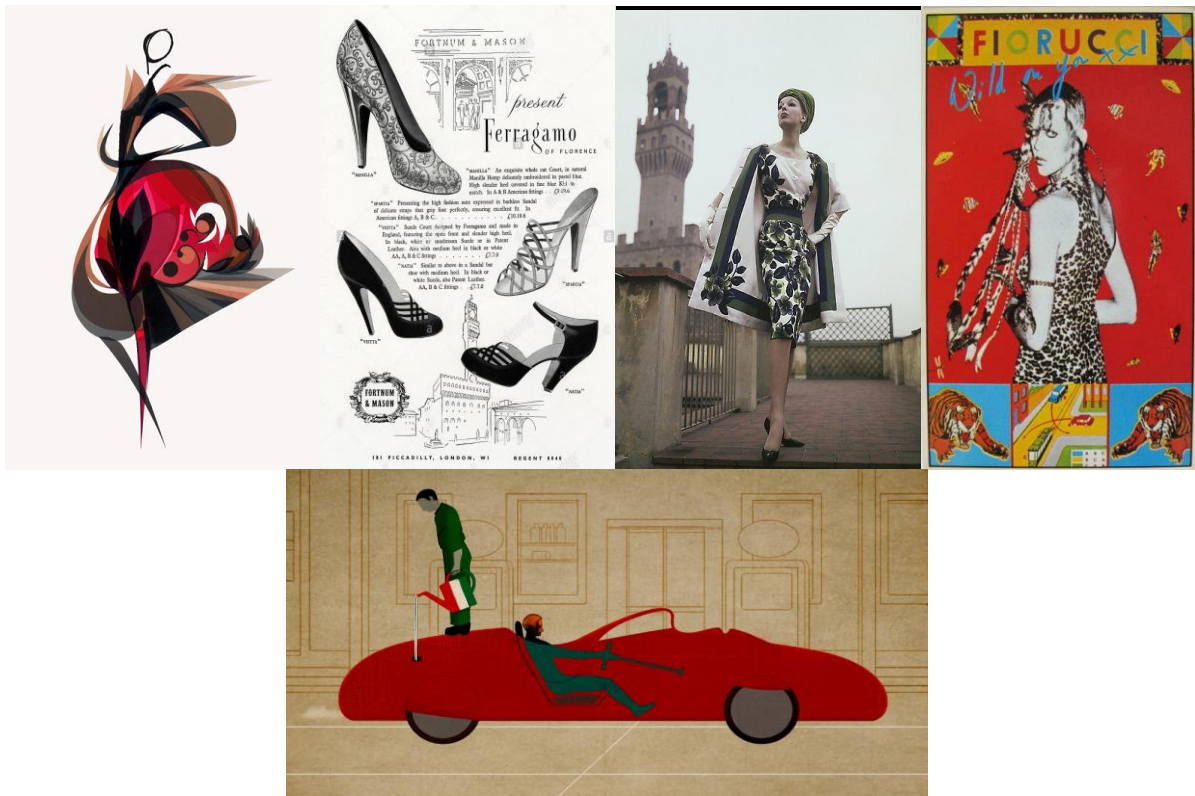


## Commons iSeminar Spring 2019

### ITA. 1001.01 Made-in-Italy: Identities, Cultures, and Globalization in Italian Fashion and Design



Hours: Wednesdays, 3:30-4:45pm; 01/09/2018-04/03/2018  
 Room: Commons Murray House 208  
 Instructor: Daniela D'Eugenio  
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 Office hours: Before, after class, or by appointment

#### Description

What do you know about Italian fashion and design in Italy and the United States? Which cultural aspects of an Italian brand perform well abroad and why? In this iSeminar, we will explore Made-in-Italy as it simultaneously shapes local identities and operates within a globalized transnational culture. We will examine how the global market makes Italian fashion and design available to foreign consumers and tailors it according to the needs of different markets overseas. In the struggle between local and global, Made-in-Italy fashion and design represent Italy's identity abroad and its flexibility to change and adapt to different contexts.

We will investigate how iconic designs have contributed to the current plethora of goods from Italy and how they have an impact on the way the country projects its quality mark in a global framework. Moreover, we will study the reasons why a fashion brand may spread over national boundaries. In particular: what happens when a family-run business in Italian-made fashion or design has both local and global productions? Which cultural aspects of the brand perform well abroad and why? From the Lucchese Custom Handmade Cowboy Boots to the high-quality tiles of Del Conca USA to FIAT cars, we will analyze the Made-in-Italy label in Nashville, Tennessee, and will expand our considerations to the United States. At the end of this course, students will have a deeper understanding of the multifaceted interplay among local and transnational communities and the changing reality of a globalized culture.

### **Selection of Readings (as specified in schedule of classes and readings)**

Hughes, Graham. *Renaissance Cassoni: Masterpieces of Early Italian Art: Painted Marriage Chests 1400-1550*. Alfriston, Polegate, Sussex: Starcity, 1997.

Amy H. Winter. *The Fabric of Cultures: Fashion, Identity, Globalization*. Flushing, New York: Godwin-Ternbach Museum, Queens College, CUNY, 2008.

Lees-Maffei, Grace, and Kjetil Fallan. *Made in Italy: Rethinking a Century of Italian Design*. London: Bloomsbury Academic, 2014.

Paulicelli Eugenia, and Hazel Clark. *The Fabric of Cultures: Fashion, Identity, and Globalization*. London: Routledge, 2008.

Stanfill, Sonnet. *The Glamour of Italian Fashion 1945-2014*. London: Victoria & Albert Museum Publishing, 2014.

All students come to class with three questions from the readings and three points that they found interesting or would like to discuss further. If a Skype conversation or visit is scheduled, students will address those questions to the host. All the five assignments require in-class presentations and peer reviews.

### **Additional Resources**

For additional bibliography on books, journals, exhibitions, and resources on fashion, see the library guide available for this course:

<https://researchguides.library.vanderbilt.edu/Italian1001-DDEugenio>.

### **Visits**

*Lucchese Bootmaker's*

[https://www.lucchese.com/?gclid=Cj0KCQjwuafdBRDmARIsAPpBmVWZSn5HtR\\_CCbt-ZdB70C9tRp6nXmpr5H5pJRYBW2kkzSPOye1jlHAaAi9SEALw\\_wcB](https://www.lucchese.com/?gclid=Cj0KCQjwuafdBRDmARIsAPpBmVWZSn5HtR_CCbt-ZdB70C9tRp6nXmpr5H5pJRYBW2kkzSPOye1jlHAaAi9SEALw_wcB)

*Frist Art Museum*

<http://fristartmuseum.org/calendar/detail/life-love-marriage-chests-in-renaissance-italy>  
<http://fristartmuseum.org/calendar/detail/claudio-parmiggiani>

*Jean & Alexander Heard Library*

[https://researchguides.library.vanderbilt.edu/prf.php?account\\_id=13979](https://researchguides.library.vanderbilt.edu/prf.php?account_id=13979)

*Vanderbilt University Costume Shop*

<https://as.vanderbilt.edu/theatre/people/sargent.php>

### Skype Conversations

*Del Conca Italian Ceramic Tiles* <http://www.delconcausa.com/>

*Harper Auto Square* <https://www.harperautosquare.com/>

Prof. Eugenia Paulicelli <http://eugeniapaulicelli.com/>

### Documentaries

Martin Scorsese, *Made in Milan* (1990) (on Giorgio Armani)

<https://www.youtube.com/watch?v=N2Hg6qeBirM>

Matt Tyrnauer, *Valentino: The Last Emperor* (2008)

### Excerpts from Movies

Paul Schrader, *American Gigolò* (1980)

Carlo Vanzina, *Sotto il vestito niente – Nothing Underneath* (1985)

Robert Altman, *Prêt-à-Porter* (1994)

Michelangelo Antonioni, *Al di là delle nuvole – Beyond the Clouds* (1995)

Nanni Moretti, *The Son's Room* (2001)

Paolo Sorrentino, *The Consequences of Love* (2004)

David Frankel, *The Devil Wears Prada* (2006)

Luca Guadagnino, *I am Love* (2009)

Paolo Sorrentino, *The Great Beauty* (2013)

### Final Project

The final project entails the analysis of a Made-in-Italy brand. You will outline the historical dynamics that turned a specific product into an international label, explain the social and cultural motivations behind it, and explore its value in both Italy and the United States. Moreover, you will investigate the effect of this brand on the local and global economy, possibly focusing on its psychological impact on everyday life and habits, cultural stereotypes, and intercultural relationships. You will analyze the dynamic interactions among brand image, product evaluation and experience, and Italy's cultural representation, and will compare and contrast similar brands in order to understand possible idiosyncrasies. You may refer to a brand in your hometown or country and may establish a connection with the brand's representatives, considering its specific market outside Italy. Your projects will be stored in the following webpage, which has been expressly created for this course:

<https://my.vanderbilt.edu/madeinitalyfashiondesign/> (you can access it here with your Vanderbilt username and password: <https://my.vanderbilt.edu/madeinitalyfashiondesign/wp-admin/>). Each student will create a page, which will cover a brand and include interactive presentations of its facets.

## SCHEDULE OF CLASSES AND READINGS

\*\*May be subject to change\*\*

### Introduction: What is Made-in-Italy?

*January 9<sup>th</sup>*

Visit to the Jean & Alexander Heard Library with Yvonne Boyer, Room 418 (Authors Room)

### Introduction: Made-in-Italy Fashion and Design

*January 16<sup>th</sup>*

Readings: Lowe-Winter, *The Fabric of Cultures*, pp. 1-15

Readings: Maffei-Fallan, *Made-in-Italy*, pp. 1-3 (end of page); 4 (“Identifying National Design”)-8; 15 (“From *Bel design* to *Antidesign*”)-23

Testing the Website: create a page about yourself in the course website

### Italian Fashion: Its Culture and Identity

*January 23<sup>rd</sup> (class at Center for Second Language Studies, Furman Hall, 003)*

Readings: Paulicelli-Clark, *The Fabric of Cultures*, pp. 194-210 (chapter 12)

Skype conversation with Prof. Eugenia Paulicelli (City University of New York)

### Italian Design: Is it Just Local?

*January 30<sup>th</sup>*

Readings: Stanfill, *Italian Style*, pp. 1-29; 58-73

Excerpts from Matt Tyrnauer, *Valentino: The Last Emperor* (2008)

**Assignment #1: My Topic**

**In-class presentation**

*February 6<sup>th</sup> (class at Center for Second Language Studies, Furman Hall, 003)*

Readings: Maffei-Fallan, *Made-in-Italy*, pp. 127-43 (chapter 6)

Skype conversation with Del Conca Italian Ceramic

**Assignment #2: My Project**

**In-class presentation**

*February 13<sup>th</sup>*

Readings: <https://www.visittuscany.com/en/ideas/the-cassone-a-renaissance-marriage-chest/>;  
<http://www.artnet.com/Magazine/features/garrett/garrett5-16-00.asp>

Readings: Hughes, *Renaissance Cassoni*, pp. 7-27; 29-31 (no “Lombardy” and “Venice”)

Visit at the Frist Art Museum; exhibitions: *Life, Love & Marriage Chests in Renaissance Italy* and *Claudio Parmiggiani: Dematerialization*

*February 20<sup>th</sup>*

Readings: Maffei-Fallan, *Made-in-Italy*, pp. 211-24 (chapter 11)

Skype conversation with Harper Auto Square

**Assignment #3: Promoting My Project**

**In-class presentation**

### Italian Fashion: Its Globalization

*February 27<sup>th</sup>*

Readings: Stanfill, *Italian Style*, pp. 136-57; 161; 162-69  
 Martin Scorsese, *Made in Milan* (1990) (on Giorgio Armani)  
<https://www.youtube.com/watch?v=N2Hg6qeBirM>

*March 13<sup>th</sup>*

Readings: <https://www.lucchese.com/ourheritage/>  
 Readings: Stanfill, *Italian Style*, pp. 94-103 and “Leather”  
 Visit at *Lucchese Bootmaker’s*  
**Assignment #4: My Webpage**

*March 20<sup>th</sup>*

Readings: Stanfill, *Italian Style*, pp. 226-47  
 Readings: Steele, *Is Fashion Art?* <https://www.youtube.com/watch?v=weB-SQ-XP-c>  
 Visit at the Vanderbilt University Costume Shop in Neely Auditorium with Alex Sargent

### Made-in-Italy Fashion and Design in the USA

*March 27<sup>th</sup>*

**Students’ presentations**

*April 3<sup>rd</sup>*

**Assignment #5: My Final Considerations**  
**Students’ presentations**

### Testing the Website

Choose a page in the course website under “About Us” and write about yourself. Specify: your name, your connection/interest to fashion or design, and something funny/specific about yourself. (150 words; Website)

### Description of Assignments

#### **Assignment #1: My Topic (January 30<sup>th</sup>)**

Describe your topic. Address the following questions: Is your topic on fashion, design, or both? Why did you choose this topic? Which questions would you like to address when completing your project? How are you going to answer them? (250 words; Brightspace > Content > Assignments)

#### **Assignment #2: My Project (February 6<sup>th</sup>)**

Give a title to your project, choose an appropriate image, and complete a poster to “sell” it. What is important about your project? Why should people explore your page on the website?

What is specific about your analysis of the Made-in-Italy brand? (300 words; Brightspace > Content > Assignments)

Also, submit a detailed timeline of the steps you will take until the end of the course to complete the project (ex. Look for brands; Contact the brand's shop; Schedule an interview; etc...). Which sources will you use to frame your brand's analysis? (100 words; Brightspace > Content > Assignments)

### **Assignment #3: Promoting My Project (February 20<sup>th</sup>)**

Make a two-minute promotional video about your project. Consider that the video is combined with the poster from assignment #2, expands on the questions you wrote for assignment #1, and will be embedded in your website page. You need to attract people in the most engaging way. (Brightspace > Content > Assignments)

### **Assignment #4: My Webpage (March 13<sup>th</sup>)**

Prepare part of the webpage with the description of the brand and its product(s). A peer-review will follow. Refer to the following guidelines, provided by the University of Edinburgh, to create your webpage and evaluate your classmate's:

<https://www.ed.ac.uk/information-services/library-museum-gallery/finding-resources/library-databases/databases-overview/evaluating-websites>. Make sure to incorporate critical sources from the course (weekly readings) and at least one that you found on your own. (Website)

### **Assignment #5: My Final Considerations (April 3<sup>rd</sup>)**

Write your considerations on the project. Relying on the framework provided by the readings, describe your project in detail, what you learned, what you achieved, how your idea of Made-in-Italy changed or was confirmed. Moreover, analyze your poster, video, and webpage: Why did you choose to organize your webpage in the way you did? How did you decide to promote your project? Why did you decide so? Which specific aspect(s) of the video would you like to highlight? (500 words; Brightspace > Content > Assignments).

In a three-minute video, evaluate the project and the assignments, their advantages/benefits and disadvantages. You may consider the following categories and/or add others: technical aspects; relationship with the brand's representatives; organization; time; content. (Brightspace > Content > Assignments)