

# Advanced Master's Degree Comprehensive Fashion Design

Accreditation/Membership

A woman with blonde hair is shown from the waist up, wearing a vibrant, multi-colored dress with abstract, wavy patterns in shades of pink, blue, green, and yellow. She is looking upwards and to the right, with her right arm raised. The background is dark, and the overall composition is dynamic, with diagonal lines separating the white text area from the image.

**tech** global  
university



## Advanced Master's Degree Comprehensive Fashion Design

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

Website: [www.techtitute.com/us/design/advanced-master-degree/advanced-master-degree-comprehensive-fashion-design](http://www.techtitute.com/us/design/advanced-master-degree/advanced-master-degree-comprehensive-fashion-design)

# Index

01

Introduction to the Program

---

*p. 4*

02

Why Study at TECH?

---

*p. 8*

03

Syllabus

---

*p. 12*

04

Teaching Objectives

---

*p. 36*

05

Career Opportunities

---

*p. 44*

06

Study Methodology

---

*p. 48*

07

Teaching Staff

---

*p. 58*

08

Certificate

---

*p. 68*

# 01

# Introduction to the Program

As the focus on sustainability and ethics continues to grow within the fashion industry, designers are faced with the challenge of creating products that are not only aesthetically pleasing but also environmentally and socially responsible. This transformation requires a deep understanding of new technologies and market strategies, alongside a solid grasp of the principles of classic design. In this context, TECH offers a 100% online university degree that, through cutting-edge methodology and the most comprehensive content in the sector, will prepare designers to tackle the current challenges of the industry. As such, they will acquire the necessary tools to become leaders in the creation of all types of garments and accessories.





“

*An exhaustive 100% online program, exclusive to TECH, with an international perspective supported by our affiliation with The Design Society”*

The fashion world has evolved from being merely an aesthetic expression to a creative, technical, and business ecosystem in constant transformation. The rise of sustainability, textile innovation, and the digitization of processes has generated an increasing demand for versatile professionals, capable of approaching design as an integrated discipline.

In this context, TECH has created this Advanced Master's Degree in Comprehensive Fashion Design, providing rigorous and up-to-date preparation. This postgraduate program has been designed by industry experts and will cover both the fundamentals of design and the most current tools in the sector. Throughout the academic journey, students will explore collection creation, digital pattern making, fashion illustration, sustainable development, textile marketing, and the use of software such as CLO 3D and Adobe Illustrator. Additionally, emphasis will be placed on brand identity, styling, and creative project management, providing a comprehensive and strategic view of contemporary design.

Moreover, this university program will be taught in 100% online format, allowing designers to access content anytime and from anywhere. TECH will also implement the Relearning methodology, an effective learning system that uses smart repetition and real-case analysis to consolidate long-term knowledge. In line with this, the syllabus will include a carefully selected series of high-level Masterclasses, led by a renowned International Guest Director.

Thanks to TECH's collaboration with **The Design Society (DS)**, students will become part of a global community dedicated to design and its study. They will gain access to open-access publications and participate in collaborative events. Additionally, membership contributes to maintaining the society and its platforms, facilitating interaction and access to specialized resources for professional development in design.

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

- ◆ The development of practical cases 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 practice
- ◆ Practical exercises where self-assessment can be used to improve learning
- ◆ Special emphasis on innovative methodologies in Comprehensive 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 Masterclasses will offer a unique learning experience directly from highly prestigious figures in the professional field, who will share their best strategies”*

“

*You will delve into fashion brand management, from conceptualizing visual identity to implementing branding strategies”*

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 learning experience designed to prepare for real-life situations.

This program is designed around Problem-Based Learning, whereby 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.

*You will manage fashion collections and products using analytical tools like Tableau to optimize results.*

*You will organize your training according to your needs, with resources accessible 24/7 and a progressive approach to assimilating key content.*





02

# Why Study at TECH?

TECH is the world's largest online university. With an impressive catalog of more than 14,000 university programs available in 11 languages, it is positioned as a leader in employability, with a 99% job placement rate. In addition, it relies on an enormous faculty of more than 6,000 professors of the highest international renown.





“

*Study at the world's largest online university  
and guarantee your professional success.  
The future starts at TECH”*

**The world's best online university, according to FORBES**

The prestigious Forbes magazine, specialized in business and finance, has highlighted TECH as "the best online university in the world" This is what they have recently stated in an article in their digital edition in which they echo the success story of this institution, "thanks to the academic offer it provides, the selection of its teaching staff, and an innovative learning method oriented to form the professionals of the future".

**Forbes**

The best online university in the world

The most complete syllabus

**The most complete syllabuses on the university scene**

TECH offers the most complete syllabuses on the university scene, with programs that cover fundamental concepts and, at the same time, the main scientific advances in their specific scientific areas. In addition, these programs are continuously updated to guarantee students the academic vanguard and the most demanded professional skills. and the most in-demand professional competencies. In this way, the university's qualifications provide its graduates with a significant advantage to propel their careers to success.

**The best top international faculty**

TECH's faculty is made up of more than 6,000 professors of the highest international prestige. Professors, researchers and top executives of multinational companies, including Isaiah Covington, performance coach of the Boston Celtics; Magda Romanska, principal investigator at Harvard MetaLAB; Ignacio Wistumba, chairman of the department of translational molecular pathology at MD Anderson Cancer Center; and D.W. Pine, creative director of TIME magazine, among others.

**TOP**  
international faculty



The most effective methodology

**A unique learning method**

TECH is the first university to use Relearning in all its programs. This is the best online learning methodology, accredited with international teaching quality certifications, provided by prestigious educational agencies. In addition, this innovative academic model is complemented by the "Case Method", thereby configuring a unique online teaching strategy. Innovative teaching resources are also implemented, including detailed videos, infographics and interactive summaries.

**The world's largest online university**

TECH is the world's largest online university. We are the largest educational institution, with the best and widest digital educational catalog, one hundred percent online and covering most areas of knowledge. We offer the largest selection of our own degrees and accredited online undergraduate and postgraduate degrees. In total, more than 14,000 university programs, in ten different languages, making us the largest educational institution in the world.

**World's No.1**  
The World's largest online university

**The official online university of the NBA**

TECH is the official online university of the NBA. Thanks to our agreement with the biggest league in basketball, we offer our students exclusive university programs, as well as a wide variety of educational resources focused on the business of the league and other areas of the sports industry. Each program is made up of a uniquely designed syllabus and features exceptional guest hosts: professionals with a distinguished sports background who will offer their expertise on the most relevant topics.

**Leaders in employability**

TECH has become the leading university in employability. Ninety-nine percent of its students obtain jobs in the academic field they have studied within one year of completing any of the university's programs. A similar number achieve immediate career enhancement. All this thanks to a study methodology that bases its effectiveness on the acquisition of practical skills, which are absolutely necessary for professional development.



**Google Premier Partner**

The American technology giant has awarded TECH the Google Premier Partner badge. This award, which is only available to 3% of the world's companies, highlights the efficient, flexible and tailored experience that this university provides to students. The recognition not only accredits the maximum rigor, performance and investment in TECH's digital infrastructures, but also places this university as one of the world's leading technology companies.



**The official online university of the NBA**

TECH is the official online university of the NBA. Thanks to our agreement with the biggest league in basketball, we offer our students exclusive university programs, as well as a wide variety of educational resources focused on the business of the league and other areas of the sports industry. Each program is made up of a uniquely designed syllabus and features exceptional guest hosts: professionals with a distinguished sports background who will offer their expertise on the most relevant topics.



**The top-rated university by its students**

Students have positioned TECH as the world's top-rated university on the main review websites, with a highest rating of 4.9 out of 5, obtained from more than 1,000 reviews. These results consolidate TECH as the benchmark university institution at an international level, reflecting the excellence and positive impact of its educational model.



**Leaders in employability**

TECH has become the leading university in employability. Ninety-nine percent of its students obtain jobs in the academic field they have studied within one year of completing any of the university's programs. A similar number achieve immediate career enhancement. All this thanks to a study methodology that bases its effectiveness on the acquisition of practical skills, which are absolutely necessary for professional development.

# 03 Syllabus

The syllabus of this university program will cover everything from the creative and technical foundations of Fashion Design to the latest digital innovations and sustainable strategies. Throughout this academic journey, professionals will develop skills in pattern making, tailoring, illustration, and textile design, complemented by the use of advanced tools such as CAD and 3D software. Additionally, they will delve into key areas such as business management, trend analysis, and entrepreneurship in fashion, ensuring comprehensive preparation to lead in a dynamic and ever-evolving sector.







“

*You will master key tools like CLO Virtual Fashion to create virtual collections, animate 3D avatars, and simulate digital fashion scenarios”*

## Module 1. Structural and Comprehensive 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 Matrix Analysis
- 1.2. Visual Semiotics
  - 1.2.1. Color and Light in Three-Dimensional Forms
  - 1.2.2. Contour and Shading
  - 1.2.3. The Movement of Garments in Female and Male Anatomy
- 1.3. Composition I
  - 1.3.1. Volume
  - 1.3.2. The Female Silhouette and the Male Silhouette
  - 1.3.3. Shape and Negative Shape
- 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. The 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. Garment Customization and Transformation
  - 1.7.1. Cutting, Assembling and Finishing
  - 1.7.2. Pattern Adaptations
  - 1.7.3. Garment Customization
- 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. System Components
  - 1.9.2. Templates
  - 1.9.3. Web Designer Typologies
- 1.10. App Design
  - 1.10.1. Mobile Illustration Techniques
  - 1.10.2. Comprehensive Design Tools: Procreate
  - 1.10.3. Support Tools: Pantone Studio

## Module 2. Textile Products

- 2.1. Anthropology of Design
  - 2.1.1. The Transformation of Clothing into Sportswear
  - 2.1.2. Visual Thinking: Rhetoric and Language
  - 2.1.3. The Artification of Products in the Fashion Industry
- 2.2. Gender in Product Design
  - 2.2.1. Women's Clothing
  - 2.2.2. Male Suits
  - 2.2.3. The Hybridization of the Fashion Garment
- 2.3. Accessory Design
  - 2.3.1. Leather and Synthetic Materials
  - 2.3.2. Jewelry
  - 2.3.3. Footwear
- 2.4. Product Design
  - 2.4.1. Prototyping
  - 2.4.2. Fashion Tech Environment and New Industrial Fabrics
  - 2.4.3. Transformation of Prototypes
- 2.5. Fashion Garment Manufacturing
  - 2.5.1. The Sewing Machine
  - 2.5.2. Body Volume and Measurements
  - 2.5.3. Sewing Techniques and Garment Assembly
- 2.6. Industrial Production: Fashion Garments I
  - 2.6.1. Pattern Making and Production Techniques
  - 2.6.2. Stampings
  - 2.6.3. Moulage and Industrial Pattern Making

- 2.7. Industrial Production: Fashion Garments II
  - 2.7.1. Scaling Techniques
  - 2.7.2. Size Scaling
  - 2.7.3. Pattern Transformation
- 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 Intimate Apparel
  - 2.9.2. Specific Patterns
  - 2.9.3. Garment Assembly
- 2.10. Product Testing
  - 2.10.1. Establishing Product Competencies
  - 2.10.2. Evaluating Products in Relation to the Market and Consumers
  - 2.10.3. Redesigning Products

### Module 3. Costume Jewelry and Fine Jewelry

- 3.1. Accessory Anatomy and Patterning
  - 3.1.1. Footwear
  - 3.1.2. Bags and Belts
  - 3.1.3. Costume Jewelry and Fine 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 Contract Manufacturing
  - 3.3.3. Market Prices
- 3.4. Product Prototyping
  - 3.4.1. Drawing and Sketching
  - 3.4.2. Product Data Sheet
  - 3.4.3. Large Scale Production: 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 Prototyping Using 3D Printing
- 3.6. Rhinostone
  - 3.6.1. Metal and Gemstone Tools
  - 3.6.2. Modeling Tools
  - 3.6.3. Calibrated Stone Tools
- 3.7. Product Development
  - 3.7.1. Creativity and Accessory Feasibility
  - 3.7.2. Collection Development: Brand Alignment
  - 3.7.3. Methodology in Presenting Accessory Collections
- 3.8. The Skin
  - 3.8.1. Animal Leather and Treatment
  - 3.8.2. Synthetic Materials
  - 3.8.3. Sustainability and Environment
- 3.9. Accessory Customization and Transformation
  - 3.9.1. Manual Transformation
  - 3.9.2. Beads and Charms
  - 3.9.3. Jeweled Garments: Belts, Bag Fasteners and Jeweled Dresses
- 3.10. Watches and Sunglasses
  - 3.10.1. Jewelry and Composition
  - 3.10.2. Specific Materials
  - 3.10.3. Assembly

### Module 4. Special Garment Clothing

- 4.1. Sports Collections
  - 4.1.1. The Evolution of Sports Fashion
  - 4.1.2. Casual Style Design and Creativity
  - 4.1.3. Sportswear and Activewear Garments
- 4.2. Pattern and Design in Sportswear
  - 4.2.1. Athlete Ergonomics
  - 4.2.2. Technical Patterning
  - 4.2.3. Technical Materials: Evaporation, Breathability and Waterproofing

- 4.3. Garment Design for Film and Television Series
  - 4.3.1. The Influence of Fashion on the Performing Arts
  - 4.3.2. The Costume Department in Films
  - 4.3.3. Script Revision to Design Fictional Costumes
- 4.4. Workflows in Cinema
  - 4.4.1. Period and Style Documentation
  - 4.4.2. The Cinematographic Atmosphere through Costumes
  - 4.4.3. Fabrics and Techniques Applied to Final Finishing
- 4.5. Costumes for Cinema
  - 4.5.1. Costumes for Cartoons
  - 4.5.2. Marvel Costumes
  - 4.5.3. Period Costumes
- 4.6. The Catwalk and Film Galas
  - 4.6.1. Experimental Patterning
  - 4.6.2. Fashion Illustration for Models and Actresses
  - 4.6.3. The Presentation of Outfits on the Red Carpet
- 4.7. Stage Fiction
  - 4.7.1. Opera Costumes
  - 4.7.2. Theater Costumes
  - 4.7.3. Dance and Circus Costumes
- 4.8. Haute Couture
  - 4.8.1. Tailor-Made Garments
  - 4.8.2. Creative Illustration Techniques
  - 4.8.3. Bridal Collections
- 4.9. Tailoring
  - 4.9.1. Suit Patterns for Men and Women
  - 4.9.2. Seasonal Fabrics
  - 4.9.3. Future Trends in Made-to-Measure Clothing
- 4.10. Product Placement
  - 4.10.1. Collaborating with Establish Brands for Television Series Wardrobes
  - 4.10.2. Need Proposals and Presentation
  - 4.10.3. Garment Selection and Collaboration Cost

## Module 5. CLO Virtual Fashion Design

- 5.1. Current Design Techniques
  - 5.1.1. 2D Design
  - 5.1.2. 3D 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. CLO Virtual Fashion User Interface
  - 5.2.3. 3D Avatar Animation
- 5.3. Virtual Tailoring
  - 5.3.1. Segment Sewing
  - 5.3.2. Free Sewing
  - 5.3.3. Layer Structure
- 5.4. CLO Virtual Fashion Fabric Library
  - 5.4.1. Commonly Used Fabrics
  - 5.4.2. Coatings
  - 5.4.3. Garment Fitting
- 5.5. Streamline Process
  - 5.5.1. Colors and Patterns
  - 5.5.2. Design Composition
  - 5.5.3. 3D Samples
- 5.6. Texture Creation
  - 5.6.1. Giving and Editing Textures
  - 5.6.2. Opacity, Reflection and Position
  - 5.6.3. Normal Map and Displacement Map
- 5.7. Creating Garments I
  - 5.7.1. Clothing
  - 5.7.2. Stampings
  - 5.7.3. Rendering
- 5.8. Creating Garments II
  - 5.8.1. Pleats
  - 5.8.2. Bottoms and Blades
  - 5.8.3. Soleil and Padding



- 5.9. Simulated Environments
  - 5.9.1. Styling Techniques
  - 5.9.2. Garment Visualization in Retail Environments
  - 5.9.3. Virtual Collection Promotion
- 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 Context of Globalization
  - 6.1.2. Asian Ostentation
  - 6.1.3. The Western Legacy
- 6.2. Consumer Needs Today
  - 6.2.1. New Consumer Profiles
  - 6.2.2. The Prosumer
  - 6.2.3. Decision-Making during the Purchasing Process
- 6.3. 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 Fashion Ecosystem
- 6.4. Trend Analysis and Research
  - 6.4.1. The Trend Hunter
  - 6.4.2. From Trendsetters to Mass Consumption
  - 6.4.3. Specialized Agencies
- 6.5. Strategic Launching
  - 6.5.1. Macrotrends and Microtrends
  - 6.5.2. Novelty, Trend and Hype
  - 6.5.3. The Product Diffusion Cycle
- 6.6. Trend Analysis Methodology
  - 6.6.1. The Art and Science of Predictive Analytics
  - 6.6.2. Sources of Information in the Fashion Market
  - 6.6.3. Insights Extraction

- 6.7. The Lifestyle of Fashion Consumers
  - 6.7.1. Values and Priorities
  - 6.7.2. The New Luxury and Its Place in the Fashion Marketplace
  - 6.7.3. Between the Physical Store and E-Commerce
- 6.8. The Conceptualization of the Fashion Market
  - 6.8.1. Purchase Experience
  - 6.8.2. Hotspots
  - 6.8.3. Digital Concept Stores
- 6.9. Trend Reports
  - 6.9.1. Structure and Composition
  - 6.9.2. Introduction
  - 6.9.3. Assessment and Decision-Making
- 6.10. Post-Pandemic Consumer Trends
  - 6.10.1. Permanent Changes in Consumer Habits
  - 6.10.2. Purchases of the Future
  - 6.10.3. Technology and Sustainability: The Axes of Change

## Module 7. Visual Identity = UX + Branding

- 7.1. Using Fashion Technology
  - 7.1.1. Artificial Intelligence
  - 7.1.2. Materializing Competitive Advantage
  - 7.1.3. Chatbots and Virtual Personal Shoppers
- 7.2. Identity and Change Management
  - 7.2.1. Brand Identity Design
  - 7.2.2. Brand Identity Building
  - 7.2.3. Economic Impact
- 7.3. Google Analytics and Google Ads
  - 7.3.1. Fashion Brand Strategic Positioning
  - 7.3.2. Google Ads
  - 7.3.3. Google Analytics
- 7.4. *Data Driven Marketing*
  - 7.4.1. Data Orientation Process
  - 7.4.2. Data Collection and Selection
  - 7.4.3. Tabulation: Data Statistics

- 7.5. Pattern Sequence Creation
  - 7.5.1. Key Metrics Management
  - 7.5.2. Fashion-Specific Metrics
  - 7.5.3. Pattern Sequencing
- 7.6. Simulating Innovation Scenarios
  - 7.6.1. Innovation and Creativity
  - 7.6.2. Simulation and Prediction
  - 7.6.3. Microsoft Power Bi
- 7.7. Segmentation & Database Management
  - 7.7.1. Market Segmentation
  - 7.7.2. Audience Segmentation
  - 7.7.3. SQL for Large Data Volumes
- 7.8. Loyalty & Salesforce
  - 7.8.1. The Emotional Profile of Fashion Consumers
  - 7.8.2. User Acquisition, Consumer Retention and Customer Ambassadors
  - 7.8.3. CRM: Salesforce
- 7.9. Content Marketing
  - 7.9.1. Creating User Experience in Digital Environments
  - 7.9.2. *Customer Engagement Behaviour*
  - 7.9.3. Content On and Off My Website
- 7.10. Creativity Using Python
  - 7.10.1. Language Structure and Elements
  - 7.10.2. Python Functionalities
  - 7.10.3. Creativity Using Data







## Module 8. Collection Commercialization

- 8.1. Current Fashion Dynamics
  - 8.1.1. Fashion Weeks and Haute Couture
  - 8.1.2. The Materialization of Ideas and the Sketchbook
  - 8.1.3. Conceptualizing a Collection
- 8.2. Creating a Collection
  - 8.2.1. Moodboards and International Inspiration
  - 8.2.2. World Factories and Suppliers
  - 8.2.3. Labeling and Packaging
- 8.3. Strategic Alliances and Partnerships
  - 8.3.1. Strategic Partners
  - 8.3.2. Among Designers, Entrepreneurs and Artists
  - 8.3.3. Capsule Collections
- 8.4. Styling
  - 8.4.1. Visual Merchandising
  - 8.4.2. Window Dressing
  - 8.4.3. Digital Shooting: The Mobile Showcase
- 8.5. Catwalks and Fashion Capitals
  - 8.5.1. Fashion Shows
  - 8.5.2. Paris, London and New York
  - 8.5.3. Virtual Catwalks
- 8.6. Design Fairs and Events
  - 8.6.1. Event Management in the Fashion Market
  - 8.6.2. The B2B Environment
- 8.7. Eco-Design and Environmental Impact
  - 8.7.1. Craftsmanship
  - 8.7.2. The New Luxury
  - 8.7.3. Sustainable Fashion in Numbers

- 8.8. Collection Marketing
  - 8.8.1. The Omnichannel Orchestra
  - 8.8.2. Optimizing Online Channels
  - 8.8.3. Residual Offline Advantages
- 8.9. Personalized Events
  - 8.9.1. Audience Alignment
  - 8.9.2. Communication Strategy
  - 8.9.3. Staging
- 8.10. Final Collection Assessment
  - 8.10.1. Prints in Figures
  - 8.10.2. Advanced Analysis and Indicators
  - 8.10.3. Garment Reformulation

## Module 9. Fashion Purchasing Management

- 9.1. The Dynamic of Fashion Consumers
  - 9.1.1. Fashion Product Life Cycle
  - 9.1.2. Seasonality in the Fashion Industry
  - 9.1.3. Brand Value Activating Levers
- 9.2. Microsoft Excel Formulation
  - 9.2.1. Operations
  - 9.2.2. Calculations
  - 9.2.3. Formulas
- 9.3. Excel Applications
  - 9.3.1. Charts
  - 9.3.2. Dynamic Tables
  - 9.3.3. Forms
- 9.4. Error Management
  - 9.4.1. Format
  - 9.4.2. Number
  - 9.4.3. Text
- 9.5. Text
  - 9.5.1. Access Programming
  - 9.5.2. Data Types and Field Properties
  - 9.5.3. Queries and Macros

- 9.6. Database Reports
  - 9.6.1. Data Storage
  - 9.6.2. Access Database Templates
  - 9.6.3. Updating Queries
- 9.7. Big Data Using Tableau
  - 9.7.1. Data Organization
  - 9.7.2. Numerical Value Representation
  - 9.7.3. Using Multiple Data Sources
- 9.8. Customizing Data with Tableau
  - 9.8.1. Using Calculations
  - 9.8.2. Quick Tableau Calculations
  - 9.8.3. Reference Lines
- 9.9. Dashboard: Visualization of Data
  - 9.9.1. Geographic Mapping
  - 9.9.2. Measurement Visualization and Comparison
  - 9.9.3. Statistics and Forecasting
- 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. Reinventing What Already Exists in Fashion Design
  - 10.1.2. Creating New Patterns from Scratch
  - 10.1.3. Patents on Fabrics
- 10.2. Disruptive Thinking and Design Thinking
  - 10.2.1. Disruptive Thinking and Global Impact
  - 10.2.2. The Visual Schema and Design Thinking
  - 10.2.3. Problem Resolution



- 10.3. Leadership and Business Mentality
  - 10.3.1. The Team
  - 10.3.2. Personal Brands
  - 10.3.3. Managing Business Evolution and Growth
- 10.4. The Value Chain in the Fashion and Luxury Industry
  - 10.4.1. Structure of the Global Fashion Market
  - 10.4.2. The Traditional Value Chain
  - 10.4.3. The Evolution of Links in the Fashion Value Chain
- 10.5. Fashion Start-Ups
  - 10.5.1. The Leap to Internationalization
- 10.6. Creative Direction for Fashion Companies
  - 10.6.1. The Dynamics of Creativity
  - 10.6.2. Professional Profiles
  - 10.6.3. Roles of the Creative Director
- 10.7. The 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. Idea Generation Techniques
  - 10.8.3. CRE- IN
- 10.9. Sources of Inspiration
  - 10.9.1. Mastering the Past of Fashion
  - 10.9.2. Aspirations: The Future
  - 10.9.3. The Compositional Balance between Past and Future
- 10.10. Staging
  - 10.10.1. The Compositional Framework in a Fashion Collection
  - 10.10.2. The Viewer's Perception
  - 10.10.3. The Imagery of Fashion Brands

## Module 11. Fundamentals and Introduction to Design

- 11.1. Design History
  - 11.1.1. Industrial Revolution
  - 11.1.2. The Stages of Design
  - 11.1.3. Architecture
  - 11.1.4. The Chicago School
- 11.2. Design Styles and Movements
  - 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. Transvanguards
  - 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. 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 Chaves

- 11.5. Language in 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 Measurement
    - 11.6.1.3. The Color
    - 11.6.1.4. The 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. Gravity
  - 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 Design Methods
  - 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 Design Context
  - 11.10.1. Current Design Issues
  - 11.10.2. Current Design Issues
  - 11.10.3. Contributions on Methodology

## Module 12. Pattern Making and Tailoring

- 12.1. Pattern Making Introduction
  - 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. Material Resources
- 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 Film
  - 13.1.4. The Digital Camera
- 13.2. Image Formation
  - 13.2.1. The Photographic Camera
  - 13.2.2. Basic Parameters in Photography
  - 13.2.3. Photometry
  - 13.2.4. Lenses and Focal Length
- 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 with Reality and Truth
- 13.4. The Photographic Camera
  - 13.4.1. Analog and Digital Cameras
  - 13.4.2. Simple Cameras
  - 13.4.3. The Reflex Cameras
  - 13.4.4. Basic Photographic Techniques
  - 13.4.5. Exposure and Exposure Meters
  - 13.4.6. The Digital Reflex Camera. The Sensor
  - 13.4.7. The Handling of the Digital Camera versus the Analog Camera
  - 13.4.8. Specific Aspects of Interest
  - 13.4.9. Ways of Working 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 in 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 Diffuse 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. Medium Gray
  - 13.7.5. Illumination Natural Light
    - 13.7.5.1. Diffusers
    - 13.7.6.2. Reflectors
  - 13.7.6. Artificial Light Illumination
    - 13.7.6.1. The Photographic Studio
    - 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. Camera RAW Development
  - 13.9.2. Noise and Focus
  - 13.9.3. Exposure, Contrast and Saturation Adjustments 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. Material Resources
  - 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. Morphology
  - 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. The 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. Finding Personal Style
  - 14.10.1. Fashion Sketching
  - 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. Typology
  - 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. The 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 Technical Drawings Are Used
  - 16.1.2. How to Create Technical Drawings 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. Trousers
  - 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. Add-Ons
  - 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. Realization of the 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 Design Brief or Design Request
  - 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. Moodboards
  - 17.2.3. Graphic Research
  - 17.2.4. Creative Techniques
- 17.3. Referrals
  - 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. Referrals
  - 17.6.5. Conclusions
  - 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. Fashion Photography: Lookbook, Editorial and Campaigns
  - 17.10.2. Portfolio
  - 17.10.3. The Catwalk
  - 17.10.4. Other Forms of Exhibiting the Collection

## Module 18. Sustainability in Fashion

- 18.1. Reconsidering Fashion Design
  - 18.1.1. The Supply Chain
  - 18.1.2. Key Aspects
  - 18.1.3. Development of Sustainable Fashion
  - 18.1.4. The 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. Labeling
  - 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 Washing
  - 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. Women's Liberation
  - 19.1.3. New Concept of Fashion Designer
  - 19.1.4. Beginning of the 20<sup>th</sup> 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. Multi-Brand 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 the Internet
- 19.3. Great 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 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. Federation of Haute Couture and Fashion
  - 19.5.3. Members of the Federation
  - 19.5.4. From Haute Couture to Ready-to-Wear
- 19.6. Crafts
  - 19.6.1. Fabric as Art
  - 19.6.2. Crafts that 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. Fast-Fashion Business Model
  - 19.7.3. Impact of Fast-Fashion in the World
- 19.8. Advertising and Photography in Fashion
  - 19.8.1. Archetypes and Stereotypes
  - 19.8.2. The Fashion Image
  - 19.8.3. Visual Communication of Fashion
  - 19.8.4. The Great Fashion Photographers
- 19.9. Repercussion of Fashion
  - 19.9.1. The 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 Fashion Design Is
  - 20.5.2. Garment Making
  - 20.5.3. The Fashion Industry
  - 20.5.4. Fashion Collection
  - 20.5.5. Cutting, Sewing, 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. Fashion Presentation
  - 20.7.2. Collection Presentation
  - 20.7.3. Fashion Styling
- 20.8. How and When to Present a Project
  - 20.8.1. Fashion Calendar
  - 20.8.2. Fashion Press
  - 20.8.3. Fashion Editorials
  - 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 Business
  - 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. Trade in Prehistoric Times
  - 21.1.4. Costume in Prehistoric Times
  - 21.1.5. Furs and Furshops
  - 21.1.6. Fabrics and Techniques
  - 21.1.7. Chronological Concordances and Similarities in Prehistoric Clothing
- 21.2. Ancient Times: Egypt and Mesopotamia
  - 21.2.1. Egypt
  - 21.2.2. The Assyrian People
  - 21.2.3. The Persian People
- 21.3. Ancient Times: Classical Greece
  - 21.3.1. Cretan Clothing
  - 21.3.2. The Fabrics Used in Ancient Greece
  - 21.3.3. Ancient Greek Garments
  - 21.3.4. Ancient Greek Undergarments
  - 21.3.5. Ancient Greek Footwear
  - 21.3.6. Ancient Greek Hats and Headdresses
  - 21.3.7. Colors and Ornaments of Ancient Greece
  - 21.3.8. Accessories of Ancient Greece
- 21.4. Ancient Times: The Roman Empire
  - 21.4.1. The Fabrics of Ancient Rome
  - 21.4.2. The Garments of Ancient Rome
  - 21.4.3. Undergarments of Ancient Rome
  - 21.4.4. Ancient Roman Footwear
  - 21.4.5. Ancient Roman Hats and Headdresses
  - 21.4.6. Relationship of Social Status and Clothing in Ancient Rome
  - 21.4.7. The Byzantine Style
- 21.5. High Middle Ages and Low Middle Ages
  - 21.5.1. General Historical Features of the Medieval Period
  - 21.5.2. Clothing at the Beginning of the Middle Ages
  - 21.5.3. Clothing in the Carolingian Period
  - 21.5.4. Clothing in the Romanesque Period
  - 21.5.5. The Gothic Clothing
- 21.6. The Modern Age: Renaissance, Baroque and Rococo.
  - 21.6.1. 15<sup>th</sup> 16<sup>th</sup> Century: Renaissance
  - 21.6.2. 17<sup>th</sup> Century: Baroque Period
  - 21.6.3. 18<sup>th</sup> Century: Rococo
- 21.7. Contemporary Age: Neoclassicism and Romanticism
  - 21.7.1. The Clothing Industry
  - 21.7.2. Charles Frederick Worth
  - 21.7.3. Jacques Doucet
  - 21.7.4. Women's Clothing
  - 21.7.5. Josephine Bonaparte: The Empire Style

## 21.8. Contemporary Age: Victorian Era and The Belle Époque.

- 21.8.1. Queen Victoria
- 21.8.2. Men's Clothing
- 21.8.3. Dandy
- 21.8.4. Paul Poiret
- 21.8.5. Madeleine Vionnet

## 21.9. Contemporary Age: 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 Age: 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. Men's Pattern Making**

## 22.1. Evolution of Men's Fashion

- 22.1.1. Social and Historical Context of Men's Fashion
- 22.1.2. The Renunciation of Ornamentation and the Reconquest of the Right to Fashion
- 22.1.3. History of Tailoring

## 22.2. Men's Clothing

- 22.2.1. Typologies of Garments and Variations
- 22.2.2. Men's 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. Tracing
- 22.4.3. Variations

## 22.5. Trouser Pattern

- 22.5.1. Measurements
- 22.5.2. Tracing
- 22.5.3. Variations

## 22.6. Jacket Layout

- 22.6.1. Measurements
- 22.6.2. Tracing
- 22.6.3. Variations

## 22.7. Jacket Lapel Designs

- 22.7.1. Measurements
- 22.7.2. Tracing
- 22.7.3. Variations

## 22.8. Vest Pattern

- 22.8.1. Measurements
- 22.8.2. Tracing
- 22.8.3. Variations

## 22.9. Male Coat

- 22.9.1. Measurements
- 22.9.2. Tracing
- 22.9.3. Variations

## 22.10. Traditional Tailoring

- 22.10.1. Material Resources
- 22.10.2. Lining
- 22.10.3. Assembly
- 22.10.4. Stitches

# 04

# Teaching Objectives

Through this university program, professionals will acquire the necessary skills to master every stage of Fashion Design, from conceptualization to commercialization. Thereby, through a practical and updated approach, designers will develop advanced technical skills, creative ability, and strategic vision. In this way, they will be able to innovate in design, lead projects, and adapt to the demands of a constantly evolving sector.





“

*You will acquire advanced skills in Textile Design, developing innovative and sustainable materials that redefine industry standards”*





## General Objectives

---

- ◆ Develop skills to create innovative and functional fashion collections
- ◆ Apply design principles and trends in the creation of clothing and accessories
- ◆ Develop competencies in the use of fashion design tools and software
- ◆ Apply trend research techniques to anticipate and adapt to market changes
- ◆ Develop skills in pattern making and the production of garment prototypes
- ◆ Apply advanced sewing techniques for the production of high-quality garments
- ◆ Develop competencies in managing the supply chain of materials and fabrics for fashion
- ◆ Apply principles of sustainability and ethics in fashion creation and production
- ◆ Develop skills in fashion branding and positioning strategies
- ◆ Apply marketing and communication approaches to promote fashion collections in the global market
- ◆ Develop competencies in managing and organizing fashion shows and related events
- ◆ Apply fashion illustration techniques to communicate design ideas visually
- ◆ Develop skills in managing the fashion product lifecycle, from design to commercialization
- ◆ Apply principles of styling and image consulting in the presentation of fashion collections
- ◆ Develop competencies in managing fashion projects and multidisciplinary creative teams
- ◆ Apply market research and analysis techniques to understand consumer needs and desires
- ◆ Develop skills in the production and management of the fashion industry, both locally and internationally
- ◆ Apply principles of inclusive design and diversity in creating garments that adapt to different bodies and styles
- ◆ Develop competencies in creating capsule collections and personalized fashion
- ◆ Apply technological innovation techniques in fashion design, such as 3D printing and digital fashion



## Specific Objectives

---

### Module 1. Structural and Comprehensive Fashion Design

- ◆ Foster the application of expressive drawing techniques to represent the human body and its proportions
- ◆ Expand the understanding of visual semiotics in three-dimensional design and the use of color
- ◆ Promote mastery of digital and traditional tools for sketching and prototype creation
- ◆ Consolidate skills in the customization and transformation of garments through innovative processes

### Module 2. Textile Products

- ◆ Develop competencies to analyze the cultural and anthropological impact of textile design
- ◆ Provide knowledge on advanced garment manufacturing and industrial production techniques
- ◆ Facilitate understanding of testing processes and product design for optimization
- ◆ Integrate sustainability criteria in the selection of materials and design processes

### Module 3. Costume Jewelry and Fine Jewelry

- ◆ Promote creativity in the development of jewelry and customizable accessory collections
- ◆ Enhance the use of technologies such as 3D printing and Rhinoceros for advanced prototyping
- ◆ Expand knowledge on specific materials used in accessory design
- ◆ Facilitate the conceptualization of accessory lines aligned with brand identity



#### **Module 4. Special Garment Clothing**

- ◆ Analyze the technical and stylistic needs in the design of sportswear and stage costumes
- ◆ Optimize the design and tailoring process for haute couture and bespoke garments
- ◆ Encourage creativity in developing costumes for film, theater, and special events
- ◆ Facilitate the incorporation of advanced pattern-making techniques in experimental projects

#### **Module 5. CLO Virtual Fashion Design**

- ◆ Facilitate the integration of 2D and 3D designs using CLO Virtual Fashion
- ◆ Promote the creation of realistic textures for digital garments using advanced techniques
- ◆ Encourage animation and simulation of avatars in virtual environments
- ◆ Consolidate skills in promoting and commercializing virtual collections

#### **Module 6. Styling and Fashion Trends**

- ◆ Enhance the analysis of global and local consumer profiles in the fashion context
- ◆ Provide tools for interpreting and predicting trends through strategic analysis
- ◆ Expand knowledge on the impact of color on purchasing decisions
- ◆ Facilitate the creation of trend reports aligned with macro trends in the market

#### **Module 7. Visual Identity = UX + Branding**

- ◆ Promote the design of solid visual identities for fashion brands
- ◆ Integrate technologies such as artificial intelligence and chatbots in brand strategies
- ◆ Facilitate the use of analytical tools like Google Analytics and Power BI to optimize results
- ◆ Consolidate loyalty and engagement strategies through content marketing techniques

#### **Module 8. Collection Commercialization**

- ◆ Stimulate the development of conceptual collections from inspiration to commercialization
- ◆ Enhance the creation of strategic alliances between designers, brands, and artists
- ◆ Encourage the management of fashion fairs and events as commercialization platforms
- ◆ Consolidate the implementation of eco-design in collections focused on sustainability

#### **Module 9. Fashion Purchasing Management**

- ◆ Optimize planning and inventory control using digital tools such as Excel and Access
- ◆ Provide strategies to manage market dynamics and product life cycles in fashion
- ◆ Encourage data analysis with advanced tools like Tableau for decision-making
- ◆ Promote the implementation of agile methodologies for purchasing project management

**Module 10. Entrepreneurship and Creative Direction Workshop**

- ◆ Promote the creation of fashion startups with an innovative and disruptive approach
- ◆ Provide strategies for leading creative teams in design projects
- ◆ Facilitate the development of sustainable value chains in the fashion and luxury sectors
- ◆ Consolidate presentation techniques and collection staging to maximize impact

**Module 11. Fundamentals and Introduction to Design**

- ◆ Provide a historical framework connecting the evolution of design with current trends
- ◆ Facilitate the understanding of styles and movements that have influenced modern design
- ◆ Stimulate the application of project methodologies adapted to Fashion Design
- ◆ Enhance the ability to analyze the aesthetic and functional aspects of designed objects

**Module 12. Pattern Making and Tailoring**

- ◆ Promote mastery of pattern making techniques for women's, men's, and children's clothing
- ◆ Encourage the use of advanced tools and technologies for cutting and sewing
- ◆ Expand knowledge in moulage as an experimental technique for garment modeling
- ◆ Consolidate skills in pattern design and transformation at scale

**Module 13. Photography**

- ◆ Provide technical knowledge on composition and basic parameters in Fashion Photography
- ◆ Stimulate the use of specialized software such as Lightroom and Photoshop for professional editing
- ◆ Promote the integration of photography as a key tool in fashion campaigns
- ◆ Facilitate the understanding of natural and artificial lighting techniques in creative environments

**Module 14. Fashion Drawing**

- ◆ Promote the creation of fashion illustrations using traditional and digital techniques
- ◆ Facilitate the anatomical study and body proportions for accurate designs
- ◆ Strengthen the ability to represent materials and textures realistically in fashion figures
- ◆ Stimulate the development of a personal style in fashion illustration

**Module 15. Textile Technology**

- ◆ Provide knowledge about the classification and properties of textile fibers
- ◆ Encourage innovation in the use of technical and smart fabrics for specific applications
- ◆ Facilitate the analysis of dyeing and printing processes to optimize results
- ◆ Strengthen competencies in the design and development of sustainable textiles



### **Module 16. Representation Systems Applied to Fashion**

- ◆ Stimulate precision in creating technical drawings for garment representation
- ◆ Facilitate the design of construction details and decorative elements in models
- ◆ Promote the integration of closures and trims in technical designs
- ◆ Expand skills in creating and exporting professional technical sheets

### **Module 17. Fashion Design**

- ◆ Foster the ability to conceptualize collections based on stylistic and ergonomic references
- ◆ Facilitate graphic and documentary research as the foundation for fashion projects
- ◆ Stimulate the technical development of prototypes with defined textile and color palettes
- ◆ Provide tools for effective presentation and communication of collections

### **Module 18. Sustainability in Fashion**

- ◆ Strengthen strategies to design garments that reduce environmental impact throughout their lifecycle
- ◆ Promote the use of recycled materials and sustainable production processes
- ◆ Facilitate the creation of responsible supply chains with a positive impact on local communities
- ◆ Encourage modular and long-lasting design as an alternative to fast fashion





### **Module 19. History of Fashion**

- ◆ Provide a comprehensive view of the historical evolution of fashion and its impact on society
- ◆ Facilitate the analysis of styles and designers who marked milestones in fashion history
- ◆ Promote the understanding of the relationship between fashion, art, and cultural movements
- ◆ Encourage critical reflection on current trends from a historical perspective

### **Module 20. Advanced Fashion Design**

- ◆ Foster deep analysis of specialized markets and their dynamics
- ◆ Facilitate the development of advanced design projects with strong communication strategies
- ◆ Strengthen competencies in creating innovative and practical collections
- ◆ Promote entrepreneurship in fashion through strategic design and effective branding

### **Module 21. History of Clothing**

- ◆ Provide historical context on the evolution of clothing in different eras
- ◆ Encourage the analysis of materials and techniques used in traditional garment making
- ◆ Facilitate the understanding of the influence of social and cultural factors on clothing
- ◆ Promote the study of connections between modern design and historical traditions

### **Module 22. Men's Pattern Making**

- ◆ Strengthen skills in drafting and transforming men's patterns for various garments
- ◆ Promote the application of traditional tailoring techniques in suit making
- ◆ Facilitate the customization and adaptation of patterns according to male body shapes
- ◆ Stimulate innovation in contemporary men's garment designs, maintaining a technical and aesthetic approach



*You will develop haute couture and prêt-à-porter collections with an innovative vision, aligned with global market trends”*

05

# Career Opportunities

Upon completing this university program, design professionals will be prepared to lead creative projects, manage fashion brands, and work in areas such as Textile Design, Collection Management, and Sustainability Consulting. Additionally, they will be highly qualified to take on strategic roles in luxury companies, digital fashion, and industrial production. In short, graduates will pave the way to work in a demanding and competitive global market.



“

*You will propel your career as a Branding and Trends Consultant, helping brands position themselves in an increasingly competitive market”*

### Graduate Profile

Graduates of this Advanced Master's Degree will be characterized by their ability to combine creativity, technique, and strategy in the creation of innovative solutions in the fashion field. They will be prepared to lead projects in digital fashion, sustainability, and brand management, standing out for their mastery of advanced tools, knowledge of global trends, and focus on sustainability. In summary, the versatile and competitive profile of this expert will allow them to integrate into various segments of the fashion industry, both locally and internationally.

*You will stand out for your ability to integrate digital tools, traditional techniques, and data analysis in fashion management.*

- ◆ **Critical and Creative Thinking:** Analyze complex problems in the fashion industry and propose innovative solutions that combine aesthetics, functionality, and sustainability
- ◆ **Technological Proficiency:** Utilize advanced digital tools such as 3D design software, CAD, and data analysis, optimizing creative and production processes
- ◆ **Strategic Management:** Lead projects and teams, plan collections, and make data-driven decisions, adapting to a competitive and globalized environment
- ◆ **Adaptability and Sustainable Focus:** Integrate ethical and sustainable practices at all stages of design and production, responding to the current needs of the industry and consumers







After completing the university program, you will be able to apply your knowledge and skills in the following positions:

1. **Fashion Collection Director:** Responsible for conceptualizing, planning, and overseeing the development of collections aligned with market trends and brand values.
2. **Digital Fashion Designer:** Creator of virtual garments and collections using advanced 3D design tools and digital simulation.
3. **Sustainability Consultant for Fashion:** Responsible for implementing sustainable strategies in textile companies, optimizing processes and reducing environmental impact.
4. **Creative Director in Fashion:** Leader responsible for the artistic and conceptual direction of a brand, guiding design, communication, and marketing decisions.
5. **Textile Designer:** Developer of fabrics, prints, and innovative materials, adapted to market demands and sustainability principles.
6. **Fashion Stylist:** Advisor in the selection of garments and accessories for editorials, advertising campaigns, or events, creating a coherent and attractive image.
7. **Branding and Communication Consultant in Fashion:** Manager of the visual and strategic identity of brands, positioning them in a competitive market.
8. **Fashion Product Manager:** Supervisor of the full product cycle, from design to commercialization, ensuring profitability and market success.
9. **Jewelry and Accessories Designer:** Creator of exclusive and functional pieces, combining traditional materials and advanced technologies such as 3D printing.
10. **Textile Production Manager:** Coordinator of manufacturing processes in textile plants, ensuring efficiency and compliance with quality standards.



06

# Study Methodology

TECH is the world's first university to combine the **case study** methodology with **Relearning**, a 100% online learning system based on guided repetition.

This disruptive pedagogical strategy has been conceived to offer professionals the opportunity to update their knowledge and develop their skills in an intensive and rigorous way. A learning model that places students at the center of the educational process giving them the leading role, adapting to their needs and leaving aside more conventional methodologies.



“

*TECH will prepare you to face new challenges in uncertain environments and achieve success in your career”*



## The student: the priority of all TECH programs

In TECH's study methodology, the student is the main protagonist.

The teaching tools of each program have been selected taking into account the demands of time, availability and academic rigor that, today, not only students demand but also the most competitive positions in the market.

With TECH's asynchronous educational model, it is students who choose the time they dedicate to study, how they decide to establish their routines, and all this from the comfort of the electronic device of their choice. The student will not have to participate in live classes, which in many cases they will not be able to attend. The learning activities will be done when it is convenient for them. They can always decide when and from where they want to study.

“

*At TECH you will NOT have live classes  
(which you might not be able to attend)”*





### The most comprehensive study plans at the international level

TECH is distinguished by offering the most complete academic itineraries on the university scene. This comprehensiveness is achieved through the creation of syllabi that not only cover the essential knowledge, but also the most recent innovations in each area.

By being constantly up to date, these programs allow students to keep up with market changes and acquire the skills most valued by employers. In this way, those who complete their studies at TECH receive a comprehensive education that provides them with a notable competitive advantage to further their careers.

And what's more, they will be able to do so from any device, pc, tablet or smartphone.

“

*TECH's model is asynchronous, so it allows you to study with your pc, tablet or your smartphone wherever you want, whenever you want and for as long as you want”*

## Case Studies and Case Method

The case method has been the learning system most used by the world's best business schools. Developed in 1912 so that law students would not only learn the law based on theoretical content, its function was also to present them with real complex situations. In this way, they could make informed decisions and value judgments about how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

With this teaching model, it is students themselves who build their professional competence through strategies such as Learning by Doing or Design Thinking, used by other renowned institutions such as Yale or Stanford.

This action-oriented method will be applied throughout the entire academic itinerary that the student undertakes with TECH. Students will be confronted with multiple real-life situations and will have to integrate knowledge, research, discuss and defend their ideas and decisions. All this with the premise of answering the question of how they would act when facing specific events of complexity in their daily work.



## Relearning Methodology

At TECH, case studies are enhanced with the best 100% online teaching method: Relearning.

This method breaks with traditional teaching techniques to put the student at the center of the equation, providing the best content in different formats. In this way, it manages to review and reiterate the key concepts of each subject and learn to apply them in a real context.

In the same line, and according to multiple scientific researches, reiteration is the best way to learn. For this reason, TECH offers between 8 and 16 repetitions of each key concept within the same lesson, presented in a different way, with the objective of ensuring that the knowledge is completely consolidated during the study process.

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



## A 100% online Virtual Campus with the best teaching resources

In order to apply its methodology effectively, TECH focuses on providing graduates with teaching materials in different formats: texts, interactive videos, illustrations and knowledge maps, among others. All of them are designed by qualified teachers who focus their work on combining real cases with the resolution of complex situations through simulation, the study of contexts applied to each professional career and learning based on repetition, through audios, presentations, animations, images, etc.

The latest scientific evidence in the field of Neuroscience points to the importance of taking into account the place and context where the content is accessed before starting a new learning process. Being able to adjust these variables in a personalized way helps people to remember and store knowledge in the hippocampus to retain it in the long term. This is a model called Neurocognitive context-dependent e-learning that is consciously applied in this university qualification.

In order to facilitate tutor-student contact as much as possible, you will have a wide range of communication possibilities, both in real time and delayed (internal messaging, telephone answering service, email contact with the technical secretary, chat and videoconferences).

Likewise, this very complete Virtual Campus will allow TECH students to organize their study schedules according to their personal availability or work obligations. In this way, they will have global control of the academic content and teaching tools, based on their fast-paced professional update.



*The online study mode of this program will allow you to organize your time and learning pace, adapting it to your schedule”*

### The effectiveness of the method is justified by four fundamental achievements:

1. Students who follow this method not only achieve the assimilation of concepts, but also a development of their mental capacity, through exercises that assess real situations and the application of knowledge.
2. Learning is solidly translated into practical skills that allow the student to better integrate into the real world.
3. Ideas and concepts are understood more efficiently, given that the example situations are based on real-life.
4. Students like to feel that the effort they put into their studies is worthwhile. This then translates into a greater interest in learning and more time dedicated to working on the course.



## The university methodology top-rated by its students

The results of this innovative teaching model can be seen in the overall satisfaction levels of TECH graduates.

The students' assessment of the teaching quality, the quality of the materials, the structure of the program and its objectives is excellent. Not surprisingly, the institution became the top-rated university by its students according to the global score index, obtaining a 4.9 out of 5.

*Access the study contents from any device with an Internet connection (computer, tablet, smartphone) thanks to the fact that TECH is at the forefront of technology and teaching.*

*You will be able to learn with the advantages that come with having access to simulated learning environments and the learning by observation approach, that is, Learning from an expert.*





As such, the best educational materials, thoroughly prepared, will be available in this program:



#### 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.

This content is then adapted in an audiovisual format that will create our way of working online, with the latest techniques that allow us to offer you high quality in all of the material that we provide you with.



#### Practicing Skills and Abilities

You will carry out activities to develop specific competencies and skills in each thematic field. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop within the framework of the globalization we live in.



#### Interactive Summaries

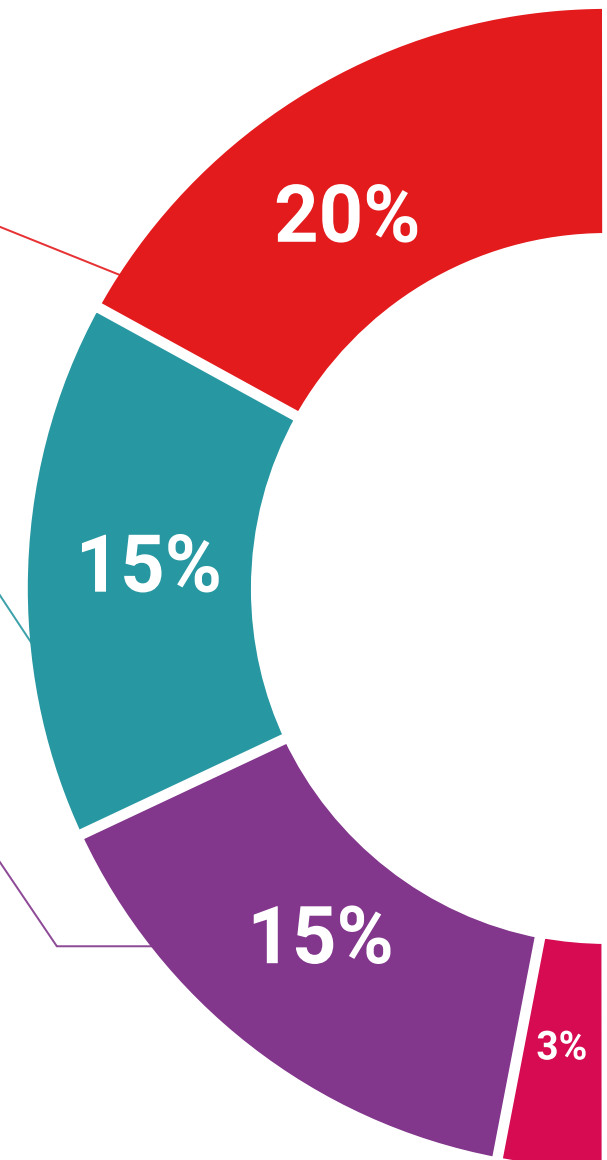
We present the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

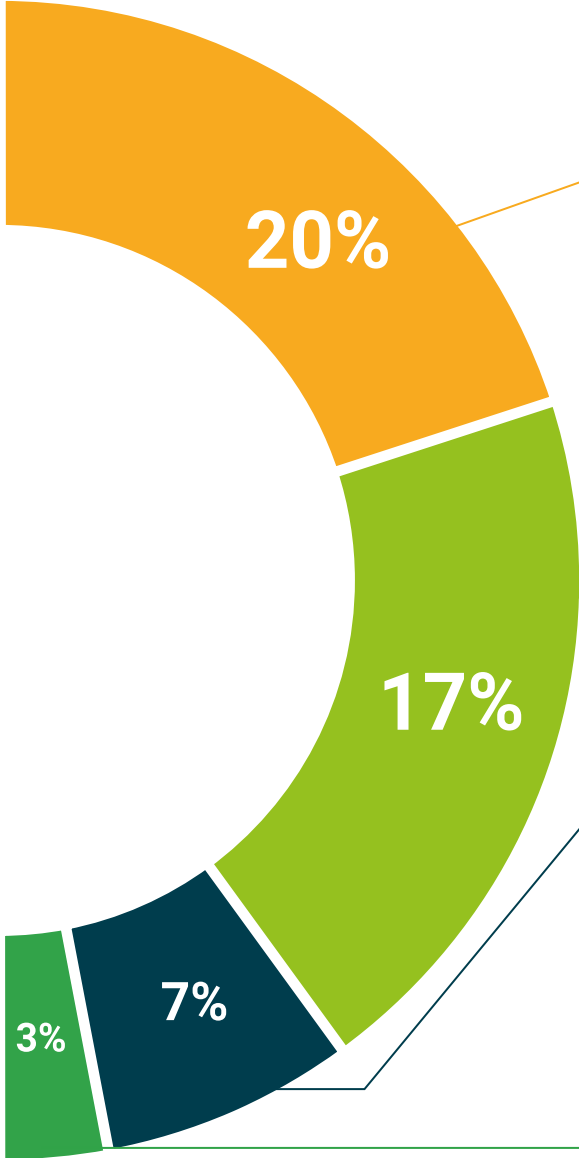
This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



#### Additional Reading

Recent articles, consensus documents, international guides... In our virtual library you will have access to everything you need to complete your education.





**Case Studies**

Students will complete a selection of the best case studies in the field. Cases that are presented, analyzed, and supervised by the best specialists in the world.



**Testing & Retesting**

We periodically assess and re-assess your knowledge throughout the program. We do this on 3 of the 4 levels of Miller's Pyramid.



**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 for future difficult decisions.



**Quick Action Guides**

TECH offers the most relevant contents of the course in the form of worksheets or quick action guides. A synthetic, practical and effective way to help students progress in their learning.



07

# Teaching Staff

The teaching team of this university program is made up of prominent experts in the fashion industry, combining a solid professional track record with deep academic knowledge. This multidisciplinary team includes renowned designers, digital fashion specialists, sustainability experts, and leaders in business management, who provide an up-to-date and practical vision of the industry. Moreover, thanks to their experience, graduates will have access to a top-tier academic path that will prepare them to face the challenges of the current global market.





“

*You will be guided by internationally renowned designers, consultants, and academics who offer an updated perspective on the sector. What are you waiting for to enroll in the most comprehensive postgraduate program?”*



## 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. She 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.

Moreover 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 her career, she 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*.



## Ms. 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”*

## International Guest Director

Jane Francis is a renowned **designer** and **visionary** with an impressive career in the fashion industry. In the late 1980s, she founded her own brand, dedicated to **crafting exquisite garments** from **sustainable Australian merino wool**, hand-woven with local materials. In addition to textiles, she has **ventured** into **jewelry** and revolutionary genderless collections. Today, her pieces are an international sensation gracing the pages of **magazines** such as **Vogue** and sold in stores such as **Liberty, Hyper-Hyper, Harrods** in London, **Saks** and **Patricia Field** in New York.

Also, for more than a decade, she collaborated with the legendary Vivienne Westwood, a pioneer in **advocating climate justice through fashion**. During that period, she orchestrated **iconic runway presentations** and **created unique items** for the activist's **Gold and Red collections**. According to several industry critics, her focus on textile prints, accessories and footwear has left an indelible mark on Westwood's own legacy.

Drawing on her extensive experience, Jane Francis has developed numerous **short undergraduate** and **postgraduate programs** related to the **creation of accessories** and **footwear**. In 2012, she co-wrote and developed the groundbreaking **BA (Hons) Jewellery Fashion course**, further cementing her reputation as an **influential figure** in **education** and the **fashion industry**. She has also lectured extensively around the world, including in places such as Moscow, Mexico City and Istanbul. In addition, she is the **leader** of the **Fashion Products Pathway** at Parsons School of Design in New York.

Along with these activities, this expert combines her duties with **freelance consulting, styling** and **photography**, collaborating with **several international Fashion brands** and **designers**. In 2018, she **founded *Thecoverroom***, a dynamic gallery and exhibition space that serves as a platform for emerging, marginalized and underrepresented practitioners globally, as well as LGBTQ+ communities, with a presence in New York, London and Australia.



## Ms. Francis, Jane

---

- ♦ Director of BFA Fashion Design at Parsons School of Design, New York, United States
- ♦ International Fashion Designer for several brands
- ♦ Thecoverroom project leader
- ♦ Fashion consultant in independent consulting, styling and photography
- ♦ Contributor to the Gold and Red collections of designer Vivienne Westwood
- ♦ Founder of an Australian sustainable merino wool garment artisan workshop
- ♦ Master's Degree in Art Design and Communication in Higher Education from the University of the Arts London
- ♦ Member of: The Higher Education Academy of the UK

“

*Don't miss the opportunity to get up to date with the most current educational material and the guidance of a group of renowned International Guest Directors”*



## Management



### Dr. García Barriga, María

- Doctorate in Design and Marketing Data
- Communicator at RTVE
- Communicator at Telemadrid
- Editor in Chief of Chroma Press
- Marketing and Social Media Account Executive at Servicecom
- Web Content Editor at Premium Diffusion, Siglo XXI Newspaper and Managers Magazine
- Doctorate in Design and Marketing Data from the Polytechnic University of Madrid
- Bachelor's Degree in Information Sciences, Communications, Marketing and Advertising from the Complutense University of Madrid
- Postgraduate Degree in Marketing and Communication in Fashion and Luxury Companies from the Complutense University of Madrid
- MBA Fashion Business School at the Fashion Business School of the University of Navarra, Spain

## Teachers

### Ms. García Barriga, María

- ◆ Photographer Specialized in Social Media
- ◆ Dynamizer and Community Manager
- ◆ Responsible for campaigns in El Sapó Natural Cosmetics
- ◆ Image and photography consultant for private schools throughout Spain
- ◆ Photographer specialized in images for social networks, non-verbal language and creation of environments for school photography
- ◆ Graduate in Teaching

### Mr. Pereira Paz, Juan Carlos

- ◆ Director of the DAB (Design and Bolivian Authors) project
- ◆ Internationally recognized designer
- ◆ Specialist in Fashion Communication and Marketing
- ◆ Numerous appearances in fashion and culture magazines such as: Vogue Russia, Harper's Bazaar Russia, L'Officiel Italy, L'Oficiel Arabia, Vogue Italy, Vogue Mexico, Elle China and L'Officiel Argentina

### Ms. Vela Covisa, Susana

- ◆ Director of the Polka Press Communication Agency
- ◆ Founder and director of the Atelier Couture Catwalk and promoter and coordinator of the Sustainable Experience space at MOMAD
- ◆ Professor and Tutor in different universities, business schools and training centers
- ◆ Fashion Technician, with additional training in Sustainable Fashion, specializing in Eco Design, Fashion and Communication

### Ms. Rodríguez Flomenboim, Florencia

- ◆ Specialist in Fashion, Editorial and Trends
- ◆ Scenic creativity for different theatrical works, focusing on the symbolism of the image
- ◆ Fashion Producer and Editor in several entities
- ◆ External Marketing and Branding Consultant in several entities
- ◆ Image consultant in several entities
- ◆ Management of Showrooms and roll-out of Concept Stores
- ◆ General Manager at Alvato
- ◆ Bachelor's Degree in Performing Arts from the Escuela Superior de Arte Dramático. Murcia
- ◆ Graduated in International Relations for Marketing from ITC Sraffa. Milan
- ◆ Master's Degree in Fashion Production, Editorial and Fashion Design from the American Modern School of Design

### Mr. Holgueras, Javier

- ◆ Supply Chain Management Planner at Zalando
- ◆ Business Analyst for Apple in its Irish headquarters
- ◆ Market Manager at Kellogg's
- ◆ Revenue Planning and Development Planner at Mondelēz International
- ◆ Execution Administrator at Colgate-Palmolive
- ◆ Master's Degree in Big Data and Business Analytics from the Escuela de Organización Industrial in Madrid
- ◆ Master's Degree in Industrial Engineering from the University of Valladolid
- ◆ Bachelor's in Economics from the National University of Distance Education (UNED)

**Ms. Romero Monente, Begoña**

- ◆ General Director of the agency Young Promotion
- ◆ Personal Mentor and Coach for Entrepreneurs
- ◆ Speaker and Lecturer in various courses on Retail Management, Digital Marketing, and People Management
- ◆ Coordinator at the Airport Promotion Agencies Association
- ◆ Radio Host, Writer, and Head of Communication at various on/off media outlets
- ◆ Bachelor's Degree in Journalism from the University of Málaga
- ◆ Degree in Advertising and Public Relations, Universitat Oberta de Catalunya
- ◆ MBA in ISEM Fashion Business School, University of Navarra
- ◆ MBA, ISEM Fashion Business School, University of Navarra
- ◆ Certified Coach from the European School of Coaching

**Ms. Miñana Grau, Mari Carmen**

- ◆ Textile Designer at Petite Antoinette
- ◆ Designer at Donzis Estudios
- ◆ Designer at SummonPress
- ◆ Pattern maker at Valentín Herraiz
- ◆ Degree in Fashion Design by Barreira Art and Design
- ◆ Digital Design Expert with Adobe Illustrator
- ◆ Specialization in Pattern Making, Cutting, and Tailoring of Valencian Clothing by Aitex Paterna





**Ms. Anguiano, Daniela**

- ◆ Fashion and Graphic Designer and Content Creator
- ◆ Graphic designer, community manager and content creator Association between Women and Soulem
- ◆ Fashion and Graphic Design Fasrev International Team
- ◆ Fashion and Graphic Design for designer Fernando Claro
- ◆ Founder and Artistic Director Pipper's Design
- ◆ Founder and Artistic Director of The Flower Shop Chile
- ◆ Textile Design Baby Zanell
- ◆ Fashion and Textile Design University of Palermo
- ◆ Course in Fashion Production EBA
- ◆ Elle Education Course on Branded Content Creator Mindway

“

*Make the most of this opportunity to learn about the latest advances in this field in order to apply it to your daily practice”*



# 08 Certificate

This Advanced Master's Degree in Comprehensive Fashion Design guarantees students, in addition to the most rigorous and up-to-date education, access to a diploma for the Advanced Master's Degree issued by TECH Global University.



“

*Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork”*

This private qualification will allow you to obtain a diploma for the **Advanced Master's Degree in Comprehensive 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 private qualification from **TECH Global University** is a European continuing education and professional development program that guarantees the acquisition of competencies in its area of expertise, providing significant curricular value to the student who successfully completes the program.

TECH is a member of **The Design Society (DS)**, the largest community of leading experts in design science. This membership strengthens its presence in international networks dedicated to the theoretical and practical evolution of design.

Accreditation/Membership

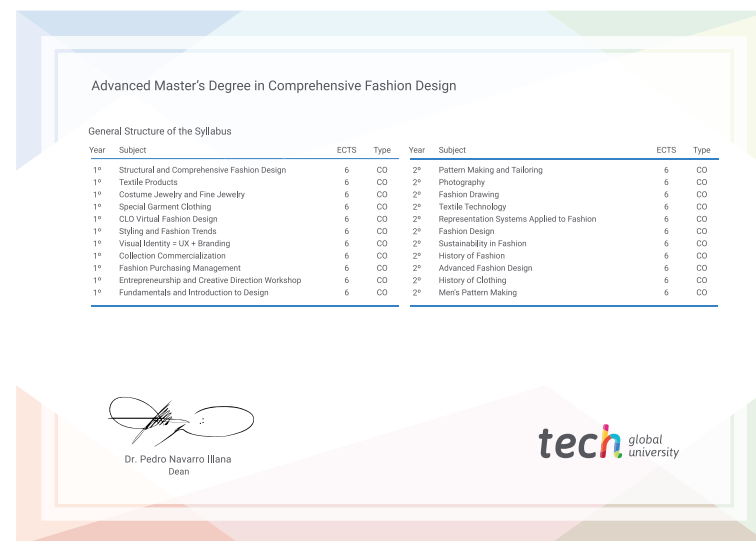


Title: **Advanced Master's Degree in Comprehensive Fashion Design**

Modality: **online**

Duration: **2 years**

Accreditation: **120 ECTS**



\*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.





## Advanced Master's Degree Comprehensive Fashion Design

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



# Advanced Master's Degree Comprehensive Fashion Design

Accreditation/Membership



**tech** global  
university