Universidad de Navarra

Culture and Fashion (FBA)
Guía docente 2026-27

INTRODUCTION

This subject aims to provide students with a broad knowledge of the history of dress and fashion in the West, from the ancient world (7th century BC) to the present day, which is necessary for them to be able to carry out managerial tasks in the fashion sector with professional competence.

This course examines modern and contemporary fashion (19th–21st centuries) as a cultural and social phenomenon. It focuses on the evolution of dress, identity and representation, exploring how fashion reflects broader historical transformations, artistic movements and social and political change. Rather than studying current or future trends, the course emphasizes theoretical and historical analysis.

These two centuries marked a significant period of change in the history of fashion. Then, fashion press, various new styles, emancipation, colonialism and postcolonialism, social and political movements and cultural influences emerged.

To this end, considering how the clothes and fashions of an era, a country or a certain social sector tell us many things about the structures of society, lifestyles, tastes and mentality of the people, the subject deals with clothing as a cultural element linked to ideas, art and history. In this sense, there are numerous and varied documentary sources that we deal with in the subject to achieve the most exhaustive possible knowledge of this discipline, which is the history of dress and fashion.

- **Degree:** Executive Master in Fashion Business Administration (FBA)
- **Module and subject**: Fundamentals Module / Culture and Fashion
- **ECTS**: 3
- **Term:** 1,2
- **Type of content:** Required
- **Professors**:
- Amalia Descalzo Lorenzo
- Anna Novikov
- **Language:** Spanish/English
- **Room**: 1

COMPETENCIES

CG02 - Identification and effective handling of information relevant to the project. Exhaustive management of information sources within the fashion industry and gathering of data, contrasting them with different situations.

CG08 - Acquiring new knowledge, modifying habits and being open to change.

CB6 - Possessing and understanding knowledge that provides a basis or opportunity to be original regarding the development and/or application of ideas, often within a research context

CB7 - Students should know how to apply the knowledge acquired and have an ability to solve problems in new or unfamiliar environments within broader (or multidisciplinary) contexts relating to their area of study.

CB8 - Students should be able to integrate knowledge and face the complexity of making judgments based on information that, being incomplete or limited, includes reflections on the social and ethical responsibilities linked to the application of their knowledge and judgments.

CB9 - Students should know how to communicate their conclusions and knowledge and the ultimate reasons that underpin them to specialized and non-specialized sections of the public in a clear and unambiguous way.

CB10 - Students should have the learning skills that allow them to continue studying in a way that is largely self-directed or autonomous.

CE08 – Students will study fashion as a multidisciplinary phenomenon, together with its cultural and historical references, as well as its main markets and players.

PROGRAM

HISTORY OF DRESS AND FASHION IN THE WEST (Prof. Amalia Descalzo)

I. INTRODUCTION.

Methodology and sources for the study of clothing and fashion.

2. THE ANCIENT ERA (7th century BC - 6th century BC).

2.1. THE SIMPLICITY OF THE GREEK STYLE.

Sources. Sculptures and reliefs.

Materials and Colors.

Dress: masculine and feminine.

2.2. ROMAN DRESS.

Written sources. Sculpture and mural painting.

Dress: the female Stola and the male Toga.

2.3. THE SUMPTUOUS NATURE OF BYZANTINE DRESS.

Sources. Use of rich materials.

Importance of the sumptuary arts: mosaics, fabrics, enamels.

Dress: the long suit for men is generalized.

3. THE MIDDLE AGES. International character of Medieval dress: from simplicity to ostentation (6th-15th centuries).

3.1. DRESS IN THE VISIGOTHIC AGE.

Etymologies of Saint Isidore of Seville.

3.2. ROMANESQUE DRESS. 11th AND 12th CENTURIES.

Sources: miniatures, reliefs and paintings.

The Cantar del Mío Cid.

The dress of classical tradition: women's clothing; masculine attire.

3.3. THE INTERNATIONAL CHARACTER OF GOTHIC DRESS (13th CENTURY).

The Sources: Miniatures in the codices of Alfonso X the Wise. The collection of authentic dresses from the Museum of Las Huelgas in Burgos.

Social differentiation by colors, ornaments and materials.

Male dresses. Stringed "sayas" (dress) and "pellotes" (overalls).

Women's dresses. Stringed "sayas". Original features of the Spanish female dress.

3.4. FROM SIMPLICITY TO COMPLICATION AND OSTENTATION IN THE DRESS OF THE 14TH CENTURY.

Sources: inventories of goods; accounts of the Royal Houses; paintings.

Fashion-creating hubs.

Fabrics and furs.

Appearance of the man’s short suit.

Feminine dress. Short mantles.

3.5. THE 15TH CENTURY: ITALIAN FASHION OR FRENCH FASHION.

The Sources: written chronicles, songbooks and Tirant lo Blanc; paintings; sculpture.

Fashion-creating hubs: Italy. The Court of the Duke and Duchess of Burgundy.

The reign of the Catholic Monarchs. Sumptuary laws and social differentiation according to dress.

Male dress.

- Feminine dress.

. The uniqueness of feminine dress: blouses Margomadas, Farthingale, Chapines and Tranzado

4. RENAISSANCE. DRESS AND FASHION IN THE 16TH CENTURY.

The Sources: the first works, printed and handwritten, devoted to dress.

Social importance of dress in Renaissance Spain. Sumptuary Laws.

Charles V. Nationalism and cosmopolitanism.

. French, Flemish and German influences.

Philip II.

. Influence of Spanish fashions in Europe.

. Ruffled collars.

. Feminine dress. The chest cardboard. The farthingale, and chopines (footwear).

5. BAROQUE AND ROCOCO PERIOD.

5.1. DRESS IN 17TH CENTURY. SPAIN STYLE AND FRENCH STYLE

Sources - Tailoring Books: Juan de Alcega, 1580; Rocha Burgen, 1618; and Martín de Andújar, 1640.

The Sumptuary Laws. Philip IV. The pragmatics of 1623 and its consequences.

Male dress.

Feminine dress.

. The last farthingales.

. The reign of the Guardainfante.

Charles II of Spain.

. "Spanish style" dress.

. "French style" dress or "à la mode".

5.2. ROCOCO AND NEOCLASSICISM. 18TH CENTURY. SPAIN BETWEEN A NATIONAL STYLE AND THE INFLUENCE OF FRENCH FASHION.

The Sources: fashion magazines.

The first Bourbon, Philip V.

. Spanish-style dress.

. French-style dress or "à la mode".

Ferdinand VI and Charles III.

International Fashion.

. French influence.

. English influence.

The project for a national costume.

. Majismo.

French Revolution and change of style.

Program. Prof. Anna Novikov

Meaning of XIX–XXI Century Fashion: Romanticism, National, Ideological, Luxury and Democratic Fashion.

Overview: Fashion and historical, cultural and social changes: Romanticism, national movements, world wars, political upheavals and social movements.

Case Studies: Fashion and identity, fashion and gender, change of silhouettes, fashion trends.

Chronological Focus: 1800–1918, 1920s–1950s, 1960s–1980s, 1980s–2000s, 2000s–2020s.

6. INTRODUCTION TO THE MODERN AND CONTEMPORARY FASHION HISTORY AND ITS OVERVIEW. XIXth-XXth CENTURY.

-Regency Era and the Influence of the Napoleonic Wars on Fashion.

-Victorian Fashion and the Industrial Revolution. Romanticism,and National Movements.

-Art Nouveau and T the Edwardian Era.

- From Belle Époque through the Suffragette Movement.

- WWI. Key Designers

7. XXth CENTURY (1920’s-1950's) .

From WWI to the Roaring Twenties, Art Deco and Emancipation.

- From the interwar period to the Great Depression of the 1930's.

- From WWII Utility Fashion to New Look and romantic chic of the 1950’s.

8. Key Designers.XXth CENTURY (1960’s-1980's)

- Revolutionary 1960's-1970's: Hippies, Space Fashion, Disco, Glam Rock and Androgyny.

- Youthquake and the Mod Movement.

- Anti-Establishment and Protest Fashion.

- Global and Ethnic Influences, Psychedelic Prints.

Key Designers.

9. XXth CENTURY (1980's-1990’s)

- The emerge of Punk fashion.

- 1980’s High Fashion and Supermodel Era. Japanese Influence.

- 1980’s Power Dressing and Excess.

- Rise of Streetwear and Hip-Hop Influence.

- 1980’-1990’s Subcultures fashion.

- From More is More, New Black and Contrasts towards Grunge, Minimalism and Unisex.

- Key Designers.

10. XXIst CENTURY (2000's-2020’s)

- 2000’s and U2K.

- Vintage and Sustainable Fashion.

- Rise of Social Media and Fashion Influencers.

- Tech-Driven Fashion and Digital Innovation. Inclusivity and Diversity.

- Key Designers.

- Upcoming Fall-Winter 2024-2025 and Spring-Summer 2025 trends.

- Conclusion: Peering into the Future.

EDUCATIONAL ACTIVITIES AND TEACHING METHODOLOGY

- Face-to-face classes
- Resolution of practical cases. Learning based on problem solving Practical exercises.
- Student study based on different sources of information
- Evaluated participation in group discussions
- Non-face-to-face assignments
- Preparation of a report
- Personal study

The course will be implemented through the following teaching activities:

- The face-to-face classes will encompass both the theoretical presentation of the different topics specified in the program as well as power-point and audiovisual projections.

- Visit to the Clothing Museum and temporary exhibitions relating to the subject.

- Preparation of a personal piece of work from each student, following certain presentation rules to be defined at the beginning of the classes. The work will be linked to the course and to the connections and interests of the student.

- Personalized tutorials in the Professor's office in order to consolidate the learning process, in accordance with a set schedule.

- Supervision of course work.

- Addressing any doubts that may arise regarding the subject

ASSESSMENT - Amalia Descalzo

Active presence. Intervention in classes, seminars and practical classes: 20%.

Individual research work: 80%.

Each student will have to produce a piece of work that is supervised by the Professor of the course, in accordance with the rules and topics explained at the beginning of the course. Non-attendance shall be taken into account in the final grade for this subject.

The final work must be uploaded to ADI before

EVALUATION IN THE ORDINARY CALL

In this piece of work, students will have to demonstrate their knowledge of the chosen topic with clarity and scientific rigor. This work will represent 80% of the final grade.

In general, the system consists of continuous assessment, in which respect attendance in class is extremely important. In addition to students' knowledge, their attitude and collaboration in the different activities, their participation during visits to museums, as well as their participation in class, shall be evaluated, representing 20% of the final grade.

EVALUATION IN THE EXTRAORDINARY CALL

In case the student fails the Ordinary Call, there will be an extraordinary Call consisting in another work, whose weight is 100% of the grade.

ASSESSMENT - Anna Novikov

Evaluation in the ordinary call

The grading will be based on continuous assessment. Personal written homework after the block will be expected in paper.

Block 1 Assessment: Reading & Case study participation in class 50%. Personal written Homework Paper 50%. The personal written assignment must be uploaded to ADI before Friday 17 January 2026 at 23.59.

The assessment emphasizes analytical and interpretive skills rather than trend prediction or market analysis.

Class attendance will be a must to pass the subject.

Evaluation in the extraordinary call

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For those who have not passed the Ordinary Call with a minimum of 5 points, they can prepare a Research Assignment, based on the brief the professor will give them. It will be 100% of the grade.

OFFICE HOURS

At the request of the student, the most convenient tutorial times shall be arranged.

- Prof. Amalia Descalzo: adescalzo@isem.es
- Prof. Anna Novikov: anna.novikov@uni-greifswald.de

BIBLIOGRAFY AND RESORCES

- Find the books in the Library
- Most of the works on the history of dress and fashion published prior to 1933 are collected in R. Colas, *Bibliographie générale du costume et de la mode* (Paris, 1933). Since then, our bibliography has continued to increase.
- Listing the existing bibliography on the history of clothing would require an endless note, but here are some of the most important works of a general nature:
- ALBIZÚA HUATE, E. "El traje en España: Un rápido recorrido a lo largo de su historia," in J. Laver, *Breve historia del traje y de la m*oda, Madrid, 1988, Cátedra, pp. 316-331.
- ARZALLUZ, M. *Cristóbal Balenciaga: La forja del maestro (1896-1936)*, Donostia-San Sebastián, Diputación Floral de Gipuzkoa y Nerea, 2010
- BALL, J. *Byzantine dress*. New York, NY: Palgrave Macmillan, 2005 Localízalo en la biblioteca (Versión electrónica)
- BEAULIEU, M. *El vestido moderno y contemporáneo. Barcelona, 1987. Localízalo en la biblioteca*
- BERNIS, C. *Indumentaria medieval española.* Madrid, Instituto Diego Velázquez, CSIC, 1956 Localízalo en la biblioteca
- _____ *Indumentaria española en tiempos de Carlos V.* Madrid, Instituto Diego Velázquez, CSIC, 1962 Localízalo en la biblioteca
- _____ *Trajes y modas en la España de los Reyes Católicos, 2 vols.* Madrid, Instituto Diego Velázquez, CSIC, 1978. Localízalo en la biblioteca
- _____ *Los trajes y los tipos sociales en El Quijote*. Madrid, Edic. El Viso, 2001. Localízalo en la biblioteca
- BOUCHER, F. *A history of costume in the West*. London, Thames and Hudson, 2004 Localízalo en la biblioteca
- BLACK, J. and GARLID, M. A *History of Fashion*. London: Blacl cat. 1990
- BREWARD, C. *The Culture of Fashion*, Manchester University Press, Manchester, 2002. Localízalo en la biblioteca
- BUXBAUM, G (Ed.), *Icons of Fashion: The 20th Century*, Prestel, 2005 Localízalo en la biblioteca
- CERRILLO RUBIO, L. *Moda y Creatividad. La conquista del estilo en la era moderna. 1789-1929*. Nerea, San Sebastián, 2019. Localízalo en la biblioteca
- COLOMER, JL. DESCALZO, A (dirs.), *Spanish Fashion at the Courts of Early Modern Europe,* 2 vols. Madrid, Centro de Estudios Europa Hispánica, 2014. Localízalo en la biblioteca

CROOM, A. *Roman Cloting and Fashion.* UK.Tempus Publishing. 2002

- CUMMING. V. *Exploring Costume History*. London, Batsford, 1981
- CUMMING, V., CUNNINGTON, C.W., and CUNNINGTON, P.E. *The Dictionary of Fashion History,* Bloomsbury, 2017 Localízalo en la biblioteca
- DEJEAN, J. *The Essence of Style*, New York, Free Press, 2005 Localízalo en la biblioteca
- DELPIERRE, M. *Se vêtir au XVIIIe. siècle.* Paris, 1996. Localízalo en la biblioteca

- DESCALZO, A. “Les vêtements royaux du monastère Santa María La Real de Huelgas” en *Fashion and Clothing in Late Medieval Europe*, Abegg-Stiftung Riggisberg. Schwabe Verlag Basel. Switzerland, 2010, pp. 97-106.

____ “La permanence du panier dans les Cours Européennes” in the catalog of the exhibition Fastes de Cour et Cérémonies Royales. Le Costume de Cour en Europe 1650-1800. Château de Versailles, 31 March-28 June, 2009, pp. 72-77.

- ____ “Lo español en la moda,” catalogo of the Genio y Figura exhibition. Sociedad Estatal para Exposiciones Internacionales (SEEI), Saitama, 2005, p. 29-39.
- DOY, G. *Drapery. Classicism and Barbarism in Visual Culture*, I.B. Tauris, London, 2002. Localízalo en la biblioteca
- ECO, U. *History of Beauty.* New York, Rizzoli, 2010
- ____ *On Ugliness*. New York, Rizzoli, 2007.
- ENGLISH, B. *A Cultural History of Fashion in the 20th and 21st Centuries: From Catwalk to Sidewalk,* Berg Publishers, 2nd Edition, 2013. Localízalo en la biblioteca
- FOGG, M and STEELE, V. *Fashion: The whole story,* London, Thames and Hudson, 2013 Localízalo en la biblioteca
- FUKAI, A. *Fashion: A history from the 18th to the 20th century*, Taschen, 2 vol. 2002.
- HARVEY, J. *Des hommes en noir. Du costume masculin à travers les siècles*. Paris, 1998. Localízalo en la biblioteca
- JONES, T. (Edit). *100 Contemporary Fashion designers,* Taschen, 2013 Localízalo en la biblioteca
- JOUVE, M.A. & DEMORNEX, J. *Balenciaga*, Paris, Éditions du Regard, 1988. Localízalo en la biblioteca
- LAVER, J. Costume *and Fashion: A concise History,* New York, Thames and Hudson, 2012 Localízalo en la biblioteca
- LELOIR, M. *Dictionnaire du costume et de ses accessoires des armes et des étoffes, des origines à nos jours.* Paris, 1951-1961.
- LURIE, A. *The Language of Clothes.* New York, Henry Holt and Company, 2000. Localízalo en la biblioteca
- MANSEL, P. *Dressed to Rule: Royal and Court Costume from Louis XIV to Elizabeth II.* Yale University Press, New Haven and London, 2005.
- MENDES, V and HAYE de la A. *Fashion since 1900*. London, Thames ND Hudson Ltd, London, 2010. Localízalo en la biblioteca
- MILLER, L.E. *Balenciaga-Shaping Fashion*, Abrams and Chronicle Books; 2017 Localízalo en la biblioteca
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- POINTER, S. *The artifice of beauty: A history and practical guide to perfumes and cosmetics*.United Kingdom: Sutton Publishing Limited, 2005.
- RIBEIRO, A. *Fashion in the French revolution.* London, UK: B:T. Batsford, 1988 Localízalo en la biblioteca
- RIBEIRO, A. CUMMING, V. *The Visual History of Costume*, New York, 1989. Localízalo en la biblioteca
- ROCHE, D. *The culture of clothing. Dress and Fashion in the Ancien Regime*. Cambridge University Press, 1994 Localízalo en la biblioteca
- RUPPERT, J. DELPIERRE, M; DAVRAY-PIÉKOLEK, R. GORGUET-BALLESTEROS, P. *Le costume français*. Paris, 1998. Localízalo en la biblioteca
- SCOTT, M. *Medieval dress and fashion*. London. UK: British Library. 2007.
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- SQUICCIARINO, N. *El vestido habla: consideraciones psico-sociológicas sobre la indumentaria,* Madrid, 1990. Localízalo en la biblioteca
- TAYLOR, L. *The Study of Dress History.* Manchester University Press, Manchester, 2002. Localízalo en la biblioteca
- TERRY, J (edit.); *100 Contemporary Fashion Designer.* Taschen, 2009 Localízalo en la biblioteca
- TORTORA, P. and MARCKETTI, S.B. *Survey of historic costume,* Bloomsbury Academic USA; Edición: 7, 2021 Localízalo en la biblioteca
- VINCENT, S., (dir), *A cultural history of dress and fashion,* London, Bloomsbury, 2017
- VV.AA. *Balenciaga*. Cristóbal Balenciaga Museoa; Editorial Nerea, 2013

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- The Museums' webpages offer complete information about most of the issues studied during the course, as well as the Painting Museums Websites, which are mandatory to contact and view, especially in the genre of portrait, clothing, accessories and other multiple objects that conform fashion's universe. We consider relevant these:
- www.icomk.org (Consejo Internacional de Museo. UNESCO)
- www.culturaydeporte.gob.es (Museo del Traje. Ministerio de Cultura de España)
- www.cristobalbalenciagamuseoa.com (Museo Cristóbal Balenciaga. Guetaria. Guipuzcoa)
- www.barcelona.cat (Museu del Disseny de Barcelona)
- www.madparis.fr (Museo de Artes Decorativas de París)
- www.palaisgalliera.paris.fr (Museo de la Moda de París)
- www.vam.ac.uk (Museo Victoria &Albert de Londres)
- www.metmuseum.org (The Metropolitan Museum of Art. Nueva York)
- www.kci.or.jp (The Kyoto Costume Institute. Japón)