

UNDERGRADUATE CATALOGUE

2024-2025

istitutomarangoni 

Istituto Marangoni · Dubai

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1. Catalogue Disclosure

1.1. Academic Contract

This is a personal agreement between 'the student and the School'. Under this agreement, the school agrees to teach students and in return, students agree to attend lessons and learn in accordance with this catalogue.

Providing that the School receives payment of its stipulated fees and students obey its rules and regulations, each party makes the following commitment to the other.

The School shall:

- provide tuition and supervision in respect of the programme of study;
- evaluate students in respect of that programme of study;
- award a qualification in accordance with the evaluation of student performance;
- act fairly and reasonably in dealing with students in all matters.

Students shall:

- strive to achieve and sustain standards of academic performance as stipulated by the School in respect of the programme being followed;
- observe all the School's rules and regulations;
- submit to the sole jurisdiction of the institution in all matters (academic judgement cannot be questioned by students or any other person or body);
- be subject to the authority of the School in relation to all matters of conduct and discipline;
- attend classes and workshops regularly;
- do their utmost to produce such work as required by the School;
- apply themselves wholeheartedly to the programme of study;
- keep the school informed about any changes of permanent address, address for correspondence, telephone numbers and private email addresses;
- respect and observe the rights and feelings of fellow students, School staff and visitors.

It is also agreed by both the School and students that:

- the School shall be entitled to make reasonable changes to the programme of study, facilities and courses being offered at its sole discretion. This discretion shall be exercised fairly and reasonably and students shall be entitled to receive fair and reasonable notice of any such changes;
- The academic judgement of the School shall be final and binding.

1.2. Student Rights

Istituto Marangoni Dubai is committed to ensuring that students are aware of their responsibilities as well as rights, which include (but the list is not limited to):

- Have access to a well-equipped learning environment which includes classrooms, laboratories, library and IT resources.
- Have the right to seek and receive relevant and trustworthy information as well as share their ideas freely and without any hesitation or fear of being disadvantaged.
- Have the right to dress as they wish to as long as it is appropriate and does not go against the School standards.
- Have freedom to practise their religion.
- Have the right to have their personal information kept confidential by the members of School staff and ensure that it is not shared with anyone unless prior written permission is provided.

In addition, the School is committed to promoting equal opportunities and good relations among its staff and students to create a positive learning environment in which all students are able to achieve their full potential. The School also promotes equality in terms of race, sexual orientation, disability, religious beliefs, age and gender to ensure that all aspects of the School's activities are free from unfair treatment or harassment.

2. About Istituto Marangoni

○ 2.1. History

Since 1935 Istituto Marangoni has been building on Giulio Marangoni's values, providing the fashion world with highly skilled professionals who respond to industry needs. He founded Istituto Artistico dell'Abbigliamento Marangoni in Milan (Italy) with the aim of creating new courses that would support the fast-growing fashion industry in Italy as it rapidly evolved at that time. Istituto Marangoni today follows that tradition and responds in the same way by listening to industry needs and developing courses to prepare the professional experts of tomorrow.

Today Istituto Marangoni is an established and recognised laboratory of aesthetic European-style culture with the finest Italian imprinting, collaborating with the most interesting names in the sector. These include global brands such as Armani, Prada, Versace, Dolce & Gabbana, Dior, Zegna, Jimmy Choo and Vogue. In the same way that Giulio Marangoni as a designer understood the needs of the industry, our current teacher-practitioners at Istituto Marangoni continue to teach with the same principles to prepare each student for a career in fashion and fashion business.

Italian fashion design and business models have influenced and continually impact the world economy of fashion and Istituto Marangoni has maintained its founder's goal of training the fashion professionals of tomorrow in such key sectors as design, communication, and managerial coordination. The programmes continue to uphold the value and quality of training and contextualising learning experiences in the realities of the international marketplace. Istituto Marangoni, persist in working closely with industry by developing courses while its continued aim is to empower talent in fashion and design and to produce industry professionals. Istituto Marangoni offers courses designed to provide students with the professional knowledge and practical skills to prepare them for the demands of the fashion industry.

○ 2.2. Istituto Marangoni Dubai

Istituto Marangoni S.r.l. confirms that names given to identify the local UAE School will operate under the same name as the parent institution, with additional identification of the UAE School as per the CAA

requirements. The School has a trade (commercial) name, which is Istituto Marangoni Dubai, whereas the legal entity has a legal name which is Istituto Marangoni Middle East Limited.

The School is located in Gate Village 8 Level 4 - Trade Centre - DIFC - Dubai - United Arab Emirates.

Istituto Marangoni, both at local level (the School of Dubai) and at Group level, intends to foster, establish and maintain an open, collaborative and collegial relationship with the Ministry of Education and the commission for Academic Accreditation (CAA) in Abu Dhabi. The aim is to grant that the standards requested by CAA are met at Istituto Marangoni Dubai to deliver to students the highest quality education services and materials. For this reason, the School will always provide CAA access to the School information and data such as enrolment figures, faculty and employers data, budgeting, personnel information, reports, signed partnership agreements as well as any license, auditing, external reviews or other accrediting agencies. The School will also welcome deputed CAA commissioners for on-site visits or other relevant meetings, and will facilitate any planned visits from CAA experts when requested.

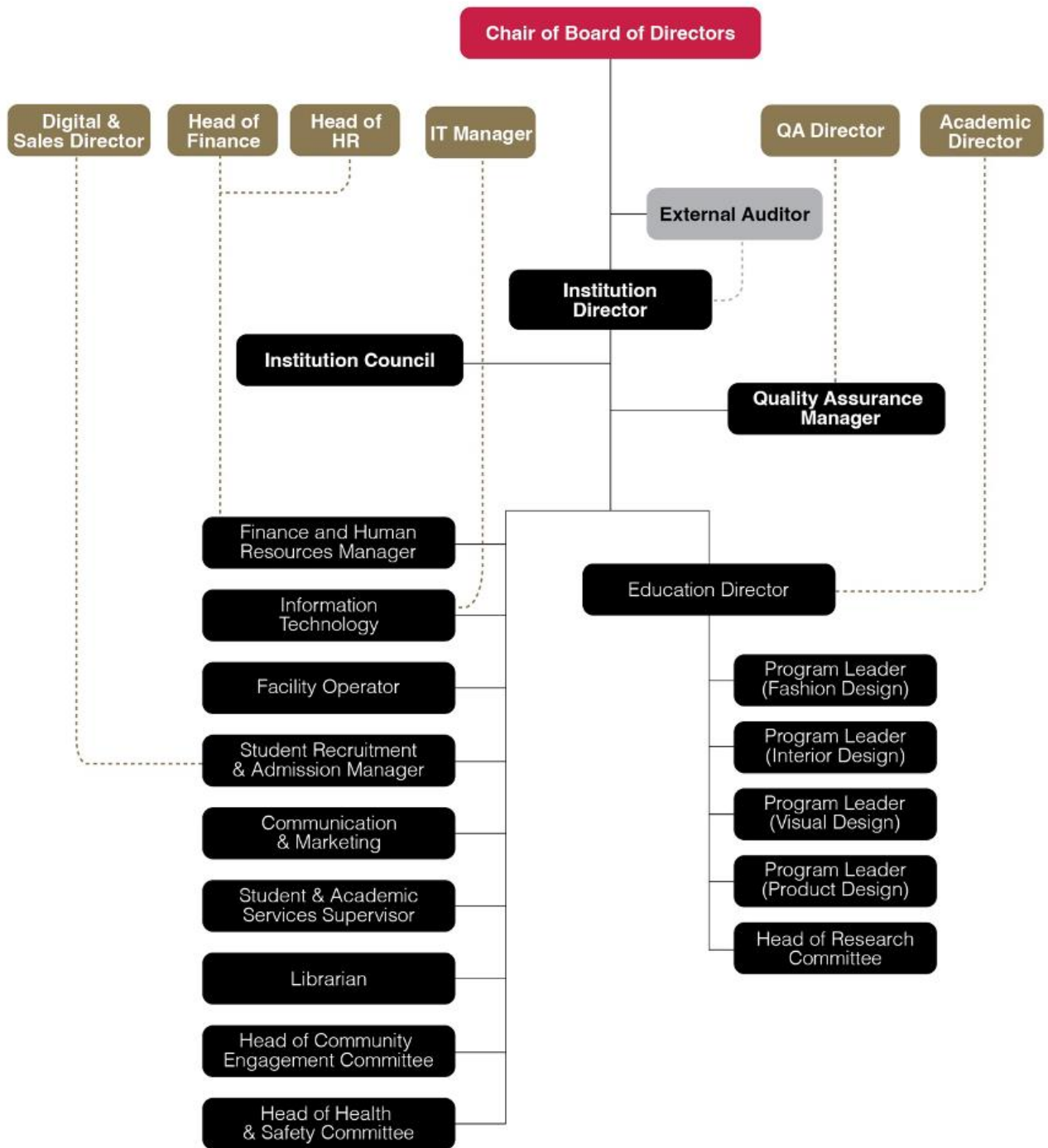
All educational programmes available at Istituto Marangoni Dubai are appropriate and coherent to its mission. International educational norms and UAE National Qualifications Framework (QF Emirates) are reflected in programme design and composition, and carefully integrated in the delivery of instruction, and in the assessment of student achievement.

○ **2.3. Organisational Chart**

In the first year of operation, the following members form part of the School's management arrangements:

- Institution Director who oversees all business processes and is a formal head of the School.
- Educational Director who oversees coordination of all academic activities related to the development of the educational outcomes as well as the academic faculty.
- Quality Assurance Manager who oversees all quality assurance processes and procedures as well as regulatory activities.
- Student Recruitment and Admission Manager who oversees the promotion of the School and sales targets.
- Admission Specialist who is in charge of supporting the Sales Manager in daily activities.

- Finance and HR Manager who oversees all the financial activities related to the business processes of the School as well as human resources aspects.
- Career Service & Industry Relations Manager who works closely on creating and maintaining a high level of placement for both graduate students and Alumni
- Student & Academic Service Supervisor who is in charge of the management of student support, supervision of regular academic activities and working closely with the academic faculty.
- Web Marketing Specialist who supports the Student Recruitment and Admission Manager with digital marketing campaigns
- Communication Specialist who supports the Student Recruitment and Admission Manager in School communication activities
- Librarian who is in charge of all services and learning resources made available for student in the reading room and the material lab.
- Receptionist who is in charge of guaranteeing welcome services to students, staff, guests and teachers.



-  ISTITUTO MARANGONI HEADQUARTERS
-  ISTITUTO MARANGONI DUBAI

○ 2.4. Mission and Vision Statement

Vision

Istituto Marangoni Dubai aspires to be one of the leading academic institutions in fashion, art and design in the UAE and regionally; a driver of change in the education sector through cross-contamination of fashion, art, design and innovative technologies. Istituto Marangoni Dubai aims to provide learners with high-quality education, blending innovative learning experiences with Italian expertise to enhance local talent and shape the future of the UAE fashion, art, and design industries. Istituto Marangoni Dubai aspires to create strong bonds with the local community and partner with industry players with the aim of supporting the graduates in their placement and career.

Mission

Istituto Marangoni Dubai is dedicated to providing students with a high-quality academic experience that qualifies the students to be long-lasting leaders with combined expertise and abilities in Fashion and Design, which will be achieved by offering an extensive and detailed educational portfolio that is constantly updated to match industry demands and evolution, achieving the highest academic standards with modern and dynamic curricula focused on results, integrating the spirit of “Italianess” into the experience of students on a daily basis through both curricula and the school experience, celebrating the global and multicultural reach of Italian culture through Fashion, Art and Design, supporting and developing the potential of our teaching and administrative staff, by means of constant and punctual training, and further strengthening historical and recent connections with the most important companies and personalities in the luxury Fashion, Art and Design market.

Values

The Core Values at Istituto Marangoni Dubai are:

- Inlusiveness: Istituto Marangoni Dubai encourages tolerance, values variety, and defends democratic principles.
- Excellence: throughout the board in educational endeavours, student services, and involvement in the local community.

- Social responsibility: Istituto Marangoni Dubai promotes civic engagement, environmental stewardship, and global citizenship. Additionally, it promotes awareness of and adherence to the needs and challenges of both national and international communities.
- Commitment: to the teaching profession and boosting the entire educational experience of students.
- Empowerment: giving all academic and staff members responsibilities and authority to empower them.
- Leadership: by inspiring colleagues, faculty and students to value their skills, originality, and creativity.
- Diversity: teaching and learning to students from various cultural backgrounds in order to create an excellent learning environment.
- Integrity: in all endeavours, both inside and outside of Istituto Marangoni Dubai.
- Teamwork: in all school-related activities, especially amongst teachers, staff, and students.
- Ethics: via candour and openness, as well as assurance, responsibility, and honor.
- Innovation: Istituto Marangoni Dubai will grow and be able to provide solutions for improving teaching and learning by encouraging and supporting innovation at the academic and administrative levels.

○ 2.5. Strategic Goals

The below are the strategic goals of Istituto Marangoni Dubai during the period of 2022-2027:

Goal 1: Reinforce student maturation and experience excellence in Schooling and learning. The School seeks to promote teaching and learning skills and strengthen the academic support services with a focus on a distinguished experience provided to students throughout their studies at Istituto Marangoni Dubai.

Objective 1.1: Implement teaching methods that will engage students and improve learning;

Objective 1.2: Reinforce Faculty and Staff Development.

Objective 1.3: Reconstruct scholarly and career counselling to increase student employability.

Goal 2: intensify Research Production, by incrementing innovative research and intellectual works among all programs of the School that will have an impact on the economy and society, locally, regionally and internationally.

Objective 2.1: Extend assets and broaden resources for research growth by demonstrating awareness for interdisciplinary research and creative works;

Objective 2.2: Object research and developing actions that encourage economy and employability.

Goal 3: widen the exposure of Istituto Marangoni Dubai, by increasing the internationalisation of the School, clustering on students as international citizens, and establishing international strategic partnerships.

Goal 4: Expresses and advocates internationalisation of institution-wide strategic plans, and develops policies to increase international enrollment, and the number of current students engaging in international higher education experiences.

Goal 5: Strengthen Community Engagement and increase institutional social responsibility, by developing policies to enhance faculty and staff participation in community engagement.

○ **2.6. Code of Ethics**

Being part of the international Higher Education Group “Galileo Global Education”, Istituto Marangoni and all their employees, vendors and partners are subject to the “Code of Conduct and Ethics”. It implements principles such as:

- Honesty;
- Integrity;
- Transparency;
- Equality, non discrimination and impartiality;
- Loyalty, fairness and good faith;
- Compliance with all legal requirements and regulations;

- Observance of the most stringent rules for conduct in its relations with public Administration in full respect of their institutional functions;
- Clarity;
- Respect for individuals;
- Protection of the environment and health and safety.

The following conduct will not be accepted and where found, will be subject to disciplinary proceedings or lead to termination, according to type:

- Behaviour that could harm personal dignity;
- Favouritism;
- Sexually oriented threat or any type of sexually-based comment;
- Improper use of areas belonging to the group as well as the introduction of unauthorised persons into the facility;
- Comments or allusions that are defamatory or harmful to Istituto Marangoni;
- Defamatory or smear campaigns through social networks or other communication platforms;
- Conduct that may harm the confidential nature of any type of information inherent to Istituto Marangoni.

It is also prohibited to receive money or other goods, for themselves, others or the Group in exchange for confidential information of any nature. In the same way, such information may not be provided even free of charge.

○ **2.7. International Accreditations**

Istituto Marangoni's excellent standards are certified by other official accreditations of different validating bodies, according to different countries and their regulations.

In Italy, in Schools located in Milan and Florence, the Ministry of Education, University and Research (MUR) awards First Level Academic Diploma (Diploma Accademico di I Livello), First Level Master (Master Accademico di I Livello) and Second Level Academic Diploma (Diploma Accademico di II Livello) through

AFAM (Alta Formazione Artistica, Musicale e Coreutica). Diplomas are equivalent to Bachelor and Master Degrees. Vocational training courses are recognised by the regione Toscana and Regione Lombardia. All Schools in Italy also comply with quality standards ISO 9001:2015.

In London, all programmes are validated by Manchester Metropolitan University (UK) which awards students with either a BA (Hons) Degree or an MA Master's Degree. Currently, the School is also going through the validation processes with Regent's University London. In addition, the School has successfully been registered with the independent Higher Education Regulator in England – Office for Students (OfS). Alongside the OfS, the London School is inspected and monitored by the Quality Assurance Agency for Higher Education (QAA).

In Paris (France), BA (Hons) Degrees and MA Master's Degrees are awarded on selected programmes as they are also validated by Manchester Metropolitan University (UK). Currently, the School is also going through the validation processes with Regent's University London. Additionally, under the authority of the Minister responsible for vocational training (France Competences), the Commission Nationale de la Certification Professionnelle (CNCP) awards the RNCP Professional Certificate to students who complete a three-year course, with a title equivalent to a full-time three year programme of Higher Education (Level 6) and to students who complete the Cycles de Specialisation "Fashion and Luxury Brand Management" and "Fashion Design Womenswear", with a title corresponding to a full-time Master's Degree (Level 7).

In Miami, Florida (USA), Istituto Marangoni is licensed by the Florida Commission of Independent Education (FCIE) and the Florida Department of Education to award Associates of Arts (AA), Bachelors of Fine Arts (BA) and Masters of Arts (MA) Degrees. The School is currently applying for the national accreditation under National Association of Schools of Art and Design (NASAD).

○ **2.8. Relationships with Istituto Marangoni Community and Other Educational Organisations**

Istituto Marangoni Dubai, as part of Istituto Marangoni Group, fosters strategic plans aimed at its chosen areas of community engagement, including initiatives aimed to enhance the environment and address issues of sustainability.

The main areas of community engagement of the institute involve:

- Students;
- Faculty;
- Employees;
- Alumni;
- Industry, employers and stakeholders.

2.8.1. Students Community

More than 4,700 students every year join Istituto Marangoni to be part of their unique academic path. Students from all over the world, coming from more than 107 nationalities, meet in Istituto Marangoni Schools and exchange ideas, projects, inspiration and visions which leads to an evolution of their aesthetic taste, helping them gain insight on their future career options. Students are constantly motivated to grow and they get all the tools they need to step into the working world with confidence. Through highly qualified teachers, our students get in touch with leading companies in the fashion industry, the same companies that turn to us to find their next hires. The community of Istituto Marangoni students is wide and precious, and contributes to increasing the value of their academic experience.

Despite the strict admission process, year after year the student community has had an important growth in numbers: confirmed over the last eight years, this positive trend has allowed the school to keep achieving ever more ambitious goals in terms of its population. Numbering around 2,800 in 2011, and now with over 4,700 members, Istituto Marangoni student community is a large blend of talents and sensibilities that complement one another in a network of intense personal and cultural exchanges, making it one of Istituto Marangoni's most coveted assets.

2.8.2. Faculty Community

Specialised teachers and renowned professionals with extensive industry knowledge and experience, are part of the international I'M Faculty Community, counting more than 500 teachers all over the world. Qualified teachers are willing to transfer their skills in an engaging and direct way and transform today's talents into tomorrow's creatives and entrepreneurs. Many activities are implemented both at Group's level

and with single local initiatives, to create a sense of belonging, loyalty and engagement. A Faculty database, in constant evolution and development, is aimed at tracking and mapping faculty's talents and skills.

To be connected with the most reputed professional and creative people of this industry is a key and unique aspect of Istituto Marangoni, in fact all the schools have appointed a range of high-profile mentors among their visiting faculty, to inject new stimuli for students and strengthen synergies between the educational front and the professional world. British stylist and fashion editor Katie Grand in London; French fashion designer and Balmain's creative director Olivier Rousteing in Paris; MSGM's founder Massimo Giorgetti and the eponymous showroom founder Riccardo Grassi in Milano; interior and product designers Giulio Cappellini, Carlo Colombo, Luca Nichetto and Elena Salmistraro in the Milano design school; footwear designer Paul Andrew and the international artists Andy Picci and Sarah Coleman in Florence; Chinese fashion designer Ricostru in Shanghai; Indian fashion designer Dhruv Kapoor and architect Ashiesh Shah in Mumbai; Italian fashion designer and creative director at SSHEENA, Sabrina Mandelli are among the new mentors joining Istituto Marangoni.

2.8.3. Employees Community

Istituto Marangoni community of employees include highly skilled and professional people at different levels, from junior to senior managers. Employees works all over the world, both at the Headquarters in Milano, hosting the Group's executive and operating offices, and in Istituto Marangoni schools located in different countries, but also in the three Representative Offices in Mumbai, Mexico City and Shanghai; in six Information Centres in Madrid, Tel Aviv, Stockholm, Bucharest, and Jakarta; and within the extensive network of official promoters. At their helm, the Managing Director Dr. Stefania Valenti coordinates a team of more than 600 employees, freelancers and teachers.

2.8.4. Alumni Community

During its 87 years of experience, Istituto Marangoni has developed and nurtured "I'M Alumni", an international and multicultural community of over 45,000 students and Alumni worldwide who share the same values and skills learned while studying at Istituto Marangoni. The school places great value on its Alumni Community both at a global and at local level and has developed a dedicated Alumni office in order

to enhance the sense of belonging to the institute, the continuous engagement of its Alumni worldwide and the creation of services to ease the networking and support the Alumni also after their graduation. In addition, the institute has also recently created an official Alumni Group on LinkedIn that gathers more than 6,000 active Alumni from all over the world, that is the contact point to easily get in touch with the other members of the Community and to share all the events, contests and job opportunities dedicated to professionals and senior profiles. Also Istituto Marangoni has also created the official Global Alumni Newsletter, sent every three months in order to share all the events, projects and activities developed by all the schools of the Group, sent to all Alumni worldwide.

Thanks to the strong professional network of Alumni and Companies, the Career Service Office of each school supports its Alumni by sharing job opportunities and recruitment activities, also after the graduation. Istituto Marangoni offers an exciting international career opportunity for its alumni from all over the world. A special training and development plan, called IMFT (Istituto Marangoni Faculty Training) aims at attracting new teachers among the Alumni Community, to become Istituto Marangoni ambassadors and boost faculty visibility. Every year, the Group organises different IMFT courses all over the world, to attract new potential candidates and train them with the unique teaching methodology of Istituto Marangoni. In order to qualify, candidates are requested to have at least 3 years industry experience in the field of fashion/art/design, and a strong interest in becoming the new generation of qualified Istituto Marangoni teachers. IMFT is a one-week course, free of charge to Alumni willing to start, alongside their profession, a part-time academic career within Istituto Marangoni schools. The best participants will be given the opportunity as a teaching assistant to shadow an experienced professor for 1-month, in the school where they have chosen to do the IMFT course. Young teachers will bring their personal and unique fashion/art/design experience to influence their teaching within the Istituto Marangoni schools in Europe, also poised to be pioneer teachers for Istituto Marangoni in the future school openings around the world, with the delicate and exciting task of forming the future professionals in those fields. For Istituto Marangoni Dubai, a dedicated IMFT course was held last in May 2022.

2.8.5. Relationship with Different Employers

Believing in the importance of establishing solid relationships with the Fashion, Design and Arts industry and its stakeholders, Istituto Marangoni has also developed a network of more than 4,500 of the most

important brands and companies of the Luxury, Fashion, Design and Arts industries in order to promote talent and create valuable exchange of opportunities for all its students and Alumni in all the schools of the Group. This commitment is shared by all its partners who have the opportunity to connect with the next generation of designers and creative professionals for talent acquisition and for the development of win-win projects. For this reason, Istituto Marangoni's teaching method sees brands and companies involved during the Degree and Master courses with specific Industry Projects that have the objective of practising what students have learnt during the course, through concrete projects proposed by the companies. These projects are also a valuable opportunity for the companies to meet Istituto Marangoni students in person and select the best talents for their internal talent acquisition process. Companies are also involved in the Career Days that are organised both digitally and in person from all the Career Services of each school, aimed at promoting internship opportunities and interviewing the students in line with the searched profiles.

2.8.6. Relationship with other Education Providers

Thanks to a dedicated department at Istituto Marangoni Headquarters, the Group sets forth multiple 'Memorandum of Understanding' and 'Collaborative Agreements' with foreign universities and schools all over the world, with the intention to cooperate as follows:

- Enhance collaborative academic programmes such as (but not limited to): Study Abroad programmes, e.g. Semester Abroad, Tailor-Made courses, Articulation Agreements, workshops and exhibitions;
- Facilitate the admission of qualified students from Partner University to Istituto Marangoni for the purpose of participating in Istituto Marangoni undergraduate and/or postgraduate Semester Abroad Programmes, or other types of bespoke Study Abroad programmes;
- Support academic and cultural exchange programmes for faculty members and guest lectures;
- Support joint research activities between faculty and researchers of both institutions;
- Explore other activities that contribute to the development of academic collaborations between the Parties.

Partnering with other Education providers is key and strategic in the vision of Istituto Marangoni, and the selection of partners will need to respond to some fundamental selection criteria such as: reputation of

partner university (such as position in international rankings), school's fees (to be aligned with Istituto Marangoni premium price positioning) and alignment of academic curriculum (partnership can be established both with premium schools operating in the Fashion, Art and Design Higher Education fields, or with estimated providers of generalist Higher Education which might be interested in including Fashion, Art and Design courses in collaboration with Istituto Marangoni).

The two partner institutions cooperate and agree on a detailed plan aimed at implementing the activities defined together, and commit to appoint project managers and/or faculty staff (where course development is foreseen) in order to develop the projects agreed. Each activity should meet each institution's academic and fiscal constraints, and above all be consistent with the schools' mission.

As part of Istituto Marangoni network of schools, also Istituto Marangoni Dubai will benefit from this centralised service at Group's level, by being selected as a destination for study abroad from foreign partner universities and schools signing corporate agreements with Istituto Marangoni Headquarters. By means of dedicated presentations and lectures by schools' members of the faculty, students from partner universities are engaged and stimulated to choose Istituto Marangoni schools as their preferred destination for study abroad.

Among the latest successful relationships established with premium education providers worldwide, Istituto Marangoni can count on the recent approval of Chinese Ministry Education for a Sino-Foreign Cooperation with Zhejiang Sci-Tech University, China. In the recent years, Istituto Marangoni's priorities in China have been focusing on scouting for a prestigious academic partner to set up a recognized collaboration, with the aim of playing a key role in nurturing Chinese talents by granting a degree while bringing European know-how, excellent academic professionals and an innovative teaching methodology in Fashion Higher Education. As a result, 'Istituto Marangoni Fashion Design Institute, Zhejiang Sci-Tech University' will open its doors in Fall 2022, welcoming talented Chinese students to get a Double Award either in 'Fashion & Accessory Design' or in 'Digital Media Design', in a dedicated campus located at Zhejiang Sci-Tech University, in the Linping District, Hangzhou, China.

3. IM Dubai Academic Governance

Istituto Marangoni Dubai will be opened as a new school and new legal entity (Istituto Marangoni Middle East Limited, under formation), 100% controlled from the parent institution in Italy (Istituto Marangoni S.r.l.).

Istituto Marangoni Middle East Ltd Governing Body (Board of Directors) will provide leadership and strategic direction to the institution and operate under By-Laws which comply with specific requirements. The local Board of Directors of Istituto Marangoni Dubai (Governing Body) will be established as stated on Istituto Marangoni Srl Board Resolution of 21st January 2022, and will be composed by:

- Ms. Stefania Valenti, Istituto Marangoni Group Managing Director and Istituto Marangoni Dubai Director and Board Member, holding Italian passport;
- Mr. Vitomichele Dellacasa, Galileo Global Education Italia Chief Finance Officer (CFO), and Istituto Marangoni Dubai Director and Board Member, holding Italian passport;
- Mr. Salvatore Sivari, Istituto Marangoni Group Head of Finance, and Istituto Marangoni Dubai Director and Board Member, holding Italian passport;
- Mr. Kamil-El-Ghali Senhaji, Galileo Global Education Regional Director Africa, Middle East, Asia and Mexico, and Istituto Marangoni Dubai Director and Board Member as Non-Executive Director, holding a French passport.
- Mr. Roberto La Iacona, Istituto Marangoni Dubai Institution Director, to be nominee as ex officio member of the Board of Directors holding Italian passport

4. Admissions

○ 4.1. Admission Requirements

Any person is welcome to apply for Istituto Marangoni Dubai. However, applicants should meet certain standards to be admitted to the school. Students who achieve a high average in their Secondary School Certificate are encouraged to apply to Istituto Marangoni Dubai for their higher education.

○ 4.2. Undergraduate Admission

The institute will admit those candidates who submit applications within the time and according to the methods set out in the Educational Regulations, complete with the required documentation.

Admission to the course is permitted subsequent to passing a test (“entry test”) to assess candidate requirements regarding the chosen course of study. Specifically, motivation for the chosen area of study, professional aims, personal interest, communication skills.

To be accepted in an Undergraduate Course, it is necessary to have reached the age of majority by the calendar year in which the course begins (December 31st).

Foreign applicants holding equivalent qualification (with at least 13 years of school attendance) can apply for admission onto a Three-Year Program.

Foreign applicants holding a qualification obtained at the end of a school attendance that is less than 13 years, in order to be admitted to Istituto Marangoni shall submit at least one of the following documents:

- academic certification certifying passing successfully all the examinations for the first year of Istituto Marangoni Dubai studies in the case of a twelve-year local school system, that is academic certification certifying passing all examinations required for the first two academic years in the case of an eleven-year local school system;
- an official qualification of post-secondary studies obtained at a non-Istituto Marangoni Dubai high education institute;
- certification by other universities regarding passing the foundation courses, which cover the missing years of school attendance.

The student must have an adequate initial knowledge of the language in which the course will be delivered.

The below documents should be presented at the time of admission.

The admission to the Study Course is programmed and is subject to the possession of qualifications and passing of entrance examinations requiring an assessment of the initial preparation level.

Admission applications must be drawn up on a special form issued by the Admission Office or downloaded from Istituto Marangoni website (www.istitutomarangoni.com). Admission applications may be submitted no later than September 30.

Students must provide the following documentation at the time of enrolment:

- Signed Application Form
- High School Certificate and Transcripts (Grade 10,11,12) with an aggregate of 70% and above or its equivalent
- Personal Statement
- 6 Creative Ideas
- Passport copy
- Passport size photo
- UAE Visa (if applicable)
- Emirates ID (If applicable)
- Interview with Academics (Mandatory)
- Academic IELTS (5.0 overall band) or TOEFL 500 or EMSAT English (1100).

Noting that all applicants (except UAE Ministry accredited schools or Universities) must apply for the United Arab Emirates Ministry of Education equivalency for their high school certificates and University degrees or transcripts.

Admission to the courses is permitted for a maximum number of students indicated by the Academic Board, after passing an examination to assess the candidate skills in the chosen educational specialisation.

The institute admits to the admission test all and only those candidates who have submitted the application, in the manner and within the times required by the Academic Regulations, complete with the required documentation.

Admission to the course is achieved after passing an admission test aimed at assessing the candidate's skills towards the chosen educational specialisation.

In particular: motivation towards the chosen study area, professional objectives, personal interests, and communication skills.

○ **4.3. Conditional Admission to Undergraduate Programs**

Students applying to one of the Bachelor's programs offered by Istituto Marangoni Dubai are required to fulfill all admission requirements. However, students may be accepted conditionally in the following cases:

- Students will be given one semester to obtain the High School Equivalency from the Ministry of Education in the UAE, or they will be subject to dismissal.
- Students who pass the personal interview but have not yet passed the English proficiency test will be conditionally admitted upon the recommendation of the program leader for one semester. By the end of that semester, they must provide the English proficiency certificate, or they will be subject to dismissal.
- In all cases, conditionally admitted students will not be allowed to study more than 30 ECTS in their first semester.

○ **4.4. Admission Test ("Entry Test")**

The Admission Test ("Entry Test") is divided as follows:

- Creative ideas: candidates are invited to present 6 personal creative ideas. These may be submitted in the form of sketches, designs, photographs, mood boards and collages (the 6 creative ideas can also consist of a mix of these formats). They can also be:
 - personal re-interpretations of items, areas, people, situations;
 - design ideas: representations of personal creations, such as clothes/fashion collections, objects, furniture, interiors, etc. (based on requirements for the course in question). All projects must be submitted in A4 or A3 size, in .pdf, .tiff, jpg, .zip formats;
- Answer to 4 multiple-choice questions;
- Interview: the second part of the admission test consists of an interview which may be held via Skype or Zoom. The candidate's language skills will also be assessed during the interview.

The assessment commission is appointed by the Academic Board, presided over by the Educational Director and composed by appointed lecturers coming from different study fields. The commission establishes the

subjects being tested and defines the assessment parameters. The calendar for interviews is set out by the Educational Director.

Candidates must present themselves for an interview with an identity document.

Communication of Admission Test results

The Admission Team, while evaluating the candidates, checks the results and prepares the list of admitted students. This list shows candidates in alphabetical order without indicating merit assessments.

The Student & Academic Service Office of the institute will contact the interested students by using the e-mail address indicated during the pre-enrolment.

First Year Enrollment

Admitted candidates must submit an enrolment application within and no later than August 30. Those who do not meet the deadline lose the right to be enrolled.

In the event of incomplete documentation submitted during the enrolment process, students are required to regularize their position as soon as possible and, in any event, not later than October 30, under penalty of exclusion from the enrolled student lists.

Candidates must present themselves for the interview together with an identity document.

○ 4.5. Student Fees

Student fees are divided into Enrolment Fee and tuition Fee, and are payable in accordance with the following criteria:

Enrolment Fee:

By submitting an Application Form available in the dedicated Admissions Pack, students declare that they wish to enrol in the chosen course on the basis of the written terms, and the School has the power to accept or decline their request at its own discretion. Students accept to pay an Enrolment Fee (or a single fee) equal to the amount established in the application form. The School is not able to admit students to a chosen programme unless they have paid the Enrolment Fee (or a single fee) within the required deadline and provided all required documentation. The payment of the Enrolment Fee (or a single fee) will need to be effective prior to or at the time of submitting the Application Form, and according to the methods of

payment specified in the form itself. If the payment is made by bank transfer, a copy of the bank operation will need to be attached to the Application Form. Upon the receipt of the Application Form and documents listed in the form itself, the School will check the accuracy of the information and whether it meets all eligibility requirements, and will send a written notice about whether the student has been admitted to the chosen programme.

The Enrolment Fee (or a single fee) can only be refunded in the following cases:

- If the School declines the application.
- If the student is unable to secure a visa.
- If the programme is cancelled.

In case the visa application is rejected, the reimbursement of the Enrolment Fee will be possible only after the formal submission of a copy of the confirmation letter.

For all students enrolling to the 2nd year and following ones (September intake only), the Enrolment Fee (or a single fee) must be paid by 30th July even if the student is signed up for the reassessment exams.

Tuition Fee:

The payment of the tuition fee will need to be received by the School, in one single payment, in cleared funds, by the following deadlines:

- For programmes starting in January, by and no later than 30th October of the previous year; or
- For courses starting in September, by and no later than 30th July of the same year.

Students enrolling to the 2nd year and following ones (September intake only), the payment of the tuition fees will need to be received by the School in one single payment by and no later than 30th July of the same year. The tuition fee for each year subsequent to the first year may increase no more than 5% on year. The information is transparently communicated to students through the relevant Application Form.

For enrolments after the above mentioned deadlines, the payment of the enrolment fees as well as tuition fees will need to be made in one single payment within and no later than a week after the date of the

confirmation of admittance to the programme, and in any case never after the beginning of the programme itself.

In accordance with Istituto Marangoni Group’s best practice and in compliance with UAE regulations, Refund Policy – as clearly stated in the Admission Pack and in the Terms and Conditions – refers the following guidelines and rules:

- 100% of the tuition fee up to 90 days before the academic year start.
- 70% of the tuition fee up to 60 days before the academic year start;
- 50% of the tuition fee up to 30 days before the academic year start.
- 30% of the tuition fee from 29 days before the academic year start;
- No refund is foreseen for cancellation after the first day of the academic year.

Istituto Marangoni Dubai may withhold reasonable costs and losses incurred due to cancellation or interruption, including, but not limited to, administrative costs, any of occurred payments to representatives or third parties in the context of student’s selection, teaching and assessment costs up to the date of such cancellation or interruption.

The reimbursement of tuition fees will be made only after the receipt of an official letter of cancellation. It is noted that all letters must include bank details for refund purposes.

	Enrollment Fee	Tuition Fee
Foundation in Fashion & Design	AED 16800	AED 58,800*
Bachelor of Arts in Fashion Design and Accessories	AED 16800	AED 91350**
Bachelor of Arts in Interior Design	AED 16800	AED 86100**
Bachelor of Arts in Product Design	AED 16800	AED 86100**
Bachelor of Arts in Visual Design	AED 16800	AED 86100**
Bachelor of Arts in Fashion Communication and Image	AED 16800	AED 91350**
Bachelor of Arts in Fashion	AED 16800	AED 91350**

Management -with Concentration in Digital Communication and Media -with Concentration in Fragrances and Cosmetics		
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** Tuition fee may be increased to match the Bachelor's courses*

*** An annual tuition fee increase of a maximum of 5% could be applied*

○ **4.6. Scholarships**

Istituto Marangoni Dubai offers best talents the opportunity to benefit from a deduction as a facilitation to the enrolment in its courses. Scholarships are intended as a deduction on the tuition fees (please note that the enrollment fee is always due). Specifications about each course are made available on the Istituto Marangoni scholarships page at www.istitutomarangoni.com

Students applying to a three-year course should note that any deduction awarded is applied only to the first year of the three-years of study. Participation in the selection process is free of charge, however, each applicant may apply once for one scholarship and must not already be enrolled on another course and / or at another School.

4.5.1. Selection Process and Criteria

Istituto Marangoni Scholarships Committee will select the winners based on the materials provided by the candidate. Materials submitted may not contain images and / or contents which are or could be considered offensive, illegal and / or immoral, nor sexually suggestive materials which promote, also potentially, offensive, profane, violent, obscene or hate speech based upon the race and / or sex of an individual or group. The rights of use for iconographic materials are considered property of the candidate.

All accompanying texts and documents submitted shall be written in English. Content in any other language will not be considered. The School reserves the right to exude candidates from participation who submit materials which do not comply with the regulation, incomplete documents or documents that do not meet the prerequisites.

4.5.2. Deadlines

Application deadlines for any eventual special project as well as submitting the documents will be specified in a dedicated regulation which will be shared with all candidates during the application process. Scholarship applications are evaluated on a rolling basis and the applicants will be notified regarding the formal outcome of their application following the final decision made by the internal Committee.

4.5.3. Scholarship Committee

The Scholarship Committee is composed of Istituto Marangoni leading faculty members and is responsible for evaluating and selecting the most appropriate candidate profiles.

4.5.4. Terms of Assignment and Acceptance

Selected candidates will be contacted via email and asked to confirm the acceptance of the offered deduction within 3 working days as well as proceed with the formal payment of the enrolment fee within 5 working days from the acceptance day. In case the candidate does not accept the scholarship on time as well as does not pay the enrollment fee, the selected candidate will be removed from the list and the scholarship may not be guaranteed after this time.

5. Organisation of Courses

○ 5.1. Summary of IM Dubai CAA Accredited Courses

Courses	Accreditation Validity
Bachelor of Fashion Design and Accessories (including preparatory course in Foundation in Fashion)	June 15, 2028
Bachelor of Interior Design (including preparatory course in Foundation in Design)	June 15, 2028
Bachelor of Product Design (including preparatory course in Foundation in Design)	June 15, 2028
Bachelor of Visual Design (including preparatory course in Foundation in Design)	June 15, 2028

○ 5.2. Academic Calendar

Courses have a duration of one year for Foundation Year (where applicable) plus three academic years for Three-year courses. Each academic year is divided into two semesters, consisting of teaching sessions and assessment sessions to test student learning (also referred to as “exam sessions”).

The teaching sessions of each semester consist of lessons, exercises and laboratory/workshop activities, followed by a period dedicated to learning assessment at the end of the semester. The duration of the academic year is set from September to October. This is not contrary to the possibility to bring forward teaching activities during the academic calendar.

Regarding teaching aims and to the most efficient organisation of activities, the Institute reserves the right to set out variations to the days and times on which lessons are held, both in temporary and definitive terms, giving suitable notification to Students of same. The scheduling of the use of spaces and times defines the availability of the spaces to be destined to teaching and study activities, as well as the respective times for use.

For each taught course activated, the scheduling identifies the exact name of the course, the name of the teaching staff, the time, and the starting and ending date of lessons.

The academic calendar is given to Students at the start of the Course.

The Academic Calendar for 2022-2023 (September 2022 intake) is available as an Appendix 1.

○ **5.3. Certification and Qualifications**

Istituto Marangoni issues the following certificates:

- Certificate of registration (enrolment), after ensuring that all of the documents required to register for Courses have been provided, including the document “General Conditions for programme enrolment”, duly signed, as well as the regular administrative status of the Student;
- Certificates of Attendance
- Academic certificates (Transcript) reporting examinations passed and ECTS (European Credit Transfer System) Credits acquired;
- At the end of the Three-Year Undergraduate Course the qualification of BA Degree is issued;
- Diploma Supplement.

○ **5.4. Plan of Study**

5.4.1 ECTS: European Credit Transfer and Accumulation System

The Course Programme and the educational activities are organized on the basis of Educational Credits, hereinafter referred to as ECTS, as a measure of the commitment and learning results of the Student.

ECTS refers to the measure of learning achieved, including laboratory activities and individual study required by the student to acquire knowledge and skills in the training activities established by the Course Programme.

The ECTS corresponding to each training activity are acquired by the student through attendance to lessons and successful passing of the exams or other form of learning assessment.

1 ECTS corresponds to 25 hours of work, including theoretical, theoretical-practical lessons, laboratories,

designs, and individual study. The average load work for Students attending full-time to the academic studies is conventionally set to a total of 1,500 hours (60 ECTS per year).

The total time to dedicate to lessons, seminars, laboratory activity or other training activities is distributed as

follows:

- 30% for theoretical lessons;
- 50% for theoretical and laboratory lessons;
- 100% for laboratory activities.

5.4.2 Learning Activities

The Plan of Study sets out a series of preparatory priorities for teaching, based on which, to access some courses it is necessary to have passed others, which are considered fundamentals. The preparation defines limits to progression in study programmes, guaranteeing the achievement of educational aims as required in the annual nature of the Courses.

Training activities are divided into the following types:

- training activities related to basic learning: these provide the necessary information and analytical and methodological tools across a range of different areas;
- distinctive training activities provide essential knowledge skills for the definition of cultural and technical content as well as the skills and specialist know-how that qualify professional figures;
- educational activities (also referred to as “Free Study Activities”) autonomously chosen by the student in order to facilitate professional choices using direct knowledge of working areas, including:
 - workshops/company projects: intensive design project activities lasting one or more weeks in conjunction with companies and on themes inspired by the companies themselves.
 - professional seminars: aimed at acquiring relational and organisational skills and the learning of legal and economic rules concerning professional practice;
 - external visits;
 - competitions to provide students with further learning methods;

- internship activities: the internship consists of a period of work experience, through the creation of individual or group projects working with institutes or companies at their premises or at the School (internship on campus).
- educational activities for the preparation and testing of skills in a foreign language;
- educational activities for the preparation of final examination for the final qualification (dissertation);
- individual/independent study activities that make students responsible for their own learning. The method obliges students to inquire into a subject and often to integrate knowledge from different disciplines. They develop research skills by having to select, collect, and present information. The independent method develops in the students the skills of a self-directed learner.

6. Academic Policies

○ 6.1. Student Statuses

6.1.1. Regular Students

Regular students are all those students who, by the end of the autumn session for the current year have successfully sat and completed all the examinations, can enrol for the successive year of the course.

To access the years after the first, students must have achieved the minimum number of ECTS required by the Study Plan for each course, corresponding to educational activities considered “essential” (binding for enrolment in successive years) to register for the following years. Students may therefore be in debt with regard to ECTS corresponding to the educational activities considered “complementary” (not binding for registration in the following year) from the Study Plan for each course.

In case Students have achieved the minimum number of ECTS needed to access successive years after the first, in any case in debt for some complementary courses included in the Study Plan shall make up these courses and the relevant ECTS missing for the exam sessions for the following year.

Students who have not achieved the minimum attendance, where required by the Academic Board, shall attend the courses and take the relevant tests *in itinere* and examinations.

6.1.2. Repeating Students

The students who are not in the position stated in the above sections of this article can register as Repeating Students for the previous year of the course attended, paying the relevant fees; they are not obliged to attend the subjects for which they have already passed an examination or have met the necessary attendance and the signatures for admission.

Applications for enrolment in following years must be submitted to the Institute before 30 July.

All those who do not regularise their registration for the different years in the course within the time and according to the methods set down in the above sections of this article will not be admitted to lessons and will not be able to use the Institute’s equipment.

6.1.3. Enrolment in the Second Year

Regarding courses completed, at the end of the first year, Students must have the number of ECTS required for essential courses, while examinations in complementary courses are possible in the resit period of successive academic years, as described in the articles below.

The complementary courses for the first year, for each course, are as follows:

- Fashion Design & Accessories course: Physics for Design; Foreign Language and Free Study Activities;
- Interior Design course: Physics for Design; Foreign Language and Free Study Activities;
- Product Design course: Physics for Design; Foreign Language and Free Study Activities;
- Visual Design course: Physics for Design; Foreign Language and Free Study Activities;

6.1.4. Enrolment in the Third Year

Regarding the course attended, at the end of the second year, Students must have achieved a number of ECTS corresponding to all of the courses envisaged in the study plan for the first year and the courses considered essential in the second year.

Complementary courses for the second year are as follows:

- Fashion Design & Accessories course: History and Criticism of Contemporary Design, Sociology, Anthropology and Psychology of Fashion and Free Study Activities;
- Interior Design course: Psychology for Design and Communication, Material and Processes and Free Study Activities;
- Product Design course: Sociology of Design, Techniques of Design Communication and Free Study Activities;
- Visual Design course: Mass Communication, Fashion Project Communication and Free Study Activities.

6.1.5. Supplementary-Year Students

Students who have not completed attendance and exams for all courses as required in the study plan before the autumn session of the third year, must register by 30th September as supplementary-year students, paying the relevant fees.

Students enrolled for the current academic year, who have achieved all of the ECTS for their course by the autumn session can complete their Internship and preparation for their dissertation by the February/March session of the following year, without having to register for the academic year as supplementary-year student, without paying the relevant fees.

○ 6.2. Attendance

Timetabled teaching sessions are an essential part of the student learning experience on all courses the School provides. Much of the curriculum content of courses is conveyed through timetabled teaching sessions which provide excellent opportunities to interact with the School's academic staff and fellow students. Students are obliged to comply with Educational Regulations concerning the obligation to attend the lessons scheduled according to the study programme, guaranteeing a frequency of not less than 80% for each course. In case of non-attendance, the procedure stated in the Attendance Policy will be followed and students might be required to re-register for the Course. The procedure is as follows:

- An attendance concern letter will be issued as a reminder of attendance requirements by the Academic and
- A first academic warning letter will be issued if the student fails the conditions of their attendance concern letter.
- A second academic warning letter will be issued if the student fails the conditions of the first academic warning letter.
- An intent to terminate registration notification will be issued if the student fails the conditions of their second academic warning letter.

The School may decide, on the basis of extenuating circumstances presented by the student, to set aside a formal warning. Where this is the case, this will be communicated in writing to the student by the Student and Academic Services team.

At the start of the academic year, the School Academic Staff will set out the calendar and timetable for lessons, pursuant to current regulations. The timetable for the single course of study and the mandatory attendance for different didactic activities are set out annually, based on the Course Programme and on planning needs.

Course attendance is mandatory. Admission to exams is in fact granted to students who have attended at least 80% of lessons, held for each single course in the academic year of enrolment. Once registered for the course, the student is obliged to attend all lessons and in the event of repeated and unjustified absences, will be suspended.

Students' presence at lessons will be noted by the relevant course professor, using the forms provided by the Student Service office.

At the end of the course, teaching staff and the Student Services office of the Institute, before confirming admission to exams, will check attendance, in compliance with that stated in these Regulations.

○ **6.3. Assessment**

Istituto Marangoni has devised a reliable, appropriate, and impartial method for students' learning assessment that enables each student, in specific moments throughout their study path, to give evidence of their education advancement and how / if their knowledge skills have met established Learning Objectives and are coherent with the learning outcomes established for each course. Each Learning Objective is specifically designed to enhance the student learning preparation on a subject-specific level.

Examinations are held in the following format:

- Oral exams to assess understanding of the subject when questioned by the lecturer.
- Written exams required in some educational activities to allow students to display their understanding of a subject within a limited time period, using written tests and open and / or closed questions, or essays on specific subjects.
- Assessment of portfolio used to analyse different projects developed.

- Practical activities allow participants to demonstrate their understanding and application of practical study areas.
- Research / report required in some areas of study for which students need to deliver their work on a specific subject to be produced beforehand and present for examination or independent assessment by professors.

The Educational Director together with Professors agree on submission dates of written projects, whereas the Academic Services department prepare the exam session timetable according to the examinations calendar set out prior to the start of the academic year. The Educational Director is responsible for appointing the commissions' members as well as setting out the timeframe and internals for exam sessions.

Normally, exam sessions are scheduled as follows:

- First ordinary session (November / December).
- Second ordinary session (February / March).
- Third ordinary session (September).

Any further extraordinary session must be formally authorized by the Academic Board upon the proposed submitted by the Educational Director.

Extraordinary examination sessions:

- April
- November

In case of several appeals for the same course in the same session, it is necessary to wait at least 15 days between one appeal and the other.

○ **6.4. Admission to Examinations**

To be admitted to final examinations, students must:

- be up to date with course registration, have paid all tuition fees and other costs, and, if foreign, have a valid permit of stay;
- be up to date with required attendance for each single course.

○ 6.5. Examinations

Final examinations are held before an Assessment Commission, consisting of at least two members, one of which is the professor responsible for the course and professors appointed by the Educational Director, one of which shall act as a President. The exams commission, interval of tests and the timeframe of same are all set out by the Student & Academic Services, at the instruction of the Educational Director. Students must attend their examinations at the set time previously communicated to them; once at the end of the list, the commission will close the reports. The exam reports will state, alongside each name, the assessment criteria, course name, assessment or alternatively, the non-presence of the candidate. The commission is obliged to countersign the candidates' reports, except in the case of remote examinations. The report must be signed, digitally, by all members of the commission.

Assessments may have the following outcomes:

- Successful student with allocation of a grade no less than 18/30 and/or eligibility after the exam;
- Students failed to pass: if students withdraw, they are not qualified, have not met the attendance requirements or have an overall negative result (lower than 18/30), according to parameters made known by the professor at the start of the course.

During the exam, it must be possible to identify the course of each single student, who must present and discuss their work with the Assessment Commission, including in the case of complex group projects.

○ 6.6. Grading System

Assessment is carried out considering final exam performance. Grades are expressed in thirtieths.

Exams are successfully passed when students achieve a minimum of 18 out of 30. When a maximum grade is achieved, and in case of absolute and recognized unanimous excellence, a distinction may be awarded. It is not permitted to repeat a final exam that has been registered with a pass grade. The School follows the below conversation table for its grading system:

Grades in Letters (US)	Assessment	Numeric vote (Italy)	Numeric vote (UK)	Numeric vote (UAE)		Letters UAE	Points UAE
A	All learning out-comes have been achieved with an excellent level.	30 cum laude	70+	96	100	A+	4,0
B	All learning out-comes have been achieved with an optimal level.	29-30	65-70	91	95	A	3,8
C	All learning out-comes have been achieved with a good level.	26-28	56-64	86	90	B+	3,5
D	All learning out-comes have been achieved with a discrete level.	22-25	47-55	76	80	C+	2,6
E	All learning out-comes have been achieved with a minimum level.	18-21	40-46	66	70	D+	1,5
				60	65	D	1,0
F	The learning outcomes have not been achieved.	<18	0-39	<60		F	0,0

○ **6.7. Assessment Criteria**

The establishment of the European Higher Education Area (EHEA, European Higher Education) as part of the “Bologna Process” involves the definition of the course in terms of student learning. Student assessment parameters are based on the “Dublin Descriptions” (Bologna Process, European Qualifications Framework, 2004). Which contributes to the description of qualifications within a national and European Framework.

The parameters need to be read in relation to one another and are based on the following elements:

- Knowledge and understanding.
- Applying knowledge and understanding.
- Making judgments.
- Communication skills.
- Learning skills.

Final qualifications for undergraduate courses will be given to students who:

- Have demonstrated knowledge and understanding in a field of higher education studies and which are at a level which, characterized using advanced textbooks, includes awareness of some avant-garde subjects of their own area of study.
- Able to apply their skills and understanding in such a way as to demonstrate a professional approach to their work and who have suitable skills to devise and support arguments and to solve problems within their area of study.
- Demonstrate the ability to collect and interpret data (usually within their own area of study) considered useful in achieving independent opinions, including reflection on social, scientific, or ethical subjects connected to them.
- Know how to communicate information, ideas, problems and solutions to specialist and non-specialist interlocutors.
- Have developed the learning skills needed.

- **6.8. Dissertation, Final Examination and Award Qualification**

The dissertation is the final assessment of skills acquired by the student and must therefore be based on a project from which the aspects and stages of the student's chosen path emerge clearly. It is preferable for the dissertation to be defined in conjunction with research centres or companies in order to allow a "real" appraisal of the project.

At the discussion of the dissertation, it is necessary to ensure that aspects such as sociological and economic aspects are emerged, while it will be equally important for the cs considered to be historically placed.

The Dissertation Committee is appointed by the Academic Board, after hearing the opinion expressed by the Educational Director, and must be constituted, in compliance with the current legislation. It should include a minimum of two members and not more than eleven, with the exception represented by the presence of any co-supervisor who does not participate in the exam assessment. The Dissertation Committee is constituted by professors who are part of Istituto Marangoni with the Educational Director being always present as well as the dissertation supervisor assigned to each student. Co-supervisors may sit in the dissertation committee but are not involved in the assessment and are not entitled to vote. The Director of

the course and/or supervisor professor may invite other external members without voting rights for any further analyses and non-binding opinions.

The dissertation supervisor must be chosen from among teaching staff at the Institute, while any co-supervisors can come from outside and are selected in any case for their specific expertise in the dissertation subject.

In compliance with current regulations, the final grade will be assigned collectively by the Dissertation Committee, 110 out of 110. This grade cannot be below 66. When awarding the grade, the Commission must take into account the curriculum followed by the student and cannot allocate more than 12 points. If the sum of allocated points and the arithmetical average of exams should reach a grade above 110, the Commission may decide to add “with merit”, for which a unanimous decision is required.

6.8.1. Submission of Applications to Discuss a Dissertation

Sessions for dissertation discussion are set by the Educational Director, unless in exceptional cases, when they are set for the end of the examinations’ session.

Final diploma examinations will have the following sessions:

- second ordinary session: November/December;
- extraordinary session: February/March.

Students intending to discuss their dissertation must send their request using the Students' Extranet. The application is submitted to a special Academic Commission, appointed by the Educational Director, which has the right to accept or reject the application. Rejection of the application must be motivated and clearly communicated to the student. The application must be renewed in the event the examination is not taken in the session stated or in case the relevant Commission should reject it.

6.8.2. Delivery of Dissertation Materials

Students must have passed all examinations in their study plan before they can discuss their dissertation, and they must also have made payment of all tuition fees and other costs.

Twenty days before the date set for the discussion, the Academic and Student Services office must receive a definitive copy of the dissertation (two hard copies and one digital one, for which the Institute reserves the right to provide technical instructions), according to that set down in the Study Regulations of each course. Of the three copies, one is used for discussing the dissertation and will be returned to the student at the end of the discussion; the other two copies are being kept at School, where one is used for consultancy purposes, which may occur within the library of the Institute, after submission of the application on the relevant form. Consultation must be authorised by the Educational Director.

After its discussion, the use of the dissertation for possible integral/partial publication or for any another other use, must be jointly agreed between the student and the School.

In any case, the following details need to be provided:

- dissertation title;
- student's name and family name;
- registration number;
- name and family name of the supervisor and any co-supervisors;
- academic year;
- course Name.

The School may use images from dissertations to print out illustrative materials and for the promotion and documentation of teaching activities held at the Dubai School.

Dissertations may be consulted, but only within the School premises; it is not possible to carry out total or partial reproductions of dissertations themselves.

6.8.3. Degree Award

Students enrolled for the current academic year, who have achieved all ECTS of their course by the autumn session and have completed their internship, can discuss their dissertation by the February/March session for the following year, without having to register for the academic year as a supplementary-year student and therefore, without paying the relevant tuition fees. If their dissertation has not been discussed during

the graduation session scheduled around February/March, the student graduating will have to register as a supplementary-year student. Diplomas are issued pursuant to current regulations and laws.

- **6.9. Withdrawal and Suspension from Courses**

- 6.9.1. Self-Withdrawal from Courses**

Students wishing to end their studies are warmly invited to speak to the Student and Academic Services office about their situation as well as their Course Director. A meeting will be scheduled to discuss their situation and decision to terminate their studies. Following the meeting, students can decide not to proceed with their career advancement, explicitly stating it in writing by completing a withdrawal form which will have to be presented to the Student and Academic Services office. An academic withdrawal is irrevocable. Withdrawal from studies will nullify the student's qualification and students will no longer be able to access the School premises as well as use its resources.

This does not exclude the possibility of a new registration, even for the same Course. Any acknowledgement of ECTS acquired is implemented by the Course Board, under the supervision of the Educational Director, after checks of their non-obsolescence.

Students who, after withdrawing from studies, are readmitted to continue their careers, will have to pay fees for the exploration of studies, to the small extent as set down by the Administration Body.

- 6.9.2. Academic Withdrawal from Courses**

Istituto Marangoni Dubai considers that students' academic success depends heavily upon their engagement with their course. The School defines engagement as consisting of attending timetabled teaching sessions, which include lectures, seminars, academic and personal tutorials as well as other forms of contact with academic and professional services staff that relate to academic studies.

The School has in place a range of mechanisms for supporting student success and managing engagement with programmes of study. However, there may be occasions where a student is judged to be at risk of being

unable to complete the required academic work to a sufficient standard to secure a pass at the end of the academic year.

Students considered to be at risk of failing at the end of the academic session should receive appropriate information, advice and guidance before the formal withdrawal procedure is initiated, so that they are aware of their situation and of the options available to them. This may take the form of a meeting or an informal letter from the Programme Leader or a delegated academic or administrative staff. Any judgement to withdraw a student should consider a range of factors and be based on evidence of the student's overall level of engagement with the course. The formal procedure will be initiated by the relevant Programme Leader on the basis of a considered view that:

- the student is currently at serious risk of failing at the end of the academic session;
- although the student has not yet reached a point where they are no longer able to pass at the end of the current academic session, if the situation is not rectified they will have reached that point by the time the formal withdrawal procedure has been concluded.

The formal procedure will be initiated as a result of evidence of one or more of:

- failure to attend lectures and / or other timetabled elements of a course;
- failure to submit work for formative or summative assessment.

The Student and Academic Services team will issue formal warnings to students who are not meeting attendance requirements or who have failed one or multiple assessments. In case of a withdrawal, the effective date of the withdrawal given in the letter must be an accurate date of the student's last engagement with the School and not the date when the formal withdrawal process commenced. Following the publication of such a letter, a student will be given 10 working days in which to request a review. Reviews may be requested on the following grounds only:

- that the correct procedures were not followed in the consideration of their case through the earlier stages of the procedure;
- that there is new material evidence that for good reason was not available at the earlier stages of the procedure.

Where an appeal is upheld and the Panel agrees that a student can continue on a course, but the student does not engage with the course fully, the student will be withdrawn by the Educational Director with no further rights to appeal.

Also in case where a period of at least three weeks has elapsed since the beginning of an academic year or equivalent period and there is no evidence that a student has either attended any classes or engaged in any other way with their course, the matter may be progressed immediately to the formal stage of the withdrawal process.

6.9.3. Study Suspension from Courses

Students who have been registered and with regular attendance records but who do not enrol in the following year, will maintain the right to apply to the same course for the year after the last year attended, provided that all administration issues are regularised.

Temporary study suspension will allow students to freeze the amount paid for tuition fees, and to use these amounts for the following academic year, integrating this with any tuition fee increases introduced.

Study suspension is only possible in cases of proven motives, such as:

- serious health problems;
- serious family problems;
- maternity.

Requests for a study suspension must be submitted to the Student and Academic Service office together with supporting documents, which will be evaluated by the Course Directors. Normally, a student will be able to receive a study suspension for one academic year (for up to a maximum of five academic year). The Institution Director, on advice from the Educational Director, and the student in question, will decide when and how to resume attendance at lessons after a period of interruption/freezing, as per current Educational Regulations.

- **6.10. Failure Policy**

Introduction

Students who fail the subject's assessment or do not meet the minimum attendance requirement will be registered as repeating students in the following year. This policy outlines the cases of repeating students, their enrolment in the following year and the fees associated with their repeating.

Scope

This policy applies to students who fail one or more registered subjects.

Policy

Students may fail a subject due to either insufficient attendance or failure to pass the assessment. In such cases, the student will be required to re-enroll in the following year as a repeating student. The following outlines the failure cases:

- Failure due to insufficient attendance:
 - The student fails to attend at least 75% of the classes (80% in the case of foundation courses).
 - The student does not provide valid reasons or excuses to justify the absences.
 - The student fails to attend catch-up lessons scheduled through Academic & Student Services (no more than 15 catch-up lessons can be scheduled).
- Assessment Failure:
 - The student's final grade in one or more subjects falls below 18.

Repeating Students

There are two categories of repeating students:

1. Repeating Students with Attendance
 - Applicable to students who met the minimum attendance requirement but failed the assessment (final grade below 18). In this case, the student will re-enroll in the following year as a repeating student. However, they will not be required to attend classes again, as the attendance requirement has already been satisfied.
2. Repeating Students Without Attendance
 - Applicable to students who failed the assessment (final grade below 18) and did not meet the attendance requirement. The student must re-enroll in the same academic year and

attend again the lessons for each subject where the attendance was not satisfactory, and maintain at least 75% (80% in the case of foundation courses) attendance to be eligible for the final assessment the following year.

Payment

Repeating students must settle their payments before the start of the academic year. The payment structure is as follows:

1. Repeat With Attendance:
 - Students retaking only the final examination (attendance requirement already met) will be required to pay the enrollment fee only.
 2. Repeat Without Attendance:
 - Students required to attend classes again must pay the enrollment fee and 50% of the tuition fee or in case of less than 50% of the credits a fee that is reduced and equal in % to the amount of credits to recover. (i.e. a student retaking 15 credits out 60 -25% of the annual total- will be asked to pay 25% of the tuition fee).
-
- **6.11. Student Transfer Policy**

6.11.1. Undergraduate Transfer Admission

A student that studied in another academic institution and wishes to transfer to Istituto Marangoni Dubai must submit an attested transcript from the Ministry of Education. Furthermore, the below criteria must be met:

- Istituto Marangoni Dubai accepts only students transferring from UAE institutions recorded in the National Register of Licensed HEIs, or other organizations in the UAE approved by the Commission for Academic Accreditation, or recognized institutions of higher learning located outside the UAE;
- Students that wish to transfer to Istituto Marangoni Dubai should meet all the admission requirements (such as but not limited to the minimum high school score, English proficiency required score. etc.);
- The minimum CGPA should not be less than 2.0 points on a scale of 4 or its equivalent in any other scale, based on the teaching, learning and assessment system employed in the academic institution at

which they initially enrolled, demonstrated by certified transcripts or other evidence. For those whose CGPA is less than 2.0 out of 4.0, they can be accepted to a program in a field distinctly different from the one from which the student is transferring;

- The student may transfer up to, and not exceeding, fifty percent (50%) of credits toward their degree at Istituto Marangoni Dubai;
- Graduation projects and theses credit cannot be transferred;
- Dismissed or on probation students will not be accepted, it is expected that a student has a clear record in this regard;
- Credit transfer will be granted for students with good standing with courses completed;

The contents of the courses to be transferred must be equivalent in terms of learning outcomes to those offered by Istituto Marangoni Dubai.

6.11.2. Graduate Transfer Admission

A student who has studied at another academic institution and wishes to pursue their master's degree studies at Istituto Marangoni Dubai must submit an attested transcript from the Ministry of Education. Additionally, the following criteria must be met:

- Istituto Marangoni Dubai accepts only students transferring from UAE institutions recorded in the National Register of Licensed HEIs, or other organizations in the UAE approved by the Commission for Academic Accreditation, or recognized institutions of higher learning located outside the UAE.
- Students that wish to transfer to Istituto Marangoni Dubai should meet all the graduate admission requirements.
- The minimum CGPA should not be less than 3.0 points on a scale of 4 or its equivalent in any other scale, based on the teaching, learning and assessment system employed in the academic institution at which they initially enrolled, demonstrated by certified transcripts or other evidence. For those whose CGPA is less than 3.0 out of 4.0, they can be accepted to a program in a field distinctly different from the one from which the student is transferring.
- The student may transfer up to, and not exceeding, twenty-five percent (25%) of credits toward their degree at Istituto Marangoni Dubai.
- Graduation projects and theses credit cannot be transferred.

- Dismissed or on probation students will not be accepted, it is expected that a student has a clear record in this regard.
- Transfers graduate program credits only for courses relevant to the degree that provide equivalent learning outcomes and in which the student earned a grade of B (3.0 on a 4.0 scale) or better.

The contents of the courses to be transferred must be equivalent in terms of learning outcomes to those offered by Istituto Marangoni Dubai.

6.11.3. Transfers to Other Schools/Universities

The student who meets the administrative and educational requirements of the institute may transfer to another school by submitting an application to the Institution Director, without prejudice to State regulations on the transfer of non-EU students.

The Institution Director is required to inform the student about the acceptance of the application within 15 business days.

From the date of acceptance of the transfer application to another School/University, the student interrupts the academic career at Istituto Marangoni Dubai.

The student transferred to another School/Istituto Marangoni Dubai receives the documentation certifying his/her academic curriculum with the list of examinations taken and ECTS acquired.

6.11.4. Recognition of Prior Learning (RPL)

Recognition of Prior Learning (RPL) Policy sets out principles and requirements for aspects of Istituto Marangoni Dubai programmes based on prior learning. Students with practical experience, vocational training, or other kind of prior learning in fields that are offered by Istituto Marangoni Dubai are eligible to apply for the recognition of prior learning. The application must go through a process which enables the school to endorse the knowledge and skills that students bring with them when they embark on a programme of study. Only applications from students who submit a complete application will be considered.

The school recognises its responsibility towards standards of credits awarded. Credits granted via this process are in line with guidance published by the UAE National Qualification Authority as well as CAA Standards 2019 and has equal standing to credits achieved through programmes delivered by Istituto Marangoni Dubai. It is important to note that the prior learning does not directly correspond to a particular subject of study delivered by the school, instead it reflects the learning outcomes of the programmes.

Principles

- All admission requirements specified in section 6.1.1 of this document must be met in order to proceed for the RPL application.
- All the documents provided by the student seeking RPL credit must directly match the skills, knowledge and competencies for which credit is sought at Istituto Marangoni Dubai.
- The evidence provided must demonstrate that the student has achieved the same level of learning outcomes of the sought credit at Istituto Marangoni Dubai.
- In all cases, no more than 50% of the credit for all courses in an individual undergraduate program may be awarded through the RPL process, including credit transfer.
- As Istituto Marangoni schools maintain and ensure the delivery of the same level of outcomes that prepare and equip the students with the required knowledge, skills, and competencies. Students completed their high school (12 years schooling) and joined any of Istituto Marangoni schools around the world, all the courses completed after the 12 years schooling, should be processed as recognition of prior learning and all studied subjects should be credited and accepted for the students (i.e. students with 12 years schooling who's completed his/her first year at any of Istituto Marangoni schools around the world, will be accepted to the second year of the Bachelor program at Istituto Marangoni Dubai).
- Students who apply for RPL application cannot start their study at Istituto Marangoni Dubai unless their application is processed and approved by the Education Director.
- Credits granted as a result of RPL will not be graded and will not be calculated in the student's final grade.

Procedure

In order to submit the RPL application, students must provide the following to the School's Admissions office:

- An application form to be submitted to the Admission Office.
- A portfolio with all the related documents should be submitted to the admission department along with the filled application, the portfolio should include documents such as but not limited to the following as applicable:
 - Certificates of all the subjects, courses or training that were completed by the student.
 - Transcript states the level of achievement for each subject, course or training.
 - In the case of practical experience, a detailed job description specifying the exact role of the applicant need to be submitted.

- Recommendation letter/s from his/her employer/s.
- Performance evaluation.
- Any other supportive documents that can be used to ensure the achievement of the learning outcome.
- The application along with the supportive documents submitted in the form of portfolio will be sent through the admission team to the Education Director for evaluation purposes.
- Education director should formulate a committee in order to evaluate the application, and the supportive documents provided in the light of the level of skills, knowledge and competencies that are aligned with a particular outcome. Upon the evaluation, the committee will decide to:
 - Reject the case, or;
 - Accept the application and grant the credits, or;
 - Assign a challenge exam for the applicant in a specific area/s to ensure his/her level of knowledge.According to the challenge exam result, the committee should decide whether to grant the credits or reject the application.

Appeals

Decisions on the admission of applicants are final and there is normally no right of appeal against such decisions. Decisions are made based on judgement as to whether an individual meets, or is likely to meet, the requirements to succeed on the course.

Istituto Marangoni Dubai will only consider an appeal relating to an application for admission if there is substantive evidence of irregularity in the procedure under which the application has been processed. Unhappiness with an outcome is not grounds for an appeal.

If a formal appeal is received concerning an application, it should be addressed to the Sales Manager. The Sales Manager will investigate and formally respond within 15 working days

6.11.5. Cross-school Experience

Scope

Istituto Marangoni Cross-School is the opportunity for undergraduate students to transfer or apply for RPL to another Istituto Marangoni school to attend the same course.

All Istituto Marangoni Group courses and subjects are granting students the same learning outcomes, therefore students transferring from any school or training centre of the group will be treated as “cross-school students”.

Cross school students coming from Istituto Marangoni schools will be allowed to be enrolled at the following level of their learning path at Istituto Marangoni Dubai, provided they would need to complete at least 50% of the CAA accredited course (i.e. students completing level 4 will be entitled to transfer to level 5).

IMD ensures that all the applicants must demonstrate their achievement of equal level of skills, knowledge and competencies that provided by the different subjects’ outcomes.

Application requirements

Requirements to transfer from Year 1 to Year 2

Transfer to Year 2 (Level 5) may be granted if students demonstrate full engagement with their Year 1 (level 4) studies including:

- Pass all exams of Year 1 (level 4) across all terms/ semesters;
- Possess a sufficient language knowledge and provide a certification if required by the school of destination;
- Be compliant with the payment of the fees.

Please note that students may need a new visa to study in the school of destination.

For more specific information and guidance, applicants are invited to contact their local Admission Office.

Application Procedure

Students enrolled in either October or February intake can submit the application form for Cross-School in a specific timeframe, specified in the "Cross-School Guidelines" delivered to students during the first week of the course by the local Student & Academic Office staff.

The Student & Academic Office staff oversees students’ applications and provides the school of destination with the transcript of records and the attendance certificate.

Once the application period is closed, and after the publication of the relevant assessment results, the Student & Academic Office staff of the school of destination assess the eligibility and completeness of the applications received and provide applicants with a provisional conditional offer or a rejection.

Students receiving a provisional offer must comply with the application requirements to receive a final confirmation of the transfer.

The Student & Academic Service staff in charge of assessing the applications will meet on a rolling basis (from April to August) to check the maintenance of the requirements.

A final unconditional offer is sent by the Student & Academic Office staff of the school of destination only after the publication of Semester 2 grades and after a final check of the requirements maintenance is done. Please note that Cross-School transfers may be also subject to the number of available places in the school of destination.

- **6.12. Student Fitness to Study**

The School is committed to supporting students and seeks to develop a positive and safe environment that enables them to engage with their studies and achieve the best of their ability. The Fitness to Study Policy is intended to inform and guide the School's response to situations where there are concerns that a student is not well enough to study, including situations where a student is unaware of it. The Policy is concerned with an individual's capacity to participate fully and satisfactorily as a student in relation to their academic studies as well as the School's community in general. It is important to note that it applies to student activities on School premises, study / research activities off it (e.g. field trips or placements) as well as any other situations where conduct is brought to the attention of the School that suggests a reasonably foreseeable risk to the health, safety or wellbeing of the student or others.

This Policy is intended to be supportive but also recognises that there will be a small number of cases where students do not engage with or are unable to agree with, the support or reasonable adjustments that are offered by the School, and where consequently it may no longer be feasible for them to continue their studies. At the point where the School considers a student may need to be suspended or required to withdraw from study, the case will no longer be covered by Fitness to Study Policy and should be considered by the Academic Misconduct or the Student Code of Conduct Policies instead.

The procedure has three stages, based on the degree of concern and / or the perceived seriousness of the situation. Normally, the student would not be able to skip any stages of the procedure unless the School finds it necessary to directly proceed to stage 2 – serious concerns.

Examples of when the policy should be used include (but the list is not limited to):

- A student’s academic performance or personal conduct is causing concerns.
- A high volume of Exceptional Factors forms received from the same student.
- A student’s health issues affect safety and wellbeing of others.
- A student’s health issues affect the ability of others to engage in learning, teaching and assessment.
- A student expresses their concern about their own fitness to study.
- Concerns about a student’s fitness to study are raised by a third party (a member of staff, a tutor, a fellow student etc).

6.12. 1. First Stage – Initial Concerns

The first informal stage is typically used where there may be initial concerns about a student’s health, wellbeing, or behaviour. In majority of cases, it will be raised by students themselves or identified by IM Dubai members of staff, academic faculty or fellow students. A dedicated informal meeting should be arranged to discuss the issue. It is important to ensure that prior to the meeting, the exact nature of the concern should be established as well as relevant information gathered which may include (but not limited to) attendance records, evidence of what actions have been taken already etc. The specific information should also be shared with the student prior to the meeting.

It is important to ensure that the staff member meeting the student allows the student to explain their situation and should listen to what the student has to say in response to the concerns. The discussion and actions should be documented and the copy saved on the student record. In addition, a meeting report should be produced within 5 working days of the meeting and shared with the student as well as saved on the student’s file.

Actions following the informal meeting with the student normally include a development of an action plan and further support provided by the School. A follow up review meeting should be scheduled within an agreed time-period (normally two months) to discuss the student's progress and further ongoing support needed.

The whole process should be managed by the Student and Academic Services office.

6.12. 2. Second Stage - Serious Concerns

The second stage is typically used where the actions implemented during the informal first stage have not resolved the issues or if the issue raised appears to have seriously affected the student. These types of concerns should be reported to the Educational Director as well as the Student and Academic Services office. If the Educational Director in consultation with the Student and Academic Services team deem the issues applicable to the second stage of the process, a formal meeting will be organised with the student in question. Prior to the meeting, the student will be provided with main points of discussion as well as any evidence collected.

The purpose of the formal meeting will be to establish ongoing or serious issues, any support that could be provided by the School as well as creation of an appropriate action plan. In addition, the student will be given an opportunity to share any additional information or evidence too. Following the meeting, the student will be provided with the written outcome within 5 working days. The report will also be saved on the student's record.

In the event of the student not attending a scheduled meeting or does not try to reschedule it, the matter can be discussed in their absence.

Actions following a stage 2 meeting could include (but the list is not limited to) enhanced monitoring, further support to be provided by the School, creation of a specific action plan, a study break.

6.12. 3. Third Stage – Major Concerns / Appeals

The third and last stage of the process is typically used where actions implemented during the second stage have not helped to resolve the issues. In those cases, the Institution Director will invite the student to a formal meeting which will also include senior members of the School (e.g. the Educational Director, Quality Assurance Manager or a Programme Leader). During the meeting, the evidence collected will be discussed and the student will have an opportunity to provide any documentation or evidence to be considered. In the event of the student not attending a scheduled meeting or does not try to reschedule it, the matter can be discussed in their absence.

Actions following the stage three meeting could include (but the list is not limited to) further enhanced monitoring, study break, withdrawal from the course, any other actions proposed by the School.

Following the meeting (and normally within 5 working days), the student will receive a written report which will also be placed on the student's record. The student will have 5 working days to inform the School about their dissatisfaction of the outcome and submit an appeal or a request to review the outcome. The appeal can be submitted and a review requested on one or more of the following grounds:

- The process was not followed properly.
- The outcome reached was not reasonable.
- The student has new material evidence that they were unable to present before.

It is important to note that the review stage is not a rehearing of the original case and the reviewer will be able to make one of the following decisions:

- To confirm the earlier decision.
- To change the earlier decision.
- To refer the case back for further consideration.

The review decision will be sent to the student in writing within 15 working days of the review request being submitted.

○ **6.13. Academic Appeals Procedure**

The academic appeals applies to:

- The final stage of all undergraduate and taught postgraduate programmes where the recommendation concerning an award is made by an Academic Board;
- All intermediate stages of programmes where student progress is at the discretion of the Dubai School.

This procedure provides for:

- Early resolution of students' assessment-related issues and concerns through a Programme Leader or Student Services drop ins;
- Early review of assessment-related matters;
- Formal consideration of academic appeals;
- The review of decisions of those managing student academic appeals on limited grounds.

6.13.1. Academic Appeals/Grounds for Academic Appeals

An academic appeal is defined as 'a request for a review of a decision of an academic body charged with making decisions on student progress, assessment and awards.'

Students may use this procedure where they consider that the following grounds may apply:

- There are reasonable grounds, supported by authoritative and objective evidence, to believe there has been an administrative or procedural error that may have affected the decision or recommendation to the student's disadvantage; or
- The decision or recommendation in the case was clearly unreasonable; or
- There exists or existed circumstances affecting the decision which, for good reason, the decision-makers may not have known about when taking the original decision.

Students may also appeal against the final decision made using one or more of the following grounds:

- That there was mitigation for their actions that they did not submit prior to the final decision being made;
- That appropriate proceedings were not conducted in accordance with the relevant regulations or that some other material irregularity had occurred and that the conduct or irregularity was of such

a nature as to cause reasonable doubt as to whether the final decision might have been different had it not occurred;

- That there is new evidence that they were not, for valid reasons, able to submit at an earlier stage of the process;
- That the penalty imposed was disproportionate, or not permitted under the procedure.

Students may also appeal against the decision of an Exceptional Factor claim on either or both of the following grounds:

- That the decision on their Exceptional Factors claim was not reasonable (including any decision that their claim or supporting evidence was submitted too late to be considered);
- That the correct procedures were not followed in the consideration of their claim.

In all cases that are considered through the formal and the review stages of the process, consideration will always be given whether there is evidence of bias or perception of bias, and whether the outcome is reasonable and proportionate in the circumstances.

The following examples are normally accepted as appropriate grounds for an academic appeal:

- Significant personal illness or injury;
- The death or critical / significant illness of a close family member / dependent;
- Evidence of a short-term exacerbation of a long-term health condition.

The following are not normally considered to be legitimate grounds for an academic appeal:

- Statement of a medical condition without reasonable evidence (medical or otherwise) to support it or a condition supported by retrospective medical evidence;
- Medical circumstances outside the relevant assessment period or learning period of which the request is for;
- Long-term health condition for which the student is already receiving reasonable or appropriate adjustments;
- Computer or printer problems;
- Holidays, house moves and events that were planned or could have reasonably be expected;
- Misreading the timetable or the requirements of assessments;

- Assessments that are scheduled close together;
- Poor time management;
- Consequences of paid employment.

Students may find that if they have specific concerns about the services the School provides for their wider learning opportunities, including teaching and supervision, that it would be better to make a complaint rather than an academic appeal.

Students are encouraged to disclose any disability they feel may be relevant to their case. The Dubai School staff will ensure that in managing the operation of this procedure for such students, any reasonable adjustments are made to ensure the students are well supported. However, students cannot use this procedure to request alternative assessment methods that have not been previously identified in a Personal Learning Plan. A disability does not exempt students from demonstrating achievement in the learning outcomes required for the programme, although an alternative means of assessment may be specified in a Personal Learning Plan.

6.13.2 Who Can Submit an Academic Appeal?

Any student who is registered with Istituto Marangoni Dubai for an award can make a formal academic appeal as can any student who has recently left the School. Any student making an appeal may do so with the help of a representative or a member of the Student and Academic Services team.

All students making an appeal should observe the timescale given below.

Where the issues raised affect a number of students, then they may submit an appeal as a 'group appeal'. Here it is useful if one student is nominated as the spokesperson to act as representative for the group.

6.13.3. Timescale

A student may make a formal academic appeal within 10 working days of publication of grades on the Student Extranet. Where a request is received later than this and the team managing academic appeals do not consider there are reasonable grounds for the delay the student will be informed that their case has not been considered.

A student who has left the School may also make an academic appeal within the same timescale. Students are encouraged to use Programme Leader or Student and Academic Services drop ins before beginning a formal academic appeal.

6.13.4. Result Drop-In Support

After students have been notified of their results, they will be given the opportunity to discuss and clarify their results and / or discuss any concerns with the appropriate staff. Drop-in sessions with Programme Leaders and / or Student and Academic Services are normally held at the School, but in exceptional circumstances, discussion may be by video conferencing, telephone or email. Students are strongly encouraged to make use of the academic support sessions before reaching a decision about whether to proceed with a formal academic appeal.

6.13.5. How to Submit an Academic Appeal

All appeals and requests for review of assessment-related matters should be submitted to Istituto Marangoni Dubai. This should be done using an academic appeals form which should be submitted by email to the Student and Academic Services team along with supporting evidence.

Checklist for making an Academic Appeal include:

- Is the issue best dealt with as an appeal or as a complaint?
- Have you submitted the appeal on the correct form?
- Have you included copies of any relevant evidence (please retain copies for your own use too)?
- Have you stated how you would like the issue to be resolved?

Where students decide to pursue a matter relating to the outcome of their assessment, initial review will be undertaken by the Student and Academic Services team. Where there appears to be an irregularity or error the Student and Academic Services Team can recommend to the Educational Director or a Programme Leader that this is addressed. If a change to assessment status is approved, the student will be informed of the change and that their appeal will not be processed.

Where a recommendation is not approved, the case will automatically proceed to the formal stage of the appeals procedure.

The Student and Academic Services Team may refer all or part of any appeal for consideration through another procedure such as the complaints or Exceptional Factors procedures. Where following initial investigation, an appeal appears to fall outside the permitted grounds for appeal, and it is not directed to another procedure, the appeal will not automatically proceed to the formal stage. In such cases an email will be sent to the student explaining why the appeal falls outside the permitted grounds. Students will have 10 working days to request consideration at the formal stage. No further action will be taken on the case unless a request for formal consideration is received.

6.13.6. Formal Stage of an Academic Appeal

The formal stage of the academic appeals procedure will be undertaken by Istituto Marangoni Dubai, which will be convened and chaired by a senior officer nominated by the Educational Director and will also include two academic appeal assessors and a Student Representative.

As part of the investigation that is undertaken of every appeal, the team will consider whether there is evidence of bias or perception of bias, and whether the outcome is reasonable and proportionate in the circumstances.

Where the facts and evidence of a case are complex or contentious, the Chair may invite the student and a representative of the Academic Board to attend the meeting to explain their position. Students will have the right to be accompanied when attending a meeting.

6.13.7. Review of an Academic Appeal

If dissatisfied with the outcome of the formal stage, the student may be able to request a review on certain grounds completed by Istituto Marangoni Dubai which might include:

- That there exists evidence that could not reasonably have been made available at the earlier stages;
- or
- That there exists evidence of a material procedural irregularity from the earlier stages; or

- That there exists evidence that the judgement at the previous stage(s) did not meet the expectations of natural justice.

No new areas of appeal may be requested at this stage, but the student may submit further evidence (subject to the first bullet point above).

Normally the Institution Director, or nominated representative, will consider the application and determine if the application meets the available grounds and basis. Where the review is rejected, the student will be provided with the outcome and completion of the procedure letter.

Where the application is deemed to meet the available grounds the Institution Director, or nominated representative, will undertake the review or request the review to be completed by an appropriate member of staff.

The review will be restricted to the consideration of those matters identified as the grounds for review; the reviewer will not rehear the original appeal. The burden of proof will be on the student and the standard will be on the balance of probability.

The student will receive the outcome of the review and be provided with the basis of the conclusions reached. The student will also receive a completion of procedure letter.

6.13.8. Timescale and Communication of Decisions

The formal and review stages of this procedure will be completed within 50 calendar days. This 50-day period will begin when a case is received by the Student and Academic Services Team at Istituto Marangoni Dubai.

Summary decisions, giving the outcome of the appeal with brief details, will normally be sent to students within 5 working days of the meeting. A report will normally be sent within 10 working days of the summary decision. This will identify the evidence used, the findings of fact, the regulations applied, the reason for the decision, any remedy that has been identified, and instructions on what to do next.

The student will be given 10 working days in which to request a review. If the student does not request a review within that time, the decision of the Panel will be confirmed as the final outcome. In these circumstances students can request a Completion of Procedures letter.

Outcomes of any reviews will normally be sent to students within 10 working days of the Student and Academic Services Team receiving their request for a review. If the appeal is still not upheld the students will receive a Completion of Procedures letter. If the appeal is upheld, a student can request a Completion of Procedures letter.

○ **6.14. Student Academic Misconduct**

Academic misconduct occurs when a student does not follow good academic practice in an assessment, thereby gaining unfair advantage and undermining School's academic standards. It is a fundamental principle that students are assessed fairly on equal terms. Any attempt by a student to gain unfair advantage in the completion of an assessment or to assist someone else to gain unfair advantage, is an academic misconduct.

All disciplinary aspects of this procedure apply solely to academic misconduct that has taken place within summative assessment, which includes (but is not limited to) formal examinations, group work, essays, projects, and dissertations. When an academic misconduct is identified within formative assessment, it will not be taken forward to a formal misconduct investigation. It will instead be addressed through academic feedback and may lead to more developmental engagement to ensure that the student is able to maintain academic integrity at summative assessments.

6.14.1. Definition

Academic misconduct is defined as any action or omission by a student that has the potential to give an unfair advantage in any assessment. Misconduct can be defined under two headings:

- Offences relating to formal written invigilated examinations.
- Offences relating to assessed work other than written examinations.

In addition to written coursework this includes practical work, garments, sculptures, artwork, final projects etc.

6.14.2. Common Forms of Academic Misconduct

Common form of an academic misconduct include:

- **Plagiarism:** there is no minimum threshold for plagiarism. The penalties for plagiarism relate to the context and impact on the academic submission of the plagiarised element(s).
- **Self-plagiarism:** it is a submission by a student of work or large elements of work that has been submitted previously for academic credit in a different part of the course.
- **Contract cheating:** it is purchasing of work compiled by another person and submission as if it was the student's own. This is a severe form of academic misconduct and will normally result in exclusion from the School.

6.14.3. Offences Relating to Assessed Work

Offences relating to assessed work other than written examinations, many of which will be regarded as plagiarism, include, but are not limited to, the following:

- Unacknowledged incorporation of another person's work.
- Unacknowledged summarising of another person's work.
- Unacknowledged and/or unauthorised use of the ideas of another person.
- Copying the work of another person with or without that person's knowledge or agreement and presenting it as one's own.
- The representation of another person's work, without acknowledgement of the source, as one's own.
- The submission was entirely his/her own collaborative work.
- The completion of work with another person which is intended to be submitted as a candidate's own unaided work.
- The use of third parties and/ or websites to attempt to buy assessments or answers to questions set.
- The provision of falsified information that has the potential to give a student an unfair advantage.

6.14.4. Offences relating to Formal Invigilated Examinations

Offences relating to formal invigilated examinations may include, but are not limited to, the following:

- Non-compliance with examination regulations.
- Copying or attempting to copy from any other candidate during an examination.
- Communicating during an examination with any person other than the invigilator(s) or other authorised members of staff except insofar as the examination regulations may specifically permit this, e.g. in group assessments.
- Introducing into the examination room or being in possession of any written or printed material(s) or any electronically stored information unless expressly permitted by the examination and/or assessment regulations.
- Disruptive behaviour in an examination.
- Continuing to write after the invigilator has announced the end of the examination.
- The provision of falsified information that has the potential to give a student an unfair advantage.

6.14.5. Academic Misconduct Investigation

This procedure is the same for both minor and major cases of academic misconduct. Severe cases such as suspected contract cheating are managed by Programme Leaders or the Educational Director.

Where a potential case of academic misconduct has been identified, the student will be invited to attend an investigation meeting. The person conducting the meeting is known as the Investigating Officer. The student will be provided with a 5 working days' notice of the meeting. The student may bring a representative, normally a Student Representative of their class. Legal representation at the investigation stage is not normally permitted. If the student does not attend the meeting and does not attempt to make alternative arrangements, the meeting can take place in the student's absence.

Prior to the meeting, the student will be provided with the material that will be considered at the meeting.

All cases will be considered based on evidence. The standard of proof at any stage of the investigation is that the School is satisfied that, on the evidence available, the student's responsibility for the academic misconduct is more likely than not.

At the meeting, the Investigating Officer will present the full facts of the case to the student, explain the potential penalties and make it clear that the offence will be retained on the student's formal record. The student will be given an opportunity to present their case and provide any supporting evidence or information that the student may wish to submit, which, in their view, may have led to the alleged misconduct occurring.

6.14.6. Minor Cases of Academic Misconduct

Poor academic practice by students who are at an early stage in their academic journey will be dealt with in a supportive, developmental way. The developmental process for minor cases may also be used to address poor academic practice in formative assessment, at any level of study and irrespective of a student's history.

Minor cases are restricted to the first offence for students studying at levels 3 and 4 or students who have been away from higher education for more than 4 years.

Where a case is considered by the Investigating Officer to rest within the minor category, developmental activity can take place at the earliest opportunity, without requiring prior confirmation. This does not preclude the possibility of an investigation of other potentially serious penalties. This would arise where, for example, the team were in possession of other information that is material to the case, but not known to the Investigating Officer at the time of the investigation meeting.

There will be no penalty for the student and the assessment will go forward as marked. However, the case will be noted on the student's academic record and the student advised of this action.

6.14.7. Major Cases of Academic Misconduct

Major cases apply to any student who has received (within the past 4 years) previous experience of higher education either at this or another institution. Examples include, but are not limited to, self-plagiarism, collusion, plagiarism, exam cheating, and falsification of data. Contract cheating will always fall under the Sever category and is addressed below.

Penalties are determined and administered based on the information provided following the investigation meeting. When considering the level of penalty, the team will access the student's academic record to determine whether the student has had a prior record of academic misconduct (including Minor cases) and to check on their level of study, the credit value of the unit, and credit weighting of assessment §under consideration.

6.14.8. Severe Cases of Academic Misconduct

The main type of a severe case is contract cheating, where a student commissions a third party to do some or all of a piece of work. Other types of severe cases could include large-group collusion and cheating, and large-scale falsification of data. The fault penalty of a severe offence is normally expulsion.

The procedure for severe cases can be instigated at an early stage where, for example, contract cheating is discovered or suspected, or if there has been major disruption of an examination. There is no need to await the completion of local investigations before instigating the procedure for severe cases.

The investigation of the case will include a disciplinary interview with the student, undertaken by the Educational Director and their Programme Leader. The student will be invited to a hearing and will be given a minimum of 5 working days' notice of the interview. At the hearing meeting, the student will be invited to make a statement and present any additional evidence that the student considers to be relevant to the case.

The investigators may conclude that an offence has been committed but does not fall into the category of severe cases or may conclude that no offence has been committed. In these cases, the investigators will make a recommendation regarding the application of any penalty. The student will be notified in writing following the penalty hearing. This will include details of how to appeal and upon what grounds.

6.14.9. Appeals

A student who is in receipt of a penalty decision from a minor, major or severe case has the right to appeal against

the decision. The appeal should be made within 14 working days of the date on which the decision outcome is set. The grounds on which a student can appeal are:

- A decision made at any stage of the process was unreasonable.
- There was a material and / or procedural irregularity in either the investigation or the penalty setting, which has prejudiced the student's case.
- Additional evidence has come to light since the investigation which could not have expected to have been produced at the time of the investigation.

The Appeals Panel will normally consider the full written appeal submitted by the student, including any supporting evidence, without the student present. There may be occasions where the Appeals Panel considers it important to

invite the student to attend a Panel meeting. Should this be the case, the student will be invited to attend with a representative and will be given at least 5 working days' notice. The appeal stage should normally be considered within 30 days of receipt of the appeal.

The Appeals Panel will produce a report of its deliberations and the rationale for its decisions. This will be made

available to the student when notifying the student of the Panel's decision and will include information regarding the Review Stage.

6.14.10. Review Stage

Reviews will take account of all factors, i.e. findings, context and mitigation. Reviews will also examine the way in which the investigation was conducted and the extent to which other factors were taken into consideration when allocating penalties and considering appeals.

A student may request a review of the decision made by the Appeals Panel within 14 working days of the outcome

of an appeal letter being sent. Outcomes will be sent by email. The review stage will normally be completed within 30 days of the receipt of the request for Review.

The reviewer will reach a judgement as to whether:

- Procedures were followed correctly.
- All evidence was taken into consideration.
- Judgement was applied impartially and consistently.
- The penalty was proportionate to the offence.

The reviewer will then advise on whether the case outcome should stand or whether it should be re-considered by the Appeals Panel. If the Appeals Panel re-considers the case, it will do so in the absence of attendance by the student. The reviewer will produce a summary of the rationale for their decision. The student will be informed of the Reviewer's decision and the rationale within 30 days time frame.

○ **6.15. Artificial Intelligence (AI) Policy for Students**

In a fast-moving fluid landscape of technological advancements, machine learning and human creativity are becoming intertwined. Humanity keeps pursuing innovative ways of elevating and advancing learned skills while technology is “responding” with fast advancements in its capabilities.

Artificial Intelligence is firmly in the spotlight, with its advantages and potential dangers constantly being debated, yet not enough time is dedicated to acknowledging modalities in which future symbiosis between human and machine cognition can transform the paradigm. Artificial Intelligence is in the main spotlight, with all its pros and cons, which are constantly debated, but probably not enough acknowledged.

The questions loom: where does the human being end, and the machine begin? How can we foster a positive and purposeful interaction with AI? What role do contemporary “authors” play, and how can we define them as such? If machines support or take over cognitive and creative tasks, what should we be training humans to do?

6.15.1. Policy Scope

Artificial Intelligence (AI) is a tool that can be used to generate digital content. For instance, it can use any language or writing style in responding to human prompts or questions which are written in natural language. It can analyse, summarise and re-phrase texts without understanding its deeper meaning by using word prediction models. It can also synthesise new images, produce audio and video content based on training material from the internet.

The aim of the policy is to:

- Provide guidance on the School's overall position on artificial intelligence tools.
- Set out guide-rails for using Artificial Intelligence tools in assessments.
- Highlight limitations of AI tools and usage within assessments.
- Manifest procedures for identifying and dealing with non-compliance in using Artificial Intelligence tools.
- Outline available student support.

The policy is applicable to all Istituto Marangoni students enrolled at undergraduate and postgraduate levels. It will be monitored reviewed and updated annually to ensure accuracy and complete alignment with the most up to date industry developments.

6.15.2. Istituto Marangoni (AI) Position on Artificial Intelligence

Amplifying Imagination: A Creative Boost

Istituto Marangoni believes in preparing its students for a dynamic future world by unleashing their full potential and making complex problem solving and elevated creativity accessible to all. Adaptability is key to flourishing in the fast-evolving society and students are equipped to deal with it through critical thinking and philosophical understanding of fundamental values. Istituto Marangoni academic faculties will leverage the full potential of AI powered tools by enhancing collaborative work, creativity, critical thinking, problem solving and communication. This will lead to the ultimate goal of expanding research methods, new

prototyping strategies, enhancement of visual and written outcomes, as well as encouraging new forms of trasmediation & human-machine dialogue.

Ethical AI: Nurturing Originality, Preventing Plagiarism

What is the future of art and the role of authors in a world permeated by Artificial Intelligence? Istituto Marangoni answers this question through the development of new frameworks that can help us to differentiate piracy and plagiarism from originality and artistry, “to avoid the deliberate exploitation of human authors, and to ensure adequate remuneration and recognition for human minds, the integrity of the cultural value chain, and the cultural sector’s ability to provide decent jobs”, as suggested by UNESCO (2022).

Empowering Education: A Tailored Journey for Students

Istituto Marangoni encourages an AI that can help empower and develop different areas, such as:

1. Cross- and transdisciplinary investigations, to make complex ideas accessible and feasible for students.
2. New approach to global collaborative learning through integration of augmented reality and gamification which can add value to student’s learning journey.
3. Inclusivity, thanks to the implementation of support tools that enable students with diverse mental, perceptive, and physical abilities to enrol into creative education courses and to find a welcoming field for their future career.
4. Sustainability, to help students embrace a more sustainable, ethical, and responsible approach to production chains and prototyping models.
5. Recognising the value of combining AI generated digital media, with traditional craftsmanship and techniques, that lead to out-of-the box solutions while preserving the integrity of “Human Created Art”.

6.15.3. Artificial Intelligence (AI) Tools in Learning and Assessments

Istituto Marangoni supports responsible usage and implementation of artificial intelligence tools within learning, teaching and assessment areas. The School defines reasonable usage of AI tools during the following:

- **Artificial Intelligence supported learning process:** to further develop subject knowledge, generate simplified explanations to complex ideas, check the meaning of key terms, explore different writing styles and approaches, summarise large amount of information, translate text into different languages, and to help organise study time. However, students are encouraged to make sure they are aware of the motivation and main purpose of using any chosen AI tool(s) as well as its functions and limitations prior to usage in the learning process. If used incorrectly, students might face difficulties in developing skills that would be beneficial in the future.
- **Brainstorming stage:** to generate new ideas for critical examination and curation, to gain new insights, to diversify graphic, and visual input for inspiration and pre-prototype exploration as part of primary research. However, students must be aware that none of the AI tools should be used as a single source of information due to their current limitations, for example, not having necessary access to appropriate or up to date academic sources that might only be available through institutional subscriptions.
- **Preparing for assessments:** to create practice questions and summaries aimed at reviewing concepts and getting prepared for assessments, without submitting these as own work. Students can use AI to plan and develop an outline structure for written assessments. However, students should make sure that any AI tool(s) used are appropriate and produce relevant outcomes for the type of assessments in question.
- **Production phase:** to generate graphic assets to support digital crafted artworks originally designed by them. Using artificial intelligence tools to help generate necessary images might be a useful tool, however, students should always take into consideration ethical aspects associated with it.
- **Assessments:** Artificial Intelligence use is only allowed when explicitly permitted by the tutor or indicated within relevant academic documentation, for example, programme or unit handbooks. Full briefs and instructions on the requirements and permitted use of AI tool(s) will be provided

to all students, however, in case of questions, it is the student's responsibility to communicate those to the tutor.

Artificial Intelligence tools boast great benefits but have also limitations. The following will be treated as inappropriate usage of AI tools and relevant procedures will be followed to determine an appropriate penalty:

- **Integrity and transparency:** Students should never produce and submit an assessment fully generated by AI. Work that lacks personal and authorial editing should not be passed off as being originally hand typed or made by the student. Cases like this will be considered as academic dishonesty and appropriate procedures will be followed.
- **Re-write manipulations:** Students should never submit a draft essay that was re-written in good form or structure by AI, except when it is declared as part of creative process and the student is in full control of the final outcome. Any loss of learning process should be considered as a minus, and the student should be capable to detailed oral defence of the submission content. However, technology could be used to produce declared cosmetic improvements.
- **Copyrights and academic referencing:** Students should never include outputs generated by AI tools without clearly referencing the source or undertake AI based analysis, evaluation, or calculation without acknowledging it. For example, in cases where one of the AI conversational tools was used, it would be necessary to include an appendix as part of the submission of the student inputs and any AI responses to those. In cases where an AI tool, where used in any of the research phases, it would be necessary to include a full description of how it was used. Artificial Intelligence generated images should be declared in appendix with prompts and analysis of the constituent elements utilised by the Artificial Intelligence system.
- **Sensitive information and data privacy:** Usage of AI tools must always follow relevant General Data Protection Regulations (GDPR) as well as internal School's Information Privacy Policy. Students should never enter personal or sensitive information in any artificial intelligence tools even if it is anonymised, manipulate personal data and generate unauthorised/ offensive / defamatory / cyberbullying contents. It is important to be aware that any information entered in AI tools is not private and could expose private and sensitive information to unauthorised parties.

6.15.4. Non-Compliance Information

Istituto Marangoni places great value in its culture of honesty and mutual trust and expects its students to act in a way that upholds these values in all parts of their academic journey. When joining the community, students make a commitment to fully align with assessment guidelines, which also include academic honesty, transparency, and fair academic practice. To achieve this, students must acknowledge and fully reference all sources and resources used when finalising their assessments.

There might be situations where members of the academic faculty might identify potential breaches of the academic honesty. Regardless of the student doing it intentionally or not, all cases will be treated seriously, and the procedure indicated in the School's Academic Misconduct Policy will be followed.

Identifying suspected academic misconduct will usually require an academic judgement which must be evidence-based. This means that the evidence must relate to the specific type of academic misconduct, which might relate to poor academic practice, unfair academic advantage, contract cheating, plagiarism, cheating, unauthorised and / or unaltered use of artificial intelligence tools etc. To establish that the academic misconduct has taken place, the evidence against the student must meet the balance of probabilities. This means that the evidence collected shows that it is more than likely than not that the student did what has been alleged. To ensure that the most appropriate penalty is applied, the School will also consider prior warnings and academic misconduct outcomes against the student.

For full information and a list of penalties, please refer to the Academic Misconduct Policy available on the School's Intranet.

6.15.5. Student Support

The School will ensure to provide all necessary advice and guidance on how to avoid committing an academic misconduct according to the context of the student's academic path. This might include (but not limited to):

- Relevant policy briefings during the students' welcome week.
- Providing clear assessment requirements at the start of each term / semester.
- Organisation of academic writing sessions during term / semester.
- Scheduling specialised training sessions during class time. This might vary depending on the student's academic path.
- Academic referencing guidelines which will be shared and discussed during several stages of term / semester.
- One-to-one meetings with the academic tutor or Programme Leader (when or if required)

In addition, the School understands that sometimes external or significant events can have a negative impact on the student's ability to study and / or engage with their assessments. The student is committed to maintain a fair, consistent, and objective way for letting the School know about such events. It is suggested that students refer to the Exceptional Circumstances Policy to familiarise with the procedure in case they need more time to complete assessments due to events beyond their control.

Istituto Marangoni aims to provide an inclusive environment and places students' general wellbeing at the heart of the support. In cases where further support is required, students are encouraged to arrange a one-to-one appointment with the School directly.

7. School Policies

○ 7.1. Student's Conduct

The Dubai School aims to provide all its students with the support and guidance they need to succeed and realise their full potential. The Student Code of Conduct sets out standards the School expects of its students so that everyone can undertake their studies in a supportive and non-threatening environment.

The Student Code of Conduct does not deal with academic misconduct as well as it does not cover conduct by staff towards students. Student complaints about staff conduct must be raised through the Student Complaints Procedure.

7.1.1. Expected Conduct from the Student

Students are expected to (the list is not limited to):

- Behave reasonably, fostering mutual respect and understanding across the School community.
- Act within the law, not engaging in any activity or behaviour that could bring the School into disrepute.
- Behave and communicate in ways that do not unreasonably offend others.
- Treat with respect everyone with whom they come into contact.
- Treat all School property with respect.
- Adhere to the School's Health and Safety policies.
- Inform the Academic and Student Services if charged with and / or convinced of a serious criminal offence.

The School works hard to build good relationships with its local communities. In that context, students are expected to:

- Help support these relationships in the way that they conduct themselves in the surrounding area.
- Be considerate to neighbours, especially in relation to noise levels and rubbish.
- Act within the law, not engaging in activity or behaviour that could bring the School into disrepute.

7.1.2. Improper Conduct

Istituto Marangoni Dubai considers the following conduct to be inappropriate and as such, it involves the risk of disciplinary actions, pursuant to the Students Code of Conduct. This list is not to be regarded as exhaustive.

- Unacceptable behaviour due to the consumption of alcohol or other substances.
- Possession or use of illegal drugs or other substances with similar effects to illegal drugs.
- Offensive, threatening, violent or abnormal behaviour on the premises of Istituto Marangoni Dubai, during activities inside or outside the Institute, or inappropriate use of the Institute's email accounts or computers.
- Actions that have caused or may cause health and safety problems in the Institute.
- Behaviour that may damage the reputation of Istituto Marangoni Dubai with local communities, or its relationships with the same based on complaints received by individual residents, groups of residents, community representatives or police officers.
- Behaviour that harms or may harm the reputation of Istituto Marangoni Dubai with external groups or organisations, or its relationships with the same.
- Disturbance to academic, administrative, social or other types of activity at the Institute.
- Offensive behaviour or language, bullying or harassment of any type towards a student, staff member or guest of the Institute, in any way, such as through social media, inside or outside the Institute, using own equipment or equipment belonging to the Institute.
- Actions including defamatory and/or false statements regarding any member of the Istituto Marangoni community.
- Tampering with fire detection equipment, alarms or extinguishers.
- Damage or defacing of Istituto Marangoni Dubai property or that of other members of the Institute, whether intentionally or due to negligence.
- Unauthorised use or abuse of property owned by the Institute, including computers.
- Recording lessons or other academic sessions or conversations without consent from the persons involved.
- Failure to collaborate with a member of staff in identifying, when requests to provide this information is reasonable.

The following conduct is normally treated as improper by Istituto Marangoni Dubai, in which case, the Institute may decide where or not to suspend and/or expel the student.

- Offensive language or conduct towards other persons, on grounds of age, disability, gender, gender identity, pregnancy, motherhood, ethnicity, religion, faith or sexual orientation;
- Taking of property owned by the Institute, staff or other students without permission;
- Deception, fraud or dishonesty to the detriment of the Institute, its staff or students, or during academic activities;
- Dealing in unlawful drugs or other substances with similar effects;
- Other conduct that constitutes a potential significant crime, towards the Institute or the reputation of a student in their quality as a member of the Institute;
- Actions that cause or which may have caused serious damage to premises of the Institute or during academic activities or which create a risk of legal liability for the Institute;
- Physical violence or threats of same towards others;
- Behaviour that may harm the reputation of the Institute;
- Sexual harassment;
- Non-consensual sexual acts involving staff members or students of the Institute;
- Serious and/or repeated harassment of staff or students.

Incidents of improper behaviour, as included in the examples above, which are considered by the competent staff members as having a significant impact on others or on the Institute in general, or as persistent and/or repeated over a long period of time, may be treated as serious misconduct.

7.1.3. Procedure for Dealing with Alleged Breaches

Where it is alleged that a student has breached the Student Code of Conduct, the matter shall be dealt with in accordance with the procedures set out below.

A student who wishes to make a complaint about the conduct of another student must use the Student Complaints Procedure. The School discourages the use of anonymous allegations because transparency is central to the School's values. If a complaint is made anonymously, it can be much harder to investigate and to preserve fairness to all parties.

Disciplinary action may be taken against a student where one of the following apply:

- They persistently make allegations outside of the Student Complaints Procedure.
- They do not respect the confidentiality of other parties during an investigation.
- They persistently seek to publicise allegations about others that have been resolved or not upheld.
- They are adjudged to have made malicious allegations.

To balance the conflicting but legitimate rights and needs of the School community and to safeguard the orderly functioning of the institution, even where there has been no formal finding of misconduct, the School may take informal action where no disciplinary record will remain on students' file.

When the Academic and Student Services team receive an allegation of a misconduct, they will undertake an initial assessment and recommend one of the following options:

- There is no case to answer and no action should be taken.
- An informal resolution such as mediation is appropriate.
- A student is required to attend an informal meeting.
- A fixed penalty fine should be issued.
- The case should be referred to a disciplinary panel.
- An investigation is required before a decision can be made on the appropriate process. An investigation officer will be assigned to conduct a full investigation.

○ **7.2. Student Complaints Procedure**

7.2.1. Introduction

Istituto Marangoni recognises there may be occasions where students wish to raise legitimate complaints relating to their course, or the facilities and services provided by the School. It is important for both students and staff to know that such complaints will be dealt with seriously, transparently, and without fear of recrimination. To ensure this, Istituto Marangoni Duubai has in place a Student Complaints Procedure which details the process and parameters for making a complaint, alongside how complaints may be responded to.

This procedure is designed to ensure that all student complaints are heard and responded to in a manner that is fair, transparent, timely and based on the consideration of relevant evidence. It will safeguard, as far as is reasonably practicable, the interests and well-being of any student making a complaint and of Istituto Marangoni Dubai staff who may be named or otherwise involved in a complaint.

7.2.2. Principles and Scope

Through this policy, the School commits to:

- treat complaints with the seriousness they deserve;
- deal with complaints in a timely manner;
- ensure that complainants will not be disadvantaged as a result of making a complaint;
- handle complaints in confidence and only give people the information that is required to investigate and resolve the complaint properly;
- answer all aspects of a complaint and ensure that the response is clear.

7.2.3. What is Covered by the Complaints Procedure?

Istituto Marangoni Dubai Student Complaints Procedure covers learning opportunities for registered students and actions by the School or failures by it to act on services it provides for its students or which are provided by others on its behalf.

All information submitted in relation to complaints shall be dealt confidentially, and only disclosed as necessary to progress the complaint.

The School confirms that making a complaint in good faith about any aspect of the learning opportunities or services it provides for students will not compromise or otherwise affect their standing with the School, prejudice their progress, or how they are treated by it or its staff.

A complaint may include, but is not limited to:

- perceived failure by Istituto Marangoni Dubai to follow an appropriate administrative process or satisfactorily apply an institutional policy;

- perceived failure of Istituto Marangoni Dubai to meet obligations outlined in Programme / Student Handbooks;
- concerns about the quality of facilities, learning resources or services provided by Istituto Marangoni Dubai;
- concerns about organisations or contractors providing a service on behalf of Istituto Marangoni Dubai (including placement providers);
- perceived deficiencies in academic provision (e.g. scheduling of classes; amended submission dates; submission procedures for assessed work; inconsistent advice; provision of feedback; quality or frequency of supervision);
- perceived deficiencies in standards of service, for example, support facilities or administrative services;
- perceived misinformation about an academic programme;
- inappropriate behaviour or conduct by a member of staff or contractor;
- allegations of harassment, bullying, or victimisation.

Where a student submits multiple complaints relating to the same issue, the School reserves the right to treat the matter as a single complaint.

Complaints relating to staff conduct will be referred to HR as a disciplinary matter where appropriate.

7.2.4. Timescales

Complaints should be raised as soon as possible to ensure prompt investigation and swift resolution. Students who wish to make a complaint must invoke the informal (stage one) complaints procedure within 20 working days of the incident that has given rise to the complaint.

Students who wish to make a formal complaint must do so within 20 working days of the stage 1 response or alleged incident if the matter is escalated directly to stage 2.

Students who have left the School (including recent graduates) may make a formal complaint within the same time period.

Only in exceptional circumstances, and with supporting evidence, will complaints be considered outside of these timescales.

Student complaints will normally be dealt with within 20 working days from receipt of a formal (stage two) complaint, but the School reserves the right to make a reasonable extension to this timescale during student vacation periods. For complaints that are about serious matters (for example, involving the health, well-being or personal security of a student and / or other students or staff) the School may consider whether to take the matter immediately to the formal (stage two) of the complaints procedure.

7.2.5. Who Can Submit a Complaint?

Student complaints can be made by existing students including students undertaking placement, students on approved periods of suspension, or recent graduates.

Student complaints may be raised by individual students, or a group of students can raise a collective complaint if they have experienced the same problem. In such instances, the group should identify a single spokesperson. Each member of the group must provide their student ID number and consent to participate in the group complaint. They must also be able to demonstrate that they have been personally affected by the matter.

Student complaints can also be made by students on a non-credit bearing course of provision (such as Semester and Short Courses), where the student has access to the same facilities as other students. Students who participate in “one off” courses or students who do not have the same access to facilities as other students are also able to make a complaint under this procedure.

Separate complaints procedures are available for applicants.

7.2.6. Suspension or Termination of a Complaint

If a student’s complaint overlaps with other School regulations or policies, advice should be sought from the Educational Director about how to progress the complaint, if at all. The progress of a complaint through any stage of this procedure may be suspended for a reasonable period. The School reserves the right to suspend a complaint’s investigation in the event of the complaint pursuing the case through legal proceedings during or prior to engagement with this procedure. The investigation will resume upon

completion of any legal proceedings and where outcomes of the proceedings are known.

The School may, in exceptional circumstances, terminate a complaint at any stage where a student's behaviour in relation to the complaint or investigation is deemed unacceptable or disruptive, or where a complaint is deemed to be vexatious or malicious. In such cases, the School may also invoke the disciplinary procedures in the Student Code of Conduct.

Examples of unacceptable or disruptive behaviour could include (but not limited to):

- audio/visual recording of meetings without written permission;
- threatening, intimidating or abusive behaviour towards any member of staff connected with the investigation process;
- any attempt to interfere with the investigation process;
- sending excessive communications, via any medium, to the school team;
- providing false or manufactured evidence or information as part of the investigation process.

In the event of the potential complaint termination, students will be given 14 days' notice with a final chance to respond.

7.2.7. Making an Informal (Stage One) Student Complaint

When a student is dissatisfied with the action or lack of action by the Dubai School to deal with unsatisfactory learning opportunities or services, they should raise their complaint directly with their Programme Leader. At this stage, complaints may be made face-to-face, by phone, in writing or by email. Students may appoint a representative to submit the complaint on their behalf and are always advised to keep a record of any complaints made at this stage. This opens an informal (stage one) complaint process, intended to deal with straightforward complaints swiftly and at a local level.

When making an informal complaint the student should explain to the relevant member of School staff or the service provider the reason for their complaint and the resolution they are seeking. A resolution might take the form of one or more of the following: an explanation why something happened in the way it did; an undertaking that there will be no repetition of the cause of the complaint; an appropriate apology from

the individual or from the Dubai School or the service provider and which results in a mutually satisfactory outcome.

A member of staff at the Dubai School who receives an informal complaint from a student (including a complaint about a service provided for the School by an independent contractor) will forward it to Quality Assurance Office and immediately report this to their line manager and the Educational Director, who will advise them how to proceed and ensure that the facts of the complaint are noted. They will also check subsequently whether progress is being made towards resolving the complaint. The School will attempt to ensure that informal complaints are resolved as quickly as possible and within the 20 working days time frame.

If the student is not satisfied with the proposed resolution to their complaint that is proposed or they consider that the matter is not being dealt with in a timely manner (for example, more than 20 working days have passed from the point at which they made their informal complaint without a resolution being proposed) they may escalate the matter and make a formal (stage two) complaint.

7.2.8. Making a Formal (Stage Two) Student Complaint

A formal (stage two) complaint may be appropriate where the student has declined to engage in the informal complaint stage for good cause; is dissatisfied with the resolution proposed to their complaint at the end of the in- formal stage; or the grounds for the complaint are serious and/or complex and require a more formal procedure. In this context, 'good cause' may include concern about the safety or well-being of students and others if the matter is not dealt with formally and promptly.

Formal complaints must be raised as soon as possible after the event that has given rise to the complaint: this makes gathering facts easier and evidence more reliable. Formal complaints should normally be raised within 20 working days of the matter that has given rise to the complaint. For the School to make an exception to this requirement the student will need to show good cause as to why they were unable to raise the matter within the normal time.

To make a formal complaint the student needs to complete a Complaint Form. The form should detail the grounds for the complaint, together with a statement of what has been done by the student to attempt to resolve the complaint. All supporting evidence must be submitted at this stage as there is no provision to lodge a new complaint or evidence after this stage. Submission of a Complaint Form shall constitute formalisation of a complaint, and all future correspondence regarding the complaint shall be kept on record. Students who might need further support in completing the Complaint Form may seek help from a representative of Student Services.

Supporting evidence for a formal complaint might include (but not limited to):

- independent medical evidence;
- financial information;
- witness statements;
- material given to the student by the school or a member of staff that describes the service or support they were to receive which the student considers to be misleading.

In all cases, students making a formal complaint should keep a copy of their Student Complaint Form and each item of supporting evidence that they submit with it: this is for their own subsequent use.

When a formal complaint has been submitted, the student will receive an acknowledgment, normally within five working days. If the student has not pursued the informal process and does not provide a satisfactory explanation as to why the informal stage has been avoided, the Investigating Officer may refer the complaint back to the student to be taken through the informal stage.

During all stages of the procedure, students may be accompanied to meetings by a member of the School - usually a fellow student or a Student Representative. To avoid any conflict of interest, a student may not be accompanied by an academic or administrative staff member from their department.

7.2.9. The Investigating Officer

A relevant member of the Dubai School academic or professional staff who has had no material contact with the student or the matter under investigation will be assigned to act as the Investigating Officer for the complaint.

The Investigating Officer must be able to undertake the investigation without actual or perceived conflicts of interest.

The Investigating Officer will, in the first instance:

- contact the student to confirm that they will be conducting the investigation;
- advise any relevant members of staff of the nature of the complaint;
- obtain any relevant documentation from Stage 1;
- invite the student to a meeting to review and clarify the terms of the complaint;
- if the student chooses not to attend a meeting, confirm to the student in writing the issue to be investigated.

The purpose of conducting an investigation is to establish the facts relevant to the complaint and to provide a full, objective and proportionate response to the student representing the School's clear position.

All parties shall be given at least 3 working days' notice of a meeting with the Investigating Officer. A meeting may be postponed if a student can provide good reason for non-attendance. Failure or inability of a student to attend a rearranged meeting will not preclude the Investigating Officer from reaching a conclusion.

Audio and/or visual recording of meetings is not normally permitted. If, due to exceptional circumstances, it is agreed in advance that a student is permitted to record a meeting, the recording is confidential and must not be copied or disseminated in any way.

The possibility of engaging in mediation to seek early resolution may be proposed by any party at any point during a Stage 2 investigation. Mediation provides both parties with an opportunity to understand what is driving the complaint and may be more likely to result in a swift and mutually satisfactory conclusion.

Following completion of an investigation, the Investigating Officer shall produce a written report outlining the process followed, details of any evidence gathered and any additional information for consideration.

Where a complaint is not upheld, the complainant will be informed of the reasons in writing.

Where a complaint is upheld, the outcome will confirm what actions the School will take to resolve the issue and any timescales for implementation.

7.2.10. Completion of Procedures (COP) Letter

The School will issue a Completion of Procedures (COP) letter after the internal complaint procedures have been completed.

The issue of a COP letter serves the following purposes:

- it fixes the date when the student completes the School's internal complaints procedures;
- it clarifies the issues considered by the School under those procedures;
- it advises the student of the possibility and timescales of bringing a complaint to Regent's University London review.

7.2.11. Review (Stage 3)

A student may request progression of a case to the Review Stage on the following grounds:

- that the correct procedures were not followed in the consideration of their case through the earlier stages of the procedure;
- that the outcome of the formal stage of the Student Complaints Procedure was not reasonable;
- that there is new material evidence that for good reason was not available at the earlier stages of the Procedure.

The review stage is not an opportunity for a rehearing of the original complaint. The review stage does not reconsider the case and no new or additional complaints can be added at this stage.

The senior member of staff with responsibility for student complaints will initially consider whether the grounds for Review have been met and retains a right to refuse the Review Stage where:

- no prima facie case has been made out in respect of the grounds identified above;

- the request for the Review Stage was submitted late.

Where the Review stage is refused, the senior member of staff with responsibility for student complaints will write to the student setting out the reasons for the decision.

The student will receive a decision on whether their request for Review has been accepted. If the request is accepted, the student will normally receive the outcome of the Review within 20 working days of the date the request for a review was submitted.

The Reviewer may decide:

- that following Review of the matter, one or more of the grounds for Review were not met by the student and the outcome of Stage 2 is not changed; or
- one or more of the grounds have been met and would have changed the outcome of Stage 2.

Reviewers may overturn the outcome of Stage 2. Cases where a complaint is upheld on Review may not be returned to Stages 1 or 2 for further consideration. The Reviewer's decision represents the final decision regarding the complaint.

Where a student complaint is upheld at the Review stage, the outcome must contain detail of what action the School should take to resolve the issue and any appropriate timescales for implementation.

If the student complaint is not upheld a Completion of Procedures letter will be sent to the student. If the complaint is upheld or part-upheld at Review stage, a Completion of Procedures letter will only be issued at the request of the student.

○ **7.3. Admissions Complaints and Appeals Procedure**

Istituto Marangoni Dubai is committed to operating a fair and consistent admissions process that protects the interests of applicants. In the event of a dispute, it is expected that in the first instance applicants will be able to successfully resolve such matters by way of informal discussion with the Admissions team. Where this is not possible, more formal action can be taken through the Admissions Complaints and Appeals Procedure.

Applicants can be assured that formal submission of complaints or appeals will not prejudice any opinion of the applicant or negatively affect any later dealings with their application or any subsequent application.

A complaint or appeal should be made by the applicant. Complaints or appeals made on behalf of the applicant (e.g. by School, parents or another third party) will only be considered in exceptional cases where there are clear reasons for doing so and written consent from the applicant is received. Complaints or appeals that are made anonymously cannot be dealt with under this Admissions Complaints and Appeals Procedure.

Please note that a formal complaint or an appeal must be raised within 3 months of the events complained about unless evidence is provided of an exceptional reason for the delay.

7.3.1. Scope of the Procedure

The Admissions Complaints and Appeals Procedure is restricted to:

Complaints:

- The handling of an application;
- The admissions process and / or service provided;
- Conduct of an interview or member of IM Dubai staff.

Appeals:

- There was a material and / or procedural irregularity in the decision-making process;
- There is evidence of unjustified discrimination or bias against the applicant;
- Additional evidence has come to light since the decision of the School was made, which could not reasonably have been expected to have been produced at the time of the case.

The procedure may be followed by all applicants to Istituto Marangoni Dubai.

An applicant cannot submit a complaint or an appeal where this is a disagreement with the judgement of an admissions decision in assessing the merits of an application, or in reaching a decision on an application, which has been reached in accordance with the published criteria.

7.3.2. How to Make an Informal Complaint or Appeal

Where appropriate, it is encouraged to try to resolve a matter of a complaint or an appeal by an informal discussion with the Admissions team, which can be done via email or a phone call.

Following informal attempts to resolve a matter of a complaint or an appeal (stage 1), applicants may raise a formal (Stage 2) complaint or an appeal to the School by completing a complaints or appeals form.

7.3.3. How to Make a Formal Complaint or Appeal

Where an applicant has reasons to believe that their application has not been handled fairly or objectively, they should complete a formal complaints or appeals form (stage 2) and email the form together with any relevant attachment to the Admissions Team.

7.3.4. Handling a Complaint or Appeal

An investigation of the applicant's written statement will be undertaken. The Admissions team may confirm or change an earlier decision in the light of this investigation. The Admissions team will send a written reply to the applicant within 15 working days of receiving the request.

7.3.5. Review of a Complaint or Appeal (Final Stage)

The applicant may ask for a further review of the decision of the Admissions Team within 15 working days of receipt of the outcome where:

- There were procedural irregularities in the investigation of the complaint or appeal;
- New evidence can be presented which could not reasonably have been made available with submission of the original complaint or appeal;
- The outcome of the investigation was not reasonable in all the circumstances.

The review will be undertaken by a dedicated senior member of staff who has not been involved in the case before. The final outcome will be communicated within 15 working days.

7.3.6. Data Protection

Applicants submitting a complaint or an appeal are required to complete a declaration form confirming their agreement that the School can process the information provided to investigate the complaint or appeal in accordance with the Data Protection Act 1988.

7.3.7. Monitoring of Complaints and Appeals

The School monitors and reviews the number and outcomes of complaints and appeals through annual periodic reporting to inform improvement to its service.

○ 7.4. Health and Safety Statement

Istituto Marangoni Dubai is committed to managing health and safety effectively to protect its School community and other persons with whom the School interacts because it is recognised that the School has not only a moral and legal duty, but also because its community is the greatest asset. The policy sets out the commitment and the objectives the School aspires to in managing health and safety. It is signed by the most senior person within the School to demonstrate that the commitment is led from the top.

7.4.1. Responsibility for Health and Safety

Istituto Marangoni Dubai has overall responsibility for health and safety and the operation of this Policy. The overall responsibility for health and safety rests at the highest management level. However, it is the responsibility of the whole Istituto Marangoni Dubai community to cooperate in providing and maintaining a safe work and study space. Any health and safety related matters should be reported to an appropriate member of staff immediately. Failure to comply with this Policy may be treated as a misconduct and dealt with under the Disciplinary Procedure.

7.4.2. Accidents and First Aid

The Policy sets out procedures that are to be followed when an accident. The Policy is applicable to the whole Istituto Marangoni Dubai community as well as visitors who are members of the public and are therefore not at work.

Relevant definitions include:

- Accident: an unplanned event that causes injury to people, damage to property or a combination of both.
- Near miss: an unplanned event that does not cause injury or damage, but also could do so.
- Work-related illness: a prescribed illness that is obtained by an employee through the course of work or from a non-employee because of activities carried out by the School.

7.4.2.1. Accident Book

All accidents resulting in personal injury must be recorded on the School's Accident Book. The Accident Book will be reviewed regularly by senior management to ascertain the nature of incidents that have occurred in the workplace. This review will be in addition to any investigation of the circumstances surrounding each incident.

All near misses must also be reported to management as soon as possible, so that action can be taken to investigate the causes and to prevent recurrence.

7.4.2.2. Reporting Requirements

The following events must be reported and logged in the Accident Book (the list is not limited to):

- A death.
- A specified injury to an employee or other members of Istituto Marangoni Dubai community.
- An injury to a non-employee where that person is taken directly to hospital for treatment because of their injury.
- Any dangerous occurrences.

All injury related accidents must be investigated:

- To ensure that all necessary information is collected.
- To understand the sequence of events that lead to the accident or incident.

- To identify the unsafe acts and conditions that contributed to the cause of the accident or incident.
- To identify the underlying causes that may have contributed to the accident or incident.
- To ensure that effective actions are taken to prevent recurrence.
- To enable a full and comprehensive report of the accident or incident to be prepared and circulated to all interested parties.
- To enable all statutory requirements to be adhered to.

The investigation must include obtaining signed witness statements, photographs, and drawings (if applicable). All accident reports, witness statements, photographs and / or drawings are to be kept on file to advise the insurers of a potential claim and to present to any events of further investigations. Records are to be kept for 3 years from the date of the incident unless other specific requirements apply.

7.4.2.3. First Aiders

First Aiders are qualified personnel who have received training and passed an examination in accordance with all local requirements. In addition, all First Aiders will be provided with refresher training at regular intervals to keep their skills up to date.

Full list of appointed First Aiders are available to familiarise with, however, please be aware that the First Aid personnel will not be required to provide treatment for which they have not been trained.

7.4.2.4. First Aid Boxes

First aid boxes will be provided within the School to ensure there are adequate supplies for the nature of the hazards involved. Boxes and kits will be checked regularly to ensure they are fully stocked and all items are in a usable condition. The first aid box should protect the contents from dampness and dust, it should be kept as near as possible to the hand-washing facilities.

Details of first aid facilities and the names of trained first aiders are displayed on the notice boards. All accidents and injuries at work, however minor, should be reported to the Institution Director and

recorded in the Accident Book. The Institution Director is responsible for investigating any injuries or work-related disease, and preparing and keeping accident records.

7.4.3. Fire Safety

All reasonable steps will be taken to prevent a fire occurring. In the event of fire, the safety of life will override all other considerations such as saving property and extinguishing the fire. To prevent fire and to minimise the likelihood of injury in the event of it, Istituto Marangoni Dubai will:

- Assess the risk from fire at the School and implement appropriate control measures.
- Ensure good housekeeping standards are maintained to minimise the risk of fire.
- Provide and maintain safe means of escape from the School.
- Develop a fire evacuation procedure.
- Provide and maintain appropriate firefighting equipment.
- Regularly stage fire evacuation drills, inspect the means of escape, test and inspect firefighting equipment, emergency lighting and any fire warning systems.
- Provide adequate fire safety training to employees.
- Make arrangements for the safe evacuation of deaf or otherwise disabled people.
- Make arrangements for ensuring all visitors are made aware of the fire evacuation procedures.
- Display fire action notices.
- Keep fire safety records.

The whole IM Dubai community should familiarise themselves with the fire safety instructions, which are displayed on notice boards and in the official DIFC Gate Village 8 Emergency Evacuation Route. If a fire alarm is heard, the School community shall leave the building immediately by the nearest fire exit and go to the indicated fire assembly point.

7.4.3.1. Fire Marshals

The Fire Marshals responsibilities include:

- Continuous monitoring of assigned fire safety areas.
- Continuous checking of corridors and walkways to ensure combustible materials are not stored there.

- Monitoring of escape routes to ensure those are kept free of obstructions.
- Ensure fire doors are not tied, propped, or wedged open.
- Ensure that all extinguishers are where they are supposed to be, and that no obvious misuse or defect has occurred.

In case of the fire alarm going off, Fire Marshals must:

- Without putting themselves at risk, sweep through their located area and verbally encourage staff to leave via the nearest fire escape route.
- Check all accessible rooms including toilets and offices to ensure staff have evacuated the area or in case someone is waiting for assistance to evacuate. In case there are signs of fire in a room, they should note the fact, but should not enter or open the door.
- If there is no immediate danger, ensure that all windows and doors are closed en-route to the emergency exit.
- Report to the senior manager at the fire assembly point to report any signs of fire in their area, advise if anyone might be at risk or if their area is clear.
- Take part in any post-alarm de-briefing to identify any shortcomings in the fire evacuation procedures.

Please note that Fire Marshals are not expected to unnecessarily delay their own exit from the building or risk their own safety at any time. In addition, they are not expected to fight a fire or use a fire extinguisher except to aid their own escape.

For further Health and Safety information, please ensure to familiarise with the Health and Safety Manual.

8. People of Determination/ Disabilities Policy

Purpose

IMD is committed to providing equal opportunities to all its students, regardless of any obstacles they may face in their academic pursuits. The institution strives to assist students with physical or mental disabilities to overcome any barriers and attain their educational goals. This policy is to outline the support IMD provides to people of determination.

Policy

IMD provides a safe and comfortable physical environment where students can discuss any obstacles they may encounter during their academic journey. Additionally, IMD ensures that students have access to the Students and academic services department which can assist them with any challenges they may be facing. The office places great importance on confidentiality and takes steps to safeguard sensitive information both within the institution and externally.

Procedures

The student and academic services provide supportive and educational counseling to assist students in improving their learning approaches. The following principles are established as procedures in case of any obstacles:

1. Prospective students must inform the Students and academic services of any mental or physical challenges that would require special care before enrollment. The office will assess the support needed based on supporting documents and determine if the institution can adequately provide that support.
2. Upon enrollment, student must provide the Students and academic services with an impartial UAE certified professional's report, which should be accredited by the Dubai Health Authority. The report must include a clear diagnosis, ongoing treatment, prognosis, evaluation procedures employed (for mental challenges), clear history of treatment/diagnosis, explanation of any medications and potential side effects, and explanation of any aides used.

3. The Students and academic services notifies relevant faculty/staff of the special requirements and ensures adequate follow-up.
4. Students must provide updated medical reports annually to the Students and academic services where applicable.
5. Students can approach the Students and academic services at scheduled times throughout the semester to seek support for emotional or mental health issues.
6. The Students and academic services provides workshops on mental health and support for people of determination.
7. IMD ensures that counselling will be held with confidentiality by the Students Support Office.

9. Student Services

The School promotes initiatives to ensure cultural, recreational services to students as well as assistance to integrate them into their study and work environments. These activities include:

- counselling interviews focused on the management of problems impacting on the academic and educational experience of the student;
- Management of Personal Development Plans (PDP), activated with students presenting certification of specific learning disorders or with health problems that may compromise their academic experience. In this case, there is a coordination and monitoring programme for the PDP via constant discussion with the course professors;
- organisation of cultural activities;
- information and orientation interviews for choice courses and career placement.

For any student wellbeing and pastoral support, students are advised to contact the Student and Academic Services department.

10. Standing Surveys

IMD has designed a number of surveys aimed at collecting stakeholder feedback on different areas to enhance the overall quality of services provided. As IMD considers students an integral part of the development process, their feedback will be collected to further improve the services provided. The surveys below will be regularly conducted by the student services team:

Resources Questionnaire:

- IMD uses a Resources Questionnaire to assess the availability and effectiveness of resources required to support its academic programs and other activities.
- By gathering feedback through a Resources Questionnaire, IMD can identify areas where additional resources are needed or where current resources could be optimized to better support its mission.

Semester/Subject Questionnaire:

- At IMD, a Semester/Subject Questionnaire is administered to students at the end of each course or semester to gather feedback on their learning experiences.
- This feedback helps IMD evaluate the effectiveness of their teaching methods, course content, and overall learning environment, and make necessary improvements.

Final (Graduate) Survey:

- IMD's Final Survey is administered to graduating students to gather comprehensive feedback on their experiences throughout the academic program.
- This survey covers various aspects, including program curriculum, faculty, resources, job readiness, and overall satisfaction, providing valuable insights to IMD for continuous improvement.

Alumni Survey:

- IMD administers an Alumni Survey to graduates to gather information on their post-graduation experiences and outcomes, such as career progression and personal development.
- By collecting feedback through an Alumni Survey, IMD can evaluate the success of its programs and identify areas for improvement while providing useful data for prospective students and employers.

11. Student Council

Istituto Marangoni sets forth clear provisions for the establishment and operation of a Council of Students, which is composed of students appointed as representatives in the Academic Board.

The Council of Students is an autonomous organisational and coordinating body of the students enrolled in Istituto Marangoni programmes, whose main task is to promote students' participation and to coordinate student representatives in other academic, research and service bodies of the Institution.

The Council of Students act also as an advisory body which can make proposals for what concerns:

- education systems;
- educational activities regulations;
- the efficiency of services;
- tutoring and guidance activities;
- contributions to the educational expenditure required to students and their destination.

The Council of Students may however deliver opinions and proposals on all matters of general interest of the institute, students, and in particular on:

- teaching regulations;
- the efficiency of services;
- tutoring and guidance activities;

Istituto Marangoni provides the logistical, staff and financial support necessary for the operation of the Council of Students.

The Council of Students deliberates on the implementation of training activities organized by students themselves in the field of culture, cultural exchanges, sport and leisure and provides for the allocation of funds for this purpose. The rules for the operation of the Board of Students are set out in a specific Regulation. However, this regulation must provide rules for the election of one of its members as its President, who represents the Council of Students for all intents and purposes.

Students are involved in the publication of their research and scholarly activities through the Group's global online magazine Maze35, a digital space to cross paths with international voices of the Istituto Marangoni community. The editorial platform has been developed to exchange creativity and talent. This is the place where projects, ideas, research and case studies are shared and analysed by game changers, visionary minds, students and alumni to challenge the future of Fashion and Design, to

rethink the world of luxury through a new language that values authenticity, inclusivity and respect for the environment.

It's never easy to find one's own voice out there but inspiration from others can help guide you through a universe of opportunities and knowledge.

The activities of the Students Council include, but are not limited to, the following:

- Assisting Istituto Marangoni Dubai in identifying the interests, programs, and goals of the student majority.
- Communicating those interests, programs, and goals of the student majority to Istituto Marangoni Dubai.
- Assisting Istituto Marangoni Dubai in providing students with programs to meet the needs of its students.
- The elections are conducted according to the Election Code of the Student Council.

- **11.1. Nomination and election**

- Candidate should be an Istituto Marangoni Dubai student.
- The duration for the elected Council is three academic years.
- Each candidate should present a plan.
- The students should nominate only 5 candidates.
- The elections will take place as in the announcement period mentioned.
- The elections are held electronically through the portal using a student's ID number.
- The nominated council can vote on the president and vice president role.
- The candidate should take the council responsibilities as part of his/her priorities.

- **11.2. Students Representatives Roles**

Representing the student body: Student representatives are responsible for representing the interests and concerns of the student body at the institutional, program, and course levels.

Providing feedback: Student representatives are responsible for gathering feedback from students and communicating it to the relevant decision-making bodies. They should be able to articulate student perspectives and advocate for solutions that are in the best interests of the student body.

Participating in decision-making processes: Student representatives are responsible for actively participating in decision-making processes at the institutional, program, and course levels. They should contribute to discussions, provide input, and offer suggestions for improvement.

Communicating with the student body: Student representatives are responsible for communicating with the student body and keeping them informed about relevant decisions and developments. They should be able to convey complex information in a way that is accessible and easy to understand.

Building relationships: Student representatives are responsible for building positive relationships with relevant stakeholders, including faculty, staff, and administrators. They should be able to work collaboratively and constructively with others to achieve shared goals.

Maintaining confidentiality: Student representatives may be privy to confidential information, and they are responsible for maintaining the confidentiality of that information. They should respect the privacy of individuals and Istituto Marangoni Dubai and adhere to any relevant laws and regulations.

Promoting diversity, equity, and inclusion: Student representatives are responsible for promoting diversity, equity, and inclusion in all decision-making processes. They should be able to recognize and address bias, discrimination, and inequity and work to create a more inclusive and equitable environment.

12. Other Institutional Activities

Independently and working with other entities, the School promotes art and production activities to capitalise on the skills and talents of its staff and students. These may include:

- organisation of exhibitions and/or events;
- organisation and management of publications, publishing and/or online activities connected to the Institute's educational and research activities.

13. Research

Istituto Marangoni promotes interdisciplinary and inter-school research programmes, international research, membership to international research bodies, and the enhancement of international agreements in the sector for research purposes. For this purpose, the School supports research groups and gives value to the individual research activities of its teaching staff. Groups are dedicated to research in the Fashion, Design and Art fields, bringing together professors, staff and students with shared academic interests.

Interdisciplinary research collaborations, exchanges and sharing all occur through teaching staff exchanges (visiting lecturers) with other schools and this activity aims to encourage innovative, original research.

Further information regarding research-related requirements are available in the Research Policy.

- **13.1. Research policy statement.**

Aims and Objectives

- **Advancing design knowledge:** The primary goal of research in a design-focused institution is to advance knowledge in design fields.
- **Developing innovative design solutions:** Research at IMD is addressed to scientific and practical aspects of design, developing innovative solutions to real-world problems that are both aesthetically pleasing and functional.
- **Improving the user experience:** Design-focused research also aims to improve the user experience of products, services, and systems. This involves understanding user needs, preferences, and behaviors and designing solutions that meet these needs.
- **Exploring new design technologies and materials:** As a design-focused institution, research at IMD also focuses on new design technologies and materials. This involves exploring new materials, manufacturing processes, and technologies that can improve the design and functionality of products.
- **Collaborating with industry partners:** Working closely with industry partners is one of major strengths of IMD's educational system, and an opportunity to apply research findings to real-world

design challenges. This involves collaborating with local and international companies to design new products and services or to improve existing ones.

- **Fostering interdisciplinary collaborations:** Design-focused research often requires interdisciplinary collaboration across fields such as engineering, computer science, social sciences, and business. Therefore, IMD prioritize fostering interdisciplinary collaborations to promote innovation and creativity.
- **Supporting teaching and learning:** It is expected that faculty members should integrate their research into courses, improving learning expectations and exposing students to cutting-edge research, helping them develop critical thinking and problem-solving skills.
- **Promoting academic excellence:** Like many other academic institutions around the world, IMD strives to promote academic excellence, and active research is a critical component of this goal. Through the implementation of its research activity, IMD can attract talented faculty and students, enhance its local and international reputation, and secure funding for further research.

- **13.2 Scope of the research**

The responsibility for the activities in the research strategy of IMD is shared among individuals, offices and committees, as per the following:

- **Research Office:** responsible for developing and implementing research strategies, policies, and procedures aligning with IMD's mission and goals. The office is responsible for managing research funding and compliance with ethical standards and regulations.
- **Education Director:** develop and implement the strategic plan with the Research Office, to support IMD in achieving its research goals and contribute to the advancement of knowledge in the field of education.
- **Faculty and Researchers:** Faculty and researchers are responsible for conducting research that aligns with IMD's research priorities and strategies. They are also responsible for publishing research findings in reputable journals and conferences, disseminating research outputs, and engaging with industry and community partners to promote knowledge exchange and collaboration.

- Research Support Staff: provide administrative and technical support to faculty and researchers. This includes managing research grants and contracts, providing resources and equipment support, and ensuring compliance with ethical standards and regulations.
- Industry and Community Partners: are important stakeholders in IMD's research strategy, providing funding and resources for research, as well as opportunities for knowledge exchange and collaboration. IMD is responsible for developing and maintaining relationships with industry and community partners to facilitate collaborations.
- Students: are an important part of the research strategy of IMD. They contribute to research projects and gain valuable research experience under the guidance of faculty and researchers. IMD is responsible for providing students with opportunities to participate in research and ensuring that they receive the necessary training and support.

- **13.3 Research related activities**

IMD offers a range of internal grants for research topics related to design disciplines. Periodically, internal research grants opportunities are announced via website and emails, including research grants from prominent national and international funding agencies. IMD may also offer a range of Research Assistantships for Students pursuing advanced degrees. Internal grants are evaluated by the Research Committee and assigned to faculty annually.

IMD offers various research grants and opportunities for faculty and students:

- Teaching Research Grants: supporting research activities connected with teaching and learning, this grant could cover the costs of a final exhibition, students study trips, and publication of students elaborates. The grant has validity of one academic year and is expected a quantifiable output at the end (exhibition, publication).
- Innovative Research Grants: awarded through peer review and evaluation of research proposals. The grant has validity of two academic years and cover costs associated with scientific and innovative research such as conference trips and fees, books and equipment, publication in journals, workshop arrangement, and research assistantship. The expected final output is journal publication, conference proceeding, book or chapter, workshop report, patent.
- Research Visits Grants: for external collaboration and capacity building (inbound and outbound). The grant has validity of one semester and can cover hosting costs for one external researcher

(inbound) or one IMD faculty to a hosting institution (outbound). The expected output is a collaborative publication with another institution (journal publication, book or chapter.)

- Summer Research Grants: awarded through peer review and evaluation of research proposals. The grant has limited validity and supports full-time research during the summer season, including conference presentation abroad. The expected output is conference proceeding, journal publication, book or chapter.
- Conference Presentation: for presenting research in reputable conferences. The fund covers the costs for faculty presenting papers in conference proceedings, but not for participation only. The expected output is conference proceedings of highly reputable conferences.
- Students' Research Projects: for graduate and undergraduate students under the supervision of IMD researchers.

○ **13.4 Policies and procedures on projects, theses and dissertations**

13.4.1 Overview

The dissertation is the final assessment of the skills acquired by the student, his/her maturity both with regard to the methodological approach and acquisition of the technical and cultural instruments of reference and it shall therefore result in a project from which the aspects and stages of the path followed by the candidate appear clear.

Brief description

The dissertation consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a free-choice topic, that might be linked to a project or with the internship experience.

Contents

The student is asked to submit on the Student Portal an abstract of 100 words aimed at explaining the purpose, the final objectives, the review of materials and methods used (“Dissertation Abstract”).

The final dissertation may consist - consistently with the nature of the programme in which the student is graduating - in a part of theoretical study and/or in a part of practical development linked to a project

or to the curricular internship experience.

The first part includes the drafting of a written work of at least 4000 words, unless otherwise indicated by the Programme Leader.

The student is required to demonstrate autonomy in research and consultation of sources with their own work, alongside with the ability to critically analyze texts and the ability to coherently explain the topics covered. The written work must include an index, an introduction, the articulation of the exposition into chapters, a concluding chapter and a bibliography.

Consistency with the nature and educational objectives of the programme, the details and indications of drafting and composition of the dissertation project will be communicated to graduating students in due time, with specifications on the structure and expected results – both qualitative and quantitative – and of any practical component and application, which may include the creation of graphic works, drawings, iconographic and material research, moodboards and eventually prototypes.

Unless otherwise indicated by the Programme Leader, the dissertation project as a whole, including the theoretical part, the practical part and their distinctive elements, shall consist in 60 pages to be delivered following the deadline communicated by the Programme Leader and in any case no later

Policy

This policy applies to all candidates (students), supervisors, Committees, examiners, and any other faculty or administration who are related to the management of a thesis at Istituto Marangoni Dubai.

Purpose

To provide precise and clear guidelines and procedures for preparing, supervising, submitting, and examining graduate theses.

13.4.2 Final Examination: Thesis

To be admitted to the Diploma Session, the student must have acquired 60 ECTS (Foundation course year - not required for K13 applicants) + 180 ECTS, including those related to the Internship and Final Thesis, in accordance with the terms defined in the study plans. The thesis is the final assessment of

the skills acquired by the student, his/her maturity both with regard to the methodological approach and the acquisition of the technical and cultural instruments of reference. It shall therefore result in a project from which the aspects and stages of the path followed by the candidate appear clear. At the time of the thesis discussion, the aspects concerning sociological and economic considerations will logically appear, while an appropriate historical location of the considered topics will be equally important. The thesis supervisor must be chosen from the faculty in charge at Istituto Marangoni, while any co-supervisors may be external, however chosen for their specific competence on the thesis topic.

13.4.3 Responsibilities

Board of Examiners

The Board of Examiners for the dissertation of the thesis is appointed by the Academic Board, after hearing the opinion expressed by the Educational Director, and must be constituted, in compliance with the current legislation, by a minimum of five members and not more than eleven, with the exception represented by the presence of any co-supervisor who does not participate in the exam assessment.

The board of Examiners is constituted by professors from Istituto Marangoni. The following professors are members by right of the Board of Examiners: The Educational Director and the supervisor. Co-supervisors may participate in the dissertation of the thesis but not in the assessment and are not entitled to vote. The Director of the course and/or supervisor professor may invite other external members without voting rights for any further analysis and non-binding opinions.

The Student

The student is in charge of preparing and submitting his or her thesis for review. The student is responsible for ensuring that the research presented in his or her thesis was carried out while enrolled in the Istituto Marangoni Dubai program and that it is an account of their own research. The student must abide by Istituto Marangoni Dubai standards and procedures on academic honesty and research integrity. If the student is not in good academic standing, he or she will not be permitted to start working on their graduate thesis.

Before deciding on the thesis topic and title, the student must consult with his or her advisor.

The Supervisors

The primary supervisor must be an Istituto Marangoni Dubai faculty member.

Where the study topic is relevant to Istituto Marangoni Dubai, an external co-supervisor may occasionally be necessary. Throughout the development phase, the supervisor shall formally advise the student on the status of his or her thesis. The thesis subject must be relevant to the curriculum and of interest to Istituto Marangoni Dubai, according to the supervisor.

The supervisor must make suggestions for the choice of thesis examiners.

13.4.4 Grading system for Dissertation

In accordance with the legislation in force, the grade will be jointly assigned by the Thesis Board of Examiners expressed on a scale of 110 out of 110.

The assessment is based on the weighted average of the grades obtained in the examinations converted into 100ths, to which the thesis score between 0 to 12 is added, and it is awarded by the Assessment Board. The average of career grades is calculated on ECTS corresponding to all examinations of the first, second, and third year, excluding exams that receive a positive suitability judgement but not a grade. The starting score may not be less than 66/110.

If the sum of the awarded score and the arithmetical average of the examinations reaches a score higher than 110, the Board of examiners may decide to award “with merit” whose assignment requires a unanimous vote by the members.

Once students pass the final examination, they are entitled to ask for the issuing of the study qualification: “bachelor’s degree” accredited by CAA (Commission of Academic Accreditation - UAE) in a single copy and Diploma Supplement.

13.4.5 Thesis Format

The thesis must be a coherent, scholarly body of work and must meet the following minimum requirements:

- An introduction that describes the research in relation to the current knowledge in the field.
- Thesis chapters must be arranged in a logical and coherent sequence, presenting an

argument that supports the main findings of the thesis.

- A conclusion that summarises the findings and clearly articulates the new contribution to knowledge in the discipline.
- A candidate may submit work as part of the thesis that has been published or accepted for publication or manuscripts submitted for publication that contribute directly to their argument and support their findings.
- In some cases, the candidate may adopt alternative formats for the thesis that suit his/her field of research but must follow the minimum requirements described in items 1, 2, and 3.

13.4.6 Plagiarism

Istituto Marangoni Dubai encourages researchers to produce work that is free of plagiarism and in accordance with the Istituto Marangoni Dubai Code of Conduct. It is expected that the thesis supervisor shall use Turnitin to verify plagiarism in the student's work.

The following guidelines should be observed:

- The thesis, when completed, shall be inspected with TurnItIn for similarity;
- The percentage of similarity must not exceed 15% and it should be in section(s) related to literature review;
- If the 15% similarity or higher is in one continuous block of text, then it is considered "Plagiarism";
- The supervisor must ensure that the final version thesis is free of plagiarism and suitable for examination.

13.4.7. Thesis Process

The thesis process consists of 3 stages:

- Submission of the application for dissertation;
- Initial Submission;
- Final dissertation.

The following procedures shall be followed by all programs.

13.5.7.1 Submission of the application for Dissertation

The student who wishes to apply for dissertation of the diploma thesis shall submit an application to the Students and Academic Service Office, according to the specific procedure. The application will be submitted to the appropriate Board appointed by the Academic Board. The latter has the right whether to accept or not the application in hand. Non-acceptance must be justified and notified to the student.

This application must be renewed if the examination is not taken on occasion of the specified session or if the Board of Examiners appointed rejects it.

The dissertation sessions for the diploma's thesis are established by the Educational Director except for exceptional cases, at the end of the examination sessions.

The following sessions were established for the final diploma examinations:

- Ordinary session: November / December;
- Extraordinary session: February / March;

Additional extraordinary session: July, to be agreed with the Academic Board.

13.4.7.2 Initial Submission

After students complete their thesis, they shall submit it to the supervisor. An electronic and hard copy shall be submitted to the school.

13.4.7.3. Examination

The examiners shall be asked to examine the thesis based the following criteria:

- Does the candidate demonstrate a significant and original contribution to knowledge (relative to the level of the degree being sought)?
- Does the candidate engage with the literature and the work of others?
- Does the candidate show an advanced knowledge of research principles and methods related to the applicable discipline?
- Is there a clarity, coherence in the research, its arguments and conclusions?
- Is the thesis clearly, accurately and logically written?

13.4.7.4 Final Dissertation and Qualification Award

The dissertation is the final assessment of skills acquired by the student and must therefore be based on a project from which the aspects and stages of the student's chosen path emerge clearly. It is preferable for the dissertation to be defined in conjunction with research centres or companies in order to allow a "real" appraisal of the project.

13.4.8 Dissertation Committee

A Dissertation Committee is appointed by the Academic Board, after hearing the opinion of the Educational Director, to assess the final dissertation. Such Committee is composed by the following members:

- The course professor
- The dissertation supervisor (if not the same as course professor)
- Supervising internal staff professors
- External co-supervisors (not mandatory)

The Commission must consist of no less than three members, with the exception of an external co-supervisor, who will not, in any case, take part in the assessment. The dissertation supervisor must be chosen among the teaching staff of the Institute, while any co-supervisors can be external and shall be selected for their specific expertise in the dissertation subject. In compliance with current regulations, the final grade will be assigned collectively by the Dissertation Committee, in 110 out of 110. This grade cannot be below 66 out of 110. When awarding the grade, the Commission must take into account the curriculum followed by the student and cannot allocate more than 12 points. If the sum of allocated points and the arithmetical average of exams should reach a grade above 110, the Commission may decide to add "with merit", for which a unanimous decision is required.

Once the student passes the final examination, he/she is entitled to ask for the issuing of the study qualification "Second Level Academic Diploma" and a Diploma Supplement.

13.4.9 Final Dissertation sessions

Sessions for dissertation discussion are set by the Educational Director, unless in exceptional cases, when they are set for the end of the exam session.

Final diploma examinations sessions are as follows:

- first ordinary session: September;
- second ordinary session: November / December;
- extraordinary session: February / March.

Students who wish to discuss their dissertation must apply through the Students' Extranet, following specific procedures. The application shall be approved by the course professor, who has the right to accept or reject it.

Rejection of the application must be motivated and communicated to the student. The application must be renewed both in case of rejection and in case of failure to attend the dissertation session.

13.4.10. Delivery of dissertation materials by students

Students must have passed all the exams foreseen in their study plan before they can discuss their dissertation, and they must also have processed all tuition fees and other costs payments.

Twenty days prior to the dissertation date session, the Students and Academic Service Office must receive a definitive copy of the dissertation (two hard copies and one digital one, for which the Institute reserves the right to provide technical instructions). Of the three copies, one is used for discussing the dissertation and will be returned to the student at the end of the discussion; the other two copies remain in the documents of the Institute, where one is destined for consultancy purposes, which may occur within the library of the Institute, after submission of the application on the relevant form.

Consultation must be authorised by the Educational Director.

After the discussion, the use of the dissertation for possible integral/partial publication or for any other use, must be jointly allowed by the student and the Institute.

In any case, the following details need to be provided:

- dissertation title;
- student's name and family name;
- registration number;
- name and family name of the supervisor and any co-supervisors;
- academic year;
- course name.

The Institute may use images from dissertations to print out illustrative materials and for the promotion and documentation of teaching activities held in the Institute. Dissertations may be consulted, but only within the school premises; it is not possible to carry out total or partial reproductions of dissertations themselves.

13.4.11 Copyright and Reproduction

The student undertakes to offer Istituto Marangoni Dubai a non-exclusive licence when submitting the final and finished version of his or her thesis. The student is declared to be the only owner of the thesis under the terms of this licence.

By accepting this licence, Istituto Marangoni Dubai and its Library are obligated to keep the thesis safe and make it widely accessible, often online and through other searchable databases.

Students have the option to postpone the publishing of their thesis.

The school will be deemed to have received a non-exclusive, royalty-free licence from the student upon final thesis submission to copy, archive, preserve, conserve, communicate to the public via telecommunication or the internet, loan, and distribute the thesis globally for non-commercial purposes, in any format.

○ 13.5. Research Interests

IMD considers research and scholarly as a priority area of its strategic goals, in order to:

1. Facilitate the management and dissemination of research.
2. Encourage and incentivize researchers while involving students in the process.
3. Develop sustainable and dynamic research areas that serve the community.
4. Enhance research facilities to meet state-of-the-art standards.
5. Improve communication with society to strengthen local, regional, and international relationships and foster collaborative research and innovation.

14. School Spaces and Resources

○ 14.1. School Building

The whole design process of Istituto Marangoni Dubai, located at the DIFC, Gate Village, Building 8, Floor 4, has been strictly referred to the local regulations both for the architectural aspects, Dubai University Design Code, and Fire and Safety ones, UAE Fire and Life Safety Code of Practice, in relation to the Educational Field.

As per the spaces, all the materials and equipment follow the international requirements concerning the quality and environment parameters, in particular:

- Flooring (Bolon): EPD iso 14025, EN 15804 (Leed v4), GreenTag A
- Paintings (Sikkens): EPD ISO 14025, EN 15804 (Leed v4), ISO 16000 A+ (Leed v4), Solvent Free VOC <1g/l, Indoor Air Comfort Gold (Leed v4)
- Furniture: Greenguard certified

The distribution and layout is planned to keep the different functions separated among the didactical, administrative and facilities in order to clearly identify each area. From the entrance it is possible to immediately reach the three zones:

- Didactical space (439 sq.mt., or 4.725 sq.ft.)
- Facilities and Services space (317 sq.mt, or 3.412 sq.ft.)
- Administrative space (175 sq.mt., or 1.884 sq.ft.)

The administrative space for the staff is composed of an open space office, a private office for the Institution Director, a private office space for the Educational Director, a meeting room, an orientation office, a printer room as well as a faculty room.

In addition, the number and typology of classrooms, facilities and staff areas is compliant with the growth considered in the 5 Years Business Plan. In relation to facilities and services, the spaces identified are the ones below:

- Reading room (Library) that includes 12 seats, tables, chairs, bookshelves and 2 printers.

- Material Lab that includes 12 seats, a counter and shelves.
- Cafeteria that includes 17 seats, tables, a counter, chairs and stools.
- Terrace that includes 17 seats, coffee tables, armchairs and chairs.
- One restroom for females and one restroom for males.

The accessibility to these rooms and classrooms is guaranteed during teaching hours until 9 pm, under the supervision of deputed personnel. A daily cleaning is planned twice a day.

○ **14.2. School Library**

The School has a specialist Fashion, Design and Visual Arts library, which aims to deliver a high quality engaging and supportive service for Istituto Marangoni Dubai students and academic staff. The library is available for consultation and/or loans of texts or other materials stored, at the times established annually by the Institution Director within the organisation of general and secretarial services.

If a book has been lost or damaged, it is important to inform the librarian accordingly as soon as possible. Students are responsible for handling books, magazines and other library materials and equipment with care. Lost or damaged items will be charged at full cost.

○ **14.3. School Laboratories**

Access to laboratories and use of their equipment must occur in the presence of the teaching staff member concerned, who will be responsible for conducting the laboratories, both with regard to use and storage of the equipment, and with the activities carried out. Students, teaching staff and other staff are obliged to comply with the safety regulations provided for each lab. It is strictly prohibited to use the laboratories for anything other than educational purposes. Damage to equipment will be subject to a charge to cover repairs or the purchase of new equipment, levied against the person responsible.

- **14.4. School IT Facilities**

The School offers different IT facilities for students such as computers, scanners, on-site copy machines, School email accounts, access to a dedicated student intranet. The School encourages appropriate use of the IT facilities by students and members of staff to ensure maximum use, therefore, all resources should be used in a responsible way.

Students must use computer facilities in a way that does not breach or infringe any local law. Students must not use the computing facilities to access, create or transfer offensive or inappropriate material. Students must not delete or modify any files, disassemble cables or other computer parts or install illegal software. Students must report any damage or faults regarding the internet connection to the appropriate staff member.

Internet access is possible using the stations in the computer laboratory or library, or via Wi-Fi. When students are in lessons, Internet use must be authorised by teaching staff. The use of email by students is dependent upon the acceptance of accountability.

15. Other Student Services

○ 15.1. Student Employability Support

The Career Service office provides career support for students at undergraduate and postgraduate levels. The purpose of the Career Service team is to create a bridge between Istituto Marangoni Dubai graduates and the job market. To do so, mentoring and counselling activities are organised throughout the academic year. These may include workshops and individual career advice meetings with eligible students. During meetings, CVs and portfolios are revised and students are encouraged to talk about their career goals and expectations, while being advised on professional paths and on strategies to tackle the professional world and, more specifically, the fashion and design industry both at local and global levels. To further enhance job market knowledge, the Career Service organises seminars and round table discussions as well as specific career days with professionals, HR managers and employers, usually on topics such as: career paths, personnel research methods and professional figures.

Students have the possibility to book individual appointments with the Career Service staff for counselling and support through a dedicated career management platform where they also have access to the Istituto Marangoni job board.

Thanks to the strong professional network of Alumni and companies, the Career Service supports its Alumni in sharing job opportunities and recruitment initiatives also upon the successful completion of the programme. The team also develops additional contacts within the industry for custom collaborations and talent acquisition support also for managerial and senior profiles.

○ 15.2. Student Representatives

Student Representatives play a crucial role for the management and improvement of Istituto Marangoni Dubai activities and act as a bridge between the students and the School. As Student Representatives, they have an important role to play by enabling communication to find out what works well within their courses and the School as well as help to identify areas of enhancement. Students work closely with the School staff to bring positive, student-led change that will have an impact on both their cohort and future students.

Student Representatives are invited to:

- Ensure that all students on their courses are aware of their Student Representatives who will ensure to present student views and opinions to the School staff.
- Help identify areas of improvement.
- Attend local Boards, Committees and other meetings to speak directly with School staff and take an active role in shaping the future of their courses.
- Lead and guide students in understanding the value of courses and education they are receiving as well as the importance of being proactive, productive and constructive in suggesting and highlighting possible improvements.

- **15.3. Student Clubs**

Student clubs are committed to encouraging programs, events, and activities that help students improve their skills through practical, hands-on learning experiences outside of the classroom. These clubs also recognize and celebrate the contributions students make to extracurricular activities. Through participation, students gain diverse and valuable experiences that enhance their formal education and contribute to their personal, intellectual, and skill development.

Student clubs provide an excellent opportunity for students to build social, educational, and leadership skills. Participation in recognized clubs and organizations offers students the chance to network, represent the university, take part in leadership programs, and engage in events and service activities both on and off-campus.

Membership

A student willing to join a student club must communicate with the Student & Academic Services Department (academicservices.dubai@istitutomarangoni.com)

The student must fulfil the following requirements:

- (a) Must be enrolled as a regular (non-repeating student)
- (b) Have a minimum attendance of 80%

(c) Not holding any disciplinary warnings

To establish a club, a minimum of 5 members is required. Members should elect the club president who will serve as the focal point of contact with the Student & Academic Services Department.

President Responsibilities

- Coordinate all the club responsibilities in order to hold successful events and activities.
- Facilitate the work of the club in consultancy with all members.
- Submit event proposals to the Student & Academic Services Department for approval and follow up on them.
- Call for meetings and lead the discussion.

At the beginning of each academic year, the students previously involved in a club will automatically be reinstated.

16. Academic Offer Overview

○ 16.1. Overall Academic Offer Overview

Undergraduate Programmes available in Istituto Marangoni Dubai under CAA (Commission for Academic Accreditation) Accreditation are:

- Bachelor of Arts Degree Course in Fashion Design & Accessories
 - Foundation Year in Fashion & Design: 60 credits (not required for K13 applicants)
 - Year 1: 60 credits
 - Year 2: 60 credits
 - Year 3: 60 credits
- Bachelor of Arts Degree Course in Interior Design
 - Foundation Year in Fashion & Design: 60 credits (not required for K13 applicants)
 - Year 1: 60 credits
 - Year 2: 60 credits
 - Year 3: 60 credits
- Bachelor of Arts Degree Course in Product Design
 - Foundation Year in Fashion & Design: 60 credits (not required for K13 applicants)
 - Year 1: 60 credits
 - Year 2: 60 credits
 - Year 3: 60 credits
- Bachelor of Arts Degree Course in Visual Design
 - Foundation Year in Fashion & Design: 60 credits (not required for K13 applicants)
 - Year 1: 60 credits
 - Year 2: 60 credits
 - Year 3: 60 credits
- Bachelor of Arts Degree Course in Fashion Communication and Image
 - Foundation Year in Fashion & Design: 60 credits (not required for K13 applicants)
 - Year 1: 60 credits
 - Year 2: 60 credits
 - Year 3: 60 credits

- Bachelor of Arts Degree Course in Fashion Management with a Concentration in Digital Communication & Media
 - Foundation Year in Fashion & Design: 60 credits (not required for K13 applicants)
 - Year 1: 60 credits
 - Year 2: 60 credits
 - Year 3: 60 credits
- Bachelor of Arts Degree Course in Fashion Management with a Concentration in Frances & Cosmetics
 - Foundation Year in Fashion & Design: 60 credits (not required for K13 applicants)
 - Year 1: 60 credits
 - Year 2: 60 credits
 - Year 3: 60 credits

Undergraduate programmes provide participants with the necessary knowledge and skills to carry out a profession in their chosen fields.

- **16.2. Foundation in Fashion & Design**

- **16.2.1. Programme Learning Outcomes**

The Foundation Year in Fashion & Design encourages participants to investigate the worlds of fashion and design and their mutual contaminations through an exploration of all their aspects, from keywords to styles, from design thinking as a methodology with manifold applications to concept development resulting from the analysis of the key issues that are redefining fashion and design fields nowadays: the rise of the imperative of sustainability, digital disruption, the evolution of aesthetic languages, the impact of emerging trends and new consumer needs.

This course is for candidates that may not have all the entry requirements to undertake a 3-year undergraduate programme or that are simply unsure as to which area of study best suits their skills or where their true passion lies. The students will be introduced, while improving their language knowledge and their specific skills in the fashion and design fields, to new working methods that will teach them to conduct research, develop their creative ideas and reflect on their progress.

All participants then understand, adapt and safely use practical methods and skills for creative production as well as solving complex problems through the application of fashion and design ideas into solutions for those problems.

The course helps students to build their own portfolio of works with projects that will involve styling, visual communication, business-oriented mindset and creative inspirations resulting from a multidisciplinary approach to research.

PLO Framework:

Knowledge [K]: Outcome of the assimilation of information through learning, set of facts, principles, theories and practices that are linked to an area of work or study.

Skills [S]: Ability to apply knowledge and use know-how to complete tasks and solve problems. **Competence [C]:** Proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

On successful completion of this program the graduate will:

Knowledge

1. Understand the design process and its stages, including research, ideation, prototyping, and testing
2. Understand how to collect, assess, record, and apply appropriate information to interpret it critically by considering diverse points of view to reach well-reasoned conclusions

Skills

1. Communicate ideas effectively, both verbally, in writing and through graphic means, utilising manual techniques and digital tools.
2. Apply design thinking in concept development for fashion design, fashion styling, product design, interior design, and visual design.
3. Use design principles, aesthetics and styles derived from a multidisciplinary approach to create visually appealing and functional products.

- Analyze the aspects of global culture, the drivers of change in the fashion and design industry, including market trends, cultural change, competition, and sustainability considerations to become informed and impactful professionals in the industry.

Competencies

- Demonstrate competencies in using Information Technologies and Communication [ITC] tools in order to communicate ideas and design professionally.

16.2.2. Plan of Study

Foundation in FASHION & DESIGN - PATHWAY IN DESIGN								
Semester	Disciplinary Fields	Lesson Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/credits ratio	Type of Assessment
I / II	Language - General Skills	T	75	175	250	10	25	E
I / II	Language - Fashion & Design Fields Terminology	T	75	175	250	10	25	E
I	Global Culture & Contextual Studies	T	38	88	125	5	25	E
I	Design Methods	TP	38	38	75	3	25	E
I	Fine Arts Studies	T	30	70	100	4	25	E
I	Visual Design Workshop	TP	38	38	75	3	25	E
I	Product Workshop	TP	50	50	100	4	25	E
II	Interior Design Project Workshop	TP	75	75	150	6	25	E
II	Italian Creative Culture	T	38	88	125	5	25	E
II	Fundamentals of Sustainability in Design	T	23	53	75	3	25	E
II	Entrepreneurial Mindset	T	30	70	100	4	25	E
II	Creative Production	TP	38	38	75	3	25	E
Total			545	955	1,500	60		

Foundation in FASHION & DESIGN - PATHWAY IN FASHION								
Semester	Disciplinary Fields	Lesson Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/credits ratio	Type of Assessment
I / II	Language - General Skills	T	75	175	250	10	25	E
I / II	Language - Fashion & Design Fields Terminology	T	75	175	250	10	25	E
I	Global Culture & Contextual Studies	T	38	88	125	5	25	E
I	Design Methods	TP	38	38	75	3	25	E
I	Fine Arts Studies	T	30	70	100	4	25	E
I	Visual Design Workshop	TP	38	38	75	3	25	E
I	Product Workshop	TP	50	50	100	4	25	E
II	Fashion Design Workshop	TP	75	75	150	6	25	E
II	Italian Creative Culture	T	38	88	125	5	25	E
II	Fundamentals of Sustainability in Design	T	23	53	75	3	25	E
II	Entrepreneurial Mindset	T	30	70	100	4	25	E
II	Creative Production	TP	38	38	75	3	25	E
Total			545	955	1500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

To be able to progress to a chosen 3-year programme, students are required to pass all subjects indicated in the plan of study.

16.2.3. Course Descriptions

This one-year foundation course prepares participants for entry onto any of the 3-year creative undergraduate programmes.

Over the course of the year students are offered exciting new challenges that will improve their critical independent thinking, develop their skills and help them identify where their true passion lies.

Participants gain a solid base in Istituto Marangoni training methods and experience the intensive learning approach that is required to successfully follow one of the full-time 3-year undergraduate programmes.

Language study skills are included in the syllabus, concentrating on the communication of ideas in both verbal and written formats, as well as acquiring a subject-specific lexicon, useful for their future professional career. They become more and more aware of multiculturalism as a valuable source of inspiration for creative minds.

The Foundation Course is a full-time one-year programme and is divided into two Semesters. The overall aim of the programme is to investigate the main study areas related to Fashion (Fashion Communication and Image, Fashion Management with Concentration in Digital Communication and Media, Fashion Management in Concentration in Fragrances and Cosmetics, Fashion Design) and Design (Interior Design, Visual Design, Product Design), drawing virtuous connections across these different study areas.

Students are introduced to the lexicon currently used in creative fields, providing them with a panoramic view that spans the worlds of arts, cinema, and magazines (digital and offline).

Particular attention is dedicated to an experimental use of sketchbooks to develop ideas, themes or concepts, which include mixed media for both figurative and abstract imagery.

Furthermore, the course aims to develop the entrepreneurial mindset of students, by showing them how products are marketed and how production strategies influence business decisions according to positioning strategies. The rise of sustainable design and circularity is covered to enhance student's critical understanding of the impact of climate change and the increasing scarcity in global natural resources.

The programme comprises two pathways:

-the Fashion pathway where specific attention is also given to the fashion design study field through the Fashion Design Workshop, with the main objective of nurturing and developing individual ideas and creative research applied to a fashion collection design

-the Design Pathway where participants will engage and experiment in product design projects via methods of research and concept definition. Additionally, students will be introduced to, and explore, key methods of interior design, through the Interior Design Workshop.

Based on the different study areas covered, participants will be guided in bringing together a creative portfolio of works containing all projects completed during the year covering fashion communication and image, fashion management and fashion design.

At the end of the course students will have gained an informed insight into key areas of the fashion and design industries, together with an introduction to a broad range of creative and practical skills such as drawing, painting, photomontage, collage, photography, graphics, illustration, and fashion and textiles research and design methods. With the knowledge and preparation gained during the year students will be able to make an informed choice on their future study path, and identify which undergraduate program best suits their skills, passions and abilities.

Global Culture & Contextual Studies

The course will provide students with an overview of global culture, with special focus on a variety of areas which make it a reality. The course “Global culture and contextual studies” offers a holistic view on the key topics and drivers of change to consider as a creative and critical thinker in the 21st century. The course invites students to think beyond the fashion and design industries with a view to becoming key opinion leaders with a sensitivity to geopolitical, environmental, and societal issues. The students will be invited to speak up about causes that matter to them and society at large - reframing what it means to make an impact through fashion & design. Focus will be placed on stepping into becoming creative advocates by learning about the concepts of awareness, attention, action, and accountability.

Design Methods

The course aims to bring a basic knowledge of different design methods within creative industry.

We will outline key design methods and techniques for creative practice. Students will develop fundamental design processes used in creating a project and will learn how to analyze, research, and visually communicate their design concepts. They will be guided in a process of researching, analyzing, and engaging with visual and design-oriented references and materials.

The creative research process will focus on fashion, art, trends and style and students will learn how to conceptualize and generate concepts and ways of working that have relevance to the fashion industry.

Students will learn basic graphic design and methods of visual communication to develop and communicate ideas. They will acquire the necessary skills required for the construction and manipulation of images and visual messages. Students will apply fundamental concepts, techniques, and the use of tools in the creation of a personal expression that responds to a defined objective. Students will be asked to express and document their ideas through visual and graphic presentations.

Fine Arts Studies

This course is aimed at developing students' familiarity with styles and aesthetic languages that cross the boundaries between design, interiors, arts, fashion, therefore training both their observational skills and critical abilities and providing inspirations. The program is centered on the individual student's potential and imagination. Alongside and in support of each lesson, various types of homework assignments will be set: reading, museum and exhibition visits, films, group, and individual research projects. In this course students will be introduced to the foundations of visual languages and fine arts as a cultural construct and as a primary component in fashion and design communications.

The identification and comprehension of essential elements that underpin visual literacy as applied to creative arts and design will be introduced. The course ranges from cinema to literature, from figurative arts to music, aimed at familiarizing students on how arts influence fashion and design (and vice versa).

The course has a clear experience-based structure, with students actively taking part during the lessons. Furthermore, a series of visits to exhibitions, shows, events and museums will also be included. The course will ignite students' creativity and fuel their intellectual curiosity according to a multidisciplinary approach.

Visual Design Workshop

This course aims to teach students to interpret basic information coming from the world of styling such as images, colors, symbols, styles, fashion shows, exploring and comparing different phenomena.

Students will thus be able to re-elaborate their creative inspirations in a personal key, to present the basic information that will introduce them to the world of fashion styling. The course includes a photoshoot preparation group project that will lead students to a real photoshoot experience in the following year.

Product Workshop

The course will teach students the importance of developing a proper product range as a crucial phase in the value chain of a company operating or in the fashion or in the design sectors. Students will embrace a strategic perspective in dealing with products, to understand how to align a company's vision and mission with the target's needs and expectations, through the development of a diversified range of products or through the use of the most appropriate marketing and communication strategies. Students will become familiar with the concept of brand's positioning drawing on theories, models, and concepts from academic research. Students will gain an understanding on the trends and developments in corporate communication within organizations. During the lessons, students will assess the alignment for products range between a company's vision and mission, culture, and communication, drawing on theories, models, and concepts from academic research.

The course aims to provide students with comprehensive insights into the key issues — corporate social responsibility, corporate branding, corporate identity — that define this area of practice and how to deal with them. The student will thus have a general overview on the key activities and skills in specific disciplines and emerging areas of practice, including social media, management, and leadership. The course will equip students with an understanding of the concepts and tools in marketing and public relations activities and their overlap in addition to a summary on product development.

Italian Creative Culture

The course will provide students with an analysis of the links between their culture and Italian culture, with a clear experience-based structure, and students actively taking part during the lessons. The course aims to analyze the specificities of Italian culture, in terms of beliefs, attitudes, but also in terms of Italian “genius loci”, lifestyle, production system based on districts, peculiarities of the so-called “Made In Italy” system, a focus on the Milanese cultural system, and the Milanese Fashion and Design sceneries. Students will be encouraged to compare the approach of Italian culture with the student country culture.

The student will thus get a general overview of Italian culture, focusing on a series of disciplines (visual arts, design, cinema, food), as well as outlining links and reciprocal influences between design, fashion and culture.

Fundamentals of Sustainability in Design

The course aims to develop students' capability to understand the imperative of sustainability from a manifold point of view: in terms of product design, materials research, manufacturing processes and distribution, the rethinking of business models with a view to the rise of phenomena such as slow fashion, regenerative culture, and circular design. In particular the course will cover among the other topics: the competitive advantage of sustainability, the global appointment with the Sustainable Development Goals, the rise of the environmentally friendly customer, the energy crisis, green washing, digital pollution, the boom of upcycling and recycling and of the rise of Secondhand marketplaces, block-chain based solution to ensure the traceability of the supply chain.

The course 'Fundamentals of sustainability in design' offers a deep dive into the theoretical and practical aspects to be considered in aligning design with sustainable practices. The course includes the study of terminology and case studies around circular economy, the *raison d'être* of the United Nations Sustainable Development Goals (the so-called '17 SDGs') as well as the importance of the ESG standards - Environmental, Social and Governance. An "hands-on approach" workshop will crown the course, to enable students' creative skills in leveraging the principles of circularity.

Creative Production

The course aims to support students in obtaining basic visual communication skills and layout skills for the preparation of their portfolio. Using Adobe InDesign tools, students will learn to present their projects effectively and in a personal way. The course will explore the world of graphic design and visual communication focusing on developing students' skills in Adobe InDesign, typography, and visual representation. The course covers the essential tools of Adobe InDesign, helping to understand and recognize how to use the tools effectively, learning how to collect and evaluate accurate images to visually represent ideas, as well as understand and apply basic knowledge about typography. The course culminates in the creation of a visual portfolio, which showcases students' skills and communicates ideas clearly and professionally.

The course 'Fundamentals of sustainability in design' offers a deep dive into the theoretical and practical aspects to be considered in aligning design with sustainable practices. The course includes the study of terminology and case studies around circular economy, the raison d'être of the United Nations Sustainable Development Goals (the so-called '17 SDGs') as well as the importance of the ESG standards - Environmental, Social and Governance. An "hands-on approach" workshop will crown the course, to enable students' creative skills in leveraging the principles of circularity.

Entrepreneurial Mindset

Why is entrepreneurship important these days? Entrepreneurship is a discipline inside management that has only begun to be studied and a very relevant body of knowledge has been developed around it to help and support creative minds in developing their entrepreneurial mindset. Innovation is a discipline, together with entrepreneurship, for which methodologies have been developed and taught to people who innovate. When these disciplines are brought together they create the concept of innovative entrepreneurship.

The course will define the concept of entrepreneurship across various scales and global markets, as well as the development of creatives from a historical sense, with an emphasis on the key traits of an entrepreneurial mindset. Students will learn the opportunities and challenges faced by prominent entrepreneurs and the habits they had to build to thrive in the industry. The course will include several modules, worksheets, interviews, videos and content, and students will develop a strong sense of self-branding required to further research, plan, and develop their own entrepreneurial approach to become founders of their own brands. This will touch upon an overview of diverse resources, from theoretical work to practical business models successfully applied in fashion, art, and design. Students will also enhance their leadership skills and develop a clearer understanding of their potential as an entrepreneur.

Language – General Skills

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines as well as real-life contexts. We will be looking at the principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, develop their self-awareness as well as audience-awareness when it comes to the two main forms of communication, written and oral.

This will also include looking at body language in different cultures and countries to complement students' learning journey on communication and help them build good relationships at school and in real-life.

Language – Fashion Field Terminology

In this Course students will acquire new terms and specific phrases. used in the fields of fashion, design, creativity. Students will gain a specific vocabulary of the creative industry, being involved in conversations in class with the teacher as well as with their classmates, focusing on specific topics belonging to design culture, methods, and techniques. Students will be encouraged to reflect on the topics and compare their personal opinion with that of their classmates by using appropriate technical terminology and professional phrasing.

Fashion Design Workshop

The course aims to provide students with the instruments necessary for the knowledge and analysis of the figures present in the world of creative level fashion and to provide the materials useful for research and basic for fashion design. The figures most analyzed will be those of the designer (and Maisons), photographer and stylists and their ability to create cultural, aesthetic, and artistic identities. The course is divided in 3 parts: introduction to Fashion Illustration, the Fashion Panorama and a final introduction to Draping. In the introduction to basic drawing for Fashion the students will understand to manipulate the tools for Fashion illustrations and get an overview of different Illustrations styles & techniques to start to build their personal handwriting. The second part, is a consistent overview on Fashion Panorama highlighting the differences between RTW and Couture, and all the directories of Fashion, highlighting the emblematic Designers and Brands. The final part is more hands-on, where the student will have the opportunity to discover the basis of draping with practical garment to build. Through practical and theoretical lessons, participants will be taught how to formulate convincing and creative ideas, and then translate them into an effective visual representation. Students are introduced to the fashion collection and fashion illustration basics with an essential and playful approach to the most important fashion shows seen during the latest Fashion Weeks. Through practical and theoretical lessons, participants will learn experimenting with their ideas. Students will move their very first steps into the creation of a fashion collection, adapting and managing volumes, trends and silhouettes seen on the runways.

Visual Design Workshop

In this course students will approach aesthetic languages always located in cultural and intellectual context, through the acquisition of visual literacy. The course will introduce the visual scenario and will be given

basic tools to manipulate it. Students will have an introduction to graphic design and methods to develop and communicate their ideas visually.

During the course, students will acquire the elementary theoretical and practical skills required for the construction of images and visual messages. Students will learn how to realize a well-structured visual presentation, graphically correct and effective from the communication viewpoint. They will learn how to deliver a speech to an audience by public speaking techniques to support their visual presentation. Students will gain a fundamental knowledge of visual culture and be a set of given basic analytical tools to understand the different visual styles.

Interior Design Project Workshop

In this course students will learn how to manage the design of a whole interior space at a basic level by defining the appropriate mood, choosing the color palette, and the furniture style.

Students will learn how to gather project information properly and on how to organize their projects in a comprehensive and effective way. Quality will be enhanced instead of quantity by applying specific techniques and professional formats.

- **16.3. Bachelor of Arts in Fashion Design & Accessories**

- 16.3.1. Programme Learning Outcomes**

PLO Framework:

Knowledge [K]: outcome of the assimilation of information through learning, set of facts, principles, theories, and practices that are linked to an area of work or study.

Skills [S]: ability to apply knowledge and use know-how to complete tasks and solve problems.

Competence [C]: proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

On successful completion of this program the graduate will:

Knowledge:

Understand how to collect, assess, record, and apply appropriate information to interpret it critically by considering diverse points of view to reach well-reasoned conclusions

1. Learn the principles of material science for fabrics and the key manufacturing methods for the creation and prototyping of fashion garments and accessories;

Skills:

1. Become proficient in communicating ideas effectively, both verbally, in writing and through graphic means, utilizing manual techniques and digital tools.
2. Use different drawing and image digital processing techniques for sketching, coloring, rendering fabrics and creating technical layouts for clothing and fashion accessories
3. Use 3D modelling, prototyping and pattern cutting techniques, combined with digital softwares, for the development of innovative shapes
4. Select the most appropriate techniques for the creation of a fashion design portfolio (graphic design, techniques of visual communication, image editing, mood board creation, material chart)

Competencies:

1. Create fashion collections with a strong creative component, in which the dexterity and knowledge of both artisanal and industrial techniques find application in an expressive and innovative way and meet the needs of the reference market.
2. Evaluate the evolution of the fashion panorama embracing a sociological, historical and anthropological perspective in light of the impact of key drivers of change such as sustainability, globalization and digital disruption.

16.3.2. Plan of Study

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
I	Basic	ISSC/03	Fashion and Costume History	T	30	70	100	4	25	E
I	Basic	ISST/02	Materials Science and Technology	T	45	105	150	6	25	E
I	Basic	ISDC/07	Image Digital Processing	TP	100	100	200	8	25	E
I	Basic	ISSC/01	History of Applied Arts	T	45	105	150	6	25	E
I	Basic	ISDR/02	Representation Methods and Tools	TP	100	100	200	8	25	E
I	Specific	ISDE/05	Fashion Design I	TP	50	50	100	4	25	E
I	Specific	ISME/02	Basic Design	TP	100	100	200	8	25	E
I	Specific	ISST/04	Fashion Design Realization: Patterns I	TP	100	100	200	8	25	E
I	Foreign language	ISSE/02	Foreign Language	T	30	70	100	4	25	ID
I	Free Study Activities	AA	Free Study Activities				100	4	25	ID
Total					600	800	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the second year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
II	Basic	ISSC/03	History and Criticism of Contemporary Fashion	T	45	105	150	6	25	E
II	Basic	ISSC/01	History and Criticism of Contemporary Design	T	45	105	150	6	25	E
II	Basic	ISDC/06	Visualization Techniques	T	30	70	100	4	25	E
II	Specific	ISDE/05	Fashion Design II	TP	100	100	200	8	25	E
II	Specific	ISST/04	Fashion Design Realization: Patterns II	TP	100	100	200	8	25	E
II	Specific	ISDE/05	Fashion Collection Design I	TP	150	150	300	12	25	E
II	Specific	ISME/03	Visual Research	T	37.5	87.5	125	5	25	E
II	Specific	ISDE/04	Prototyping	TP	75	75	150	6	25	E
II	Free Study Activities	AA	Free Study Activities				125	5	25	ID
Total					582.5	792.5	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the third year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
III	Basic	ISSU/05	Sociology, Anthropology and Psychology of Fashion	T	30	70	100	4	25	E
III	Specific	ISDR/03	Modelling	TP	75	75	150	6	25	E
III	Specific	ISDE/05	Fashion Collection Design II	TP	50	50	100	4	25	E
III	Specific	ISST/04	Realization of Experimental Prototypes	TP	75	75	150	6	25	E
III	Specific	ISDE/01	Product Design	TP	75	75	150	6	25	E
III	Specific	ISSE/03	Economics and Fashion Marketing	T	37.5	87.5	125	5	25	E
III	Specific	ISDC/02	Communication Tools and Techniques	T	30	70	100	4	25	E
III	Specific	ISDC/08	Fashion Project Communication	TP	100	100	200	8	25	E
III		INT	Internship R&D	T			225	9	25	ID
III		DIS	Dissertation	T			200	8	25	E
Total					472.5	602.5	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to receive a Degree diploma.

16.3.3. Course Descriptions · Fashion Design & Accessories Year 1

Basic Design

In semester 1 the practical aspect of this subject is based on the teaching of female and male figure design, paying particular attention to the proportions of the human body and the stylization of the form. At this stage, the study of the body proportions, anatomy, volumes, perspectives and movement is studied by analysing the various methods of representation. The basic tools for communicating and developing fashion design are provided, using various black and white illustration techniques. In semester 2, starting from the basic knowledge of fashion design, learned in the previous semester, the course aims to implement representation techniques through the analysis of the main manual rendering methods. By studying photographic images from magazines, fashion shows and fashion illustrations, the student acquires the ability to actualize the design style and customise the image. Practical examples stimulate the student to learn the basic colouring techniques using markers, coloured pencils and pens of various types. This study allows to recreate opaque and shiny effects, transparencies and textures of the most varied fashion fabrics for the illustrative drawing of the collection.

Fashion Design Realization: Patterns I

Students will be introduced to basic pattern making techniques applied to the construction of skirts, trousers, dresses, sleeves and collars, therefore providing them with the technical awareness that will help them develop original designs. The study of the lines for the various product types and the careful analysis of the details are discussed. The pattern making is part of a progressive process of knowledge in which the techniques applied to the making of garments are fundamental as a support to creativity.

Furthermore, students will be introduced to the basics of 3D design (the graphic software used will be Clo 3D). In this way, they will be able to experiment with the creation in 3D of basic clothing items, at the same time revisiting the technical specifications of modelling also in digital form and arriving at the composition of 3D drawings, which respond to the characteristics of constant technological innovation of the fashion product required by the market.

Image Digital Processing

The course, with a theoretical and practical nature, introduces the student to the awareness of the utility of digital softwares for researching fashion-related information, acquisition and storage of data and images for

the creation of reports, mood boards and visual presentations. The course will also deal with photo retouching, colour correction, image processing techniques, illustration, and vector technical drawing.

In details: Using Adobe InDesign CC will allow students to create layouts for presentation boards in order to effectively, clearly and professionally demonstrate the technical/creative components of any project. Through the study of Adobe Photoshop® and Procreate, students will acquire the skills to adequately use the photographic retouching tools, image processing and have the opportunity to create customized material textures and fashion illustrations with techniques appropriate to the contemporary style. Finally, thanks to the use of Adobe Illustrator®, students will learn how to create the technical drawing of the garments with the help of vector paths. These are in fact indispensable tools to represent and communicate their creative ideas in a professional way.

Fashion Design I

The course aims to address two different design phases, from the development of the personal collection concept to the development of the garment, and allows the identification of the correct tools for the creation and representation of the creative work.

To encourage the student to understand the importance of research in the field of Fashion Design, the basic methods of acquiring information are put into practice, using different sources. The student is sensitised to appreciate the power of Fashion to express social change, cultural and political phenomena, and the economic reference system.

In the design phase, they are provided with skills to elaborate their own research, to develop ideas, volumes and details that can satisfy the chosen target in the contemporary fashion market.

Materials Science and Technology

The theoretical and practical course aims to transmit the knowledge necessary to understand the functioning of the textile supply chain in the design and production phase of fabrics. Becoming familiar with the processes of transformation of raw materials, and the production techniques, allows the student to be able to appreciate the specific properties of the fabrics as well as to refine the sensitivity in the use of materials for fashion and understanding the environmental impact of textiles and production processes. To broaden the knowledge of materials, the world of yarns, leathers, accessories and small parts is also explored in order to understand their multiple technical and creative possibilities, against the context of the rising imperative of sustainability.

History of Applied Arts

This theoretical course investigates chronologically the aesthetic languages of the History of Art by relating it to historical, social, political and cultural contexts. Artistic production is examined in its various forms: from Painting to Sculpture, from Architecture to Design. The subject, through its contents, allows the student to grasp the most important artistic codes and draw a parallel between cultural movements through different eras and geographic areas. It also investigates the relationships between the art of the past and the stylistic features of the present, in order to grasp their aesthetic and creative values. Alongside and in support of each lesson, various types of homework assignments will be set: reading, museum and exhibition visits, films, group and individual research projects. During the Workshop: Artistic and cultural references, students will be guided in identifying artistic references, which can enrich their Collection project, and will understand the importance of creating a link between art and fashion, with reference to both Western and Middle East design cultures.

Foreign Language

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines as well as real-life contexts. We will be looking at the principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, and develop their self-awareness as well as audience awareness when it comes to the two main forms of communication, written and oral. In particular, we will be looking at Business English, how to pitch ideas as well as how to write a CV and prepare for job interviews to get students ready to step into the work environment.

Representation Methods and Tools

The course allows students to acquire the autonomy they need to manage research for the purpose of examining the cultural elements and trends linked to the world of clothing and accessories. Knowledge of the design process, as dealt with in the previous semester will allow students to become capable of drawing an original project that offers sources of inspiration and solutions for the development of a creative idea. Special attention will be focused on the representative processes of designing, from both technical and illustrative viewpoints, and the effectiveness of these processes in completing creative designs, and an

original composition of the Portfolio for the S/S Collection, with traditional techniques and with the support of digital interventions, that fit in with the contemporary's professional market.

Fashion and Costume History

This theoretical course analyses the evolution of the history of dress from Ancient Times to the end of the 1800s. The developments will be considered within a wider historical, social, political and cultural context. The following elements of Dress will be explored in detail: cut and sartorial construction, the development of fabrics and materials, accessories, jewellery, hair and makeup. The relationship between fashions of the past and of the present will be explored, with the aim of being able to make comparisons between the various historical periods and stylistic codes in use today.

Alongside and in support of each lesson, various types of homework assignments will be set: reading, museum and exhibition visits, films, group and individual research projects.

Free Study Activities

The entire amount of credits for the first year's Free Study Activity (4 CFA) will be given to the student for a series of written contents covering different topics revolving around fashion design and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between fashion and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.3.4. Course Descriptions · Fashion Design & Accessories Year 2

History and Criticism of Contemporary Fashion

This course examines key design themes and movements of the 20th and 21st centuries from an interdisciplinary perspective. Students will begin by exploring a range of expressive languages, such as color, shape and sign, as reinterpreted by several authors and contemporary designs. Through a series of lectures and discussions, students will investigate the relevant critical debates and themes shaping the current art and design landscape. Throughout the course, students will also explore how fashion is influenced and

influences film, photography, theater, applied arts, architecture, comics, and design, examining the ways in which these fields intersect and shape each other. The goal of this course is to provide students with a deeper understanding and critical reflection on the significant themes that have shaped design history in the 20th and 21st centuries across different geographical areas.

Visualisation Techniques

This practical course focuses on the graphic production of data sheets, palettes, materials and fabrics. It aims to enable learning proper technical communication with manufacturers working in the fashion and accessories world. Students will also learn how to use Photoshop and Illustrator to create professional-quality prints and patterns for a variety of applications. The course will cover the fundamental concepts and techniques of pattern design, including colour theory, repetition and scaling, and will also cover Photoshop and Illustrator functions useful for creating seamless patterns and elaborate designs.

Fashion Design II

This complete fashion program will teach students the skills and techniques needed to create stylish, high-quality fashion accessories, customise their design skills, and perform personal fabric manipulations and trimmings. Students will learn how to design and create accessories using a variety of materials and techniques. What is learned will be conveyed in the second semester in a dedicated workshop on accessory pattern making. Students will also explore the manufacturing processes involved in fashion design, including stitching, finishing and other techniques used to professionally finish their garments. In the knitting workshop, students will learn how to design and create knit garments using a wide range of techniques and tools.

Fashion Design Realisation: Patterns II

This subject provides students with the theoretical and practical tools needed to make fashion garments. It is at first oriented toward teaching the basic techniques of pattern making for shirts and outerwear, to analyze shapes, proportions and details. The next step is the creation of a more advanced paper pattern that explores alternative methods of constructing a garment, experimenting and creating shapes and volumes with high technical and creative content. This model silhouette proposal will be refined and expanded to create the first complete dresses in the S1 collection.

Fashion Collection Design I

This practical course introduces visual perception as an educational tool for aesthetics and communication. Through a creative design project combining art and fashion, students will explore a wide range of approaches to create new aesthetic contaminations. Research and ideas generated from the main theme will be used to develop design concepts and solutions for an experimental and original collection. Students will have the opportunity to interpret artistic ideas in their own way, combining individual garments with other areas of study and experimentation to create a unique and original collection.

Visual Research

This theory-based course aimed at providing students with a comprehensive overview of international macro trends reshaping the fashion panorama, examining their cultural, economic, and social origins. Students will gain an understanding of the current fashion phenomena driving change in the modern world, develop their ability to analyse aesthetics and understand what drives fashion, including new consumers' needs. By enhancing their skills in interpreting images and engaging in critical and analytical thinking, students will be able to innovate and create designs that meet industry demands. They will also create a project of an ideal fashion shooting for their own collection. Overall, the course aims to cultivate students' cultural awareness by igniting their creativity and ability to drive innovation.

Prototyping

By having students create patterns for 3 complete, well-matched outfits, the course gives them an opportunity to develop the pattern-making techniques learned previously and use them, on a more advanced level, to experiment with the fashion volumes and shapes of their own personal creative design. This will provide an opportunity to verify the students' skills in moving from the two-dimensional to the three-dimensional aspects of pattern-making. Furthermore, students will replicate two of those outfits also using a 3D CAD dedicated software.

History and Criticism of Contemporary Design

This course examines key design themes and movements of the 20th and 21st centuries from an interdisciplinary perspective. Students will begin by exploring a range of expressive languages, such as color, shape and sign, as reinterpreted by several authors and contemporary designs. Through a series of lectures and discussions, students will investigate the relevant critical debates and themes shaping the current art

and design landscape. Throughout the course, students will also explore how fashion is influenced and influences film, photography, theater, applied arts, architecture, comics, and design, examining the ways in which these fields intersect and shape each other. The goal of this course is to provide students with a deeper understanding and critical reflection on the significant themes that have shaped design history in the 20th and 21st centuries.

Free Study Activities

The entire amount of credits for the second year's Free Study Activity (5 CFA) will be given to the student for a series of written contents covering different topics revolving around fashion design and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between fashion and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.3.5. Course Descriptions · Fashion Design & Accessories Year 3

Sociology, Anthropology and Psychology of Fashion

The subject aims to analyze the relationship between Fashion and Society. The student is provided with the cultural background to appreciate the power of Fashion to express social change, cultural and political phenomena, in regards to the evolution of the zeitgeist. This allows us to trace an initial insight into the meaning of dress and to understand how Fashion seeks to satisfy the human need and desire for identity, in line with the core values of a society. Fashion is a privileged tool for expressing and understanding identity research, body, and sexual politics (gender studies), globalization, the relationship between the collective and the personal, and between the environment and natural resources (the responses of manufacturing creativity to the ecological crisis). A solid humanistic and interdisciplinary foundation will enable students to understand fashion not only in terms of costume, but as a vast cultural heritage to be capitalized and as a territory for social change to move towards more ethical responses to collective issues.

Modelling

The aim of the course is to study and customise fashion shapes.

The proper application of theoretical knowledge, previously learned, together with the use of garment-specific construction techniques, enables students to gain autonomy and professionalism in the creation of paper patterns and the development of patterns and prototypes. Exploring creative forms, students are encouraged to experiment, using traditional cutting and draping techniques as well as alternative and contemporary methods. Innovative shapes and volumes will be used to create silhouettes and the creation of garments in real fabrics that will also serve as the basis for the creation of the student's final personal collection. The course of study also allows students to establish a relationship with the manufacturing sector through confrontations with fabric suppliers, workshops and tailors.

Product Design

This course aims to push the student's personal creativity further through research into contemporary fashion, different technical and experimental explorations that offer the possibility to understand the links between technology, art, contemporary design and fashion. The main purpose is to carry out a wide-ranging task of personal experimentation, starting with abstract cultural concepts and moving on to the definition of solid creative ideas on which to base the creation of a highly original, personal fashion project. Specific attention will be dedicated to style and image, arriving at the development of a fashion style in line with contemporary tastes, as well as boosting individual creative vision. Starting with the research project completed in the research book, and through innovative experimentation, the result will be a developed proposal for a women's/men's outfit that is original and with lots of personality. A great deal of attention will go to the aspects linked to aesthetics, the fashion message and the impact of the overall image. The final aim is to create a contemporary personal collection that can be considered suitable for a fashion show/exhibition.

Economics and Fashion Marketing

This course aims to support the role of marketing within the fashion system. It explores the market by analyzing business models and marketing strategies of leading companies in the fashion industry. It examines market scenarios, consumer spending habits, strategic and evaluation processes, organizational resources, segmentation, fashion product placement and competitors, strategic planning and the relevant policies for: product, price, distributions, communication, promotion and sales. The final aim is to integrate

the approach with marketing and the awareness of the market and trends as part of personal creative development.

Fashion Collection Design II

This practical course covers all stages of preparing a final collection project. The foundations are laid for strategic project definition, structuring of the collection, definition of materials and planning of the subsequent operational stages. An appropriate marketing orientation, with awareness of international markets and trends, makes the project highly professional and substantial. As a result, the student will develop a capsule collection for a professional portfolio for which he or she must be able to demonstrate his or her creative vision from a position of market awareness through which to pursue a successful professional career.

Realization of Experimental Prototypes

The course, which is mainly practical in nature, will professionalize students in the use of pattern-making techniques and cuts for men's and women's clothing for the creation of shapes, volumes with a great level of detail. Students will become independently able to create paper patterns and to manage the construction processes of a fashion garment for the creation of toiles and prototypes, through to the production of items suitable for catwalk presentation. Opportunities dedicated to fittings with models will allow for verification of the correct application of production techniques. To complete the look, accessories will also be conceived and made, to create effective styles in line with contemporary trends. The subject matter will focus on the production of garments that meet the quality characteristics of craftsmanship and aesthetics to be suitable for a catwalk show.

After the many stages of defect removal, calico garments will be made into fabric. The services of professional tailors and workshops will be provided, and the student will be called upon to create a product of the required high level of quality.

Communication Tools and Techniques

In this course, students will learn how to develop a cohesive styling concept for their fashion final collection. They will explore several sources of inspiration, including art, history, culture, movie pictures and current trends, and learn how to translate these into a consistent aesthetic vision for their collection. Additionally, students will learn how to effectively communicate their collection ideas through a personal concept

proposal. This will involve learning how to write a brief and clear written proposal that conveys all student's inspirations and vision for their collection.

Fashion Project Communication

This practical and theory-based course deals with the main communication tools in the fashion industry. Essential elements include principles of branding, the graphic expertise needed to develop a coherent visual identity and to set out a professionally presented portfolio, both in hard copy and digital formats, insights on effective strategies to launch a fashion collection or to conceive a creative fashion show. Students are called upon to use all tools for the creative process as well as for the communication of ideas to create a compelling visual narrative, able to drive engagement and word of mouth. Some of the main objectives of this unit will be to experiment with new possibilities using graphic media and 3D animations as an essential method of creating a compelling visual narrative.

Internship

The internship activity facilitates students to undertake work placement(s) to develop work based learning skills. The experience of working in a professional environment supports the development of professional and transferable skills, which in turn enhance future employability. Students will have the opportunity to develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives. Thanks to the internship experience, students will apply both theoretical knowledge and practical skills of critical analysis to real world situations within a defined range of contexts to eventually increase their awareness of the social and community contexts within their disciplinary field. This unit will support the development of students as reflective practitioners and potential employees, who are equipped to meet the challenges and opportunities of the design industry. Students will undertake a work placement in industry, while documenting and reflecting upon the critical aspects of their experience in a critically reflective review. Each Student will be visited at least twice by their placement tutor during this unit. Tutorial support sessions can also be booked individually.

Dissertation

The Thesis (dissertation) consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a free-choice topic, that might be linked to the final collection project or with the internship experience.

16.3.6. Possible Career Path

- Fashion designer
- Fashion illustrator
- Pattern maker
- Trend forecaster/coolhunter
- Costume designer
- Accessories designer
- Accessories pattern maker
- Handbag designer
- Fashion illustrator
- Product manager

- **16.4. Bachelor of Arts in Interior Design**

16.4.1. Programme Learning Outcomes

PLO Framework:

Knowledge [K]: outcome of the assimilation of information through learning, set of facts, principles, theories, and practices that are linked to an area of work or study.

Skills [S]: ability to apply knowledge and use know-how to complete tasks and solve problems.

Competence [C]: proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

On successful completion of this program the graduate will:

Knowledge:

1. Understand how to collect, assess, record, and apply appropriate information.
2. Become familiar with different styles and philosophies of international brands, trends, and markets, considering sustainability.

Skills:

1. Become proficient in communicating ideas effectively, both verbally, in writing and through graphic means, utilizing manual techniques and digital tools.
2. Able to manipulate and create spaces that are harmoniously and efficiently integrated in line with client needs, considering factors such as distribution, lighting selection, materials, colours and furniture.
3. Survey and professionally represent and design spaces, including custom-made furniture, considering technical features, and selecting appropriate materials.
4. Deal professionally with space planning, circulation, display strategy and setting-up for various uses such as retails, exhibitions, hospitality, and corporate spaces.

Competencies:

1. Generate, evaluate, develop, and communicate design ideas through the use of manual techniques and/or digital tools.
2. Raise clear specific problems, interpreting information, considering diverse points of view, reaching well-reasoned conclusions, and testing them versus relevant criteria.
3. Utilizing Information Technologies and Communication (ITC) tools in order to communicate ideas and design professionally.
4. Create and design innovative space solutions that align with contemporary trends and user needs, considering sustainability.

16.4.2. Plan of Study

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/Credits ratio	Type of Assessment
I	Basic	ISDC/01	Design Semiotics	T	30	70	100	4	25	E
I	Basic	ISDC/07	Multimedia Information Technologies	TP	100	100	200	8	25	E
I	Basic	ISSC/01	Design History and Culture	T	45	105	150	6	25	E
I	Basic	ISTT02	Materials Science and Technology	T	45	105	150	6	25	E
I	Specific	ISDR/03	Computer Aided Design (CAD) I	TP	100	100	200	8	25	E
I	Specific	ISME/01	Representation Methods & Tools	TP	150	150	300	12	25	E
I	Specific	ISME/02	Basic Design	TP	100	100	200	8	25	E
I	Foreign Language	ISSE/02	Foreign Language	T	30	70	100	4	25	E
I	Free Study Activities	AA	Free Study Activities		0	100	100	4	25	ID
Total					600	900	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the second year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/Credits ratio	Type of Assessment
II	Basic	ISSU/01	Sociology and Anthropology of Design I	T	37.5	8.5	125	5	25	E
II	Basic	ISST/02	Innovative Technologies and Construction Materials	T	30	70	100	4	25	E
II	Specific	ISDE/02	Interior Design I	TP	150	150	300	12	25	E
II	Specific	ISDE/02	Environment Design I	TP	150	150	300	12	25	E
II	Specific	ISME/02	Colour Design	TP	50	50	100	4	25	E
II	Specific	ISDR/03	Techniques of Design Communication	T	75	175	250	10	25	E
II	Specific	ISDR/03	Computer Aided Design (CAD) II	TP	100	100	200	8	25	E
II	Free Study Activities	AA	Free Study Activities				125	5	25	ID
Totals					592.5	782.5	1,320	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the third year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/Credits ratio	Type of Assessment
III	Basic	ISSU/01	Sociology and Anthropology of Design II	T	37.5	87.5	125	5	25	E
III	Specific	ISDE/02	Interior Design II	TP	150	150	300	12	25	E
III	Specific	ISDE/02	Environment Design II	TP	75	75	150	6	25	E
III	Specific	ISSE/02	Organization Skills and Enterprise Performance Management	T	30	70	100	4	25	E
III	Specific	ISDR/03	Design Rendering and Communication	TP	100	100	200	8	25	E
III	Specific	ISDR/03	Rendering	TP	100	100	200	8	25	E
III		INT	Internship R&D				225	9	25	ID
III		DIS	Dissertation				200	8	25	E
Totals					492.5	582.5	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All subjects must be successfully passed in order to receive a Degree diploma.

16.4.3. Course Descriptions · Interior Design Year 1

Basic Design

The course addresses the critical analysis of the action space of visual communication, phenomena related to the perception of shapes and spatial languages and balance in the graphics field. In preparation for global activity in the Visual Design field, the course addresses the psychological aspects of the theory of form, colour and figuration (Gestalt) and also the more complex areas of graphic culture: relevancy, influences of light and colour, from spatial forms of language to interdisciplinary experimentation. The course adopts both an analytical and a practical approach, addressing the design of 2D and 3D objects by defining them as basic compositions of formal elements. Objects are defined as arrangements of geometric bodies, combining them with different compositional strategies. Special attention is given to modularity and structural joints as well as to the volumetric and morphological definition. Colour and shape combination is addressed as

part of the object design. Chromatic, tactile, olfactory and “sensory” values are also taken into consideration as key aspects of conceptual modelling for design.

Design History and Culture

The course introduces the main moments of historical and critical debate that characterised the History and Culture of Design between the nineteenth and twentieth centuries.

The course combines three different perspectives: the historiographic, critical, and vocabulary-based stances.

Students will be provided with the ability to focus on the development of the main movements in a historical perspective but also to develop and argue in line with his or her own opinions on the various issues that have characterised industrial design and aesthetic culture in the West [European and American], East and Far East [India, Japan, China], and MENA [Middle East and North Africa].

Students will refer to major world events as an inspiration for design projects.

Students will have the opportunity to demonstrate their knowledge of historical content identifying key figures, their roles, and movements of the History of Design of the nineteenth and twentieth century in relation to the socio-cultural context.

Students will produce a series of creative products that reflect their comprehension of both historical content and relevant design skills, all collected in a portfolio along with insight research.

The final portfolio contents will reflect chronologically the different periods of evolution in design and context, by creating a thematic historical timeline.

Computer Aided Design

During the first semester the software AutoCAD will be employed as a fundamental instrument for the representation of project form and spaces. The use of workspace and main tools allows translation in a digital form of basic principles and methods concerning descriptive and projective geometry.

Starting from the theoretical concept of orthogonal planes, using the software it will introduce the technical representation of plans and sections, common architectural elements (doors, windows, staircases) and custom-made furniture. The introduction to the Sketch Up software will also be introduced during this course, to allow students to familiarise themselves with 3D modelling software for quick sketches and spatial composition.

Representation Methods and Tools

Students will develop the necessary tools for the freehand representation of interior spaces and furniture items using different drawing and rendering techniques. The course will focus on several different representational conventions applied to interior space and objects: one-point perspective, two-point perspective and axonometric projection (isometric, dimetric, and trimetric).

We will explore the importance of hand sketching in any design process structured by introducing common sketching materials and tools, we will cover basic sketching techniques, including perspective, composition, and dimensioning. Additionally, we will discuss how sketching can be applied to different design phases such as conceptual sketching, design development sketching, and presentation sketching. The class is based on an hands-on sketching exercise to apply the learned techniques.

Additionally, students will learn the coloured perspective representation of design spaces and the ability to represent a design idea. The colouration techniques through the representation of materials and main textures is illustrated. Furniture elements are studied and represented starting from the research carried out during the course. The perspective sketch and the freehand representation of constructive details supports the project developed during the main course.

Focusing on:

Introduction of decorative elements and the human figure

Perspective representation and rendering of designed spaces

Furniture drawing

Representation of constructive details

Multimedia Information Technologies

The objective of the course is to introduce digital technology for the organisation and creation of graphic artwork, and to provide the tools useful for the management and professional elaboration of images. With the use of the software Adobe Photoshop, the student will acquire the fundamentals of composition, and those of layout through Adobe InDesign.

Exercises of layout and paging, of visualisations of interiors with furnishings, will build the necessary skills of the student required to create the presentations of the projects from the principle course, including the principals of retouching photographs, manage imagery, and their interaction with typography and other visual elements.

Foreign Language

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines as well as real-life contexts. We will be looking at the principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, and develop their self-awareness as well as audience awareness when it comes to the two main forms of communication, written and oral. In particular, we will be looking at Business English, how to pitch ideas as well as how to write a CV and prepare for job interviews to get students ready to step into the work environment.

Design Semiotics

The subject aims to provide students with an advanced, specific knowledge of design languages seen in their historical evolution, analysed with a semiotic approach against the background of the social and cultural context of reference. The student will learn how the relevant contents of a given era are translated into recurrent aesthetic styles applied to product design and furniture elements as well as their use in interior design projects. Particular attention is given to the contemporary scenario and the latest development of design languages. Students will develop semiotic skills to be applied to visual production and to how these can be used to convey specific cultural contents

Material Science and Technology

The course aims to provide the principles and information necessary for the formation of a basic culture on materials for design, with a specific focus on interior design. The course will introduce materials considering the technical and scientific aspects including characteristics related to sensoriality and perception. The course also aims to provide the necessary tools to make an informed selection regarding the materials of artefacts, their forms and production processes.

Each lesson will include a theoretical component and application examples, with the aim of providing a basic knowledge of the subject in a facilitated and optimised learning context.

Free Study Activities

The entire amount of credits for the first year's Free Study Activity (4 CFA) will be given to the student for a series of written contents covering different topics revolving around interior design and resulting from

autonomous research activities conducted by the student to explore the interdisciplinary contamination between interior and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.4.4. Course Descriptions · Interior Design Year 2

Sociology and Anthropology of Design 1

The course aims to provide students with a general knowledge of the cognitive mechanisms that govern the relationship of users with digital devices, as a central experience of the contemporary anthropological scenario.

Particular attention is paid to the criticalities that emerge from this type of relationship and to the negative effects of a "toxic" relationship with digital devices, both on a cognitive and social level.

Colour Design

When we talk about design psychology we are not referring to the psychology of the designer, but of the consumer. This means exploring the psychology of society, its collective unconscious, the historical and cultural framework in which we live, and our capacity for symbolic manipulation of objects and colours.

The Covid-19 pandemic has forced us to dramatically change our collective, and then personal, habits. Our work and everyday environments will henceforth be organised around the key word 'hybrid'.

This exploration will be made through the theoretical contribution of important design historians such as Vilelm Flusser, but also with the neuroscientific approach of the neurasthenia of Semir Zeki and his school.

Techniques of Design Communication

This course will allow students to represent their ideas and projects through technical drawings and 3D modelling and renderings. Students will be introduced to the software, 3DS Max and concentrate initially on developing basic volumetric modelling for axonometric views. This will provide the foundations that will allow the students to illustrate the assigned projects three-dimensionally. They will also create

conceptual volumetric renderings. The software learning will be advanced with the introduction of rendering engines that will allow the visualisation of standard and special effects.

The course will introduce students to a series of important software, Adobe Illustrator, Adobe Photoshop, Adobe InDesign and Adobe Premiere. Students will learn how to manage both technical-functional and aesthetic-expressive aspects.

Software: Adobe Photoshop, editing and compositing for photos and raster images; Adobe Illustrator, creation, and management of vector graphic elements; Adobe InDesign, creation of organised, well formatted documents and presentations.

The course will conclude with the introduction of Premiere, the standard to produce audio-visual content in animated graphics. The use of the software will have a particular focus on the creation of a multimedia presentation of interior design projects made by students.

Interior Design 1

In this course, students will elaborate the design process concentrating on the interpretation of interior design proposals in which the aesthetic, functional and experiential components are considered and balanced in an approach that reflects the particular context and reflects the user/client's needs. Students will connect the design components of the interior project with user-centred experience. The architectural and interior interpretation of a sensorial design intention will be examined through the coordinated use of materials, lighting, and colour.

SEMESTER 1

The students will create two different design proposals, each concentrating on a different project typology. The design themes will range from contemporary social needs to the more sensorial and experiential interpretations of interior space.

SEMESTER 2

In the second semester, students will continue to develop the approach and design sensibilities to align and interpret lifestyles. Both place and location will be examined as elements that influence approach, language and the style of interventions and product trend analysis. The project's sustainable materials for indoor and outdoor use will be examined in depth. (Bio-eco-recycled-renewable).

Environment Design 1

In this course, students will be introduced to the complete design process and methodological approach which they will be asked to duplicate in the form of project proposals. The course will focus on establishing the correct and complete steps and introduce and reinforce the design tools to be used.

The students will create a different design proposal, each concentrating on a different project typology.

The students' interior design projects will be based on solid foundations of spatial organisation responding to pragmatic and functional requirements but also on design intentions for a user-oriented experience.

The independent projects that the students will address during the course are of a different nature allowing them to investigate and define a design approach while addressing different elements (and inspirations) of an interior design project. The design themes will range from contemporary social needs to the more sensorial and experiential interpretations of interior space

Computer Aided Design (CAD) 2

The course deepens the technical representation of the project by introducing elements of the executive design with the support of the CAD system.

Construction details and architectural elements will be analysed and adapted to the specific project. The custom-made furniture design will be analysed further according to the contents of the Product Ergonomics course.

A three-dimensional modelling of some custom sizes is provided during the course.

The techniques of rendering, lighting and definition of the materials will be investigated.

Tools for post-production and photo montage of the three-dimensional model in a pre-existing digital image will also be provided.

Innovative Technologies and Construction Materials

Aim of the course is to consolidate and extend the previous year's topics related to materials and processes together with a specific insight on the theme of materials perception, sensoriality and aesthetics by using CMF [Coherent Modelling Framework] and visual coherence methodology and approach. Scope of this module is to provide students with a professional tool and a specific approach that allows to develop creativity and at same time a professional design language.

After a review of the primary aspects related to materials and their main technical competencies requested to an interior designer, the course will then move to the creation of specific tools of research, concept

generation and communication of the material aspects of a project with the goal to provide students of solid theoretical and practical competencies to be used for their on-going projects and future profession. The course covers topics related to the material science, geometry, forces and equilibrium, light, manufacturing, and environmental considerations. The lessons are structured to enable interactive discussion of the importance of each topic in the context of design, supported with various examples and tools to analyse and apply the concepts in real-world scenarios.

Free Study Activities

The entire amount of credits for the second year's Free Study Activity (4 CFA) will be given to the student for a series of written contents covering different topics revolving around interior design and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between interior and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.4.5. Course Descriptions · Interior Design Year 3

Sociology and Anthropology of Design 2

Students will be provided with an understanding of the impact that products have on social life. They will discover, analyze, and study the links between sociology and design. Students will learn to forecast how their objects would affect everyday people's lives, investigating the answers to questions such as: Can we control and guide the outcomes? Why is it important? They will study issues such as global warming, gender-based violence, the floating plastic island within the ocean, and the "Hikikomori" phenomenon. Besides, students will work in groups to present a concept solution for the chosen situation and learn an alternative approach to the traditional design process based on participatory design

Rendering

In the 1st Semester the course provides support to the technical and visual representation of the projects carried out during the Interior Design course. Some topics related to photorealism and the most advanced use of the V-ray rendering engine will be studied, as well as Rhino software.

The use of Photoshop is recommended for the post production of the image in the specific context of the project. Introduction to advanced modeling techniques and realistic photo rendering of project areas. The student will have to carry out the project formalized at the executive level by deepening the characteristics of the space; moreover, ergonomic controls of custom-made furniture will be provided.

Interior Design 2

The course focuses on commercial spaces, product presentations and outfitting a space.

Students embark on a retail space design project (single-brand store - showroom - corner of an international fashion brand) and are introduced to the fashion system and luxury market. The aim of the project is to interpret and translate a fashion brand concept into a physical project space, while also designing the necessary exhibition structures.

Students work on an interior design project that has been pitched and is overseen by a real company/office working in the sector. The project involves briefings, works in progress and delivery to the customer. The goal is to introduce students to the working world by offering them the chance to communicate with a real customer.

Students are supported in their understanding, interpretation and reworking of customer requests by employing brand analysis and suggesting solutions that fit in with contemporary trends. All architectural, functional and aesthetic project features are developed through the creation of technical drawings (plans, sections and details) and mood boards that explore colors, materials, finishes and lighting, and which are presented to the customer.

Design Rendering and Communication

The course provides students with the conceptual and technical tools necessary to employ new technologies in interior design projects. In particular, the most important fashion brands are now testing innovative materials (polymeric, metal, ceramics, composite materials) and new digital technologies.

Students will use these technologies for their projects, in relation to the brief launched by a Company.

During the project development, students will be asked to carry out the spatial translation of the concept in relation to the brand identity, and the elaboration of the construction details related to the architectural proposals for the assigned space.

Students will start from the study of the company DNA, and they will go on with realizing a project reflecting the brand identity, by interpreting and creating an appropriate architectural visual language.

Students will learn to interact with clients in an autonomous way, creating a creative dialogue with them.

The course provides the theoretical/practical tools finalized to the visual communication of the project.

Through the use of graphic layout, visual storytelling, and use of digital and analogue media, students will learn to present their final projects effectively and professionally.

Environment Design 2

Development of the final degree project.

The course includes the approach and interpretation of a living space by interpreting the selected thesis theme in the assigned project spaces. The aim of the project is the ability to understand, interpret and rework an assigned theme, declining it in the development of a residential interior project, proposing suitable solutions in line with the main contemporary trends. The student has to face the evolution of living in relation to the new generations, their lifestyle, their needs and to reflect on possible future scenarios of living, proposing innovative and coherent solutions.

The approach to sustainability as a new social model and status symbol will be addressed by promoting the research of sustainable materials and solutions with low environmental impact. Reuse, recycling, craftsmanship, healthy and non-toxic materials are the keywords of this interpretation.

The evolution of the interiors – though changeable, flexible, reconverted, multifunctional and 'adaptable' - shows the transformation scenario that characterizes the spaces of contemporary living.

Finally, the analysis of technology as an integral part of our lifestyle and its contamination in indoor and residential environments. Immersive, sensorial and virtual experiences amplify the user's emotional response, pushing him to live increasingly immaterial spaces, less physical and suspended between real and digital, the 'physical experience'.

The student will be supported in the development of the project in all the architectural, functional and aesthetic aspects through the development of technical drawings (plans, sections, diagrams and details) and more evocative mood boards that represent the world of colors, materials, finishes and lighting.

The designed space will also be analyzed and represented with a conceptual model.

Organization Skills & Enterprise Performance Management

The course covers the practical and operative aspects required in carrying out the profession of Interior Designer in the final phase of a project. The course provides a simulation of the process applied by professionals in the management of a construction site and of all the working phases expected in the realization of the project proposed to the client.

During the course, students will develop the construction drawings, the Bill of Quantity and the Cost Estimate. In addition, they will learn how to manage the phases and timing of an interior construction site. During the development of the construction project, students will consult the reference regulations and acquire information about the administrative process related to interior design.

- Development of the construction project
- Development of the construction drawings and details
- Site management: coordination and timing
- Electrical plan
- Development of the Bill of Quantities and Cost Estimate
- Knowledge of the administrative processes
- Knowledge of the relevant regulations

Internship

The internship activity facilitates students to undertake work placement(s) to develop work based learning skills. The experience of working in a professional environment supports the development of professional and transferable skills, which in turn enhance future employability. Students will have the opportunity to develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives. Thanks to the internship experience, students will apply both theoretical knowledge and practical skills of critical analysis to real world situations within a defined range of contexts to eventually increase their awareness of the social and community contexts within their disciplinary field. This unit will support the development of students as reflective practitioners and potential employees, who are equipped to meet the challenges and opportunities of the design industry. Students will undertake a work placement in industry, while documenting and reflecting upon the critical aspects of their experience in a critically reflective review. Each Student will be visited at least twice by their placement tutor during this unit. Tutorial support sessions can also be booked individually.

Dissertation

The dissertation is the final assessment of the skills acquired by the student, his/her maturity both with regard to the methodological approach and acquisition of the technical and cultural instruments of reference. It consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a topic, linked to the final degree project and (eventually, not mandatory) to the internship experience. The dissertation's findings will result and find a concrete and well-articulated creative idea ("Degree Project") from which the aspects and stages of the path followed by the candidate appear clear.

16.4.6. Possible Career Path

- Collection development manager
- Interior designer
- Textile/print designer
- Illustrator
- Materials researcher/trend forecaster

- **16.5. Bachelor of Arts in Product Design**

16.5.1. Programme Learning Outcomes

PLO Framework:

Knowledge [K]: Outcome of the assimilation of information through learning, set of facts, principles, theories and practices that are linked to an area of work or study.

Skills [S]: Ability to apply knowledge and use know-how to complete tasks and solve problems.

Competence [C]: Proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

Knowledge

1. Understand how to collect, assess, record, and apply appropriate information to interpret it critically by considering diverse points of view to reach well-reasoned conclusions.
2. Understand different styles and semiotic design languages turning it into a selling point in the global market.

Skills

1. Proficient in communicating ideas effectively, both verbally, in writing and through graphic means, utilizing manual techniques and digital tools.
2. Evaluate the evolution of the design panorama embracing a sociological, historical and anthropological perspective to understand the impact of key drivers of change such as sustainability, globalization and digital disruption.
3. Proficiency in using material science and manufacturing knowledge to produce functional and high-quality design prototypes.

Competencies

1. Manipulate and create new product systems and solutions by applying the most appropriate design methods, efficiently for both community and industrial needs, with a view to users' new emerging needs.

2. Demonstrate competencies in using digital software and tools and select the most appropriate techniques for the creation of a design portfolio in order to communicate creative concepts professionally.
3. Develop autonomy in the organization and management of a design process.

16.5.2. Plan of Study

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
I	Basic	ISDC/01	Design Semiotics	T	30	70	100	4	25	E
I	Basic	ISDR/02	Technical Drawing	TP	50	50	100	4	25	E
I	Basic	ISSC/01	Design History and Culture	T	45	105	150	6	25	E
I	Specific	ISDC/03	Graphic Design	TP	100	100	200	8	25	E
I	Specific	ISDR/01	Form and Planning: Analysis and Representation	TP	100	100	200	8	25	E
I	Specific	ISDR/03	Computer Aided Design (CAD)	TP	100	100	200	8	25	E
I	Specific	ISME/01	Introduction to Design Methodology	TP	100	100	200	8	25	E
I	Specific	ISME/02	Basic Design	TP	75	75	150	6	25	E
I	Foreign Language	ISSE/02	Foreign Language	T	30	70	100	4	25	E
I	Free study Activities	AA	Free study Activities				100	4	25	E
Totals					630	770	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the second year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
II	Basic	ISSU/01	Sociology and Anthropology of Design I	T	37.5	87.5	125	5	25	E
II	Basic	ISST/02	Materials Science and Technology	T	60	140	200	8	25	E
II	Specific	ISDE/01	Product Design I	TP	150	150	300	12	25	E
II	Specific	ISDE/04	CAD CAM Modelling	TP	150	150	300	12	25	E
II	Specific	ISDR/03	Techniques of Design Communication	T	75	175	250	10	25	E
II	Specific	ISDR/03	Modelling	TP	100	100	200	8	25	E
II	Free study Activities	AA	Free study Activities				125	5	25	ID
Totals					572.5	802.5	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the third year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
III	Basic	ISSU/01	Sociology and Anthropology of Design II	T	37.5	87.5	125	5	25	E
III	Specific	ISDE/01	Product Design II	TP	150	150	300	12	25	E
III	Specific	ISDE/04	Integrated Product Design	TP	75	75	150	6	25	E
III	Specific	ISDE/04	Prototyping	TP	50	50	100	4	25	E
III	Specific	ISDR/03	Rendering	T	100	100	200	8	25	E
III	Specific	ISDC/05	Product Communication	TP	30	70	100	4	25	E
III	Specific	ISSE/02	Management of Enterprise Performance	TP	30	70	100	4	25	E
III		INT	Internship R&D				225	9	25	ID
III		DIS	Dissertation				200	8	25	E
Totals					472.5	602.5	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to receive a Degree diploma.

16.5.3. Course Descriptions · Product Design Year 1

History and Culture of Design

The course introduces the main moments of historical and critical debate that characterized the History and Culture of Design between the nineteenth and twentieth centuries.

The course combines three different perspectives: the historiographic, critical, and vocabulary-based stances.

Students will be provided with the ability to focus on the development of the main movements in a historical perspective but also to develop and argue in line with his or her own opinions on the various issues that have characterized industrial design and aesthetic culture in the West [European and American], East and Far East [India, Japan, China], and MENA [Middle East and North Africa].

Students will refer to major world events as an inspiration for design projects.

Students will have the opportunity to demonstrate their knowledge of historical content identifying key figures, their roles, and movements of the History of Design of the nineteenth and twentieth century in relation to the socio-cultural context.

Students will produce a series of creative products that reflect their comprehension of both historical content and relevant design skills, all collected in a portfolio along with insight research.

The final portfolio contents will reflect chronologically the different periods of evolution in design and context, by creating a thematic historical timeline.

Technical Drawing

The course aims at giving students basic methods and tools for the execution of technical drawing as a means to define and illustrate the dimensions and measurements of a physical product.

Students will learn to operate with AutoCAD 2D software to gradually make more and more detailed and professional technical documentation of a product or furniture element.

Foreign Language

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines as well as real-life contexts. We will be looking at the principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, and develop their self-awareness as well as audience awareness when it comes to the two main forms of communication, written and oral. In particular, we will be looking at Business English, how to pitch ideas as well as how to write a CV and prepare for job interviews to get students ready to step into the work environment.

Form and Planning: Analysis and Representation

This subject provides students with practical and methodological skills for sketching, drawing and coloring to better express concepts and ideas in a rich visible manner. Sketching not only provides a way for students to display their thoughts visually, but it also helps in developing problem-solving skills. Sketching is also a great way of defining and developing a product when the final project is still not clear or well understood. Simple drawings can help present and discuss a project with a client, colleague or teacher. Overall, sketching is a skill that creates more capable product designers.

Graphic Design

The course's aim is to provide first year's students with fundamentals of theories as well as technical and software skills needed for designing and producing graphic design artworks which are effective and professional forms of communication.

The course's structure is based on alternation between learning phases (dedicated to elements such as layout, grids, color, typography and image), discussion phases and application of this knowledge through exercises and experimentation with the main graphic design software tools, especially the Adobe Creative Suite. The final part of the course's schedule supports Product Design classes through one-to-one revisions, dedicated to the final presentation for the design of a product.

Basic Design

The course addresses the critical analysis of the action space of visual communication, phenomena related to the perception of shapes and spatial languages and balance in the graphics field. In preparation for global activity in the Visual Design field, the course addresses the psychological aspects of the theory of form, color and figuration (Gestalt) and also the more complex areas of graphic culture: relevancy, influences of light and color, from spatial forms of language to interdisciplinary experimentation.

The course adopts both an analytical and a practical approach, addressing the design of 2D and 3D objects by defining them as basic compositions of formal elements. Objects are defined as arrangements of geometric bodies, combining them with different compositional strategies. Special attention is given to modularity and structural joints as well as to the volumetric and morphological definition. Colour and shape combination is addressed as part of the object design. Chromatic, tactile, olfactory and “sensory” values are also taken into consideration as key aspects of conceptual modeling for design.

Introduction To Design Methodology

A designer is a figure able to see and develop new objects, new solutions, new ideas. A designer should manage every phase of the project, from aesthetic innovation to technical development.

In this course the student will have to develop a product design project working in all the phases: Research, Concept Generation, Product Development (+ storytelling).

The course is developed with a project-based approach. Given a brief, the student will be called upon to manage every single design phase, with the aim of generating an innovative solution - in every aspect - through the development of a product or system of products.

Computer Aided Design (CAD)

During the first semester the software AutoCAD 3D will be employed as a fundamental instrument for the representation of project forms. The course is to learn basic techniques of 3D modeling software, namely AutoCAD 3D, Fusion 360, and Rhinoceros.

Students will learn to make and digital modeling of different kinds of products and to extrapolate technical drawings from a 3D model.

Design Semiotics

The subject aims to provide students with an advanced, specific knowledge of design languages seen in their historical evolution, analyzed with a semiotic approach against the background of the social and cultural context of reference. The student will learn how the relevant contents of a given era are translated into recurrent aesthetic styles applied to product design and furniture elements as well as their use in interior design projects. Particular attention is given to the contemporary scenario and the latest development of design languages.

Students will develop semiotic skills to be applied to visual production and to how these can be used to convey specific cultural contents.

Free Study Activities

The entire amount of credits for the first year's Free Study Activity (4 CFA) will be given to the student for a series of written contents covering different topics revolving around product design and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between product design and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.5.4. Course Descriptions · Product Design Year 2

CAD CAM Modeling

The course aims to provide students with advanced skills and methods of 3D CAD software and rendering software. Students will acquire the ability to use a varied set of tools comprising Fusion 360, Rhinoceros, and 3dsMAX for 3D modeling, and V-Ray and Key-Shot for rendering images.

All classes will comprise a software learning part, during which students will deepen their 3D and rendering skills, and a tutoring part, they will be guided and supported in preparing virtual models and rendering images for their projects.

Materials Science & Technology

The course focuses on presentation of selected design companies, grouped in materials and process clusters. Starting from the acquisition of the basic notions of research methods, a methodological introduction to give an extensive scaffold in support to the students, thus for acquiring the research knowledge and criteria, through research driven process applied to the field of product and furniture design.

During the course, students will analyze the contemporary scenario of furniture and product design, past and contemporary examples, that also represent the important aspects of the Italian Design culture, through different “themes” for each lesson. Students will build a critical approach to the methodology of academic research in relation to contemporary design.

Students are encouraged to develop in class and at home research, based on the handouts and notions presented during the lessons. Showroom visits and collection of photos and clues collected during the external visits, made in groups or in autonomy will be highly encouraged. The class will develop individual research skills, proving the outcomes of their focuses and discussing the different results in a collective debate. Purposes of this subject is to increase the awareness and invite the students to reflect about how design creativity has different origins and approaches, related with each material and production process.

Modeling

The course aims to provide students with practical and methodological skills for the use of laboratories as a working place where design concepts and product ideas undergo a structural and dimensional verification. In the first part, students will learn how to employ basic tools and materials for conceptual and physical modeling. In the second part, modeling lessons will support the projects that students will be working on with project tutors so as to proceed with a constant physical verification as part of the design process. Part of lessons will be dedicated to 3D printing as a means to build models to rapidly scrutinize ideas sensorially. In the last part, lessons will be dedicated to the development and fine-tuning of the models to be presented on the exam as an integral part of project documentation.

Product Design 1

The subject includes two main parts. In the first part students will acquire the methodological tools to envision a new idea for a product or furniture element. In the second part they will learn how to study and approach a company to design something original for them. They will be challenged to develop design solutions to a specific theme identified after a first phase of study, analysis and critical research of the current global context.

Sociology & Anthropology of Design

The course aims to provide students with a general knowledge of the cognitive mechanisms that govern the relationship of users with digital devices, as a central experience of the contemporary anthropological scenario.

Particular attention is paid to the criticalities that emerge from this type of relationship and to the negative effects of a "toxic" relationship with digital devices, both on a cognitive and social level.

Techniques of Design & Communication

The course aims to deepen the applications of graphic design methods and tools covered in the year.

Software application is intensified, and the cultural knowledge of graphic design and its principles is strengthened. This is an advanced design course with an emphasis on brand identity development.

Topics include logo development, product packaging, marketing and advertising collateral as well as web branding. Special attention is given to the creation of the packaging and the whole presentation. Students will learn to combine typography, color theory and layout to form a cohesive brand identity and apply that identity.

Free Study Activities

The entire amount of credits for the second year's Free Study Activity (4 CFA) will be given to the student for a series of written contents covering different topics revolving around product design and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between product design and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.5.5. Course Descriptions · Product Design Year 3

Sociology & Anthropology of Design 2

Students will be provided with an understanding of the impact that products have on social life. They will discover, analyze, and study the links between sociology and design. Students will learn to forecast how their objects would affect everyday people's lives, investigating the answers to questions such as: Can we control and guide the outcomes? Why is it important? They will study issues such as global warming, gender-based violence, the floating plastic island within the ocean, and the "Hikikomori" phenomenon. Besides, students will work in groups to present a concept solution for the chosen situation and learn an alternative approach to the traditional design process based on participatory design.

Integrated Product Design

The course aims to provide students with an integrated approach to product and furniture design that combines strong technological content with a highly speculative tension. Students will use design to investigate new scenarios and conceive projects meant to have a deep impact on society and people's life. Students will be encouraged to explore unusual paths to tackle the main issues of the contemporary world including that of sustainability and that of the human relation with digital devices.

Management of Enterprise Performance

The course will focus on developing individual and team soft skills, such as networking, empathy, organization, communications, and conversation skills. Practice and learning by doing and exposure to case studies and guests will be the key to the course to help students be ready to enter the real-life work environment and possibly open and manage their own studio and business and activities.

Students will gain professional skills on how to contact people and build a professional network, how to manage their own studio, how to increase their brand awareness, how to communicate their own business and studio, and how to write a professional email. The field trips and guests' lectures will be announced and defined step by step during the Semester, according to their availability.

Product Communication

The course aims to train the students with graphic design skills theoretically and practically by teaching basic tools in Adobe Photoshop, Illustrator and InDesign.

This course will also help the students to complete the visual presentation on their projects professionally. Students will acquire the basic knowledge and actionable skills to make the graphic design of their product presentation.

Product Design 2

The subject aims at providing students with actionable knowledge and operational methods to approach production processes and apply them to design. Students will compare a range of different processes to identify those which fit better the designer's intention and will be encouraged to take advantage of it also exploring unusual employment opportunities.

Students will develop a project of a product or a furniture element by factoring in technological feasibility, aesthetic strategy, and business requirements with reference to a chosen field or market segment.

Prototyping

The subject aims at training students to approach a design project professionally. Students will be encouraged to consider several possible scenarios of development for their project. The choices depend on the context in which the project is being developed (type of client) and the manufacturing processes available. The process and production scale can affect an otherwise original and innovative idea and can change the final appearance, function, and overall cost of the final object as well as the market in which it will be placed. While the initial idea may be the same, it will follow a different outcome based upon the choices made during its development which in turn will decide its market placement, market, and customer.

Rendering

The course combines the most important skills for professional visual communication of a product and furniture design project. In the first part of the course, students will learn advanced 3D modeling and image rendering techniques, enriched with effects created in post-production and image editing in order to best present the product.

In the second part of the course, students will be working on their projects along with acquiring advanced techniques of 3D modeling and rendering

Internship

The internship activity facilitates students to undertake work placement(s) to develop work based learning skills. The experience of working in a professional environment supports the development of professional and transferable skills, which in turn enhance future employability. Students will have the opportunity to develop working relationships using teamwork and leadership skills, recognising and respecting different

perspectives. Thanks to the internship experience, students will apply both theoretical knowledge and practical skills of critical analysis to real world situations within a defined range of contexts to eventually increase their awareness of the social and community contexts within their disciplinary field. This unit will support the development of students as reflective practitioners and potential employees, who are equipped to meet the challenges and opportunities of the design industry. Students will undertake a work placement in industry, while documenting and reflecting upon the critical aspects of their experience in a critically reflective review. Each Student will be visited at least twice by their placement tutor during this unit. Tutorial support sessions can also be booked individually.

Dissertation

The dissertation is the final assessment of the skills acquired by the student, his/her maturity both with regard to the methodological approach and acquisition of the technical and cultural instruments of reference. It consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a topic, linked to the final degree project and (eventually, not mandatory) to the internship experience. The dissertation's findings will result and find a concrete and well-articulated creative idea ("Degree Project") from which the aspects and stages of the path followed by the candidate appear clear.

16.5.6. Possible Career Path

- Product designer
- Product development manager
- Graphic/visual designer
- Art director
- System designer

- 16.6. Bachelor of Arts in Visual Design

16.6.1. Programme Learning Outcomes

PLO Framework:

Knowledge [K]: outcome of the assimilation of information through learning, set of facts, principles, theories, and practices that are linked to an area of work or study.

Skills [S]: ability to apply knowledge and use know-how to complete tasks and solve problems.

Competence [C]: proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

On successful completion of this program the graduate will:

Knowledge:

1. Understand how to collect, assess, record, and apply appropriate information to interpret it critically by considering diverse points of view to reach well-reasoned conclusions

Skills:

1. Become proficient in communicating ideas effectively, both verbally, in writing and through graphic means, utilizing manual techniques and digital tools.
2. Select the most appropriate techniques for multimedia art direction (graphic design, typography, photography, video editing, motion graphics, 2D and 3D modeling) in order to communicate creative concepts professionally.
3. Acquire design methods using the principles of visual perception to investigate formal solutions and develop projects in the field of interaction design

Competencies:

1. Develop integrated visual design projects where composition, graphic lay out, fonts, colors, copy writing and visual codes are integrating harmoniously and efficiently in line with client needs and target groups.

2. Professionally design the visual identity of a brand and decline it in a variety of different supports, formats and touch-points (logo, corporate design, signage, catalogue, packaging, website, social pages, web banners, merchandising, etc.)
3. Manage editorial projects at various levels of complexity (portfolio design, layout for print, printing techniques, web design and social networks, creation of digital branded content)
4. Create a visual communication project within a physical space or context, according to the dictates of exhibit design (retail, visual merchandising, corporate interiors, exhibitions, interactive art installations)

16.6.2. Plan of Study

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
I	Basic	ISDC/06	Printing Technologies	T	30	70	100	4	25	E
I	Basic	ISSC/01	Design History and Culture	T	45	105	150	6	25	E
I	Basic	ISDC/01	Image Semiotics	T	30	70	100	4	25	E
I	Basic	ISDC/06	Video Production Techniques	TP	100	100	200	8	25	E
I	Specific	ISME/02	Basic Design	TP	100	100	200	8	25	E
I	Specific	ISDC/03	Publishing Graphics	TP	75	75	150	6	25	E
I	Specific	ISDR/01	Representation Methods & Tools	TP	50	50	100	4	25	E
I	Specific	ISDC/03	Graphic Design	TP	150	150	300	12	25	E
I	Foreign Language	ISSE/02	Foreign Language	T	30	70	100	4	25	ID
I	Free study Activities	AA	Free study Activities	T			100	4	25	ID
Total					610	790	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the second year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
II	Basic	ISSC/03	Fashion Trends History	T	37.5	87.5	125	5	25	E
II	Basic	ISDC/01	Communication Theory	T	45	105	150	6	25	E
II	Specific	ISDE/03	Interface Design	TP	62,5	62,5	125	5	25	E
II	Specific	ISDC/05	Communication in Exhibitions	TP	125	125	250	10	25	E
II	Specific	ISDC/04	Digital Video	TP	75	75	150	6	25	E
II	Specific	ISDC/02	Brand Communication	T	37.5	87.5	125	5	25	E
II	Specific	ISDC/04	Multimedia Design I	TP	125	125	250	10	25	E
II	Specific	ISDC/02	Communication Tools and Techniques	T	60	140	200	8	25	E
II		AA	Free study Activities				125	5	25	ID
Total					567.5	807.5	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to progress to the third year.

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/ Credits ratio	Type of Assessment
III	Basic	ISSU/02	Sociology and Anthropology of Communication	T	45	105	150	6	25	E
III	Specific	ISDC/05	Communication Design	TP	125	125	250	10	25	E
III	Specific	ISDC/05	Art Direction	TP	100	100	200	8	25	E
III	Specific	ISDC/04	Multimedia Design II	TP	125	125	250	10	25	E
III	Specific	ISSE/01	Marketing	T	37.5	87.5	125	5	25	E
III	Specific	ISDR/03	Techniques of Design Communication	T	30	70	100	4	25	E
III	Specific	INT	Internship R&D				225	9	25	ID
III	Specific	DIS	Dissertation				200	8	25	E
Total					462.5	612.5	1,500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)

- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

All mandatory subjects must be successfully passed in order to receive a Degree diploma.

16.6.3. Course Descriptions · Visual Design Year 1

Design History & Culture

The course introduces the main moments of historical and critical debate that characterised the History and Culture of Design between the nineteenth and twentieth centuries. The course combines three different perspectives: the historiographic, critical, and vocabulary-based stances. Students will be provided with the ability to focus on the development of the main movements in a historical perspective but also to develop and argue in line with his or her own opinions on the various issues that have characterised industrial design, visual communication and aesthetic culture in the West, Far East and MENA region. The teaching covers multiple visions and disciplinary fields and - from a historical point of view - allows to grasp the connections and cultural relations between protagonists, cultural phases, disciplines and influential periods on the evolution of visual languages and socio-cultural transformations of our time.

Graphic Design

The contents of the course go through the fundamentals of visual design with a particular emphasis on graphic compositions, digital and printed. The course presents exploratory fields that include iconographic research, the graphic construction of artefact and more complex communication systems, both analogical and digital, where the correct balance of space and content must respect the fundamental criteria of the aesthetic quality of the message, of reading, the effectiveness of the contents and the final understanding by the recipient.

The first part of the course will provide the students with digital graphics foundations to allow them to develop and illustrate their ideas. The second part of the course will build on the skills acquired in the first part and focus on different composition techniques to create an “advertising visual design” for promotion.

In the final part of the course, students will focus on production and post-production graphic techniques. The student will tackle theories and techniques of persuasive communication, advanced editorial graphics, the fundamentals of packaging, corporate identity and infographics, improving their knowledge with the main graphic design software and proposing, even in digital environments, ever more complete and sophisticated solutions and artefacts.

Publishing Graphics

The course provides the theoretical/practical tools to understand the fundamentals of layout design and type usage. Furthermore, the students will learn about the relevance of research and how to develop a design project according to a given theme. They will also learn how to work with Adobe Indesign, a professional software used in the graphic industry. The lessons will be theoretical (slide and case studies presentations) and practical (class exercises and homework).

Basic Design

The course addresses the critical analysis of the action space of visual communication, phenomena related to the perception of shapes and spatial languages and balance in the graphics field. In preparation for global activity in the Visual Design field, the course addresses the psychological aspects of the theory of form, colour and figuration (Gestalt) and also the more complex areas of graphic culture: relevancy, influences of light and colour, from spatial forms of language to interdisciplinary experimentation. The course adopts both an analytical and a practical approach, addressing the design of 2D and 3D objects by defining them as basic compositions of formal elements. Objects are defined as arrangements of geometric bodies, combining them with different compositional strategies. Special attention is given to modularity and structural joints as well as to the volumetric and morphological definition. Colour and shape combination is addressed as part of the object design. Chromatic, tactile, olfactory and “sensory” values are also taken into consideration as key aspects of conceptual modelling for design.

Video Production Techniques

The course considers all the cultural, aesthetic, technical aspects related to the language of production techniques, both photographic and video, considered as a whole of systems, technologies and languages for the visual communication. The student focuses on the expressive potentials of photography as a medium and acquires, along with the basic notions of photography history, the fundamental skills for the

construction of images and visual messages by using an increasingly complex language (dynamic, composite and interdisciplinary), introductory to design of visual communication in both digital and analogical, narrative, persuasive and / or informational purposes. The purpose of the first semester's teaching is to familiarise the student with the history of the technical evolution of photography, the basics of photography and technical devices for portraits and still life images. These points will be covered as a preliminary step to then approach filmmaking and video editing in the second semester, where the transition from still image to the moving image will be covered. Lessons will be devoted to learning the use of photographic equipment and digital video and compositional aspects in the two fields.

Printing Technologies

The core of this course is the acknowledgement of the printing techniques from the beginning of art history and literature, through the evolutions of different printing methods, to the most modern and developed digital technologies. Students will learn how to discern multiple types of graphic outcomes according to the use of a varied array of printing techniques. Lectures of art history, with the support of a rich iconographic apparatus and onsite visits to museums and ateliers, will be given to increase students' understanding of the motivations that brought to the creation and development of printing methods over time. History of machinery, paper, ink, in ancient and modern times will be covered, analysing key artists' inventions and lives to historically contextualise their unique contribution to the history of printing techniques.

Representation Methods & Tools

The course aims to increase students' tool box of digital skills for visual representation of shapes by teaching them with two compatible softwares used for creating custom images, centred on the display of graphic elements, objects, mock-ups. During the first lessons the software Blender will be employed as a fundamental instrument for the representation of elements that are going to be modelled and exported (project forms and spaces). After this, the software Dimension will be used to create mock-ups, aimed to show the final rendering of a graphic elaboration.

Image Semiotics

The course is based on the most important notions of visual semiotics, applied to static and dynamic images. It starts, therefore, from the explanation of what semiotics is, and then illustrates its main theoretical tools, useful to understand the meaning of images and how to build them, that is the notions of code, sign, types

of signs, narrative, enunciation, cultural model, text, context, signification, denotation, connotation, interpretation, generative path of meaning, models and functions of communication. All these concepts will be presented with examples taken from the various forms of visual communication present in our society from advertising to cinema, from figurative and abstract arts to television, from the press to the web. By applying the basic theories of image semiotics, students will be asked to interpret and decode the visual communication campaigns they consider most meaningful.

Foreign Language

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines as well as real-life contexts. We will be looking at the principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, and develop their self-awareness as well as audience awareness when it comes to the two main forms of communication, written and oral. In particular, we will be looking at Business English, how to pitch ideas as well as how to write a CV and prepare for job interviews to get students ready to step into the work environment.

Free Study Activities

The entire amount of credits for the first year's Free Study Activity (4 CFA) will be given to the student for a series of written contents covering different topics revolving around visual communication and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between visual arts and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.6.4. Course Descriptions · Visual Design Year 2

Interface Design

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

Fashion Trends History

The course is aimed at providing students with an overview of the key trends that over the time, crossing the borders between arts, fashion, design, have shaped our current visual culture by generating those highly recognizable styles that are still impactful nowadays. The subject will investigate how the dynamics of trend diffusion have evolved over the transition between modernity and postmodernity, eventually being shaken up again by the new media revolution. The course will provide students with an overview of the most prominent fashion designers' work to understand the evolution of aesthetic languages

Communication Tools and Techniques

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

Communication in Exhibitions

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

Digital Video

The subject will guide students through the development of digital videos, for commercial or educational purposes or to raise awareness in an audience with regards to a research topic; they will gain a comprehensive technical and cultural background linked to the production and elaboration of digital videos

for different intended uses. A part of the course will be dedicated to understanding how to create a storyboard for a digital video by using a combination of communication techniques and the Adobe Premiere software. The rest of the course will be project-work based, dedicated to the creation of digital video projects for the participation in national and international contests

Communication Theory

The course will start from an overview of the main theories on the role and functioning of the mass media in the history of Western societies. It will then discuss how the mass media have been transformed with the emergence of the internet and smartphones. It will then analyse the phenomena of convergent culture and concepts such as intermediality or transmediality. Finally, it will reflect on how culture is formed and circulates today, moving from mass media to personal media and vice versa. From this point of view, it will analyse phenomena such as the virality of certain contents born in the mass media and spontaneously spread by people on the web, but also the role of the mass media in making viral contents born directly on the web. Students will be asked to analyse some particularly significant contemporary communication phenomena and to plan a communication campaign based on mass media and personal media at the same time.

Brand Communication

Everyone has some relationship with branding, since brands have become symbols around which we intertwine our very own experience of life. This course aims at providing a holistic approach to marketing, to decode the processes that create the world of contemporary branding. Despite our digitalized era, human beings ritually remain at the center, and as antennas they receive messages and apply their negotiation powers, which are measurable with quantitative and qualitative research techniques. The course will provide tools to understand the social impact of brand communication intended as a cultural operation, by observing the alchemy of a brand, as a blend of tangible and intangible, consumer perception and product essence. We will uncover real-world examples of effective brand communication campaigns, to allow students to grasp the know-how for creating, communicating and sustaining value over time, by adopting multi-channelling practices and sharply designed consumer-centric communication.

Multimedia Design 1

The purpose of the subject is to look at Multimedia Planning as an intelligent, harmonious combination of digital and analogue techniques. Any significant multimedia project involves a core team of professionals

that includes: producer, writer and director, partnering with programmer, photographer, video editor and voiceover artists.

The course aims to increase students' capability to conceive and manage a creative multimedia project work by beginning with a clear concept statement, and further developing it keeping a full consistency and effectively combining all the different contents.

Free Study Activities

The entire amount of credits for the second year's Free Study Activity (5 CFA) will be given to the student for a series of written contents covering different topics revolving around visual design and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between visual communication and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.6.5. Course Descriptions · Visual Design Year 3

Sociology and Anthropology of Communication

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

Marketing

The course provides the necessary knowledge for a visual designer to understand the basics of marketing and interpret the production of artefacts and services, contributing to the success of industrial and service initiatives by conceiving informed communication strategies targeting specific audiences. The knowledge

of market dynamics, indispensable to penetrate in consumer habits and drive sales in the market, thus constitute the tools of competitive support to the good planning of information and persuasive communication, addressing aesthetic aspects, packaging as a touch point for marketing, using the most appropriate formats and tone of voice, as the key components of an effective communication strategy.

Multimedia Design 2

The course includes the areas of expertise related to the design of interactive audiovisual works, with particular reference to the technologies and languages of production for digital media. It also focuses on the technical-explanatory and aesthetic-expressive aspects of a multimedia design project. Upon successful completion of this subject, students will be able to define the starting informative material and how to distribute them across a wide array of channels (web, "mobile" applications, TV and digital strategies, exhibition spaces, optical media, paper support), adjusting format, language and tone of voice of the contents for each context according to the specificities of each medium while keeping the overall consistency of the strategy.

This course will also provide the student with the digital techniques and practices of 3D modeling, animation and rendering. Learning fundamentals about the appearance of an object, a packshot, an environment (for example for a retail space or an exhibition space).

Communication Design

The course deals with all the transdisciplinary fields related to the theory and practice of design for communication projects, whether expressed in the form of specific information on the product or service, or in terms of signal and message transfer, and its meaning. The multi-faceted aspects of communication design are dealt with here with diversified projects, both in the editorial and packaging fields, or in the fields of design for visual identity, data visualisation and infographics, environmental design for exhibit spaces, or temporary branded or retail, always taking into consideration the communication strategy underpinned. The creative idea, the concept are the tools through which the student must express their response to the specific needs of the brand, with a tone of voice and a selection of media channels and communication techniques in line with the requests. Part of the course will be dedicated to participation in national and international contests.

Art Direction

The course aims to refine and test the technical, theoretical and design skills acquired by students during the entire educational path, through the creation of integrated and articulated communication projects. The advanced status of the studies allows students to approach topics and research related to communication languages and methods with a high professional approach, combining different fields and tools of visual communication as a professional art director.

Techniques of Design Communication

The course aims to refine students' skills in the field of visual design, through visual communication and brand identity projects, introducing tools for the design of the personal multimedia portfolio, the thesis dissertation and the articulated design for the creative idea related to the final degree project. Thanks to this course, students will have the opportunity to ideate, develop, produce and post produce the teaser video to support their final degree projects. They will learn how to conceive and deliver a video communication strategy supporting their degree project work, as part of a larger communication plan. Through a series of screening, hands-on labs and periodic reviews and revisions (including specific weekly project assessments), students will learn how to create and use a video as a flexible and pervasive communication tool for their ideas. The focus is to find and properly use a well-structured, coherent, and impactful voice.

Internship

The internship activity facilitates students to undertake work placement(s) to develop work based learning skills. The experience of working in a professional environment supports the development of professional and transferable skills, which in turn enhance future employability. Students will have the opportunity to develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives. Thanks to the internship experience, students will apply both theoretical knowledge and practical skills of critical analysis to real world situations within a defined range of contexts to eventually increase their awareness of the social and community contexts within their disciplinary field. This unit will support the development of students as reflective practitioners and potential employees, who are equipped to meet the challenges and opportunities of the design industry. Students will undertake a work placement in industry, while documenting and reflecting upon the critical aspects of their experience in a critically reflective review. Each Student will be visited at least twice by their placement tutor during this unit. Tutorial support sessions can also be booked individually.

Dissertation

The dissertation is the final assessment of the skills acquired by the student, his/her maturity both with regard to the methodological approach and acquisition of the technical and cultural instruments of reference. It consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a topic, linked to the final degree project and (eventually, not mandatory) to the internship experience. The dissertation's findings will result and find a concrete and well-articulated creative idea ("Degree Project") from which the aspects and stages of the path followed by the candidate appear clear.

16.6.6. Possible Career Path

- Graphic designer for publishing (editorial)
- Graphic designer for packaging and branding
- Art director for advertising agencies
- Visual designer for exhibit and corporate design
- Visual designer for digital, interactive, web communication

○ 16.7 Bachelor of Arts in Fashion Communication and Image

16.7.1 Programme Learning Outcomes

PLO Framework:

Knowledge [K]: outcome of the assimilation of information through learning, set of facts, principles, theories, and practices that are linked to an area of work or study.

Skills [S]: ability to apply knowledge and use know-how to complete tasks and solve problems. **Competence** [C]: proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

On successful completion of this program the graduate will:

Knowledge:

- K-1. Acquire knowledge on the process of researching: gathering, evaluating, documenting, and effectively applying relevant information in the context of Fashion, Photography and Visual Languages.
- K-2. Develop a critical understanding of different styles, brands, historical periods, trends, and socio-cultural phenomena related to the world of Fashion, by examining its sociological, historical, and anthropological context and evaluating the impact of key drivers of change such as

sustainability, globalisation, and digital disruption

- K-3. Investigate different cultural and visual fields in order to acquire a method of creative multidisciplinary research for multimedia art direction.
- K-4. Gain knowledge of the principles of material science for fabrics and the key manufacturing methods used in the fashion industry
- K-5. Gain knowledge of the principles of visual merchandising by applying visual display strategies and communication methods for the Retail field

Skills:

- S-1. Demonstrate proficiency in clear and effective communication of fashion visual concepts through a variety of media, including verbal, written, and visual forms, utilising both traditional, digital and multimedia tools and different photographic and video techniques.
- S-2. Demonstrate ability in conducting research, planning a communication strategy and creating a visual project relevant and consistent with the contemporary fashion language.
- S-3. Develop a creative project for commercial or editorial purposes consistent with the visual identity of a brand, its aesthetic codes, imagery and style DNA.

Competencies:

- C-1. Demonstrate the ability to generate, evaluate, develop, and effectively communicate fashion styling concepts using both writing techniques and visual tools.
- C-2. Develop the ability to identify and lead all practical and theoretical issues in transforming an idea in a visual outcome exercising problem-solving skills, self-management, time management and organization skills.
- C-3. Demonstrate proficiency in utilising ICT tools in order to create fashion styling concepts, editorial projects, fashion movies and portfolios of creative ideas effectively and professionally in line with industry standards.
- C-4. Develop the ability to create innovative visual projects that meet contemporary trends and the given brief, while incorporating principles of communication, branding and marketing.

16.7.2 Plan of Study

Year	Training Activities	Code	Disciplinary Fields	Disciplinary Type	Lesson Hours	Study Hours	Total Hours	ECTS	Hours/Credits Ratio	Type of Assessment
1	Basic	ISSC/01	History of Applied Arts	T	67,5	157,5	225	9	25	E
1	Basic	ISSC/02	History of Visual Communications	TP	60	140,0	200	8	25	E
1	Basic	ISST/02	Material Science and Technology	T	30	70,0	100	4	25	E
1	Specific	ISDC/03	Photography	TP	50	50,0	100	4	25	E
1	Specific	ISME/03	Visual Research 1	TP	50	50,0	100	4	25	E
1	Specific	ISDR/03	Visual Communication Techniquer	TP	50	50,0	100	4	25	E
1	Specific	ISDC/02	Advertising and Consuming Psychology	T	90	210,0	300	12	25	E
1	Specific	IST/03	Production Processes	T	45	105,0	150	6	25	E
1	Language	ISSE/02	Foreign Language	T	30	70,0	100	4	25	ID
1	Free Study Activities	AA	Free Activities				125	5	25	ID
total					472,5	902,5	1.500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

YEAR	SEMESTER	ATTIVITÀ FORMATIVE	ACADEMIC SECTOR CODE	ACADEMIC SECTORS	SUBJECTS	LESSON HOURS	STUDY HOURS	TOTAL HOURS	CF A	LESSON TYPE	CREDIT/HOURS RATIO
II	I	basic	ISSC/01	Design History & Culture	History and Criticism of Contemporary Design	90,0	210,0	300	12	T	25
II	I	basic	ISSC/02	Historical and Cultural Basis of Communication	History of Photography and Photographic Techniques	45,0	105,0	150	6	T	25
II	I	basic	ISDC/06	Graphic Production Techniques	Layout Techniques	75,0	75,0	150	6	TP	25
II	I	specific	ISME/03	Visual Studies	Visual Research 2	50,0	50,0	100	4	TP	25
II	II	specific	ISDC/05	Communication Design	Corporate Identity 1	45,0	105,0	150	6	T	25
II	I+II	specific	ISDC/05	Communication Design	Art Direction	150,0	150,0	300	12	TP	25
II	II	specific	ISDC/02	Communication Skills and Techniques	Communication Strategies	75,0	175,0	250	10	T	25
II	II	free study		Free Study Activities	Free Study Activities			100	4		25
Tot. Credits						530	870	1.500	60		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

YEAR	SEMESTER	ATTIVITÀ FORMATIVE	ACADEMIC SECTOR CODE	ACADEMIC SECTORS	SUBJECTS	LESSON HOURS	STUDY HOURS	TOTAL HOURS	CF A	LESSON TYPE	CREDIT/HOURS RATIO
III	I	basic	ISSU/02	Sociology and Anthropology of Communication	Sociology of Communication	30,0	70	100	4	T	25
III	I+II	specific	ISDC/04	Multimedia Planning	Multimedia Design	150,0	150	300	12	TP	25
III	I+II	specific	ISDC/05	Communication Design	Communication Design	100,0	100	200	8	TP	25
III	I	specific	ISDC/05	Communication Design	Corporate Identity 2	37,5	88	125	5	T	25
III	II	specific	ISSE/02	Management of Enterprise Performance	Organization Skills and Enterprise Performance Management	45,0	105	150	6	T	25
III	II	specific	ISDC/02	Communication Skills and Techniques	Brand Communication	60,0	140	200	8	T	25
III	II			Internship	Internship			225	9		25
III	II			Dissertation	Dissertation			200	8		25
Tot. Credits						423	653	1.500	60		
Tot. Credits									180		

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

16.7.3. Course Descriptors Fashion Communication and Image Year 1

History of Applied Art

The Course, which is theoretical in nature, aims at the understanding and knowledge of pivotal topics in Fashion History and its links with Art, from the Renaissance to the early 21st century. Aspects related to the evolution of styles and aesthetics in different historical and recent eras in connection with Art, Design,

and evolution of society are explored, and in addition, different visual influences on contemporary imaginaries and aesthetics are analyzed.

The relationships between the clothing of the past and the Fashion of the present are analyzed, coming up with comparisons between the various historical periods with contemporary style codes. The course aims to give a comprehensive overview of styles that take inspiration from art, with the goal of formulating and recognizing visual interpretations in contemporary aesthetic languages. The course takes place within a broad historical, social, political and cultural context. A variety of tasks are assigned to support the lectures: readings, visits to exhibitions and museums, watching films, group and individual research work.

History of Visual Communications

The course theoretical and practical, promotes the understanding and development of the creative research method through the learning of a variety of visual communication processes. Students will learn the methodology of image research and gather information from different sources, paper and digital, organizing both primary and secondary research. Students will be presented with basic concepts regarding communication in the world of fashion, from creative research with the purpose of editorial styling to research for the planning and creation of an online editorial project, to the presentations of the outcomes using basic CAD techniques. Through cultural, aesthetic, stylistic knowledge applied to practical and theoretical methodologies, the student acquires awareness and independence in the professional field of styling, evolving from the research process to creative projects. The research will be supported by culture in different fields in order to understand styles and visual interpretations of contemporary fashion, from trend analysis, to editorials and contemporary magazines. The aim of this course is also to provide Students with an understanding of the themes of sustainability and ethics in the Fashion world, through contemporary languages and themes, which will be the subject of research, development and reflection. Students will present the final results of their work by applying the visual communication skills acquired during the Semester, also supported by the use of Photoshop.

Material Science & Technology

This theoretical and practical subject aims to illustrate the fundamental notions related to the fields of fabrics and materials used by the Textile and Fashion Industry. Students will be introduced to the various families of fibres and fabrics with the aim of establishing relations with the Fashion Styling sector for creative developments and inspirational research. The subject aims at directing students towards the elaboration of

personal interpretations and style suggestions dictated by the world of fabrics and materials, through the design of creative researches, subsequent visual elaborations and manipulations of materials, included in a book presented at a professional level.

Photography

The course provides an understanding of the visual language of photography in relation to fashion and visual design, through a basic cultural overview of iconic photographic styles and great masters of fashion, from past to present. The photographic tool is used to support the development of projects and visual research, outlining the basis of the role of fashion photography in the contemporary professional field.

The course analyzes and develops an overview of the different photographic techniques to support aesthetic and visual elaborations, aiming, as its main objective, at the creation of visual works that are inspired by the fundamentals of fashion photography and affect the development of general visual research.

Visual Research 1

The course defines the study of Fashion trends in their contemporary relations with influential cultural, sociological, artistic aspects that act as a driving force to inspire professional research defined visually through inspirational interpretations and aesthetic suggestions. The subject aims to illustrate and develop a project related to Trend analysis and its aesthetic developments. Through the study of this discipline, students acquire awareness and familiarity with the development of visual research involving the analysis of style trends related to contemporary Fashion. Students, furthermore, deepen their knowledges in editorial styling, working on several visual projects and the development of an online magazine.

Visual Communication Technique

The subject, theoretical and practical, focuses on the fundamental notions of computer science aimed at the work of the Fashion Stylist and Creative Director. The subject presupposes the development of the notions learned in the field of graphic design in Semester I, with creative deepening of the technical tool for the elaboration of professional products. Through the study of two of the main softwares of graphic composition, Adobe Photoshop® and Adobe InDesign®, the students will acquire the skills to be able to properly use the tools of graphic composition and image processing. The course approach is related to the world of Fashion: therefore, contents with a strong fashion sense will be used and proposed, such as shooting images, fashion shows, websites and specialized publications, outfit construction and creative layouts,

connecting everything to a correct digital graphic approach. The acquired skills will be applied in the development of an online fashion magazine.

Advertising and Consuming Psychology

The course aims to give students the necessary tools and methods for the production of a critical review: observation, description and evaluation of a cultural and art phenomenon such as Fashion. Students will learn a proper research methodology and analysis skills in order to 'translate' verbally what Fashion and the Image world communicate at different levels. Students are introduced to a brief theoretical and historical overview to Psychology, Criticism, Philosophy of Art and Semiology in order to produce articles for blogs, national press, Fashion magazines. The subject also aims to analyse, understand and learn about new social platforms as advertising, communication and promotion tools, with reflections on new innovative outlets in the Social Media sector. Students will be presented with an overview of Fashion communication through digital media such as websites, blogs and social networks (from the history to the influences of Social Media). The subject analyses the new digital media and their applications in the contemporary world, together with the knowledge of different types of social media, accounts, influencers, which determine the world of contemporary style, using specific aesthetic directions to promote a brand, a product or an influencer. Finally, students will develop an interactive project for a social platform in which they will combine notions of communication, social promotion etc. with notions of style and styling.

Production Processes

The subject, of theoretical character, includes the understanding of the Visual Merchandising profession, through visual display strategies and communication methods in the Retail field. Through the study and use of the principles of composition, colour, styling and design techniques, students will approach the professional notions related to the figure of the VM. They will explore how to sell fashion products, with a focus on display and the use of installations and sets, in order to attract and engage the customer with the use of focal points, promotional presentations, styling methodologies and props. Students will gather inspiration and develop ideas and concepts into a final project presented to a professional standard.

Foreign Language

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines as well as real-life contexts. We will be looking at the

principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, and develop their self-awareness as well as audience awareness when it comes to the two main forms of communication, written and oral. In particular, we will be looking at Business English, how to pitch ideas as well as how to write a CV and prepare for job interviews to get students ready to step into the work environment.

Free studies activities

The entire amount of credits for the first year's Free Study Activity (5 CFA) will be given to the student for a series of written contents covering different topics revolving around Fashion and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between Fashion and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.7.4. Course Descriptors Fashion Communication and Image Year 2

History of Criticism of Contemporary Design

The theoretical subject will present students with an in-depth overview of fashion as a socio-cultural phenomena.

Through a series of lectures, during the two semesters, students will acquire the theoretical knowledge necessary to understand fashion in relation to artistic movements and other cultural manifestations. The lessons will cover, along with other themes, the evolution of fashion since the Industrial Revolution, adopting thematic approaches that aim to explore the complex relationship between fashion and art, and the cultural context in which they operate. The knowledge learned in these lessons will enable a deeper understanding of fashion within the creative styling process, and thus be supportive in the editorial project and other future projects.

History of Photography and Photographic Techniques

The subject, of a theoretical nature, includes studies related to the history of communication design, in the field of photography, with a specific focus on the study and application of styles starting from the great photographers of contemporary fashion. In the historical framework of communication phenomena, the aspects relating to the development of visual and multimedia techniques and languages in Fashion Photography are considered, also analyzed through the use of the tools of iconography and iconology. The development of interaction methods with the different forms of visual communication is also analyzed from a historical point of view, considering the related cognitive and psychological aspects. The works taken into consideration, as exemplifying cases of Fashion Photography communication design, are analyzed as a product of the complex system of social, economic and cultural factors which characterizes the production of industrial and post-industrial society.

Layout Techniques

The theoretical and practical subject will introduce the graphic tools necessary to create a paper publishing project to the students. Through lectures and practical applications, students will acquire the technical and creative skills of layout, typography and post-production necessary to define the visual identity of a fashion magazine. The knowledge acquired in these lessons will make possible an understanding of the use of graphics in the fashion world, publishing and communication in general and can therefore be of support in all the projects of the student's academic career.

Visual Research 2

The subject develops a deeper understanding of the professional and creative process involved in the styling field, through visual research and image analysis in order to achieve creative results. The creative and visual research, will constitute the starting point for the production of the identity of a printed Fashion magazine. In addition to this creative development, the student will engage in consecutive projects for editorial fashion shoots, consistent with the initial research and with the contemporary fashion trends, which will constitute content for the magazine itself.

Corporate Identity 1

The subject will consist of an introduction to marketing, digital marketing and branding. Theoretical studies of marketing and branding will provide awareness of the meaning of identity in the contemporary fashion market and contextualize how brands and publishing companies work and respond

to innovation, demands and changes in the market. At the end of the course, students will research and then propose a new visual brand identity for a magazine in a specific market segment. Furthermore, the students will research and then propose a digital and social communication strategy for an independent magazine. The application of the theories learned and the research carried out will support the proposal, documented in a written text and supported by an oral presentation. The written proposal will highlight the interpretation of the collected information, the validity of the ideas and the value of the work done; it will be a proposal that responds to the current demands of the fashion publishing industry to attract new readers.

Art Direction

The subject, both theoretical and practical, considers the development of the project culture as a system of relationship with the complexity of the contemporary panorama of languages and media. It offers knowledge and working methodologies that allow, starting from the definition of a critical framework of the media universe, to develop an interdisciplinary design capacity and aware of the information product. The investigation and the planning on different media allow to develop transversal skills and ability to dialogue between several professionals, and the use of various disciplines in the phases of design, coordination and realization of the communicative product. Students will learn how to manage the professional skills of the Art Director in the field of fashion advertising by approaching creative projects related to the commercial world.

Students will be trained in the understanding, analysis, learning and realization of creative editorial content within a Fashion Magazine. They will plan, organize and create photo shoots independently and professionally, consistent with the editorial line designed for their Magazine. Through extensive research books to support and communicate creative ideas, from concept to execution, students work on set and lead a team, as well as developing creative editorial products with other media and in other directions.

Students will also be introduced to the basic principles of 2D animation, using Adobe Photoshop animation tools in order to produce digital content connected to the printed magazine. An overview of the influence of contemporary fashion styles on the aesthetic of fashion publications and fashion editorials will also be analyzed.

Communication Strategies

The subject, theoretical and practical, investigates in depth the professional field of graphics for the publishing world, in order to let the students know the different possibilities of this field to be applied to the production of their Fashion magazine. The field includes the knowledge of the technical-productive aspects and the acquisition of the relative operating skills that constitute the minimum know-how fundamental for any project, and that allow to seize the opportunities offered by the constant technological evolution. The specific disciplinary skills, in the field of graphic production, are to be considered as an indispensable teaching tool both to support the creativity and development of the project, both to give the project the same concreteness by providing the most suitable technologies and technical processes for its serial production.

Furthermore the course gives the students the necessary competences of journalistic writing as interview techniques, rules and methodologies for critical reviews, fashion news, reports and captions.

Free Activities

The entire amount of credits for the first year's Free Study Activity (5 CFA) will be given to the student for a series of written contents covering different topics revolving around Fashion and resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between Fashion and other creative fields, with a special focus on the cultural scenery of the MENA region. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.7.5. Course Descriptors Fashion Communication and Image Year 3

Sociology of Communication

The subject, of theoretical nature, will deepen the student's Fashion styling competences and skills facing each project with an independent and self-directed approach. They will also have to exercise critical thinking while developing their work and to correlate fashion with ethical, sociological and artistic matters.

The final outcomes will be presented in a manner consistent with the professional standards of the Fashion industry. Furthermore, students will be able to justify and rationalize their reasoning behind the final outcomes.

Multimedia Design

The subject explores a Multimedia approach in the field of styling from the traditional language of cinema to fashion film to digital design. The subject aims also to teach more advanced elements that characterize the graphic language, with creative developments both in the traditional ways of the industry as well as with new multimedia approaches. Students will learn, on a theoretical and practical level, about technical and creative skills in the field of graphic design, post-production and Multimedia. In addition, stylistic skills of communication and visual creation will be refined in line with the standards widespread in professional contexts.

Communication Design

This subject, theoretical and practical, will guide the students through the discovery of their professional visual identity. Student will learn how to create their own personal portfolio website that collects all the creative visual outcomes created during the Academic Year. Students will also learn how to present themselves and their work using the media most common in the industry (Behance, LinkedIn, Instagram). They will also execute their photographic editorial projects, working with a professional team, following self-initiated briefs in order to enhance abilities in self-direction, problem solving, planning, team work and production of multiple visual outcomes.

Corporate Identity 2

Students will analyze in deep the process of creating and developing an advertising campaign for a Fashion brand. Through an investigation of the visual language they will understand the brand identity and DNA in order to produce original, innovative proposals for an advertising project to be conveyed on the most relevant contemporary media, offline and online. Students will also apprehend notions of Fashion PR and press office, and how to communicate in writing through a press release consistent with the industry standards.

Organization Skills and Enterprise Performance Development

The subject provides the Students with the necessary skills to successfully approach the professional practice. Problem solving, team work and organization skills are exercised while creating a body of work compliant with the industry standards. An independent and self-directed approach is applied to create proposals for editorials consistent with the given briefs that allow to answer to many of the contemporary requests of the Fashion market (beauty, set design, etc). Creativity, organizational and problem solving skills will be exercised in the ideation and development of all the projects The proposal (research and technical books) will be then executed and presented in a professional portfolio.

Brand Communication

Students learn to analyse the visual identity and DNA of a Fashion brand in order to communicate it through the most relevant tools of the industry: the Fashion show and the product display. They undertake the research, the development and the realisation of a fashion retail concept with multiple outcomes as well as an innovative collection presentation. Students evaluate current omni channel retailing strategies, as well as exploring the use of brand narrative and experiential design in physical and digital spaces in order to attract engagement, communicate and sell to the fashion consumer. New technologies innovation and sustainability are also analysed. A proposal and verbal rationale explain and justify the students individual innovative concepts. The acquired competences of multimedia enable students to use aspects of new technology and communication media, to inform their concept development and also support production of final outcomes.

Internship

The internship activity facilitates students to undertake work placement(s) to develop work based learning skills. The experience of working in a professional environment supports the development of professional and transferable skills, which in turn enhance future employability. Students will have the opportunity to develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives. Thanks to the internship experience, students will apply both theoretical knowledge and practical skills of critical analysis to real world situations within a defined range of contexts to eventually increase their awareness of the social and community contexts within their disciplinary field. This unit will support the development of students as reflective practitioners and potential employees, who are equipped to meet the challenges and opportunities of the design industry. Students will undertake a work placement in industry, while documenting and reflecting upon the critical aspects of their experience in a critically

reflective review. Each Student will be visited at least twice by their placement tutor during this unit. Tutorial support sessions can also be booked individually.

Dissertation

The dissertation is the final assessment of the skills acquired by the student, his/her maturity both with regard to the methodological approach and acquisition of the technical and cultural instruments of reference. It consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a topic, linked to the final degree project and (eventually, not mandatory) to the internship experience. The dissertation's findings will result in a concrete and well-articulated creative idea ("Degree Project") from which the aspects and stages of the path followed by the candidate appear clear.

16.7.6. Possible Career Path

- Fashion Editor in a Magazine
- Fashion Stylist for Image Styling
- Fashion Stylist for Still Photography
- Fashion Stylist for Interior Styling
- Fashion Stylist for Food Styling
- Fashion Stylist for Wedding Styling
- Fashion Journalism
- Fashion Stylist for Advertising Campaigns
- Fashion Stylist for Lookbooks and E-commerce
- Visual Merchandiser
- Fashion PR
- Fashion Stylist for Fashion Show
- Freelance Fashion Stylist
- Image Consultant
- Celebrity Stylist
- Fashion Stylist for Films
- Personal Shopper

- **16.8 Bachelor of Arts in Fashion Management with a Concentration in Digital Communication & Media**

16.8.1 Programme Learning Outcomes

PLO Framework:

Knowledge [K]: outcome of the assimilation of information through learning, set of facts, principles, theories, and practices that are linked to an area of work or study.

Skills [S]: ability to apply knowledge and use know-how to complete tasks and solve problems.

Competence [C]: proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

On successful completion of this program the graduate will:

Knowledge:

K1. Understand the dynamics affecting the business context by identifying its historical, cultural and sociological evolution, with specific reference to trends impacting the worlds of fashion and luxury such as sustainability, globalisation and digital disruption.

K2. Learn how fashion and luxury industries organisations manage their communication, marketing and buying strategies to compete in different local and global environments.

K3. Gain further independent learning or continuing professional development in the fashion management area.

Skills:

S1. Develop the ability to compare and critically analyze theories, frameworks and practices to elaborate systematic and creative solutions relevant to luxury fashion product development and brand positioning.

S2. Select, gather, evaluate, record, and utilise a range of business data (both primary and secondary) to evaluate and assess it in the context of fashion business.

S3. Master ideas' organization effectively and communicate information appropriately (verbal and non verbal), by employing a range of media, including ICT.

S4. Gain a high degree of professionalism characterized by initiative, problem solving attitude, creativity, motivation and self-management.

Competencies:

C1. Demonstrate an advanced application of current and emerging processes, tools, materials, digital mediums and technologies employed within the fashion industry to create professional standard outcomes and solutions.

C2. Develop a research plan for fashion product development by using appropriate methodologies, creative concepts and solutions to business briefs, relevant to context and target market.

C3. Master the ability to work productively with others, through cooperation, collective endeavour and negotiation, to achieve the shared objectives.

C4. Self-evaluate and lead contributions to professional knowledge, ethics and practice regarding the fashion industry.

16.8.2 Plan of Study

YEAR 1														
YEAR	SEMESTER	TRAINING ACTIVITIES	ACADEMIC SECTOR CODE	SUBJECTS	LESSON HOURS	PRACTICUM	STUDY HOURS	TOTAL HOURS	CFA	LESSON TYPE	CREDIT/HOURS RATIO	EVALUATION TYPOLOGY	FUNDAMENTAL/COMPLEMENTARY SUBJECT*	LESSON NUMBER
I	I	Basic	ISDC/07	Information Technology Fundamentals	30	10	40	80	4	TP	20	E	F	12,00
I	I	Basic	ISSC/03	Fashion History	30	6	84	120	6	T	20	E	F	12,00
I	I	Basic	ISSU/05	Sociology of Fashion	18		42	60	3	T	20	E	C	7,20
I	I	Specific	ISSE/01	Industrial Economics	60		60	120	6	TP	20	E	F	24,00
I	I	Specific	ISDC/03	Graphic Design	30	10	40	80	4	TP	20	E	F	12,00
I	I	Language	ISSE/02	Foreign Language	40		40	80	4	TP	20	ID	C	16,00
I	II	Basic	ISST/02	Materials Science and Technologies	20		20	40	2	TP	20	E	F	8,00
I	II	Basic	ISST/01	Mathematics for Business	18		42	60	3	T	20	E	F	7,20
I	II	Basic	ISSC/01	History and Criticism of Contemporary Design	36		84	120	6	T	20	E	F	14,40
I	II	Basic	ISDC/01	Communication Sciences	30	6	84	120	6	T	20	E	F	12,00
I	II	Specific	ISME/02	Basic Design	30	10	40	80	4	TP	20	E	F	12,00
I	II	Specific	ISSE/01	Marketing	30	6	84	120	6	T	20	E	F	12,00
I	II	Specific	ISDR/03	Techniques of Visual Communication	20		20	40	2	TP	20	E	F	8,00
I	II	Free Study Activities	AA	Free Study Activities	40		40	80	4	TP	20	ID	C	
Total Credits					432		720	1.200	60					157

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

YEAR 2														
YEAR	SEMESTER	TRAINING ACTIVITIES	ACADEMIC SECTOR CODE	SUBJECTS	LESSON HOURS	PRACTICUM	STUDY HOURS	TOTAL HOURS	CFA	LESSON TYPE	CREDIT/HOURS RATIO	EVALUATION TYPOLOGY	FUNDAMENTAL/COMPLEMENTARY SUBJECT*	LESSON NUMBER
II	I	Basic	ISSC/03	History and Criticism of Contemporary Fashion	30	6	84	120	6	T	20	E	F	12,00
II	I	Basic	ISSU/05	Psychology Of Fashion	30	6	84	120	6	T	20	E	C	12,00
II	I	Basic	ISSC/01	History and Criticism of Contemporary Design 2	18		42	60	3	T	20	E	F	7,20
II	I	Specific	ISST/03	Production Processes for Fashion	34	6	40	80	4	TP	20	E	F	13,60
II	I	Specific	ISME/01	Project Management	20		20	40	2	TP	20	E	F	8,00
II	I	Specific	ISDE/05	Trend Forecasting	25	15	40	80	4	TP	20	E	F	10,00
II	I	Specific	ISDC/02	Brand Communication	18		42	60	3	T	20	E	F	7,20
II	II	Specific	ISSE/03	Digital Marketing & Data Science	30	10	40	80	4	TP	20	E	F	12,00
II	II	Specific	ISST/04	Fashion Product Technologies	20		20	40	2	TP	20	E	F	8,00
II	II	Specific	ISDE/04	Web3-Integrated Product Design	30	6	84	120	6	T	20	E	F	12,00
II	II	Specific	ISSE/03	Finance & Management Control	36		84	120	6	T	20	E	F	14,40
II	II	Specific	ISSE/03	Corporate Organization	40	14	126	180	9	T	20	E	F	16,00
II	II	Free Study Activities	AA	Free Study Activities	50		50	100	5	TP	20	ID	C	20,00
Total Credits					381		756	1.200	60					152

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

YEAR	SEMESTER	TRAINING ACTIVITIES	ACADEMIC SECTOR CODE	ACADEMIC SECTORS	SUBJECTS	LESSON HOURS	PRACTICUM	STUDY HOURS	TOTAL HOURS	CFA	LESSON TYPE	CREDIT-HOURS RATIO	EVALUATION TYPOLOGY	FUNDAMENTAL/COMPLEMENTARY SUBJECT*	LESSON NUMBER
III	I	Basic	ISSU/05	Sociology, Anthropology and Psychology of Fashion	Cultural Anthropology	18		42	60	3	T	20	E	F	7
III	I	Specific	ISSE/01	Economics and Business Management	Omnichannel Retail	30	6	84	120	6	T	20	E	F	12
III	I	Specific	ISSE/01	Economics and Business Management	Metaverse Economy	30	6	84	120	6	T	20	E	F	12
III	I	Specific	ISDE/01	Product Design	Collection Development	20		20	40	2	TP	20	E	F	8
III	I	Specific	ISDC/02	Communication Skills and Techniques	Multimedia Languages	25	15	40	80	4	TP	20	E	F	10
III	I	Specific	ISDC/05	Communication Design	Corporate Communication	30	6	84	120	6	T	20	E	F	12
III	I	Specific	ISDE/02	Environment Design	Visual Merchandising for Experiential Display	20		20	40	2	TP	20	E	F	8
III	II	Basic	ISDC/01	Communication Sciences	Image Semiotics	20		20	40	2	TP	20	E	F	8
III	II	Specific	ISSE/01	Economics and Business Management	Design Thinking	30	6	84	120	6	T	20	E	F	12
III	II	Specific	ISSE/02	Management of Enterprise Performance	Organization Skills and Enterprise Management	40		40	80	4	TP	20	E	F	16
III	II	Basic	ISST/02	Materials Science and Technology	Innovation Management	20		20	40	2	TP	20	E	F	8
III	II	Further Training Activities for the Final Thesis	INT	Internship	Internship				180	9		20	ID		
III	II	Further Training Activities for the Final Thesis	DIS	Thesis	Thesis				160	8		20	E		
Total Credits						283		538	1.200	60					113

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

16.8.3 Course Descriptors Fashion Management with Concentration in Digital Communication & Media Year 1

Information Technology Fundamentals

The aim of the course is to allow students to develop a deep understanding of Microsoft Office Suite (Outlook, Word, Excel and PowerPoint). Students will learn how to create professional documents and presentations with Word and PowerPoint. They will discover how Outlook has recently evolved into a tool that can manage not only email, but also conference calls, events, meetings and contacts. Particular attention will be paid to Excel, which will provide students with key Business Intelligence skills aimed at analysing and processing data. The course will conclude with an introduction to "big data" and the use of these to create interactive dashboards and reports.

Fashion History

History of fashion considers the formal and aesthetic development of fashion products interpreted as a result of the social, economic and cultural factors that characterize the different historical periods. In this context, garments, accessories and personal appearance are interpreted as the result of different theories and methodologies regarding design, as a product of technological development, as an expression of the business culture in its relations with social and economic development. The course will cover the period from the second half of the Nineteenth century to the present day, examining the history, the organization and the economic implications of fashion. You will be helped to understand how the fashion production system (haute couture, ready to wear, and all the aspects of the technological evolution process) originated, to better understand how it currently works and to know how to anticipate its developments and transformations in the future. The key figures of the fashion world will be analysed and placed in a historical, social, political and cultural context. The course also aims to provide students with a general knowledge of the evolution of fashion silhouettes in the various periods analysed and a more in-depth knowledge of the iconic "names" of fashion creators that emerged during the historical journey.

Sociology Of Fashion

Sociology interprets fashion phenomena according to the cultural context. The discipline focuses on the peculiar aspects of interaction and relationship that link the identity of a fashion product to the socially and culturally significant values that govern the collective and individual behaviours of a company, determining the aspects of material, organizational and productive culture. Referring to classical and contemporary sociological theories, students will learn how to interpret fashion phenomena in relation to the expression of social and individual identity, as well as to recognize and understand socio-cultural trends. In this framework, contemporary issues of particular relevance for the fashion industry, such as gender, sustainability, digitalization, globalization, and, more generally, communication and consumption, will be addressed.

Industrial Economics

The course will introduce students to the world of business and economics applied to the fashion industry. Students will address the general foundations of economic sciences through the basic concepts of micro and macroeconomics, of structures of production and market, supply and demand and production efficiency.

They will also address the processes through which fashion products connect, on the one hand, to overall economic and innovation developments, and on the other to the strategic and operational methods of companies in the management of innovation and organizational resources. By studying business management, its hierarchical structure and the characteristic functions of SMEs and businesses, students will gain an understanding of managerial decision-making processes.

They will have the opportunity to get familiar with the main quantitative methods of business analysis, using various sources of economic and managerial data. In addition, they will address the main financial issues and the challenges that fashion companies face in different markets. Particular attention will be paid to business economics applied to the fashion and luxury industry, learning to evaluate the financial statements of fashion companies and calculate the main indices for management control.

Finally, students will learn various theories and techniques to understand and analyse the effects of different variables on the business activity and its stakeholders, mastering the quantitative analysis methodologies to support corporate decision-making processes.

Graphic Design

The course aims to provide a foundational understanding of graphic design principles, focusing on visual communication essential for Fashion Management students. Covering topics such as color theory, typography, layout design, and brand identity, it emphasizes the application of these elements in the fashion industry. To encourage students to appreciate the role of graphic design in branding, the course incorporates methods of acquiring and applying visual information from various sources. Students will explore how visual elements express social, cultural, and economic trends. The course equips them with the skills to develop visual communication strategies and create presentations that resonate with contemporary fashion markets.

Foreign Language

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines, as well as real-life contexts.

By looking at the principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, and develop their self-awareness as well as audience awareness when it comes to the two main forms of communication, written and oral.

Main focus of the course will be Business English, with a specific reference on how to pitch ideas as well as how to write a CV and prepare for job interviews, to get students ready to step into the work environment.

Material Science and Technologies

This theoretical and practical course aims to transmit the knowledge necessary to understand the functioning of the textile supply chain in the design and production phase of fabrics. Becoming familiar with the processes of transformation of raw materials, and the production techniques, allows the student to be able to appreciate the specific properties of the fabrics as well as to refine the sensitivity in the use of materials for fashion and understanding the environmental impact of textiles and production processes.

To broaden the knowledge of materials, the world of yarns, leathers, accessories and small parts is also explored, in order to understand their multiple technical and creative possibilities, against the context of the rising imperative of sustainability.

Mathematics for Business

The course aims at the development of theoretical knowledge and applicative skills in the logical-mathematical field, as a critical and methodological support for managing business processes typical of the fashion industry.

Basic mathematical knowledge will be consolidated, imparting elements of operational research aimed at measuring company performance, with particular reference to the analysis of sales and profitability.

The course will therefore represent a fundamental support for all technical and managerial disciplines for which quantitative skills are required, from strategic marketing to management control, from collection merchandising to the development of omnichannel strategies. Finally, the course will allow students to approach the topic of big data and their strategic management in the business environment.

History and Criticism Of Contemporary Design

The disciplinary sector the course belongs to includes the studies of History of Arts and Techniques and History and Culture of Design. The history of art, understood in its broadest sense of the history of aesthetic productions, is characterized as a theoretical-critical study of the main phenomena relating both to the specific field of art and to the products of material and industrial culture. The history and culture of design considers, starting from the nineteenth century, the formal and aesthetic typological development of products interpreted as a result of the social, economic and cultural factors that characterize the different

historical periods. The exemplary products of the history of design are also seen as a result of the different design theories and methodologies, as a product of technological development, as an expression of the business culture in its relations with social and economic development.

The course of History and Criticism Of Contemporary Design addresses the evolution of the main currents of design in the field of product design, interior design and communication design, highlighting the contamination between design and other areas of the cultural industry. In this framework, a special attention will be paid to the world of fashion and the domains closest to it, in particular art, cinema, photography and theatre.

The relationship between design, fashion and the cultural industry will be addressed by referring to multiple interpretative paradigms, especially aesthetics, philosophy of art and semiotics.

Communication Science

The course is divided into two modules. In the first, students will learn about the main theories regarding communication within a business organization. The lessons will enable students to become more aware of their personal potential and develop important soft skills related to public speaking, leadership, and intercultural communication. The second module approaches marketing communication strategies, exploring the world of advertising, corporate communication, media relations, event management and PR. Moreover, students will approach the contemporary dynamics in digital communication, deepening the strategic role of social media and digital marketing. At the end of the course, they will learn how to perform a critical analysis of the communication strategies implemented by fashion and luxury brands, identifying key success factors and potential pitfalls. They will also discover the practice of triggering emotional responses and desires, identifying key messages that appeal to consumers' emotional needs and aspirations.

Basic Design

In this course, students will adopt the peculiar perspective of a fashion designer, discovering the fundamental role played by research underneath the creative development of a fashion collection.

They will learn how to investigate both secondary and primary sources to develop creative concepts in line with the style identity of a brand and current market trends. Moreover, they will learn how to professionally communicate their creative ideas, through the use of technical tools as moodboards, collection boards, colors and material charts.

Marketing

The aim of the course is to provide students with a thorough understanding of fashion marketing. Students will analyze the fashion system and the fragrances and cosmetics business sector, and learn to identify consumer segments, target markets and strategic positioning. Managerial skills will be developed both from a consumer behaviour and both from a consumer behavior and marketing point of view, with a focus on strategic planning and the definition of objectives within the fashion business. Through the analysis and understanding of contemporary market trends, together with the marketing principles and techniques learned in the course, students will mature their skills in evaluating and selecting the most appropriate marketing strategies for the fashion and luxury industry.

Techniques Of Visual Communication

The course will enable students to strengthen their visual communication skills, learning how to effectively, clearly and professionally illustrate the technical and creative components of a project. They will learn how to use the Adobe package to present the creative research supporting the development or the concept of a collection, producing moodboards and research books. Moreover, they will learn how to create professional documents as color charts, fabric charts and collection boards. Conceived as a design for range planning laboratory, the course will also enable students to intervene on designers' technical drawings, in order to make them more in line with market demands and increase their commercial potential. A technical skill that today is more and more required to professionals figures different than designers, especially product developers and buyers.

Free Study Activities

The entire amount of credits for the first year's Free Study Activity will be given to the student for a series of written contents covering different topics revolving around fashion management. These contents will be resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between fashion and other creative fields. A special focus on the cultural scenery of the MENA region will also be requested. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto

Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.8.4 Course Descriptors Fashion Management with Concentration in Digital Communication & Media Year 2

History and Criticism of Contemporary Fashion

The course explores the evolution of global aesthetics focusing on the history of costume and fashion of non-Western countries. A particular attention is paid to Japan, China, India, and the Middle-East.

In this framework, phenomena as modest dress, exoticism, orientalism and cultural appropriation are critically reviewed. Students will learn to critically analyse key aesthetics, icons and symbols with their relations to contemporary trends, cultural movements and innovation in textiles and materials.

Psychology of Fashion

Students are introduced to the fundamental psychological schools and approaches, including Behaviourism, Cognitivism, Gestalt, Clinical Psychology, the Psychology of personality, and Dynamic Psychology. Psychological theories are explained in the framework of Consumer Behaviour, providing the students the tools to investigate consumers' selves, perceptions, attitudes, memory, emotions and values.

The course also explores the domain of neurosciences and their application to Fashion Marketing and Brand Management.

History and Criticism of Contemporary Design 2

The course provides students with analytical and critical tools to analyse contemporary fashion products and narratives. Fashion collections and their promotional activities are interpreted in relation to their cultural context, exploring the relationship they engage with arts and other domains of the cultural industry, such as design and interior design. An additional focus of the course is digitalization, enabling the students to critically evaluate contemporary phenomena such as the metaverse, crypto fashion, trans-human avatars and NFTs.

Production Processes for Fashion

Students learn the fundamentals of product development, collection merchandising and coordination strategies. Therefore, they learn to manage all the stages of the supply chain of both textile and leather fashion products: sourcing, collection design, samples production, market launch through fashion shows and trade exhibitions, sales through showrooms, manufacturing and distribution to end consumers.

At the end of the course students will also be able to master technical and professional tools such as range plans, colour and material charts, technical sheets, cost sheets, coordination boards and selling books.

Project Management

The course focuses on Project Management in order to enable students to successfully manage complex processes and operations related to fashion product development, manufacturing, promotion and distribution.

The participants will learn to critically examine the practice of managing resources and teams, approaching key issues in forming, developing and implementing a project, as well as defining an effective time management plan.

Trend Forecasting

Students learn the fundamentals of trend diffusion and fashion forecasting and apply the main interpretative theories and methodologies related to different geographical areas and markets.

The course pays a special attention to the role of technology in supporting predictive tools, exploring the domain of AI-driven fashion forecasting.

As a result, students will acquire a deep understanding of new methodological approaches, as image recognition and social media listening. Moreover, they will learn how to master AI-driven trend reports and to design business solutions supported by AI/Big data market & industry insights.

Fragrances & Cosmetics Brand Communication

The course focuses on the fundamental theories and methodologies of Brand Management, deepening strategic issues related to brand image, brand identity, brand equity, and brand experience. In this framework, students learn to develop strategic plans and promotional campaigns for fashion brands, in both online and offline environments. The course also introduces students to an analysis of the key success

factors, customer behaviour, and potential pitfalls of brand communication and extension strategies. Students discover the practice of triggering an emotional response and desire, and investigate brand traits that appeal to consumers' emotional needs and aspirations.

Digital Marketing & Data Science

The course focuses on the new frontiers of Tech-Powered Marketing, making students familiar with the theoretical perspectives and methodologies of Digital Marketing, Engagement Marketing and Agile Marketing.

In this framework, students approach data-driven solutions and marketing predictive models, also exploring the opportunities offered by smart sensing infrastructures and tech-empowered interaction. Moreover, they get familiar with pricing strategies for virtual products, also including crypto-currencies and tokens.

Fashion Product Technologies

The course deepens the role of technology in fashion design and operations, enabling students to understand the phenomenon of the digitalization of the fashion supply chain. Specifically, students will become familiar with 3D product design, AI supported merchandise planning, virtual sampling, virtual showrooms, pure digital categories and NFTs, customization & on-demand production, blockchain & product traceability.

Web3-Integrated Product Design

An advanced course where students learn how technology can support fashion companies in designing their strategies and managing their operations. To this end, the course deals with processes and data integration, intelligence data management, predictive models, decision engines, and organizational design.

Finance & Management Control

Students learn how to apply financial theories, techniques and investment analysis for decision making in fashion business. The participants learn how to identify the main components and characteristics of management control systems, mastering how to implement various control systems techniques to measure the overall performance of the company and evaluate the financial and economic performances of an organization.

The course is also focused on cost management, enabling the students to be familiar with all the element of costs in range planning and supply chain management.

Corporate Organization

During the course, students will gain an in-depth understanding of different business strategies and models across all the markets of the production system. Students learn how to perform an industry analysis considering factors as market value, profitability, barriers to entry, and concentration. Moreover, they will discover different strategic management approaches, getting familiar with the fundamentals of business planning.

Free Study Activities

The entire amount of credits for the second year's Free Study Activity will be given to the student for an individual research project related to fashion management. The course focuses on research methodology (primary and secondary), introducing the statistical tools of data analysis applied to management. The contents of the research project must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.8.5 Course Descriptors Fashion Management with Concentration in Digital Communication & Media Year 3

Cultural Anthropology

Students will become familiar with the interpretative framework of cultural anthropology, strengthening their ability to critically analyze global fashion phenomena.

The course will provide students with an overview of the history and development of the ethno-anthropological discipline, from its origins, to today's theoretical formulations, focusing on the contemporary debates on fashion as a cultural phenomenon.

The course also examines the relationship between culture, clothing, and consumption practices. The field of cultural anthropology, focusing on fashion and consumerism, provides insights into how clothing and fashion choices are intertwined with cultural practices, social structures, and economic systems. As a result, the lessons shed light on the diverse ways in which societies engage with, and give meaning to the world of fashion and consumption.

By the end of the course, students will acquire a solid knowledge of the basic concepts, theories, and methodologies of cultural anthropology. They will be able to apply anthropological perspectives to the understanding of human societies and cultures, with a particular focus on fashion.

Moreover, they will develop a comprehensive understanding of the role of fashion in consumer societies, deepening the relationship between fashion and identity, power, globalization, and consumerism.

Omnichannel Retail

This unit analyses selective distribution and retail management theories and practices for fashion products and their relevance in the global fashion distribution environment. Students learn how to manage problem solving and decision-making skills in developing and evaluating a range plan, as well as planning and developing merchandising plans.

They become familiar with offline and online point of sales, as well as different visual merchandising strategies for fashion luxury goods in their different channels of product axes or distribution. The course explores buying cycle, stock mix, the axes buying calendar, range planning, pricing strategies, and profitability, all crucial when planning the purchase of a seasonal collection. Through an in-depth study of merchandising and buying students are able to demonstrate an advanced understanding of the fashion product buying process from concept to consumer, in relation to varying customer and market levels.

Metaverse Economy

In this unit, students will adopt a broader perspective to strengthen their strategic analytical skills in the domain of fashion distribution. They will go beyond analyzing the impact of next tech on omnichannel & buying strategies, exploring new consumer behaviors within the metaverse and other digital platforms, getting familiar with the “NFT consumer” and avatar shopping.

Students will also approach NTF marketplaces and discover advanced techniques as big data & A.I. driven sales forecasting, digital range planning & optimization, RFID stock tracking. They will also learn how to manage B2C and B2B relations within digital platforms as virtual showrooms.

Collection Development

The course explores the new frontiers of product development for fashion and range planning, with a special focus on sustainability and size inclusivity. Students become familiar with the approach of “design for all”, also deepening the domain of “adaptive fashion”.

Moreover, they will evaluate the role of virtual fashion, the metaverse and other technologies in the development of inclusive and sustainable strategies.

Multimedia Languages

The course is organized in two different modules: Data Analysis and immersive Spaces. In the first module, students will learn advanced data analysis techniques, necessary to perform sales analysis and forecasts in the domain of fashion buying and retail merchandising.

In the second module, they will strengthen their abilities to efficiently promote fashion products, learning visual merchandising strategies for digital channels. The course offers a special focus on immersive realities and 3D environment, exploring the potential offered by VR/AR and the metaverse.

Corporate Communication

This course will be supporting students in the development of the business plan required for their dissertation final project. They will learn the main strategies and techniques to efficiently communicate the values and the culture of a company to both internal and external stakeholders.

Students will also evaluate the impact of technology on corporate communication, exploring issues as big data & CRM, as well as virtual consumer care.

Visual Merchandising for Experiential Display

During the course students will discover how to manage in-store communication activities, learning interior design and visual merchandising strategies.

They will learn how to create a comprehensive design proposal for a phygital pop-up shop that integrates the elements learned throughout the course, to deliver an innovative and engaging retail experience.

Image Semiotics

The course aims to provide theoretical notions and analytical tools to deepen and better understand different texts, both visual and verbo-visual. In particular, after introducing the main theories, concepts and topics of semiotics and visual semiotics, the course conducts students to a review and analysis of several examples of visual communication forms and artefacts, with a particular reference to graphic design and advertising, and to the so-called “informational images” (i.e. maps, diagrams, data and information visualizations). During the course students will discuss topics such as: the role of signs as part of social life; signs and

signification; the nexus between expression and content as well as between design and content; the difference between verbal language and representation, as well as the difference between representation and visualization; narrative semiotics and narrativity in images; semiotics and visual semiotics concepts and analysis tools.

Design Thinking

This course will be supporting students in the development of the business plan required for the dissertation final project. During the lessons, students will become familiar with the problem-solving skills typical of designers and other creative professional figures.

As a result, students will learn how to creatively approach problem-solving to formulate innovative business solutions. They will have the opportunity to be mentored by young entrepreneurs and to participate in an elevator pitch session.

Organization Skills and Enterprise Performance Management

This course will be supporting students in the development of the business plan required for their dissertation final project. During the lessons, students will learn how to evaluate a market opportunity and propose a new business concept. They will work on their personal entrepreneurial vision, defining not only their company business model, but also its corporate culture and managerial style.

Students will demonstrate their abilities to autonomously master the key disciplines approached during the three-year course, defining the marketing, the operation and the financial plan of their new business venture.

Innovation Management

This course will be supporting students in the development of the business plan required for the dissertation final project. During the lessons, students will be introduced to innovation management, evaluating the role of technology in business planning.

They will be inspired by the biographies of the greatest entrepreneurs of our times, as Steve Jobs, Jeff Bezos, Elon Musk, Sergei Brin, Larry Page, Richard Branson. Learning from different industries and giants like Apple, Amazon, and Google, students will mature a greater awareness of the fundamental dynamics at the heart of complex systems as corporations.

Students will also have the opportunity to learn from fashion and luxury groups such as LVMH, Kering and Only the Brave, as well as from unsuccessful or controversial case studies, approaching the fundamental topic of business ethics. Deepening business classics and the fundamental literature on business planning, at the end of the course they will be encouraged to mature their personal entrepreneurial vision, critically evaluating fundamental aspects related to leadership, innovation, human resources and communication. In other words, students will be able to provide an answer to one of the most important questions students will ever ask to yourselves “Which kind of CEO am I going to be?”.

Internship

The internship activity facilitates students to undertake work placement(s) to develop work based learning skills. The experience of working in a professional environment supports the development of professional and transferable skills, which in turn enhance future employability. Students will have the opportunity to develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives. Thanks to the internship experience, students will apply both theoretical knowledge and practical skills of critical analysis to real world situations within a defined range of contexts to eventually increase their awareness of the social and community contexts within their disciplinary field. This unit will support the development of students as reflective practitioners and potential employees, who are equipped to meet the challenges and opportunities of the design industry. Students will undertake a work placement in industry, while documenting and reflecting upon the critical aspects of their experience in a critically reflective review. Each Student will be visited at least twice by their placement tutor during this unit. Tutorial support sessions can also be booked individually.

Thesis

The thesis is the final assessment of the skills acquired by the student, his/her maturity both with regard to the methodological approach and acquisition of the technical and cultural instruments of reference. It consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a topic, linked to the final degree project and (eventually, not mandatory) to the internship experience. The thesis' findings will result in a concrete and well-articulated creative idea (“Degree Project”) from which the aspects and stages of the path followed by the candidate appear clear.

16.8.6. Possible Career Path

- Brand Manager
- E-commerce, Retail, Wholesale Manager
- Operations Manager
- Merchandiser
- Digital Transformation Manager
- Business Analyst
- Communication Manager
- Product Manager
- Omnichannel Manager
- Marketing Manager
- Licensing Manager
- Digital Content Manager
- PR & Events Manager

- **16.9 Bachelor of Arts in Fashion Management with a Concentration in Fragrances & Cosmetics**

16.9.1 Programme Learning Outcomes

PLO Framework:

Knowledge [K]: outcome of the assimilation of information through learning, set of facts, principles, theories, and practices that are linked to an area of work or study.

Skills [S]: ability to apply knowledge and use know-how to complete tasks and solve problems.

Competence [C]: proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

On successful completion of this program the graduate will:

Knowledge:

K1. Understand the market dynamics affecting the fragrances and cosmetics business context by identifying its historical, cultural and sociological evolution and industry-specific trends, such as the impact of sustainability, globalisation and supply chain disruption.

K2. Learn how fragrances and cosmetics organisations manage their branding, communication, marketing and licensing strategies to compete in different local and global environments.

K3. Gain further independent learning or continuing professional development in the field of fragrances and cosmetics.

Skills:

S1. Develop the ability to compare and critically analyze business models, frameworks and practices to elaborate systematic and creative solutions relevant to product development for fragrances and cosmetics.

S2. Select, gather, evaluate, record, and utilise a range of business data (both primary and secondary) in the context of fragrances and cosmetics product development and branding.

S3. Master ideas' organization effectively and communicate information appropriately (verbal and non verbal), by employing a range of media, including ICT.

S4. Gain a high degree of professionalism characterized by initiative, problem solving attitude, creativity, motivation and self-management.

Competencies:

C1. Create professional standard outcomes and solutions for the fragrances and cosmetics industries by applying advanced processes, tools, materials, digital mediums and technologies.

C2. Develop a research plan for fragrances and cosmetics product development by using appropriate methodologies, creative concepts and solutions to business briefs, relevant to context and audience.

C3. Master the ability to work productively with others, through cooperation, collective endeavour and negotiation, to achieve the shared objectives.

C4. Possess the ability to self-evaluate and lead contributions to professional knowledge, ethics and practice regarding both the fashion and the fragrance and cosmetics industries.

16.9.2 Plan of Study

YEAR 1															
YEAR	SEMESTER	TRAINING ACTIVITIES	ACADEMIC SECTOR CODE	SUBJECTS	LESSON HOURS	PRACTICUM	STUDY HOURS	TOTAL HOURS	CFA	LESSON TYPE	CREDIT/HOURS RATIO	EVALUATION TYPOLOGY	FUNDAMENTAL/COMPLEMENTARY SUBJECT*	LESSON NUMBER	
I	I	Basic	ISDC/07	Information Technology Fundamentals	30	10	40	80	4	TP	20	E	F	12,00	
I	I	Basic	ISSC/03	History of Fragrances & Cosmetics	30	6	84	120	6	T	20	E	F	12,00	
I	I	Basic	ISSU/05	Sociology of Fashion	18		42	60	3	T	20	E	F	7,20	
I	I	Specific	ISSE/01	Industrial and Agricultural Economics	60		60	120	6	TP	20	E	F	24,00	
I	I	Specific	ISDC/03	Graphic Design	30	10	40	80	4	TP	20	E	F	12,00	
I	I	Language	ISSE/02	Foreign Language	40		40	80	4	TP	20	ID	C	16,00	
I	II	Basic	ISS7/02	Materials Science and Technologies for Fragrances & Cosmetics	20		20	40	2	TP	20	E	F	8,00	
I	II	Basic	ISS7/01	Mathematics for Business	18		42	60	3	T	20	E	F	7,20	
I	II	Basic	ISSC/01	History and Criticism of Contemporary Design	36		84	120	6	T	20	E	F	14,40	
I	II	Basic	ISDC/01	Communication Sciences	30	6	84	120	6	T	20	E	F	12,00	
I	II	Specific	ISME/02	Basics of Perfumery	30	10	40	80	4	TP	20	E	F	12,00	
I	II	Specific	ISSE/01	Marketing	30	6	84	120	6	T	20	E	F	12,00	
I	II	Specific	ISDR/03	Techniques of Visual Communication	20		20	40	2	TP	20	E	F	8,00	
I	II	Free Study Activities	AA	Free Study Activities	40		40	80	4	TP	20	ID	C		
Total Credits					432		720	1.200	60					157	

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

YEAR 2														
YEAR	SEMESTER	TRAINING ACTIVITIES	ACADEMIC SECTOR CODE	SUBJECTS	LESSON HOURS	STUDY HOURS	TOTAL HOURS	CFA	LESSON TYPE	CREDIT/HOURS RATIO	EVALUATION TYPOLOGY	FUNDAMENTAL/COMPLEMENTARY SUBJECT*	LESSON NUMBER	
II	I	Basic	ISSC/03	History and Criticism of Contemporary Fashion	30	6	84	120	6	T	20	E	C	12,00
II	I	Basic	ISSU/05	Psychology Of Fashion	30	6	84	120	6	T	20	E	F	12,00
II	I	Basic	ISDC/05	Design for Publishing	18		42	60	3	T	20	E	F	7,20
II	I	Specific	ISST/03	Production Processes for Fragrances & Cosmetics	34	6	40	80	4	TP	20	E	F	13,60
II	I	Specific	ISME/01	Project Management	20		20	40	2	TP	20	E	F	8,00
II	I	Specific	ISDE/05	Trend Forecasting	25	15	40	80	4	TP	20	E	F	10,00
II	I	Specific	ISDC/02	Fragrances & Cosmetics Brand Communication	18		42	60	3	T	20	E	F	7,20
II	II	Specific	ISSE/03	Digital Marketing & Data Science	30	10	40	80	4	TP	20	E	F	12,00
II	II	Specific	ISST/04	Technologies for Fragrances & Cosmetics	20		20	40	2	TP	20	E	F	8,00
II	II	Specific	ISDE/04	Web3-Integrated Product Design	30	6	84	120	6	T	20	E	F	12,00
II	II	Specific	ISSE/03	Finance & Management Control	36		84	120	6	T	20	E	F	14,40
II	II	Specific	ISSE/03	Corporate Organization	40	14	126	180	9	T	20	E	F	16,00
II	II	Free Study Activities	AA	Free Study Activities	50		50	100	5	TP	20	ID	C	20,00
Total Credits					381		756	1,200	60					152

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

YEAR	SEMESTER	TRAINING ACTIVITIES	ACADEMIC SECTOR CODE	ACADEMIC SECTORS	SUBJECTS	LESSON HOURS	STUDY HOURS	TOTAL HOURS	CFA	LESSON TYPE	CREDIT/HOURS RATIO	EVALUATION TYPOLOGY	FUNDAMENTAL/COMPLEMENTARY SUBJECT*	LESSON NUMBER	
III	I	Basic	ISSU/05	Sociology, Anthropology and Psychology of Fashion	Cultural Anthropology	18		42	60	3	T	20	E	F	7
III	I	Specific	ISSE/01	Economics and Business Management	Omnichannel Retail for Fragrances & Cosmetics	30	6	84	120	6	T	20	E	F	12
III	I	Specific	ISSE/01	Economics and Business Management	Metaverse Economy	30	6	84	120	6	T	20	E	F	12
III	I	Specific	ISDE/01	Product Design	Packaging Design	20		20	40	2	TP	20	E	F	8
III	I	Specific	ISDC/02	Communication Skills and Techniques	Multimedia Languages	25	15	40	80	4	TP	20	E	F	10
III	I	Specific	ISDC/05	Communication Design	Corporate Communication	30	6	84	120	6	T	20	E	F	12
III	I	Specific	ISDE/02	Environment Design	Visual Merchandising for Fragrances & Cosmetics	20		20	40	2	TP	20	E	F	8
III	II	Basic	ISDC/01	Communication Sciences	Image Semiotics	20		20	40	2	TP	20	E	F	8
III	II	Specific	ISSE/01	Economics and Business Management	Design Thinking	30	6	84	120	6	T	20	E	F	12
III	II	Specific	ISSE/02	Management of Enterprise Performance	Organization Skills and Enterprise Management	40		40	80	4	TP	20	E	F	16
III	II	Basic	ISST/02	Materials Science and Technology	Innovation Management	20		20	40	2	TP	20	E	F	8
III	II	Further Training Activities	INT	Internship	Internship			180	9		20	ID			
III	II	Further Training Activities for the Final Thesis	DIS	Thesis	Thesis			160	8		20	E			

Legenda

TYPE of Assessment

- E = Examination (is an assessment where the result is a numeric grade)
- ID = Eligibility (is an assessment where the result is either Pass or Fail)

LESSON TYPE

- T = Theoretical lesson
- TP = Theoretical and practical lesson

16.9.3 Course Descriptors Fashion Management with Concentration in Fragrances & Cosmetics

Year 1

Information Technology Fundamentals

The aim of the course is to allow students to develop a deep understanding of Microsoft Office Suite (Outlook, Word, Excel and PowerPoint). Students will learn how to create professional documents and presentations with Word and PowerPoint. They will discover how Outlook has recently evolved into a tool that can manage not only e-mail, but also conference calls, events, meetings and contacts. Particular attention will be paid to Excel, which will provide students with key Business Intelligence skills aimed at analysing and processing data. The course will conclude with an introduction to "big data" and the use of these to create interactive dashboards and reports.

History of Fragrances and Cosmetics

This subject involves the study of the history of perfume and its evolution in different eras, from its origins to the present day, with a specific focus on the 20th century. It consists of an overview of the importance and evolution of perfumes & cosmetics cross-culturally, spanning over 5000 years of history and focusing on myth, medicine, money, method, and molecule. The unit aims to develop a fundamental understanding of the structure and sociological implications of beauty practices: the cosmetic historical path is unique, complex and intertwined with the idea of power due to the subtle force of fragrance persuasion. By studying the psychology of beauty, students develop an understanding of how to interpret creative directors' input in order to create new sensations. They will acquire the ability to explore the latest trends, cultural movements, and innovations in active ingredients and materials, in addition to exploring alternative ways to communicate and distribute products: unisex fragrances, sustainability, AI, new technologies, and consumption.

Sociology Of Fashion

Sociology interprets fashion phenomena according to the cultural context. The discipline focuses on the peculiar aspects of interaction and relationship that link the identity of a fashion product to the socially and culturally significant values that govern the collective and individual behaviours of a company, determining the aspects of material, organizational and productive culture. Referring to classical and contemporary sociological theories, students will learn how to interpret fashion phenomena in relation to the expression of social and individual identity, as well as to recognize and understand socio-cultural trends. In this framework, contemporary issues of particular relevance for the fashion industry, such as gender, sustainability, digitalization, globalization, and, more generally, communication and consumption, will be addressed.

Industrial and Agricultural Economics

This course will introduce students on the basic principles of agricultural economics. They will focus on production economics, principles of supply and demand and resource economics, with specific reference to the production process of fragrances and cosmetics. Student will become familiar with the definition, nature and scope of agricultural economics, studying agriculture as an industry, its peculiarities & role in the national economy.

Graphic Design

The course aims to provide a foundational understanding of graphic design principles, focusing on visual communication essential for Fashion Management students. Covering topics such as color theory, typography, layout design, and brand identity, it emphasizes the application of these elements in the fashion industry. To encourage students to appreciate the role of graphic design in branding, the course incorporates methods of acquiring and applying visual information from various sources. Students will explore how visual elements express social, cultural, and economic trends. The course equips them with the skills to develop visual communication strategies and create presentations that resonate with contemporary fashion markets.

Foreign Language

The course is designed to broaden and improve students' English language skills in different contexts and situations related to both their chosen disciplines, as well as real-life contexts.

By looking at the principles of effective communication and through class practice and assignments, students will be given tools and tips to enhance their communication, and develop their self-awareness as well as audience awareness when it comes to the two main forms of communication, written and oral.

Main focus of the course will be Business English, with a specific reference on how to pitch ideas as well as how to write a CV and prepare for job interviews, to get students ready to step into the work environment.

Materials Science and Technology for Fragrances & Cosmetics

The course introduces the knowledge of natural environments and resources as well as the chemical and physical properties of various project materials, knowledge understood as the basis of transformation and use processes. In particular, the fundamental technologies for the use of materials for the production of perfumes and cosmetics are developed with a view to the preliminary skills required for project formulation.

For this purpose, the overall performance of materials is analysed, also considering the research and production of new artificial and composite materials. The unit also aims to explore and recognize how fashion houses/brands are developing fragrances and cosmetics products to manage product design and development.

Students become familiar with the main design factors and concepts behind the world of luxury products, including product area, as well as understanding how companies overcome production challenges while taking into consideration strategic issues such as ethics and green supply chain.

Mathematics for Business

The course aims at the development of theoretical knowledge and applicative skills in the logical-mathematical field, as a critical and methodological support for managing business processes typical of the fashion industry.

Basic mathematical knowledge will be consolidated, imparting elements of operational research aimed at measuring company performance, with particular reference to the analysis of sales and profitability.

The course will therefore represent a fundamental support for all technical and managerial disciplines for which quantitative skills are required, from strategic marketing to management control, from collection merchandising to the development of omnichannel strategies. Finally, the course will allow students to approach the topic of big data and their strategic management in the business environment.

History and Criticism of Contemporary Design

The disciplinary sector the course belongs to includes the studies of History of Arts and Techniques and History and Culture of Design. The history of art, understood in its broadest sense of the history of aesthetic productions, is characterized as a theoretical-critical study of the main phenomena relating both to the specific field of art and to the products of material and industrial culture. The history and culture of design considers, starting from the nineteenth century, the formal and aesthetic typological development of products interpreted as a result of the social, economic and cultural factors that characterize the different historical periods. The exemplary products of the history of design are also seen as a result of the different design theories and methodologies, as a product of technological development, as an expression of the business culture in its relations with social and economic development.

The course of History and Criticism Of Contemporary Design addresses the evolution of the main currents of design in the field of product design, interior design and communication design, highlighting the contamination between design and other areas of the cultural industry. In this framework, a special attention will be paid to the world of fashion and the domains closest to it, in particular art, cinema, photography and theatre.

The relationship between design, fashion and the cultural industry will be addressed by referring to multiple interpretative paradigms, especially aesthetics, philosophy of art and semiotics.

Communication Science

The course is divided into two modules. In the first, students will learn about the main theories regarding communication within a business organization. The lessons will enable students to become more aware of their personal potential and develop important soft skills related to public speaking, leadership, and intercultural communication. The second module approaches marketing communication strategies, exploring the world of advertising, corporate communication, media relations, event management and PR. Moreover, students will approach the contemporary dynamics in digital communication, deepening the strategic role of social media and digital marketing. At the end of the course, they will learn how to perform a critical analysis of the communication strategies implemented by fashion and luxury brands, identifying key success factors and potential pitfalls. They will also discover the practice of triggering emotional responses and desires, identifying key messages that appeal to consumers' emotional needs and aspirations.

Basics of Perfumery

The unit aims to explore and recognize how fashion houses/brands are developing fragrances and cosmetic products, from creative director input to managing product design and development, supply chain and manufacturing processes, as well as distribution and retailing, specifically related to luxury beauty distribution.

Students will become familiar with the main design factors and concepts behind the world of luxury products, including product area, brand and category positioning, as well as understanding how companies overcome production challenges, while taking into consideration strategic issues such as ethics and 'green supply chain' and retail management.

Marketing

The aim of the course is to provide students with a thorough understanding of fashion marketing. Students will analyze the fashion system and the fragrances and cosmetics business sector, and learn to identify consumer segments, target markets and strategic positioning. Managerial skills will be developed both from a consumer behaviour and both from a consumer behavior and marketing point of view, with a focus on strategic planning and the definition of objectives within the fashion business. Through the analysis and understanding of contemporary market trends, together with the marketing principles and techniques learned in the course, students will mature their skills in evaluating and selecting the most appropriate marketing strategies for the fashion and luxury industry.

Techniques of Visual Communication

The course will enable students to strengthen their visual communication skills, learning how to effectively, clearly and professionally illustrate the technical and creative components of a project. They will learn how to use the Adobe package to present the creative research supporting the development or the concept of a collection, producing moodboards and research books. Moreover, they will learn how to create professional documents as color charts, fabric charts and collection boards. Conceived as a design for range planning laboratory, the course will also enable students to intervene on designers technical drawings, in order to make them more in line with market demands and increase their commercial potential. A technical skill that today is more and more required to professionals figures different than designers, especially product developers and buyers.

Free Study Activities

The entire amount of credits for the first year's Free Study Activity (4 CFA) will be given to the student for a series of written contents covering different topics revolving around fashion management. These contents will be resulting from autonomous research activities conducted by the student to explore the interdisciplinary contamination between fashion and other creative fields. A special focus on the cultural scenery of the MENA region will also be requested. Some of this content might be then submitted to be published on Istituto Marangoni's corporate online magazine "Maze35", or used for a class blog or to nurture Istituto Marangoni Dubai cross-departmental research activities. The contents must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.9.4 Course Descriptors Fashion Management with Concentration in Fragrances & Cosmetics

Year 2

History and Criticism of Contemporary Fashion

The course explores the evolution of global aesthetics focusing on the history of costume and fashion of non-Western countries. A particular attention is paid to Japan, China, India, and the Middle-East.

In this framework, phenomena as modest dress, exoticism, orientalism and cultural appropriation are critically reviewed. Students will learn to critically analyse key aesthetics, icons and symbols with their relations to contemporary trends, cultural movements and innovation in textiles and materials.

Psychology of Fashion

Students are introduced to the fundamental psychological schools and approaches, including Behaviourism, Cognitivism, Gestalt, Clinical Psychology, the Psychology of personality, and Dynamic Psychology. Psychological theories are explained in the framework of Consumer Behaviour, providing the students the tools to investigate consumers' selves, perceptions, attitudes, memory, emotions and values.

The course also explores the domain of neurosciences and their application to Fashion Marketing and Brand Management.

Design for Publishing

This course is specifically designed to serve as a broad foundation for students from non-design backgrounds to give form to content. This is a hands-on studio course that will begin with projects that investigate typography, book and pamphlet design, digital printing, content on the web, and ideation. The course considers the development of design culture as a system of relating to the complexity of the contemporary landscape of languages and media, with particular reference to the world of publishing related to the fashion, fragrance and cosmetics sectors. It offers knowledge and working methodologies that allow, starting from the definition of a critical framework of the media universe, to develop an interdisciplinary and conscious design capacity towards commodity-information.

Investigation and design in different media allow the development of cross-disciplinary skills and the ability to dialogue with multiple specialists, and the use of various disciplines in the design, coordination and realization phases of the communication product.

Production Processes for Fragrances & Cosmetics

Students learn the fundamentals of product development, collection merchandising and coordination strategies, with specific reference to the world of fragrances & cosmetics. Therefore, they learn to manage all the stages of the supply chain, from sourcing to retail stores delivery: sourcing, collection design, samples production, market launch through fashion shows and trade exhibitions, sales through showrooms, manufacturing and distribution to end consumers. At the end of the course students will also be able to master technical and professional tools. Students become familiar, as well, with understanding how companies overcome production challenges, while taking into consideration strategic issues such as ethics and 'green supply chain' and retail management.

Trends and product influences are discovered, to increase an awareness of established products while planning a launch of a new fragrance, seasonal makeup collection or skincare product, while considering consumer behaviour for an appropriate brand mix.

Project Management

The course focuses on Project Management in order to enable students to successfully manage complex processes and operations related to fashion product development, manufacturing, promotion and distribution.

The participants will learn to critically examine the practice of managing resources and teams, approaching key issues in forming, developing and implementing a project, as well as defining an effective time management plan.

Trend Forecasting

Students learn the fundamentals of trend diffusion and fashion forecasting and apply the main interpretative theories and methodologies related to different geographical areas and markets.

The course pays a special attention to the role of technology in supporting predictive tools, exploring the domain of AI-driven fashion forecasting.

As a result, students will acquire a deep understanding of new methodological approaches, as image recognition and social media listening. Moreover, they will learn how to master AI-driven trend reports and to design business solutions supported by AI/Big data market & industry insights.

Fragrances & Cosmetics Brand Communication

The course focuses on the fundamental theories and methodologies of Brand Management for fragrances and cosmetics, deepening strategic issues related to brand image, brand identity, brand equity, and brand experience, with specific reference to fragrances and cosmetics. In this framework, students learn to develop strategic plans and promotional campaigns for luxury fragrances and cosmetics brands, in both online and offline environments.

The course also introduces students to an analysis of the key success factors, customer behaviour, and potential pitfalls of brand communication and extension strategies. Students discover the practice of triggering an emotional response and desire, and investigate perfume and cosmetic brand traits that appeal to consumers' emotional needs and aspirations.

Digital Marketing & Data Science

The course focuses on the new frontiers of Tech-Powered Marketing, making students familiar with the theoretical perspectives and methodologies of Digital Marketing, Engagement Marketing and Agile Marketing.

In this framework, students approach data-driven solutions and marketing predictive models, also exploring the opportunities offered by smart sensing infrastructures and tech-empowered interaction. Moreover, they get familiar with pricing strategies for virtual products, also including crypto-currencies and tokens.

Technologies for Fragrances & Cosmetics

The course deepens the role of technology in fashion design and operations, enabling students to understand the phenomenon of the digitalization of the fragrances and cosmetics products supply chain. Specifically, students will become familiar with 3D product design, AI supported merchandise planning, virtual sampling, virtual showrooms, pure digital categories and NFTs, customization & on-demand production, blockchain & product traceability.

Web3-Integrated Product Design

An advanced course where students learn how technology can support fashion companies in designing their strategies and managing their operations. To this end, the course deals with processes and data integration, intelligence data management, predictive models, decision engines, and organizational design.

Finance & Management Control

Students learn how to apply financial theories, techniques and investment analysis for decision making in fashion business. The participants learn how to identify the main components and characteristics of management control systems, mastering how to implement various control systems techniques to measure the overall performance of the company and evaluate the financial and economic performances of an organization.

The course is also focused on cost management, enabling the students to be familiar with all the elements of costs in range planning and supply chain management.

Corporate Organization

During the course, students will gain an in-depth understanding of different business strategies and models across all the markets of the production system. Students learn how to perform an industry analysis considering factors as market value, profitability, barriers to entry, and concentration. Moreover, they will discover different strategic management approaches, getting familiar with the fundamentals of business planning.

Free Study Activities

The entire amount of credits for the second year's Free Study Activity will be given to the student for an individual research project related to the fragrances and cosmetics' industries. The course focuses on

research methodology (primary and secondary), introducing the statistical tools of data analysis applied to management. The contents of the research project must comprise a total of at least 2500 words (not including bibliography or any appendix), complete with images and any material elaborations.

16.9.5 Course Descriptors Fashion Management with Concentration in Fragrances & Cosmetics

Year 3

Cultural Anthropology

Students will become familiar with the interpretative framework of cultural anthropology, strengthening their ability to critically analyze global fashion phenomena.

The course will provide students with an overview of the history and development of the ethno-anthropological discipline, from its origins, to today's theoretical formulations, focusing on the contemporary debates on fashion as a cultural phenomenon.

The course also examines the relationship between culture, clothing, and consumption practices. The field of cultural anthropology, focusing on fashion and consumerism, provides insights into how clothing and fashion choices are intertwined with cultural practices, social structures, and economic systems. As a result, the lessons shed light on the diverse ways in which societies engage with, and give meaning to the world of fashion and consumption.

By the end of the course, students will acquire a solid knowledge of the basic concepts, theories, and methodologies of cultural anthropology. They will be able to apply anthropological perspectives to the understanding of human societies and cultures, with a particular focus on fashion.

Moreover, they will develop a comprehensive understanding of the role of fashion in consumer societies, deepening the relationship between fashion and identity, power, globalization, and consumerism.

Omnichannel Retail for Fragrances & Cosmetics

This unit analyses selective distribution and retail management theories and practices for fragrances and cosmetics products and their relevance in the global luxury products distribution environment. Students learn how to manage problem solving and decision-making skills in developing and evaluating a range plan, as well as planning and developing merchandising plans.

They become familiar with offline and online point of sales, as well as different visual merchandising strategies for luxury goods in their different channels of product axes or distribution. The course explores buying cycle, stock mix, the axes buying calendar, range planning, pricing strategies, and profitability, all crucial when planning the purchase of a product assortment. Through an in-depth study of merchandising and buying students are able to demonstrate an advanced understanding of the luxury product buying process from concept to consumer, in relation to varying customer and market levels.

Metaverse Economy

In this unit, students will adopt a broader perspective to strengthen their strategic analytical skills in the domain of fashion distribution. They will go beyond analyzing the impact of next tech on omnichannel & buying strategies, exploring new consumer behaviors within the metaverse and other digital platforms, getting familiar with the “NFT consumer” and avatar shopping.

Students will also approach NTF marketplaces and discover advanced techniques as big data & A.I. driven sales forecasting, digital range planning & optimization, RFID stock tracking. They will also learn how to manage B2C and B2B relations within digital platforms as virtual showrooms.

Packaging Design

This comprehensive course explores the step-by-step process of making a packaging design, from scratch to full production. It encompasses the rapidly expanding packaging industry from initial product concept, demographic research briefs, logo and imagery studies and structural strategy and web site through to 3D comprehensive prototypes for display in the marketplace.

Students will also study packaging and its historical perspective: advertising campaigns, corporate branding/merchandising, FDA requirements, trademarking, green technologies, local vs. international packaging are discussed. Production: quality control, substrates (paper, plastic, glass, metal, etc.), die-cutting, digital mechanicals, inks, coatings, foil stamping, gravure, shrink wrapping, flexography and various types of printing presses are covered.

Multimedia Languages

The course is organized in two different modules: Data Analysis and Immersive Spaces. In the first module, students will learn advanced data analysis techniques, necessary to perform sales analysis and forecasts in the domain of fashion buying and retail merchandising.

In the second module, they will strengthen their abilities to efficiently promote fashion products, learning visual merchandising strategies for digital channels. The course offers a special focus on immersive realities and 3D environment, exploring the potential offered by VR/AR and the metaverse.

Corporate Communication

This course will be supporting students in the development of the business plan required for their dissertation final project. They will learn the main strategies and techniques to efficiently communicate the values and the culture of a company to both internal and external stakeholders.

Students will also evaluate the impact of technology on corporate communication, exploring issues as big data & CRM, as well as virtual consumer care.

Visual Merchandising for Fragrances & Cosmetics

During the course students will discover how to manage in-store communication activities, learning interior design and visual merchandising strategies, with a specific focus on fragrances and cosmetics.

They will learn how to create a comprehensive design proposal for a phygital pop-up shop that integrates the elements learned throughout the course, to deliver an innovative and engaging retail experience.

Image Semiotics

The course aims to provide theoretical notions and analytical tools to deepen and better understand different texts, both visual and verbo-visual. In particular, after introducing the main theories, concepts and topics of semiotics and visual semiotics, the course conducts students to a review and analysis of several examples of visual communication forms and artefacts, with a particular reference to graphic design and advertising, and to the so-called “informational images” (i.e. maps, diagrams, data and information visualizations). During the course students will discuss topics such as: the role of signs as part of social life; signs and signification; the nexus between expression and content as well as between design and content; the difference between verbal language and representation, as well as the difference between representation and visualization; narrative semiotics and narrativity in images; semiotics and visual semiotics concepts and analysis tools.

Design Thinking

This course will be supporting students in the development of the business plan required for the dissertation final project. During the lessons, students will become familiar with the problem-solving skills typical of designers and other creative professional figures.

As a result, students will learn how to creatively approach problem-solving to formulate innovative business solutions. They will have the opportunity to be mentored by young entrepreneurs and to participate to an elevator pitch session.

Organization Skills and Enterprise Performance Management

This course will be supporting students in the development of the business plan required for their dissertation final project. During the lessons, students will learn how to evaluate a market opportunity and propose a new business concept. They will work on their personal entrepreneurial vision, defining not only their company business model, but also its corporate culture and managerial style.

Students will demonstrate their abilities to autonomously master the key disciplines approached during the three-year course, defining the marketing, the operation and the financial plan of their new business venture.

Innovation Management

This course will be supporting students in the development of the business plan required for the dissertation final project. During the lessons, students will be introduced to innovation management, evaluating the role of technology in business planning.

They will be inspired by the biographies of the greatest entrepreneurs of our times, as Steve Jobs, Jeff Bezos, Elon Musk, Sergei Brin, Larry Page, Richard Branson. Learning from different industries and giants like Apple, Amazon, and Google, students will mature a greater awareness of the fundamental dynamics at the heart of complex systems as corporations.

Students will also have the opportunity to learn from fashion and luxury groups such as LVMH, Kering and Only the Brave, as well as from unsuccessful or controversial case studies, approaching the fundamental topic of business ethics. Deepening business classics and the fundamental literature on business planning, at the end of the course they will be encouraged to mature their personal entrepreneurial vision, critically evaluating fundamental aspects related to leadership, innovation, human resources and communication. In other words, students will be able to provide an answer to one of the most important questions students will ever ask to yourselves “Which kind of CEO am I going to be?”.

Internship

The internship activity facilitates students to undertake work placement(s) to develop work based learning skills. The experience of working in a professional environment supports the development of professional and transferable skills, which in turn enhance future employability. Students will have the opportunity to develop working relationships using teamwork and leadership skills, recognising and respecting different perspectives. Thanks to the internship experience, students will apply both theoretical knowledge and practical skills of critical analysis to real world situations within a defined range of contexts to eventually increase their awareness of the social and community contexts within their disciplinary field. This unit will support the development of students as reflective practitioners and potential employees, who are equipped to meet the challenges and opportunities of the design industry. Students will undertake a work placement in industry, while documenting and reflecting upon the critical aspects of their experience in a critically reflective review. Each Student will be visited at least twice by their placement tutor during this unit. Tutorial support sessions can also be booked individually.

Thesis

The thesis is the final assessment of the skills acquired by the student, his/her maturity both with regard to the methodological approach and acquisition of the technical and cultural instruments of reference. It consists in the concrete application of theoretical and cultural studies and from a critical approach to research (primary and secondary) on a topic, linked to the final degree project and (eventually, not mandatory) to the internship experience. The thesis' findings will result in a concrete and well-articulated creative idea ("Degree Project") from which the aspects and stages of the path followed by the candidate appear clear.

16.9.6. Possible Career Path

- Communication Manager in Fragrances & Cosmetics
- Buyer in Fragrances & Cosmetics
- Merchandiser in Fragrances & Cosmetics
- Commercial Director in Fragrances & Cosmetics
- Product Manager in Fragrances & Cosmetics

- Omnichannel Manager in Fragrances & Cosmetics
- Marketing Manager in Fragrances & Cosmetics
- Brand Manager in Fragrances & Cosmetics
- Licensing Manager in Fragrances & Cosmetics
- Digital Content Manager in Fragrances & Cosmetics
- PR & Events Manager in Fragrances & Cosmetics

17. School Departments

Management of activities performed by Istituto Marangoni Dubai is divided into two main areas – academic and administrative. Administrative and Academic staff is available to offer a high quality level of service and student support for all scheduled programmes and on-site activities.

The staff available on the School premises cover the following areas:

○ 17.1. Institution Director

The Institution Director is the highest level at the School who manages and supervises the work and activities of all staff, both administrative and academic. The Institution Director and the team report to Headquarters comprising of Group Managing Director and Group Educational Director, Admissions, Sales, Quality Assurance as well as Group Academic and Student Services departments.

The purpose of the role and main activities include:

- Smooth management and operation of the School.
- Guarantee the development and profitability of the School.
- Supervise School's operations.
- Develop clear School related objectives.
- Develop and periodically review and update both long-term and short-term operational plans to be implemented locally.
- Represent Istituto Marangoni locally and set up PR and other communication activities with local stakeholders.
- Coordinate relations with various institutional entities and stakeholders.
- Respect local law and norms, and inform Istituto Marangoni Headquarters about relevant local regulations and legal framework which might affect operations locally.

To contact the Institution Director, the following contact information should be used:

Roberto La Iacona – the Institution Director - r.laiacona@istitutomarangoni.com

○ **17.2. Educational Director**

The Educational Director (DE) directly coordinates in relation to the delivery of programmes, monitors processes and procedures to make sure standards and the highest quality is met. Students can refer to the Educational Director for support in their studies, highlight issues as well as raise suggestions regarding their programme improvement.

The purpose of the role and main activities include:

- Be responsible for the overall academic portfolio of courses delivered at Istituto Marangoni Dubai.
- Develop and supervise the academic team and ensure that the teaching and learning mirrors Istituto Marangoni's overall philosophy and mission.
- Work closely with other Istituto Marangoni sister Schools to maintain the highest level of parity across all courses.
- Work closely with the Institution Director to guarantee the highest standard of teacher provisions of all courses, including local and european teachers.
- Work closely with the local Sales Manager for the preparation and engagement of the faculty in promotional activities such as open days, promotional lectures and workshops, seminars etc.

To contact the Educational Director, the following contact information should be used:

Elena Marinoni – the Educational Director - e.marinoni@istitutomarangoni.com

○ **17.3. Academic Team**

The Academic Team is responsible for the quality of the programmes; oversees designing, developing, delivering and monitoring of programmes; and manages the students' academic support. The Academic Team is also responsible for implementing the required programme content, coordinating and managing the academic administration when necessary for its successful day to day operation.

The purpose of the role and main activities include:

- Plan and deliver academic activities using a clear and appropriate approach.
- Develop student creativity, passion for the taught subject and problem solving skills through independent study, field trips and industry-supported projects.

- Develop the student learning progression and monitor the learning approach and developmental stages of each student.
- Establish and maintain appropriate working relationships with an international community of both peers and students.

The list of academic faculty includes:

Name / Surname	Role	Qualification	Year
Elena Marinoni	Academic Staff	MA	2002
Yuetong Shi	Academic Staff	MA	2019
Abedallah Farhan	Quality Assurance Manager	PhD	2022
Paolo Caratelli	Academic Staff	PhD	2007
Irina An	Academic Staff	MA	2013
Akanksha Rohra	Academic Staff	MA	2016
Sara Calati	Academic Staff	MA	2002

17.3.1. Advising Policy

Purpose

IMD is committed to providing students with high-quality academic advising services. Academic advising ensures that students receive the necessary information, support, and guidance to progress through their studies smoothly and successfully. At the beginning of each academic year, Program Leaders will assign new students to an Academic Advisor. The Academic Advisor will offer support related to institutional policies and procedures, attendance, student development, support for at-risk students, and any additional assistance required.

Scope

This policy applies to all students enrolled at IMD

Policy

- It is the responsibility of the Program Leader to assign new students joining IMD to Academic Advisors based on their specialization and area of interest. The assignment process must be completed within the first three weeks of the semester.
- Students are encouraged to consult with their Academic Advisors throughout the semester.
- Each tutor may serve as an advisor to a maximum of 30 students.
- Online meetings may be scheduled if agreed upon by both parties.
- Required Documentation

Each Academic Advisor must maintain the following documents for academic advising:

- Student transcripts
- Minutes of meetings with students
- Any plans developed for the student
- Communication records between the Academic Advisor and students

Guidance for Academic Advisors

- Academic Advisors must officially communicate all necessary information to students, including their email address and office hours.
- Academic Advisors must arrange at least one meeting with each student under their advisement during the academic semester. Two meetings should be arranged during the semester for students who are repeating courses.
- Academic Advisors must follow up with students who have high absence percentages.
- Advising Topics

The following topics must be covered by the Academic Advisor:

- Academic goals for the academic year
- Professional development
- Personal skills.
- Respond to concerns raised by students related to their learning objectives.
- Provide students with relevant policies and procedures, and ensure that they have received the student handbook.
- Be the first point of contact for students in cases of withdrawal or postponement requests.
- Provide students with the necessary information related to cross-school applications, if required.

- Follow up with students to ensure that all missing documents required for unconditional admission are provided.
- Help and support students with any challenges or difficulties they are facing with their registered subjects.

Guidance for Students

- Communicate with the Academic Advisor on a regular basis, attend all scheduled meetings, and respond to all emails sent by the Academic Advisor.
- Communicate any academic issues or concerns to your Academic Advisor as soon as possible.
- Provide the Academic Advisor with all necessary documents required for academic advising, including the academic transcript, timetable, and study plan.
- Participate in the evaluation process of academic advising as requested by the Academic Services.

- **17.4. Library**

The library service aims to provide relevant, up-to-date and easily accessible learning resources for students. It also aims to help students use these resources correctly and provide support during their research. The purpose of the role and the main activities include:

- Arrange the library organisation;
- Arrange the development of library resources, services and policies;
- Purchase new magazines and books according to the indications of faculty, in the respect of the annual budget and following the Institution Director guidelines.

To contact the Library team, the following contact information should be used:

Library – library.dubai@istitutomarangoni.com

- **17.5. Student & Academic Service**

The Student and Academic Services department oversees the organisational part of the programme timetable, exam sessions and extracurricular activities. Moreover, it provides pastoral support to students at the School and guidance regarding timetables, deadlines, School regulations, time management and career

monitoring. The Student and Academic Services are available throughout the year on any aspects of the School life and student journey that may include (but is not limited to): finding students' way around the School and the city; managing time; attendance; exam tips; Exceptional Factors; dealing with stress' getting the best from the programme; any other matters regarding situations that may affect students' academic performance.

The purpose and main department activities include:

- Ensure high quality academic and student support services;
- Support in course planning and faculty assignment;
- Collect student feedback and present it in various School meetings;
- Provide pastoral and academic counselling to students.

To contact the Student and Academic Service department, the following contact information should be used:

Student and Academic Services team - academicservices.dubai@istitutomarangoni.com

○ **17.6. Career Service and Industry Relations Service**

The Career Service and Industry Relations department oversees all aspects related to student employability aspects. The purpose of the role and main activities include:

- Build and strengthen relationships with industry professionals.
- Create and maintain a high level of placements for both graduate students and Alumni.
- Provide assistance and advise students on relevant job markets.
- Provide career guidance and interview techniques, give feedback on students' CVs and cover letters.
- Develop local Alumni Community.
- Act as a contact point and reference for the industry to answer their talent acquisition needs.

○ **17.7. Sales and Student Admissions Department**

The Admissions Office provides information about all programmes and study opportunities that the Dubai School offers. It provides assistance during all stages of a student's enrolment starting from an initial enquiry

all through application and formal enrolment. It is also in charge of supporting students who wish to change a programme or transfer to another School at the end of the study year.

The purpose of the role and main activities include:

- Reach agreed targets defined by the Institution Director and the Group Head of Sales;
- Manage student recruitment and marketing activities;
- Provide orientation and information activities.
- Improve a commercial strategy of enrolment acquisition via multiple channels;
- Contribute to the development of the School's marketing strategy;
- Monitor enrolment performances to suggest effective actions to achieve goals and maximise results;
- Help increase brand awareness through marketing, events and other possible activities and channels;
- Support student recruitment promotional activities;
- Develop and nurture a network of local sales agents and counsellors.

To contact the Admissions, Marketing and Business Development Office, the following contact information should be used:

Admissions team - dubai@istitutomarangoni.com

○ **17.8. Finance and HR Department**

The purpose and main activities of the department / role include (but not limited to):

- Oversee of finance related activities;
- Manage the financial reporting, budgeting, auditing, financial analysis and banking functions;
- Support budget preparation;
- Manage periodic budget analysis;
- Manage suppliers and invoicing;
- Prepare management staff and academic faculty contracts in compliance with local laws and regulations;
- Manage recruitment processes.

To contact the Finance and HR Department, the following contact information should be used:

t.saeed@istitutomarangoni.com

b.prince@istitutomarangoni.com

○ **17.9. Web and Marketing Department**

The purpose and main activities of the department / role include (but not limited to):

- Support Sales / Admissions department with digital marketing campaigns, working on areas such as copy-writing, open days, booking orientations, scholarships etc.
- Work with development partners to create and update the landing pages whilst working closely with the communication department in terms of coordination of the layout and tone of voice;
- Maintain close relationship with external digital agencies;
- Monitor and carry out tests on the landing pages created, identifying critical aspects and resolving any issues immediately through CRM department and external agencies;
- Monitor the status of the website and the landing pages as a quality assurance controller.

To contact the Web and Marketing Department, the following dedicated contact information should be used: marketing.dubai@istitutomarangoni.com

○ **17.10. Communication Department**

The purpose and main activities of the department / role include (but not limited to):

- Support in various communication activities;
- Implementation of digital and social media activities;
- Support the organisation of the institutional and promotional events;
- Manage the organisation of off-line and on-line activities as well as PR in order to implement the brand visibility;
- Maintain relationships with external contractors for communication and PR activities.


○ **17.11. Reception**

The purpose and main activities include (but not limited to):

- Welcome students, prospective students, employees, faculty and external guests with utmost professionalism;
- Check students; follow to and from the School;
- Carry on opening and closing of the School;
- Provide professional front desk / enquiry service and respond appropriately and effectively to a wide range of enquiries.

To contact the Reception, the following dedicated contact information should be used:
admin.dubai@istitutomarangoni.com

APPENDIX 1: Academic Year Calendar 2024 – 2025 (Undergraduate Programmes)

istitutomarangoni  2024-2025

Semester start/end
Induction days
Assessment
Special event
Internship
Thesis
study days
Holidays

September 2024

M	T	W	T	F	S	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

October 2024

M	T	W	T	F	S	S
		1	2	3	4	5
6						
S1 Week 1	7	8	9	10	11	12
S1 Week 2	14	15	16	17	18	19
S1 Week 3	21	22	23	24	25	26
S1 Week 4	28	29	30	31		

November 2024

M	T	W	T	F	S	S
				1	2	3
S1 Week 5	4	5	6	7	8	9
S1 Week 6	11	12	13	14	15	16
S1 Week 7	18	19	20	21	22	23
S1 Week 8	25	26	27	28	29	30

Induction 30

December 2024

M	T	W	T	F	S	S
						1
S1 Week 9	2	3	4	5	6	7
S1 Week 10	9	10	11	12	13	14
S1 Week 11	16	17	18	19	20	21
	23	24	25	26	27	28
	30	31				

January 2025

M	T	W	T	F	S	S
		1	2	3	4	5
S1 Week 12	6	7	8	9	10	11
S1 Week 13	13	14	15	16	17	18
S1 Week 14	20	21	22	23	24	25
S1 Week 15	27	28	29	30	31	

February 2025

M	T	W	T	F	S	S
					1	2
S1 Week 16	3	4	5	6	7	8
Assessment	10	11	12	13	14	15
Assessment	17	18	19	20	21	22
S2 Week 1	24	25	26	27	28	

March 2025

M	T	W	T	F	S	S
					1	2
S2 Week 2	3	4	5	6	7	8
S2 Week 3	10	11	12	13	14	15
S2 Week 4	17	18	19	20	21	22
S2 Week 5	24	25	26	27	28	29
					30	31

April 2025

M	T	W	T	F	S	S
		1	2	3	4	5
	7	8	9	10	11	12
S2 Week 6	14	15	16	17	18	19
S2 Week 7	21	22	23	24	25	26
S2 Week 8	28	29	30			

May 2025

M	T	W	T	F	S	S
			1	2	3	4
S2 Week 9	5	6	7	8	9	10
S2 Week 10	12	13	14	15	16	17
S2 Week 11	19	20	21	22	23	24
S2 Week 12	26	27	28	29	30	31

June 2025

M	T	W	T	F	S	S
						1
S2 Week 13	2	3	4	5	6	7
S2 Week 14	9	10	11	12	13	14
S2 Week 15	16	17	18	19	20	21
S2 Week 16	23	24	25	26	27	28
					29	30

July 2025

M	T	W	T	F	S	S
Assessment		1	2	3	4	5
Assessment	7	8	9	10	11	12
	14	15	16	17	18	19
	21	22	23	24	25	26
	28	29	30	31		

August 2025

M	T	W	T	F	S	S
				1	2	3
	4	5	6	7	8	9
	11	12	13	14	15	16
	18	19	20	21	22	23
	25	26	27	28	29	30
					31	

September 2025

M	T	W	T	F	S	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					