to design costumes for film, theater and television
- Be able to create sport collections that are attractive to the public
- Specialize in haute couture garments

Module 5. CLO Virtual Fashion Design

- Use different 2D and 3D design tools
- Know in depth and be able to handle the CLO Virtual Fashion program
- Know how to design digital costumes for videogames

Module 6. Styling and Fashion Trends

- Know how to prepare a predictive trend report that minimizes risks and optimizes designers' resources
- Knowing the new fashion trends and consumer lifestyles to create designs that will attract interest

Module 7. Visual Identity = UX + Branding

- Develop artistic creativity through scientific analysis of data
- Learning to think from questioning and analyzing variables appropriate to fashion
- Predict fashion trends by identifying behavioral patterns, constructing sequences of facts and translating them into a representation scheme
- Master the main *data science* tools and programs, understanding what artificial intelligence is and what it is for, as well as when to apply it
- Understand how programming languages work and become familiar with programming languages
- Develop the use and practice of the main technological tools of Digital Marketing in Fashion essential and specific metrics that allow to evaluate the decision making from an Innovation department
- Build a representable identity of exponential growth of a fashion brand by creating a living storyline
- Replicate the functioning of technological tools in most of the sectors that make up Fashion: cosmetics, jewelry, clothing and footwear

Module 8. Commercialization of the Collection

- Be able to project an appropriate image of the brand or collection
- Present collections to the public in an attractive and coherent manner
- Know how to coordinate fashion events and promote the use of sustainable garments

Module 9. Fashion Purchasing Management

- Learn how to manage each of the processes involved in the marketing of a garment
- Conduct a thorough analysis to help understand the customer's buying intentions
- Source the best-selling products before stock runs out
- Master the technological tools that are the basis of big data and that will allow you to gain an advantage over your competitors by reducing lead times

Module 10. Entrepreneurship and Creative Direction Workshop

- Design successful ideas with a differential value proposition through the different business models that exist in fashion
- Develop analytical skills and market vision capable of building a consistent and lasting brand ecosystem
- Commercialize the differential value of a fashion brand, thanks to the development of a creative and innovative attitude
- Bring new perspectives to the international design market with a vision of the future
- Apply reflective thinking to concrete actions and make creativity a transforming value leading the current change

Module 11. Fundamentals and Introduction to Design

- Know the basics of design, as well as the references, styles and movements that have shaped it from its beginnings to the present day
- Connect and correlate the different areas of design, fields of application and professional branches
- Choose the appropriate project methodologies for each case
- Know the processes of ideation, creativity and experimentation and know how to apply them to projects
- Integrate language and semantics in the ideation processes of a project, relating them to its objectives and use values

Module 12. Pattern Making and Tailoring

- Know the development and representation of a pattern.
- Learn how to create any type of pattern autonomously
- Know the basics of sewing
- Distinguish the types of tools and machinery used in the manufacture of garments
- Identify textile materials and their main uses
- Develop practical research methods for the creative creation of garments.

Module 13. Photography

- Basic understanding of photographic cameras
- Know the software for developing and editing photographs
- Handle and understand the vocabulary and basic concepts of visual and audiovisual language
- Critically analyze images of different types
- Manage resources and sources related to the subject

Module 14. Fashion Drawing

- Understand the human anatomy and its main characteristics in order to be able to represent it in the fashion figure
- Know the canon of the human body in order to allow the stylization of the fashion figure
- Analyze and distinguish exhaustively the most important zones of the human body
- Differentiate the techniques of graphic-plastic representation in fashion illustration
- Look for the personal style in the fashion figurine as a hallmark of the fashion designer's identity

Module 15. Textile Technology

- Identify different types of textile fibers
- Select a textile material for a specific design according to its properties
- Know the dyeing techniques
- Master the ligaments in order to know how to apply them in daily work
- Know the properties of the different materials and the techniques for their manipulation and elaboration
- Know the main textile printing techniques.

Module 16. Representation Systems Applied to Fashion

- Differentiate the professional contexts of application of fashion technical drawing and understand the usefulness of the characteristics of this type of representation
- Know how to make flat drawings of garments
- Understand how to make flat drawings of garments that communicate to the pattern maker and the garment maker the characteristics of each model
- Know how to represent different fashion accessories
- Know how to make a highly descriptive technical sheet

Module 17. Fashion Design

- Understand the different working methodologies applied to fashion design
- Develop creative procedures that help in the work of fashion design
- Introduce the student to the technical procedures necessary for the realization of a fashion project
- Know the different means of diffusion and communication of the fashion product
- Understand the process of realization of fashion projects in all its phases
- Acquire resources for the visual presentation and communication of the fashion project

Module 18. Sustainability in Fashion

- Understand that the current human lifestyle turns us into unsustainable consumers
- Acquire and incorporate environmental and sustainability criteria in the conception and development phase of the design
- Learn about preventive and appropriate measures to reduce environmental impact
- Use sustainability as a requirement in the design methodology
- Provide students with natural and environmentally friendly sources of inspiration

Module 19. History of Fashion

- Gather methodological and aesthetic strategies that help to support and develop creative processes
- Associate formal and symbolic language with functionality in the field of fashion
- Justify the contradictions between fashion luxury and ethical values
- Reflect on the impact of innovation and quality in the production of fashion, ready-to-wear and *low-cost* fashion on the quality of life and the environment
- Know and value the historical uses and ways in which fashion has been resorting to the construction of imaginaries
- Know how to make correct denotative and connotative readings of fashion images

Module 20. Advanced Fashion Design

- Develop a critical thinking in the practices, trends, and results of fashion design, developing a personal criterion based
- Be able to understand and visually communicate information, master the techniques of graphic presentation of design projects
- Have a basic knowledge of construction processes, materials technology and production techniques and the corresponding disciplines
- Be able to coherently develop a design process responding adequately to an ordered set of needs and requirements

Module 21. History of Clothing

- Identify the language and expressive resources in relation to the contents
- Choose research and innovation resources to solve questions posed within the functions, needs and materials of clothing
- Distinguish the psychological processes in the evolution of the pieces in the history of clothing
- Associate formal and symbolic language with functionality in the field of clothing
- Demonstrate the interrelationship between the elements of clothing and humanistic fields
- Justify the contradictions between luxury clothing and ethical values
- Reflect on the impact of innovation and quality of clothing production on the quality of life and the environment

Module 22. Male Pattern Making

- Know the history of men's fashion
- Have own criteria, based on knowledge, for the development of men's fashion
- Understand male morphology and its peculiarities
- Know the most used patterns in men's fashion
- Learn how to make a tailored suit

03

Skills

Throughout this Advanced Master's Degree, the designer will be able to develop a series of skills focused on professional work that will make them a figure capable of working in multiple sectors and with different approaches, since this program does not focus on only one aspect of design. Therefore, this program is a great option to obtain the best professional opportunities in an industry that needs new creative minds.

Get to know all the techniques of design, pattern making and dressmaking techniques thanks to this program, which covers a wide range of relevant issues in this artistic and cultural field"

General skills

- Develop the necessary skills to manage successfully in fashion design
- Lead successful projects that are in demand by the public
- Design collections that are shown in the main national and international catwalks
- Obtain a general vision of the sector that allows to be more competitive
- Create attractive designs that become a must of the season
- Apply the historical criteria of the fashion industry to current designs, so that they become indispensable garments
- Develop effective communications about the fashion business
- Use photo editing software and programs

In this program, you will acquire all the necessary skills to create the best designs for men's and women's fashion"

Specific skills

- Know in depth all the phases of fashion design to make the final product a success
- Critical thinking about the current fashion culture
- Apply the most sustainable techniques and materials to create designs adapted to the demands of today's society
- Use the main textile techniques and technologies to create quality garments
- Control all phases of the marketing of a garment
- Coordinate and manage fashion shows
- Develop their own fashion brand to achieve market success
- Apply marketing techniques that favor brand positioning and awareness
- Know the current trends in the fashion industry and create those collections that will become a must-have
- Handle with confidence the CLO Virtual Fashion program, essential to create garments for the video game industry
- Design jewelry and other accessories that will win the public's approval
- Have knowledge of the evolution of fashion history
- Make a pattern according to the body of a girl, young woman or woman
- Apply the methodology designed by great exponents of fashion to solve design problems
- Learn to make the pattern of a skirt, pants and dress, combining them to create new fashion pieces
- Use different materials to recreate the texture of the fabric in the sketch designs
- Create a portfolio with the designs to be presented on the runway
- Use the references of the great masters of fashion to apply them in current designs
- Apply the basics of fashion design to the creation of men's garments
- Make artistic drawings in which every detail of the design is captured
- Successfully manage in the field of photography, applying the main techniques to produce highly detailed images that show the garments in a faithful way
- Make any type of pattern necessary for the creation of a men's garment
- Know in depth the history of clothing in order to apply the most useful and innovative resources in the designs
- Make men's suits that adapt to the needs and tastes of today's society.
- Make technical drawings that clearly show the characteristics of the garments and accessories

04

Course Management

Such an exciting and complex discipline requires extreme care in the selection of the different elements that make up the program For this reason, TECH has ensured that the teaching staff of this Advanced Master's Degree is composed of the most prestigious and experienced figures in the world of fashion, guaranteeing that the student obtains the best learning, with an eminently practical perspective that will make it possible for them to apply everything they learn directly in their work.

The greatest specialists in design are waiting for you in this Advanced Master's Degree to teach you all the keys to success in the world of fashion"

International Guest Director

With a long career in the women's and men's fashion industry, Susanna Moyer has worked for luxury brands such as Christian Dior Paris, Liz Claiborne and Hickey Freeman. She has also managed and developed business strategies, driving the results of design teams. In addition, she created her own brand and for 10 years designed, financed and oversaw all operations of her eponymous collection, which is sold at Neiman Marcus, Nordstrom and over 250 specialty stores.

One of her areas of interest is design education, so she has focused much of her professional career on transmitting her knowledge in this area of fashion. He collaborates with renowned global institutions such as the Parsons School of Design and the Fashion Institute of Technology. She has also taught courses in different countries, one of which is the American University of Paris, where she has created modules on sustainability and ethics in the sector. Her goal is to teach her own vision and promote increasingly specialized projects.

On the other hand, she serves as Creative Director of the Council of Asian Designers of America, where she advises fashion professionals. In this line, she is also a member of the Fashion Consort, an agency of experts in this field who create and disseminate content that inspires and educates companies, students and consumers, focusing on current issues and innovations.

Throughout his career, he has lectured extensively at fashion centers focusing on entrepreneurship, design theory and professional development. In addition, for her work in this discipline, she has received the IAF World Designer Award and her work has been featured in such media as Vogue Italia, Vogue France, Men's Health, Forbes and GQ.

Dña. Moyer, Susanna

- Creative Director of the Council of Asian Designers of America, New York, United States
- Professor at Parsons The New School of Design
- Adjunct Scholar at the Fashion Institute of Technology
- Creative Director at Issachar Center for Entrepreneurial Studies
- Creative Director of Career Gear
- MBA in Business and Fashion from Fashion Institute of Technology
- Graduate in Fine Arts from Parsons The New School of Design

Thanks to TECH, you will be able to learn with the best professionals in the world"

Management

Ms. García Barriga, María

- More than 15 years of experience in content generation of various kinds: logistics and distribution, fashion and literature or artistic heritage conservation
- She has worked in major media such as RTVE and Telemadrid.
- Degree in Information Sciences from the UCM
- Postgraduate Degree in Marketing and Communication in Fashion and Luxury Companies, UCM
- MBA from ISEM Fashion Business School, the School of Fashion Business of the University of Navarra
- PhD Candidate in Fashion Trend Creation
- Author of "The Pattern of Eternity: creating a spiral identity for the automation of fashion trends."

Professors

Ms. García Barriga, Elisa

- Dynamizer and community manager of a cosmetics company dedicated to the manufacture of natural soaps
- Responsible for developing different campaigns carried out by Cosmética Natural El Sapo
- Image and photography consultant for private schools throughout Spain
- Photographer specialized in 3D printing and for social networks, non-verbal language and creation of environments for school photography
- Degree in Teaching

Mr. Pereira Paz, Juan Carlos

- Designer and director of the DAB (Design and Bolivian Authors) project
- Responsible for the creative area and the internationalization of his brand, Juan de la Paz
- Specialized in Fashion Communication and Marketing
- Appearances in fashion and culture magazines around the world such as Vogue Russia, Harpers Bazaar Russia, L´ Officiel Italy, L´ Ofiiciel Arabia, Vogue Italy, Vogue Mexico, Elle China, L´ Officiel Argentina, among others, both in digital and print editions

Ms. Vela Covisa, Susana

- Director of the agency Polka Press Communication.
- Founder and director of the Atelier Couture catwalk
- Promoter and coordinator of the Sustainable Experience space at MOMAD
- Professor and Tutor at different Universities, Business Schools and Training Centers, such as IED, Francisco de Vitoria University, Madrid School of Marketing and ELLE Fashion School
- More than 30 years of experience as responsible for different fashion departments, especially communication of various brands, press offices, agencies, fashion projects, fairs and international catwalks, as well as in the organization of events in the sector
- Fashion Technician
- Additional training in Sustainable Fashion, specializing in Ecodesign, Fashion and Communication

Ms. Rodríguez Flomenboim, Florencia

- Image consultant and responsible for showroom management and implementation of concept stores
- Fashion producer and editor in different editorials, agencies and firms
- Creative scenic of different theatrical works, focusing on the symbolism of the image
- Degree in Performing Arts from the ESAD of Murcia
- Specialized in Artistic Creation and Fashion Trend Analysis
- Diploma in International Relations from ITC Sraffa in Milan
- Master's Degree in Fashion Editorial Production and Fashion Design from the American Modern School of Design, Buenos Aires, Argentina

Mr. Holgueras, Javier

- Market manager and analyst at Apple's headquarters in Ireland
- Professor of the Marketing Mix Modelling system, which he implemented at Kellogg's in Spain
- Degree in Economics
- Master's Degree in Big Data and Business Analytics

Ms. Romero Monente, Begoña

- Managing Director of the agency Young Promotion, creator of the personal shopper service in Spanish airports
- Specialized in the execution of advertising campaigns in duty free stores, with accounts such as AENA, Dufry, L'Oréal, Diageo, Philip Morris, Montblanc, etc
- Broadcaster, editor and communications manager in different on/off media, creating content for the sports, politics and tourism sections.
- Coordinator of the activities of the Airport Promotion Agencies Association, an entity that brings together Europe's leading agencies in airport field marketing
- Lecturer and teacher in various retail management, digital marketing and people management courses
- Leader of personalized mentoring and coaching processes for entrepreneurs.
- Degree in Journalism from the University of Málaga
- Degree in Advertising and Public Relations from the Open University of Catalonia
- MBA at ISEM Fashion Business School at the University of Navarra
- Certified Coach at the European School of Coaching

Ms. Miñana Grau, Mari Carmen

- Freelance designer at Petite Antoinette
- Co-founder of the brand @TheIraMare, specialized in scarves and accessories design
- Designer in different catwalks
- University Degree in Fashion Design at Barreira Arte y Diseño
- Graduate in Higher Degree of Design and Styling of Clothing in Barreira Arte y Diseño
- Graduated in Middle Grade of Hat and Accessory Design at Barreira Arte y Diseño
- Course on clothing technology
- Course on Pattern Making, Cutting and Dressmaking of Valencian Apparel

Ms. Anguiano, Daniela

- Fashion and graphic designer and content creator
- Graphic designer, community manager and content creator Association between Women and Soulem. Madrid
- Fashion and graphic designer Fasrev International Team
- Fashion and graphic designer for the designer Fernando Claro. Madrid
- Founder and artistic director Pipper´s Design. Madrid
- Textile Designer Baby Zanell
- Fashion and Textile Designer. University of Palermo, Buenos Aires, Argentina
- Course in Fashion Production EBA, Buenos Aires, Argentina
- Elle Education Course in Branded Content Creator Mindway, Madrid

Take the opportunity to learn about the latest advances in this field in order to apply it to your daily practice"

05

Structure and Content

This Advanced Master's Degree has been structured in 22 specialized modules, through which the professional will be able to delve into different relevant issues such as structural and integral design in fashion, focusing on aspects such as expression drawing or composition, the different products and textile technologies, the fundamentals of design, creative research, the history of clothing or photography aimed at the field of fashion. With this, the student will have obtained a complete knowledge that will allow them to progress in this industry quickly and safely.

You have at your fingertips the best content to develop a successful career in the fashion world"

Module 1. Structural and Integral Fashion Design

1.1. Expressive Drawing
- 1.1.1. Anatomical Structure of the Human Body
- 1.1.2. Three-Dimensional Space
- 1.1.3. Perspective and the Matrix Analysis

1.2. Visual Semiotics
- 1.2.1. Color and Light in 3D Forms
- 1.2.2. Contour and Shading
- 1.2.3. The Movement of Clothes in the Female and Male Anatomy

1.3. Composition I
- 1.3.1. Volume
- 1.3.2. Female Silhouette and Male Silhouette
- 1.3.3. Form and Negative Form

1.4. Composition II
- 1.4.1. Symmetry and Asymmetry
- 1.4.2. Construction and Deconstruction
- 1.4.3. Draping and Jewel Embellishments

1.5. Representation Tools
- 1.5.1. Geometric Sketch
- 1.5.2. Rapid Sketching and Poison Techniques
- 1.5.3. Canva

1.6. Design Methodology
- 1.6.1. Computer-Assisted Design
- 1.6.2. CAD/CAM: Prototypes
- 1.6.3. Finished Products and Production Runs

1.7. Customization and Transformation of Clothes
- 1.7.1. Cutting, Sewing and Finishing
- 1.7.2. Pattern Adaptations
- 1.7.3. Garment Customizations

1.8. Packaging
- 1.8.1. Packaging as an Extension of Branding
- 1.8.2. Sustainable Packaging
- 1.8.3. Automated Personalization

1.9. Atomic Design
- 1.9.1. Components of the System
- 1.9.2. Templates
- 1.9.3. Web Typology of the Designers

1.10. App Design
- 1.10.1. Illustration Techniques With a Cellphone
- 1.10.2. Integral Design Tools: Procreate
- 1.10.3. Support Tools: Pantone Studio

Module 2. Textile Product

2.1. Anthropology of Design
- 2.1.1. Transformation of the Dress into an Item of Sports Clothing
- 2.1.2. Visual Thought: Rhetoric and Language
- 2.1.3. Product Artification in the Fashion Industry

2.2. Gender in the Design of a Product
- 2.2.1. Feminine Dress
- 2.2.2. Masculine Suit
- 2.2.3. Hybridization of Fashion Garments

2.3. Accessories Design
- 2.3.1. Leather and Synthetic Materials
- 2.3.2. Jewelry
- 2.3.3. Footwear

2.4. Product Design
- 2.4.1. Prototype Creation
- 2.4.2. Fashion Tech Environment and New Industrial Fabrics
- 2.4.3. Transformation of Prototypes

2.5. Fashion Garment Manufacturing
- 2.5.1. Sewing Machine
- 2.5.2. Body Volume and Measurements
- 2.5.3. Sewing and Fitting Techniques for Garments

2.6. Industrial Production of Fashion Garments I
- 2.6.1. Pattern Making and Production Techniques
- 2.6.2. Prints
- 2.6.3. Moulage and Industrial Pattern Making

2.7. Industrial Production of Fashion Garments II
- 2.7.1. Scaling Techniques
- 2.7.2. Size Scaling
- 2.7.3. Transformation of Patterns

2.8. Textile Design
- 2.8.1. Fabrics and Materials
- 2.8.2. Corporate and Seasonal Palette
- 2.8.3. Product Development Techniques

2.9. Lingerie and Corsetry
- 2.9.1. Specific Fabrics for Underwear
- 2.9.2. Specific Patterns
- 2.9.3. Garment Assembly

2.10. Product Testing
- 2.10.1. Establishment of Product Capabilities
- 2.10.2. Evaluation of the Product in Relation to the Market and its Consumer
- 2.10.3. Product Redesign

Module 3. Accessories and Jewelry Design

3.1. Anatomy and Patterns of Accessories
- 3.1.1. Footwear
- 3.1.2. Bags and Belts
- 3.1.3. Costume/Imitation Jewelry and Authentic Jewelry

3.2. Specific Materials for Accessory Design
- 3.2.1. Fittings and Hardware
- 3.2.2. Synthetic Fabrics
- 3.2.3. Technical Materials

3.3. Workflow
- 3.3.1. Supplier Relationships
- 3.3.2. Industrial Custom Fabrication
- 3.3.3. Market Prices

3.4. Product Prototype
- 3.4.1. Drawing and Sketching
- 3.4.2. Product Data Sheet
- 3.4.3. Large-Scale Production: INGA 3D INGA 3D

3.5. Jewelry Design
- 3.5.1. Gems and Precious Stones
- 3.5.2. Costume Jewelry and Alternative Materials
- 3.5.3. Jewelry Prototype With 3D Printing

3.6. RhinoJewel
- 3.6.1. Tools for Metal and Gems
- 3.6.2. Modelling Tools
- 3.6.3. Calibrated Stone Tools

3.7. Product Development
- 3.7.1. Creativity and Viability of the Accessory
- 3.7.2. Collection Development: Brand Alignment
- 3.7.3. Presentation Methodology of an Accessory Collection

3.8. Leather
- 3.8.1. Animal Skin and its Treatment
- 3.8.2. Synthetic Materials
- 3.8.3. Sustainability and the Environment

3.9. Customization and Transformation of Accessories
- 3.9.1. Manual Transformation
- 3.9.2. Beads and Charms
- 3.9.3. Jewelry Garments: Belts, Bag Fasteners and Jeweled Dresses

3.10. Watches and Sunglasses
- 3.10.1. Goldsmith Work and Composition
- 3.10.2. Specific Materials
- 3.10.3. Staging

Module 4. Special Garment Clothing

4.1. Sports Collections
- 4.1.1. Evolution of Sports Fashion
- 4.1.2. Casual Style Design and Creativity
- 4.1.3. Sportswear and Activewear Garments

4.2. Pattern and Design of Sports Clothing
- 4.2.1. Ergonomics of the Sportsperson
- 4.2.2. Pattern-Making Technique
- 4.2.3. Technical Materials: Evaporation, Transpiration and Waterproofing

4.3. Clothing Design for Cinema and Television Series
- 4.3.1. Influence of Fashion in Performing Arts
- 4.3.2. Wardrobe Department of a Movie
- 4.3.3. Revision of the Script for the Design of Fiction Clothing

4.4. Workflow in Cinema
- 4.4.1. Documentation of Period and Styles
- 4.4.2. The Cinematographic Ambience Through Costumes
- 4.4.3. Fabrics and Techniques Applied for the Final Result

4.5. Cinema Wardrobe
- 4.5.1. Animation Wardrobe
- 4.5.2. Marvel Wardrobe
- 4.5.3. Period Costumes

4.6. Catwalk and Cinema Galas
- 4.6.1. Experimental Pattern Making
- 4.6.2. Figure Drawing for Models and Actresses
- 4.6.3. The Staging of the Costumes on the Red Carpet

4.7. Stage Fiction
- 4.7.1. Costumes for Opera
- 4.7.2. Costumes for Theater
- 4.7.3. Costumes for Dance and the Circus

4.8. Haute Couture
- 4.8.1. Tailor-Made Garments
- 4.8.2. Creative Illustration Techniques
- 4.8.3. Wedding Collections

4.9. Tailoring
- 4.9.1. Suit Pattern in Men and Women
- 4.9.2. Seasonal Fabrics
- 4.9.3. Future Trends in Custom Tailoring

4.10. Product Placement
- 4.10.1. Collaborations with Consolidated Brands for Television Series' Wardrobe
- 4.10.2. The Proposal and the Presentation of Requirements
- 4.10.3. Selection of Garments and Cost of Collaboration

Module 5. CLO Virtual Fashion Design

5.1. Current Design Techniques
- 5.1.1. 2 Dimension Design
- 5.1.2. 3 Dimension Design
- 5.1.3. The CLO Virtual Fashion Program

5.2. Digital Creation and Experimental Design
- 5.2.1. Digital Creation and Experimental Design
- 5.2.2. User Interface of CLO Virtual Fashion
- 5.2.3. 3D Avatars Animation

5.3. Virtual Tailoring
- 5.3.1. Segmented Sewing
- 5.3.2. Free Motion Stitching
- 5.3.3. Layer Structure

5.4. CLO Virtual Fashion Fabrics Library
- 5.4.1. Commonly Used Fabrics
- 5.4.2. Coatings
- 5.4.3. Garment Fittings

5.5. Streamline Process
- 5.5.1. Colors and Prints
- 5.5.2. Design Composition
- 5.5.3. 3D Samples

5.6. Texture Creation
- 5.6.1. Give and Edit Textures
- 5.6.2. Opaqueness, Reflection and Position
- 5.6.3. Normal Map and Displacement Map

5.7. Creation of Garments I
- 5.7.1. Clothes
- 5.7.2. Prints
- 5.7.3. Renders

5.8. Creation of Garments II
- 5.8.1. Pleats
- 5.8.2. Trims and Straps
- 5.8.3. Soleil and Quilting

5.9. Simulated Environments
- 5.9.1. Hairstyling Techniques
- 5.9.2. Visualization of Garments in Minority Environments
- 5.9.3. Promotion of Virtual Collection

5.10. Emerging Markets and Entry Techniques
- 5.10.1. Cost Calculation.
- 5.10.2. Auctions
- 5.10.3. The Video Game Industry

Module 6. Styling and Fashion Trends

6.1. Global Consumer: Oriental and Western
- 6.1.1. Fashion in the Globalization Context
- 6.1.2. Asian Ostentation
- 6.1.3. The Western Legacy

6.2. The Needs of the Current Consumer
- 6.2.1. Profiles of the New Consumers
- 6.2.2. The Prosumer
- 6.2.3. Decision-Making During the Buying Process

6.3. The Visual Expression of Color
- 6.3.1. The Importance of Color in Purchasing Decisions
- 6.3.2. Chromatic Emotions
- 6.3.3. Color in the Ecosystem of Fashion

6.4. Trend Analysis and Research
- 6.4.1. Trend Hunter 6
- 6.4.2. From Trendsetters to Mass Consumption
- 6.4.3. Specialist Agencies

6.5. Strategic Release
- 6.5.1. Macrotrends and Microtrends
- 6.5.2. Novelty, Trends and "Hype"
- 6.5.3. The Product Distribution Cycle

6.6. Methodology for Trend Analysis
- 6.6.1. The Art and Science of Predictive Analysis
- 6.6.2. Sources of Information in the Fashion Market
- 6.6.3. Insights Extraction

6.7. Lifestyle of the Fashion Consumer
- 6.7.1. Values and Priorities
- 6.7.2. The New Luxury and its Place in the Fashion Market
- 6.7.3. Between the Physical Shop and the e-Commerce

6.8. Conceptualization of the Fashion Market
- 6.8.1. Buying Experience
- 6.8.2. "Hotspots"
- 6.8.3. Digital Concept Stores

6.9. Trend Report
- 6.9.1. Structure and Composition
- 6.9.2. Introduction
- 6.9.3. Evaluation and Decision-Making

6.10. Post Pandemic Consumer Trends
- 6.10.1. Permanent Changes in the Habits of Consumers
- 6.10.2. The Shopping of the Future
- 6.10.3. Technology and Sustainability: The Axis of Change

Module 7. Visual Identity = UX + Branding

7.1. Technological Use of Fashion
- 7.1.1. Artificial Intelligence
- 7.1.2. Materialize the Competitive Advantage
- 7.1.3. Chatbotand Virtual Personal Shopper

7.2. Identity and Change Management
- 7.2.1. Brand Identity Design
- 7.2.2. Brand Identity Construction
- 7.2.3. Economic Impacts

7.3. Google Analytics and Google Ads
- 7.3.1. Strategic Positioning of a Fashion Brand
- 7.3.2. Google Ads
- 7.3.3. Google Analytics

7.4. Data Driven Marketing
- 7.4.1. The Data Orientation Process
- 7.4.2. Data Collection and Selection
- 7.4.3. Tabulation: Statistical Data

7.5. Creation of Pattern Sequences
- 7.5.1. Key Metrics Management
- 7.5.2. Fashion-Specific Metrics
- 7.5.3. Pattern Sequences

7.6. Simulation of Innovation Scenarios
- 7.6.1. Innovation and Creativity
- 7.6.2. Simulation and Prediction
- 7.6.3. Microsoft Power Bi

7.7. Segmentation and Management of Databases
- 7.7.1. Market Segmentation
- 7.7.2. Audience Segmentation
- 7.7.3. SQL for Large Volumes of Data

7.8. Loyalty and Salesforce
- 7.8.1. The Emotional Profile of the Fashion Consumer
- 7.8.2. User Acquisition, Consumer Retention and Customer Ambassadors
- 7.8.3. CRM: Salesforce

7.9. Content Marketing
- 7.9.1. User Experience Creation in a Digital Environment
- 7.9.2. Customer Engagement Behaviour
- 7.9.3. Content Inside and Outside of My Web

7.10. Creativity With Python
- 7.10.1. Structure and Elements of Language
- 7.10.2. Functionalities of Python
- 7.10.3. Creativity Based on Data

Module 8. Commercialization of the Collection

8.1. Dynamics of the Current Fashions
- 8.1.1. Fashion Weeksand Haute Couture
- 8.1.2. The Materialization of Ideas and the Sketchbook
- 8.1.3. The Conceptualization of the Collection

8.2. Creation of a Collection
- 8.2.1. Moodboards and International Inspiration
- 8.2.2. Factories and Suppliers in the World
- 8.2.3. Labeling and Packaging

8.3. Strategic Alliances and Partnerships
- 8.3.1. Strategic Partners
- 8.3.2. Between Designers, Business Owners and Artists
- 8.3.3. Capsule Collections

8.4. Styling
- 8.4.1. Visual Merchandising
- 8.4.2. Showcasing
- 8.4.3. Digital Shooting: Mobile Showcasing

8.5. Fashion Shows and Fashion Capitals
- 8.5.1. The Catwalk
- 8.5.2. Paris, London and New York
- 8.5.3. Virtual Fashion Shows

8.6. Design Fairs and Events
- 8.6.1. Events Management in the Fashion Market
- 8.6.2. The Unmissable Events: National and International Fairs
- 8.6.3. The B2B Environment

8.7. Eco-Design and the Environmental Impact
- 8.7.1. Artisan
- 8.7.2. New Luxury
- 8.7.3. Sustainable Fashion in Numbers

8.8. Commercialization of the Collection
- 8.8.1. The Omnichannel Orchestra
- 8.8.2. Optimizing the Online Channel
- 8.8.3. Residual Advantage of Offline

8.9. Personalized Events
- 8.9.1. Audience Alignment
- 8.9.2. Communication Strategy
- 8.9.3. Staging

8.10. Final Evaluation of the Collection
- 8.10.1. Impressions in Figures
- 8.10.2. Advanced Analysis and the Indicators
- 8.10.3. Reformulation of the Garments

Module 9. Fashion Purchasing Management

9.1. The Dynamics of a Fashion Buyer
- 9.1.1. The Life Cycle of a Fashion Product
- 9.1.2. Seasonality in the Fashion Industry
- 9.1.3. Levers That Activate Brand Equity

9.2. Formulation With Microsoft Excel
- 9.2.1. Surgery
- 9.2.2. Calculation
- 9.2.3. Formulas

9.3. Excel Applications
- 9.3.1. Graph
- 9.3.2. Dynamic Tables
- 9.3.3. Forms.

9.4. Addressing Errors
- 9.4.1. Format
- 9.4.2. Numeric
- 9.4.3. Text:

9.5. Database Creation with Microsoft Access
- 9.5.1. Programming in Access
- 9.5.2. Types of Data and Properties of the Fields
- 9.5.3. Inquiries and Macros

9.6. Database Reports
- 9.6.1. Data Storage
- 9.6.2. Database Templates with Access
- 9.6.3. Updating Inquiries

9.7. Big data with Tableau
- 9.7.1. Organization of Data
- 9.7.2. Representation of Numeric Values
- 9.7.3. Use of Various Data Sources

9.8. Personalization of Data with Tableau
- 9.8.1. Use of Calculations
- 9.8.2. Quick Table Calculations
- 9.8.3. Lines of Reference

9.9. Dashboard: Visualization of Data
- 9.9.1. Geographic Map
- 9.9.2. Visualization and Comparison of Measurements
- 9.9.3. Statistics and Prognosis

9.10. Project Management
- 9.10.1. Product Owner
- 9.10.2. Lean Methodology
- 9.10.3. Agile Methodology

Module 10. Entrepreneurship and Creative Direction Workshop

10.1. Innovation and Creativity in Fashion Markets
- 10.1.1. Reinvent What Already Exists in Fashion Design
- 10.1.2. Create New Patterns From Nothing
- 10.1.3. Patents on Fabrics

10.2. Disruptive Thinking and Design Thinking
- 10.2.1. Disruptive Thinking and its Global Impact
- 10.2.2. The Visual Schema and Design Thinking
- 10.2.3. Problem Solving

10.3. Leadership and Business Mentality
- 10.3.1. The Team
- 10.3.2. Personal Brand
- 10.3.3. Management of Business Evolution and Growth

10.4. The Value Chain in the Fashion and Luxury Industry
- 10.4.1. Structure of the Fashion Market on a Global Level
- 10.4.2. The Traditional Value Chain
- 10.4.3. The Evolution of the Links in the Fashion Value Chain

10.5. The Fashion Start-up
- 10.5.1. Legal Framework
- 10.5.2. Funding Rounds
- 10.5.3. The Jump to Internationalization

10.6. Creative Direction for Fashion Businesses
- 10.6.1. The Dynamics of Creativity
- 10.6.2. Professional Profiles
- 10.6.3. Functions of the Creative Director

10.7. Neurobiology of Creativity
- 10.7.1. Intelligence
- 10.7.2. Creative Quantification
- 10.7.3. Social Media

10.8. Creativity techniques
- 10.8.1. The Blockade
- 10.8.2. Techniques for Ideas Generation
- 10.8.3. CRE- IN

10.9. Sources of Inspiration
- 10.9.1. Mastering Fashion's Past
- 10.9.2. Aspirations: The Future
- 10.9.3. The Compositional Balance Between Past and Future

10.10. Showcasing
- 10.10.1. The Compositive Framework of a Fashion Collection
- 10.10.2. Perception of the Spectator
- 10.10.3. The Imagery of Fashion Brands

Module 11. Fundamentals and Introduction to Design

11.1. History of Design
- 11.1.1. Industrial Revolution
- 11.1.2. The Stages of Design
- 11.1.3. Architecture
- 11.1.4. The Chicago School

11.2. Styles and Movements of Design
- 11.2.1. Decorative Design
- 11.2.2. Modernist Movement
- 11.2.3. Art Deco
- 11.2.4. Industrial Design
- 11.2.5. Bauhaus
- 11.2.6. World War II
- 11.2.7. Transavantgarde
- 11.2.8. Contemporary Design

11.3. Designers and Trends
- 11.3.1. Interior Designers
- 11.3.2. Graphic Designers
- 11.3.3. Industrial or Product Designers
- 11.3.4. Fashion Designers

11.4. Project Design Methodology
- 11.4.1. Bruno Munari
- 11.4.2. Gui Bonsiepe
- 11.4.3. J. Christopher Jones
- 11.4.4. L. Bruce Archer
- 11.4.5. Guillermo González Ruiz
- 11.4.6. Jorge Frascara
- 11.4.7. Bernd Löbach
- 11.4.8. Joan Costa
- 11.4.9. Norberto Cháves

11.5. The Language of Design
- 11.5.1. Objects and the Subject
- 11.5.2. Semiotics of Objects
- 11.5.3. The Object Layout and its Connotation
- 11.5.4. Globalization of Signs
- 11.5.5. Proposal

11.6. Design and its Aesthetic-Formal Dimension
- 11.6.1. Visual Elements
  - 11.6.1.1. The Shape
  - 11.6.1.2. The Measure
  - 11.6.1.3. Color
  - 11.6.1.4. Texture
- 11.6.2. Relationship Elements
  - 11.6.2.1. Management
  - 11.6.2.2. Position
  - 11.6.2.3. Spatial
  - 11.6.2.4. Severity
- 11.6.3. Practical Elements
  - 11.6.3.1. Representation
  - 11.6.3.2. Meaning
  - 11.6.3.3. Function
- 11.6.4. Frame of Reference

11.7. Analytical Methods of Design
- 11.7.1. Pragmatic Design
- 11.7.2. Analog Design
- 11.7.3. Iconic Design
- 11.7.4. Canonical Design
- 11.7.5. Main Authors and Their Methodology

11.8. Design and Semantics
- 11.8.1. Semantics
- 11.8.2. Meaning
- 11.8.3. Denotative Meaning and Connotative Meaning
- 11.8.4. Lexis
- 11.8.5. Lexical Field and Lexical Family
- 11.8.6. Semantic Relationships
- 11.8.7. Semantic Change
- 11.8.8. Causes of Semantic Changes

11.9. Design and Pragmatics
- 11.9.1. Practical Consequences, Abduction and Semiotics
- 11.9.2. Mediation, Body and Emotions
- 11.9.3. Learning, Experiencing and Closing
- 11.9.4. Identity, Social Relations and Objects

11.10. Current Context of Design
- 11.10.1. Current Problems of Design
- 11.10.2. Current Themes of Design
- 11.10.3. Contributions on Methodology

Module 12. Pattern Making and Tailoring

12.1. Introduction to Pattern Making
- 12.1.1. Basic Concepts of Pattern Making
- 12.1.2. Tools and Materials in Pattern Making
- 12.1.3. Obtaining Anatomical Measurements
- 12.1.4. Measurement Tables
- 12.1.5. Types of Pattern Making
- 12.1.6. Industrialization of Models
- 12.1.7. Information That the Pattern Must Contain

12.2. Female Pattern
- 12.2.1. Skirt Base Pattern
- 12.2.2. Body Base Pattern
- 12.2.3. Trouser Base Pattern
- 12.2.4. Dress Base Pattern
- 12.2.5. Collars
- 12.2.6. Sleeves
- 12.2.7. Details

12.3. Male Pattern
- 12.3.1. Body Base Pattern
- 12.3.2. Trouser Base Pattern
- 12.3.3. Coat Base Pattern
- 12.3.4. Collars
- 12.3.5. Sleeves
- 12.3.6. Details

12.4. Children's Pattern
- 12.4.1. Body Base Pattern
- 12.4.2. Trouser Base Pattern
- 12.4.3 Leotard Base Pattern
- 12.4.4. One-Piece Base Pattern
- 12.4.5. Sleeves
- 12.4.6. Collars
- 12.4.7. Details

12.5. Transformation, Development and Scaling of the Pattern
- 12.5.1. Transformation of Patterns
- 12.5.2. Development of Pattern Making
- 12.5.3. Scale and Full-Size Patterns

12.6. Introduction to Cutting and Tailoring
- 12.6.1. Introduction to Sewing
- 12.6.2. Tools and Materials in Sewing
- 12.6.3. The Cut
- 12.6.4. Sewing By Hand
- 12.6.5. Flat Machine Sewing
- 12.6.6. Types of Sewing Machines

12.7. Identifying Textiles
- 12.7.1. Flat Fabrics
- 12.7.2. Complex Fabrics
- 12.7.3. Technical Fabrics
- 12.7.4. Knitted Fabrics
- 12.7.5. Materials

12.8. Types of Sewing and Garment Transformation
- 12.8.1. Flat Seam
- 12.8.2. Interior Seam
- 12.8.3. Curved Seam
- 12.8.4. French Seam
- 12.8.5. Denim Seam
- 12.8.6. Overlock Seam
- 12.8.7. Ribbed Seam

12.9. Closures, Finishing and Textile Finishing
- 12.9.1. Fabric Dyeing
- 12.9.2. Buttons
- 12.9.3. Zippers
- 12.9.4. Appliques
- 12.9.5. Lining of the Piece
- 12.9.6. Trims
- 12.9.7. Ironed

12.10. Moulage
- 12.10.1. Preparation of the Mannequin
- 12.10.2. Research on the Mannequin
- 12.10.3. From Mannequin to Pattern
- 12.10.4. Modeling a Garment

Module 13. Photography

13.1. History of Photography
- 13.1.1. Background of Photography
- 13.1.2. Color Photography
- 13.1.3. Photographic Movie
- 13.1.4. Digital Camera

13.2. Image Formation
- 13.2.1. Photographic Camera
- 13.2.2. Basic Parameters in Photography
- 13.2.3. Photometry
- 13.2.4. Objectives and Focal Distance

13.3. Photographic Language
- 13.3.1. Types of Plans
- 13.3.2. Formal, Compositional and Interpretative Elements of the Photographic Image
- 13.3.3. Framing
- 13.3.4. Representation of Time and Movement in Photography
- 13.3.5. The Relationship of Photography to Reality and Truth

13.4. Photographic Camera
- 13.4.1. Analog and Digital Cameras
- 13.4.2. Simple Cameras
- 13.4.3. Reflex Cameras
- 13.4.4. Basic Photographic Techniques
- 13.4.5. Exposure and Exposure Meters
- 13.4.6. Reflex Digital Camera The Sensor
- 13.4.7. Handling a Digital Camera Compared to an Analog One
- 13.4.8. Specific Aspects of Interest
- 13.4.9. Working Modes with the Digital Camera

13.5. The Digital Image
- 13.5.1. File Formats
- 13.5.2. White Balance
- 13.5.3. Color Temperature
- 13.5.4. Histogram Exposure of Digital Photography
- 13.5.5. Dynamic Range

13.6. The Behavior of Light
- 13.6.1. The Photon
- 13.6.2. Reflection and Absorption
- 13.6.3. Quantity and Quality of Light
  - 13.6.3.1. Hard and Soft Light
  - 13.6.3.2. Direct and Diffused Light

13.7. Expressiveness and Aesthetics of Lighting
- 13.7.1. Shadows, Modifiers and Depth
- 13.7.2. Lighting Angles
- 13.7.3. Lighting Schemes
- 13.7.4. Light Measurement
  - 13.7.4.1. The Photometer
  - 13.7.4.2. Incident Light
  - 13.7.4.3. Reflected Light
  - 13.7.4.4. Measurement Over Several Points
  - 13.7.4.5. Contrast
  - 13.7.4.6. Grey Matter
- 13.7.5. Natural Light Illumination
  - 13.7.5.1. Diffusers
  - 13.7.5.2. Reflectors
- 13.7.6. Artificial Light Illumination
  - 13.7.6.1. Photographic Study
  - 13.7.6.2. Sources of Illumination
  - 13.7.6.3. Cold Light
  - 13.7.6.4. Studio Flash and Compact Flash
  - 13.7.6.5. Accessories

13.8. Editing Software
- 13.8.1. Adobe Lightroom
- 13.8.2. Adobe Photoshop
- 13.8.3. Plugins

13.9. Photo Editing and Development
- 13.9.1. RAW Camera Development
- 13.9.2. Noise and Focus
- 13.9.3. Exposure, Contrast and Saturation Settings. Levels and Curves

13.10. References and Applications
- 13.10.1. Most Important Photographers in History
- 13.10.2. Photography in Interior Design
- 13.10.3. Photography in Product Design
- 13.10.4. Photography in Fashion Design
- 13.10.5. Photography in Graphic Design

Module 14. Fashion Drawing

14.1. History of Illustration
- 14.1.1. History of Illustration
- 14.1.2. Types
- 14.1.3. The Poster
- 14.1.4. Illustrators

14.2. Materials and Mediums in Illustration
- 14.2.1. Materials
- 14.2.2. Mediums
- 14.2.3. New Technologies

14.3. Artistic Anatomy
- 14.3.1. Introduction to Artistic Anatomy
- 14.3.2. Head and Neck
- 14.3.3. Torso
- 14.3.4. Upper Limbs
- 14.3.5. Lower Limbs
- 14.3.6. The Movement

14.4. Proportion of the Human Body
- 14.4.1. Anthropometry
- 14.4.2. Proportion
- 14.4.3. Canons
- 14.4.4. Morphological
- 14.4.5. Proportion

14.5. Basic Composition
- 14.5.1. Front
- 14.5.2. Back
- 14.5.3. Profile
- 14.5.4. Foreshortenings
- 14.5.5. Movement

14.6. The Human Face
- 14.6.1. Head
- 14.6.2. The eyes
- 14.6.3. The nose
- 14.6.4. The Mouth
- 14.6.5. The eyebrows
- 14.6.6. The ears
- 14.6.7. Hair

14.7. The Human Figure
- 14.7.1. Balance of the Body
- 14.7.2. The Arm
- 14.7.3. The Hand
- 14.7.4. The Foot
- 14.7.5. The Leg
- 14.7.6. The Bust
- 14.7.7. The Human Figure

14.8. Fashion Illustration Techniques
- 14.8.1. Traditional Technique
- 14.8.2. Digital Technique
- 14.8.3. Mixed Technique
- 14.8.4. Collage Technique

14.9. Illustration of Materials
- 14.9.1. Tweed
- 14.9.2. Patent Leather
- 14.9.3. Wool
- 14.9.4. Sequins
- 14.9.5. Transparency
- 14.9.6. Silk
- 14.9.7. Denim
- 14.9.8. Leather
- 14.9.9. Animal Fur
- 14.9.10. Other Materials

14.10. The Search for Personal Style
- 14.10.1. Fashion Figure
- 14.10.2. Styling
- 14.10.3. Fashion Poses
- 14.10.4. Hairstyles
- 14.10.5. The Design

Module 15. Textile Technology

15.1. Introduction to Textiles
- 15.1.1. History of Textiles
- 15.1.2. Textiles Over Time
- 15.1.3. Traditional Textile Machinery
- 15.1.4. The Importance of Textiles in Fashion
- 15.1.5. Symbolism Used in Textile Materials
- 15.1.6. Fabric Technical Data Sheet

15.2. Textile Materials
- 15.2.1. Classification of Textile Fibers
  - 15.2.1.1. Natural Fibers
  - 15.2.1.2. Artificial Fibers
  - 15.2.1.3. Synthetic Fibers
- 15.2.2. Properties of the Fibers
- 15.2.3. Recognizing Textile Fibers

15.3. Threads
- 15.3.1. Basic Ligaments
- 15.3.2. General Characteristics of Threads
- 15.3.3. Classification of Threads
- 15.3.4. Spinning Phases
- 15.3.5. Machines Used
- 15.3.6. Yarn Numbering Systems

15.4. Openwork Textiles
- 15.4.1. Openwork Fabrics
- 15.4.2. Ligament Staggering
- 15.4.3. Ligaments in Openwork Fabrics
- 15.4.4. Classification of Ligaments
- 15.4.5. Types of Ligaments
- 15.4.6. Types of Openwork Fabrics
- 15.4.7. The Openwork Weave
- 15.4.8. Special Weaves

15.5. Knitted Fabrics
- 15.5.1. History of Knitted Fabric
- 15.5.2. Classification
- 15.5.3. Types
- 15.5.4. Comparison Between Flat Fabric and a Knitted One
- 15.5.5. Characteristics and Behavior According to its Construction
- 15.5.6. Technology and Machinery for Obtaining It

15.6. Textile Finishes
- 15.6.1. Physical Finishes
- 15.6.2. Chemical Finishes
- 15.6.3. Fabric Resistance
- 15.6.4. Pilling
- 15.6.5. Dimensional Change of Fabrics

15.7. Dye
- 15.7.1. Previous Treatment
- 15.7.2. Dye
- 15.7.3. Machinery
- 15.7.4. Inputs
- 15.7.5. Optical Brightening
- 15.7.6. Color

15.8. Printing
- 15.8.1. Direct Printing
  - 15.8.1.1. Block Printing
  - 15.8.1.2. Roller Printing
  - 15.8.1.3. Thermotransfer Printing
  - 15.8.1.4. Screen Printing
  - 15.8.1.5. Warp Printing
  - 15.8.1.6. Corrosion Printing
- 15.8.2. Reserve Printing
  - 15.8.2.1. Batik
  - 15.8.2.2. Tie-Dye
- 15.8.3. Other Types of Printing
  - 15.8.3.1. Differential Printing
  - 15.8.3.2. Polychromatic Electrostatic

15.9. Technical and Intelligent Fabrics
- 15.9.1. Definition and Analysis
- 15.9.2. Application of Textiles
- 15.9.3. New Materials and Technologies

15.10. Skin, Leather and Others
- 15.10.1. Skin and Leather
- 15.10.2. Classification of Leather
- 15.10.3. Tanning Process
- 15.10.4. Post-Tanning Treatment
- 15.10.5. Technological Process of Tanning
- 15.10.6. Conservation Methods
- 15.10.7. Synthetic Leather
- 15.10.8. Debate: Natural or Synthetic Leather

Module 16. Representation Systems Applied to Fashion

16.1. Introduction to the Technical Drawing of Fashion
- 16.1.1. How and When are Technical Drawings Used?
- 16.1.2. How to Create a Technical Drawing for Fashion
- 16.1.3. Drawing From a Physical Garment
- 16.1.4. Technical Guidelines in Fashion

16.2. Documentation Preparation
- 16.2.1. Preparing the Document for Technical Drawing
- 16.2.2. Anatomical Base Mannequin
- 16.2.3. Color, Texture and Prints

16.3. Lower Body Garments
- 16.3.1. Skirts
- 16.3.2. Pants
- 16.3.3. Stockings

16.4. Upper Body Garments
- 16.4.1. Shirts
- 16.4.2. T-Shirts
- 16.4.3. Vests
- 16.4.4. Jackets
- 16.4.5. Coats

16.5. Underwear Garments
- 16.5.1. Bra
- 16.5.2. Briefs
- 16.5.3. Underpants

16.6. Details of the Model
- 16.6.1. Neckline
- 16.6.2. Collars
- 16.6.3. Sleeves
- 16.6.4. Cuffs
- 16.6.5. Pockets

16.7. Design Details
- 16.7.1. Construction Details
- 16.7.2. Decorative Design Details
- 16.7.3. Pleats
- 16.7.4. Stitches
- 16.7.5. Tips
- 16.7.6. Ribbing

16.8. Fasteners and Trimmings
- 16.8.1. Zippers
- 16.8.2. Buttons
- 16.8.3. Hooks
- 16.8.4. Tape
- 16.8.5. Knots
- 16.8.6. Buttonholes
- 16.8.7. Velcro
- 16.8.8. Eyelets
- 16.8.9. Loops
- 16.8.10. Studs
- 16.8.11. Rivets
- 16.8.12. Rings
- 16.8.13. Buckles

16.9. Accessories
- 16.9.1. Bags
- 16.9.2. Glasses
- 16.9.3. Footwear
- 16.9.4. Jewelry

16.10. The Technical Data Sheet
- 16.10.1. Technical Drawing Export
- 16.10.2. Information of the Technical Data Sheet
- 16.10.3. Models and Types of Technical Data Sheet
- 16.10.4. Completing a Technical Data Sheet

Module 17. Fashion Design

17.1. Methodology of Fashion Design
- 17.1.1. Concept of a Fashion Project
- 17.1.2. Project Methodology Applied to Fashion
- 17.1.3. Research Methods in Fashion Design
- 17.1.4. The Briefing or Design Demand
- 17.1.5. Documentation
- 17.1.6. Analysis of Current Fashion
- 17.1.7. Forming Ideas

17.2. Creative Processes Applied to Fashion Design
- 17.2.1. The Field Notebook
- 17.2.2. Moodboard
- 17.2.3. Graphic Research
- 17.2.4. Creative Techniques

17.3. References
- 17.3.1. Commercial Fashion
- 17.3.2. Creative Fashion
- 17.3.3. Stage Fashion
- 17.3.4. Corporative Fashion

17.4. Collection Concept
- 17.4.1. Functionality of the Garment
- 17.4.2. Clothing as a Message
- 17.4.3. Ergonomic Concepts

17.5. Stylistic Codes
- 17.5.1. Permanent Stylistic Codes
- 17.5.2. Seasonal Stylistic Codes
- 17.5.3. The Search for Personal Stamp

17.6. Collection Development
- 17.6.1. Theoretical Framework
- 17.6.2. Context
- 17.6.3. Research
- 17.6.4. Referents
- 17.6.5. Conclusion
- 17.6.6. Representation of the Collection

17.7. Technical Study
- 17.7.1. Textile Chart
- 17.7.2. Chromatic Chart
- 17.7.3. The Glaze
- 17.7.4. The Technical Data Sheet
- 17.7.5. Prototype
- 17.7.6. Price Tag

17.8. Interdisciplinary Projects
- 17.8.1. Drawing
- 17.8.2. Pattern Making
- 17.8.3. Sewing

17.9. Production of a Collection
- 17.9.1. From Sketch to Technical Drawing
- 17.9.2. Artisanal Workshops
- 17.9.3. New Technologies

17.10. Communication and Presentation Strategy
- 17.10.1. Photography in Fashion Lookbook, Editorial and Campaign
- 17.10.2. Portfolio
- 17.10.3. Catwalk
- 17.10.4. Other Forms of Exhibiting the Collection

Module 18. Sustainability in Fashion

18.1. Reconsider Fashion Design
- 18.1.1. The Supply Chain
- 18.1.2. Main Aspects
- 18.1.3. Development of Sustainable Fashion
- 18.1.4. Future of Fashion

18.2. Life Cycle of an Item of Clothing
- 18.2.1. Think in the Life Cycle
- 18.2.2. Actions and Impact
- 18.2.3. Evaluation Tools and Models
- 18.2.4. Strategies for Sustainable Design

18.3. Quality and Safety Standards in the Textile Sector
- 18.3.1. Quality
- 18.3.2. Labelling
- 18.3.3. Safety of Garments
- 18.3.4. Consumption Inspections

18.4. Planned Obsolescence
- 18.4.1. Planned Obsolescence and Waste of Electrical and Electronic Devices
- 18.4.2. Extraction of Resources
- 18.4.3. Waste Generation
- 18.4.4. Recycling and Reusing Electrical Waste
- 18.4.5. Responsible Consumption

18.5. Sustainable Design
- 18.5.1. Garment Design
- 18.5.2. Design With Empathy
- 18.5.3. Selection of Fabric, Materials and Techniques
- 18.5.4. Use of Monomaterials

18.6. Sustainable Production
- 18.6.1. Sustainable Production
- 18.6.2. Techniques For Zero Waste
- 18.6.3. Construction
- 18.6.4. Design to Last

18.7. Sustainable Distribution
- 18.7.1. Suppliers and Producers
- 18.7.2. Commitment to Local Communities
- 18.7.3. Sales
- 18.7.4. Design According to Need
- 18.7.5. Inclusive Fashion Design

18.8. Sustainable Use of the Garment
- 18.8.1. Patterns of Use
- 18.8.2. How to Reduce the Laundry?
- 18.8.3. Adjustments and Maintenance
- 18.8.4. Design for Adjustments
- 18.8.5. Modular Garment Design

18.9. Recycling
- 18.9.1. Reusing and Remanufacturing
- 18.9.2. Revaluing
- 18.9.3. Recycling Materials
- 18.9.4. Closed Cycle Production

18.10. Sustainable Fashion Designers
- 18.10.1. Katharine Hamnett
- 18.10.2. Stella McCartney
- 18.10.3. Annika Matilda Wendelboe
- 18.10.4. Susan Dimasi
- 18.10.5. Isabell de Hillerin

Module 19. History of Fashion

19.1. From Clothing to Fashion
- 19.1.1. New Context and Social Change
- 19.1.2. Liberation of Women
- 19.1.3. Concept of a Fashion Designers
- 19.1.4. Start of the 20th Century

19.2. Modern Clothing
- 19.2.1. Modern Clothing
- 19.2.2. The Rise of American Designers
- 19.2.3. The London Scene
- 19.2.4. New York in the 70s
- 19.2.5. 80s Fashion
- 19.2.6. Multibrand Luxury Groups
- 19.2.7. Functional Fashion
- 19.2.8. Activewear
- 19.2.9. Fashion, Art and Pop Culture
- 19.2.10. Celebrities
- 19.2.11. Photography and Internet

19.3. Great Female Masters of Fashion
- 19.3.1. Jeanne Lanvin
- 19.3.2. Jeanne Paquin
- 19.3.3. Emilie Flöge
- 19.3.4. Madeleine Vionnet
- 19.3.5. Gabrielle Chanel
- 19.3.6. Elsa Schiaparelli
- 19.3.7. Carolina Herrera

19.4. Great Male Masters of Fashion
- 19.4.1. Charles Frederick Worth
- 19.4.2. Jacques Doucet
- 19.4.3. Paul Poiret
- 19.4.4. Cristóbal Balenciaga
- 19.4.5. Christian Dior
- 19.4.6. Karl Lagerfeld
- 19.4.7. Alexander McQueen

19.5. Haute Couture
- 19.5.1. History of Haute Couture
- 19.5.2. Haute Couture Federation and Fashion
- 19.5.3. Members of the Federation
- 19.5.4. From Haute Couture to Prêt-à-porter

19.6. Crafts
- 19.6.1. Fabric as Art
- 19.6.2. Artisans Who Complement Clothing
- 19.6.3. Artists and Artisans Related to Fashion

19.7. Fast-Fashion
- 19.7.1. History and Origin of Fast-Fashion
- 19.7.2. Business Model of Fast-Fashion
- 19.7.3. Consequences of Fast-Fashion on the World

19.8. Advertising and Photography in Fashion
- 19.8.1. Archetypes and Stereotypes
- 19.8.2. Fashion Image
- 19.8.3. Visual Communication of Fashion
- 19.8.4. The Great Photographers of Fashion

19.9. Consequences of Fashion
- 19.9.1. Textile Industry
- 19.9.2. Relationship Between Art and Fashion
- 19.9.3. Fashion and Society

19.10. Fashion Theory and Criticism
- 19.10.1. Current Designers and Their Influence
- 19.10.2. Current Trends
- 19.10.3. The Trivialization of Fashion

Module 20. Advanced Fashion Design

20.1. Markets for Fashion
- 20.1.1. Female Fashion
- 20.1.2. Fashion Markets
- 20.1.3. Specialized Markets

20.2. Seasons
- 20.2.1. Seasons
- 20.2.2. The Cycle of Fashion
- 20.2.3. Trends in Fashion
- 20.2.4. Trend Analysis
- 20.2.5. Project Development

20.3. Creative Research
- 20.3.1. Inspiration
- 20.3.2. The Field Notebook
- 20.3.3. Materials
- 20.3.4. Moodboard

20.4. Development and Techniques
- 20.4.1. Development Strategies
- 20.4.2. Elements of Design
- 20.4.3. Construction Techniques
- 20.4.4. Development Techniques
- 20.4.5. Collection Rationale

20.5. Fashion Design
- 20.5.1. What is Fashion Design?
- 20.5.2. Tailoring
- 20.5.3. The Fashion Industry
- 20.5.4. Fashion Collection
- 20.5.5. Cutting, Tailoring and Finishing

20.6. Fashion Accessories
- 20.6.1. Definition of Accessories
- 20.6.2. Most-Used Accessories in Collections
- 20.6.3. The Industry and the Accessory

20.7. How to Present a Project
- 20.7.1. Presentation in Fashion
- 20.7.2. Presenting a Collection
- 20.7.3. Fashion Styling

20.8. Where and When to Present a Project
- 20.8.1. The Fashion Calendar
- 20.8.2. Fashion Press
- 20.8.3. Editorials in Fashion
- 20.8.4. Fairs and Events

20.9. Communication Strategies of the Project
- 20.9.1. Second Lines
- 20.9.2. Expanding the Collection
- 20.9.3. Practice

20.10. Design and the Company
- 20.10.1. Fashion Entrepreneurship
- 20.10.2. Branding
- 20.10.3. Marketing as Promotion
- 20.10.4. Rights of the Author

Module 21. History of Clothing

21.1. Prehistory
- 21.1.1. Introduction
- 21.1.2. Prehistoric Civilizations
- 21.1.3. Commerce of Prehistoric Times
- 21.1.4. Prehistoric Dress
- 21.1.5. Furs and Fur Shops
- 21.1.6. Fabrics and Techniques
- 21.1.7. Chronological Concordance and Similarities in Prehistoric Dress

21.2. Ancient Age: Egypt and Mesopotamia
- 21.2.1. Egypt
- 21.2.2. The Assyrian People
- 21.2.3. The Persian People

21.3. Ancient Age: Classical Greece
- 21.3.1. Cretan Dress
- 21.3.2. The Fabrics Used in Ancient Greece
- 21.3.3. Ancient Greek Clothing
- 21.3.4. Ancient Greek Underwear
- 21.3.5. Ancient Greek Footwear
- 21.3.6. Ancient Greek Hats and Headdresses
- 21.3.7. Ancient Greek Colors and Embellishments
- 21.3.8. Ancient Greek Accessories

21.4. Ancient Age: The Roman Empire
- 21.4.1. The Fabric of the Roman Empire
- 21.4.2. The Clothing of the Roman Empire
- 21.4.3. Underwear of the Roman Empire
- 21.4.4. Footwear of the Roman Empire
- 21.4.5. Hats and Headdresses of the Roman Empire
- 21.4.6. Relationship Between Social Status and Clothing in Ancient Rome
- 21.4.7. Byzantine Style

21.5. Early and Late Middle Ages
- 21.5.1. General Historical Features of Medieval Times
- 21.5.2. Clothing in the Early Medieval Period
- 21.5.3. Clothing in the Carolingian Period
- 21.5.4. Clothing in the Romanesque Period
- 21.5.5. Clothing in the Gothic Period

21.6. Modern Age: Renaissance, Baroque and Rococo
- 21.6.1. 15th and 16th Century Renaissance
- 21.6.2. 17th Century Baroque Period
- 21.6.3. 18th Century Rococo

21.7. Contemporary Era: Neoclassicism and Romanticism
- 21.7.1. The Clothing Industry
- 21.7.2. Charles Frederick Worht
- 21.7.3. Jacques Doucet
- 21.7.4. Female Clothing
- 21.7.5. Josefina Bonaparte: The Imperial Style

21.8. Contemporary Era: Victorian Period and the Belle Époque
- 21.8.1. Queen Victoria
- 21.8.2. Male Clothing
- 21.8.3. Dandy
- 21.8.4. Paul Poiret
- 21.8.5. Madeleine Vionnet

21.9. Contemporary Era: From Clothing to Fashion
- 21.9.1. New Context and Social Change
- 21.9.2. Fashion Designers
- 21.9.3. Coco Chanel
- 21.9.4. The New look

21.10. Contemporary Era: The Century of Designers and Fashion
- 21.10.1. Modern Clothing
- 21.10.2. The Rise of American Designers
- 21.10.3. The London Scene

Module 22. Male Pattern Making

22.1. Evolution of Male Fashion
- 22.1.1. Social and Historical Context of Male Fashion
- 22.1.2. Renunciation of Ornamentation and Reconquest of the Right to Fashion
- 22.1.3. History of Tailoring

22.2. Male Clothing
- 22.2.1. Typologies of Garments and Variations
- 22.2.2. Male Accessories
- 22.2.3. Brand Analysis and Communication
- 22.2.4. Trends of the Moment

22.3. Male Morphology Study
- 22.3.1. Evolution of the Male Body
- 22.3.2. Studies of the Male Body
- 22.3.3. Typology of the Male Body

22.4. Pattern of the Shirt
- 22.4.1. Measurements
- 22.4.2. Layout
- 22.4.3. Variations

22.5. Trouser Pattern
- 22.5.1. Measurements
- 22.5.2. Layout
- 22.5.3. Variations

22.6. Jacket Layout
- 22.6.1. Measurements
- 22.6.2. Layout
- 22.6.3. Variations

22.7. Jacket Lapel Designs
- 22.7.1. Measurements
- 22.7.2. Layout
- 22.7.3. Variations

22.8. Vest Pattern
- 22.8.1. Measurements
- 22.8.2. Layout
- 22.8.3. Variations

22.9. Male Coat
- 22.9.1. Measurements
- 22.9.2. Layout
- 22.9.3. Variations

22.10. Traditional Tailoring
- 22.10.1. Materials
- 22.10.2. Lining
- 22.10.3. Staging
- 22.10.4. Stitches

06

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"

You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.

The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

> *Our program prepares you to face new challenges in uncertain environments and achieve success in your career"*

The case method is the most widely used learning system in the best faculties in the world. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

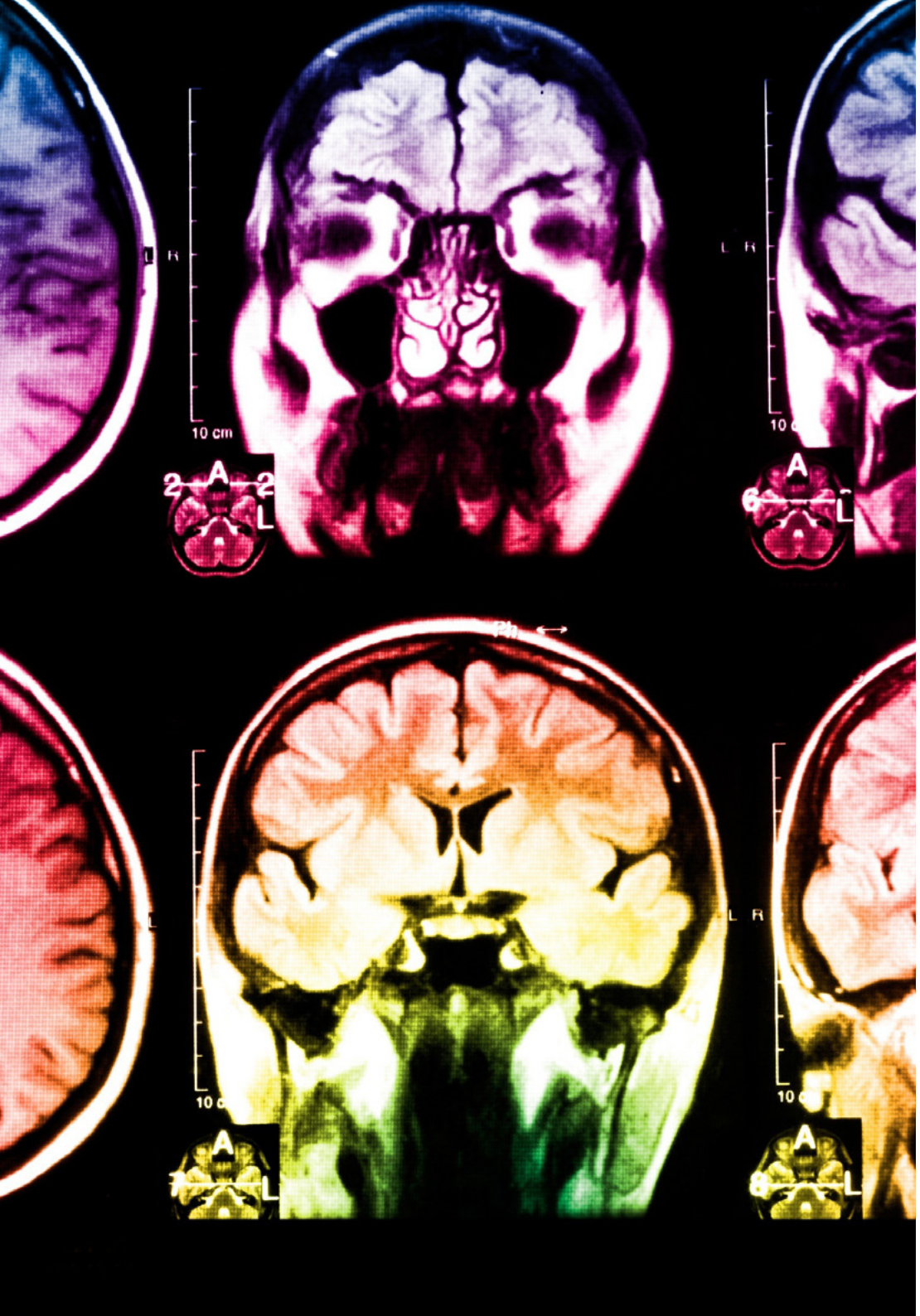
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.

This program offers the best educational material, prepared with professionals in mind:

Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.

Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

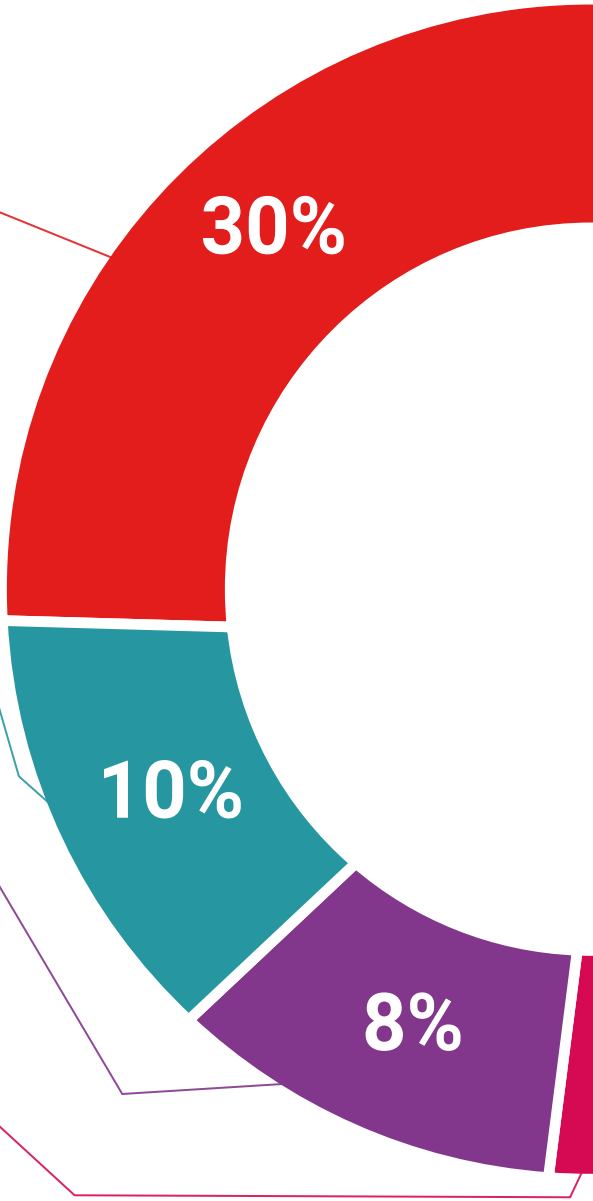
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

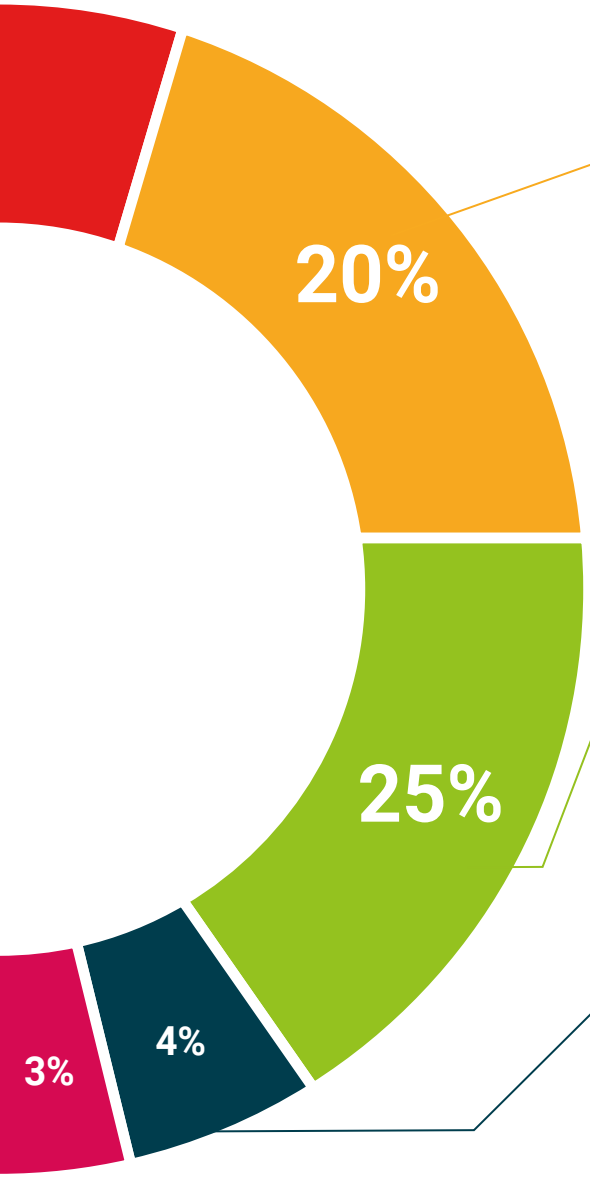
Practising Skills and Abilities

They will carry out activities to develop specific competencies and skills in each thematic area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.

Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.

Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".

Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.

07

Certificate

The Advanced Master's Degree in Integral Fashion Design guarantees you, in addition to the most rigorous and updated training, access to a Advanced Master's Degree issued by TECH Global University.

Successfully complete this program and receive your university degree without travel or laborious paperwork”

This program will allow you to obtain your **Advanced Master's Degree diploma in Integral Fashion Design** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra (***official bulletin***). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Advanced Master's Degree in Integral Fashion Design**

Modality: **online**

Duration: **2 years**

Accreditation: **120 ECTS**

tech global university

Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Advanced Master's Degree in Integral Fashion Design

This is a program of 3,000 hours of duration equivalent to 120 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Rector

Unique TECH Code: AFWORD23S techtitute.com/certificates

Advanced Master's Degree in Integral Fashion Design

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	Structural and Integral Fashion Design	5	CO
1º	Textile Product	5	CO
1º	Accessories and Jewelry Design	5	CO
1º	Special Garment Clothing	5	CO
1º	CLO Virtual Fashion Design	5	CO
1º	Styling and Fashion Trends	5	CO
1º	Visual Identity + UX + Branding	5	CO
1º	Commercialization of the Collection	5	CO
1º	Fashion Purchasing Management	5	CO
1º	Entrepreneurship and Creative Direction Workshop	5	CO
1º	Fundamentals and Introduction to Design	5	CO

Year	Subject	ECTS	Type
2º	Pattern Making and Tailoring	5	CO
2º	Photography	5	CO
2º	Fashion Drawing	5	CO
2º	Textile Technology	5	CO
2º	Representation Systems Applied to Fashion	5	CO
2º	Fashion Design	5	CO
2º	Sustainability in Fashion	5	CO
2º	History of Fashion	5	CO
2º	Advanced Fashion Design	5	CO
2º	History of Clothing	5	CO
2º	Male Pattern Making	15	CO

Dr. Pedro Navarro Illana
Rector

tech global university

*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

tech global university

Advanced Master's Degree
Integral Fashion Design

- Modality: **online**
- Duration: **2 years**
- Certificate: **TECH Global University**
- Credits: **120 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Advanced Master's Degree
Integral Fashion Design

tech global university