

<b>SCHOOL</b>	Scenography
<b>ACADEMIC YEAR</b>	THREE-YEAR PROGRAM I - 2025/2026
<b>SUBJECT</b>	1594 Storia del costume I
<b>TYPE OF SUBJECT</b>	Theoretical
<b>NUMBER OF HOURS PER LESSON</b>	3
<b>NUMBER OF ECTS CREDITS</b>	6
<b>DISTRIBUTION OVER THE ACADEMIC YEAR</b>	II SEMESTER

### EDUCATIONAL OBJECTIVES AND EXPECTED RESULTS

The course aims to trace the History of Costume across various eras and to render it accessible in formal, social, political, and emotional terms, within the context of the reasons that have made it manifest in its essence. Each student is required to acquire the visual and content-related skills pertaining to the forms of costume and its derivatives, and to be capable of contextualizing them within a spatio-temporal framework. The additional charisma of the costume, within the context of the scenography course, pertains to the situational aspect of the garment, encompassing the material from which it is crafted, its structure, and the color that brings it to life, all within the immersive suggestion of various eras and the interpretative role of art as a vitalizing vector. The student must be capable of reflecting on, developing, and articulating the anthropocentric design that permeates the style and elevates it in its progression from the schematic to the non-schematic. The deviations from the norm will be meticulously traced through the passage of time and its business logic, ultimately contributing to the transcendence of cultural paradigms and the foundational principles of emerging archetypes. The interpretative ability of what is traced by history possesses an authorial surplus value that impacts the anatomical scene of the human physical body. The latter, by its form, aligns with and contributes to the scenic technique: it literally corresponds, in its dimensions, to the support planes on which the lighting technology operates and on which the narrative of photography acts at the level of retinal and atmospheric perception of the human character and its anthropomorphic and hedonistic semantics. The forms of clothing work on the tonal and volumetric accents, as well as the chromatic mixtures, which are mediated in the garments, to shape human attitudes (e.g., gestures, motor skills, and role-related behaviors). For this purpose, the fashion aligns with the method and vice versa. The manner and its consequences serve as a map for inscribing narrative pathways to enact new qualitative processes. The acquisition of these sensitive visual processes is paralleled by their daily practice in forms and the project experience that must emerge three-dimensionally from this formative harmonization, linked to the scene and the inherent narrative, as well as the human body: a prefiguration of a subject on the anatomy of the interpreter, their lyrical function, and geographical and historical definition, with the dose of personality that emerges from creative subjectivity.

<b>Knowledge and understanding</b>	The student is required to possess knowledge of the historical periods and the forms of custom that have characterized them in the outlined pathways, both temporally and territorially.
<b>Applying knowledge and understanding</b>	The student is required to identify and define, using specific terminology, the attire and behavioral patterns of the various periods and ethnicities discussed during the course, through the visualization of relevant images related to the subjects studied.
<b>Making judgements</b>	The student is required to evaluate the formal veracity of the historical periods described in the History of Art, from pictorial art to the seventh art. The evaluation is expected to demonstrate a logical and coherent consideration of the time and place of the contextualization, as well as the expressive charisma of the dramaturgical rendering.
<b>Communication skills</b>	The student is required to demonstrate a comprehensive understanding of the definitions and terminology associated with the subject of costume. The specifications of the accessories and the changes that this terminology has undergone over time.
<b>Learning skills</b>	The student is required to assimilate the general themes and the sense of custom in the social and political history of humanity. Explore the specifics of the primary systems of the dwelling as a residence, followed by a detailed examination of the pertinent territory and temporality.

<p><b>CONTENTS</b></p>	<p>Commencing with the example of the 'Progenitors' and proceeding through the Paleolithic era, we arrive at Mesopotamia and the history of the customs of Ancient Egypt. From this point, we proceed through Persia and the Classical Age, encompassing Greek and Roman influences, to the semantic intricacies of medieval attire, spanning Romanesque and Gothic styles, and traversing the Byzantine Empire and the barbarian invasions, ultimately reaching the Holy Roman Empire. The concepts of Humanism, initially, and the Renaissance, subsequently, permeate the customs of Lorenzo the Magnificent, Isabella d'Este, and Catherine de' Medici, as well as Henry VIII and the Tudor style. The space-time logic subsequently leads to the stylistic forms of the Louis of France, spanning the 17th and 18th centuries, up to the outbreak of the French Revolution. This is presented concurrently with references to the ethnic customs of Africa, Asia, and the Far East, specifically China and Japan. A section will be dedicated to the New Continent, integrated with the influential aspects of contemporary expressive experience as an interpretative treatise on behavioral subjectivity: the habitability of the psyche within the human body through clothing. The principle of clothing as a manifestation of the self. From the sacred scriptures, the example of the Book of Genesis: the progenitors as a behavioral archetype and the narrative of humanity as a trace of the garment, which is the third divine creation and a necessity linked to the ego. The nude body and the rationale for covering oneself: a balance between protection and expression. Ancient Egypt, Sumerians, and Babylonian Assyrians, along with the two-dimensional relationship with anatomical geometry perceived at the retinal level of the human body through the plastic and essential vision of the volumes of their bodies in relation to the atmosphere created by the great river basins: from thermal to light, traversing the aquatic element that permeates the biorhythms of these civilizations, which form the foundation of Western history. The symbols of the role and the role through its symbols in the conformation to the animal kingdom and the personification of its behavioral charisma, which serve as both inspiration and consequence. The concept of God and Gods, spanning life and the afterlife, is formally expressed in the decorum and fashion of the time. The theme of human life and its formal manifestation through costume and its epidermal aspect: skin as an emotional plane of light on the limbs, and the limbs as a play where the textures are woven on the trunk, from whose belly emerges the center of needs that the head formalizes. - Human motor skills in an inspired version. The concept of pose, step, dance, and productive, artistic, and bellicose action as symbolic expressions of a qualitative acquisition of potential movement, its opportunities, and its representation. From loincloths to tunics, up to the hints of sleeves and cloaks, with zoomorphic decorativism that serves as the dominant element, linked to the animal charisma and the supernatural of the divine: from feline tails to the fleece of sheep, to the plumage of birds and their polychrome beaks, which are personified in the narratives and customs of the era. - Skins, wool, and linen as the foundational materials of early costumes. Examples of traditional attire from ancient Egypt are: The Pano and the Scents (loincloths). The Kalasaris tunics (feminine attire). The royal headdress of the Pharaoh, known as the Uraeus, is a circular headpiece adorned with a cobra on the forehead. -Example of traditional attire derived from the Sumerians: Kaunakès is a tunic crafted from wool and sheep's fleece or adorned with feathers in the form of fringes, worn at the hips or shoulders. Meskalamdug Helmet: an example of Sumerian hairstyle. The cuneiform concept of writing and architecture is also evident in the attire and its accessories. Hairstyles and hair: the indiscriminate shaving of individuals and the supplementary wig as a staging of anatomy and hygiene, including the use of false beards for both sexes, associated with power. Greeks and Greekness: from the fluting of the columns to the pleating of the 'Chiton', a tunic that rests on the shoulders and is cinched at the waist. Concept of nudity associated with body care and athletic performance. Connection with statuary as a means of acquiring qualitative information about oneself. Acquisition of anatomical three-dimensionality and 360-degree movement. -Color in ancient Greece, ranging from red to the spectrum of nature, served as a social distinction and a personal identifier. The Etruscans and the modernity of pleatless tunics: designed to fit the body with a minimalist cut. The ancient Romans: for instance, the toga and its redundant expressive elements in the drapes and imperial decorations. The concept of the contamination of customs, associated with trade and movements related to war and conquest, serves as a cultural and formal medium for the acquisition of the unknown in an era devoid of rapid contact processes. The horse, as the first example of rapid connection between places, from its domestication in Asia 5,500 years ago to North America and the entire Western world, enabled humans to travel and broaden their horizons. Barbarian influences: the introduction of breeches. -Byzantine fashion and decorativism, exemplified by the mosaic of Justinian and Theodora in the Basilica of San Vitale in Ravenna. Middle Ages: a feudal concept of costume situated between 'Romanesque' and 'Gothic' styles. The connection with the Church and the imperialist power of the Holy Roman Empire, during the period between the High (476 AD - 1000 AD) and the Low Middle Ages (1000 AD - 1492 AD). From Roman nudity to the concept of the tunic and total modest coverage of the body, which evolved into the sleeveless surcoat worn over the robe or coat, irrespective of gender and age. - The initial manifestations of fashion within the courtly social classes. - The 'Renaissance Costume' from Lorenzo the Magnificent to Isabella d'Este. The distinction between masculine and feminine attire and the initial manifestations of fashion as an expression of individuality. The opulence of 17th-century attire, with distinct forms dedicated to each gender. -Attire during the Reformation period. The Spanish Renaissance: from the perspective of Velázquez to the European courts. - The attire at the court of the Louis of France: from Fontainebleau to Versailles, from the Sun King to the decrees proposed by Colbert: the Baroque and Regency styles, and the seasonal trends in fashion. The Rococo: Marie Antoinette and the emergence of Haute Couture, as exemplified by Rose Bertin. The French Revolution and the Directory Style. The sense of decorum and volume as a means of access to power.</p>
<p><b>ADOPTED METHODOLOGY</b></p>	<p>[X] In Person The training is conducted through the narration of the history of costume, utilizing oral storytelling and the support of custom-designed slides, to identify the defining elements of costume over time, as well as to develop the expressive experience of narrative and the ability to recognize symbolic elements. The visual context is informed by the forms and traces that, through the History of Art, have documented behaviors and social modalities attributable to costume and its forms, which become the central themes of the course's visualizations. The support of pictorial art and sculpture is indispensable in the narrative, which can also be derived from the adopted texts and sector-specific essays. Cinema serves as an alternative medium for viewing costumes in motion, showcasing their historical significance and the quality of their production. Notable examples include 'The Ten Commandments,' 'Dangerous Liaisons,' 'Marie Antoinette' by Sofia Coppola, 'Seven Samurai' by Kurosawa, 'Spartacus' by Kubrick, 'Barry Lyndon' by Greenaway, and 'The Gardens of Compton House' by Greenaway. Additionally, the course explores the spatial and temporal narrative solutions in 'Orlando' by Sally Potter, 'Medea' by Pasolini, and 'The Last Emperor' by Bertolucci. Naturally, the esteemed costume designers of cinema and theater, along with their protagonists, are pivotal in understanding costume and its craftsmanship: Piero Tosi and Sartoria Tirelli, as well as the executive testimonies of Pescucci, Cantini Parrini, Sandy Powell, and Milena Canonero, who also provide their insights through digital or in-person interviews. Visits to museums and foundations dedicated to the selection of costumes: The Costume Gallery at Palazzo Pitti in Florence, Palazzo Fortuny in Venice, the Textile Museum in Prato, and Palais Galliera in Paris, among others.</p>
<p><b>ASSESSMENT METHODS</b></p>	<p>The final assessment is conducted through an oral examination that evaluates the student's formal and temporal competencies through direct questions or the presentation of images related to costume, architecture, and social attitudes.</p>